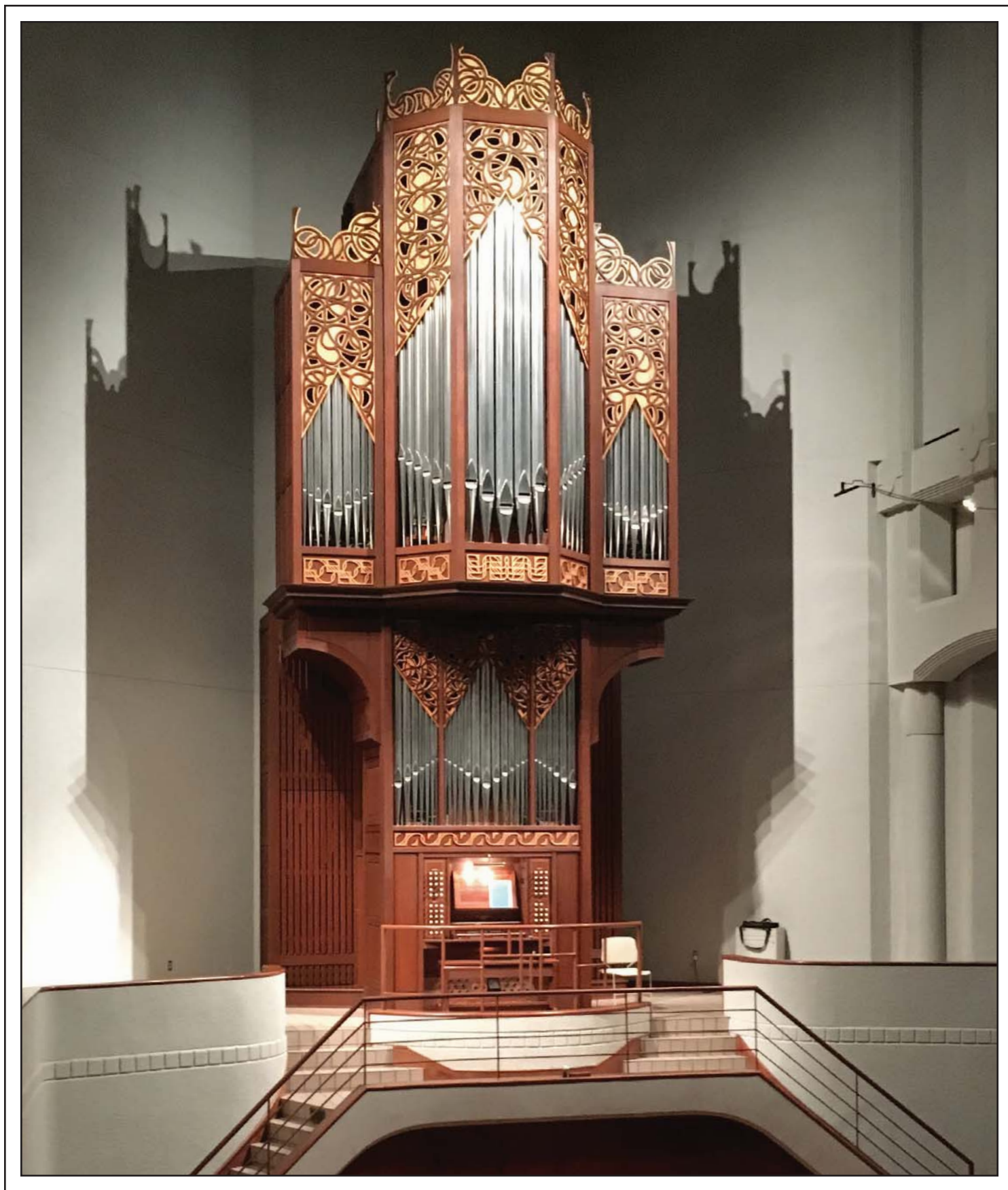


# THE DIAPASON

OCTOBER 2020



Organ and Church Music at The University of Kansas  
The 25th Year of the Bales Organ Recital Hall  
and Hellmuth Wolff Opus 40  
Cover feature on pages 18–19



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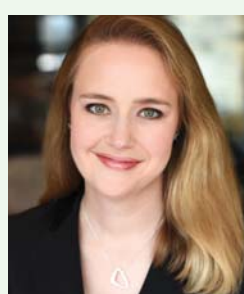
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# THE DIAPASON

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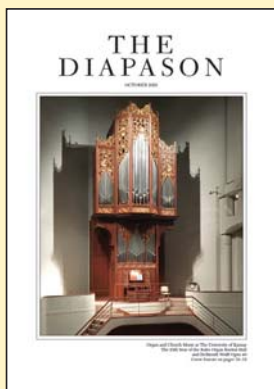
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Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

President **RICK SCHWER**  
rschwer@sgcmail.com  
847/391-1048

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**  
jbutera@sgcmail.com  
608/634-6253

Circulation/  
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P.O. Box 300  
Lincolnshire, IL 60069-0300  
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Toll-Free: 877/501-7540  
Local: 847/763-4933

Designer **DAN SOLTIS**  
dsoltis@sgcmail.com  
847/391-1014

**CATHERINE LEPENSKE**  
clepenske@sgcmail.com  
847/954-7964

Contributing Editors **LARRY PALMER**  
Harpsichord

**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

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Reviewers **Jeffrey Schleff**  
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## Editor's Notebook

### A free gift with new subscriptions and gift subscriptions

A subscription to THE DIAPASON makes the perfect gift for a friend who shares your interest in the organ, church music, harpsichord, and carillon. And, just in time for the holidays, we are extending our promotional offering of Raven CDs for new and gift subscriptions: one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. Check it out now at [www.thediapason.com/subscribe](http://www.thediapason.com/subscribe).

### Reminders

Work on our 2021 Resource Directory continues, as it will be mailed with the January issue. If your business should be listed in the directory and was not included in 2020, please email me with your contact information. If your business was listed in our directory this year, please review your information to ensure it is accurate and complete. Listings are free. Advertising opportunities are available for the directory, as well. For advertising inquiries, please contact Jerome Butera (jbutera@sgcmail.com; 608/634-6253). The deadline for listings and advertising is November 1.

Nominations for THE DIAPASON's 20 Under 30 Class of 2021 will open December 1. We will recognize once again young women and men whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their thirtieth birthdays. Begin

## Letters to the Editor

### New organ announcements

Reading the new organ announcements in the August issue, page 8, disclosed a phenomenon I wonder whether this publication has the power to refine.

The new Ruffatti organ for Notre Dame Seminary in Louisiana is, of course, the kind of announcement THE DIAPASON has published forever. Readers hope for precisely such news. But there is a rub: every other bidder for that project learned of Ruffatti's selection only from this announcement, not from the seminary.

Certainly it is not the duty of successful bidders to notify their competitors of an outcome. But it is too often the case that prospective customers haven't the decency to inform unsuccessful bidders, who invest significant

time and money into site visits, travel expenses, space studies, and the other cost-consuming measures a responsible proposal requires.

Back in the days of sizable shops, sales departments, and regional representatives, perhaps such discourtesies weren't as glaring. Today, in a greatly reduced market with many fewer prospects to go around, such sting is felt more sharply.

Is it possible for THE DIAPASON to establish a protocol by which such announcements are accepted for publication only upon assurance from the organ's purchaser that all bidders have been properly notified? It would certainly be considerate of our colleague organbuilders, while reminding customers that the commissioning of a project

is not merely a privilege; it has its obligations, too.

—Jonathan Ambrosino  
Arlington, Massachusetts

From the Editor:

It is unfortunate these situations occur. In a sense, it is a sign of our times, when common courtesy is not extended to all.

It is not possible to vet all organ project matters through the purchasers of these instruments. If the non-winning bidders did not receive the courtesy of learning the decision from the purchaser, we certainly could not expect the purchaser to confirm a request that all bidders are notified. In that case, and if the projects were not published in the journal, the rejected bidders still would not know the outcome.

## Here & There

### Events



**Christopher Houlihan** (photo credit: Ali Winbery)

**Christopher Houlihan** presents an online festival celebrating the 150th anniversary of the birth of Louis Vierne, October 5–8. Nightly events at 7:00 p.m. EDT include: October 5, an interview with Phillip Truckenbrod about his career; 10/6, an interview with Olivier Latry about the 2019 fire at Notre Dame Cathedral, Paris, France; 10/7, a lecture and demonstration from Trinity College

Chapel, Hartford, Connecticut; and 10/8, a live recital of works by Vierne. For information: [christopherhoulihan.com](http://christopherhoulihan.com).



**Eric Plutz**

**Eric Plutz** will present *The Vierne Project*, a marathon of the six organ symphonies of Louis Vierne, premiering on YouTube on October 8, the 150th birthday of the composer. The symphonies are being professionally recorded live on the organ of Princeton University Chapel, Princeton, New Jersey, through the financial support of the university.

Plutz had planned to perform the symphonies in various concerts during the 2020 season, these events having been canceled due to the pandemic. Many of these performances will now take place in 2021. For information: [facebook.com/SevenEightArtists/](https://facebook.com/SevenEightArtists/).



**St. John's Episcopal Church, West Hartford, Connecticut**

**St. John's Episcopal Church, West Hartford, Connecticut**, announces its 2020–2021 Music at the Red Door series: October 16, Laura Metcalf, cello,

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

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## Here & There

► page 3

and Rupert Boyd, guitar; December 13, Candlelight Festival of Lessons & Carols; March 6, 2021, David Hurd, organ; April 16, Leonid Sigal and friends; May 14, Nat Reeves and friends.

St. John's choirs, Schola, and visiting choirs sing for Evensong, Sundays at 5:30 p.m.: January 24, February 28, March 28, and April 25. Half-hour Pipes Alive! organ recitals, Sundays at 12:30 p.m.: November 1, Zachary Schurman; December 6, Scott Lamlein; January 3, Kari Miller; February 7, Scott Lamlein; March 7, Carolyn Craig; May 2, Ed Clark; June 6, Sean McCarthy. All events are livestreamed. For information: [reddoormusic.org](http://reddoormusic.org).



**Marcussen organ, Wichita State University, Wichita, Kansas** (photo credit: Jeff Tuttle)

**Wichita State University**, Wichita, Kansas, announces its 2020–2021 Rie Bloomfield Organ Series on the Marcussen organ in Wiedemann Hall, Tuesdays at 7:30 p.m.: November 10, Isabelle Demers; April 20, 2021, Tate Addis and Brett Valliant. In addition, the Wednesdays in Wiedemann series features Lynne Davis performing at 5:15 p.m.: October 14, November 24 (Christmas organ concert), February 3, March 3, April 7, April 28 (annual pops concert). All events are available livestream. For information: [lynnedavis.net](http://lynnedavis.net).

### People

**Gail Archer** announces a new CD: *Chernivtsi: Contemporary Ukrainian Organ Music* (TBR 08.07.20), released by **Meyer Media**. The disc features organ literature from the 19th to 21st centuries by Ukrainian composers,



**Chernivtsi: Contemporary Ukrainian Organ Music**

performed on a Rieger-Kloss organ in the Armenian Catholic Church, Chernivtsi. Works included: *Fanfare* (Bohdan Kotyuk), *Benedictus: Song of Zachariah* (Kotyuk), *Piece in Five Movements* (Tadeusz Machl), *Fantasia* (Viktor Goncharenko), *Passacaglia* (Mykola Kolessa), *Chacona* (Svitlana Ostrova), and *Fantasia* (Iwan Kryshanowskij).

This is the second in a series of three CDs spotlighting organ literature from Eastern Europe, the first release entitled *A Russian Journey* (2017). For information: [meyer-media.com](http://meyer-media.com) or [gailarcher.com](http://gailarcher.com).



**Organists & Me: Half a Century as an Agent for Musicians**

**Phillip Truckenbrod** has released a paperback book available from Amazon: *Organists and Me: Half a Century as an Agent for Musicians* (<https://amzn.to/2CKSs1C>, \$12.95). Truckenbrod, who in 1967 founded the agency that bears his name, has written an account of Phillip Truckenbrod Concert Artists

and its milieu along with a memoir of how he ended up living his life with organists. It is the story of the concert organist scene in the last three-plus decades of the 20th century and the first couple of the 21st, plus some memoir material about Truckenbrod growing up discovering the organ, its music, and its people. His intention was to look to the future as much as possible, since the dominant feeling of his career was trying to preserve the organ performance scene from further decline. For that reason, the book is dedicated to Christopher Houlihan.

At the beginning of the 20th century the pipe organ was a major source of music for live audience consumption. As the century unfolded the organ had to yield a portion of that stage to symphony orchestras, but despite rapidly changing musical tastes it remained a major player. The second half of the 20th century and the beginning of the 21st, however, had become a challenging period for both organists and their booking agents. This is the story of one of the two agencies that dominated the American scene during that period, as told by the man who ventured from a Lutheran pulpit in New York City into the highly competitive and somewhat rarified world of performing musicians, with a stop along the way in the city room of a major American daily newspaper. The book is part memoir, part historical account, and part commentary. It is also a peek behind the scenes of how the art of organ performance survived into the 21st century. For information: [concertartists.com](http://concertartists.com).

### Awards

**The National Association of Pastoral Musicians** announces its 2020 award recipients: the Jubilate Deo award for substantial contribution to the development of pastoral liturgy in the United States is presented to Elaine Rendler-McQueeney; the pastoral musician of the year award goes to Tom Stehle; the NPM stewardship award is given to Anne Ketzer; the Louisville NPM chapter received the chapter of the year award; the chapter leader of the year award is presented to Martha Richardson and Mark Walker, both of Louisville; Mary Bellman is the Director of Music Ministries Division member of the year.

Academic scholarship awards are presented as follows: the James W. Kosnik Scholarship to Maria Milazzo; the GIA Pastoral Musicians Scholarship to Brett Pardue; Danell St. Romain is presented the Funk Family Scholarship; John J. Mitchell is awarded the

OCP Scholarship; the La Beca Juan XXIII Scholarship (for Spanish speaking students) is given to Julio DeLeon; the NPM Members Scholarship is awarded to Kathleen LaTorre; Darrell St. Romain is the winner of the Peter R. and Rosemary C. Girardot Memorial Scholarship. For information: [npm.org](http://npm.org).

### Appointments



**Andrew Woodruff**

**Andrew Woodruff** is appointed a member of the service department of John-Paul Buzard Pipe Organ Builders, Champaign, Illinois. A native of California, he holds a Bachelor of Music degree in organ performance from Brigham Young University in Idaho and a Master of Music degree in organ technology from University of Oklahoma. Woodruff will be working under the tutelage of Buzard service director Fred Bahr, tuning and servicing clients' instruments, and working in the shop on rebuilding and restoration projects. For information: [buzardorgans.com](http://buzardorgans.com).

### Nunc Dimittis

**Barbara Benefiel Elder**, 88, of Tulsa, Oklahoma, died July 23. She was born September 3, 1931, in Coffeyville, Kansas. She began taking piano lessons at age 5 and played her first solo recital at age 13, receiving musical honors during her school years in Coffeyville. Benefiel graduated *summa cum laude* in 1953 from Hastings College, Nebraska, with a Bachelor of Arts degree, the second person to graduate with a 4.00 average in the history of the college. She earned a Master of Music degree from the University of Tulsa with a 4.00 average in 1960. She composed a five-movement suite for chamber orchestra in dodecaphony as a requirement of this degree.

