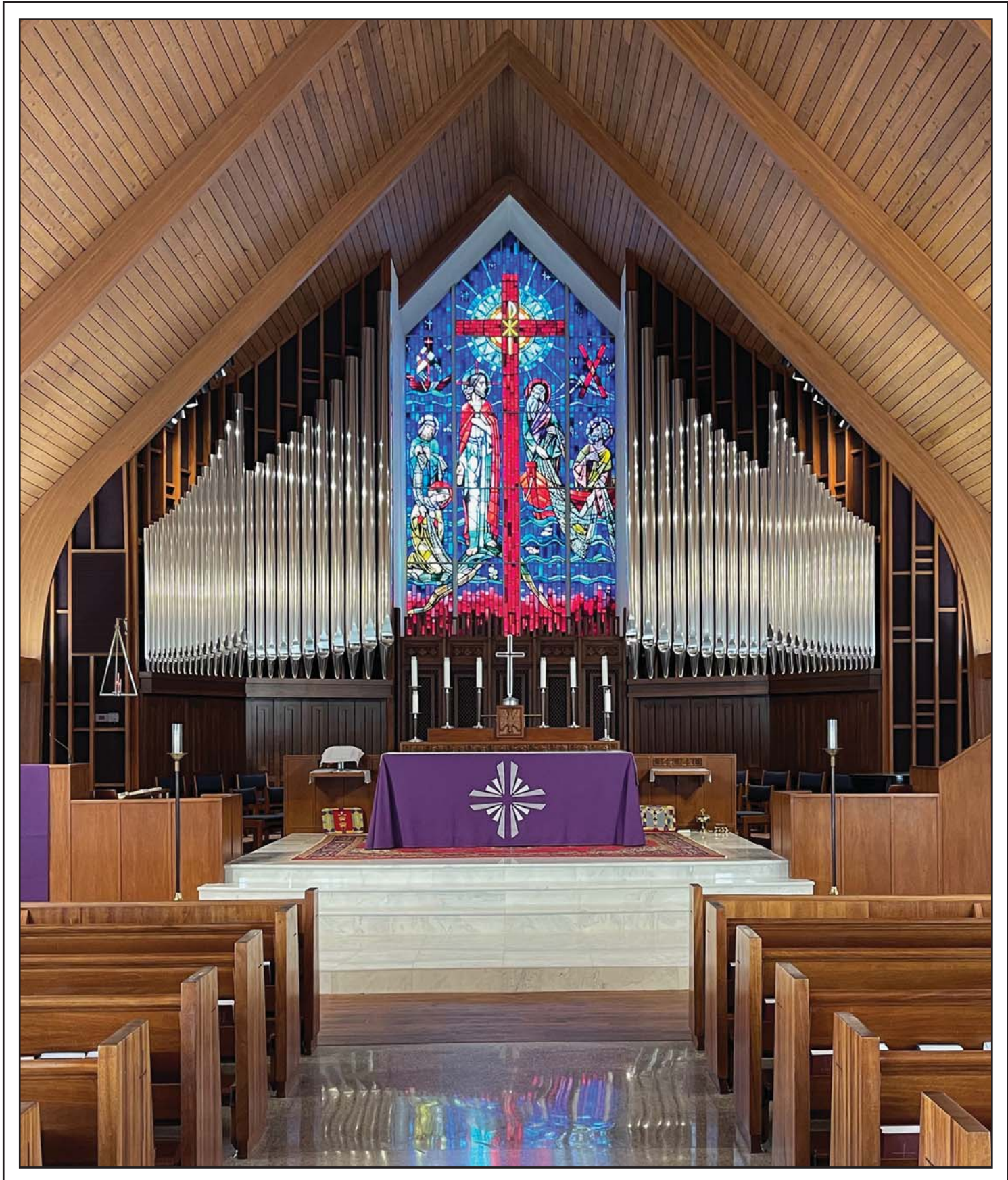


THE DIAPASON

MAY 2022



Saint Andrew's Episcopal Church
Fort Pierce, Florida
Cover feature on pages 22–24

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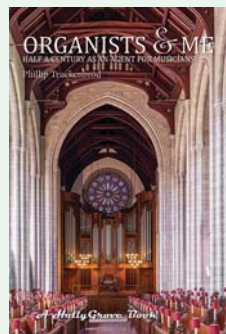
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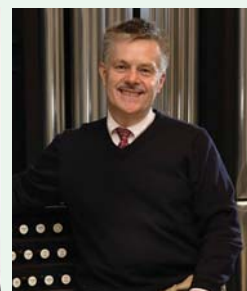
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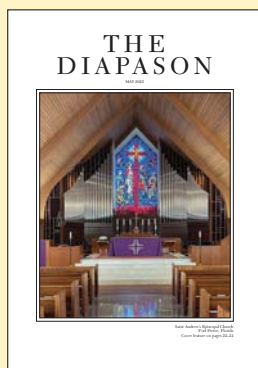
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Editor's Notebook

In this issue

We are pleased to present the winning entry for the second biennial Gruenstein Award, "Proportional relationships in Bach's *Die Kunst der Fuge* and the intended duration of *Contrapunctus XIV*," by Colin MacKnight. Colin was featured in the May 2019 issue as a member of THE DIAPASON's 20 Under 30 Class of 2019. His essay, "Schumann's B-A-C-H Fugues: the genesis of the 'Character-Fugue,'" is found in the October 2020 issue, pages 12–15. The Gruenstein Award honors the legacy of the founding editor of THE DIAPASON, Siegfried E. Gruenstein, and the scholarship and creative writing of young authors. Our next Gruenstein Award will be presented in 2024.

Michael Delfin, a member of THE DIAPASON's 20 Under 30 Class of 2021, reviews Cristiano Gaudio's CD, *Händel vs. Scarlatti*, in "Harpsichord Notes." Robert McCormick interviews Matthew Glandorf in the first of McCormick's series of articles on improvisation at the organ. John Bishop, in "In the Wind. . .," writes about beauty and creativity in organbuilding and other arts.

This month's cover feature is the new pipe organ by A. E. Schlueter Pipe Organ Company, of Lithonia, Georgia, for St. Andrew's Episcopal Church of Fort Pierce, Florida. Arthur E. Schlueter III relates how that region of Florida has played an important role throughout his life, for his family and for his work as an organbuilder.



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Remembering Leon "Lee" S. Nelson

THE DIAPASON has lost a longtime friend with the recent death of Leon "Lee" S. Nelson, who was a frequent contributor to this journal, particularly with his handbell and choral music reviews. Lee Nelson was a consummate musician, a friend to countless, and a supporter of church music in its many and varied forms. He and his smile were frequently encountered at concerts and at conventions, near and far. The staff of THE DIAPASON expresses its condolences to his family. More about the life of Lee Nelson may be found in "Nunc dimittis" on page 8. ■

Here & There

Appointments



Brendan Conner

Brendan Conner is appointed associate music director for All Saints' Episcopal Church, Atlanta, Georgia, effective July 2022. He is currently senior organ scholar at Christ Church Cathedral, Indianapolis, Indiana, where he has served since 2020, and is also a doctoral candidate in organ performance at the Jacobs School of Music, Indiana University, Bloomington. Previous to Christ Church, he served in three other Episcopal churches in Indiana and California.

In addition to his work as a church musician, Conner is an active recitalist and was selected as a semifinalist for the 2020 American Guild of Organists National Young Artists Competition in Organ Performance before the competition's cancellation due to the pandemic. He also serves as a member of the organ faculty for the Sacred Music Institute of America, an online continuing education platform for church musicians. For information: allsaintsatlanta.org.

Michael Delfin is appointed organist for Trinity Reformed Episcopal Church, Mason, Ohio. He is a member of THE DIAPASON's 20 Under 30 Class of 2021 (see the May 2021 issue, page 16, for more information). In August 2021, he



Michael Delfin

was awarded top prize *ex aequo* in the Ninth Jurov International Harpsichord Competition, shortly after winning a Nicolas Fortin Scholarship from Bourbon Baroque. Upcoming engagements include the world premiere of Wenbin Lyu's piano concerto *Turbulent Mind* with the University of Cincinnati College-Conservatory of Music Concert Orchestra; a harpsichord recital for the Western Early Keyboard Association; a recital on harpsichord, piano, and organ for the American Guild of Organists San Joaquin Valley Chapter; and a concerto appearance with Bourbon Baroque in Louisville, Kentucky. This summer, Delfin will present a paper on the fortepiano etudes of Johann Baptist Cramer for the Historical Keyboard Society of North America annual conference.

Delfin is currently completing doctoral studies in both harpsichord and piano at the University of Cincinnati College-Conservatory of Music. He has contributed several articles on the harpsichord world to THE DIAPASON, with more planned. For information: michaeldelfin.com.

Isabelle Demers is appointed associate professor of organ for the Schulich



Isabelle Demers (photo credit: Abi Poe)

School of Music, McGill University, Montréal, Québec, Canada, effective August 2022. A native Quebecer, she has appeared in recital throughout Europe, Oman, Australia, New Zealand, the United States, and Canada, including at the cathedrals of Cologne and Regensburg (Germany); Elbphilharmonie (Hamburg); Royal Festival Hall, St. Paul's Cathedral, Westminster Cathedral, and Westminster Abbey (London); City Hall (Stockholm); Royal Opera House of Muscat (Oman); Forbidden City Concert Hall (Beijing, China); Victoria Hall (Singapore); Melbourne Town Hall (Australia); Auckland Town Hall (New Zealand); Walt Disney Concert Hall (Los Angeles); Davies Symphony Hall (San Francisco); Meyerson Symphony Center (Dallas); Kimmel Center and the Wanamaker Organ at Macy's (Philadelphia); and Maison Symphonique (Montréal). Demers has also performed for numerous regional and national conventions of the American Guild of Organists, the American Institute of Organbuilders and International Society of Organbuilders, the Royal Canadian College of Organists, and the Organ Historical Society.

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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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She has released multiple CD recordings on the Acis and Pro Organo labels. Her latest CD, *The Chicago Recital*, recorded at Rockefeller Memorial Chapel, was released in January 2020.

A doctoral graduate of the Juilliard School, Demers will leave her position as the Joyce Bowden Chair in Organ and head of the organ program at Baylor University, Waco, Texas. She is represented in the United States by Phillip Truckenbrod Concert Artists. For information: concertartists.com.



Jack Anthony Pott

Jack Anthony Pott is appointed interim music director of the Hartford Chorale, Hartford, Connecticut, for the 2022–2023 season. Pott is a conductor, vocal soloist, voice teacher, and clinician throughout Connecticut and has served as assistant music director for the chorale since 2013. He was a co-founder of the Hartt Community Division High School Chamber Choir and has conducted the CMEA Northern Region High School Choir, as well as high school choral festivals in Connecticut. Pott is director of music and arts for Asylum Hill Congregational Church, Hartford. He has been a featured tenor soloist with ensembles in Connecticut, including the Hartford Symphony Orchestra, New Haven Symphony Orchestra, CONCOR, Voce, Inc., Hartford Chorale, GM Chorale, Con Brio, and the Mystic River Chorale. For information: hartfordchorale.org.

Concert management



Damin Spritzer

Phillip Truckenbrod Concert Artists, LLC, announces the addition of **Damin Spritzer** to its roster of concert organists. Spritzer is area chair and associate professor of organ at the University

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of Oklahoma, Norman, and artist-in-residence for Cathedral Arts with the Cathedral Church of St. Matthew, Dallas, Texas. Active in the Dallas and Oklahoma City chapters of the American Guild of Organists, she also serves on committees for the Organ Historical Society and the Association of Anglican Musicians, and has contributed solo performances and lectures for conventions of the American Guild of Organists, the Organ Historical Society, and the Association of Anglican Musicians.

In addition to five CDs for Raven Recordings focused on premier performances, she was the first American and the first woman to record at Hereford Cathedral on its Father Willis organ. She has performed abroad including appearances in Germany, France, Brazil, Italy, Israel, England, and Norway. Spritzer earned her Doctor of Musical Arts degree from the University of North Texas, Denton, her Master of Music degree from the Eastman School of Music, Rochester, New York, and her Bachelor of Music degree from Oberlin Conservatory of Music, Oberlin, Ohio. For information: concertartists.com.



Johann Vexo

Johann Vexo, choir organist of Notre Dame Cathedral, Paris, France, and *titulaire* of the Cathedral of Nancy, France, is available for recitals and masterclasses during his October 2022 and January 2023 concert tours. For information: concertartists.com.



Jean-Baptiste Robin

Jean-Baptiste Robin, organist of the Royal Chapel at Versailles, France, is available for recitals during his March/April 2023 concert tour. For information: concertartists.com.

People



Daniel Bruun

Daniel Bruun has recorded the Great Eighteen Chorale Preludes of



Top row: Ken Cowan, Janette Fishell, Michael Unger; bottom row: Katherine Jolliff, Audrey Pickering, Adam Chlebek, Aidan Hill, Sarah Palmer

The Atlanta Chapter of the American Guild of Organists held its **2022 Taylor Organ Competition** March 12 at First Presbyterian Church, Atlanta, Georgia. Occurring every three years, the competition is for organists age 23 and younger who either are enrolled in a school in the United States or are a legal resident of the United States. Five finalists were chosen from 19 applicants who submitted recordings that were judged by Robert Bates, Jonathan Moyer, and Carole Terry. The finalists invited to perform in Atlanta were Adam Chlebek, Aidan Hill, Katherine Jolliff, Sarah Palmer, and Audrey Pickering. Each finalist was required to play a prelude (or fantasy or toccata) and fugue by Bach; Liszt's transcription of Wagner's "Pilgrims' Chorus"; *Fantasy on PROSPECT* by Aaron David Miller, which was commissioned by the competition committee; and a work of the performer's choice composed in 1930 or later.

Ken Cowan, Janette Fishell, and Michael Unger served as the jury for the final round. **Katherine Jolliff**, a student at Eastman School of Music, won first prize of \$10,000 and a concert in Atlanta to take place during the chapter's 2022–2023 program season. **Adam Chlebek**, a student at Oberlin Conservatory, was awarded second prize of \$5,000. For information: agoatlanta.org.



Igor Ferreira, Tongqing Liu, Katherine Roberts, Yuanyuan Liu, Luke Ashworth, and Scott Lamlein in front of the 1986 Wolff studio organ at the Hartt School

The **Hartt School**, University of Hartford, Connecticut, recently restarted a course for undergraduate and graduate pianists, Foundations of Organ Performance, taught by adjunct faculty member **Scott Lamlein**. The school closed its organ department in 2015 with the sale of its 1970 Gress-Miles performance instrument to a church on Long Island. Hundreds of organists were educated at Hartt and went on to many church positions. There was a multi-year annual Festival of Contemporary Organ Music at Hartt in the 1970s and 1980s under the direction of the late John Holtz. Two very successful summer church music symposia were held at Hartt in the mid 1990s.

The course, originally begun in 1993 by Larry Allen, provides pianists a practical, valuable, and employable background in playing the pipe organ as well as working with a choir, soloists, clergy, and worship planning considerations. For information: hartford.edu/academics/schools-colleges/hartt.

J. S. Bach, BWV 651–668, for release on YouTube. The videos were recorded at the Garrison Church, Sankt Annæ Plads, Copenhagen, Denmark. The church houses a Carsten Lund organ built in 1995, housed in a case by Lambert Daniel Kasten, built in 1724. Several videos are viewable as of this printing, with a new one released every two weeks. For information: danielbruun.dk and youtube.com/channel/UCILvPfwzhbeEnpYsyOT8TKQ.

Richard Coffey, music director for 17 years of the Hartford Chorale, Hartford, Connecticut, will retire from his position at the end of the organization's 2021–2022 season. His departure coincides with the chorale's celebration of its 50th anniversary. The anniversary concert on May 20 will be his final conducting of the chorus as music director.



Richard Coffey

The Hartford Chorale is composed of some 140 auditioned, avocational singers who rehearse on a regular basis throughout a standard concert season. Appointed as music director in 2005, Coffey has

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FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita

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prepared the chorale for large-scale concerts of the choral-symphonic literature. In addition, he has conducted the chorale and the Hartford Symphony in performances together. Coffey led the chorale through three international singing tours that included performances in China, France, Hungary, Austria, and the Czech Republic. Coffey is currently organist and director of music for Union Church, Pocantico Hills, New York. For information: hartfordchorale.org.



Robert Oldroyd conducting at First Presbyterian Church, Troy, Pennsylvania

First Presbyterian Church, Troy, Pennsylvania, celebrated its bicentennial March 20. **Robert Oldroyd**, the church's organist and director of music, conducted music for the service that featured a choir assembled from area churches, the Ithaca College Brass Ensemble, and guest organist **Jean Herman Henssler**. In addition to arranging for the brass octet literature, Oldroyd composed a choral introit, *Let Us Go Into the House of the Lord*, scored for SATB choir, brass, and organ. The service concluded with Mark Hayes's choral anthem, *Joyful, Joyful We Adore Thee*, based on HYMN TO JOY. For information: facebook.com/TroyPAPresbyterian.



Rudy Sumpter

Rudy Sumpter performed a Lenten meditation recital on March 6 at First Presbyterian Church, Montrose, Pennsylvania, with works of Bach, Brahms, Dupré, Gounod, Liszt, Martin Mans, and Gordon Young. Sumpter, a retired instructor of economics and business, is a

substitute organist for First Presbyterian Church while Johanna Masters, organist and music director, is on leave.

Organbuilders

Allen Organ Company, Macungie, Pennsylvania, will complete the addition of a new state-of-the-art sales complex adjacent to the company's manufacturing facility later this year. A family-owned business, Allen has the largest organ-building facility in the world encompassing over 200,000 square feet. Having all manufacturing, engineering, and sales under one roof will provide greater efficiency and product development. The company is an integrated builder, manufacturing circuit boards, wood consoles, stop controls, keyboards, and other important assemblies in-house. The new sales facility will feature showrooms, conference rooms, a media center, a recording hall, and a special gallery showcasing Allen's contribution to organbuilding.

Allen Organ Company's current sales building was designed and built in the 1970s. The new integrated complex will help support Allen's dealer network and customers by providing a facility designed to showcase the newest technological advancements. The sustainable design also promotes green initiatives furthering Allen's commitment to the community and surrounding area. For information: allenorgan.com.



Roger Colby, Carol Williams, and Keith Williamson (photo credit: Kerry Bell)

The new organ by **R. A. Colby, Incorporated**, Johnson City, Tennessee, for **Reinhardt University**, Waleska, Georgia, was dedicated in recital by **Carol Williams** on March 15. The three-manual, 53-rank instrument is installed in Flint Hall of the Falany Performing Arts Center. The recital included a variety of works from William Byrd to David Brubeck. For information: melcot.com, racolby.com, and reinhardt.edu.



1998 Kegg organ, Episcopal Cathedral of St. James, South Bend, Indiana

Kegg Pipe Organ Builders, Hartsville, Ohio, has been commissioned to

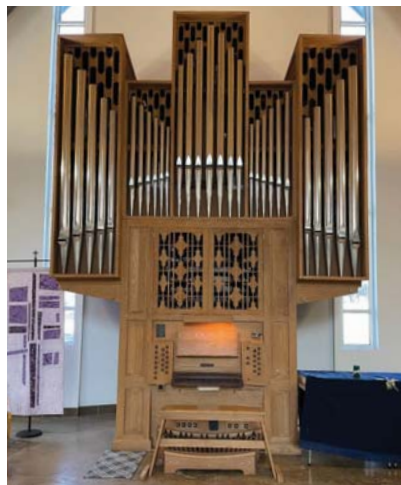


Former students of Thomas Murray (center) at Sewanee: Frederick Teardo, Kenneth Miller, Paul Thomas, and Dale Adelman

The University of the South, Sewanee, Tennessee, conferred an honorary Doctor of Music degree on Yale University Professor Emeritus Thomas Murray. The ceremony was twice postponed due to Covid concerns but took place at the fall convocation of the School of Theology on September 29, 2021. Highlighting Murray's contributions as teacher in a citation, vice-chancellor and president Reuben Brigety wrote: "The early seventeenth-century organist Jan Pieterszoon Sweelinck was known in his day as the 'Deutsche Organistenmacher,' the maker of German organists. If we in the early twenty-first century can claim a comparable American 'Organistenmacher,' it is Thomas Mantle Murray." The conferral was a part of a Eucharistic service with hymns, organ selections, and choral music composed and directed by Kenneth Miller of the School of Theology. For information: new.sewanee.edu.

enlarge its 1998 instrument built for the Family Chapel of La Porte Hospital, La Porte, Indiana. When the medical facility was replaced in 2020, the two-manual, seven-rank, encased organ found a new home at the Episcopal Cathedral of St. James, South Bend, Indiana.

The enlarged organ will be more than double the original size with 16 ranks. There will be new independent Great and Pedal divisions, and the existing instrument will become the Swell, with the Principal rank in the façade becoming the Pedal Principal. The work will be completed in early 2023. For information: keggorgan.com.



1980 Gabriel Kney Opus 93 (photo credit: Joseph Smith)

The Organ Clearing House recently facilitated the sale and relocation of the 1980 Gabriel Kney Opus 93, a two-manual, mechanical-action organ, from First Community Church UCC, Dallas, Texas, for its new home at St. Meinrad School of Theology, St. Meinrad, Indiana. Tonal finishing for the new location will be accomplished by **John-Paul Buzard Pipe Organ Builders** of Champaign, Illinois. For information: organclearinghouse.com.

Competitions

Ball State University School of Music, Muncie, Indiana, announces its fourth Sursa American Organ Competition, September 9–11. There are pre-professional and high school divisions to the competition. In the pre-professional

division, first prize is \$2,500; second prize is \$1,500; and third prize is \$700. In the high school division, first prize is \$500; second prize is \$250; and third prize is \$100. The jury consists of Stephen Price, Damin Spritzer, and Timothy Olsen in the preliminary rounds for both divisions, and the jury for the live final rounds will be Brenda Portman, Gregory Hand, and Kirby Koriath. Final rounds take place on the Goulding & Wood organ in Sursa Performance Hall. Deadline for application is July 15. For information: seprice@bsu.edu or bsu.edu.

WM. C. (BILL) HALL PIPE ORGAN COMPETITION

The 51st annual **Wm. C. (Bill) Hall Pipe Organ Competition** was held March 5 at First Presbyterian Church, San Antonio, Texas. Competitors must be current undergraduate and graduate students attending Texas colleges and universities. In the undergraduate division, **Bruce Xu** (Rice University) was the winner receiving the Bess Hieronymus Award of \$1,100; **Ryan Giraldi** (University of North Texas) was awarded second prize, \$750; the Madolyn Douglas Fallis Award for Hymn Playing Excellence of \$250 was also presented to Giraldi.

In the graduate division, **YunJung Lee** (Southern Methodist University) won the William C. Wiederhold Award of \$1,500; **John J. Mitchell** (University of Houston), a member of THE DIAPASON's 20 Under 30 Class of 2021, was awarded second prize, \$1,000; the Alamo Chapter American Guild of Organists Award for Hymn Playing Excellence was presented to **Olga Wong** (Southern Methodist University). Judges for the 2022 competition included Joel Bacon, James Kibbie, and Crista Miller. For information: fpcsanantonio.org.

Milestones

The Hymn Society in the United States and Canada will mark its 100th

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anniversary during its annual conference July 17–21 at the Catholic University of America, Washington, D.C. The event, “Sing the World God Imagines,” will have an international and multicultural focus, drawing participants from at least ten countries on six continents. Both in-person and online registrations are available. There will be hymn festivals, plenary presentations, recitals, and other experiences. For information: thehymnsociety.org.

Organ tours



Thomas and Jean-Jacques Desfontaines organ, Notre Dame Cathedral, Saint-Omer, France (photo credit: Jean-Pol Grandmont; licensed under Creative Commons Attribution-Share Alike 3.0 Unported license)

Fédération Francophone des Amis de l'Orgue announces an organ tour

of the Flemish region of Belgium and France, July 11–15. The tour will visit more than twenty historic and modern organs in 18 locales such as Lille, Saint-Omer, Ypres, Douai, and Béthune. For information: ffao.com.