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Barbara Benefiel Elder

From 1956 to 1964, Benefiel served as organist and music department secretary of Boston Avenue Methodist Church, Tulsa, and accompanied the multi-choir program, played services, and presented organ recitals. At Northwestern State College, Alva, Oklahoma, she was assistant professor of music, teaching theory, counterpoint, form and analysis, composition, music history, piano, and organ. During a sabbatical year (1968–1969) at the University of Colorado, she completed resident requirements toward the Doctor of Musical Arts degree with a major in organ performance and Master of Music degree in musicology.

In summer of 1971 she was accompanist for the University of Colorado Madrigal Singers European concert tour. In May 1972, Barbara Benefiel and Fred Elder were married at Boston Avenue United Methodist Church, and she was appointed organist at First Presbyterian Church, Tulsa (1972–1974). After service as a legal secretary of Rizley, Prichard and Boone, Smith, Attorneys at Law, she retired in 1986.

Elder was a docent at Philbrook Museum, Tulsa, for several years before serving as a docent at the Harwelden Mansion. She was active in the P. E. O. sisterhood (Philanthropic Educational Association), Wednesday Morning Musicales, and the American Guild of Organists, serving as past dean of the Tulsa Chapter. The Elders enjoyed

## Carillon Profile Grosse Pointe Memorial Church, Grosse Pointe, Michigan

*Editor's note: This is an expanded version of Carillon Profile from the August issue with additional details that were not available at that time.*

Near the shores of Lake St. Clair, the current Grosse Pointe Memorial Church was built between 1923 and 1927, and the original chime of eight bells was installed in the final year of construction. These bells were cast by the English bell foundry Gillett & Johnston. This was the second tuned tower bell instrument installed in the Detroit area, and an early such instrument west of the east coast. The first tuned chime or carillon installed in Detroit was in Jefferson Avenue Presbyterian Church in 1926. The chime took on carillon status when it was expanded to 47 bells by Petit & Fritsen of the Netherlands in 1952. Most recently, the carillon underwent a major renovation in 2015. Meeks, Watson & Company of Georgetown, Ohio, performed the bulk of the work. Highlights of their project included re-tuning the existing Petit & Fritsen bells, designing and installing a complete new bell frame, designing a new sealed ball bearing and centralized transmission action, designing and building a new playing keyboard, providing new clappers and related bell hardware, and providing bell measurements and tuning specifications for the casting of the new bell. This bell, the keyboard low E-flat and third largest, was cast by the Taylor bell foundry in England using vintage G & J strickle boards from their archives. The new bell was dedicated to carillonist Phyllis Webb, who served the church from 1993 until her death in 2016. The instrument comprises four octaves, absent the keyboard low C-sharp, and it transposes up one semitone.

The carillon is played before and after Sunday services, twice per month, and for sacred holidays. Michelle Lam is the current carillonist. Guest recitalists also play the carillon during a summer carillon concert series. ■

—Kimberly Schafer, PhD  
Founder and Partner,  
Community Bell Advocates, LLC  
[www.communitybelladvocates.com](http://www.communitybelladvocates.com)  
[communitybelladvocates@gmail.com](mailto:communitybelladvocates@gmail.com)



Grosse Pointe Memorial Church tower (photo credit: Michelle Lam)



Bells in the tower (photo credit: Michelle Lam)



The performance clavier (photo credit: Michelle Lam)



Another view of bells in the tower (photo credit: Michelle Lam)



The Webb bell (photo credit: Richard Watson)



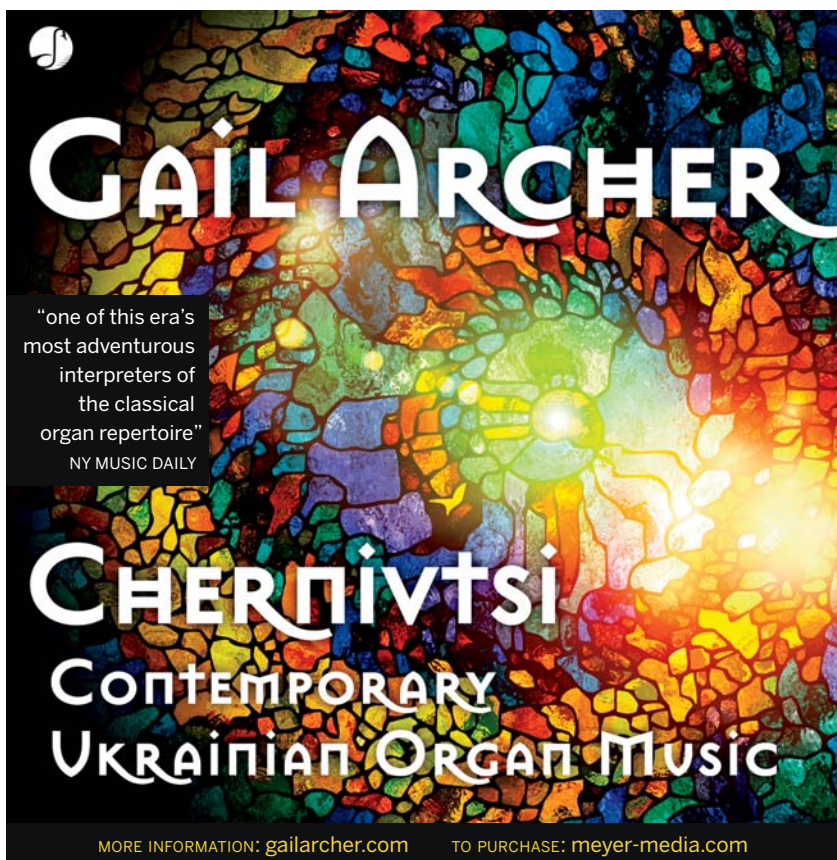
Carillonist Phyllis Webb next to her dedicated bell (photo credit: Richard Watson)



Largest 1952 bell set up for tuning corrections (photo credit: Richard Watson)



The practice clavier (photo credit: Michelle Lam)



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## Milestones

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## Pipedreams

American Public Media's *Pipedreams* announces a newly updated website. For the first time the entire history of *Pipedreams* programming is available for global 24/7 online listening with a new audio playback engine, more than

1,600 shows. A comprehensive index is found at [www.pipedreams.org/episodes](http://www.pipedreams.org/episodes).

*Pipedreams* was launched in January 1982 by Minnesota Public Radio's then-music director **Michael Barone** as a 14-program "limited-series." The majority of those first programs derived from recordings made during the 1980 American Guild of Organists national convention in Minneapolis and Saint Paul. Included were premieres by Marilyn Mason of Alberto Ginastera's *Variazioni e Toccata sopra "Aurora lucis rutilat,"* by David Craighead of Calvin Hampton's *Concerto for Organ and Strings*, by Robert Glasgow of Robert Ward's *Celebrations of God in Nature*, and performances by the Choir of Saint Paul's Cathedral, London, in their first appearance in the United States. These programs also marked the first time the

AGO had received significant national radio exposure, though by the conclusion of those first broadcasts in April 1982, there had been no thought of a continuing series.

With recordings from the 1982 AGO convention in Washington, D.C., other materials accessed through the European Broadcasting Union, numerous concerts recorded in Minnesota, and additional audio sources, *Pipedreams* reappeared in national syndication in October 1983, first of 90-minute duration and later two-hours, and has been providing weekly programs to a national audience ever since.

In addition to music from every subsequent AGO national convention one finds features including Marie-Claire Alain reflecting on her career and the music of her brother Jehan, competition winners,

inaugural concerts, the premieres of many new scores, a review of the life of Sigfrid Karg-Elert commented upon by Felix Aprahamian (who heard Karg-Elert live), a focus on historic instruments in Mexico, and numerous programs devoted to the work of African-American composers and performers, with commentary from by Mickey Thomas Terry and the late Herman D. Taylor. These are all accessed in search content by artist, composer, instrument builder, topic, or locale.

Details of each of October's *Pipedreams* programs are listed on page 23. Among these is Program #2040 (available at [www.pipedreams.org](http://www.pipedreams.org) on October 5 and broadcast the following weekend) in observance of the 150th birthday of former Notre Dame Cathedral organist Louis Vierne (1870–1937), "Venerating

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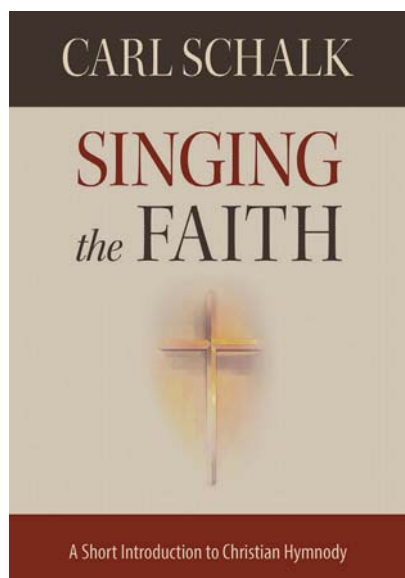


## ► page 7

Viene,” including recordings of works by Bach and Viene performed by Viene. The following week's Program #2041 highlights “A Grand Organ Extravaganza” featuring David Briggs, Olivier Latry, and Wayne Marshall in an appearance at the Kimmel Center in Philadelphia recorded February 26, 2020.

*Pipedreams* is heard on public radio stations across the United States, in collegial collaboration with the AGO, the Organ Historical Society, and THE DIAPASON. Support comes from the Associated Pipe Organ Builders of America (APOBA) as well as from the family of Lucinda and Wesley C. Dudley, from Walter McCarthy, Clara Ueland, and the Greystone Foundation, from Jan and Steve Kirschner, from the Art and Martha Kaemmer Fund of the HRK Foundation, and from listener-supporters of public radio across the country. For information: [www.pipedreams.org](http://www.pipedreams.org).

## Publishers



**Singing the Faith: A Short Introduction to Christian Hymnody**

**MorningStar Music Publishers** announces a new book: *Singing the Faith: A Short Introduction to Christian Hymnody* (978-0-944529-80-5, \$15), by **Carl Schalk**. The volume provides a compact history of Christian hymnody in the Western Church, guiding the reader through contributions, conflicts, and questions that arose through the successive periods in the development of Christian song from the Old Testament through the twentieth century. For information: [morningstarmusic.com](http://morningstarmusic.com).

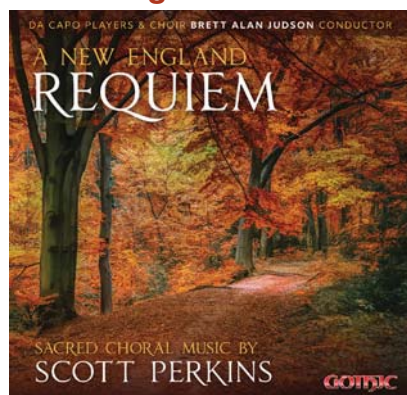
**Helbling Verlag GmbH** announces a two-volume set of books: *Die Orgeln der Hofkirche in Innsbruck* (The Organs of the Court Chapel in Innsbruck) (978-3-99069-232-5, €22), the fifth publication in the series *Tyroler Orgelschatz* (Tyrolean Organ Treasure), edited by **Kurt Estermann**. The two volumes, placed in a slipcase, deal with the two most important historic organs in the



**Die Orgeln der Hofkirche in Innsbruck**

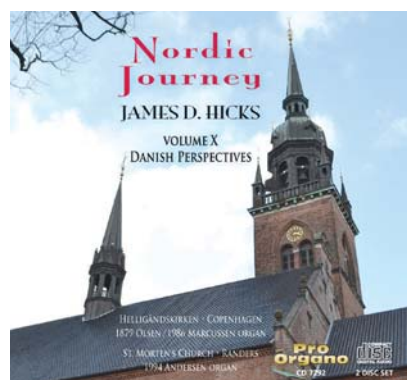
North Tyrolean region of Austria: the Ebert organ in the Hofkirche (Court Chapel) and the Italian organ in the nearby Silberne Kapelle (Silver Chapel), both dating from the 16th century. The text is in German, with brief summaries in English. A CD accompanies each volume in the set, featuring the organs. For information: [helbling.com](http://helbling.com).

## Recordings



**A New England Requiem: Sacred Choral Music of Scott Perkins**

**Gothic** announces a new CD: *A New England Requiem: Sacred Choral Music by Scott Perkins* (G-49322, \$18.98, with individual track downloads available). The *Requiem* by Perkins is performed by Da Capo Players & Choir, **Brett Alan Judson**, conductor, and **Tom Mueller**, organist. The seven-movement work includes text of the Latin Mass with poems by Dickinson, Longfellow, Hawthorne, and Sigourney. For information: [gothic-catalog.com](http://gothic-catalog.com).



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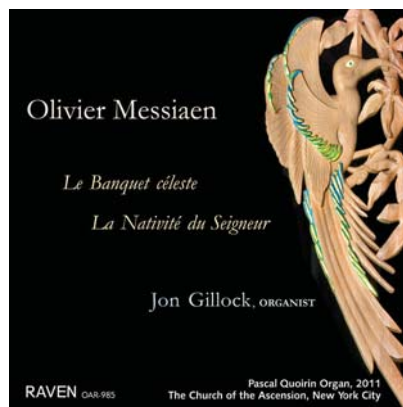
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On July 11, an arsonist drove his car through the front door of **Queen of Peace Catholic Church**, Ocala, Florida, spread several gallons of gasoline around the narthex, and lit a match prior to the regular morning Mass. The doors between the narthex and the nave of the church were closed, but the air conditioning system was functioning and carried smoke into the nave as parishioners were gathering.

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**A. E. Schlueter Pipe Organ Company**, Lithonia, Georgia, has completed reinstallation of the two-manual, nine-rank organ at Edison Baptist Church, Edison, Georgia. The instrument, originally built and installed by Wicks Organ Company, was severely water damaged when the church roof was ripped off by a recent hurricane. As a result, the entire organ was soaked with rain, necessitating a complete rebuilding of the organ.

Schlueter worked closely with the insurance company to ensure that the organ was protected and renovated to once again provide service to the congregation. For information: [pipe-organ.com](http://pipe-organ.com).

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### The toccata principle

Studying J. S. Bach's *The Art of the Fugue* inevitably leads to thinking about form. Whatever lens you view it through, the formal shape of that piece is important to its impact. Some of the qualities of abstraction that have been ascribed to the work may encourage us to focus too much on form or to attribute to form an even larger role in shaping the impact of the work than it really has. Paradoxically, I have thought recently about a formal principle that is very different from anything that is found in *The Art of the Fugue*. It stands almost opposed to it.

I call this the toccata principle. This principle of shape or form is a bit elusive to describe because it is not "a form" as such, but rather a particular way of using contrast and continuity. It is a principle that can shape a piece and be responsible for creating form and structure. It is found in pieces that are constructed largely through other means. I have a feeling that looking for this principle in places where it might not be evident on the surface can help illuminate what is happening rhetorically in many situations.

There are elements of music—pieces, movements, passages—that are constructed according to what seems like a consistent evolution. Something happens at the beginning, it continues, and when it changes it does so according to some sort of logic. The texture does not change drastically or very often, and when it does change, the change is not jarring. This is nothing rare or arcane: it is by far the norm or a common form found throughout organ repertoire and in classical music in general. Each movement of *The Art of the Fugue* fits this description. So do the Bach trio sonata movements, the vast majority of his fugues and his chorale preludes, most Mozart concerto or sonata movements, and much of the output of Brahms and Bruckner.

A different sort of construction occurs when a piece (or movement or passage) is created out of short elements of music that are very different from one another, making an overall shape as much out of contrast as out of continuity. This is the principle according to which most of Frescobaldi's toccatas were clearly and explicitly constructed. This is why I tend to use "toccata" as a shorthand or tag for this sort of construction. This principle, however, also pervades much of Frescobaldi's output that was not given the title "toccata." It was picked up by, among others, Frescobaldi's pupil Froberger, who was probably responsible for transmitting an awareness of this technique to a wide swath of the musical world north of the Alps. Froberger was widely traveled and quite influential. The North German organ *praeludium* grew out of this form.

### Naming pieces

One of the things that I remember hearing in classes, lessons, and hallways during graduate school years was that a "Praeludium" in the Buxtehude, Lübeck, or Bruhns sense was not a "Prelude and Fugue," at least not in the *Well-Tempered Clavier* or Mendelssohn or Shostakovich sense. At the time this felt like kind of a new idea. Some pieces by Buxtehude and others that were clearly in many short sections (some contrapuntal and some not) and the manuscripts that were titled "Praeludium" or "Toccata" had, according to then-modern tradition, been re-titled "Prelude and Fugue." This in turn led to an often-futile search for the section that was "the fugue," which was distinct from "the prelude."

One way to frame the distinction between the Frescobaldi/Froberger/Buxtehude toccata or *praeludium* and the WTC-type prelude and fugue is that the latter is a piece in two movements, each often quite unified, whereas the former is a piece in one movement but with many sections. As I wrote above, the continuously spun out sort of musical unit often coincides with what we call a movement. This is almost circular or a matter of agreed-upon definition. If a piece starts and unfolds in a unified manner with logical development and then ends with a cadence and a double bar, we will consider this a movement, unless it is the entire work. It is easy to say that Bach's *Prelude and Fugue in E Minor*, BWV 548, for example, is a piece in two movements. That would be evident to a listener who had never heard the piece, or heard of it, and had never seen the layout of the printed music.

In a piece that is constructed from contrasting sections, the contrasts might be along some of the following lines: contrapuntal versus non-contrapuntal; regular in meter versus rhythmically static, recitative-like, irregular, or disjunct; slow versus fast; using dissonance in a regular, prepared, and resolved manner versus using dissonance for immediate or shocking effect; somewhat vaguely: harmonically lush and compelling versus harmonically bare and tentative; unified within the section as to texture (in the sense of normal prevailing number of voices or notes) versus irregular or varied within the section as to texture (for example, chords interspersed with scales); major versus minor; ending with a cadence versus ending abruptly; and more.

In the first toccata of Frescobaldi's *Second Book of Toccatas and Partitas* (1627), there are eleven sections. This is in a piece that takes about four minutes to play. The opening section consists of chords, trills, and scale passages; the second contains a bit of imitative counterpoint in which the point of imitation in sixteenth-notes is accompanied by quarter-note chords as it migrates from voice to voice; the next section is composed of all dissonance and written-out trills; the fourth is again contrapuntal, but with more rhythmic variety in the voices; and so on. The piece ends with a long, rhythmically free cadential section, prior to which is a sort of jig fugue that almost could have been written by Buxtehude or Pachelbel. My purpose here is not to give a very thorough analysis of the piece, but to demonstrate that the sections are short, on average, and clearly contrast with one another.

Buxtehude's *Praeludium in C Major*, BuxWV 137, is one that I tried to learn in my very earliest days playing the organ. It was known to me in those days as *Prelude, Fugue, and Ciacona*. This made some sense as far as the fugue and *ciacona* were concerned: the fourth section of the piece is in imitative counterpoint, quite thoroughgoing, and it makes sense to call it a fugue; the seventh and penultimate section is manifestly a *ciacona*. But where's the prelude? There are three quite distinct sections preceding the fugue: together they could be the prelude, I suppose. But they are not one coherent whole. The distinction between the opening section and the second section is as crisp as that between the part before the fugue and throughout the fugue. Then what of the sections between the fugue and the *ciacona*? In order for this work to have an accurate and convincing name that is a kind of blow-by-blow description, the name would have to be *Prelude, Fugue, Interlude, Ciacona, and Coda*—or something like that. In

fact, it is a *praeludium* in one movement with eight contrasting sections.

All of this about titles is not necessarily important, as I am sure that the more accurate names are now in general use. But this nomenclature does tend to put a sort of screen or filter between the player (or student) and the actual structure and rhetoric of the piece. What is most interesting to me about that structure is the notion that a certain kind of experience creates the need for a different experience, and that it is this need—played out in infinite detail—that creates shape.

It is the skill or genius of the composer of such a piece to make the details meaningful. How much dissonance or static rhythm and of what kind creates the need for what kind of lush harmony or compelling, dance-like pulse? What does it mean for a passage of irregular, ever-changing texture to be followed by regular, imitative, maybe almost chatty counterpoint? This is independent of the sort of shape that is created by continuity or recurrence, that is, the kind of shape that is found in *The Art of the Fugue* and in much of the music that we play or hear.

My use of the word "toccata" to label this compositional approach comes, as I said, from my having first encountered it in the toccatas of Frescobaldi. But words serve as names of pieces when and how composers want them to, and it is important not to take those words to mean more than they mean. At a certain point in music history, the word "toccata" came to denote a piece that is outwardly virtuosic and fast. This has been known to cause people to assume that any piece with that name should be presumptively treated as virtuosic and fast. But the term simply did not mean that at all in the seventeenth century. Likewise, by the nineteenth century, the word did not have any flavor whatsoever of the sort of structure that I am talking about here. The Widor *Toccata*, for example, is in a form that is about as opposite to this as could be: a *perpetuum mobile* spun out of one compelling gesture that seemingly cannot be stopped! (Or that one doesn't want to stop.)

Bach wrote several pieces that come down to us with the word "toccata" in the title. Seven of these are harpsichord toccatas, and six of these are arguably constructed in a Bachian version of what I am describing here. The seventh is clearly not: it is basically an Italian concerto, as much so as the Bach work that actually bears that name. Of the organ toccatas, the *D Minor*, BWV 565, is in this sort of form; the so-called "Dorian" is emphatically not; the big C-major *Toccata, Adagio, and Fugue* is, though the sections are dramatically longer than those of any corresponding Frescobaldi, Froberger, or Buxtehude piece; the *F Major* is probably not: it is sectional in its construction, but the sections display a lot of unity.

Not all of the pieces that Frescobaldi himself titled "Toccata" are in precisely this form, though most of them are. "Toccata VIII" from *Second Book of Toccatas and Partitas* is clearly different, and the toccatas from *Fiori Musicali* are mostly not constructed this way. Also, many works of Frescobaldi's that are given names of contrapuntal forms—*canzona*, *ricercar*, etc.—are constructed according to this sort of sectional contrasting plan, usually with the contrapuntal sections longer than all the rest.

Why in particular do I believe that it is fruitful to share these ideas with students? It is extremely easy to gravitate toward surface continuity as a source of shape and direction in music and to try to use our understanding of that

continuity to guide interpretive choices. This underlies the way I normally pick pieces apart and I believe represents a common approach. We want to know what comes back, and how different themes relate to one another. We use this to make certain decisions, starting with basics like shaping similar themes in similar ways. So I think that students do not often look for contrast, surface discontinuity, or abrupt, apparently illogical change, or they are reluctant to make differences noticeably different. The notion that some pieces will have a more convincing overall shape and greater emotional impact the more we let differences be really different is, maybe, counterintuitive. But it is both true and sometimes a useful corrective.

To come back very briefly to the somewhat speculative mode of some of my *Art of the Fugue* discussion, we want evident continuity in life. But in real life, though there is often a lot of continuity, we never know for sure what is going to happen when we next turn the corner or even as we keep walking straight! I suspect that the Frescobaldi and Froberger toccatas, though in a very easy-to-listen-to harmonic language, were in fact getting at some of the same sense of dislocation and questioning that is found in some nineteenth- and, even more, twentieth-century music. It is interesting that Bach used the sectional/fragmented/contrast-based approach much earlier in his career than later. Was this just his moving away from early models, or did it reflect something evolving in his approach to life?

### And then there's Beethoven.

There was a specific incident that kicked off the most recent chapter of my own exploration of the toccata principle. I was listening to Beethoven's *Fifth Symphony*. This is a piece that it is very hard not to experience as a cliché. I had never disliked it, but I had never gotten as much power out of it as I do out of, for example, Beethoven's seventh or eighth symphonies. I had probably always found it simultaneously stirring and a bit annoying. This time listening, though, I suddenly had the thought: "Oh! This is a Frescobaldi toccata!" And so it is. It is printed out in four movements. But those are not the real divisions. It is an overarching work with sections that have continuity, more thematic recurrence than Frescobaldi or Froberger, but that also have contrast and a sense of fragmentariness in spite of their length.

I do not (yet?) have a rigorous measure-by-measure analysis of how this works, but I find it convincing, and it greatly enlivened the piece for me. I also suspect that Beethoven in particular used fragmentary contrast more than I (at least) had noticed. This is something that I want to continue to examine. ■

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by email at [gavinblackbaroque@gmail.com](mailto:gavinblackbaroque@gmail.com).



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## The beat goes on.

At Oberlin College, January is a month of independent study between the fall and spring semesters known as winter term. During the fall, students propose projects to their principal teachers for approval. Projects can be off campus, and sometimes they are vacations disguised as serious research. I do not remember much about some of my winter term projects, but winter term of 1977, my junior year, was special.

My organ teacher, Haskell Thomson, designed a project for me and about eight of my peers, inviting the legendary eurhythmics professor Inda Howland out of retirement to lead us in a month of rhythmic adventures. Swiss musician and educator Émile Jaques-Dalcroze (1865–1950) invented eurhythmics, a discipline that draws on the natural rhythms of the human body to enhance the rhythmic content of musical performances. Legend has it that Dalcroze was struggling with a piano student whose playing was distorted by chaotic rhythm. Following a lesson, looking out his office window, Dalcroze happened to see his student striding confidently across the campus. Of course he had rhythm, the human body is intrinsically rhythmic. Dalcroze developed that realization into the eponymous course of study, and Inda Howland (1907–1984) was one of his disciples. She had completed her studies with Dalcroze at L'Institut Jaques-Dalcroze in 1934, the year she started teaching at Oberlin.

Ms. Howland was seventy years old and barefoot, wore long flowing Indian saris, and carried an exotic drum made in Bali. She was never without something that could share a beat. Our group of eight or ten performance majors was a pretty cocky band, and I remember haughty smirks passing about as we first met with Professor Howland, sitting in a circle on a classroom floor bouncing balls back and forth while counting aloud. *Maybe next we'll color by numbers, have milk and cookies, spread out the mats, and take a nap.* But it did not take long for the depth of her mission to become clear. We listened to recordings, sang to each other, bounced those balls, and skipped around in circles, all the while applying the motion of our bodies to the rhythmic content of the music.

One session was held in an organ practice room so we could play for each other. I was working on Bach's *Toccata in F Major* at the time, and I was a whiz with those snazzy pedal solos. Up and down the pedalboard I went, swiveling on that imaginary ball bearing, emphasizing the high notes with Bach's unexpected accidentals (and probably providing a few unexpected accidentals of my own). When I was finished, my peers made the obligatory supportive comments, then Inda Howland made a simple formative comment. "Your feet make more noise on the pedalboard than the organ pipes." She used the word "clattering." I was approaching the pedal keys from inches above, my feet slapping the pedals, producing uneven rhythms. "Try the first pedal solo again with your feet on the keys." Yikes. Many readers have likely had similar experiences, where a teacher asks you to try something for the first time in front of a group. She was right. I had been practicing and studying the organ for close to eight years by then, and no teacher had ever mentioned this. Okay, maybe no naps.

When I was leading church choirs, I held annual choir retreats. The last choir I worked with was at a Congregational church in Massachusetts, and the camp was Craigville, a delightful beachfront community on Cape Cod. Those late summer retreats were filled with rehearsals on new repertoire, introducing the choir to the plans for the year, open discussions with the clergy about the choir's role in the parish, and social moments at meals and beach time. In addition, I invited eurhythmics instructors to join us to lead daily sessions, and it was a treat to witness an imaginative eurhythmics instructor warming up the choir before a rehearsal.

During that winter term project, we had three morning classes a week for four weeks, maybe twenty-four hours altogether spent with the witty, enthusiastic, sagacious Inda Howland. I'm grateful to Haskell Thomson for creating that experience for us. It had a profound impact on my understanding of music, my own musicianship, and the many singers who participated in those choir retreats with me.



**Fux organ, Klosterkirche, Fürsternfeld**  
(photo credit: John Bishop)



**Christoph Hauser plays the Fux organ.**  
(photo credit: John Bishop)

## Take care of your machines.

You get in your car, buckle up, start the engine, and put the transmission in Reverse to back out of a parking space. You check the mirrors, look over your shoulder, and start the car moving. You make the turn, drop the gearshift to Drive, the transmission gives a little thud, and the car changes direction without pause.

Or, you get in your car, buckle up, start the engine, and put the transmission in Reverse to back out of a parking space. You check the mirrors, look over your shoulder, and start the car moving. You make the turn, come to a stop, and while stopped, move the gearshift slowly through Neutral to Drive before moving forward. No thud. The brakes are designed and intended to stop the car. The transmission is intended to transmit (get it, transmission) the motion of the engine to the motion of the wheels, setting them turning in the direction you wish to go. If you habitually use the transmission to stop the car and change direction, you are mistreating the transmission. That little thud is the car saying "ouch."

One of my sons has a bit of a racehorse in him. That is to our advantage when he is skippering our sailboat during a race and causes our broad-beamed, slightly chubby catboat to leave an entire fleet of sleek sloops in our wake. (There is nothing quite like swimming off your boat at anchor while waiting for the rest of the fleet to cross the finish line.) But he was well into his twenties when he realized how much his style of driving was costing him. Tires had to be replaced too soon, brake pads wore out quickly, and an entire car "bit the dust" sooner than expected, sooner than he wished, sooner than he could afford. He still rides a big motorcycle like the desert wind, but he now drives his car like an adult and comments on how long a set of tires will last.

You are having a fight at home and slam a door to make a point. (I have read about such things.) The screws in the hinges, the screws that hold the knobset in place, the mechanism of the knob and latch, and the nails holding the door frame together all take an extra strain and work a little loose, and a picture falls off the wall and its glass breaks.

You thunder down the stairs, the stair treads pull a little harder on the nails,

and the stairs are a little squeakier the next time. You slam the door of a cupboard, a dishwasher, a washing machine, and each machine suffers a little under the extra force.

While I know perfectly well that an inanimate object like a door or a stair tread, or a machine like a dishwasher or the transmission in your car, do not have feelings, using them with extra force necessarily hastens their failure. My lifetime of operating, building, and repairing machines, especially pipe organs, combined with Inda Howland's comments about my clattering on the pedal keys has made me aware of the noise that results from operating just about anything with excessive force.

That trick of putting the car in Neutral when you stop before changing direction does not take any real time. It is a matter of gentle timing, like the simple push of a piston as you move into a developing section of a piece of music. The seasoned organist gives the piston a gentle tap at the precise moment, an infinitesimal movement. The Swell reeds kick in with the box closed, and the drama steps up a notch. But I remember standing next to the console of a big city organ at the start of a service call, listening to the organist report that he could not change pistons, watching the energetic thumb jabbing at the little ivory set button as if striking a punching bag. Of course, the spring was broken, and the button was jammed.

How many organists, playing in sight of their audience, have drawn a stop knob with histrionic flair, only to have the knob come off in their hand, or better yet, soar across the chancel in a parabolic arc?

Do you play an organ with mechanical stop action? The next time you register a piece, notice whether the mechanism is making any noise. Some organists tug on drawknobs with enough force to cause a bang with each motion. Many slider windchests have steel pins driven into the chest tables that correspond with slots in the sliders to limit their travel. Yank that knob with a bang a few hundred times, and the pin will pull out and the slider will move too far, likely resulting in partially closed note holes so pipes are underwinded. You cannot use that stop anymore, and it is an expensive repair because you have to remove ranks of pipes, rackboards,

*A. E. Schlueter*

## 2020-2022 Projects

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and toeboards to fix it. If you can hear a thud, clunk, or God help us, a bang when you pull stops, you are not doing it right.