Carillon News

The Guild of Carillonneurs in North America (GCNA) announces its **2023 Franco Composition Contest**. First Prize is \$2,000, and second prize is \$1,000, in addition to \$150 performance awards presented at the competition committee's discretion. The GCNA will publish the first and second place compositions, and performance award compositions will be given the option of publication. All compositions awarded prizes and performance recognition will have the opportunity to be performed at the GCNA congress in 2023. Composers may submit one original composition of any duration, not an arrangement or transcription of existing works. Deadline for submission is November 1.

The GCNA is also inaugurating its **Franco Proposal Contest** for 2023, seeking proposals by composers for new works for carillon. Two proposals will be awarded \$2,000 prizes for new works. This contest is geared toward composers who are newer to the carillon or are looking for a collaborative process with members of the Franco Committee while composing. Composers that have written extensively for carillon will generally not be considered for this contest. Each composer may submit one proposal for original works of any duration, not transcriptions or arrangements of existing works. Deadline for submission is June 1.

The jury for both competitions includes Margaret Angelini, Linda Dzuris, Alex Johnson, Thomas Lee, Scott Orr, Tiffany Ng, and Charles Zettek. For information and full regulations: gcna.org and franco@gcna.org.

Events



Methuen Memorial Music Hall, Methuen, Massachusetts

Methuen Memorial Music Hall, Methuen, Massachusetts, announces its 2022 season of organ recitals, livestreamed Wednesdays at 7:30 p.m.: May 25, *Pipedreams Live!* with Michael Barone and six young artists; June 1, Angela Kraft Cross; 6/8, Wesley Hall; 6/15, James Kealey; 6/22, Robert Parkins; 6/29, Leo Abbott, Richard Clark, Mark Dwyer, and Ross Wood;

July 6, Sarah Johnson; 7/13, Carolyn Craig; 7/20, Clara Gerdes Bartz; 7/27, Stefan Donner; August 3, Raymond Nagem; 8/10, Jennifer Shin; 8/17, Justin Murphy-Mancini; 8/24, Craig Williams; 8/31, Timothy Olsen. For information: mmmh.org.

Lutheran Theological Southern Seminary, Columbia, South Carolina, announces its 2022 Religious Arts

Festival, July 28–30. The event includes masterclasses and recitals on the organ and choral music of Johann Sebastian Bach, Louis Vierne, and others. Presenters and recitalists include Peter Sykes, Eric Plutz, and Alicia W. Walker. For further information: lr.edu/religious-arts-festival.

Publishers

Beckenhorst Press announces new choral publications: *All Things New* (BP2253, \$2.25), by Elaine Hagenberg, for SATB; *Hymn of Devotion* (BP2260, \$2.25), by Mary McDonald, for SATB; *O King of Love!* (BP2261, \$2.25), by Lloyd Larson, for SATB; and *All Glory, Laud, and Honor* (BP2259, \$2.15), by Molly Ijames, for SATB. For information: beckenhorstpress.com.

Breitkopf & Härtel announces new choral publications. *O heilige Zeit* (PB 32119, piano and vocal score, €13.90), a cantata for Christmas by Johann Kuhnau, is scored for SATB choir, soloists, and orchestra, edited by David Erler. *Christmas Surprises* (Volume 1, “German Christmas Songs,” €16.90; Volume 2, “Christmas Spirituals,” €19.90), edited by Howard Arman, is scored for mixed choir a cappella. For further information: breitkopf.com.

Edition Walhall announces new publications. *XIV Sonate a 4 da Cimbalo sopra l'Ave Maris Stella* (EW 1196, €15.50), by Gioanpietro Del Buono, edited by Jolando Scarpa, was first published in 1641 for harpsichord. *Sacrae Cantiones quinque, septem, octo, et decem vocibus decantandae*, Volume 1

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Meet the new
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The Opus Series was the first home organ series by Johannus. With its history dating back to the early 1970s, generations of organists have grown up with an organ from this beautiful series.

By using the latest technologies, the sound of the new Opus organs comes yet closer to that of the authentic pipe organ. Next to that, our newly developed bellows simulator ensures that the Opus breathes, and comes alive!



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The two-manual Opus 277 provides you with a stoplist of 36 stops, while the stoplist of the three-manual Opus 377 features 42 stops. Both organs come with two orchestral voices as standard: a Trumpet and a Pan Flute.

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Nunc Dimittis

Joyce Jones, 89, died February 28 in Waco, Texas. Born in 1933, her career spanned over seven decades, performing in all fifty states and abroad, including venues such as the Riverside Church, the Mormon Tabernacle, Notre-Dame Cathedral, Chartres Cathedral, and Meyerson Symphony Center. She was the first woman to perform on the organ at the Crystal Cathedral, the first organist to play for the Grand Teton Music Festival, and the only female organist to play with the San Francisco Symphony Orchestra at the inauguration of the Ruffatti organ in Davies Symphony Hall. She was a featured performer at American Guild of Organists regional and national conventions, including the Centennial National Convention in New York City in 1996.

Jones was the Joyce Oliver Bowden Professor of Organ and organist in residence at Baylor University, Waco, from 1969 until her retirement in 2012. In 2010, she was honored with the Cornelia Marschall Smith Professor of the Year Award. She earned her Doctor of Musical Arts degree from the University of Texas and her Master of Sacred Music degree in composition from Southwestern Baptist Theological Seminary. The seminary presented her its Distinguished Service Award in 1989. She was also a Fellow of the American Guild of Organists. She composed numerous published works, including the organ method *King of Instruments*, and she recorded for the Word, Rosenhaus, and Motette labels.

Jones was perhaps the greatest proponent of the AGO's Pipe Organ Encounters (POE) program for youth, having directed and hosted more POEs than any other person. She was honored as the recipient of the 2010 AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit Reception.

Joyce Jones was widely recognized for her organ technique in performances of such works as "The Flight of the Bumblebee." She was a perpetual ambassador of the organ to the world through her community concerts, organ dedication recitals, children's concerts, and "Access to Music" programs. At her debut with the Dallas Symphony Orchestra, she was the only organist to be presented the G. B. Dealey Award. Other honors include the National Federation of Music Clubs' highest award, a National Citation, in 1997, and in 1998 the highest award given by the professional music fraternity, Mu Phi Epsilon, only the eighth recipient in 96 years. In 2001 Jones was inducted into the Walter Gilewicz Hall of Fame at the University of Mary Hardin-Baylor, Belton, Texas. In 2003, she received the Texas Music Teachers Association award as the outstanding collegiate teacher of the year. The Létourneau organ in Markham Organ Studio at Baylor University is named in her honor.

A funeral was held March 14 at Seventh and James Baptist Church, Waco. Burial followed next to her husband, Robert C. Jones, in Oakwood Cemetery.

Leon "Lee" S. Nelson of Vernon Hills, Illinois, died March 20. Born October 1, 1942, in Baudette, Minnesota, and receiving his early music training in Toronto, he moved to Chicago, Illinois, as a college student. He graduated from Moody Bible Institute, Chicago; Trinity College (now Trinity International University), Deerfield, Illinois; and Northwestern University, Evanston, Illinois, with degrees in organ, church music, and choral conducting. He studied organ with Robert Rayfield, Robert Lodine, Lillian Robinson, and Paul Manz, and conducting with Robert Carbaugh, John Paynter, and Paul Aliapoulos.

Nelson's church music career spanned more than 50 years, serving at the Hillside Church of Evanston, Illinois, followed by 37 years of full-time work for First Presbyterian Church, Deerfield, Illinois, from 1971 until 1994, and then at First Presbyterian Church, Arlington Heights, Illinois, retiring from the latter in June 2008. At the Arlington Heights church, he directed the 70-voice Chancel Choir, organized a concert series, and developed a men's chorus and a chamber singers ensemble. Since then, he served as director of traditional music for Southminster Presbyterian Church, Arlington Heights. Nelson was principal guest organist at Moody Memorial Church in Chicago, where he played for Sunday evening services between 1978 and 1998, and for eight years was organist for *Songs in the Night* radio program broadcast over 300 stations worldwide.

Nelson served on the faculty of North Park University for 28 years as university organist, teaching organ and music history, retiring in 2012. He was also a published composer and a regular contributor to THE DIAPASON with frequent reviews of choral and handbell music.

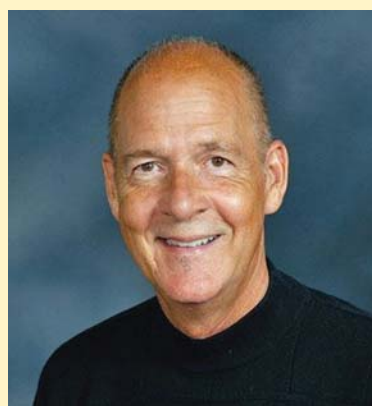
Leon "Lee" S. Nelson is survived by his daughters Julie (David) Merilatt and Katie (James) Reid, his brother Eugene (Shirly), and several nieces and nephews. A memorial service was held April 2 at First Presbyterian Church, Arlington Heights, Illinois.



Joyce Jones



Joyce Jones



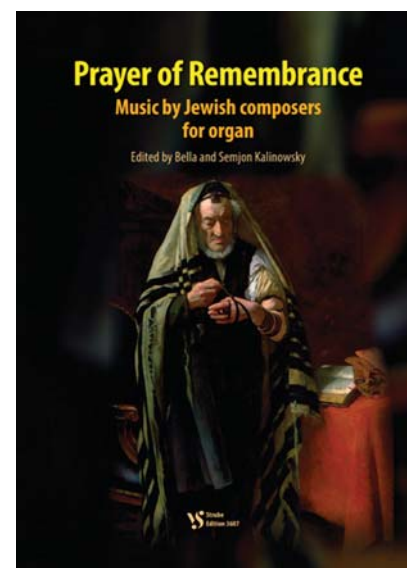
Leon "Lee" Nelson

radio program broadcast over 300

text by Mary Nelson Keithahn and tune by John D. Horman. For information: theleupoldfoundation.org.

MorningStar Music Publishers announces new publications for organ. *Tell Out, My Soul: Festive Organ Arrangements on Great Hymns of Praise* (10-039, \$22), by Daniel Burton, includes settings of eight hymntunes: AMSTERDAM, AUSTRIAN HYMN, CHRISTE SANCTORUM, EIN FESTE BURG, ELLACOMBE, GROSSER GOTT, LAUDA ANIMA, and WOODLANDS. *It Is Well with My Soul: Five Hymn Settings for Organ* (10-467, \$18), by Maureen Howell, features settings of DENNIS, NEW BRITAIN, RESTORATION, VILLE DU HAVRE, and WELLESLEY. *Five Transcriptions for Organ Solo* (8986, \$31), by Daniel Ficarri, a member of THE DIAPASON's 20 Under 30 Class of 2019, includes selections for concert, service playing, weddings, and other occasions.

There is also new handbell music. *Ringin' Throughout the Year* (30-730, \$25), by Michael Burkhardt, is a collection of nine reproducible pieces for three octaves of handbells with optional two octaves of handchimes. *Alleluia* (30-756, \$4.75 handbell score, \$7.50 full score) is an arrangement by Charles E. Peery of Volckmar Leising's work for double choir for 3-5 octaves of handbells and organ. For information: morningstarmusic.com.



Prayer of Remembrance

Strube Verlag announces a new publication for organ, *Prayer of Remembrance: Music by Jewish Composers for Organ* (VS 3607, €25), edited by Bella Kalinowska and Semjon Kalinowsky. The volume includes works by Herman Berlinkski, Jehan Alain, Joseph Sulzer, Louis Lazarus Lewandowski, and Siegfried Würzburger. For information: strube.de.

University of Illinois Press announces publication of a new book, *Johann Scheibe: Organ Builder in Leipzig at the Time of Bach* (978-0-252-04431-1, \$65; 978-0-252-05330-6, \$19.95, e-book), by **Lynn Edwards Butler**. In his nearly forty-year career in the late Baroque period, Johann Scheibe became Leipzig's most renowned organbuilder. Drawing on research and previously untapped archival materials, Butler explores Scheibe's professional relationships and the full range of his

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(CC06a, €21.80), by Raphaella Aleotti, edited by Candace Smith and Bruce Dickey, contains ten motets for five voices. *Sechs Triostudien für Orgel* (Six Trio Studies for Organ) (EW1120, €13.80), op. 88, by Gottfried Rüdinger, first published in 1933, is presented anew edited by Heidi Emmert and Daniel Harlander. For further information: edition-walhall.de.

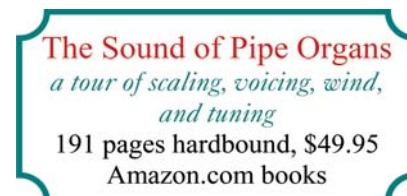
Dr. J. Butz Musikverlag announces new organ publications: *Manualiter-Album* (3027, €15), by Lambert

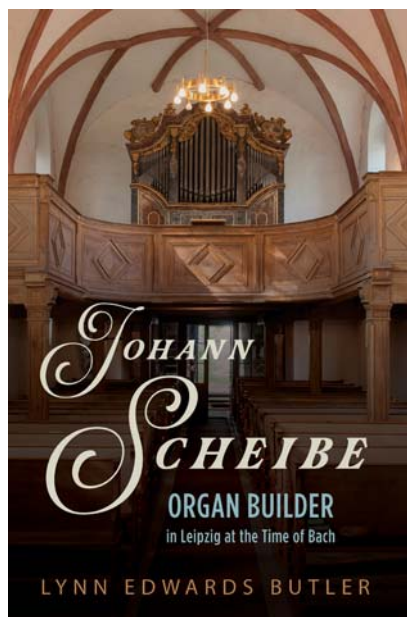
Kleesattel; *Scottish Rhapsody* (3015, €14), by Hans Uwe Hielscher; *Vier Orgelzyklen* (3010, €16), by Andreas Willscher; and *Impressionen über 12 Klassik-Hits von Bach bis Elgar* (3030, €16), op. 120, by Margaretha Christina de Jong. For more information: butz-verlag.de.

Doblinger announces new organ publications: *Kleine Partita über O Heiland reiß die Himmel auf* (02 532, €13.95), by Wolfgang Capek; *Sieben leichte Choralvorspiele zu Liedern aus dem Gotteslob nach neuen Meistern* (02

522, €19.95), by Andreas Ingruber; and *Zwei Zwölftonspiele für Orgel* (02 513, €11.95), by Joseph Matthias Hauer. For information: doblinger.at.

The Leupold Foundation announces organ arrangements of the Ukrainian National Anthem for free download. One is an easy arrangement for manuals only by John Stallsmith, the other is a slightly more difficult version for manuals and pedal by Dennis Janzer. There is also a link to an English translation of the anthem's text. Also available is "How God, Who Calls Us Each by Name," with





Johann Scheibe: Organ Builder in Leipzig at the Time of Bach

projects. These projects included the three-manual organ for St. Paul's Church of Leipzig, renovations of the organs in the churches of St. Thomas and St. Nicholas, and the lone surviving example of Scheibe's craft, a small organ in the nearby village of Zschortau. For information: press.uillinois.edu.

Recordings



Ein Feste Burg

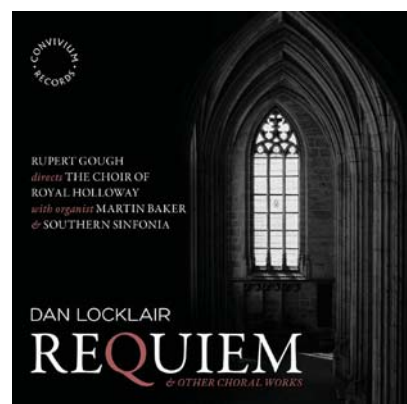
Arsis Audio announces a new organ CD, *Ein Feste Burg* (CD 189, \$15.95), featuring **Karen Black** performing on Dobson Pipe Organ Builders Opus 67 in the chapel of Wartburg College, Waverly, Iowa. The disc celebrates the 25th anniversary of this two-manual, mechanical-action organ. Included are works by J. S. Bach, Johann Bernhard Bach, Georg Philipp Telemann, Johann Christian Kittel, Pamela Decker, and the performer. For information: ecspublishing.com.



Seven

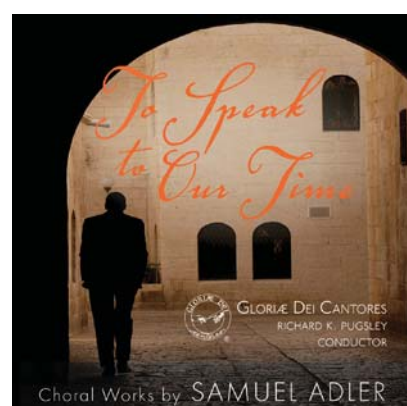
Centaur Records announces a new organ CD, *Seven*, featuring fourteen solo works for organ by eight Singaporean composers performed by **Phoon Yu**, a doctoral degree student of Paul Jacobs

at The Juilliard School, New York City. The album was recorded in Singapore on the Klais organ at the Esplanade Concert Hall and is believed to be the first album produced of Singaporean organ works. It is available from Centaur Records and on all major download and stream platforms such as Spotify, as well as specialized classical platforms such as Naxos Music Library and Idagio. For information: phoonyu.com and centaurrecords.com.



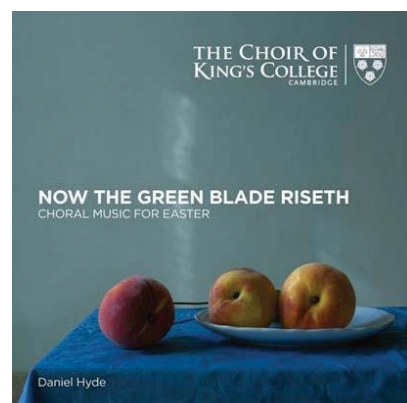
Requiem and Other Choral Works

Convivium Records announces a new CD, *Requiem and Other Choral Works* (CR070), with music by **Dan Locklair** performed by the Choir of Royal Holloway, **Rupert Gough**, conductor, **Martin Baker**, organist, and Southern Sinfonia of Christchurch Priory, Dorset, U.K. In addition to *Requiem*, compositions include *Comfort Ye My People*, *Calm on the Listening Ear of Night*, *O Light of Light*, and *Arise in Beauty*. For information: conviviumrecords.co.uk.



To Speak to Our Time: Choral Music by Samuel Adler

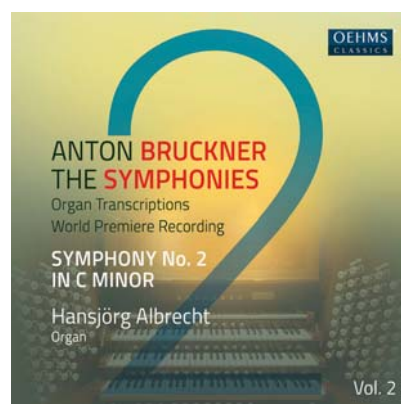
Gloriae Dei Cantores, Richard K. Pugsley, conductor, announces a new CD, *To Speak to Our Time: Choral Works by Samuel Adler* (GDCD066, \$18.99). Works featured include *A Hymn of Praise*, *Let Us Rejoice, My Beloved Is Mine*, *Choral Trilogy*, *Psalm 23*, *To Speak to Our Time*, and *How Sweet the Sound*. For information: gdcrecordings.com.



Now the Green Blade Riseth

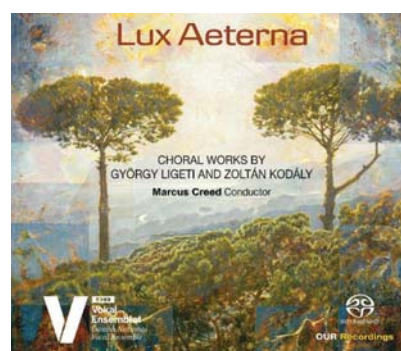
The Choir of King's College, Cambridge, directed by **Daniel Hyde**,

announces a new choral CD, *Now the Green Blade Riseth* (KGS006). The disc features music from ancient Gregorian chant through contemporary works appropriate for Holy Week and Easter. Composers represented include Duruflé, Rossini, Elgar, Lotti, Ireland, and Bob Chilcott. **Matthew Martin** is organist, accompanying the choir and performing Tournemire's *Choral-Improvisation sur le "Victimæ paschali"* as transcribed by Duruflé on the King's College chapel's Harrison & Harrison organ. For information: kingscollegerecordings.com.



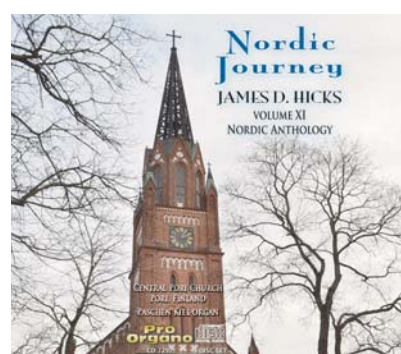
Bruckner: Symphony No. 2 in C Minor

Oehms Classics announces a new CD, *Bruckner: Symphony No. 2 in C Minor* (OC478, \$15, downloads available), featuring **Hansjörg Albrecht** performing his transcription on the organ of Westminster Cathedral, U.K. The disc is part of a ten-CD anthology, "Anton Bruckner: The Symphonies," that culminates in 2024, Bruckner's 200th anniversary birth year. The recordings will feature organs across Europe. For information: prestomusic.com.



Lux Aeterna

OUR Recordings announces a new choral CD, *Lux Aeterna* (6.220676), featuring the Danish National Vocal Ensemble, conducted by **Marcus Creed**. Works on the disc include *Lux Aeterna* and *Drei Phantasien nach Friedrich Hölderlin* by György Ligeti, as well as *Mátraí képek* and *Esti Dal* by Zoltán Kodály. For information: naxos.com.



Nordic Journey, Volume XI

Pro Organo announces a new three-disc organ recording, *Nordic Journey*, Volume XI (7297, \$28.98), featuring **James D. Hicks** performing on the 2007 Paschen Kiel organ at Central Pori Church, Pori, Finland. The disc includes

premiere recordings of works by Nordic composers such as Frithjof Spalder, Herman Åkerberg, Yngve Skold, John Granlund, Väinö Ratio, Emil Sjögren, Jacob Ekström, Kjell Mørk Karlsen, Jack Mattsson, Markus Malmgren, Thomas Åberg, Sigurður Sævarsson, Hildigunnar Rúnarsdóttir, Gunnar Kristinsson, Fredrik Sixten, Stig Wernoe Holter, Santeri Siimes, and Christian Praestholm. For information: proorgano.com.



As the Leaves Fall: Choral Music of Darke and Duruflé

Regent Records announces a new choral recording, *As the Leaves Fall: Choral Music of Darke and Duruflé* (REGCD 563), featuring the **Guildford Cathedral Choir** and **Chameleon Arts Orchestra**, directed by **Katherine Dienes-Williams**. The disc includes the first recordings of Harold Darke's *As the Leaves Fall* and *The Kingdom of God* for choir and orchestra, as well as Maurice Duruflé's *Requiem*, op. 9, in the 1961 version for mezzo-soprano, choir, organ, and small orchestra.

There is a new organ disc, *Symphony Hall Sorcery: Thomas Trotter* (REGCD 566), featuring Trotter performing on the 2002 Klais organ of Birmingham Symphony Hall, U.K. (Trotter was awarded Her Majesty's Medal for Music by Queen Elizabeth II in 2020. See the January 2021 issue, page 4.) The disc features works such as Trotter's transcription of Dukas's *The Sorcerer's Apprentice*; *Sweetlink Variations*, op. 96, by Rachel Laurin; *Mozart Changes* by Zsolt Gárdonyi; and *Five Dances for Organ* by John Gardner. For information: regentrecords.com.



What's important?

A few weeks ago, I gave a lecture for the organ class at the Eastman School of Music and the Rochester, New York, Chapter of the American Guild of Organists. The following morning, I met with several Eastman students for an informal chat in one of the organ practice rooms on the fourth floor of the school. I wondered what advanced students of the organ are interested in today, what literature excites them, what their dreams and aspirations are, and I was surprised and delighted by the answer from one young man, "Beauty." What a marvelous outlook from someone embarking on an artistic career.

As a student, I remember aspiring to the next challenging piece, to giving concerts, to holding an exciting church position, but I do not believe I was smart enough to boil the whole effort down so succinctly. I know I loved beautiful music and art, but I wonder if the quest for beauty was at the heart of my ambition? Driving home from Rochester the next day, I reflected on that comment, thinking of all the beauty that the pipe organ has brought to our world, with its vast repertory of music from Jan Pieterszoon Sweelinck and Samuel Scheidt to George Baker and Rachel Laurin, from the ebullient anonymous organs of the fifteenth century to the modern masterpieces of the twenty-first century.

Rural and urban beauty

Where we live in mid-coast Maine, the depth of winter has a rich beauty seen in the foamy salt-water ice and the crackle of snow under your feet when the temperature is below zero. We have walked the six-mile Farm Road in the state park next door on a midwinter midnight, lit by the moon alone, witnessing the noiseless swoop of a snowy owl gathering a vole. We have a transitional season here called "mud season," when the surface of the lawn and driveway begin to thaw, but deep down everything is still frozen. You go in it up to your ankles, and our half-mile driveway is like pudding, slick and treacherous. When all this melds into spring, the forest comes alive with green, the birds return, the gardens reappear, and the air softens. As I write this, the early morning sun is reflecting off the water illuminating my office, especially magical even at twenty degrees when the wake of an oyster farmer's boat sets the room in motion. This beauty is mirrored in the mountainscapes of our new home in western Massachusetts with melt-fed streams and rivers rushing toward the sea. In the high summer the rocky coast and active sea have inspired countless artists.

Urban beauty can be mesmerizing, like the countless architectural expressions and decorations of building façades as you walk along lower Broadway in New York City and the majestic sculptures in the city's parks. There are the Art Deco masterpieces like the Edison and Chrysler buildings on Lexington Avenue, and the fifty-eight-story Gothic Revival Woolworth Building designed by Cass Gilbert and opened in 1913 at 233 Broadway. And then there are the churches. Think of Saint Patrick's Cathedral and Saint Thomas Church three blocks apart on Fifth Avenue. Across the Avenue from Saint Patrick's, one finds the Art Deco Atlas with the earth on his shoulders at Rockefeller Center.

In our new home of Stockbridge, Massachusetts, Saint Paul's Episcopal Church is a building designed by Charles McKim with a statue by Daniel Chester French, baptistry by Stanford White, and windows by John LaFarge and Louis Comfort Tiffany. The little church oozes beauty.



Johann Georg Fux organ, completed 1736, Kloster Fürstenfeld, Fürstenfeldbruck, Germany (photo credit: John Bishop)

Beauty expressing horror

In the May 2017 issue of *THE DIAPASON*, pages 16–17, my column was titled, "Music in terrible times." Wendy and I had just heard the Boston Symphony Orchestra play Dimitri Shostakovich's *Seventh Symphony*, nicknamed the *Leningrad Symphony*, in Carnegie Hall. Germany invaded Russia on June 22, 1941, and began closing off all roads in and out of Leningrad, the last being closed on September 8, isolating and imprisoning three million residents. I wrote:

... during the ensuing 872 days nearly a million people died from starvation—one out of three people. Think about your neighborhood. The woman across the street you've never spoken to. The kid who delivers your newspaper. The men on the garbage truck. Your husband, your wife, your children. One out of three.

Shostakovich began work on the *Leningrad Symphony* in September 1941. He and his family were evacuated to Kuibyshev in central Russia that October, and he finished work on the piece there on December 27. The orchestra of the Bolshoi Theatre in Kuibyshev premiered the work on March 5, 1942. The Leningrad Symphony had been evacuated, and there were only fifteen members of the city's radio orchestra left in town. For the Leningrad premiere, musicians were drawn from the Russian army to fill out the orchestra. I wrote:

If you were a musician serving in the Russian army, you hadn't practiced in months. Your fingers were rough and stiff from the rigors of military life. Your lips were blistered and raw. You were hungry and malnourished, and your health was sketchy. Maybe there was a morning muster of your unit when the commanding officer barked, "All musicians, one step forward." What would that mean?

You were released from duty for this special performance and smuggled across the lake to the starving city, where people were trading cats with their neighbors so they didn't have to eat their own pet. Death was everywhere. Water, electricity, sanitation, and medical care were scarce. Your violin was in a closet, untouched for months, maybe years. You tried to tune it and a string broke. Did you have a spare? If not, too bad, because the shop had been closed since the owner died. Your fingers felt like hammers on the fingerboard, your neck and chin chafed as you tried to play. But you played your heart out.

It is ironic that eighty years after the siege of Leningrad that decimated a great Russian city, the tables are turned, and the Russian army is inflicting the same misery on a neighboring country. We learn nothing from history. How



Johann Georg Fux nameboard, Kloster Fürstenfeld, Fürstenfeldbruck, Germany (photo credit: John Bishop)



South organ case, Saint Thomas Church, New York City, Dobson organ (photo credit: Benjamin Hoskins)



Iron railings at Grace Church, New York City (photo credit: Robbie Lawson, Taylor & Boody)

many years of peace have there been during my lifetime?

In that essay, I also wrote about the bombing of Coventry, England, the destruction of that ancient cathedral, and the dedication of the new cathedral for which Benjamin Britten's *War Requiem* was commissioned. Britten combined the text of the Latin Requiem Mass with the poetry of Wilfred Owen, commander of a rifle brigade who was killed during World War II at the age of twenty-five.

I opened that issue with this quote from Leonard Bernstein, dating from the days of the Vietnam War:

This will be our response to violence: to make music more intensely, more beautifully, more devotedly than ever before.

Bedazzled by the Baroque

Visiting older organs in Europe, I have been amazed by the level of decoration. During my career as an organbuilder, I have made windchests, keyboards, tower crowns, curved stop jams, impost moldings, all the many components that make up an organ, but every part of every organ I have worked on was made using power tools. Whether I was using a big stationary machine like a table saw or thickness planer or an electric hand tool like a sabre saw, router, or simply a screwdriver, it is still hard work to build an organ. When I stand near a monumental organ built in an earlier time, I think of the incredible labor and dedication it took to mill logs into lumber by human power, to make flat and smooth panels, and to build the elaborate moldings on an impost or tower crown. And as if that was not enough effort, so many of those organs are festooned with statues of lions and angels blowing trumpets, adding to what is necessary to hold up the organ, all for the sake of beauty.

Johann Georg Fux completed the organ for the Fürstenfeld Kloster in

Fürstenfeldbruck, Germany, in 1736. Its thirty-five-foot-tall case is a riot of statues, gilded pipe shades, and moldings. Case panels at keyboard level are painted as faux marble. The organ's thrilling sounds provide a huge dynamic range and variety of tone color. The instrument is placed in a second balcony thirty feet or more above the floor of the nave. It took superhuman effort just to get all that material up there. But if all that was not enough, Fux created a nameboard above the top keyboard with a marquetry pun on his name (German for fox) showing a fox stalking a goose. It must have taken him a week or more to create that image using a knife to shape pieces of wood. I marvel at the dedication to beauty behind an instrument like that.

It is fitting that the organ should be so elaborate because it is placed in a high-Baroque masterpiece of a building with explosions of carved, gilded, and painted beauty everywhere you look. Side altars sport carved spiral columns, shaped like the DNA helix. The pulpit bears a dozen carved images depicting biblical scenes, and the vaulted ceilings are covered with frescos. No effort was spared to pack the place with beauty. Christoph Hauser, organist of the Klosterkirche, has a deep appreciation for the majesty of the place, and his improvisations fill the building with the exuberant voice of the organ.

I attended Mass there in autumn 2019, and after the congregants left, Christoph showed me highlights of the building, demonstrated the organ, and allowed me to open case panels so I could admire the work of our ancestors in the craft. Dozens, perhaps hundreds of workers poured their hearts and souls into the creation of that magical place and that awe-inspiring organ. All this happened forty years before the American Revolutionary War, when American architecture was mostly limited to wood frame structures with little or no decoration.

The beauty of creativity

Beauty is central to the world of pipe organ builders. My work brings me the privilege of visiting many organ shops around the country where I witness craftspeople devoted to beauty. A beautiful architectural case takes shape on a CAD drawing. A tonal director sifts through the numbers and math that will define the organ pipes that will be ideal for the acoustics of a room and the needs of a congregation. A woodworker sorts through rough boards, choosing the right grain patterns for the best visual patterns, and mills, cuts, joins, sands, and finishes the structure, case, and decorations of the instrument. A pipe maker melts, casts, scrapes, hammers, and cuts the metal, forming the exact shapes and soldering the seams. The voicer coaxes the tone of the pipes, introducing them to their music.

In 2018, Dobson Pipe Organ Builders completed a magnificent new organ at Saint Thomas Church in New York City. That project included the design and construction of an unusually ornate case on the south side of the chancel. It seems a miracle that the materials, skill, and ambition still exist to create something that beautiful.

In 2013, Taylor & Boody completed a new organ for Grace Church on lower Broadway in New York City. There are two beautiful cases facing each other across the chancel, each of which includes a passageway from altar rail to side aisle allowing congregants to pass through and down a few stairs after receiving communion. A craftsman local to the builders' workshop in Virginia was commissioned to create black iron railings to help the people down the stairs, stunning touches of beauty, elegant in their simplicity.

La Belle Époque

Ten years ago (or was it more like fifteen?) Wendy and I were in Paris, France. Before the trip, I wrote to a colleague saying I would be in town and wondered if we might meet for lunch. Her reply, "Gillian Weir is playing at Saint Sulpice on Tuesday night. Meet me in the Choir." Nice invitation. Dame Gillian played J. S. Bach's partita, *Sei gegrüßet, Jesu gütig*, one of my favorites of Bach's music, and Messiaen's *Messe de la Pentecôte*. I sat with her in the *Choeur*, gazing around in that huge iconic church, listening to a brilliant musician playing that rich music on the spectacular organ, wondering what could be more beautiful? And the punchline? At the end of the concert, my friend said, "In Paris, we don't play Messiaen on the Left Bank."

I was recently reminded of the "Intermezzo" from Charles-Marie Widor's *Sixth Symphony*, that colorful, jocular dance that is played far less frequently than the grand and virtuosic opening movement of the symphony. It's been a Class A earworm for me since. What a beautiful piece, and what great fun. There are many photos of Widor showing a range of facial expressions from dour to serene, but I have never seen one that shows the twinkle in the eye or hint of a smile from a humorist capable of such a frolic. Contrast photos of Widor to the many of Camille Saint-Saëns with the humor of his most bubbly piano concertos evident in his face.

Listening to Dame Gillian playing Widor's organ all those years ago inspired my daydreams of what it must have been like to be in Paris in Widor's heyday, the *Belle Époque*. Visual artists like Auguste Rodin, Henri Matisse, and Paul

Gauguin were producing works of great beauty, while at the same time, Massenet, Saint-Saëns, Fauré, and Debussy were revolutionizing the musical arts. The organbuilder Aristide Cavaillé-Coll was building musical masterpieces that included technical and mechanical inventions, driving the musicians who played his organs to new worlds. We must always remember that without Cavaillé-Coll's genius, we would not have the music of Franck, Widor, Tournemire, Vierne, and all who followed them onto those marvelous benches. It would be difficult to identify a time and place where more expressions of beauty were created.

Reading the memoir of Marcel Dupré, *Recollections* (as translated from the original French), gives a glimpse into what that time was like with lunchtime gatherings that included artists, musicians, and authors all outdoing each other as raconteurs. Dupré wrote of sitting in awe in the presence of Widor and his friend Camille Saint-Saëns. Wouldn't it be grand to know what they were talking about?

§

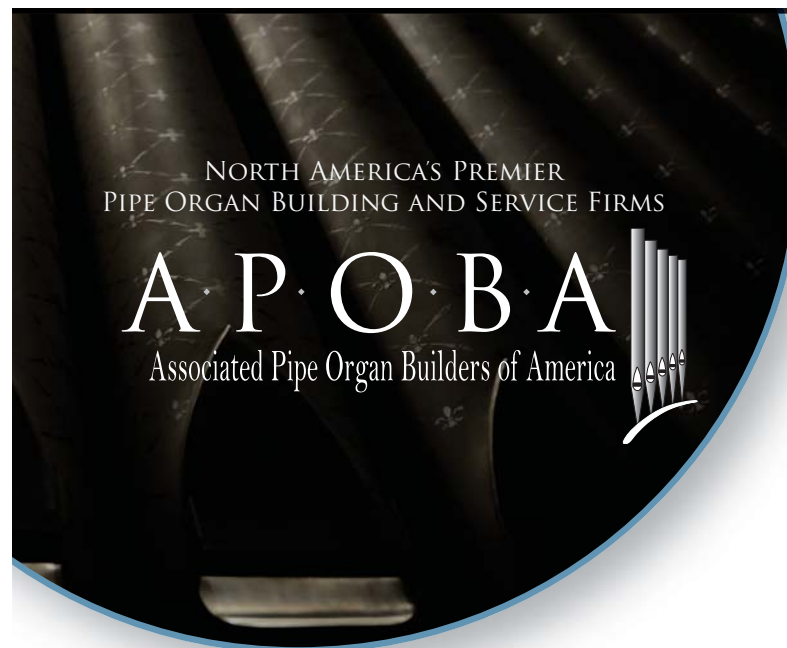
We see rich decorations everywhere in beautiful churches. Pulpits, lecterns, pews, windows, and altars are individual works of art. It is a special challenge to add a monumental piece of furniture such as a pipe organ to those surroundings in such a way that the organ enhances and improves the building. When it does, the effect is breathtaking. The whole effect inspires worship, even before the organ blower is turned on. Add to that the rich tones of the organ, beautiful singing from choir and congregation, and the vast repertoire of sacred music, and it is easy to understand what that young man in Rochester was getting at.

We train our bodies to do this magical thing, striving to overcome physical limitations so we do not stand in the way of our artistic expression. We learn to understand the most complex of musical instruments. We learn to alter its voice for each circumstance. We learn to train choirs and to choose literature appropriate for each moment so the worship of thousands will be enriched.



(photo credit: Félix Müller)

Musical performance is momentarily bringing to life the creations of other artists recorded by notation in print or the instantaneous creation of musical forms through improvisation. The presence of beauty is so necessary in this tangled and complicated world, necessary to inspire hope, caring, and exultation. I am grateful for this opportunity to reflect on why we do all this. It is worthwhile and worthy of our best. ■



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Proportional relationships in Bach's *Die Kunst der Fuge* and the intended duration of *Contrapunctus XIV*

By Colin MacKnight

"The governing idea of the work . . . was an exploration in depth of the contrapuntal possibilities inherent in a single musical subject."¹ So says Bach scholar Christoph Wolff of Johann Sebastian Bach's *Die Kunst der Fuge*, BWV 1080. Comprising fourteen fugues and four canons, we have inherited the work in an incomplete state; soon after Bach introduces his own musical signature as *Contrapunctus XIV*'s third subject and combines it with two previous themes, the music abruptly stops. There is no consensus on whether the ending was lost or simply never written; what is clear is that *Contrapunctus XIV* is notably missing *Die Kunst der Fuge* theme that unifies every other movement. In the 1870s, Gustav Nottebohm discovered that *Die Kunst der Fuge* theme could be combined with *Contrapunctus XIV*'s three preexisting themes to create a quadruple fugue.² It would then seem that this was Bach's plan.

Because of abundant structures and patterns that Bach establishes in the existing part of the work, many aspects of Bach's plans for the conclusion of *Contrapunctus XIV* can be estimated with varying degrees of confidence. Indeed, it seems likely that Bach had such remarkable compositional facility that he chose to limit himself with certain external and artificial restraints, such as the use

of numerology. This is especially likely in such an abstract work, which is not guided by a text or any other limitation except conservativeness of musical material. These patterns and designs mean that ascertaining Bach's intentions concerning the conclusion of *Contrapunctus XIV* requires much less guesswork and subjectivity than one might think.

One of the areas that is elucidated by the study of patterns and precedent is the intended length of *Contrapunctus XIV*. As we will see, Bach meticulously plans the lengths, subdivisions, and proportions of the polythematic fugues in *Die Kunst der Fuge*. When considering whether any proportional relationships exist in the work that could indicate how much longer *Contrapunctus XIV* should be, it seems most logical to start by examining the two triple fugues, *Contrapuncti VIII* and *XI*. This is because the forms of the polythematic fugues are mainly governed by the introduction and combination of themes. *Contrapuncti VIII* and *XI* are especially significant because as triple fugues they have more themes and sections, and therefore more in common with *Contrapunctus XIV*.

First, it is necessary to establish a methodology. The lengths of sections can be quantified by beats alone as well as by measures. (When counting beats,

A=1	E=5	I=9	N=13	R=17	W=21
B=2	F=6	K=10	O=14	S=18	X=22
C=3	G=7	L=11	P=15	T=19	Y=23
D=4	H=8	M=12	Q=16	U=20	Z=24

Figure 1: Tatlow's "Latin natural-order: variant 1" number alphabet

B = 2	A=1	C=3	H=8
$2 + 1 + 3 + 8 = 14$			
$B + A + C + H = 14$			

Figure 2: Gematric value of BACH

J=9	S=18	B=2	A=1	C=3	H=8
$9 + 18 + 2 + 1 + 3 + 8 = 41$					
$J + S + B + A + C + H = 41$					

Figure 3: Gematric value of JSBACH

I always count quarter notes even if the movement is in cut time.) It is important to accurately calculate the exact number of beats in a section, as opposed to rounding to the nearest whole measure. This is not to say that Bach never rounds, but merely that exactitude can yield important insights.³ The lengths of sections can often be significant in and of themselves, and furthermore, once they have been accurately calculated, there are numerous relationships that can exist between sections.

The tools that seem most likely to be revealing are those of division and subtraction: to divide the lengths of sections by each other (larger by smaller or smaller by larger), or to subtract a shorter section from a longer one. We will find that many of these relationships have numerological significance that indicate intentionality behind their proportional designs.

Numerology and gematria

According to *Encyclopedia Britannica*, gematria is "the substitution of numbers for letters of the Hebrew alphabet, a favourite method of exegesis used by medieval Kabbalists to derive mystical insights into sacred writings or obtain new interpretations of the texts."⁴ This concept is naturally not limited to Hebrew, although it is more easily applied to other alphabetic languages (i.e., letters represent sounds) than those that use syllabic (i.e., characters represent syllables or moras, e.g., Japanese) or logographic (i.e., characters represent words, e.g., Chinese) writing systems. Gematria and numerology are closely related, but not synonymous. All gematria might be called a subset of numerology, but not all numerology constitutes gematria. Specifically, gematria is a compartment of numerology based on assigning numerical values to letters to encode meaning.

In Appendix 1 of her book *Bach and the Riddle of the Number Alphabet*, Ruth Tatlow lists 33 different number alphabets. For the purposes of Bach study, the most common number alphabet is what Tatlow calls "Latin natural-order: variant 1," shown in **Figure 1**.⁵

The concept behind this number alphabet is simple, but there are two important details to note: the omission of the letters "J" and "V." Consequently, this number alphabet goes up to 24, not 26. This is particularly significant when Bach's gematric designs incorporate his first initial, which notably is missing from

this alphabet. Up until the eighteenth century, the Roman letter "I" was used to represent both the vowel sound normally associated with that vowel as well as the sound associated with the consonant "J." Likewise, "U" stood in for "W."⁶

This avenue of exploration in Bach's music came to prominence in 1947 with the publication of four volumes about Bach's cantatas by Friedrich Smend. One of Smend's primary observations is the prominence of the number 14, now commonly associated with Bach.⁷ This number's significance is derived from its gematric value (**Figure 2**).

In her book *Bach's Numbers*, Ruth Tatlow points out the astonishingly serendipitous detail that the numbers corresponding to B, A, C, and H (2, 1, 3, and 8) also correspond to Bach's birthday, March 21, 1685. Bach would have numbered dates in the order day, month, year, so his birthday would have been numerically represented as 21-3-85, if one omits the first two digits of the year.⁸ (The concluding "5" is not a part of the numerical parallel between Bach's name and birthday.) Another number of great importance to Bach is 41: the retrograde of 14 and the sum of the letters J, S, B, A, C, and H (**Figure 3**). The last gematric sum of significance in this study is 55: the sum of 14 and 41. The sum of the digits one and four is also five, so another conception is that 55 represents the sums of the constituent digits of 14 and 41, placed side by side.

These three numbers appear frequently in Bach's *oeuvre*. While it is outside the scope of this disquisition to catalog such instances in Bach's broader output,⁹ it is worth noting certain appearances of these numbers in *Die Kunst der Fuge*. The following is a non-comprehensive list, most of which are cited from Indra Hughes's dissertation:

- There are 14 *contrapuncti*. Additionally, a preliminary version of *Die Kunst der Fuge*, dating from the early 1740s, had 14 total movements.
- Bach likely intended to submit the work to Lorenz Christoph Mizler's *Correspondierende Societät der musicalischen Wissenschaften*, an epistolary forum for the advancement of music theory. Bach waited to be admitted into this society until he would be its 14th member and commissioned the famous Hausmann portrait to commemorate his admittance—a portrait in which Bach is holding the last of his 14 *Goldberg* canons.¹⁰

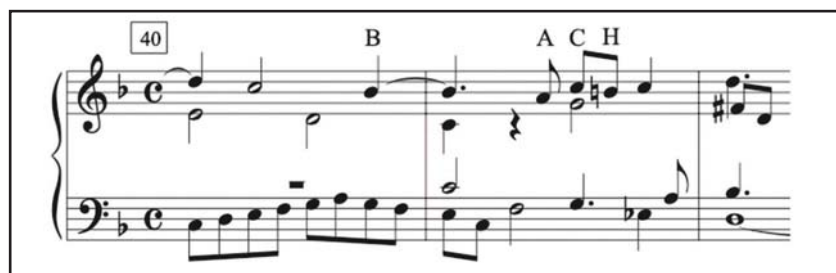


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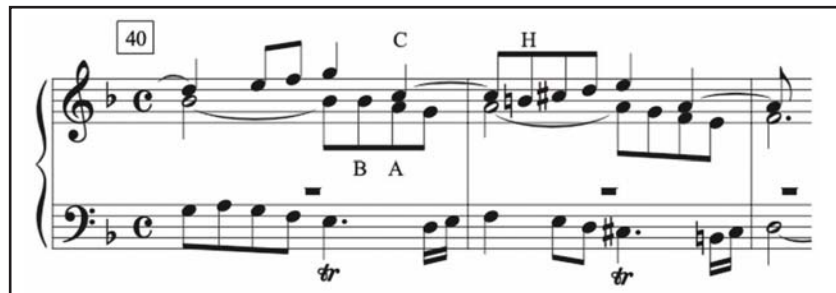
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Example 1: *Contrapunctus V*, m. 40; B-A-C-H in soprano



Example 2: *Contrapunctus X*, measure 40; B-A-C-H motive beginning in alto and concluding in soprano

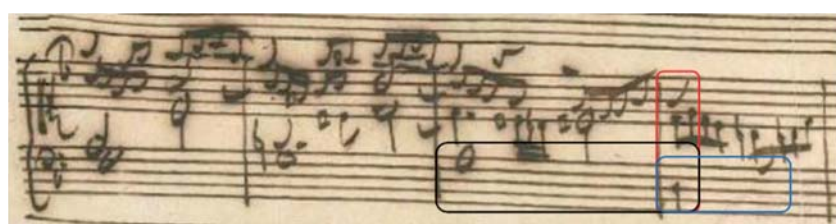


Figure 4: *Contrapunctus XIV*, final measures of manuscript

- The first two notes of *Die Kunst der Fuge* theme, D and A, gematrically correspond to the numbers 4 and 1.¹¹ The same can also be said of the first two and last two notes of *Contrapunctus XIV*'s first subject.

- The gematric sum of the notes comprising the original twelve-note version of *Die Kunst der Fuge* theme is 55. (D + A + F + D + C + D + E + F + G + F + E + D = 4 + 1 + 6 + 4 + 3 + 4 + 5 + 6 + 7 + 6 + 5 + 4 = 55)

- *Contrapunctus II* has 14 subject entries.¹²

- Starting in *Contrapunctus V*, the regular form of *Die Kunst der Fuge* subject has 14 notes, due to the addition of two passing tones.¹³

- The B-A-C-H motive appears in measures 40–41 of *Contrapunctus V* (Example 1).¹⁴

- *Contrapunctus VI* has 14 inverted entries.¹⁵

- Between the two double fugues (*Contrapuncti IX* and *X*), there are 14 double combinations.