### Twinkle toes

Most organists have a special pair of organ shoes, usually light dance shoes with clearly defined heels and thin soles. The idea is that they help with accuracy on the pedalboard, but they have an important effect on the maintenance of the organ. Every organist should have a dedicated pair of organ shoes that are never worn outside. Where I live, it is likely to snow four months of the year. An organist who practices regularly on an instrument I maintained never changed his shoes. He came off the city streets and went straight to the organ. The pedal keys and the frame of the pedalboard and floor around the console were sullied and stained with salt, water, and city muck. The pedalboard springs and the screws were all rusty, and the pedal contacts were unreliable as they were clogged with the same muck. Of course, there were multiple dead notes on the pedalboard. This same organist broke two pedal keys by standing on them.

A wood pedal key is roughly the size of a hefty broomstick. If you are heavy and if you stomp on them, you will snap them in a heartbeat. I have heard organists justify standing on the pedals, saying they are not that heavy (I am), that [Casavant — Skinner — Austin, etc.] pedalboards can take it. I think Casavant wins the prize for building the sturdiest pedalboards, but the keys are still just sticks of wood at most one by one-and-a-half inches with a maple cap glued and screwed on. Some are far spindlier. Never stand on the pedal keys. It is a musical instrument, not a diving platform. Remember my moment with Inda. If the pedalboard stays quiet, the musicianship increases.

### Tickling the ivories

We are used to seeing theatrical gestures at the keyboard from musicians such as Yuja Wang or Lang Lang, a great pounce on the keyboard with arms sailing overhead. But remember, the tone of the piano is sensitive to the touch on the keys. While I know that some of that is for stage effect, it is fair enough that a pianist might invent a grand gesture that would deliver more weight to the keys. While I know all about the theories of sensitive touch with mechanical key action, on both tracker and electric-action organs, the force with which you hit the keys has no impact on the amount of sound. It is nothing more than extra wear-and-tear on a tiny sensitive mechanism.

Do you rely on excessive pounding to play fast repeated chords? Three popular pieces come quickly to mind, the left hand of Widor's *Toccata*, Mulet's *Tu es Petrus*, and the echoing episodes in the third movement of the Vivaldi/Bach *Concerto in A Minor*. If you have to beat the keyboards to make those rhythms happen, you are not doing it right. The keys on organ keyboards travel something like ten or twelve millimeters. With your finger resting on the surface of the key, it takes but a nanosecond to accomplish that trip. The sound of the organ does not know the difference between a pounded key or a stroked key, but your organ technician does.

I wonder if Inda Howland would be pleased with my extension of her teaching to how I handle my car, but I would love her to know how important

her teaching and observing was to me. An organbuilder is part artist, part mechanic. I have always appreciated the operation of good machines. I am still a sucker for a construction site. The operator of a payload can lift five tons of gravel with the flick of a wrist. Let the machine do the work. An early lesson for a woodworker is let the tool do the work. For a musician, let the instrument do the work. It's your job to conjure up beautiful sounds. It's the instrument's purpose to allow that. Be gentle and love the thing.

### It's personal.

There are many celebrated relationships between musicians and their instruments. In his book *Violin Dreams* (Houghton Mifflin, 2006), Arnold Steinhardt, longtime first violinist of the Guarneri Quartet, wrote of his affinity for his instrument, the sensual relationship between the musician and the instrument. He wrote of resting the violin under his chin, between his brain and his beating heart, wrapping his fingers around its neck. Those who play

woodwind instruments take it a step further by placing the instrument in their mouths. To play a pipe organ, one sits at keyboards at least several feet from the source of the sound, and in many cases dozens, even hundreds of feet. Yet we think of Franck at Ste. Clothilde, Widor and Dupré at St. Sulpice, and Vierne at Notre Dame as classic pairings, like matching wine to a meal. During my many visits to the Wanamaker Store in Philadelphia, I have felt that Peter Conte's affinity with the monster organ he calls "Baby" is on a par with those French masters.

Last fall, in the days of yore when I got on airplanes to fly places, I spent a week in Germany visiting an organ workshop as well as a couple special iconic historic organs. A highlight of that trip was the hours I spent in the Klosterkirche in Fürstenfeld (near Munich) with organist Christoph Hauser, experiencing the dazzling organ completed in 1736 by Johann Georg Fux. Christoph's imaginative improvisations during the Mass, his brilliant playing, and the excitement with which he shared the organ with me



(photo credit: Félix Müller)

all spoke of his love of the instrument. When playing such an ancient organ, one does not flail. The instrument defines the touch on the keys, and the player meets the organ on its terms. The smart musician leaves a session with such an instrument having been taught, and Christoph spoke eloquently of how his playing was informed by that organ. Inda Howland would have surely enjoyed that visit. ■

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## Schumann's B-A-C-H Fugues: the genesis of the "Character-Fugue"

By Colin MacKnight

"Miss no opportunity to practice on the organ; there is no instrument that takes such immediate revenge on the impure and the careless, in composition as well as in the playing, as the organ."<sup>1</sup> This description from Schumann was likely referring to the organ's ability to execute—one might even say affinity for—complex counterpoint. It is only fitting then that his only organ work would be a set of six fugues on Johann Sebastian Bach's surname, a homage to music's greatest contrapuntist, one of Schumann's principal influences, and the composer who dominates the organ repertoire to a degree that no other composer dominates any other repertoire. Schumann stated, "What art owes to Bach is to the musical world hardly less than what a religion owes to its founder."<sup>2</sup> He also acknowledged the influence that Bach exerted on his own music; Schumann's compositional style was unusually motivic, and he attributed his disdain for what he called "lyric simplicity" to his study of Bach and Beethoven.<sup>3</sup>

In German musical parlance, B is B-natural and H is B-flat, allowing one to turn Bach's surname into the motive B-natural, A, C, B-flat. By composing a set of fugues based on the theme B-A-C-H, Schumann was participating in a long tradition of composing pieces

(particularly for the organ) that include the B-A-C-H motive.

This tradition began with Johann Sebastian Bach himself and continues to the present. Two notable examples of Bach encrypting his own name occur in the *Tocatta in F Major* for organ, BWV 540i (in transposition), and *Contrapuncti* 8, 11, and 14 of *Die Kunst der Fuga*, BWV 1080. Felix Mendelssohn was the next composer of a substantial body of organ music to encrypt the B-A-C-H motive into one of his pieces. In measure 56 of the first movement of his *Sonata IV* in B-flat from the *Six Organ Sonatas*, op. 65, he prominently includes the B-A-C-H motive in the pedal, transposed down a whole-tone (**Example 1**).

Schumann was close friends with Mendelssohn and even wrote a glowing review of the organ sonatas in his journal, *Neue Zeitschrift für Musik*, so Mendelssohn's encryption may not have been unnoticed by him. Perhaps it is not coincidence that Schumann composed his set in 1845—the year in which Mendelssohn's organ sonatas were published.<sup>4</sup> In addition to Mendelssohn's organ sonatas, Mendelssohn's *Six Preludes and Fugues for Piano*, op. 35, and *Three Preludes and Fugues for Organ*, op. 37, were almost certainly strong influences on Schumann's B-A-C-H fugues.<sup>5</sup>



Robert Schumann

Schumann was, however, the first composer to write a large work based on this theme. This proved to be influential; other composers who would later write substantial organ works based on B-A-C-H include Franz Liszt (*Prelude and Fugue on the Name B-A-C-H*, S. 260, versions of which exist for piano and organ), Sigfrid Karg-Elert (*Passacaglia and Fugue on B-A-C-H*, op. 150), Max Reger (*Fantasy and Fugue on the Name B-A-C-H*, op. 46), Ernst Pepping (*Three Fugues on B-A-C-H*), etc. Schumann's set is the longest of these works.

The year 1845 is often called Schumann's contrapuntal year because of his and Clara Schumann's intense study of counterpoint, resulting in such compositions as the *Six Studies in Canonic Form*, op. 56, and *Four Sketches*, op. 58, both for pedal-piano; *Six Fugues on B-A-C-H* for organ, op. 60; and *Four Fugues* for piano, op. 72.<sup>6</sup> During this year of "Fugenpassion,"<sup>7</sup> to use Schumann's own term, they studied Friedrich Wilhelm Marpurg's *Treatise on the Fugue* and Luigi Cherubini's *A Course of Counterpoint and Fugue*.<sup>8</sup> Schumann also studied counterpoint intensely from 1831 to 1832 under Heinrich Dorn and from 1836 to 1838, a period which yielded more contrapuntally complex and rich works such as *Kreisleriana*.<sup>9</sup>

Schumann finished the first fugue on April 7 and the second on April 18.<sup>10</sup> Soon after the second fugue was completed, a rented pedal-piano arrived at the Schumann house.<sup>11</sup> This would have been a useful tool for composing the *Sketches*, *Canonic Studies*, and *Fugues*, but, surprisingly, this is also around the time Schumann began to eschew the use of the piano as a compositional tool.<sup>12</sup> Perhaps, then, the pedal-piano was mainly used to assist in pedal-writing.

After the second fugue, progress on the set slowed for a variety of reasons including illness, work on the latter movements of the *Piano Concerto in A Minor*, op. 54, and organization of an orchestral concert series in Dresden.<sup>13</sup> By the end of September, Schumann had drafted the third, fourth, and fifth fugues<sup>14</sup> and in late November, Schumann completed the set.<sup>15</sup> The influence of the B-A-C-H project can also be seen on his next opus, *Symphony No. 2 in C Major*; the second trio of the scherzo uses a theme beginning with the B-A-C-H motive, and the adagio contains a fugato (**Example 2**).<sup>16</sup>

Schumann's set of six fugues is in many ways similar to and likely inspired by Bach's *The Art of the Fugue* since both are thorough explorations of the contrapuntal potential of one musical idea. Schumann was, however, somewhat

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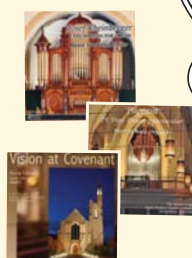
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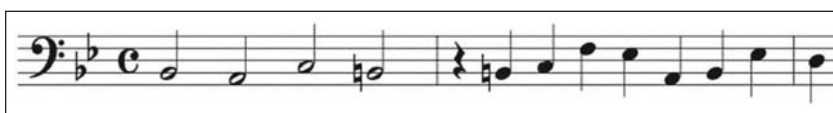




Example 1, Mendelssohn, *Sonata IV*, transposed B-A-C-H in pedal



Example 2, Schumann, *Symphony No. 2*, op. 61; Scherzo: 2nd trio, measure 6, first violins



Example 3, Schumann, *Fugue no. 1*, subject



Example 4, Schumann, *Fugue no. 1*, measure 34

disdainful of *The Art of the Fugue* for being excessively cerebral.<sup>17</sup> Part of this is probably due to what Schumann may have perceived as a lack of variety in *The Art of the Fugue*. Since *The Art of the Fugue* is based on a single subject and the Schumann B-A-C-H fugues are only based on a motive, Schumann has considerably more flexibility in his thematic material. (Interestingly, this is not unlike Bach's use of the B-A-C-H motive in *The Art of the Fugue*. In *Contrapunctus 8*, the motive is masked with repeated notes and inversion; in *Contrapunctus 11*, he un-inverts it but retains the repeated notes. It is not until *Contrapunctus 14* that Bach plainly reveals the motive, a technique of which Schumann surely would have been proud.)

Schumann, like Bach, derives several distinct fugue subjects from the B-A-C-H motive. The first, third, and sixth fugues, for example, all plainly feature the motive as the main substance of the subject. The fifth fugue, however, treats it just as the starting point for further elaboration. The fourth fugue also uses the motive overtly but changes its contour by leaping down a sixth from A to C, instead of up a third. By modifying and developing the theme, Schumann reveals and incorporates one of his favorite compositional genres: the character piece. John Daveerio describes this important difference between fugues and character pieces by saying, "If the essence of a fugue is a fixed subject, then that of the character piece is the transformation of an eloquent motive."<sup>18</sup> By combining elements of these two genres, Schumann is not just taking a neo-baroque diversion but is "updating" the fugal form to include the most modern musical trends.

Each of Schumann's fugues also has specific tempo and dynamic indications

to contrast the movements. The work is framed by two large *accelerando*, crescendo fugues; the second fugue is a virtuosic allegro; the third, serene and lyrical; the fourth, a more austere study; and the fifth, a charming scherzo. In this way, the work is not just a compilation of fugues but also a suite of complementary movements. Schumann also provides tonal variety by including G minor and F major movements into an overarching



Example 5, Fugue subject from Bach's *Toccata and Fugue in D minor*, BWV 565



Example 6, Schumann, *Fugue no. 2*, subject 5, Fugue subject from Bach's *Toccata and Fugue in D minor*, BWV 565

B-flat major—something *The Art of the Fugue* does not do despite its much greater length. Additionally, there is greater variety of texture in Schumann's set than *The Art of the Fugue*. Schumann is not averse to devolving to homophony as he does in all but the third fugue. He also frequently composed in what looks like a "lazy" five-voice texture by writing five-voice expositions but not maintaining a strict five-voice texture (until the last fugue). This is, however, more likely another attempt at textural variety than contrapuntal ineptitude on Schumann's part; by moving the bass line between the pedal and left hand, he is varying the sound and texture even while maintaining the same number of voices.

As previously stated, the first fugue is an *accelerando*, crescendo fugue. The quintessential example of this, and likely inspiration for Schumann, is the first movement of Mendelssohn's *Sonata No. 3 in A Major* from his *Six Organ Sonatas*, op. 65. Schumann's subject comprises two bars, the first of which is the B-A-C-H motive plainly stated, and the second of which includes the B-A-C-H motive in retrograde in its first, second, fifth, and sixth pitches (Example 3). At the point at which Schumann indicates to begin crescendoing and accelerating, he combines the B-A-C-H motive (or a variant thereof) in the pedal with a two-voice stretto of the diminished form of the subject in the manuals (Example 4).

The piece builds to a very exciting homophonic climax, particularly when the performer has accelerated enough (Simon Preston starts at 92 beats per

minute and comes close to doubling the tempo, reaching 168 beats per minute at the fastest), with double-pedal before a five-bar coda that returns to a polyphonic texture, although without the B-A-C-H subject. Because of the lower register and reduction in texture, it is not uncommon to decrescendo through the coda, even though this is not indicated in the score.