- The B-A-C-H motive occurs in the alto and soprano voices of measures 40–41 of *Contrapunctus X* (Example 2).

- Section 1 of *Contrapunctus XIV* is 114¼ measures long, a mixed number with numerous allusions to 14 and 41.

- *Contrapunctus XIV*'s second subject has 41 notes.¹⁶

- The B-A-C-H motive is finally plainly revealed in the 14th fugue.¹⁷

- One additional gematric detail is worth consideration, although it does not use the numbers 14, 41, or 55. Bach titled the work *Die Kunst der Fuga*, somewhat peculiarly eschewing the German “fuge” in favor of the Italian “fuga.” Anatoly Milka has theorized a numerological explanation for this choice: the gematric sum of the letters in “Johann Sebastian Bach” is 158, which is equal to the gematric sum of the letters in “Die Kunst der Fuga.” If, however, Bach had retained the German “fuge,” the gematric sum of the work’s title would have been 162, and would therefore not have matched the gematric sum of his full name. Additionally, the sum of the numbers 1, 5, and 8 is 14.¹⁸

There are also those who cite certain gematric elements of the final measure as evidence that Bach intentionally left the work incomplete. First, the digits of the final measure—2, 3, and 9—add up to 14. Importantly, this is also the exact number of measures in the *Canonic Variations* on “Vom Himmel hoch da komm’ ich her,” BWV 769, for organ, another work dating from the late 1740s that Bach submitted to Mizler’s *Correspondierende Societät der musicalischen Wissenschaften*. Additionally, 2 + 39 = 41 and 23 – 9 = 14.

The remaining gematric details are more easily seen in the autograph, shown in Figure 4. (Note that the top staff is in soprano clef.)

- The final complete measure (measure 238) has 14 notes.

- The final two bass notes are A and D, whose gematric equivalents are 1 and 4.¹⁹ (These notes are enclosed in a black box.)

- The final harmony consists of two Ds and an F. When these pitches are converted into numbers, D is 4 and F is 6, making the gematric sum of this chord’s notes 14 (4 + 4 + 6 = 14). (These notes are enclosed in a red box.)

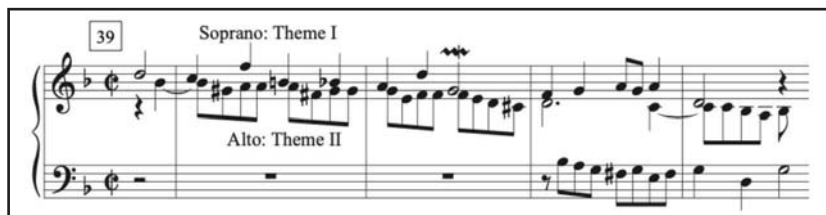
- In the final measure, seven of the tenor’s eight notes are on the top staff. Only the antepenultimate note, a lone A, is transferred to the bottom staff. The result is that the only two notes in the bottom staff of the last measure are D and A, whose gematric equivalents are 4 and 1.²⁰ Bach’s decision to put the A on the lower staff seems fussy unless it was done to create a gematrically significant design. (These notes are enclosed in a blue box.)

Contrapunctus VIII

Returning to the subject of proportion, let us begin with *Contrapunctus VIII*—a three-voice triple fugue. In *Die Kunst der Fuga*’s polythematic movements (i.e., *Contrapuncti VIII* through *XI*), new sections are generally delineated through the introduction of new themes. *Contrapunctus VIII*, however, has one additional section because Bach delays combining all three themes. All three themes are in play in Section 3 but are not presented in triple combination



Example 3: *Contrapunctus VIII*, opening



Example 4: *Contrapunctus VIII*, measure 39; first double combination and introduction of Theme 2

Section	Thematic Material	Start Point	Duration (in beats)	Duration (in measures)
Section I	Theme I	m. 1, beat 3	152	38 (crossing bar lines)
Section II	Themes I and II	m. 39, beat 3	219	54.75
Section III	Theme I, II, and III (no triple combinations)	m. 94, beat 2	213	53.25
Section IV	I, II, and III (with triple combinations)	m. 147, beat 3	164	41 (crossing bar lines)

Table 1: *Contrapunctus VIII*’s sections and their durations

until Section 4. Following that model, Section 1 begins with the introduction of Theme 1 in measure 1 (Example 3), a new theme to the work that gradually descends by one octave over the course of four measures. As previously mentioned, it is important to note that *Contrapunctus VIII* begins with a half rest, so Section 1 does not begin until the third quarter of measure 1.

Section 2 begins on beat three of measure 39 with the introduction of Theme 2, an inverted form of B-A-C-H utilizing a repeated-note motive, in immediate combination with Theme 1 (Example 4).

Finally, Section 3 begins on beat two of measure 94, where a new form of *Die Kunst der Fuge* theme, characterized by downbeat quarter rests and composed mainly of quarter notes, enters.²¹ Finally, Section 4 begins on beat three of measure 147 with the first of five triple combinations. Section 1 is 38 measures or 152 beats, Section 2 is 54.75 measures or 219 beats, Section 3 is 53.25 measures or 213 beats, and Section 4 is 41 measures or 164 beats. For ease of reference,

Table 1 outlines *Contrapunctus VIII*’s four sections.

From the chart, one can see that there is a general arch form; the two inner sections are larger than the outer two, the inner sections are almost the same length, and the outer sections are also close in length.

Keeping in mind that the most significant numbers in *Die Kunst der Fuge* are 14 (the sum of the letters B + A + C + H), 41 (the sum of the letters J + S + B + A + C + H and the retrograde of the number 14), and 55 (the sum of 14 and 41), these are the numbers that would most clearly indicate intentionality in Bach’s proportional scheme. For this reason, the first step is to look for those numbers (14, 41, and 55) in Table 1. Instantly, one can see that Section 4 is exactly 41 measures. Slightly less obvious is the fact that Section 2 is almost exactly 55 bars. Another potentially significant detail is that the first triple combination occurs in measure 147—a measure beginning with the number 14 and whose latter number is half of 14.

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Example 5: *Contrapunctus XI*, measure 27; introduction of Theme 2 in alto, chromatic countersubject in soprano

Section	Thematic Material	Start Point	Duration (in beats)	Duration (in measures)
Section I	Theme I	m. 1, beat 2	105 beats	26.25
Section II	Theme II	m. 27, beat 3	175 beats	43.75
Section III	Theme I (inverted)	m. 71, beat 2	73 beats	18.25
Section IV	All themes, no triple combinations	m. 89, beat 3	227 beats	56.75
Section V	All themes with triple combinations	m. 146, beat 2	155 beats	38.75

Table 2: *Contrapunctus XI*'s sections and their durations

Moreover, Section 2 is exactly 55 beats longer than Section 4, and Section 3 is 213 beats long, corresponding to the letters B - A - C.

Finally, and most importantly, sections 2 and 3 are both almost exactly 1.4 times longer than Section 1. Section 3 is slightly closer to this proportion ($213 / 152 \approx 1.4013 \dots$) than Section 2 ($219 / 152 \approx 1.4407 \dots$). Even more incredible, the proportion between sections 1 and 2 can be rounded to 1.441, thereby combining the numbers 14 and 41! While such a specific number may sound far-fetched, this will not be the last time we see this level of detail, or indeed this exact proportion.²²

Contrapunctus XI

We now turn to *Contrapunctus XI*—the most adventurous and dramatic movement of the work. *Contrapunctus XI* is a four-voice triple fugue with an additional chromatic countersubject. It is the sister to *Contrapunctus VIII* in that they use the same three subjects, but *Contrapunctus XI* inverts them or, depending on how one looks at it, uninverts them, since *Contrapunctus VIII* uses the inverted forms of *Die Kunst der Fuge* and B-A-C-H themes and *Contrapunctus XI* uses the *rectus* forms.

In the ilk of Charles Ives's cumulative form technique, in which Ives reversed the standard model of exposition and development by beginning with fragments and motives from a theme that culminates in a plain statement of the entire theme near the end of the piece,²³ it is not until *Contrapunctus XI* that one hears these themes turned right side up (*rectus*), enabling one to more easily recognize them for what they are (particularly the B-A-C-H theme, which is still masked by the addition of repeated notes in *Contrapunctus XI*).²⁴

Contrapunctus XI is also, from a formal and proportional perspective, the most enigmatic movement because of the presence of multiple extra sections (i.e., there are more sections than there are themes). Section 1 begins on beat two of measure 1 and introduces Theme 1, the *rectus* form of the rhythmically altered *Die Kunst der Fuge* theme from *Contrapunctus VIII*. Section 2 uninverts *Contrapunctus VIII*'s first theme and introduces a prominent chromatic countersubject (Example 5).

Section 3 unexpectedly eschews all previously introduced material and simply exposes the inverted form of Theme 1 (i.e., *Die Kunst der Fuge* theme). Section 4 introduces the *rectus* form of the

Example 6: final bars of *Contrapunctus XIV*, and the only triple combination in Bach's hand

B-A-C-H theme in immediate combination with Theme 2. Finally, Section 5 uses all three themes and presents three triple combinations. Table 2 outlines these sections and their respective lengths.

From this table, one can make a number of crucial observations. First, Section 1 is exactly three fifths as long as Section 2 ($175 \times .6 = 105$), a reference to the three themes and five sections, perhaps? Second, Section 3 is .417 times longer than Section 2.²⁵ Third, Section 5 begins in measure 146 (which begins with the number 14). Fourth, Section 4 is 1.46 times longer than Section 5, meaning sections 2 and 3 have the same proportional relationship as sections 4 and 5. Finally, Section 1 is 1.438 times as long as Section 3.

At this point, all the musical evidence indicates that Bach not only meticulously controlled the proportional scheme of *Contrapunctus XI* but went to extraordinary lengths to use proportions and durations of numerological significance. Yet there are even more astonishing features of this movement's proportions. First, it is worth noting the relative lengths of the different sections—specifically, that there are two overlapping arches. Sections 1 through 3 form an arch of smaller-larger-smaller, and sections 3 through 5 also form an arch of smaller-larger-smaller.

The most notable feature of this movement's proportions reveals itself when one adds together the two smaller sections in each arch. Section 1's 105 beats plus Section 3's 73 beats add up to 178 beats, which is very close to Section 2's 175 beats. This on its own may just be coincidence, but an examination of the second arch (sections 3, 4, and 5) demonstrates that it is almost certainly not, since the second arch has the same property; Section 3's 73 beats plus Section 5's 155 beats add up to 228 beats, which is even closer to Section 4's 227 beats.

The numbers are even more exact if one adds measures instead of beats: Section 1's 26.25 measures + Section 3's 18.25 measures = 44.5, compared to Section 2's 43.75 measures. And for sections 3 through 5, Section 3's 18.25 bars + Section 5's 38.75 bars = 57—extremely close to Section 4's 56.75 measures. (This is part of the reason for measuring durations in both beats and measures; what may seem somewhat inexact when measured in beats can seem much more precise when measured in measures, particularly when rounding.)

To put this in simpler terms, Section 1 + Section 3 = Section 2, and Section 3 + Section 5 = Section 4! It is much like the Fibonacci Sequence (1, 1, 2, 3, 5, 8, 13, ...), which adds together the previous two numbers in the sequence to produce the next number, except these numbers are out of order. (In this case, one adds outer numbers to produce the inner number, so the first and third numbers add up to

the second, the third and fifth numbers add up to the fourth, etc.)²⁶

The enigma of *Contrapunctus XI* is Section 3. Why does Bach eschew all other themes and compose a section just for the inverted form of Theme I? After all, Theme I occurs in inversion only twice more, so it is not a particularly important thematic variant in this movement. Additionally, themes are typically treated cumulatively; Bach does not usually eschew a previously stated theme in favor of a different previously stated theme. (An example would be introducing Theme 2 and then reverting to using only Theme 1.) He will often temporarily abandon a previously established theme to introduce a new theme, but to do so for an old theme is regressive. (A typical example of the former is in *Contrapunctus VIII*, where Themes 1 and 2 drop out upon Theme 3's entry but return later in combinations with Theme 3.) There are a couple exceptions in which Bach does backslide to a previous theme, but these are, without exception, because of permutational designs.

Furthermore, this section is rhythmically calmer than the surrounding sections; sections 2, 4, and 5 have fairly constant eighth-note motion, while Section 3 has more quarter-note motion. Bach has clearly assigned this section a special role. If Bach had a specific reason for doing so, one possibility is because Section 3 is the central section and links the two arches (sections 1 through 3 and sections 3 through 5). Additionally, he needed a way to clearly articulate five sections in this movement—two more than would be necessary in a triple fugue. Perhaps this was his way of accomplishing that.

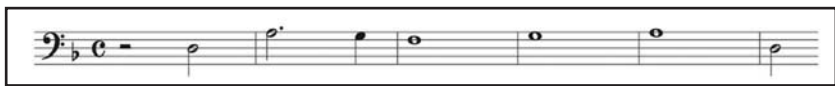
So what do these analyses tell us about Bach's intentions concerning *Contrapunctus XIV*? First, they demonstrate a high degree of care and intentionality in the proportional schemes of both triple fugues. For better or for worse, another key takeaway is that Bach's proportional structures are inconsistent from movement to movement. *Contrapunctus VIII* is a three-voice triple fugue that has four sections that form an arch (shorter outer sections and longer inner sections), and *Contrapunctus XI* is a four-voice triple fugue that has five sections that can be organized into two arches.

The features that are consistent, and which will likely apply to *Contrapunctus XIV*, are a meticulously planned proportional design and the prevalence of the numbers 14, 41, and 55. Next, we will examine the extant part of *Contrapunctus XIV* to hopefully find the beginnings of a proportional structure that will shed light on the length of the movement and the sections it comprises.

Contrapunctus XIV

The challenge in an examination of the proportional relationships in

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Example 7: *Contrapunctus XIV*, Theme 1



Example 8: *Contrapunctus XIV*, measure 114; transition from Section 1 to Section 2 and introduction of Theme 2 in alto (beat two of measure 114)

Contrapunctus XIV is, of course, that the movement is incomplete. Sections 1 and 2 are complete, Section 3 is partially written, and Section 4 is missing completely. Since it takes three objects to establish a pattern (and we have only two objects in their entirety), any theories regarding Bach's intended proportions cannot be positively proven; we do not have all the necessary information. The other complication is that if a study of the proportional relationships in *Contrapuncti VIII* through *XI* reveals anything, it is that Bach is not so simple-minded as to repeat proportional schemes between movements. This means that the principles we derived from previous proportional evolution can only broadly guide a completion of *Contrapunctus XIV*. What does seem likely to remain true, however, is that the numbers 14, 41, and 55 will guide the proportional schemes. Indeed, even the number of this *contrapunctus* appears to carry meaning.

Given that *Contrapunctus XIV* was clearly intended as a quadruple fugue (as proven by Gustav Nottebohm),²⁷ the most obvious division of sections would be one section per theme. (This is the same model that Bach used in *Contrapunctus IX*, albeit on a much smaller scale.) This would mean that Section 1 is dedicated to Theme 1, Section 2 uses themes 1 and 2, Section 3 uses themes 1, 2, and 3, and finally, Section 4 uses all four subjects—a straightforward, cumulative design.

The extant part of *Contrapunctus XIV* provides support for this hypothesis. In *Contrapunctus XIV*, the themes are treated cumulatively. Section 2 introduces Theme 2 while retaining Theme 1, eventually combining them. Section 3 introduces Theme 3 while retaining themes 1 and 2, eventually combining all three (Example 6). This is not so in *Contrapuncti VIII* or *XI*. In *Contrapunctus VIII*, Bach introduces Theme 3 in Section 3 but starts a new section (Section 4) to present triple combinations. *Contrapunctus XI* is even less straightforward; Theme 1 disappears in Section 2, and then Theme 2 disappears in Section 3. Section 4 finally uses all three themes, but not in triple combination until Section 5. The extant part of *Contrapunctus XIV* clearly shows a more direct approach to the exposition and combination of themes.

Now that we have established the likelihood that Bach intended *Contrapunctus XIV* to have a one-to-one ratio of subjects to sections, let us examine the durations and proportions of the surviving parts. The gigantic first section begins on beat three of measure 1 and goes to the downbeat of measure 115, giving it a duration of 457 beats or 114.25

measures. It seems highly serendipitous that the number of measures in Section 1 can be conveyed as $114\frac{1}{4}$ —a number with numerous allusions to 14 and 41 (yet another reason to measure durations in both beats and measures). Section 2 is in a *Stile antico* idiom and is composed largely of quarter-note motion. Theme 1 comprises seven notes and has the interesting quality of being a melodic palindrome. (See Example 7.)

Importantly, Section 2 overlaps with Section 1 by four beats because Theme 2 enters before the other voices have completed their cadence marking the end of Section 1. Theme 2 is composed mainly of eighth-note motion and is exactly 41 notes. The increased rhythmic activity of Section 2 breaks the retrospective style of Section 1. Theme 2 is also the only theme in *Contrapunctus XIV* that is not presented in inversion in the extant sections (excluding Theme 4, which has not yet occurred in any version). Section 2 begins with the introduction of Theme 2 in the alto on beat two of measure 114 (another reference to 14) and continues through beat two of measure 193, making Section 2 317 beats or 79.25 measures. (See Example 8.)

Section 3 begins on beat three of measure 193 and trails off in measure 239.²⁸ This gives the extant part of Section 3 a length of 186 beats or 46.5 measures, although these numbers may not be particularly significant as they represent only part of a section. Stylistically, Section 3 brings about another shift; the counterpoint becomes rhythmically less active, and the harmony becomes markedly more chromatic and adventurous.²⁹ (This is partially by virtue of Subject 3's chromatic profile and longer note values.) This marks the end of the extant part of *Contrapunctus XIV*. (See Table 3.)

One of the challenges of deducing Bach's intentions is that with only two complete sections, there is not enough information to establish a pattern *per se*. Nevertheless, it seems likely that the sections should get shorter. As previously stated, Section 1 is truly massive; it has more measures than every movement of the work except the four polythematic fugues and takes about four minutes to perform on its own. The movement would likely feel bloated and disbalanced if there were another section even longer than this one, and indeed, Section 2 is about 30 measures shorter. A final, more subjective reason to believe that the sections will continue getting shorter is that Section 3 is clearly intensifying in both rhythmic and harmonic activity. In just 46.5 bars, it is already clearly approaching a climactic point, at which time Theme 4 will likely enter.

Section	Thematic Material	Start Point	Duration (in beats)	Duration (in measures)
Section I	Theme I	m. 1, beat 3	457	114.25
Section II	Themes I and II	m. 114, beat 2	317	79.25
Section III	Themes I, II, and III	m. 193, beat 3	>186	>46.5
Section IV	Themes I through IV	?	?	?

Table 3: *Contrapunctus XIV*'s sections and their durations



Figure 5: autograph of *Contrapunctus XIV* showing changes Bach made resulting in one additional measure

Bach scholar Dr. Gregory Butler of the University of British Columbia at one point theorized that each section of *Contrapunctus XIV* is intended to be approximately two thirds the length of the preceding section.³⁰ He explains:

As it appears in the print in its incomplete state, this work occupies five pages. It seems clear that the finished version would have fit nicely on six pages. If we examine the relative proportions of the three extant sections of this fugue, we notice a consistent diminution in the lengths of successive sections. Moreover, section 2 (78 measures) is almost exactly two-thirds the length of section 1 (115 measures), and section 3, not quite complete, occupies forty-six measures and conceivably in its complete state would have occupied approximately two-thirds the length of section 2 (52 measures). Adhering to the same proportions, section 4 may well have occupied approximately two-thirds the length of section 3, that is, approximately thirty-four measures. This would leave approximately forty-six measures for the concluding sixth page which is exactly the average number of measures per page for the first five pages as they appear presently in the print.³¹

This theory has a number of issues. The reader may notice Butler's use of language to indicate approximation. He rounds the sections to the nearest whole measures, and his proportional theory also relies on rounding. Furthermore, he makes mathematical errors, claiming that two-thirds of 52 bars is 34 bars when it is actually closer to 35. He then says that Section 3 needs six more measures and that Section 4 should be 34 measures—a clear sum of 40 measures—but states that this fits "exactly" with one additional page of manuscript, equivalent to 46 measures.

If there is one conclusion to be made from our examination of the proportions in the triple fugues, it is that Bach's proportional schemes are anything but approximate. Another reason to doubt Butler's theory is that it does not leave enough time in Section 3 to include even one more triple combination, if there is to be any connecting episodic material. Indra Hughes, whose dissertation, "Accident or Design? New Theories on the Unfinished *Contrapunctus 14* in J. S. Bach's *The Art of Fugue*, BWV 1080," is one of the major contributions to *Die Kunst der Fuge* research, agrees that Butler's theory is not sufficiently precise and proposes a much more specific and convincing theory.³²

While it seems likely that Bach intended each section to be shorter than the preceding one, this is not proof of a more detailed proportional relationship. Hughes, however, has discovered a feature in the autograph that indicates that the exact lengths of sections were of great importance to Bach. This detail arises from an edit that Bach made at the end of Section 1. Bach crossed out the original material in measures 111 and 112 and replaced them with three measures, thereby adding a bar. The edit can be seen in Bach's hand in Figure 5; the two measures at the top right have been



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Example 9: *Contrapunctus XIV*, measure 110; end of Section 1, first version



Example 10: *Contrapunctus XIV*, measure 110; end of Section 1, final version

crossed out and replaced with three measures of tablature in the bottom margin. The two versions are presented in a more readable fashion in **Examples 9** and **10**. Hughes argues that there is not a substantial musical difference between the first and second versions, so therefore it is likely that the reason for the edit was for Bach to correct a proportional error, an error that could be fixed by adding one bar to Section 1. In rejection of strong musical reasons for the replacement, Hughes writes the following:

It seems a curious and puzzling change for Bach to have made, and it does not seem easy to find a musical reason for the rejection of the original bars 111 and 112. If Bach had not made the change, but had left the score with those two bars unaltered, would scholars and analysts today point to them and identify them as a weak moment? Perhaps it might be argued that the new bar 111 strengthens the approach to the following cadence (bars 113–114) by the move to the subdominant that was not present in the original; and it might be argued that the new bar 113 is rhythmically very slightly more interesting than the old bar 112. But these are tiny points of argument and I am convinced that if the change had not been made, nobody would ever have criticized the old bars 111 and 112 as being weak.³³

Hughes further refines Butler’s theory by more accurately calculating the lengths of sections. Butler calculated only whole measure numbers and did not account for overlapping sections, giving him durations of 115 measures and 78 measures for the first two sections, respectively.³⁴ Hughes calculates sections 1 and 2 as being 114.25 and 79.25 measures, respectively. This means that Section 1 is approximately 1.44 times longer than Section 2³⁵—our first evidence that *Contrapunctus XIV*’s

proportional scheme is deliberate and numerologically determined. Hughes’s argument gains traction when one uses this proportion to calculate the length of Section 3. Section 2’s 79.25 measures divided by the hypothesized ratio of 1.44 gives a quotient of 55 measures for Section 3—the section that introduces Bach’s name as the third subject.³⁶ Now there is very little doubt that these relationships are deliberate. This also conveniently leaves time for one more triple combination before Section 3 concludes.³⁷ Hughes then calculates that Section 4 should be 38 measures (although this is a rounded figure), reaching the conclusion that the total number of missing measures is 47. While I agree loosely with most of what Hughes postulates, there are a few fallacies and inconsistencies in his calculations that must be addressed. First, Hughes concludes that the correct proportion between sections is 1.44 but provides no reason for the presence of an additional “4” in the hundredths decimal place. (The reasons for this specific number will be discussed in greater detail later.) Second, Hughes does a fair amount of rounding while criticizing others for doing so. An example of this is his calculation that Section 4 should be “exactly 38 bars long.”³⁸ In reality, this number is not so exact; it should actually be 38.194. Of course, some rounding is necessary, but rounding to 38.25 measures (38 measures and one beat) would be closer than rounding to 38 measures even. Rounding to the nearest beat instead of the nearest whole measure would dictate that the movement ends with a downbeat quarter note. (This is assuming that Section 4 cannot begin on beat three of a measure, since *Die Kunst der Fuge* theme would almost certainly enter on a downbeat.)

Theory	Remainder of Section III (in measures)	Duration of Section IV (in measures)	Overlap of Sections III and IV	Total Number of Additional Measures Needed
Butler	6	34 (35 if his rounding error is corrected)	None	40, 41, or 46? (unclear due to inconsistencies)
Hughes	9	38	None	47
MacKnight	8.5	38 or 38.25	2 beats	46 or 46.25

Table 4: Butler’s, Hughes’s, and MacKnight’s proportional theories

Section	Proportion: 1.44 (Hughes)	Proportion: 1.441 (MacKnight)	Actual Number of Measures
Section Two	79.340	79.285	79.25

Table 5: comparison of Section 2’s actual duration and its theorized duration according to Hughes’s and MacKnight’s proportional theories

Section	Proportion: 1.44 (Hughes)	Proportion: 1.441 (MacKnight)	Actual Number of Measures
Section Three	55.035	54.997	55(?)

Table 6: comparison of Section 3’s theorized duration according to Hughes’s and MacKnight’s proportional theories

Section	Proportion: 1.44 (Hughes)	Proportion: 1.441 (MacKnight)	Actual Number of Measures
Section Four	38.194	38.168	38(?)

Table 7: comparison of Section 4’s theorized duration according to Hughes’s and MacKnight’s proportional theories

Of course, one could get around this by ending the work with a quarter-note—perhaps with a fermata. It is perhaps, however, not a stretch to suggest that Bach might have rounded this to 38 measures so that the work could end with a whole note. This is not a detail that should be taken lightly though; to round Section 4 to the nearest measure effectively excises a measure of music from the section and the entire movement. If Section 4 is rounded to 38 measures, then the final measure (measure 286) will most likely be a whole note. If, however, Section 4 is rounded to 38.25 measures, then the final measure (measure 287) would be a quarter note with a fermata (likely sounding the same as a whole note), thereby making measure 286 the penultimate measure and freeing it up for an additional measure of cadential material. Finally, Hughes is generally quite meticulous about the lengths of sections—and this allows him to make important contributions to proportional theory—but he makes one significant error when he notes that Section 3 begins on beat three of a measure but forgets this detail when determining where Section 3 ends. In his calculations, he incorrectly starts Section 3 on the downbeat of measure 193 instead of beat three of measure 193. This leads him to believe that Section 3 needs an additional nine measures, instead of 8.5. Truthfully, at 55 measures, Section 3 must end on beat two of measure 248, a measure whose digits add up to 14. This means that Section 4 must either start on beat three or overlap with Section 3 by two beats, but as previously stated, it seems unlikely that *Die Kunst der Fuge* theme would start on beat three, making the overlap the more likely choice. To account for this overlap, one must subtract two beats from the final calculation of the intended duration of *Contrapunctus XIV*. This puts Hughes’s calculation off by one whole measure: two beats off for starting Section 3 too early and two beats off for not overlapping sections 3 and 4. The question of whether one should round Section 4 to the nearest beat may also potentially push Hughes’s solution off

by an additional beat. **Table 4** compares Butler’s, Hughes’s, and my own theories and calculations. As previously mentioned, the problem that Hughes faces is why the proportion is 1.44 instead of simply 1.4. He excuses this concern by pointing out that the proportional relationship is consistent, if not exact, and that there are other works by Bach with proportional relationships that are close to 1.4 but not exact. Before exploring this issue further, it is vital to remember that Bach’s ways of solving mathematical problems would have been very different from our own. Doing these problems by hand, as Bach would have done, yields three very interesting (and I believe previously undiscovered) observations. The first and most obvious is that when 114.25 is converted into a mixed number, it is 114¼, a number with several allusions to 14 and 41.³⁹ The second comes from the fact that Bach likely would have made these calculations in improper fractions (or beats) rather than decimals to facilitate division. To take the two complete extant sections as examples, Section 1’s 114.25 bars become 457/4, and Section 2’s 79.25 bars become 317/4. If one subtracts 317 from 457, the remainder is exactly 140, another evidently Bachian number. Since we are working with quarter measures in common time, Section 1 is exactly 140 beats longer than Section 2. The final observation comes from dividing 457 by 317. The benefit to doing this division by hand is that the solution will not include a long string of decimals that a calculator displays. It is not surprising that the first three digits of the solution are 1.44, as Hughes claims. If, however, one solves to three decimals instead of two, then the third decimal is 1, producing a quotient of 1.441. At first glance, this new solution works much better than Hughes’s. While Hughes struggled to explain why his ratio is 1.44 instead of simply 1.4, this new proportion is both more specific and more numerologically significant, as it combines the numbers 14 and 41. Furthermore, it has precedent in the work; in *Contrapunctus VIII*, Section 2 is 1.441 times longer than Section 1.

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Section	Proportion: 1.44 (Hughes)	Proportion: 1.441 (MacKnight)	Actual Number of Measures
Section One	114.25 (given)	114.25 (given)	114.25
Section Two	79.340	79.285	79.25
Section Three	55.035	54.997	55(?)
Section Four	38.194	38.168	38(?)

Table 8: comparison of durations of *Contrapunctus XIV*'s sections according to Hughes's and MacKnight's theories using Section 1 as the reference point

Section	Proportion: 1.44 (Hughes)	Proportion: 1.441 (MacKnight)	Actual Number of Measures
Section One	114.12	114.199	114.25
Section Two	79.2	79.255	79.25
Section Three	55 (given)	55 (given)	55(?)
Section Four	38.194	38.168	38(?)

Table 9: comparison of durations of *Contrapunctus XIV*'s sections according to Hughes's and MacKnight's theories using Section 3 as the reference point

To determine more certainly whether this proportion is more accurate, one must test whether the extra one thousandth consistently yields results that are closer to the actual number of measures present. To start, let us take 114.25 measures and divide it by Hughes's 1.44. This gives us 79.340. (I will consistently round to the nearest thousandth.) If, however, we divide it by my 1.441, we get 79.285—a number that is not insubstantially closer to Section 2's actual 79.25 measures. (See **Table 5**.) The extra one thousandth makes a surprisingly significant difference. If we take Section 2's 79.25 bars and divide it by 1.44, we get 55.035. If we divide it by 1.441, though, we get 54.997. Once again, this solution is slightly closer to the hypothesized 55 bars in Section 2. (See **Table 6**.)

The final section, however, creates problems with either theory (1.44 or 1.441). When one divides Section 3's 55 bars by 1.44, the solution is 38.194. When one divides it by 1.441, the quotient is 38.168. (See **Table 7**.)

Neither of these answers is very close to a round number of measures or beats, but the latter solution is slightly lower and therefore closer to a whole measure. This may tip the scale toward the argument that Bach intended for Section 4 to be 38 measures even—not, as previously considered, 38.25 measures (which would have required the last chord to be a quarter note with a fermata). Bach probably recognized that, at some point, some rounding would be necessary in his numerological games. Bach's genius is, after all, still bound by the laws of mathematics.

When mapping out this movement, Bach may have begun with one of two conditions: that Section 2 would be 114½ measures or, alternatively, that Section 3, the section in which he introduces his musical signature, would be 55 measures. These numbers are both, after all, significant to Bach. He must have been quite tickled to discover that $55 \times 1.441 \approx 114\frac{1}{4}$, but nevertheless, he must have started with one or the other—55 or 114½. For this reason, it may be enlightening to compare Hughes's and my proportional theories starting from both of those numbers. **Table 8** compares the two theories starting with 114.25 measures in Section 1 as the reference point.⁴⁰ **Table 9** compares the proportions between Hughes's theory and my own using 55 measures in Section 3 as the reference point.

These tables show that, regardless of which reference point one starts from, 1.441 is a consistently more accurate

proportion than 1.44. **Table 8** also demonstrates something else that indicates why 1.441 is the more likely solution. When one looks at the column for Hughes's proportion, one can see that his ratio consistently gives an answer that is slightly too high. The solutions produced by a ratio of 1.441, however, are slightly too high in the cases of sections 2 and 4, and slightly too low for Section 3. This means that no other proportion can truly be said to be closer. If one uses a number any higher than 1.441, Section 3 will be less accurate, and if one uses a number any lower than 1.441, sections 2 and 4 will be less accurate. When all the answers are too high though, as in Hughes's ratio, it is clear that the proportion can be refined.

The extra beat

The remaining issue concerning the length of *Contrapunctus XIV* is the length of Section 4 and whether it should be rounded to the nearest measure or nearest beat. There are a number of factors that should at least be considered. First is the purely musical issue of ending an hour-and-a-half-long work. It would be unusual to end such a work with a quarter note, but having a fermata on the note would alleviate that to a degree; the difference would then arguably be only visual. As previously mentioned, using the proportion 1.441 instead of 1.44 pushes the length of Section 4 down by a little over three hundredths (38.1679 versus 38.194), but this is an admittedly minor difference.

It may once again be revealing to consider how Bach would have done his calculations. If one uses long division to calculate the length of Section 4, as Bach must have done, then he would not have seen a long string of decimals. He could have merely solved for the nearest whole number, in which case he would have reached 38 as a final answer and been done with it. But even if he continued to solve for the first decimal, he would have seen only a "1" in the tenths place, which he still would have likely been content to round down to zero. It is not until one solves for the hundredths place and gets 38.16 that this issue arises at all. It seems likely that Bach would not have been particularly bothered by this discrepancy, if indeed he was even aware of it.

In summary, I conclude that Section 3 requires another 8.5 bars—plus filling in the remaining voices of measure 239—and that Section 4 should be 38 measures, keeping in mind that it will overlap with Section 3's last half measure. This gives one enough time to

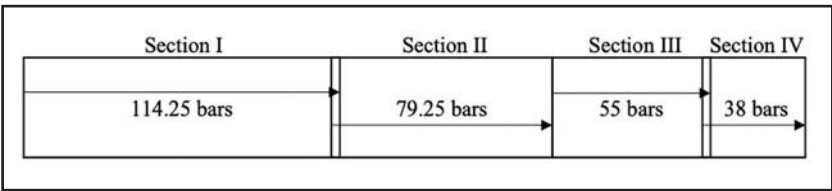


Figure 6: *Contrapunctus XIV*'s theorized sections and proportions

include one more triple combination in Section 3's remaining 8.5 bars, as well as multiple quadruple combinations and episodes in Section 4. It is not, however, so long that the drama that has been reached by measure 239 will become an anticlimax. According to this theory, the movement should be 285 measures. This is calculated by adding the lengths of the sections ($114.25 + 79.25 + 55 + 38 = 286.5$) and subtracting one measure for the overlap of sections 1 and 2 and another two beats for the overlap of sections 3 and 4 ($286.5 - 1.5 = 285$). The durations and overlaps of the four sections can be seen in **Figure 6**.

Large-scale numerology

Finally, let us consider the sum total of all the movements. If one counts the lengths of the mirror fugues and their mirrors, thereby doubling the lengths of the mirror fugues to 254 measures, then the entire length of *Die Kunst der Fuge* is 2,135 measures. The realization that my proportional theory put the entire work at 2,135 measures immediately gave me pause. This is, after all, three short of the numbers which gematrically correspond to Bach's name: 2,138. This caused me to wonder whether Bach was also intentional about the length of the entire work, which in turn led me to test what would happen if I aimed for a sum total of 2,138 measures by increasing *Contrapunctus XIV* to 288 measures, rather than 285. Obviously, the durations of sections 1 and 2 are fixed and cannot be tailored. Bach left Section 3 incomplete, but my proportional theory is largely based on the numerological significance of Section 3 being 55 bars. This leaves Section 4, which according to my original theory was 38 bars. Amazingly though, adding three measures increases it to exactly 41 measures. Through the addition of just three bars, the length of Section 4 and the length of the entire work suddenly achieve great gematric

meaning. The question, as always, is: was this Bach's intention?

The real issue here is whether Bach would sacrifice the integrity of his proportional scheme to inject the entire design with greater personal numerological significance. To better judge this, we must determine the degree to which this change would affect the proportional scheme. Before doing so, however, it is worth remembering that Section 4 was already problematic. When one divides 55 (the conjectured duration of Section 3) by 1.441, the quotient is approximately 38.168, which we rounded down to 38 (after first considering whether to round to 38.25, or 38 measures and one beat). This is significantly less precise than the proportions of the previous sections (72.285 versus the actual 72.25 measures in Section 2, and 54.997 versus the conjectured 55 bars in Section 3).

When one takes Section 3's hypothesized 55 bars and divides them by 41 bars for Section 4, the proportion is approximately 1.341. This is not terribly far off from the originally theorized proportion of 1.441. Additionally, it still ends with the numerologically significant digits "41." It is actually quite intriguing that the two numbers only differ by one digit.

The question remains: if Bach had realized that adding three measures to Section 4 would give both the section and the entire work gematrically significant durations, would it have been worth the small concession of modifying a proportional scheme that, at this point, was already falling short?

I believe the answer is yes; Bach would have succumbed to such a temptation. In fact, it must have been the design all along. It would be quite a coincidence for Bach to see the original proportional scheme of 1.441 through to the end and only then realize that the work was three bars short of 2,138 measures. Far more

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Section	Number of measures	Proportion with next section
Section I	114.25	1.441
Section II	79.25	1.441
Section III	55	1.341
Section IV	41	N/A

Table 10: durations of Contrapunctus XIV's sections theorized by Colin MacKnight

likely, he began by assigning 288 measures to *Contrapunctus XIV* so that the sum of the work's movements would be 2,138. Knowing that the sections would diminish in length, he then assigned 41 measures to Section 4 and 55 measures to Section 3. At this point, he switched to a more exact proportional scheme of 1.441, making Section 2 79¼ measures and Section 1 114¼ measures, the latter of which—he must have been pleased to learn—is a number with about as many references to 14 and 41 as a five-digit number can have. The length of each section can be seen in **Table 10**.

These sections add up to 289.5 measures, but because of a one-measure overlap between sections 1 and 2 and a half-measure overlap between sections 3 and 4, the total duration of *Contrapunctus XIV* will be 288 measures. Since Bach's final bar is measure 239, *Contrapunctus XIV* requires 49 more measures: 8.5 more measures in Section 3 and 41 measures for Section 4, with these two sections overlapping by two beats. (See **Figure 7**.)

It is my hope that this document may have use outside of the narrow scope of determining the intended duration of *Contrapunctus XIV*; more broadly, I hope to shed a bit more light on Bach and his compositional tendencies. The topic of proportion in Bach's *oeuvre* is ripe for further examination, and we have only begun to scratch the surface. By now, there is no question that Bach was an enthusiastic practitioner of *Augenmusik* and hid all sorts of elaborate structures in his music. The question is: will we seek them out?

Notes

- 1. Christoph Wolff, *Bach: The Learned Musician* (New York: W. W. Norton, 2000), 433.
- 2. Gustav Nottebohm, "J. S. Bach's letzte Fuge," *Musik-Welt*, nos. 20 and 21 (1881): 2, <http://ks4.imslp.net/files/imglnks/usimg/f/fc/IMSLP348435-PMLP562864-Nottebohm.pdf>.
- 3. Counting beats in large sections can be more complicated than one might expect, particularly if the passage includes partial measures. The formula for doing so is as follows: (last complete measure – first complete measure + 1) x 4 beats + any beats from sur-

rounding partial measures. For example, if one wanted to count the beats from beat 2 of measure 4 to beat 2 of measure 36, then one would start with 35 (the last full measure) and subtract five (the first full measure) for an answer of 30. Then add one for a sum of 31 and multiply that by four beats for a product of 124. Then add the extra three beats of measure 4 and the extra two beats of measure 36 for an answer of 129 (124 + 3 + 2 = 129).

- 4. *Encyclopædia Britannica*, s.v. "Gematria."
- 5. Ruth Tatlow, *Bach and the Riddle of the Number Alphabet* (Cambridge, England: Cambridge University Press, 1991), 133.
- 6. Indra Hughes, "Accident or Design? New Theories on the Unfinished Contrapunctus 14 in J. S. Bach's The Art of Fugue, BWV 1080" (D.M.A. diss., University of Auckland, 2006), 3–4.
- 7. *Ibid.*, 4.
- 8. Ruth Tatlow, *Bach's Numbers* (Cambridge, England: Cambridge University Press, 2015), 70.
- 9. For perhaps the preeminent study of this field, see Ruth Tatlow's *Bach's Numbers*. The trajectory of Tatlow's opinion on this topic is intriguing. In her 1991 book *Bach and the Riddle of the Number Alphabet*, she argues against most numerological and gematric interpretations of Bach's music. Now, after something of a Damascene conversion, she is its leading exponent.
- 10. Hughes, "Accident or Design?," 18.
- 11. *Ibid.*
- 12. *Ibid.*
- 13. *Ibid.*
- 14. *Ibid.*
- 15. *Ibid.*, 19.
- 16. *Ibid.*
- 17. *Ibid.*
- 18. Anatoly P. Milka, *Rethinking J. S. Bach's Art of Fugue*, trans. Marina Ritzarev, ed. Esti Sheinberg (London: Routledge, 2017), 179.
- 19. Herbert Kellner, "Die Kunst der Fuga," *THE DIAPASON* 91, no. 5 (May 2000), 16.
- 20. *Ibid.*
- 21. In his article "Bach and Die Kunst der Fuge" (*THE DIAPASON*, May 1998, pp. 15–17), Jan Overduin argues that downbeat quarter rests often symbolize death in Bach's music.
- 22. As far as I am aware, the aforementioned observations were all previously undiscovered.
- 23. James Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 138.
- 24. The notion of gradual revelation applies most aptly to the B-A-C-H theme, which occurs in only three movements: *Contrapunctus VIII*, in which its default form is inverted with repeated notes (i.e., most hidden); *Contra-*

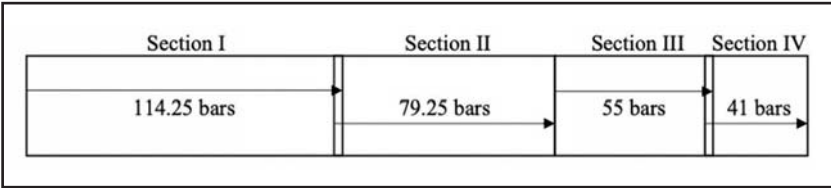


Figure 7: an amendment to Contrapunctus XIV's theorized sections and proportions

punctus XI, in which its default form is in *rectus* form with repeated notes (i.e., less hidden), and *Contrapunctus XIV*, in which it is finally stated plainly in Section 3.

25. I rounded to the nearest thousandth (0.417) so that one can see the numerologically significant part of the proportion (i.e., 0.41). If I had rounded to the nearest hundredth (0.42), its significance would have been obscured. This is not, however, a problem that Bach would have necessarily confronted. He would have solved these equations by hand, meaning he would see only as many decimals as he solved for, not the string of decimals that I see on a calculator. If he solved for only two decimals, he would have seen only "0.41." After all, one only knows to round this number up to 0.42 if one also knows what the thousandth decimal is.

26. To the best of my knowledge, these proportional relationships were also previously undiscovered.

27. Gustav Nottebohm, "J. S. Bach's letzte Fuge," *Musik-Welt*, nos. 20 and 21 (1881): 2, <http://ks4.imslp.net/files/imglnks/usimg/f/fc/IMSLP348435-PMLP562864-Nottebohm.pdf>.

28. Indra Hughes takes the final measure number, whose digits add up to 14, as evidence that Bach intentionally left the work incomplete and left a number of clues as to how it should be finished. See "Accident or Design? New Theories on the Unfinished Contrapunctus 14 in J. S. Bach's The Art of Fugue, BWV 1080" (D.M.A. diss., University of Auckland, 2006), 20–21.

29. Indeed, the only other part of the work that could be said to be as harmonically daring is *Contrapunctus XI*.

30. Butler has since reversed this position, and now believes that the *Fuga a 3 Soggetti* was never intended to include *Die Kunst der Fuge* subject.

31. Gregory Butler, "Ordering Problems in J. S. Bach's 'Art of Fugue' Resolved," *The Musical Quarterly* 69, no. 1 (Winter 1983): 55, <http://www.jstor.org/stable/741800>.

32. Hughes, "Accident or Design?," 84.

33. Hughes, "Accident or Design?," 93–94.

34. Butler, "Ordering Problems in J. S. Bach's 'Art of Fugue' Resolved," 5.

35. Hughes, "Accident or Design?," 86.

36. *Ibid.*, 87.

37. This is because any combination will take as long as its longest theme. At six bars long, Theme 2 is the longest subject, meaning another triple combination would take at least six measures.

38. Hughes, "Accident or Design?," 88.

39. A skeptical reader who double-checks my calculations may notice that Section 1's 114.25 measures include the opening two beats of rest, even though I have not counted beginning rests in other movements. The original reason for this was that the calculations are much more exact if one counts 114.25 measures instead of 113.75, but this reason alone struck me as intellectually indolent. The realization though that 114.25 converts to 114¼, and that counting those two beats makes Section 1 exactly 140 beats longer than Section 2 gave me some measure of peace with this decision.

40. In these calculations, it is important to start with the actual number of measures. For example, if one is determining the length of Section 3 from Section 2, then one should start from 55, not 55.035 or 54.997.

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Colin MacKnight, called "a stunning player of exceptional ability" by composer and conductor Bob Chilcott, is director of music at Trinity Episcopal Cathedral in Little Rock, Arkansas. At Trinity, he oversees a music program that includes among its offerings weekly choral evensong, a concert series, and chorister and choral scholar programs. Prior to Trinity, Colin was associate organist at the Cathedral of the Incarnation, Garden City, Long Island, New York; assistant organist and music theory teacher at Saint Thomas Church, Fifth Avenue, New York City; and assistant organist at Church of the Resurrection, also in New York City.

MacKnight earned his bachelor's, master's, and doctoral degrees from The Juilliard School, studying organ performance with Paul Jacobs. For his doctoral dissertation, "Ex Uno Plures: A Proposed Completion of Bach's Art of Fugue," Colin received the Richard F. French Doctoral Prize.

A frequent competition prizewinner, MacKnight's first prizes and scholarships include the 2019 Paris Music Competition, 2017 West Chester University International Organ Competition, 2016 Albert Schweitzer Organ Competition, 2016 Arthur Poister Scholarship Competition, M. Louise Miller Scholarship from the Greater Bridgeport Chapter of the American Guild of Organists (AGO), the 2013 Rodgers North American Classical Organ Competition, and the Ruth and Paul Manz Organ Scholarship. He also won the New York City AGO Competition and advanced to the Northeast Regional Competition, when he won first place, which led to a "Rising Star" recital at the 2016 AGO national convention in Houston. He was also a laureate in the 2016 and 2019 Longwood Gardens International Organ Competitions.

In December of 2016, Colin and composer Jon Cziner were selected for an AGO Student Commissioning Project grant, resulting in Cziner's *Fantasy Chorale*, which MacKnight premiered in 2017. Colin has also earned the Fellow and Choirmaster Certifications from the AGO, receiving the prize for top Choirmaster score, and he is a member of *THE DIAPASON's* 20 under 30 Class of 2019.

Colin MacKnight is represented in North America by Karen McFarlane Artists, Inc. For more information, media, and a calendar of performances, visit colinmacknight.com.



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Händel vs. Scarlatti

Händel vs. Scarlatti, Cristiano Gaudio, harpsichord. L'Encelade, ECL 2003, €15. Available from encelade.net.

Georg Friederich Händel: "Toccatà I in G Major," "Toccatà VI in C Major," "Toccatà IX in G Minor," and "Toccatà XI in D Minor" from the *Bergamo Manuscript*; *Sonata in G Minor*, HWV 580; *Suite II in F Major*, HWV 427; *Chaconne in G Major*, HWV 435; transcription of *Violin Sonata No. 10 in A Major*, HWV 372. Domenico Scarlatti: *Sonata in F Major*, K. 82; *Sonata in F Minor*, K. 69; *Sonata in D Minor*, K. 32; *Sonata in D Minor*, K. 64; *Sonata in G Minor*, K. 43; *Sonata in D Major*, K. 33; *Sonata in D Major*, K. 53; *Sonata in C Major*, K. 86; *Sonata in C Minor*, K. 84; *Sonata in C Minor*, K. 58.