The second fugue is the allegro movement and the most unabashedly virtuosic. It is also the only fugue in a triple meter, a trait of which Schumann takes full advantage through the use of hemiola. Its subject begins with a quick dotted B-A-C-H before beginning a sequence that is almost certainly taken from the fugue from Bach's *Toccata and Fugue in D Minor* for organ, BWV 565. Schumann would have known this work from Mendelssohn's famous Bach recital at the Thomaskirche in Leipzig, which he enthusiastically reviewed in his *Neue Zeitschrift für Musik* (Examples 5 and 6).<sup>19</sup>

In measure 48, Schumann combines the subject with its augmentation in the pedal. Then in measure 74, there is a rest for performer and listener alike when Schumann quietly strettos the augmented B-A-C-H motive with occasional interruptions from the BWV 565 motive. (These fragments of the BWV 565 motive make the connection to Bach's fugue even more obvious.) This motive gradually takes over the texture while crescendoing until the piece devolves into a virtuosic toccata, complete with double-pedal, arpeggios,

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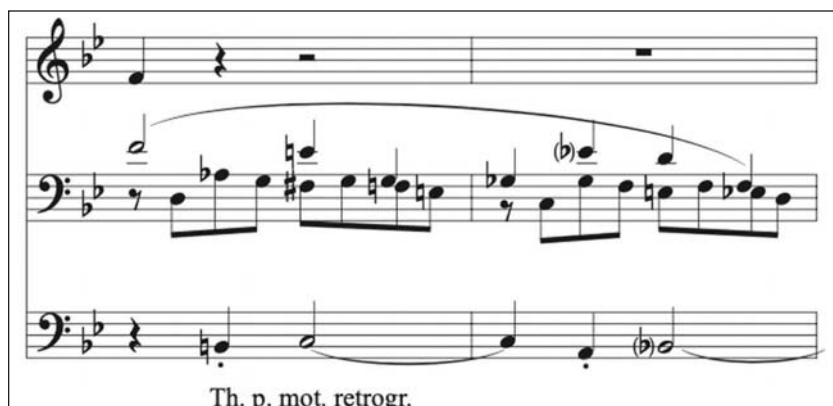
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# Organ works of Schumann



Example 7, Schumann, Fugue no. 4, measure 30, retrograde in pedal



Example 8, Schumann, Fugue no. 6, measure 95, combination of themes: B-A-C-H in pedal, second subject in alto, counter-subject in tenor and soprano

octave doublings, and no hint of B-A-C-H. He then briefly alludes to the quiet B-A-C-H stretto passage again—this time with neighbor-tones on the B-flat—before a passage of triumphant homophony. There is one more fugal interruption before the chorale-style writing returns and a hemiola passage with *sforzando* chords every two beats. The movement ends with a coda over a B-flat pedal that continues to use the BWV 565 motive while eschewing the B-A-C-H motive, a final confirmation of this fugue's inspiration.

The third fugue is the only one that is entirely quiet; there is a piano indication at the beginning with the description "Mit sanften Stimmen"—with gentle stops—and no further performance instructions. This is the only fugue that begins in two voices with the counter-subject present from the beginning. It is also the simplest and technically easiest fugue. The B-A-C-H theme only occurs in one form, and the emphasis is on

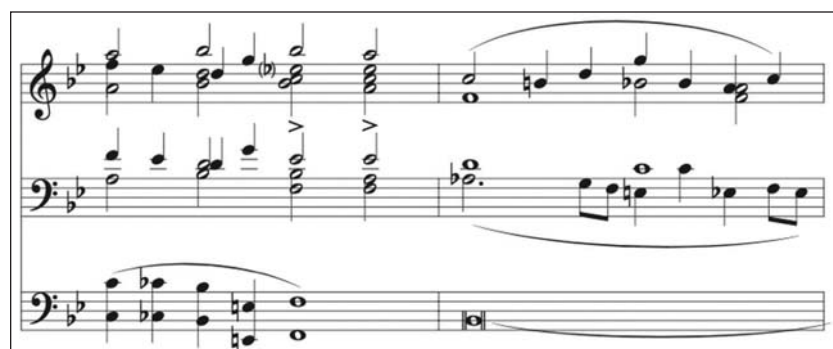
lyricism rather than intellect or virtuosity. It is also the only fugue in a minor key, G minor, but ending in a tranquil G major.

The fourth fugue is the most austere and perhaps the least accessible of the set. This is clear from the outset when Schumann uses a jagged version of the B-A-C-H motive; instead of an ascending minor third between A and C, he writes a descending major sixth, meaning the subject outlines a pungent diminished octave. This is one of Schumann's cleverest techniques: to utilize the B-A-C-H motive as a collection of pitch classes with no specific contour rather than a traditional theme with a set shape.

Schumann further adds to the complexity and austerity of this movement by introducing the retrograde of B-A-C-H for the first time and immediately combining it with the subject's normal form. The retrograde form of the subject almost always has staccato markings on the first and third notes to draw attention



Example 9, Schumann, Fugue no. 1, measure 48



Example 10, Schumann, Fugue no. 1, measure 59



Example 11, Schumann, Fugue no. 2, measure 48, pedal augmentation



Example 12, Schumann, Fugue no. 3, subject

to itself, retrograde being among the more obscure contrapuntal techniques (Example 7).

This movement continues to use retrograde pervasively and eventually transitions into loud chordal writing with flashy pedal scales. Like the second fugue, it alternates between passages of strict counterpoint and homophony. The passagework and homophony bring what was an ascetic contrapuntal exercise—perhaps worthy of Schumann's own questionable criticism of *The Art of the Fugue*—to a dramatic and exciting close. The climax in measures 96 to 99 is particularly thrilling and one of the highlights of the whole work, as if to apologize for the trials through which he has just put the listener.

As an additional conciliatory gesture, Schumann placed his charming scherzo-fugue next. The presence of a scherzo—an unusual template for a fugue—in this set is further proof that Schumann conceived this set as a suite of complementary pieces and not just miscellaneous movements based on the same theme. The fifth fugue is the only movement in F major and the shortest of the set. This movement's subject begins with a fleeting B-A-C-H that sounds almost like a perfunctory after-thought—or

pre-thought. It is a refreshing relief after the previous four movements which all employ the B-A-C-H motive so plainly.

Nevertheless, the scherzo is still a contrapuntal *tour de force*. It includes augmentation, inversion, retrograde, and retrograde augmentation, and combines the augmented form of the subject with the original form and the augmented retrograde form with the plain retrograde, an astonishing amount of artifice for a movement of less than three minutes. The technique, however, never hinders the charm. This fugue demonstrates well Schumann's outlook on fugal composition: "Anyway, this will always be the best fugue the public for instance regards as a waltz by Strauss—in other words, where the artificial rootage is covered like the roots of a flower so that we can see just the flower." For Schumann, artifice and contrapuntal ingenuity were always subservient to beauty and emotion.<sup>20</sup>

The sixth and final fugue, the longest of the set, is another *accelerando*, crescendo fugue. It is also the only double fugue in the set, giving it more in common with the first movement of Mendelssohn's *Sonata No. 3 in A Major*, op. 65, which, as previously mentioned, is also a crescendo, *accelerando*, double



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Example 13, Schumann, Fugue no. 2, measure 135



Example 14, Schumann, Fugue no. 5, subject

fugue. The three-bar subject begins with the B-A-C-H motive and ends with a short descending scale that is the source of the second subject. The first section also prominently features a five-note motive as a counter-subject, beginning in measure 16. This motive, intentionally or not, sounds like a quotation of the main motive in Bach's chorale prelude on *Valet will ich dir geben*, BWV 736. The descending scale that closes the first subject becomes the second subject in measure 58 and begins a new section that is marked *Lebhafter* and *più forte*. This section does not use the B-A-C-H motive but instead develops the second subject, including stretto and inversion, and uses the same five-note countersubject.

In measure 95, Schumann finally combines the subjects and countersubject signaling the third and final part of this fugue, the only instance of strict five-part counterpoint in the entire set (Example 8).

The strict counterpoint continues until measure 116 when Schumann switches to grand, *fortissimo*, chorale writing with a few quasi-contrapuntal interruptions. The homophonic texture allows him to compose abrupt and distant modulations that are unusual in strict fugal textures: most notably, the modulation to G major in measure 139 and back to B-flat in measure 142. As in the second fugue, Schumann eventually eschews the B-A-C-H motive (after measure 144 in the sixth fugue), choosing instead to close the entire work not with either of the subjects but with the counter-subject.

As previously mentioned, Schumann "updates" the fugal form by incorporating elements of the character piece, which he does by developing and transforming the B-A-C-H motive. By examining the different transformations of B-A-C-H, as well as other motives, one can see certain relationships between movements beyond the obvious thematic unity of a monothematic work. Specifically, the movements can be organized into three related pairs: movements one and four, two and three, and five and six.

The first fugue is related to the fourth by merit of the fact that it utilizes a counter-subject, itself derived from the B-A-C-H motive, which prominently features leaps of sixths, the same interval that is

so characteristic of the fourth fugue's subject (Example 9).

While this relationship by itself may seem somewhat tenuous, Schumann retroactively confirms it with what is probably the most shocking harmony of this fugue: the false ending at measure 60, in which an F dominant-seventh chord resolves to a secondary-dominant ninth of the subdominant. What sounds like a dramatic change in register is actually the jagged contour of the fourth fugue's subject in the soprano! The soprano and tenor lines also continue to prominently feature leaps of sixths through the coda of this movement (Example 10).

The second and third fugues are also connected by an allusion in the second fugue to the third fugue's subject. In measure 48 of fugue two, the B-A-C-H motive appears in the pedal in augmentation with three extra notes that together with B-A-C-H will form the third fugue's subject (Examples 11 and 12).

Just like in the first fugue, the relationship between fugues two and three may seem weak, but Schumann once again confirms it by developing the tail of the third fugue subject in the tenor and bass voices later in the second fugue (measure 135) (Example 13).

The connection between the fifth and sixth fugues is perhaps the most obvious. The fugue subject of fugue five has a five-note figure that occurs in the second (C, B-flat, A, B-flat, C) and third (G, F, E, F, G) measures of the subject (Example 14).

Schumann later inverts this theme, so it also occurs in an up-down shape. The inverted form of this motive (the aforementioned quotation of *Valet will ich dir geben*, BWV 736) then becomes the countersubject to the final fugue and is combined with both of the last fugue's subjects. It is introduced in the first exposition in measure 16 and is combined with both subjects in measure 95 (see Example 8).

On the surface, nothing could have been more conservative in nineteenth-century music than a set of six fugues for organ. Further examination reveals, however, how progressive Schumann's B-A-C-H fugues were. They were likely the first set of pieces to be based entirely on Bach's name, they constitute a complementary "suite" of fugues—not just a collection of movements—and there are connections and developments between the movements that foreshadow Brahms's developing variation. Schumann himself wrote, "I worked on this set for the whole of last year in order to make it somewhat worthy of the exalted name it bears; [it is] a work that will, I believe, long outlive my other works."<sup>21</sup> His prediction that his reputation would be based largely on these fugues did not prove to be accurate, but it was surely right of him to hold them in such high regard.

Colin MacKnight is a C. V. Starr Doctoral Fellow at The Juilliard School, New York City, where he also received his bachelor's and master's degrees. He is in the studio of Paul Jacobs and is working on his dissertation entitled "Ex Uno Plures: A Proposed Completion of Bach's Art of Fugue." He currently serves as

associate organist and choirmaster at the Cathedral of the Incarnation in Garden City, Long Island.

A frequent competition prizewinner, MacKnight holds the Fellow and Choirmaster certificates from the American Guild of Organists (having won the prize for top score for the latter) and is a member of THE DIAPASON's "20 Under 30" Class of 2019. Upcoming performance highlights include recitals in Ingelheim, Germany; Kingston, Jamaica; and at Saint Matthew's Cathedral in Washington, DC. Colin MacKnight is represented in North America by Karen McFarlane Artists, Inc. For more information, media, and a calendar of performances, visit [colinmacknight.com](http://colinmacknight.com).

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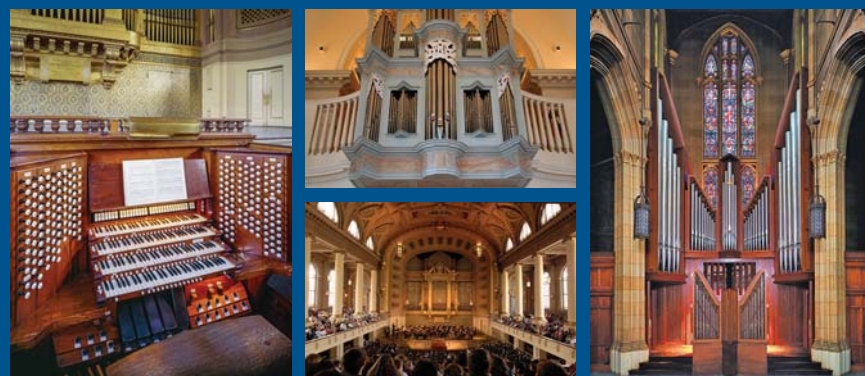
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## Artisans at work, Part 2

By Steve Riskind



Voicing: John Peragallo, III, at the console and Anthony Peragallo at the pipes. The instrument at Saint Stephen's Episcopal Church, Armonk, New York, is a 1969 Casavant that was extensively rebuilt by the Peragallo company in 2016.



Installing the corbel under the south case of Saint John the Baptist, Paterson, New Jersey, chancel organ (Peragallo)



Anthony Peragallo tuning a mixture



Wiring the switching circuits inside the organ case (Peragallo)



John Peragallo, IV, checking the plans as he installs a tremolo motor on the wind reservoir



Staining casework (Peragallo)

*Editor's note: the first part of this series is found in the August 2020 issue, pages 12–13.*

This is the second installment of a photographic essay comparing two very different organbuilders. As a photographer, my goal is to show artisans and

visual artists transforming their materials into works of beauty. In the case of artisan businesses, this transformation of materials is constrained by the need to run a profitable operation.

The first firm I photographed, Peragallo Pipe Organ Company, located near my home in New Jersey, recently celebrated its 100th anniversary and is an example of a firm that has been able to meet both economic and artistic goals. Members of the third and fourth generations of the Peragallo family now guide the company.

With the help of the staff of THE DIAPASON, I was able to expand this

essay and to find a second organbuilder who creates different kinds of pipe organs. A. David Moore has built and restored tracker-action instruments for many years in North Pomfret, Vermont. He describes his organbuilding aesthetic as late-nineteenth century. The instruments on which he works are always of mechanical action.

The founders of these two businesses learned organbuilding in their teens. John Peragallo, Sr., apprenticed with the E. M. Skinner Company. Seeking greater advancement, he took a job as head of the electrical wiring department with a

Paterson, New Jersey, startup, American Master Organ Company.

After beginning work at the company's factory in Paterson, John, Sr., was then assigned the job of installation foreman for a large theater organ in Butte, Montana. The instrument was successful, but unfortunately, the job, which had been bid very low, bankrupted the company.

Upon his return to Paterson, John Peragallo, Sr., was given the opportunity to take over the bankrupt firm's logo and some of its factory equipment. The Peragallo Organ Company was born in the spring of 1918. Its owner was 22 years old.<sup>1,2</sup>

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David Moore tuning the wood pipes on a one-stop continuo organ



Testing a wood pipe (Moore)



Cleaning a soldered pipe. The long, narrow sink is designed for pipe cleaning.



David Moore and his associate Lubbert Gnodde examine organ parts stored in one of the barns on David's farm. Cows were originally milked in this part of the barn.



Lubbert Gnodde, Moore's associate, polishing pins. The pins transmit the key presses from the trackers to the pallets that open and allow air into the pipes. The pins must fit snugly but move freely through the openings in the windchest.



Cleaning the pallet box on a small organ under construction (Moore)

David Moore's introduction to his craft was quite different. In high school, he and a friend learned organbuilding by restoring a circa 1850 Stevens tracker instrument from a then-closed church in Vermont.<sup>3</sup> After a three-year apprenticeship with C. B. Fisk, Inc., he started his own firm in 1973. He continues today to work out of a large two-floor shop on his family farm in Vermont.

A David Moore, Inc., is basically a one-person company, though colleagues are brought in as needed on larger projects. Moore's operation is highly vertically integrated. Keyboards, trackers, windchests, metal and wood pipes, and cases are all fabricated in his shop. Hardware is purchased from outside vendors, as are the components for electronic combination actions when needed for larger instruments. Still, it is fascinating how much of an instrument is

made from local materials on-site. David Moore is quite capable of building an entire organ himself.