Competition very often follows musicians throughout their lives, sometimes in healthy ways and sometimes not, and competitive events often yield memorable outcomes. The Saxon Georg Friederich Händel and the Italian Domenico Scarlatti first met in 1708, and at the instigation of the patron of the arts Cardinal Pietro Ottoboni in Rome, the two engaged in a musical duel for an audience drawn from the nobility. Rather than speak critically of each other as Mozart did of Clementi, flee town in fear as Louis Marchand did with Johann Sebastian Bach, or storm out of the city as Daniel Steibelt did after losing to Ludwig van Beethoven, Händel and Scarlatti became friends and admirers of each other's skill. Händel was declared the superior organist, while Scarlatti was deemed the superior harpsichordist.

Händel (who later Anglicized his name to George Frideric Handel) settled in England and composed in as many genres as he encountered on his travels, while Scarlatti settled in Iberia, eventually marrying into the Spanish royalty and composing over 550 keyboard sonatas, among other works.

Although the musical program of this duel has been lost to history, harpsichordist Cristiano Gaudio captures the spirit of two twenty-four-year-old virtuosos vying for the public eye in an impressive and brilliantly played album entitled *Händel vs. Scarlatti*.

As we know from their careers, Händel and Scarlatti could not be more different as people and composers, but this album pits them together on the level playing field of the harpsichord. Both were lauded for their virtuosity, and both were highly skilled in the art of improvisation at the keyboard, and Gaudio's album highlights both traits. His program selections stem from Händel's younger years and most likely Scarlatti's as well (as best as the Kirkpatrick numbers may yield). The variety of styles places the listener in the front row of the audience, hearing the two young composers show off their skill and challenge each other to more and more daring feats at the keyboard.

Händel starts the first round with a stirring toccata preserved in the newly discovered "Bergamo" manuscript. Händel's toccatas in this album showcase his brilliant improvisations as an organist, and as this opening selection resembles the more sectional, improvisatory sonata movements of Corelli, perhaps the German Händel is showing his skill at a more Italian vein to impress his hosts. However, Scarlatti takes the Saxon to task and plays a fugue at a *presto* tempo, showing his mastery of a more German learned style! (Gaudio's super-charged performance is especially breathtaking.) He then demonstrates a more sensitive, suave approach to the harpsichord that would highlight his slower sonatas to come. In Gaudio's hands, this Bruce Kennedy Italian harpsichord sings sensuously, and Scarlatti's Spanish flair enticingly emerges.

Back and forth the composers square off, with Gaudio refereeing the musical melee. Händel takes a turn at fugal style while Scarlatti pares back his fingerwork for a gentler approach. (Gaudio's tasteful embellishments in the latter seem to emanate from within the sound of the instrument.) Händel produces multi-sectional toccatas, to which Scarlatti replies with paired sonatas. Händel then attempts a languid and suave sound through an organ sonata movement, but Scarlatti disrupts this aria with an *allegro* in the same key. At this point the composers play off of each other, as Händel continues in G minor with another toccata, this time joined to a capriccio. Perhaps these mutual segues hint at the respect the two men gained for each other upon meeting each other in "battle."

As the contest progresses, the virtuosi move more into their own worlds—Scarlatti into Spanish dance and keyboard pyrotechnics, and Händel into orchestral writing. K. 33 signals a Spanish *jota*, a vigorous dance in 3/8, but Scarlatti also takes time to improvise between phrases. Gaudio's timing of these moments keeps the listener on edge as the movement seemingly halts, then precipitates into the dance once again. Although Scarlatti's Spanish flavor would come later, its presence in this album makes his music contrast most spiritedly from Händel's. K. 53 also signals guitar-like writing and more visually the hand-crossings that would make Scarlatti's sonatas legendary across all keyboard instruments. Gaudio's fiery virtuosity is so very enjoyable that one almost forgets the demands of this music!

Not to be outdone, Händel enters the fray again, this time with a gem from his first volume of suites. He steps away from the organ and becomes an orchestrator, perhaps attempting to outdo Scarlatti through his own use of the harpsichord's sonority and register, which differs in each movement. Gaudio equally demonstrates the ability of the harpsichord to imitate orchestral voices in a *concertante* setting, both solo and *grosso*. The opening aria's florid melodic line rivals that of the most beautiful aria-like sonatas that Scarlatti could write, and Gaudio captivates the listener from the very first note. Vigorous violin-like writing characterizes the second movement, which is similar in key and brilliance to the opening soprano aria of *Partenope*, an opera Händel would write in London some twenty years later. The shock of the third movement's key paves the way for individual lines in a *concerto grosso*-like texture to permeate the aura created by this new solemn affect. Gaudio shapes each line elegantly and leaves the listener wondering what could happen next. The final ebullient fugue is a *tour de force* and features both Händel's training in counterpoint and zest for flair at their best. Gaudio's energy is relentlessly exciting, though one may wish at times for more articulated shape in each fugal line, not just pell-mell energy.

For the final stretch of performances, both composers offer their most personal craft. Scarlatti's three sonatas treat the listener to memorable elegance, more fireworks, and one last demonstration of the learned style. Gaudio highlights the whimsical air of K. 86 with expressive elegance, shows off the brilliance of K. 84 with great freedom and edge, and holds together K. 58's structure amid gnarly chromaticism. His

freedom in timing sometimes detracts from the pieces' architecture, but the elegance in K. 86 ensures that the listener is never lost in the weeds but is always at home in the flowers. Even though the sense of meter in K. 84 disappears in pauses and drastic tempo shifts, the listener is allowed a glimpse at the overtly brilliant keyboard writing that characterizes Scarlatti's most difficult sonatas. In this sonata, Scarlatti snarls at his foe! He then continues one-upping Händel in a virtuosic, chromatic fugue, demonstrating both a command of the keyboard and the epitome of learned-style counterpoint, with a subject based entirely on the chromatic scale. Gaudio's performance of K. 58 breathes more here than in Händel's imitative writing, but one still might wish the fugue subject were crafted with a greater sensitivity to meter. However, even with occasionally blurred chromatic lines, the overall structure of the fugue is most convincing.

Händel's wild last toccata and the great "Chaconne" cement his improvisatory prowess in the audience's memory. Gaudio gives an elaborate and gripping performance of this incredible latter work, and his addictive energy holds the audience's attention to the very end. His brilliant fingerwork at times relies more on speed and clarity than shape in the many running lines, but the rhythmic energy of the whole movement compels the listener's attention and applause. Gaudio ends the album with a lovely encore in the form of a transcription from a violin sonata. One can imagine the two composers reading this movement together on separate instruments (or perhaps the same one!) before going their separate ways with newfound reverence at each other's mastery.

So who carries the day? You be the judge, but Gaudio clearly gives a winning performance as the referee. The two instruments by Bruce Kennedy offer timbral variety, and one can imagine both composers taking turns at each instrument and even the same instrument. This brilliant album leaves the listener inspired, breathlessly excited, and eager for more, and Mr. Gaudio delivers the styles of the two giants with ease, taste, and exuberance. ■

Equally at home with historical keyboards and the piano, Michael Delfin is a top prizewinner of the Jurow International Harpsichord Competition and is a member of THE DIAPASON's 20 Under 30 Class of 2021. Based in Cincinnati, Ohio, he is artistic director of Seven Hills Baroque. For information: michaeldelfin.com.

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Spotlight on improvisation, part 1: an interview with Matthew Glandorf

By Robert McCormick

Introduction

The art of improvisation at the organ has enjoyed a renewed interest in recent years, perhaps in part due to competitions such as the American Guild of Organists' National Competition in Organ Improvisation (NCOI) and to the many recordings by celebrated improvisers such as Pierre Cochereau and Gerre Hancock. This article is in two parts—the first is an introduction to a planned series of interviews and discussions with a diverse array of American practitioners of the craft; the second is the first in that series. We begin with Matthew Glandorf, long-time member of the faculty of the Curtis Institute of Music, Philadelphia, Pennsylvania, and a church musician with a wide range of denominational experience, including Roman Catholic, Lutheran, and Episcopal churches, among others. He presently serves as organist and choirmaster of the Episcopal Church of the Good Shepherd, Rosemont, Pennsylvania, and preceded me at Saint Mark's Episcopal Church, Locust Street, Philadelphia, where I have been organist and choirmaster since 2016.

Background

I began “making things up” at the piano before learning to read music; playing by ear was a skill that developed

alongside my musical training. I cannot recall a time when I did not try to concoct my own music. Will all those to be featured in this series be able to recall similar memories? Is this a near-universal experience for those who gravitate toward improvising? (To be clear, I think it is never too late to begin!)

Throughout childhood and adolescence, especially as I began playing in church and then took up a weekly position in high school (first for a United Methodist church, and subsequently for a Southern Baptist congregation, a far cry from my more recent Anglo-Catholic/high church Episcopal environs), improvisation on hymns (both as hymn preludes, of a sort, and for congregational singing) was a frequent endeavor. I learned many harmonic progressions and “dirty chords” before I understood what they were, in any formal sense, or was able to do any sort of analysis. Is this, too, commonplace among improvisers? (Eventually my understanding of music theory caught up, but not for a long time, it seems.)

A watershed moment for me was being appointed organist and director of music at the Church of Saint Mary the Virgin, Times Square, New York City, in 2001, just after graduating from Westminster Choir College. The elaborate liturgies



Matthew Glandorf



Robert McCormick (photo credit: Kyle Babin)

and long processions of “Smoky Mary’s” required a great amount of substantive improvisation, and I was a bit intimidated. I realized that I had to go beyond the so-called “Anglican fudge,” with a few dirty chords thrown in, learning to extemporize something that did more than merely fill time—because often there was a lot of time to fill. How many others began to study improvisation seriously not just of interest but of necessity? (That marvelous organ and the church’s acoustic became great teachers, as well.)

Shortly thereafter, I began regular study both in improvisation and repertoire with McNeil Robinson, longtime chair of the organ department at the Manhattan School of Music and a distinguished predecessor of mine at Saint Mary the Virgin. Robinson and Gerre Hancock were, to my mind, the greatest American organist-improvisers from the 1960s to the early twenty-first century. (Both were, of course, fine composers as well.) Robinson was a brilliant musician and formidable pedagogue, and I was terrified to improvise for him, but what an education I received! Much of it was away from the console: writing phrases, periods, and counterpoint; undertaking harmonic analysis, and so on.

All these things and more were then translated to the console. Robinson taught improvisation as composing in real time, that is, as the same process. (In a way, I studied composition with him just as much as I did improvisation.)

He encouraged and enabled me to develop my own musical language by which to undergird structurally coherent, extemporized pieces. In this series, I hope to learn more about the primary teachers of some of my colleagues and how they were taught. Additionally, who else influenced them? (Hancock was an inspiration to so many of us. I only had one private lesson with him in improvisation, but it was one of the best lessons of my life.)

I recall well the first time, upon request, I improvised in recital. It was a daunting task: it is one thing, I thought, to accompany liturgical action, but to hold an audience captive only to listen to my musical imagination? (Nowadays, I nearly always improvise in recital, though never want to overstay my welcome; so far, no one with a hook has pulled me off the console, and the improvisations seem to be well received and appreciated. Whew.) What led some of my colleagues to begin improvising outside a liturgical context?

What about competitions? How have they shaped others as improvisers? I only ever entered one, the Saint Albans Organ Festival, still very young and green; it was a terrific learning experience, though never to be repeated, for whatever reason. Were competitions a major influence, or not, on other improvisers?

There are a few further questions I hope to explore in this series. Is there a distinctively American manner of improvising, and do others feel there is something “American” about their musical language or general approach? Is their harmonic vocabulary unique to themselves or a synthesis of various styles and composers, or both? Is there a major distinction to be made between improvising as literally composing in real time, as opposed to imitating historical models or styles? (McNeil Robinson had me imitate historic styles as a pedagogical exercise, and to this day I do so from time to time to try to keep sharp, but aside from liturgical miniatures I rarely improvise in public in anything other than my own “voice.” For what it is worth, I would regard both Hancock and Robinson as improvisers nearly always in their own distinct voices, with occasional forays into the imitation of others.) Which approach do my colleagues favor, or both? Or is that a distinction without a difference?

Discussion

And now, let us learn from and about Matthew Glandorf, an extremely imaginative improviser who extemporizes



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marvelously both in liturgical and concert settings.

Robert McCormick: When, how, and why did you start playing by ear and inventing your own music? How did it coincide with your childhood music training?

Matthew Glandorf: As far back as I can remember, I was either making things up at the piano and organ or “figuring out” pieces I had heard. I started on the violin at the age of four and piano at seven. My piano teacher gave me a notebook of manuscript paper, and I was encouraged to write my own pieces. However, at this point I barely read music, so there was a disconnect between what I played and what I had written. My father, who was a Lutheran pastor as well as an organist, collected reharmonizations for hymns, and I became familiar with “dirty chords.”

How did you employ improvisation in public over the course of your childhood? Did you improvise in church in some way?

While my family was living in Germany, I was appointed to my first church job at age ten, playing for services at the nearby Royal Air Force and military base. I usually improvised my own preludes and postludes on a spinet piano, and in retrospect I realize that I would try to vary the style so that it didn't sound the same week after week.

Once I began playing at my home parish it was customary to play short chorale preludes in a free style. Additionally, after I had formal training in four-part writing, I used the chorale book with the melody only, creating my own harmonizations.

Did you understand the music theory behind what you were doing, or did that understanding catch up later?

I think I had a natural sense of harmony and voice leading. I was lucky to have a phenomenal piano teacher in Germany who spent an hour at each lesson on music theory and figured bass before we even started on literature.

Was there a watershed moment that inspired you to develop your skills seriously?

My family had a record of Gerre Hancock improvising at Saint Thomas Church Fifth Avenue, which was a huge influence on me. I started off imitating what Hancock was doing and gradually began to develop my own language from that. But since early childhood I knew that that was what I wanted to be able to do! I always improvised alongside learning the literature.

Who were your principal teachers and influences in improvisation? How did you learn from them?

Strangely enough, I never had any formal training in improvisation! I wanted to take lessons with Gerre Hancock, but I went and played for him, and he said,

“I think you're doing fine on your own.” (Although I was disappointed, I now take that as a huge compliment.) My mentor as a student at Curtis, Dr. Ford Lallerstedt, who had been a student of Vernon de Tar as well as of Hancock at Juilliard, gave me further encouragement. Ford, too, is a brilliant improviser, with one of the finest ears I've ever encountered. I did my graduate studies with McNeil Robinson at the Manhattan School of Music, yet he, too, seemed disinterested in working on improvisation. However, I also think Robinson was one of the finest improvisers in the country. Other notable improvisers who influenced me were Pierre Cochereau, Philippe Lefebvre, and eventually Wolfgang Seifen and Sietze de Vries. The latter two really opened my imagination to improvising in historical styles.

When did you first improvise in a concert setting?

In my early twenties I began to gain the courage to include improvisations in my concerts. Now, I would prefer only to improvise and leave the literature for more capable players than myself!

Did you ever enter a competition in improvisation?

I did enter the NCOI in the early 1990s in Dallas. Frankly, I didn't play that well: somehow having the spotlight on me in that fashion caused me to freeze up creatively. By that point I realized that I predominantly leave everything up to “inspiration in the moment.” Discipline doesn't come naturally to me, but gradually I have refined practice techniques to strengthen my chops, so I can always have something to rely on if the mood isn't “just right.”

Do you consider yourself to have your own distinct musical language? Is there anything distinctly “American” about your improvising? For you, how does the creative process differ when you are imitating a historical style? Is it a different process altogether or a different side of the same coin? What about improvising in different liturgical traditions, for instance, Lutheran versus Anglo-Catholic?

For me the real fun of improvising is to be able to make a statement that feels appropriate to the moment. This is especially true in liturgical improvisation, when much of the point is to create a specific mood, or to comment on the liturgical action. I also try to match the style with the hymns or choral music being sung so they are in some sort of dialogue. Although the requirements for improvisation in the Lutheran tradition versus that of the high Anglican are different (there is more need for occasional improvisation in a high church liturgy for the censuring of the altar, processions, etc.), I try to be eclectic in style, ranging from Sweelinck to Howells to Vierne to Messiaen to Mendelssohn. I think having a distinctive voice as an improviser happens by accident, so I try not to fuss too much about that.

In terms of the process of improvising in historical styles, I try to study scores and read through literature to see how it's done from the inside out. For example, if I am working through the French Baroque, I'll read through a handful of that repertoire, getting a sense of the harmonic progressions, melodic contours, and, of course, the ornamentation. Then it's about practicing the same way I practice literature. Whether I am improvising in a historical style or something avant-garde, it is always premeditated, starting on the macro level, in terms of the general shape and form, adding melodic and rhythmic motives that will serve as an underlying structure. But the essential discipline for me is never far away from written composition.

In terms of an American identity, I was born in the United States, grew up in Germany, was raised Lutheran, became an Episcopalian, and was heavily influenced by French organ music. One of the interesting developments of common liturgical practices of the mainline denominations over the past fifty years is how Roman Catholics now sing hymns from the Protestant tradition, Anglicans sing German chorales, and Lutherans sing hymns of Charles Wesley. Anglicans and Lutherans have moved away from Morning Prayer to weekly Eucharist. This ecumenical dialogue really opens possibilities for eclectic and diverse forms of liturgical improvisation.

Although I improvise in different styles from across the centuries, often I cross-pollinate say, French Baroque, with a more contemporary language. In that sense, such a hybrid approach is distinctly American.

How does improvisation differ from composing to you? If you prefer improvising, why?

I have composed over the years, but I don't consider myself a “capital letter” composer. I don't feel like I have anything truly important to say. At times, listeners have asked me why I don't write down my improvisations. I always say that would ruin the spontaneity of the moment in which the creation was happening. I believe we listen differently to improvisation, as we are hearing composition in real time. And that is unique!

Finally, I would conclude that the study of sixteenth-century species counterpoint (a subject shamefully not taught nearly enough) has completely informed me as an improviser. It is my favorite subject to teach because it simply is the grammar of music and voice leading. Counterpoint and imitation are the two most important ingredients in good improvisation. Even if I'm doing something that is “way out there” and experimental, I still believe that good voice leading skills and the ability to imitate are paramount.

Conclusion

Already I have learned much from Matt Glandorf, how his experiences and practices both are like and unlike mine, and I hope readers will find both perspectives illuminating. Please stay tuned for further installments in this series, as we explore improvisation with gifted exponents of a fascinating and sometimes mysterious art. ■

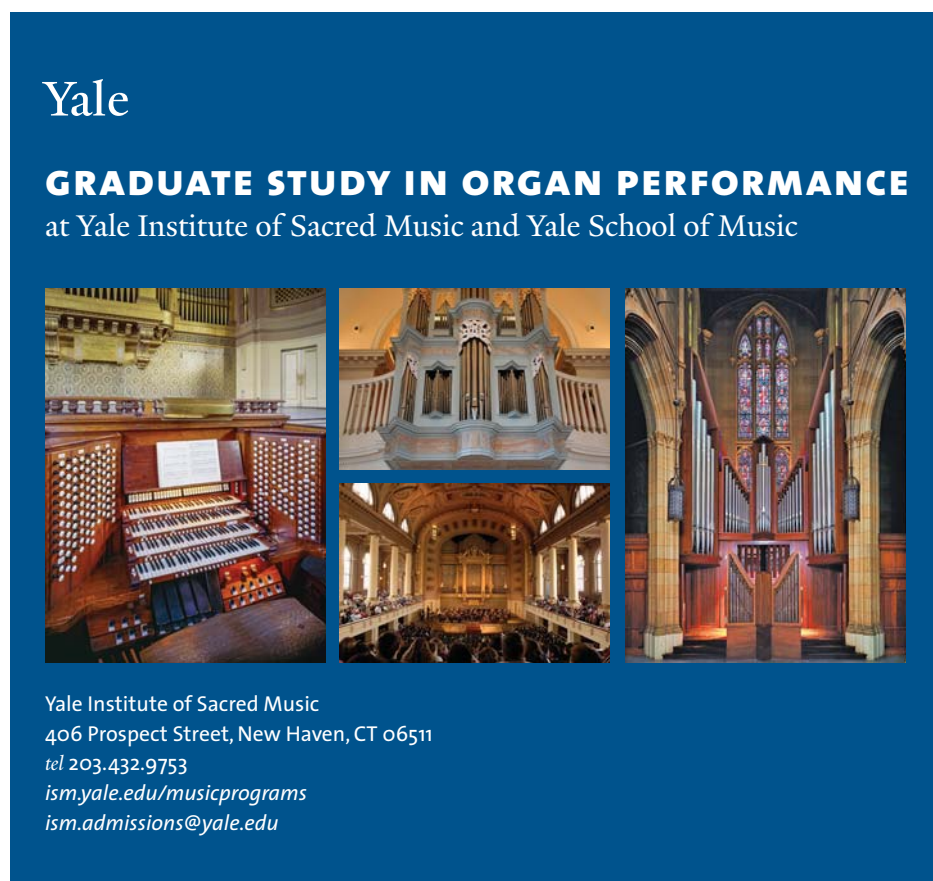
Robert McCormick has been organist and choirmaster of Saint Mark's Church, Locust Street, Philadelphia, since 2016. Previously he held similar positions at Saint Paul's Church, K Street, in Washington, D.C., and at Saint Mary the Virgin, New York City. He is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



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As I contemplated writing this article about the new pipe organ for Saint Andrew's Episcopal Church in Fort Pierce, Florida, many things came to mind, several of them cathartic and all of them personally important. Fort Pierce is a location where, as they say, I have "roots." I was born in the Fort Pierce area in 1967, and was baptized at the First United Methodist Church. In the ensuing years, my family would continue to come back to this community to visit, to rest, and for recreation. It was an important enough location to me that when I got married in the early 1990s, I brought my young wife to one of the barrier islands near Fort Pierce for our honeymoon. This area was special to me, and I wanted to share it.

Moving forward to 2022 and a country still in the grip of Covid, I am glad that, in light of the pandemic, the building of this instrument occurred at a time and place that is familiar, and that I was working for a congregation and clergy that are some of the finest people on this planet. One cannot have endured the last couple of years without considering the pandemic and its effects on the world, our houses of worship, and on many of us personally. This church and its people buoyed us. They have offered unyielding prayer, support, and an unbridled excitement for the completion of this project.

The commission to build this instrument started out in a world that was Covid-free. By the time we were taking out the old organ, we were in masks, with travel and work restrictions and navigating a brave new world. In the meantime, we continued our work with a myriad of social, business, and personal interaction changes.

Along with the personal challenges (and losses) that have been endured, we also have had to deal with supply chain and vendor issues. There have been several suppliers and major vendors that were not able to weather this disruptive period and ceased operations. We have been fortunate with our depth of resources, the excellence of our staff, and full order books, that we have been able to navigate this period in a way that not all have been able to do. This is and has been a very real blessing. As I write this, I am hoping that we are in the waning period of the pandemic, but we are still in masks, and there are still many in the hospital from this malady.



Schlueter organ, Saint Andrew's Episcopal Church, Fort Pierce, Florida

How it started

When we were approached to evaluate the original organ at Saint Andrew's, we arrived to find an instrument that was in a failing condition. We made a detailed study of the entire instrument with its mechanical condition, scaling, and tonality, balanced with the church's musical needs. We also looked at the organ layout, the chamber spaces, and the acoustics.

The former organ was an electric-action, open-toe instrument that was built in the late 1970s. The organ did have some nice moments and some good materials, but, as a whole, with its stoplist and tonal design, it was not well suited to support the choral and congregational needs of this Episcopal church. In its later years, the organ had been damaged in a hurricane and endured some unfortunate attempts by others to repair, augment, and change it. The organ had a number of older relay components along with a console that had been rebuilt by others with a used

solid-state combination system of various ages of materials. Its condition had been further exacerbated by lightning strikes to its systems. The console and relays were not reliable and could not be made so without heroic work that simply could not be justified.

The layout of the original instrument caused multiple tuning and tonal issues. This was due to a Choir division that was double stacked with the main air return of the church in front of this division, the Great division located four feet above the choir loft floor, directly behind the choristers and below a stained-glass window, and the Swell division in a freestanding box in an organ chamber fronted with a fabric grille. All of this conspired to create major tuning issues inter- and intra-divisionally, as well as a lack of tonal focus.

Our plan

We proposed to work with a clean sheet in design that would fully support worship along with a new façade and

case to provide visual enhancements to the chancel. With the proximity of the church to the coastline, we chose a façade design that was evocative of the billowed boat sails that one sees in the waters around the church. The center of the case includes quatrefoils and moulding details found in the stained-glass windows from the original church building. The center case features an open top to allow the central window to be seen with minimal occlusion. The façade pipes are built of polished aluminum and include 16' and 8' bass pipes of the Pedal and Great divisions.

The design of the new organ moved the divisions and the return ducts, placed a roof over the center division to mitigate the effects of the central stained-glass window, and generally has placed the pipework on a similar thermocline. There are openings behind the façade pipes to allow a free exchange of heat and air to the chamber spaces.

The church and its contractor must be commended for their revisioning of

A. E. Schlueter Pipe Organ Company

GREAT (manual II)							
16'	Sub Principal (1-12 Ped 16' Sub Princ, 13-61 Gt 8' Geigen Princ)			4'	Gedeckt Pommer	61	pipes
8'	Principal	61	pipes	2 3/4'	Nasat (from G1)	54	pipes
8'	Geigen Principal (1-12 Ped 8' Octave)	49	pipes	2'	Schweigel	61	pipes
8'	Bourdon	61	pipes	1 3/4'	Terz (from G1)	54	pipes
4'	Octave	61	pipes	1 1/4'	Quint	61	pipes
4'	Hohlflöte	61	pipes	8'	Cromorne	61	pipes
2'	Super Octave	61	pipes		Tremolo		
V	Cornet TC°				Zimbelstern (multiple bells)		
1 1/2'	Mixture IV	244	pipes		Chimes		
16'	Contra Oboe (Sw)			SWELL (manual III, enclosed)			
8'	Trumpet (Sw)			16'	Lieblich Gedeckt (ext 8' Rohr Flute)	12	pipes
8'	Oboe (Sw)			16'	Flauto Dolce°		
8'	Cromorne (Ch)			8'	Viola Pomposa	61	pipes
				8'	Viola Celeste II (draws Viola Pomposa)	49	pipes
CHOIR-POSITIV (manual I, enclosed)				8'	Muted Violes II°		
8'	Holzgedeckt	61	pipes	8'	Aeoline Celeste II°	61	pipes
8'	Erzähler	61	pipes	4'	Principal	61	pipes
8'	Erzähler Celeste (TC)	49	pipes	4'	Spindle Flute	61	pipes
8'	Schwebung II°			4'	Unda Maris II°		
4'	Prinzipal	61	pipes	2 3/4'	Nazard (TC)	49	pipes
				2'	Flageolet (ext 8' Rohr Fl)	24	pipes
				1 3/4'	Tierce (TC)	49	pipes
				2'	Mixture III	183	pipes
				16'	Contra Oboe (TC, from 8')		
				8'	Trumpet	61	pipes
				8'	Oboe	61	pipes
				4'	Oboe (ext 8' Oboe)	12	pipes
				8'	Vox Humana°		
					Tremolo (Vox)		
					Tremolo (Main)		
				FANFARE (floating division)			
				16'	Festival Trumpet (TC)	49	notes
				8'	Festival Trumpet	61	pipes
				4'	Festival Trumpet	49	notes
					Fanfare On Pedal		
					Fanfare On Great		
					Fanfare On Swell		
					Fanfare Off Choir-Positiv		
				PEDAL			
				32'	Untersatz°		
				16'	Sub Principal	32	pipes
				16'	Bourdon	32	pipes
				16'	Lieblich Gedeckt (Sw)		
				8'	Octave	32	pipes
				8'	Bourdon	32	pipes
				8'	Gedeckt (Sw)		
				4'	Choral Bass (Gt)		
				4'	Gedeckt (Sw)		
				2'	Gedeckt (Sw)		
				32'	Bombarde°		
				16'	Posaune	32	pipes
				8'	Trumpet (Sw)		
				4'	Oboe Clarion (Sw)		

° Digital stop/prepared for pipe additions



The Swell Lieblich Gedeckt offset chest for the bottom octave is being assembled and pipes racked in the shop.

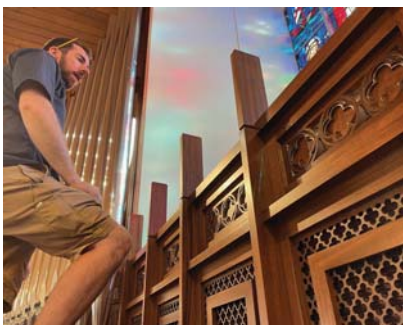
the chancel and renovation of the worship center of the church. Notably, this included the removal of carpet and the installation of marble in the altar area. The choir area was finished with custom tile and individual chairs replacing fixed pews. Not only is the area more functional, it is visually beautiful and aurally supportive to the organ and the choir. This church acoustic gives back to the listener, and it has gotten even better.

The new stoplist was envisioned first and foremost to support the musical needs of this church and its English choral tradition. There has always been a hope to use the music ministry for community outreach, so while focused on the choral and congregational worship needs of the organ, the stoplist is purposely eclectic in design, allowing it to support many different schools of organ and choral music.

As we designed the new organ, we did look at some of the existing pipes. The pipework contained in the old organ was generally of high quality with low cut-ups and an absence of nicks and other voicing techniques that were permanent to the pipes. It was, in a way, raw media waiting to be voiced. As a company, we have never shied away from evaluation of extant pipework for consideration. Equally important is that one should never—I emphasize, never—design an organ around the pipes that are present with this being the only consideration. It was clear to us that some of the pipework, for purposes of stewardship, could and should be considered for reuse as long as it did not compromise the overall tonal design. It was also clear that some pipework would not, and indeed should not, find a home in the new instrument. Our approach was to design the specification



Console



Jay Hodges fitting the center case panels

and scaling that should be at the church, and only then did we look afresh at the existing pipework to see if it could be recast. The pipes that were reused were revoiced, rescaled, and/or repitched for their new role. Many of these allowed the fiduciary luxury of additional pedal resources and mutations.

The specification is designed around a Great division with a well-developed, leading principal chorus. The design includes a second 8' Geigen Principal to allow a differing root structure in the chorus or doubling of the 8' pitch line. The flutes are designed to fold hand in glove with the chorus while maintaining an individual identity and voice for melodic solo lines. The reeds of the Choir-Positiv and Swell are duplexed to the Great.

The Great division is located at the cantilevered façade level of the organ case, which allows the sound to bloom forward of the choir. To help focus the Great division, the Bourdon chest and upper walkboard act as a canopy above the Great to project this division.

The Choir-Positiv division sits in the former central location of the old Great division, and was conceived as a diminutive, dual-natured division. Its design supports text painting under the choir while also supporting the literature bias of an unenclosed Positiv division. With a secondary principal chorus rooted with the 8' Holzgedeckt and 8' Erzähler, it acts as a counter chorus voice to the Great and Swell divisions. The 2' Schweigel and 1 1/2' Quint allow the chorus to have "mixture texture" that is unweighted and some of the first upperwork available in building the organ to its full voice.



First façade pipe being installed

The 8' Erzähler was chosen because it allows a voice that is at one time a diminutive string while at another time a soft accompanimental voice that can be broadened with the 8' flute line. It is given an 8' celeste of similar scale and construction, and becomes one of the voices in the ether of the church acoustics.

The flutes of the Choir-Positiv include the 8' Holzgedeckt and 4' Gedeckt-Pommer that are voiced to retain a degree of chuff and puckishness while still folding in with their string and principal neighbors. The Choir-Positiv mutations and 2' Schweigel are stops that walk the line between principal and flute. As hybrid voices, the 2 2/3' Nasat, 2' Schweigel, 1 3/4' Terz, and 1 1/2' Quint allow for a great deal of color, building of multiple solo stops, and upperwork support for chorus registers.

The color reed in the Choir-Positiv is an 8' Cromorne with parallel shallots and lift lids. It supports a generous vowel cavity that allows it to be a chameleon stop: it can be a piquant solo voice that easily is broadened into the woodwind timbre of a Clarinet when compounded with the Holzgedeckt or drawn into the Great as a weightless ensemble reed to add color and complexity to the principal chorus.

The Swell division is designed with a secondary principal chorus that is harmonically rich and complements the

Saint Andrew's Episcopal Church, Fort Pierce, Florida

Couplers

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir-Positiv to Pedal 8
- Choir-Positiv to Pedal 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir-Positiv to Great 16
- Choir-Positiv to Great 8
- Choir-Positiv to Great 4
- Choir-Positiv to Choir-Positiv 16
- Choir-Positiv Unison Off
- Choir-Positiv to Choir-Positiv 4
- Swell to Choir-Positiv 16
- Swell to Choir-Positiv 8
- Swell to Choir-Positiv 4

- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4
- MIDI (as preset stops)
- MIDI on Pedal
- MIDI on Great
- MIDI on Swell
- MIDI on Choir-Positiv
- 60 stops, 38 ranks, 2,147 pipes

Builder's website: www.pipe-organ.com

Church's website: www.mystandrews.org/

Cover photo: Arthur E. Schlueter III

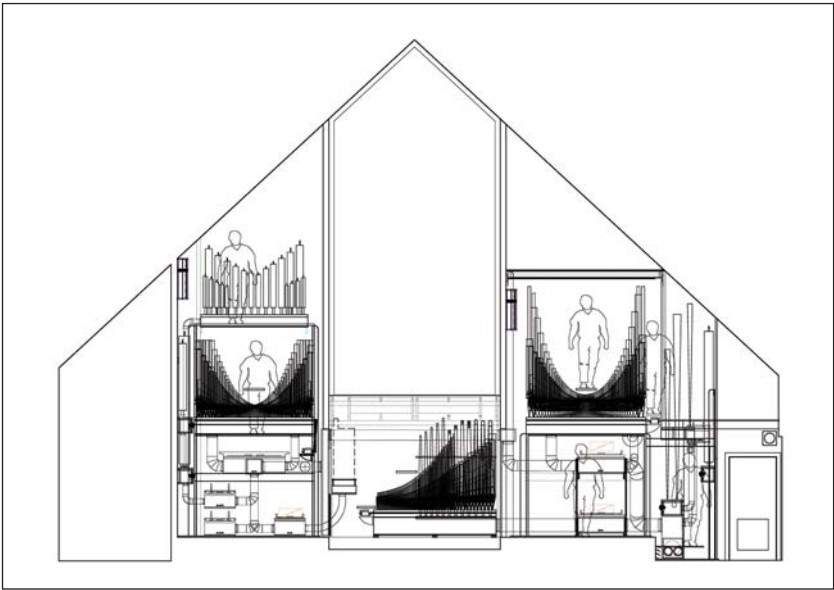
Article photos contributed by the Reverend Canon Ellis E. Brust and the staff of A. E. Schlueter Pipe Organ Company



The reredos is beautifully complemented by the new organ façade



The center case panels with their quatrefoils



CAD drawing showing section through main divisions of the organ

leading voices of the Great. The Swell Mixture III is pitched at 2' to allow for the logical completion of its principal chorus. As a lower-pitch enclosed mixture, it is the first mixture that can be drawn in building a seamless crescendo. As with the Choir-Positiv, the Swell was designed with a flute chorus of differing voices that allows color and a multiplicity of compound registers.

The Swell reeds have English shallots and are unified to develop the 16'-8'-8'-4' reed chorus. For the desired color and tuning stability, all of the reeds are on an individual winding system to allow higher pressures and tremolos separate from the flue voices.

The Pedal division is grounded with an independent 16'-8'-4' principal chorus and independent and duplex flute registers at multiple pitches. The Pedal reed is an independent 16' Posaune that can be combined with the duplex registers of the Swell and Choir-Positiv reeds.

To provide 32' weight in the Pedal we included the discrete use of some custom digital voices to allow for this pitch register where there was not space to accommodate the pipes. With the "genie out of the bottle" we opted to also include the color of several additional companion strings and celestes along with the ubiquitous 8' Vox Humana to allow the building of a string organ within the Swell division. Please note that we have allowed the physical space in the Swell chamber for these pipe additions, minimizing the compromise.

The 8' Festival Trumpet is one of several stops gifted from the Schlueter family to the church. This particular stop is given in honor of my wife, Stephanie Schlueter, whom I brought to Florida for our honeymoon so many years ago and who has personally supported me in the building of instruments for over thirty

years. It is located in the Choir-Positiv expression box and includes console controls to allow it to independently float to all manual divisions and the Pedal. Being enclosed in the box provides for wide dynamic control that allows this reed to be used as an ensemble voice with the expression box closed. It is my hope that this signature stop is used often in the coming years to support weddings and festive occasions with church worship.

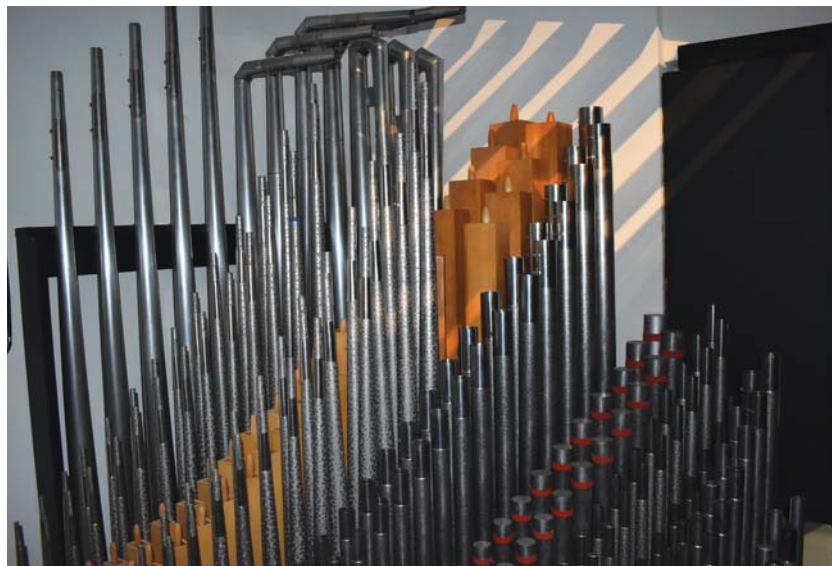
Much of the emotive quality of an instrument is not only the quality of the voices but also how they project from the organ chamber and their reaction to enclosure in an expression box. The expression boxes were carefully designed to be as sonically transparent as possible when open and to fully contain the divisions when closed. We also functionally use the expression shades to direct sound when they are open. In the Choir-Positiv we used horizontal expression shades on the front and on top of the expression box to direct the pipe speech up and forward of the choristers and, importantly, out to the congregation. In a like but disparate fashion, the Swell division with its off-axis location was designed with a very large two-story shade front that opens bi-directionally. This evenly focuses the voices of the Swell to the choir and congregation along the center core of the church.

The windchests on the organ are electro-pneumatic slider and electro-pneumatic unit action. The winding system is our normal combination of spring and weighted reservoirs with independent concussion bellows on the windchests. This church's generous acoustic allowed us to use moderate wind pressures on the organ ranging from 2½ to 4 inches.

To control the instrument, we built a three-manual console with terraced drawknobs. It was constructed of sapele



Façade on the left side of stained-glass window with 16' Sub Principal bass pipes and Great 8' Principal bass pipes.



Pipes on main slider chest in the Choir chamber

mahogany with drawknobs custom turned from African blackwood. With its low profile, it allows excellent sightlines to the choristers, and the inbuilt castors permit it to be moved as needed. For a control system, the console features the Syndyne 8400 system, which supports a large number of functions.

As I started this article, I mentioned that building this instrument was a cathartic exercise. One year prior to this, I was at Saint Simons Island Presbyterian Church finishing an instrument and received the imposition of ashes on my forehead for Ash Wednesday. At that time, I was still recovering from a bout of Covid that saw me hospitalized just prior to that installation. I was well reminded about my mortality. One year later, I was in Fort Pierce working on the completion of this instrument—again, on Ash Wednesday. When one is an organbuilder, it is invariable that the church becomes the worksite. It was therefore my good fortune to have an opportunity for worship where I entered the church as a congregant. I was able to sit contemplatively in the church and see an image of Christ in the center window framed and focused by the new organ façade. I heard the music of the church. I heard the recitations of the members of the church mixed with my own voice. Again, I received the imposition of ashes on my forehead from a congregation that has adopted me as their own. This was followed by the communion and the bounty of grace it represents. On this day the instrument's voice began to come alive to support the worship of this ministry. As pipe organ

builders, the work that all of us do is to design and build instruments that will outlive us as they support worship and praise in the church. On this particular Ash Wednesday, it was personally brought home to me how welcome it is to see the sign of the Cross on my forehead and realize how truly fortunate I am as a father, husband, organbuilder, and a Christian.

As always there are too many people to thank with a project like this one. First and foremost I would like to thank the Reverend Canon Ellis E. Brust, rector; Mr. Peter Charles and Mr. Andrew Hemmer, senior wardens; Mrs. Karen Kozac and Mr. Chris Kasten, organ committee chairs; Mr. Larry Clancey and Mr. Richard Stable, treasurers; Dr. Jerry Davidson, organist/choir director; and Kirk Carlson, general contractor.

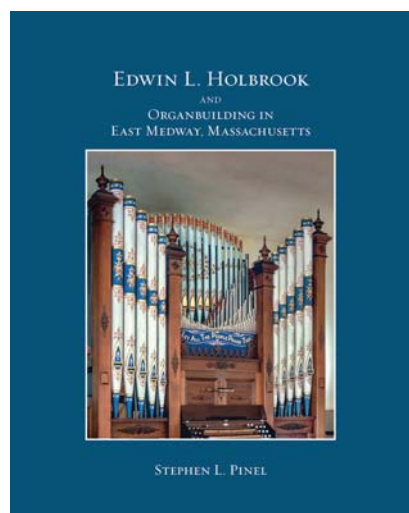
I would also like to extend a thank you to our staff: Arthur E. Schlueter, Jr., Arthur E. Schlueter III, John Tanner, Marc Conley, Patrick Hodges, Jeremiah Hodges, Marshall Foxworthy, Peter Duys, Kerry Bunn, Shan Dalton-Bowen, Michael DeSimone, Al Schroer, Dallas Wood, Josse Davis, Bob Weaver, Preston Wilson, Clifton Frierson, Kelvin Cheatham, Ruth Lopez, Elio Lopez, Chad Sartin, Sara Cruz, Ruth Gomez, Yolanda Sandoval, Kymoni Colbourne, Juan Hardin, Demitrius Hardin, Rico Hardin, and Angie Lindsey.

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—Arthur E. Schlueter III
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Reviews

Book Reviews



Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts

Edwin L. Holbrook and Organbuilding in East Medway, Massachusetts, by Stephen L. Pinel. OHS Monographs in American Organ History No. 17, OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2021, 105 + xv pages, 32 black and white illustrations, plus one color photograph on front cover and four color photographs on back cover, \$30 hardbound, \$25 softbound. Available from ohscatalog.org.

Following closely on the publication of his landmark history of the life and work of Henry Erben, also released in 2021, Stephen Pinel has given us another interesting account of the life and work of a nineteenth-century American organbuilder, Edwin L. Holbrook (1824–1904). This book is more slender, yet carefully documents what is known of Holbrook and the approximately 125 pipe organs he built under his own name.

While the life of Erben attracted much more attention, Holbrook lived a comparatively simple and less glamorous life, mostly in his native Massachusetts. Having grown into a life of music activities, Holbrook relocated from East Medway, Massachusetts, to Bridgeport, Connecticut, in 1850 to serve as organist for Saint John's Episcopal Church, returning to East Medway in early 1851.

At that point he began work for the organbuilding firm of Holbrook and Ware, though within months he formally separated and established his own business. By the time the last Holbrook organ was completed in 1900, there were approximately 125 installations for locations in Connecticut, Georgia, Maine, Massachusetts, Michigan, Mississippi, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Tennessee, Vermont, Virginia, and Wisconsin, as well as in Nova Scotia and New Brunswick, Canada.

In addition to a history of Holbrook and his firm, this book contains an annotated list of his organs, descriptions and/or stoplists of nearly two-dozen instruments, reproductions of two “circulars” published by Holbrook for advertising purposes, a sample organ contract, obituaries for principals in this chronicle, descriptions of three stock-model instruments, several organ dedication programs, a bibliography, and an index. Vintage and modern photographs detail the interesting casework of these organs.

This volume is the seventeenth monograph published by the OHS Press in its series on American organ history. It is a worthy addition to one's library of books on American organbuilding.

—Stephen Schnurr
Gary, Indiana

Choral Music Reviews

These choral works continue those from the April 2022 issue, page 22. The pieces can be used throughout the year.

Bread of Heaven, by Karen Marroli. SATB and piano, MorningStar Music Publishers, MSM-50-5126, \$1.95. Duration: 3:20. Available from morningstarmusic.com.

The composer based her text on John 6:33, set in a four-verse format: “Holy Bread of Heaven, come and feed our souls,” “Holy Bread of Heaven, come and bring us life,” “Holy Bread of Heaven, come and quench our thirst,” “Holy Bread of Heaven, come and bring your light.” The text speaks to what many are searching for in the church today: healing, hope, welcome, conflict resolution, and calling for Christ to “soothe our suffering and our fear.”

The work begins and ends with unison, chant-like singing. The middle section is for four-part voices, and then the textures gradually simplify. There is good use of the wide range of the piano in the accompaniment. The text would work for a variety of Christian faith traditions. There are poignant dynamic contrasts and artful use of suspensions. This would be easy for a choir of average ability.

Call and Answer, by Brenda Portman. SATB and organ, children's voices, and optional handbells, Augsburg Fortress, 2021, 978-1-5064-0, \$2.60. Duration: 5:00. Available from augsburgfortress.com.

Composed for a text by Angier Brock in celebration of the new Dobson pipe organ at Bruton Parish Church, Williamsburg, Virginia, in September 2019, the work quotes the hymntune SIMPLE GIFTS. The entire piece is based on a short motif first displayed in the organ introduction. The first playful interlude sounds like a folk dance played by a fiddler and features a sparking 8' and 2' flute registration. Handbells are utilized in block chords on the refrains: “Call and answer, Christ the dancer bows to us and bids us sway, leads us in Love's way.” The final refrain ends with choral echo effects, with the text “leads us in Love's way.” The piece is very captivating, hopeful, uplifting, and leaves one smiling as it fades “like a distant echo.” Highly recommended!

Christ the Center, Andrew Bruhn. 2-part mixed choir with organ, Augsburg Fortress, 2021, 978-1-5064-7976-7, \$1.95. Duration: 3:14. Available from augsburgfortress.com.

Appropriate for Christ the King as well as for general use, the text is by Herbert Brokering (1926–2009). It is set in a five-verse format. Here is an anthem that can work for smaller choirs or for larger choirs as a great “in your pocket” anthem. There are whispers of Celtic spirituality in the text. The first verse states, “Christ the center, Christ the circle, faith the trusting in the storm . . . Faith will save us from all harm.” Verse two integrates moving eighth notes in the accompaniment. Verse three is set a cappella with the melody in the treble part, and the men's part has longer-held notes that give the verse breadth and expansiveness.

A short interlude follows, then verse four has the longer-held notes in the organ accompaniment. Verse five is reharmonized with a lovely descant that could be sung by a children's choir or sopranos/tenors (as could verse one, or by a soloist). The piece is very engaging, useful, and charming!

Bert Adams, FAGO

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Reviews

Creation Sings, by Ludwig van Beethoven, text and arrangement by Tom Trenney. SATB and piano, First Plymouth Choral Series, Morning-Star Music Publishers, 2021, MSM-50-7022, \$1.95. Duration: 1:40. Available from morningstarmusic.com.

The text is suitable as a general song of praise for worship or concert. It was adapted from Beethoven's song for voice and piano, "Die Ehre Gottes" or "The Heavens are Telling," from *Sechs Lieder von Gellert*, op. 48, no. 4, in C major. This is a very accessible setting, and the accompaniment for piano is easily adapted to the organ.

Day of Delight and Beauty Unbounded, arr. by Paul D. Weber. SATB, organ, brass quartet, percussion, and optional congregation. Augsburg Fortress, 978-1-5064-7978-1, 2021, \$2.25 for choral score, \$15 for full score and instrumental parts. Duration: 3:50. Available from augsburgfortress.com.

It is helpful at a busy liturgical time of the year to have an effective Easter anthem that is easy to pull off, but still well constructed. The range of this work reaches to G5 for sopranos, A2 for basses. The text by Delores Dufner, OSB, includes the delightful words, "Sing of the saints in water made holy, sing of salvation," for all those newly baptized at the Easter Vigil. There are plenty of alleluias, and Dufner's text is written as one well-versed in theology and exuding joyfulness. The setting by Weber features the hymntune IN DIR IST FREUDE.