At Peragallo, with four family members and approximately a dozen employees, there is far greater specialization. The Peragallo company relies much more on outside vendors, and Peragallo's instruments make substantially greater use of electronic components than do Moore's. All of their instruments use electric stop action and incorporate electronic combination action. In some instruments they use digitally sampled ranks to augment the organ pipes.

Photographing at each organbuilder's shop, I have had much opportunity to think about the differences between these two businesses. Despite these differences, the joy of being at each of these places has been to watch skilled artisans transforming raw materials into pipe organs. Both of their approaches make it possible to create instruments of lasting beauty. ■



Scraping metal that will become pipes. The metal must be thicker at the base to properly support the weight of the pipe above. (Moore)

PIPEORG-L listserv by Dave Schutt, April 13, 1998.

3. See "Organ in a Pomfret hay barn!" *Vermont Life*, 1965, Summer, Volume XIX, No. 4, p. 31, for an account of David Moore and a fellow high school student's adventure restoring a nineteenth century Stevens organ.

*Steve Riskind is an independent photographer based in Ridgewood, New Jersey. He is best known for his portraits of classical musicians. In recent years he has concentrated on artisans and fine artists at work—capturing the relationship between these skilled creators and their materials. As a long time lover of pipe organ music, photographing organ-builders has been a wonderful addition to this project. Steve Riskind's book "art | commerce: four artisan businesses grow in an old New Jersey city" has just been published.*

All photographs by Steve Riskind.

Author's website: [steveriskind.com](http://steveriskind.com)

#### Notes

1. "History of the Peragallo Pipe Organ Company," document provided by John Peragallo, IV, dated September 6, 2017.

2. "The American Master Organ Company Lives On," by John Peragallo as told to Dave Schutt in 1974. This history of the company was posted on the University of Iowa

Peragallo Pipe Organ Company  
Telephone: 973/684-3414  
Email: [john4@peragallo.com](mailto:john4@peragallo.com)

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The Bales Chorale



Fritts practice organ

Organ and Church Music at The University of Kansas, Lawrence, Kansas

The twenty-fifth year of the Bales Organ Recital Hall and Hellmuth Wolff Opus 40

The Bales Organ Recital Hall and Hellmuth Wolff Opus 40

Organ study at the University of Kansas began in 1875. In 1898 the “Department of Organ Playing and Church Music” was founded. Since that time the organ and church music program at KU has grown to be one of the largest and most active programs in the country. It now boasts twenty-five organ and church music majors studying across a variety of different undergraduate and graduate programs.

A milestone in the history of the program occurred on October 9, 1996, when KU inaugurated the Bales Organ Recital Hall. This beautiful hall, with stained glass designed by Peter Thompson, boasts a 4.5-second acoustic. The centerpiece of the hall is the 45-stop organ built by Hellmuth Wolff. Beginning this month, we will be celebrating the twenty-fifth anniversary year of this wonderful organ and hall.

The twenty-fifth anniversary Alumni Conference and Reunion

The culminating event in this year of celebration will be a three-day alumni conference held October 7–9, 2021. It will be led by KU organ and church music alumni, along with KU’s William T. Kemper Artist-in-Residence, Olivier Latry. In preparation for this conference and reunion, all KU organ and church



STAR series performers (Student Artist Recitals)

music alumni are asked to relay their contact information, a picture, and a short biography to [organ@ku.edu](mailto:organ@ku.edu).

Facilities

In addition to the Hellmuth Wolff concert instrument, KU has seven practice organs, including organs by Fritts, Juget-Sinclair, Flentrop, Jaeckel (3), and Casavant. All of our instruments are trackers. Students also practice at the 22-stop Andover tracker at the Saint Lawrence Catholic Student Center on campus. The organ and church music academic classes are all taught in a lovely organ studio, which is set up as a conference room with technology appropriate to academic work.

Degrees

KU offers the following degrees in the Division of Organ and Church Music:

- BM in organ and church music
- MM in organ
- MM in church music with a concentration in organ
- MM in church music with a concentration in choral conducting
- MM in carillon
- DMA in organ
- DMA in church music with a concentration in organ
- DMA in church music with a concentration in choral conducting
- Graduate certificate in organ
- Graduate certificate in church music
- Graduate certificate in carillon



World War II Memorial Campanile

Curriculum

In the graduate organ curriculum, KU offers courses in:

- Organ literature and design (four-semester sequence)
- Organ building
- Organ pedagogy
- The graduate sequence in church music includes:
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  - Choral conducting (two-semester sequence)
  - The history of church music (three-semester sequence)
  - The history of liturgy

Hellmuth Wolff Opus 40 (1996)

Bales Recital Hall, University of Kansas, Lawrence, Kansas

<b>GRAND ORGUE (Manual II)</b> 16' Montre 8' Montre 8' Flûte conique 8' Flûte harmonique 4' Prestant 4' Flûte à fuseau 2 3/4' Nazard 2' Doublette 1 3/8' Tierce Fourniture VI (5 1/2' engaged with 16') 8' Trompette 4' Clairon	2' Flûte à fuseau 1 1/2' Larigot Sesquialtera II Fourniture IV 8' Cromorne Tremblant	4' Clairon 8' Voix humaine Tremblant	<b>COUPLERS</b> Récit–G.O. Positif–G.O. Récit–Positif
<b>POSITIF (Manual I)</b> 8' Montre 8' Bourdon 4' Prestant 4' Flûte à cheminée 2' Doublette	<b>RÉCIT EXPRESSIF (Manual III)</b> 16' Quintaton 8' Flûte à cheminée 8' Viole de gambe 8' Voix céleste 4' Prestant 4' Flûte octaviante 2' Octavin Cornet V Plein-jeu V 16' Basson 8' Trompette 8' Hautbois	<b>PÉDALE</b> 32' Soubasse 16' Contrebasse 16' Montre (G.O.) 16' Soubasse 8' Octavebasse 8' Montre (G.O.) 8' Bourdon 4' Prestant Fourniture V 16' Trombone 8' Trompette allemande 8' Trompette (G.O.) 4' Clarion (G.O.)	Tirasse G.O. Tirasse Positif Tirasse Récit  Anti-secousses Solid mahogany case  Temperament: ninth-comma meantone  Mechanical key action (suspended) Electric stop action





KU Tariverdiev Competition, 2019



Guy Bovet masterclass at Wolff Opus 40



Michael Bauer



Elizabeth Egbert Berghout



James Higdon



Olivier Latry



Kevin Vogt

- The Judeo-Christian tradition and the arts
- Issues in religion and the arts
- Children's choirs
- Handbells
- Liturgical chant

Undergraduate students have a four-year curriculum in organ and a separate four-year curriculum in church music.

#### The Bales Chorale

The Bales Chorale is the resident student choral ensemble at the Bales Organ Recital Hall. Its purposes are to sing great choral literature appropriate to the superb acoustics of the Bales Organ Recital Hall and to train graduate church music students in the art of choral conducting. Performances include premieres of new works by students and faculty, and collaborative performances with other regional choral ensembles.

#### KU Organ and Church Music Faculty

**Michael Bauer**, Professor of Organ and Church Music

Michael Bauer teaches organ, church music classes, choral conducting, and harpsichord at KU as well as overseeing the Bales Chorale. He has published the book *Arts Ministry: Nurturing the Creative Life of God's People* (Eerdmans) and recorded several CDs, including the Brahms organ works, and a recent dedication CD for the new Juget-Sinclair organ in Fremont, Nebraska. Bauer has directed seven KU European organ study tours and performed throughout Europe and America. In 2020 he was awarded the Ned Fleming Award for Excellence in Teaching at the University of Kansas.

**Elizabeth Egbert Berghout**, Associate Professor of Music and University Carillonneur

Elizabeth Egbert Berghout performs carillon recitals at the Lawrence campus each week. Many of her carillon students have passed the rigorous performance and certification exam offered by The Guild of Carillonneurs in North America. Berghout lectures, teaches, and performs throughout North America and overseas. A proponent of new music, Berghout has commissioned and premiered numerous works for carillon and organ.

**James Higdon**, Dane and Polly Bales Professor of Organ

James Higdon is Director of the Division of Organ and Church Music at the University of Kansas. He recently released a recording of the complete works of Jehan Alain, performed at KU and on the Alain house organ at Romanmôtier, Switzerland. He has played throughout Europe and America and adjudicated at many international competitions including Chartres, The Canadian International Competition, and the Tariverdiev Competition in Russia. His students have distinguished themselves with a host of accolades, including many Fulbright and Rotary awards as well as winning multiple international competitions. In 1997, he was awarded the W. T. Kemper Fellowship for Teaching Excellence at KU.

**Olivier Latry**: William T. Kemper Artist in Residence

Beginning in 2019, Olivier Latry, one of the world's most renowned organists, a titulaire organist at Notre Dame Cathedral and Professor of Organ at the Paris Conservatoire, joined the KU faculty as the William T. Kemper Artist in Residence. He is in residence each semester teaching private lessons, group lessons, and masterclasses as well as performing and participating in conferences on different aspects of French organ music.

**Kevin Vogt**, Lecturer in Organ and Church Music

Kevin Vogt, is music director for St. Michael the Archangel Catholic Parish in Leawood, Kansas, and lecturer in organ and church music at the University of Kansas, where he teaches organ improvisation and service playing, classes in organbuilding and design, organ literature, liturgical chant, and a seminar on children's choirs. He served previously as director of music at the Roman Catholic cathedrals of St. Paul, Minnesota, and Omaha, Nebraska.

#### Extra-Curricular Offerings: Conferences

Over the years, KU has presented many conferences on organ and church music. In 2017, KU hosted the AGO National Pedagogy Conference entitled "Organ and Improvisation Study in the French Conservatory System." In 2019, KU sponsored a conference entitled "Le Grand Siècle: Organ Music and Culture in 17th and 18th-Century France." Upcoming conferences will center on the works of specific major French composers with Olivier Latry as the featured artist and teacher.

#### KU Students in Europe

From 2002–2016, KU sponsored seven KU European Organ Study Tours. Starting in 2016 KU's European engagement changed. The university began to help our students attend the biennial Haarlem Organ Festival and Academy in the Netherlands. This evolved into a formal relationship, in which KU became the first academic partner institution with the Haarlem Organ Festival and Academy.

#### Tariverdiev International Organ Competition

Beginning in 2011, every other year KU hosts the North American

Round of the biennial Tariverdiev International Organ Competition. The winners advance to Kaliningrad, Russia, to compete in the final rounds of the competition.

#### Bales Artist Series

Each year KU sponsors guest organists on the Bales Artist Series. Recitalists include university organ faculty and international competition winners. Guest artists play, teach, and lecture while they are at the university. Guest artists have included Guy Bovet, Susan Landale, Kimberly Marshall, Craig Cramer, Lynne Davis, Janette Fishell, Martin Jean, Hans Davidsson, Roberta Gary, John Grew, Jack Mitchener, Catherine Rodland, Robert Bates, Daniel Zaretsky, Carole Terry, Emanuele Cardi, Rachel Laurin, Richard Elliot, Charles Tompkins, and many more.

#### The STAR series (Student Artist Recitals)

Each year, KU arranges recitals for our students on significant instruments located in Kansas and surrounding states. Students play group recitals, solo recitals, and split programs involving two players.

#### Church Music Colloquium

KU sponsors church music colloquia that engage students in extra-curricular learning led by guest instructors.

#### Application and Financial Aid

KU offers graduate teaching assistantships and significant undergraduate and graduate scholarships. Situated in Lawrence, Kansas, close to Kansas City there are many churches that offer employment opportunities to KU organ and church music students. For further information about the organ and church music program at KU, write [organ@ku.edu](mailto:organ@ku.edu) and visit [music.ku.edu/organ](http://music.ku.edu/organ). ■



Organ Projects



Console

Marceau Pipe Organ Builders, Inc., Seattle, Washington  
Cross of Christ Lutheran Church, Bellevue, Washington

Marceau Pipe Organbuilders has completed tonal additions and an electrical upgrade to Casavant Opus 3213, built in 1974. The organ was originally installed in the rear balcony; in 1984 the instrument was relocated to the chancel

area and received new façade pipes of hammered lead, fabricated by Martin Pasi of Roy, Washington. A new electrical switching system from Syndyne Corporation of Vancouver, Washington, was installed. This upgrade provides a complete combination action that includes multiple memory levels. The console is connected to the organ via a small data cable, allowing for flexibility



Cross of Christ Lutheran Church, Bellevue, Washington

of location depending on specific needs for music making.

The tonal design was based on a simple, straightforward design of this production model from Casavant. All of the existing Casavant components were retained as is. Given the successful sounds of the Casavant pipework, no tonal regulation was required. Tonal additions include three new stops for the Grand Orgue division: 4' Flute à Fuseau, 2' Doublette (existing Récit stop), and 8' Trompette. (The existing Récit 8' Trompette will be repurposed in a future project.)

The Récit division received: 8' Salicional, 8' Voix Céleste, 4' Viola, 2' Flute à Bec (located in the existing 2' Doublette space), 1 1/2' Larigot, and 8' Hautbois (located in the existing 8' Trompette space). The Pédale was enhanced with a 16' Bombarde, a 12-note extension of the Grand Orgue 8' Trompette.

In addition to the normal unison couplers, sub couplers for the Récit and Récit to Grand Orgue were added to increase the tonal flexibility of the instrument. The console upgrade and all



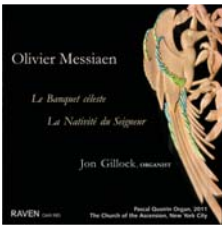
Pipework

construction of all new windchests were completed in the Marceau shop.

—Rene A. Marceau  
Sean Haley  
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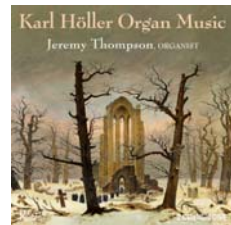
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NEW! Karl Höller Organ Music

**Jeremy Thompson** plays works by Karl Höller (1907-87), president of the Munich Conservatory 1954-72 and 4th-generation organist in his Bavarian family. The 1948 Aeolian-Skinner at St. John's Episcopal, Roanoke, Virginia, was rebuilt and enlarged in 2010 to 74 ranks by Quimby. **Raven OAR-161 2-CDs \$15.98 free shipping in USA**  
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Casavant Frères Opus 3213 (1975);  
Marceau Pipe Organs Opus 39 (2019)  
Cross of Christ Lutheran Church, Bellevue, Washington

GRAND ORGUE (Manual I)		
8' Montre (façade)	56 pipes	
8' Flute à Cheminée	56 pipes	
8' Salicional (Récit) †		
4' Prestant	56 pipes	
4' Flute à Fuseau		
(new windchest)	56 pipes	
2' Doublette (new chest)	56 pipes	
2 1/2' Cornet III	132 pipes	
1 1/2' Plein Jeu III	168 pipes	
8' Trompette (new chest)	56 pipes	
Récit au Grand Orgue 16		
Récit au Grand Orgue 8		
RÉCIT (Manual II, enclosed)		
8' Bourdon	56 pipes	
8' Salicional		
(new chest) †	56 pipes	
8' Voix Céleste (TC, new chest) †	44 pipes	
4' Viola (new chest) †	56 pipes	
4' Salicet (new chest)	56 pipes	
2' Flute à Bec †	56 pipes	
1 1/2' Larigot (new chest) †	56 pipes	
8' Hautbois †	56 pipes	
Tremblant		
Récit au Récit 16		
PÉDALE		
16' Soubasse (ext G.O.)	12 pipes	
8' Montre (façade)	32 pipes	
8' Flute à Cheminée (G.O.)		
8' Salicional (Récit) †		
4' Prestant (ext 8')	12 pipes	
16' Bombarde (ext G.O.) †	12 pipes	
8' Trompette (G.O.) †		
4' Clairon (G.O.) †		
Grand Orgue a la Pédale 8		
Récit a la Pédale 8		

† Marceau, 2019  
18 stops, 21 ranks, 1,140 pipes



## Reviews

### New Organ Music

**3. Orgelsymphonie “Biblische Tanze”** (Orgelwerke Band 8), by **Andreas Willscher** (b. 1955). Dr. J. Butz Musikverlag, Bonn, 2017, BU-2830, €13. Available from butz-verlag.de.