Each Road, by David Pike. \$1.95, Augsburg Fortress, 2021, 978-1-5064-7981-1, \$1.95. Duration: 2:50. Available from augsburgfortress.com.

This piece would be difficult for most choirs, while of medium difficulty for most organists. An organ reduction of the choral parts helpfully appears in the middle a cappella section. The text by Jeanette Lindholm is about the end of hatred and an epiphany of love. The organ part often has dissonances with the choral parts, and it is constructed to feel as if you are walking on a journey. There is a beautiful transition from voices on a unison "A" but entering on three different beats to eight-part writing at the text, "Love's presence," including a radiant chord with seconds, sevenths, and ninths. The "Each road" text returns at the end, reminding us that we are all still on a journey toward building a culture of love and respect in our world. Very stirring and thought provoking!

For the Beauty of the Earth, arr. by John Ferguson. SATB choir and organ, St. Olaf Choral Series, edited by Anton Armstrong, Augsburg Fortress, 2021, 978-1-5064-8156-2, \$2.25. Duration 3:30. Available from augsburgfortress.com.

John Ferguson encourages creativity in exploring the ways this piece can be performed, such as including a children's choir on the first verse alone, joining with the assembly for the final verse. The text is by Folliott S. Pierpoint. Harmonies are varied verse to verse using the hymntune DIX to keep the assembly from settling into monotony. Verse four is for choir only as there are two extra beats before the final phrase, and the melody and rhythm are altered in the last phrase. A descant is added to the last phrase of verse five. Tips for registration are given, and there is an optional coda. Count on Ferguson to spice up your standard hymn settings!

Like a River Glorious, by Benjamin Harlan. SATB and organ, Morning-Star Music Publishers, 2021, MSM-50-6190, \$2.25. Duration: 3:30. Available from morningstarmusic.com.

This text by Frances Havergal (1836–1879) may be familiar, along with the tune, WYE VALLEY, but this anthem is set in 6/8 time rather than the more familiar 4/4, so the accompaniment is more flowing, "like a river." The piece, with an accompaniment easily adapted to a piano, begins in unison, with a quiet *mezzo piano* dynamic. This moves to a *mezzo forte* with the first refrain, sung SATB, "Stayed upon Jehovah, hearts are fully blessed . . ." The second verse begins with SA voices and more sixteenth notes in the piano accompaniment. The third verse is sung in a round between the treble and bass parts, then is expanded to SSATB for the text, "We may trust him fully all for us to do; they who trust him wholly find him wholly true." The coda repeats the refrain after a brief interlude with augmentation of the rhythm. The choral range is from G2 to G5.

Rise, Shine!, arr. by Marques L. A. Garrett and Tom Trenney. SATB divisi, a cappella, MorningStar Music Publishers, 2021, MSM-50-6417, \$2.25, or with piano accompaniment, MSM-50-6416, \$2.25. Duration: 3 minutes. Available from morningstarmusic.com.

This piece was commissioned by the *Abendmusik* program at First-Plymouth Church, Lincoln, Nebraska. If you are seeking to expand your choral library of Black spirituals, this would be an excellent setting for a choir that likes to be challenged, particularly if there are independent singers. The choral writing expands to as many as nine voices. The range is from G2 to A5 (with optional C6). The piece slowly unfolds with the choir singing "oh's" for the first four measures, then it suddenly picks up to a syncopated rhythm and a "jubilant" tempo. This work is very uplifting and will make your choir and assembly smile and tap their toes. A great Sunday morning musical offering!

Thy Goodness, Lord, a Joyful Theme, by Dan Locklair. SATB and organ, Subito Music, 2019, 91480810, \$2.75. Duration: 4:30. Available from subitomusic.com.

This anthem was commissioned by the First Presbyterian Church of Tuscaloosa, Alabama, in celebration of the church's 200th anniversary. The text is by Samuel Willard (1640–1707), a New England Puritan clergyman and hymn writer. This text from the first stanza (of four) sums up the entire hymn: "Let love divine our hearts inspire, and harmonize our tongues." This piece is gorgeous, lyrical, with an organ accompaniment that is fun to play. The harmonic shifts are unexpected and highlight the wonderful text about the goodness of God. It is unified by a primary, uplifting musical theme heard both in the accompaniment and the chorus. Choral writing is homophonic at the beginning and the end of the piece, contrapuntal in the middle section, beginning with the dynamic of *piano* and gradually increasing in volume. The opening tempo is noted, "With sweeping majesty." It ends with a *fortissimo* on the organ, holding a triumphant A-major chord after the final choral cut-off. This work is a "must-have" for your choral library, to be enjoyed by choir and congregation!

—Karen Schneider Kirner
South Bend, Indiana

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, ** = RCOO centre event, + = new organ dedication, ++ = OHS event.

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

UNITED STATES East of the Mississippi

15 MAY
+ **Michael Hey**; Holy Cross Catholic Church, New York, NY 3 pm
Canticum Novum Singers, cantatas of Bach; St. Luke's Episcopal, Katonah, NY 3 pm
Craig Williams; Cadet Chapel, West Point, NY 2:30 pm
Isabelle Demers; Overbrook Presbyterian, Philadelphia, PA 3 pm
Quire Cleveland; St. Sebastian Catholic Church, Akron, OH 5 pm
Scott Dettra, works of Franck (program 1 of 2); Basilica of St. Adalbert, Grand Rapids, MI 3 pm
Bruce Neswick; Trinity Episcopal, Indianapolis, IN 5 pm
Greg Zelek; Holy Cross Catholic Church, Minneapolis, MN 3 pm

16 MAY
Scott Dettra, works of Franck (program 2 of 2); La Grave Christian Reformed, Grand Rapids, MI 7 pm

18 MAY
Caroline Robinson; Peachtree Road United Methodist, Atlanta, GA 1 pm
Just Bach; Luther Memorial, Madison, WI 12 noon

19 MAY
Keith Reas, with lute and contralto; Memorial Art Gallery, Rochester, NY 7:30 pm
Monica Czausz Berney, with Philadelphia Orchestra; Kimmel Center, Philadelphia, PA 7:30 pm

20 MAY
Colin MacKnight; Westminster Presbyterian, Auburn, NY 7:30 pm
SCAPA Madrigal Singers; Christ Church Cathedral, Lexington, KY 7:30 pm

Greg Zelek, with brass and timpani; Overture Center, Madison, WI 7:30 pm
Nathaniel Gumbs; New Herrnhut Moravian, St. Thomas, USVI 9:30 am
education event, 7 pm recital

21 MAY
Scott Dettra, works of Franck; Methuen Memorial Music Hall, Methuen, MA 10 am (program 1 of 2) & 2:30 pm (program 2 of 2)
Canticum Novum Singers, cantatas of Bach; St. Michael's Episcopal, New York, NY 8 pm

Monica Czausz Berney, with Philadelphia Orchestra; Kimmel Center, Philadelphia, PA 8 pm
Alan Morrison; Spivey Hall, Morrow, GA 3 pm
Choral concert; Cathedral of St. Paul, Detroit, MI 7 pm

22 MAY
Gail Archer; Holy Cross Catholic Cathedral, Boston, MA 4 pm
Amanda Mole; The Park Church, Elmira, NY 4 pm
Ken Cowan; First Presbyterian Church in Germantown, Philadelphia, PA 3 pm
Michael Hey; Pine Street Presbyterian, Harrisburg, PA 4 pm
Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm
Grant Holcomb; Christ Church Cathedral, Lexington, KY 3:30 pm
Stephen Buzard; First Presbyterian, Tuscaloosa, AL 3 pm

24 MAY
Christopher Houlihan; Old St. Mary's Catholic Church, Detroit, MI 7 pm

25 MAY
Pipedreams Live; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
David Brensinger; Peachtree Road United Methodist, Atlanta, GA 1 pm
James Grzadzinski, with saxophone; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

26 MAY
Ascension Evensong; Emmanuel Church, Chester Parish, Chestertown, MD 6 pm
Ascension Evensong; Cathedral of St. Paul, Detroit, MI 4 pm

27 MAY
Christopher Houlihan; St. Edith Catholic Church, Livonia, MI 7 pm

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Y 2220 - **The AGO In Seattle (II)** . . . more mementos from the AGO convention in Seattle in the year 2000, prelude to the upcoming one in July 2022.

2 2221 - **The OHS in Dallas** . . . highlights from the previous in-person gathering of the Organ Historical Society in Texas, in anticipation of the next gathering in Columbus, OH in mid-summer.

2 2222 - **Piano and Organ** . . . one is percussive, the other wind-blown, but these two keyboard instruments make a marvelous match.

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Calendar

Alan Morrison; Cathedral of Christ the King, Lexington, KY 7:30 pm

29 MAY

Michael Ging; Cathedral Church of St. Luke & St. Paul, Charleston, SC 3 pm

30 MAY

Nicholas Quardokus; Grace Church Cathedral, Charleston, SC 10 am

31 MAY

Eric Pickford; St. John's Lutheran, Charleston, SC 10 am

1 JUNE

Angela Kraft Cross; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

John Alexander; St. Matthew's Lutheran, Charleston, SC 10 am

Daryl Robinson; Cathedral of Christ the King, Atlanta, GA 7:30 pm

2 JUNE

Rees Taylor Roberts; First (Scots) Presbyterian, Charleston, SC 10 am

3 JUNE

Timothy Tikker; French Protestant (Huguenot) Church, Charleston, SC 10 am

Diane Meredith Belcher; Westminster Presbyterian, Peoria, IL 7:30 pm

5 JUNE

Katelyn Emerson; St. Alban's Episcopal, Cape Elizabeth, ME 2:30 pm

Christa Rakich; St. John's Episcopal, West Hartford, CT 12:30 pm

Saint-Saëns, *Symphony III*; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm

Anthony Rispo; Holy Spirit Lutheran, Charleston, SC 3 pm

Nathaniel Gumbs; Stambaugh Auditorium, Youngstown, OH 4 pm

6 JUNE

Daniel Sansone; First (Scots) Presbyterian, Charleston, SC 10 am

7 JUNE

Paul Jacobs, works of Franck; St. Mary the Virgin, New York, NY 7:30 pm

Julia Harlow, with violin and viola da gamba; St. Michael's Church, Charleston, SC 10 am

8 JUNE

Wesley Hall; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

Debra Dickensheets, with cello; St. Matthew's Lutheran, Charleston, SC 10 am

9 JUNE

Jacob Benda, with violin; Grace Church Cathedral, Charleston, SC 10 am

10 JUNE

Katelyn Emerson; St. Christopher's Episcopal, Chatham, MA 7 pm

Thomas Fielding; Cathedral of St. John the Baptist, Charleston, SC 10 am

11 JUNE

Nicole Keller; Philadelphia Episcopal Cathedral, Philadelphia, PA 2 pm

Sarah Simko; Cathedral of St. Paul, Detroit, MI 12:30 pm

12 JUNE

Britten, *War Requiem*; Trinity Church Wall Street, New York, NY 3 pm

Stephen Schnurr; St. Joseph the Workman Cathedral, La Crosse, WI 3:30 pm

15 JUNE

James Kealey; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

David Briggs; Peachtree Road United Methodist, Atlanta, GA 7 pm

22 JUNE

Robert Parkins; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

David Jonies; Queen of the Rosary Chapel, Sinsinawa, WI 7 pm

23 JUNE

Nathan Laube, masterclass; Longwood Gardens, Kennett Square, PA 9 am

24 JUNE

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, MI 12:30 pm

26 JUNE

Choir festival; St. Agnes Catholic Cathedral, Rockville Centre, NY 7:30 pm

Nathan Laube; Grace United Methodist, Hagerstown, MD 4 pm

28 JUNE

Nathan Laube; Cathedral of the Assumption, Louisville, KY 7:30 pm

29 JUNE

Leo Abbott, Richard Clark, Mark Dwyer & Ross Wood; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

UNITED STATES West of the Mississippi

15 MAY

Choral concert; St. Michael & All Angels Episcopal, Dallas, TX 4 pm

18 MAY

Lilsa Keränen; St. Olaf Catholic Church, Minneapolis, MN 12:30 pm (livestream)

20 MAY

Lynne Davis; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

21 MAY

Lynne Davis, masterclass; Trinity Episcopal Cathedral, Portland, OR 10 am

22 MAY

St. Brigid School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 MAY

Ken Cowan, with **Lisa Shihoten,** violin; Christopher Cohan Center, San Luis Obispo, CA 7:30 pm

27 MAY

Alcee Chriss & Rashaan Allwood; University of Nevada, Las Vegas, NV 7:30 pm

29 MAY

Nathaniel Gumbs; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

Monty Bennett; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

4 JUNE

+ **Douglas Cleveland;** St. John's Episcopal, Olympia, WA 3 pm

5 JUNE

Ken Cowan, with Shreveport Summer Music Festival Orchestra, Poulenc, *Organ Concerto*; Church of the Holy Cross, Shreveport, LA 3 pm

8 JUNE

Rodney Girvin; First United Methodist, San Diego, CA 12:15 pm

19 JUNE

Jeffery Daehn; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm

22 JUNE

Chelsea Chen; Cathedral Church of St. John, Albuquerque, NM 7 pm

24 JUNE

Katelyn Emerson; Cathedral Church of St. John, Albuquerque, NM 6 pm

30 JUNE

Martin Baker; St. Patrick's Seminary, Menlo Park, CA 3 pm panel discussion, 5 pm Mass

INTERNATIONAL

17 MAY

Ashley Wagner; St. George's Church, Hanover Square, London, UK 1:10 pm

18 MAY

Hugh Crook; Welsh Church of Central London, London, UK 1:05 pm

19 MAY

Ian Shaw; St. John the Evangelist, London, UK 7:30 pm

24 MAY

Hilary Punnett; St. George's Church, Hanover Square, London, UK 1:10 pm

28 MAY

Anne Page; St. John the Evangelist Catholic Church, Islington, London, UK 7:30 pm

29 MAY

Philip Crozier, with Buzz Brass, Holst, *The Planets*; Église Saints-Anges, Lachine, QC, Canada 3 pm

31 MAY

Alexander Hamilton; Grosvenor Chapel, London, UK 1:10 pm

15 JUNE

Tom Daggett; Welsh Church of Central London, London, UK 1:05 pm

23 JUNE

Norman Harper; St. John the Evangelist, London, UK 7:30 pm

25 JUNE

Gerard Brooks, David Gammie, Adrian Gunning, Eleni Keventsidou, Ourania Gassiou, Marjorie Bruce, D'Arcy Trinkwon; St. John the Evangelist Catholic Church, Islington, London, UK 7:30 pm

29 JUNE

Sophie-Véronique Cauchefier-Choplín; Timothy Eaton Memorial Church, Toronto, ON, Canada 7:30 pm

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SAM BACKMAN, St. Olaf Catholic Church, Minneapolis, MN, January 19: *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Légende*, op. 29, Bunk; *Prelude and Fugue in G*, BWV 541, Bach; *Final (Symphonie VI in g, op. 42, no. 2)*, Widor.

CHELSEA CHEN, Walt Disney Concert Hall, Los Angeles, CA, January 23: *Transports de joie (L'Ascension)*, Messiaen; *Petite suite*, Debussy, transcr. Roques; *The Moon Lady*, Chen; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Arise*, Revie; *Venus, the Bringer of Peace (The Planets)*, Holst, transcr. Sykes; *Final (Symphonie III, op. 78)*, Saint-Saëns, transcr. Briggs.

ADAM CHLEBEK, Church of the Covenant, Cleveland, OH, December 7: *Praeludium in e*, Bruhns; *Mein junges Leben hat ein End*, Sweelinck; *Salve Regina*, Latry.

KATELYN EMERSON, Cathedral of St. Mary of the Immaculate Conception, Peoria, IL, January 30: *Chorale Fantasia on O God Our Help*, Parry; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Fantaisie No. 2*, op. 101, Saint-Saëns; *Allegretto (Sonata in e-flat, op. 65)*, Parker; *Prelude and Fugue in g, WoO 10*, Brahms; *Suite, op. 5*, Duruflé.

STEPHEN HAMILTON, St. Mark Catholic Church, St. Paul, MN, December 6: *Fantasy in g*, BWV 542, *Jesús bleibt meine Freude*, BWV 147, *Nun komm, der Heiden Heiland*, BWV 659, *Wachet auf, ruft uns die Stimme*, BWV 140, Bach; *Pastorale*, op. 19 (*Six Pièces d'Orgue*, no. 4), Franck; *Noël sur les jeux d'anches*, d'Aquin; *Prelude and Fugue in B (Trois Préludes et Fugues, op. 7, no. 1)*, Dupré.

MARILYN HARPER, St. Michael Cornhill, London, UK, January 31:

Celebration, McDowell; *Overture*, Bononcini; *Fantasia Crommatica à 4*, SwWV 258, Sweelinck; *Ein Feste Burg*, BuxWV 184, *Klaglied*, BuxWV 76b, Buxtehude; *Toccata 6 da Sonarsi alla Levatione*, Froberger; *Prelude and Fugue in e*, BWV 548, Bach; *Toccata Festiva*, Turner.

JEAN HERMAN HENSSLER, United Presbyterian Church, Binghamton, NY, December 5: *Rhapsodie sur des Noëls (10 Pièces pour orgue, no. 6)*, Gigout; *Away in a Manger, Bring a Torch, Jeanette Isabella*, Chapman; *Choral-Improvisation on In Dulci Jubilo*, op. 75, no. 2, Karg-Elert; *Huron Carol*, Bédard; *O How Joyfully*, Burkhardt; *Praise Ye the Lord of Hosts (Christmas Oratorio)*, Saint-Saëns, transcr. Bish; *A Christmas Fantasy*, Scott; *My Lord, What a Morning*, Hobby.

DAVID JONIES, St. Joseph Catholic Cathedral, Columbus, OH, January 23: *Prelude and Fugue in D*, BWV 532, Bach; *Pavane*, Proulx; *O Salutaris Hostia*, Saint-Saëns; *Es ist ein Ros' entsprungen (Eleven Chorale Preludes, op. 122)*, Brahms; *Symphonie I in d*, op. 14, Vierne.

NATHAN LAUBE, St. Paul Catholic Cathedral, Birmingham, AL, January 9: *Allegro vivace (Symphonie V in f, op. 42, no. 1)*, Widor; *Pastorale*, Roger-Ducasse; *Passacaglia in c*, BWV 582, Bach; *Les Indes Galantes-Chaconne*, Rameau, transcr. Rechsteiner; *Récit de Tierce en taille (Livre d'Orgue)*, de Grigny; *Prelude in g*, op. 23, no. 5, Rachmaninoff, transcr. Federlein; *Suite, op. 5*, Duruflé.

SCOTT MONTGOMERY, Holy Family Catholic Church, Rockford, IL, November 19: *Concert Overture No. 1 in C*, Hollins; *Praeludium in e*, Bruhns; *An Waßerfließen Babylon*, Bach; *Lullaby (Suite No. 2)*, Hampton; *Finlandia*, op. 26, Sibelius, transcr. Fricker; *Ara-besque No. 2*, Debussy, transcr. Becker;

Allegro (Symphonie VI in g, op. 42, no. 2), Widor; *Clair de lune (Pièces de fantaisie, Deuxième suite, op. 53, no. 5)*, Vierne; *Fantasia on a Theme by Gustav Holst*, Miller.

ANDREW PETERS, Central Christian Church, Decatur, IL, December 31: *Fanfare and Procession*, Chapman; *Allegro (Concerto in a, BWV 593)*, Vivaldi, transcr. Bach; *Pastorale*, Davis; *Tango No. 1*, Decker; *Pomp and Circumstance in D*, op. 39, no. 1, Elgar, transcr. Stickles; *Two Shaker Hymn Sketches*, Clarke; *Overture, The Rejoicing, The Peace, Bourée, Minuet Finale (Fireworks Music)*, Handel, transcr. Biggs; silent film accompaniment, *Bumping into Broadway*.

JONATHAN RENNERT, St. Michael Cornhill, London, UK, January 24: *Dankpsalm (Sieben Stücke, op. 145, no. 2)*, Reger; *Chorale-Prelude on a Theme by Tallis (Three Chorale Preludes, op. 20, no. 3)*, Darke; *Sonata No. 2 in B-flat*, op. 87a, Elgar; *Choral in b, FWV 39 (Trois Chorals, no. 2)*, Franck; *Poema and Toccata Beorma*, Thalben-Ball.

NICHOLAS SCHMELTER and Tyler Kivel, piano, First Presbyterian Church, Caro, MI, November 7: *Fête de Jupiter*, Gounod; *Hymn to a Great City*, Pärt; *Deep River (24 Negro Melodies, op. 59, no. 10)*, Coleridge-Taylor; *In His Hands*, Raney; *Children's March, Harvest Hymn, Country Gardens*, Granger.

Jefferson Avenue Presbyterian Church, Detroit, MI, November 14: *Ouverture, Menuet, Gavotte, Pastorale (Masques et Bergamasques, op. 112)*, Fauré; *Children's March, Harvest Hymn, Country Gardens*, Granger; *Rondo in D (Three Rondos, op. 175, no. 1)*, Gurlitt; *Fête de Jupiter*, Gounod; *Hymn to a Great City*, Pärt; *Deep River (24 Negro Melodies, op. 59, no. 10)*, Coleridge-Taylor; *In His Hands*, Raney; *Scaramouche*, op. 165b, Milhaud.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, November 26: *Fanfare*, Chuckerbutty; *Reverie*, Still; *Elegy*, Archer; *Nun danket alle Gott (Choral-Improvisationen für Orgel, op. 65, no. 59)*, Karg-Elert; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *O Come, O Come, Emmanuel*, Schafer.

Fourth Presbyterian Church, Chicago, IL, December 17: *Noël, d'Aquin*; *O Holy Night*, Adam, transcr. Noble; *Christmas Dance (Yoruba)*, Sadoh; *Noël, Estrada*; *Variations on Rudolph the Red-Nosed Reindeer*, Hughes; *A Child Is Born*, Titcomb; *Good King Wenceslas*, Fox; *Of the Father's Love Begotten*, Lasky; *It Came Upon the Midnight Clear*, Utterback; *The Snow Lay on the Ground*, Sowerby; *Go Tell It on the Mountain*, Albrecht; *Bring a Torch, Jeanette Isabella*, Chapman.

MARK STEINBACH, First Lutheran Church, Boston, MA, October 10: *Sonata in fa maggiore*, Piazza; *Adagio in C*, K. 356/617a, Mozart; *Piece d'orgue*, BWV 572, Bach; *Mad Rush*, Glass; *Fantasy and Fugue in g*, BWV 542, Bach; *Passacaglia*, Freu dich sehr (*Danish Chorales*), Heiler; *Meine Seele erhebet den Herren*, BWV 648, *Liebster Jesu wir sind hier*, BWV 731, Bach; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

AARON TAN, University of Nevada Las Vegas, Las Vegas, NV, November 5: *Allegro deciso (Évocation, op. 37)*, Dupré; *Notes répétées (Six Études, op. 5, no. 5)*, Demessieux; *Prière pour orgue*, Morel; *Praeludium in G*, Bruhns; *Allein Gott in der Hoh' sei Ehr*, Bach; *Farandole (L'Arlésienne Suite No. 2, no. 4)*, Bizet, transcr. Hastings; *The Christmas Tree*, transcr. Tan; *Caractéristiques March (The Nutcracker)*, Tchaikovsky, transcr. Homan; *Air with Variations (Suite for Organ)*, Sowerby; *Toccata in d*, op. 11, Prokofiev, transcr., Guillou, Tan.

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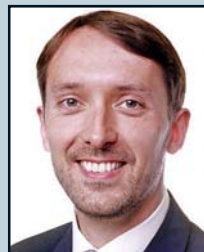
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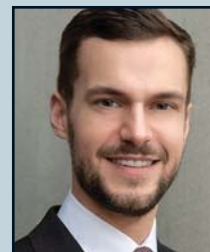
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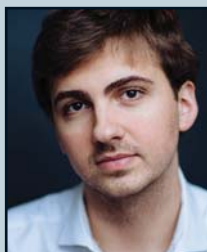
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