Renowned organist Carson Cooman has championed the works of Andreas Willscher. In the notes Cooman includes in his CD recording of Willscher's *Organ Symphony No. 5* (“Of Francis's Preaching about High Poverty”), Willscher's works are described as “diverse, ranging from large-scale post-tonal pieces to some that blend elements of the traditional repertoire with contemporary jazz and pop influences” using forms conducive to “symphonic music, oratorios, as well as cabaret and rock scores” (Divine Art, DDA 251500). A native of Hamburg, Germany, the composer provides additional information about his training, professional positions, and awards earned on his website, [www.willscher.de](http://www.willscher.de).

Mr. Willscher's 3. *Orgelsymphonie “Biblische Tanze”* for solo organ was composed in 2002–2003 and published in 2017. The five-movement work is based on dances described in the Old and New Testaments of the Holy Bible. Each movement is based on a scriptural passage suggested by the composer: 1. “Tanz der Salome” (Mark 6: 22), 2. “Tanz der Schulamitt” (Song of Solomon 7: 1), 3. “Davids Tanz vor der Bundeslade” (2nd Samuel 6: 5 and 14), 4. “Tanz der Tochter Jiftachs” (Judges 11: 34), 5. “Tanz um das Goldene Kalb” (Exodus 32: 19). Of overall moderate difficulty, all movements are reasonably brief in duration, with the outer movements being the longest in terms of elapsed measures. Performance time of the entire work is 16 to 20 minutes.

The “Tanz der Salome” (Dance of Salome) is an arresting opening movement. The whirlwind dance contains tightly woven chord clusters that are rhythmically repeated. These insistent “drum like” timpani chords move about ever so slightly as the movement progresses, underscored by sustained open-fifth harmonies in the pedal. A melody described by the composer as “oriental” in nature provides the dance's melodic interest. As the middle section nears, the sinewy melody comes to a rest. Chord clusters soon continue on a different manual with a quieter registration that grows in dynamics and textural intensity: a slow-moving harmonic figure is added to the clusters, a sighing gesture, indicative of the breathless frenzy of Salome's dance. A hypnotic climax of repeated chord clusters leads to an abrupt “rest” (complete with a fermata of indeterminate length). The provocative melody returns, bereft of the earlier strong dissonances in the accompaniment, now consisting of a single 8' flute. The subdued anguish brought about by Salome's “prize” eventually gives way to quieter chord clusters. More rests are encountered as the earlier energy gradually dissipates into silence.

The “Tanz der Schulamitt” (Dance of the Shulamite) is a graceful movement marked “Andante,” a departure from the character of the other more assertive movements. In simple triple meter, several four-measure melodic phrases (on a Grand Cornet 16') rest on traditional harmonies. A lush progression follows with careful use of dissonances in embryonic clusters that begin to appear. Controlled agitation follows with *forte/fortissimo* octaves for the right hand over sustained double pedals and triadic chords on counts two and three, maintaining the piece's waltz-like affect. A return to the quiet opening occurs with final staccato chords and gap registration (16' Quintadena, 2 2/3'

Nasat, and 2' Waldflöte) hovering over a calm three-note pedal point.

“Davids Tanz vor der Bundeslade” (David's Dance in front of the Ark of the Covenant) has a percussive effect created in a less-dissonant fashion than in the first movement, this time by triads underscored by open fifths that stand front and center in the movement's overall texture. Willscher's chord progressions are a bit reminiscent of Jean Langlais (e.g., pieces from *Hommage à Frescobaldi*). Yet what makes this movement unique and highly engaging is the shifting time signatures and beat groupings used throughout.

A return of the percussive chord clusters is found at the beginning and end of the “Tanz der Tochter Jiftachs” (Dance of Jephthah's Daughter). A hint of contrapuntal treatment occurs at measure 39, but no formal fugue is attempted as sometimes occurs in other organ symphony movements by Willscher.

Designed in ternary form, the “Tanz um das Goldene Kalb” (Dance of the Golden Calf) makes for an exciting and fitting conclusion to this dance-inspired symphony. Fun to play, it utilizes compositional techniques used in other movements that serve to unify this cycle of dances. French toccata figures show up in this multimeter setting before and after a quiet middle section that incorporates two short jazz trumpet riffs in the pedal. After an accelerating reprise, a brilliant coda, and a grand pause, the piece ends abruptly with four short, heavily accented chords.

Willscher suggests his “Biblical Dances” can be played as a whole composition or as individual movements for either concert or liturgical settings, and even as the basis for a ballet. A moderate-sized two-manual organ with at least one division under expression will suffice. However, in the foreword to the score, the composer hopes the organ's disposition would include a number of reeds, mutations, and color stops to allow the performer to “experiment with imaginative, even unconventional registrations.”

This reviewer was surprised at how much enjoyment was derived from studying this score, finding it much easier to play than originally thought. It is indeed a visceral score that is effective without undue complexity. To be sure, Willscher's Biblical dances have an improvisatory quality about them; due no doubt to the shifting key centers in all movements, no key signatures are employed. Occasional inconsistent use of sharp, flat, and natural signs has crept into the score, such as measures 49 and 51 in “Tanz der Schulamitt” and measures 38 and 49 in “Davids Tanz . . .,” for example.

If Andreas Willscher's organ music is not part of your music library, his is a contemporary voice that surely deserves to be heard. An easily accessible survey of Willscher's organ music may be experienced and downloaded by visiting Carson Cooman's expansive website ([carsoncooman.com](http://carsoncooman.com)). Andreas Willscher's third organ symphony is recommended for both recital and pedagogical purposes, as well as offering rousing material for postludes, especially if and when the scriptural passages are a part of the service.

—Jeffrey Schleff  
Gainesville, Texas

**Suite for Organ**, by **Clay Christiansen**. MorningStar Music Publishing, 2019, MSN 10-498, \$18. Available from [morningstarmusic.com](http://morningstarmusic.com).

In this multi-movement work, the style of Clay Christiansen is reminiscent of other twentieth-century organ

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[valpo.edu](http://valpo.edu)

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[sunghee.kim@valpo.edu](mailto:sunghee.kim@valpo.edu)



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## Reviews

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composers such as Richard Purvis and Robert Hebble—works that are modern in sound, well crafted, and impressionistic. The descriptive titles in these pages already signal expectations of their various moods: "Tribute," "Fugue," "A Mother's Lullaby," "Scherzetto," and "Exaltation." Like the aforementioned composers, Christiansen directs his listener's attention not by regular phrase structure or definite cadences, but by gently shifting to new tonal areas or towards a new section frequently by use of pedal point. The only exception occurs in "A Mother's Lullaby," which appears to be built over two chords that "rock" the listener in peacefulness.

When heard in its entirety, the suite offers plenty of contrasting sounds that highlight the composer's impressionistic style. "Tribute" begins and closes with a majestic trumpet solo supported by bold chordal accompaniment. "Scherzetto" employs the trumpet stop in its medium to low range against flute stops. "Fugue" and "Exaltation" layer colorful sounds that build to exciting conclusions. Only "A Mother's Lullaby" uses one color that maintains its serenity and stability.

The suite is designed for concerts and recitals, and movements 1, 3, and 5 are usable in church services as either a prelude or a postlude. Organists will need some time to successfully perform this work in its entirety, particularly in the final pages of "Exaltation," where active pedal passages demonstrate vividly the composer's skill and high artistic level. Clay Christiansen is organist emeritus of the Mormon Tabernacle in Salt Lake City, Utah, and it is to be hoped he will continue to publish his superb compositions.

—David Troiano

St. Clair Shores, Michigan

### New Recordings

**Nordic Journey, Volume VIII: Islands.** James D. Hicks plays the organ of Hallgrímskirkja, Reyjavík, Iceland. Pro Organo, 2-compact disc set, CD7287, \$24.98. Available from [proorgano.com](http://proorgano.com).

Disc One: *Fantasia um Ísland, farsælda Frón*, Hildigunnur Rúnarsdóttir; *The Fenlands* – i. The Vikings, Arthur Wills; *Íslensk Rímnadanslög* (Icelandic Dances) – i. Allegretto, ii. Allegro, iii. Allegro moderato ed energio, iv. Allegro vivace, Jón Leifs, transcr. Björn Steinar Sólbergsson; *A Sound of the Faroe Islands*, Pauli í Sandagerði; *Orgelsymfoni nr. 3* (Sinfonia antiqua), op. 116 – i. Fantasia, ii. Cantilena, iii. Toccata antiqua, Kjell Mørk Karlsen; *Hinna Smíður* (Heaven's Maker), Sigurður Sævarsson; *Preludium og Fuge med Koralen* "Kirken den Er et gammelt Hus," op. 2, Gottfried Pedersen; *Preludium och fuga a-moll*, op. 49, Emil Sjögren; *Tre Tonestykker*, op. 22 – i. Moderato, Nils W. Gade; Det hendte sig Jephtha (3 Folketoner fra Åseral), Hans-Olev Lien; *Nordic Variations*, Fredrik Sixten.

Disc Two: *Introduzione e Passacaglia*, Knut Nystedt; *Hymn*, Fredrik Sixten; *Who can sail without a wind?*, Lars Karlsson; *Reflexer i dalaton* (Dalecarlian Reflections) – i. Hymn från norra Dalarna, ii. Danslek, iii. Riddavisa, iv. Låt från Leksand, Nils Lindberg; *Det dufter lysegrönt af græ and I østen stiger solen* op, Christian Præstholm; *Variationer för A*, Claes Holmgren; *Three Settings of Folksongs from Greenland* – i. Umiaq, ii. Qajaq, iii. Ajukutook, Kristian Blak; *Tre Stycken* (Three Pieces) – iii. Toccata, Anders S. Börjesson; *Praetorius Variationer*, Jesper Madsen.

James D. Hicks is active in Califon, New Jersey, and has made a specialty of

commissioning, promoting, and recording Nordic organ music, of which there is an immense repertoire, largely unknown in North America. He has produced a series of compact discs of Nordic organ music, of which this one, *Nordic Journey, Volume VIII*, released in 2019, concentrates on music connected with Nordic islands, such as Iceland, the Faroes, and Greenland.

Hicks recorded this two-compact disc set at Hallgrímskirkja, Reyjavík, Iceland. This is the largest church in Iceland and is in a most unusual architectural style consisting of an amalgam of neo-Gothic and Art Deco features and shaped to be reminiscent of Iceland's mountains and glaciers. The church has a four-manual, 72-stop Klais organ, inaugurated in 1992.

Hildigunnur Rúnarsdóttir (b. 1964) is one of Iceland's foremost female composers. Commissioned by Dr. Hicks, her *Fantasia um Ísland, farsælda Frón* (Iceland, beautiful island) is based on a folk song of the same name. It emulates the Icelandic folk tradition of quint songs, tunes sung in fifths. It commences with a fanfare-like section registered with reeds and then progresses into a rhythmic section on flues. Next is *The Vikings*, a movement from *The Fenlands* by Arthur Wills (b. 1926), who was for many years the organist of Ely Cathedral in England. Wills originally wrote the work for organ, brass band, and percussion for performance in Ely Cathedral, but later arranged it for organ solo in 1999. Then we hear a transcription for organ by Björn Steinar Sólbergsson, who is the organist of the Hallgrímskirkja, of one of the best-known twentieth-century Icelandic compositions, *Icelandic Dances* of Jón Leifs (1899–1968), originally written for piano.

Pauli í Sandagerði (b. 1955) is a composer from the Faroe Islands. The Faroes, I should explain, though closest to Scotland, Iceland, and Norway, are self-governing islands under the Kingdom of Denmark. Dr. Hicks commissioned Sandagerði's work, *A Sound of the Faroe Islands*, and it was first performed on the magnificent organ by Danish organbuilder Christian Kruse in Tórshavn Cathedral, Faroe Islands, in 2017. This composition skillfully weaves together three colorful melodies making use of a variety of interesting and contrasting registrations. Kjell Mørk Karlsen (b. 1947) is a Norwegian musician whose primary interests are in the study and performance of Medieval, Renaissance, and Baroque music. His *Third Organ Symphony* draws inspiration from these interests to produce a skillfully crafted three-movement work. The impressionistic "Toccata antiqua" forms a very effective contrast with the serene "Cantilena" it follows.

The next composition, *Hinna Smíður* (Heaven's Maker), was commissioned from Icelandic composer Sigurður Sævarsson (b. 1963) by James Hicks and first performed on the Hallgrímskirkja organ in 2018. It is based on a chorale of the same name by Þorkell Sigurbjörns-son (1938–2013) and was intended as a memorial to him. It is a tranquil piece for the softer stops of the organ and has an evocative, almost mystical, quality. Gottfried Pedersen (1911–1941) was a Norwegian organist involved in the resistance movement under Nazi occupation. His *Preludium og Fuge med Koralen* "Kirken den Er et gammelt Hus," opus 2, makes use of Bach-style counterpoint to produce an original composition with a fugue that builds up into an exciting climax.

Emil Sjögren (1853–1918) was a Swedish Romantic composer whose work is evocative of Max Reger in its use of contrasting massive passages alternating with quieter sections, though



## Reviews

his harmonies are more typical of the French Romantic tradition. His *Prelude and Fugue in A minor* is said to have been written as a memorial to his pet dog. The Danish composer Niels W. Gade (1817–1890) is too well known to require introduction, as are his *Three Tone Pieces* of 1851. In the first of these Dr. Hicks registers the piece to sound like a fine mid-nineteenth-century organ such as might have been built by E. & G. G. Hook. After this we hear a short piece by Norwegian organist Hans-Olev Lien (b. 1954), based on *Jephtha's Daughter*, one of three folk songs from the Åseral district of Norway that Lien has made into organ miniatures. Considering the gravity of the Biblical story that inspired the folk song, it is a surprisingly sweet and upbeat piece. The final piece on the first compact disc was written by Swedish organist Fredrik Sixten (b. 1962) as a present for James Hicks on his sixtieth birthday. It is a colorful set of six variations played on contrasting registrations and based on the Icelandic lullaby, *Sofðu Unga Ástin Mín* (Sleep, My Young Love).

The second compact disc opens with the *Introduction and Passacaglia* of the Norwegian composer Knut Nysted (1915–2016), a monumental work that clearly owes some inspiration to Max Reger's *Introduction and Passacaglia in D Minor*. Nysted introduces original touches of his own by employing modal harmonies and making considerable use of parallel fourths according to a Norwegian tradition. Then we hear another of Fredrik Sixten's compositions, a quiet reflective piece called *Hymn*. Lars Karlsson (b. 1953) comes from the Åland Islands, a Swedish-speaking region of Finland. Dr. Hicks commissioned Karlsson to write *Who can sail without the wind?* especially for this recording. It is a lyrical neo-Romantic piece based on the melody of the folk song of the same name.

Nils Lindberg (b. 1933) is perhaps a surprising composer to find on this compact disc. His primary focus is jazz, and he formerly toured with such famous figures as Duke Ellington, Mel Tormé, and Judy Garland. Lindberg's *Dalecarlian Reflections*, another piece commissioned by Hicks, comprises "Hymn from Northern Dalecarlia," "Dancing Tune, A Knight's Ballad," and "Leksand Tune." This is the second such suite Lindberg has written,

the first having already appeared on *Nordic Journey V*. Lindberg's jazz background is by no means apparent in these charming and very accessible miniatures based on Swedish folk song tradition.

The next two tracks on the compact disc are taken up with two chorale preludes composed by Christian Præstholm (b. 1972), who is organist of St. Mortens Kirke, Randers, Denmark. The first of these, *Det dufter lysegrønt af græs*, consists of a series of fugues on a melody by the Swedish composer Saldemar Åhlén. It starts quietly with a double fugue in the minor key and several fugues later builds up to a magnificent climax in the major key at the end. The second chorale prelude is on the Danish hymntune *I østen stiger solen op* (The sun rises in the east). It begins softly on the Vox Humana and gradually brightens up as it symbolizes dawn, but then becomes soft again and ends rather surprisingly in a jazz-like passage.

The next composer, Claes Holmgren (b. 1957), is organist of the cathedral in Visby, on the Island of Gotland, Sweden. He wrote *Variationer för A* for his student Anton Linnerhed. It is a series of six miniatures: "Marche," "Papillon," "Miroir," "Arabesque," "Prière," and "Choral." The sparkling "Arabesque" is particularly effective. Following this we hear the "Toccata" from Anders S. Börjesson's *Three Pieces*. The composer, born in 1975, is organist of Mariestad Cathedral in Sweden. "Toccata," written in 2015, is based on the hymn-tune LOBE DEN HERREN. Its harmonies and rhythms remind me somewhat of Jehan Alain's *Litanies*. The final work on the recording is the *Praetorius Variations* of Jesper Madsen (1957–1999), who was organist of churches in Nykøbing Falster and Esbjerg in Denmark. This composition, based on a melody by Praetorius, is a six-movement work that is Madsen's *magnum opus*. The earlier movements culminate in a brilliant "Toccata" in the French style.

James Hicks has done a great service in producing this series of compact discs and in placing this repertoire before the public. His playing is uniformly exemplary, and he also deserves great credit for encouraging the composers, particularly in the works he himself commissioned.

—John L. Speller  
Port Huron, Michigan

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# Calendar

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

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

## UNITED STATES East of the Mississippi

17 OCTOBER  
**Jack Mitchener**, lecture/recital, works of Bach; White Oak Baptist, Greenville, SC 10 am

18 OCTOBER  
**Ken Cowan**, with Louisiana State University A Cappella Choir, Duruflé, *Requiem*; First United Methodist, Baton Rouge, LA 4 pm

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

21 OCTOBER  
**Nicholas Schmelter**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

25 OCTOBER  
**Nicholas Schmelter**, with piano; Brookfield Congregational (UCC), Brookfield, WI 3 pm

1 NOVEMBER  
**Scott Lamlein**; St. John's Episcopal, West Hartford, CT 12:30 pm (livestream)  
**Monica Czausz**; Independent Presbyterian, Birmingham, AL 4 pm (livestream)

6 NOVEMBER  
**Steven Ball**; Cathedral of the Immaculate Conception, Springfield, IL 7 pm

8 NOVEMBER  
**Stefan Engels**; Independent Presbyterian, Birmingham, AL 4 pm (livestream)

10 NOVEMBER  
Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

12 NOVEMBER  
**Nathan Laube**; Hillsdale College, Hillsdale, MI 11 am convocation service; 7:30 pm recital

13 NOVEMBER  
**Nicholas Schmelter**, with piano; Christ Lutheran, Kokomo, IN 7 pm

15 NOVEMBER  
• **Jean Herman Henssler**; United Presbyterian Church, Binghamton, NY 4 pm  
**Isabelle Demers**; Independent Presbyterian, Birmingham, AL 2 pm and 4 pm

20 NOVEMBER  
**Peter Latona**; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

## UNITED STATES West of the Mississippi

14 OCTOBER  
**Lynne Davis**; Wichita State University, Wichita, Kansas 5:15 pm (livestream)

18 OCTOBER  
**David Hatt**, Vierne, *Symphonie VI*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

24 OCTOBER  
**Jeannine Jordan**, with media artist; First Congregational, Anchorage, AK 4 pm

25 OCTOBER  
**Rachel Laurin**; St. John's Benedictine Abbey Church, Collegeville, MN 3 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

1 NOVEMBER  
Duruflé, *Requiem*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

7 NOVEMBER  
**Jeannine Jordan**, with media artist; St. Andrew Presbyterian, Iowa City, IA 7 pm

10 NOVEMBER  
**Isabelle Demers**; Wichita State University, Wichita, Kansas 7:30 pm (livestream)

15 NOVEMBER  
**Crista Miller**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

22 NOVEMBER  
**Jin Kyung Lim**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

24 NOVEMBER  
**Lynne Davis**; Wichita State University, Wichita, Kansas 5:15 pm (livestream)

29 NOVEMBER  
**Jonathan Kroepel**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm (livestream)

## INTERNATIONAL

17 OCTOBER  
**Edgar Knapp**; St. Margaret, Munich, Germany 11:30 am

18 OCTOBER  
**Christian Bishof**; St. Margaret, Munich, Germany 11:30 am  
**Stefan Engels**; Evangelische Kirche, Murrhardt, Germany 7 pm  
**Wolfgang Weis**, with saxophone; St. Margaret, Munich, Germany 8 pm

**Jean-Baptist Monnot**; Saint-Sulpice, Paris, France 4 pm  
**Benjamin Alard**; Cathédrale Saint-Étienne, Toulouse, France 4 pm

22 OCTOBER  
**David Cassan**; St. Margaret, Munich, Germany 8 pm

23 OCTOBER  
**Bart Jacobs**, with orchestra, works of Bach; Sint-Waltrudiskerk, Herentals, Belgium 8 pm

24 OCTOBER  
**Christoph Bossert**; St. Margaret, Munich, Germany 11:30 am  
**Erwan Le Prado**; Marktkirche, Hannover, Germany 12 noon  
**Isabelle Demers**; St. John the Evangelist, Islington, UK 7:30 pm

25 OCTOBER  
**Christian Bishof**; St. Margaret, Munich, Germany 11:30 am  
**Martin Sturm**; St. Margaret, Munich, Germany 5 pm  
**Benjamin Alard**, harpsichord, with soprano; Auditorium Cziffra, La Chaise-Dieu, France 4 pm

28 OCTOBER  
**Johannes Trümpler**; Kulturpalast, Dresden, Germany 8 pm  
**Benjamin Alard**, harpsichord; Hôtel du Haut-Doyenné, Lisieux, France 12 noon

4 NOVEMBER  
**Ulfert Smidt**; Kreuzkirche, Dresden, Germany 8 pm

11 NOVEMBER  
**Johannes Unger**; Frauenkirche, Dresden, Germany 8 pm

15 NOVEMBER  
**Benoît Mernier**; Saint-Sulpice, Paris, France 4 pm  
**Benjamin Alard**, harpsichord; Chapelle Notre-Dame de Compassion, Bulle, Switzerland 5 pm

23 NOVEMBER  
**Benjamin Alard**, harpsichord; Palau de la Música Catalana, Barcelona, Spain 8 pm

24 NOVEMBER  
**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm

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## Recital Programs

MATTHEW DION, St. Anne's Shrine, Fall River, MA, July 28: *Grand Plein Jeu (Livre d'Orgue, Suite du Premier Ton)*, Clérambault; *Chromorne sur la Taille (Messe pour les Couvents)*, Couperin; *Dialogue (Troisième livre d'Orgue)*, Marchand; *Fountain Reverie*, Fletcher; *Prelude and Fugue in a*, BWV 543, Bach; Première Personne: La Père (*Trois Méditations sur la Sainte Trinité*), Pasticcio (*Organ Book*), Langlais; Clair de lune (*24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 2), Vierne; Hymne d'Actions de grâces "Te Deum" (*Trois Paraphrases Grégoriennes*), Langlais.

KLAUS GEITNER, Cathedral, Lausanne, Switzerland, July 31: *Entrata*, Bossi; *Two Voluntaries*, Pattison; *Chaconne*, Eckelt; *Pièce d'orgue*, BWV 572, Bach; *Chansons für ein Kathedrale*, Willscher; *Prayer in Darkness*, Cooman; *Grand Choeur*, Sabin.

ANDREAS JOST, Stiftskirche, Stuttgart, Germany, July 10: *Sinfonia: Wir danken dir, Gott, wir danken dir*, BWV 29, Bach, transcr. Dupré; *Jesu bleibet meine Freude*, BWV 147, Bach, transcr. Duruflé; *Intermezzo*, Alain; *Salve Regina*, Meyer; *Prelude et fugue sur le nom d'Alain*, op. 7, Duruflé.

ANDREW KREIGH, Cathedral of St. John the Evangelist, Milwaukee, WI, July 15: *Prelude and Fugue in G*, BWV 541, Bach; Alleluia sereins d'une âme qui désire le ciel (*L'Ascension*), Messiaen; *Air*, Hancock; *Final*, op. 21 (*Six pièces pour grand orgue*, no. 6), Franck.

SCOTT LAMLEIN, St. John's Episcopal Church, West Hartford, CT, June 24: *Prelude and Fugue in C*, BWV 547, Bach; *Méditation, Choral Varié en Veni Creator Spiritus*, Duruflé.

BENJAMIN LaPRAIRIE, St. Paul Catholic Cathedral, Pittsburgh, PA, July

19: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Chaconne in f*, PWC 43, Pachelbel; *Allegro vivace (Symphonie V in f*, op. 42, no. 1), Widor; *Berceuse à la mémoire de Louis Vierne*, Cochereau; Carillon de Westminster (*24 Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

TOMMASO MASOLETTI, Cathedral, Lausanne, Switzerland, July 3: *Sonata Cromatica, Arpa Notturna, Rapsodia Italiana, Canto Elegico, Sonata Romantica*, Yon.

MONICA MELCOVA, Stiftskirche, Stuttgart, Germany, July 17: *Suite du quatrième Ton*, Boyvin; *Fantaisie sur Une jeune fillette*, Matter; *Menuet sur le nom d'Haydn für Orgel*, Ravel, transcr. Melcova; *Improvisation*, Melcova; *Concerto in d*, BWV 972, Vivaldi, transcr. Bach.

JEAN-BAPTISTE MONNOT, Stiftskirche, Stuttgart, Germany, July 24: *Overture (Macbeth)*, op. 84, Guillon; *Elégie (24 Pièces en style libre*, op. 31, book 2, no. 10), Vierne; *Pièce héroïque (Trois pièces pour grand orgue*, no. 3, M 37), Franck; *Deuxième Symphonie*, op. 26, Dupré.

THOMAS OSPITAL, Cathedral, Lausanne, Switzerland, July 17: *Fantasia in f*, K. 608, Mozart; *Ma mère l'Oye, cinq pièces enfantines*, Ravel; *Suite*, op. 5, Duruflé.

CHRISTA RAKICH, pedal piano, Rakich residence, live-stream, June 17: *Pasacaglia and Fugue in c*, BWV 582, Bach.

MARTINE REYMOND, Cathedral, Lausanne, Switzerland, July 19: *Dialogue*, Marchand; *Adoration*, Langlais; *Tiento de 2º tono por G sol re ut*, Bruna; *Ave Maris Stella*, de Grigny; *Tres glosas sobre el canto llano de la Inmaculada Concepción*, de Arauxo; *Fantaisie (Hom-*

*mage à Frescobaldi)*, *Suite médiévale en forme de messe basse*, Langlais.

DALE ROGERS, Westminster Presbyterian Church, Springfield, IL, June 12: *Tuba Tune*, Cocker; *Praeludium in E*, Lübeck; *Herzlich tut mich verlangen (11 Chorale Preludes*, op. 122), Brahms; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Scenes on the Downs*, Wood; *Clarinet Tune*, Oxley; *Triumphal March*, Buck.

EDWARD LANDIN SENN, Bryn Mawr Presbyterian Church, Bryn Mawr, PA, June 10: *Pièce d'orgue*, BWV 572, Bach; *Cantabile (Symphonie VI in g*, op. 42, no. 2), Widor; *Prelude on the Carillon d'Alet*, Phillips; *Praeludium*, Decker.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, June 26: *Voluntary in A*, Eddy; *Tuba Tune*, Lang; *Chanson du Matin*, Elgar, transcr. Brewer; *Elegy*, Archer; *Tune in E*, Thalben-Ball; *Master Tallis's Testament (Six Pieces)*, Howells; *Caprice*, Harris; *Marche Heroïque*, Brewer.

JOSHUA STAFFORD, St. Peter's Episcopal Church, Morristown, NJ, June 17: *Fantasy and Fugue on Ad nos, ad salutarem undam*, S. 259, Liszt.

ROLAND MARIA STANGIER, Cathedral, Lausanne, Switzerland, July 26: *Sinfonia, Wir danken dir, Gott, wir danken dir (Cantata 29)*, Bach; *Andante con moto (Italian Symphony)*, Mendelssohn; *Choral Song and Fugue*, Wesley; *Choral (Symphonie II in e*, op. 20), Vierne; *Variationen über ein geistliches Volkslied*, op. 33, Hoyer; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Improvisation*, Stangier.

TIM STELLA, harpsichord, Stella residence, live-stream, June 10: *Overture in French Style*, BWV 831, Bach; *Pavana Dolorosa*, Phillips.

HAROLD STOVER, Basilica of St. Peter & Paul, Lewiston, ME, July 29: *Chaconne in C*, *Fantaisie in g*, *Branle de Basque*, L. Couperin; *Chants d'Oiseaux (Livre d'orgue)*, Messiaen; *Andante, Final (Sonata IV in d*, op. 61), Guilman.

BENJAMIN STRALEY, St. John Episcopal Church, West Hartford, CT, June 7: *Prelude in E-flat*, BWV 552i, *Allein Gott in der Höh sei Her*, BWV 676, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Fugue in E-flat*, BWV 552ii, Bach.

RICHARD M. WATSON, carillon, Mary M. Emery Memorial Carillon, Mariemont, OH, June 7: *I Bind Unto Myself Today*, trad. Irish; *Hornpipe I*, Air, *Menuet I*, *Menuet II*, *Hornpipe II (Water Music)*, Handel, transcr. Lodine; *Three Scottish Folksong Preludes*, Barnes; *Andante (Sonatine II)*, van Balkom; *Toccata X*, Franco; *Bergerette: Que ne suis-je la fougère*, transcr. Chamberlain; *All the Pretty Little Horses*, Myhre; *Air with Variations in Classic Style*, Price; *Our Father by Whose Name All Fatherhood Is Known*, Edwards; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, June 14: *God Save the Queen*, Arne; *Prelude (Sonata No. 3)*, Arne, transcr. Hunsberger; *Rule, Britannia!*, Arne; *Trumpet Voluntary*, Clarke; *Overture, Bourée, The Peace, Menuet I, Menuet II, The Rejoicing (Royal Fireworks Music)*, Handel, transcr. Buchanan; *Four English Folk Songs*, Barnes; *Trumpet Voluntary*, Purcell; *Three English Folk Songs*, Barnes; *Jerusalem*, Parry; *Abide with Me*, Monk.

Mary M. Emery Memorial Carillon, Mariemont, OH, July 19: *The Star-Spangled Banner*, Smith; *Grote Klokken, Kleine Klokken*, Bigelow; *Four Old English and French Dances*, Barnes; *Three Folksongs*, Price; *Pastorale and Toccata Gaia*, Franco; *Pavane (Suite Archaïque)*, Clément; *Pasacaglia, Koraal, en Fuga*, Franssen; *O Tàler weit, O Höhen*, Mendelssohn, transcr. Westcott; *Méditation (Thais)*, Massenet; *A Little Fantasy and Fugue*, Harty; *Abide with Me*, Monk.

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