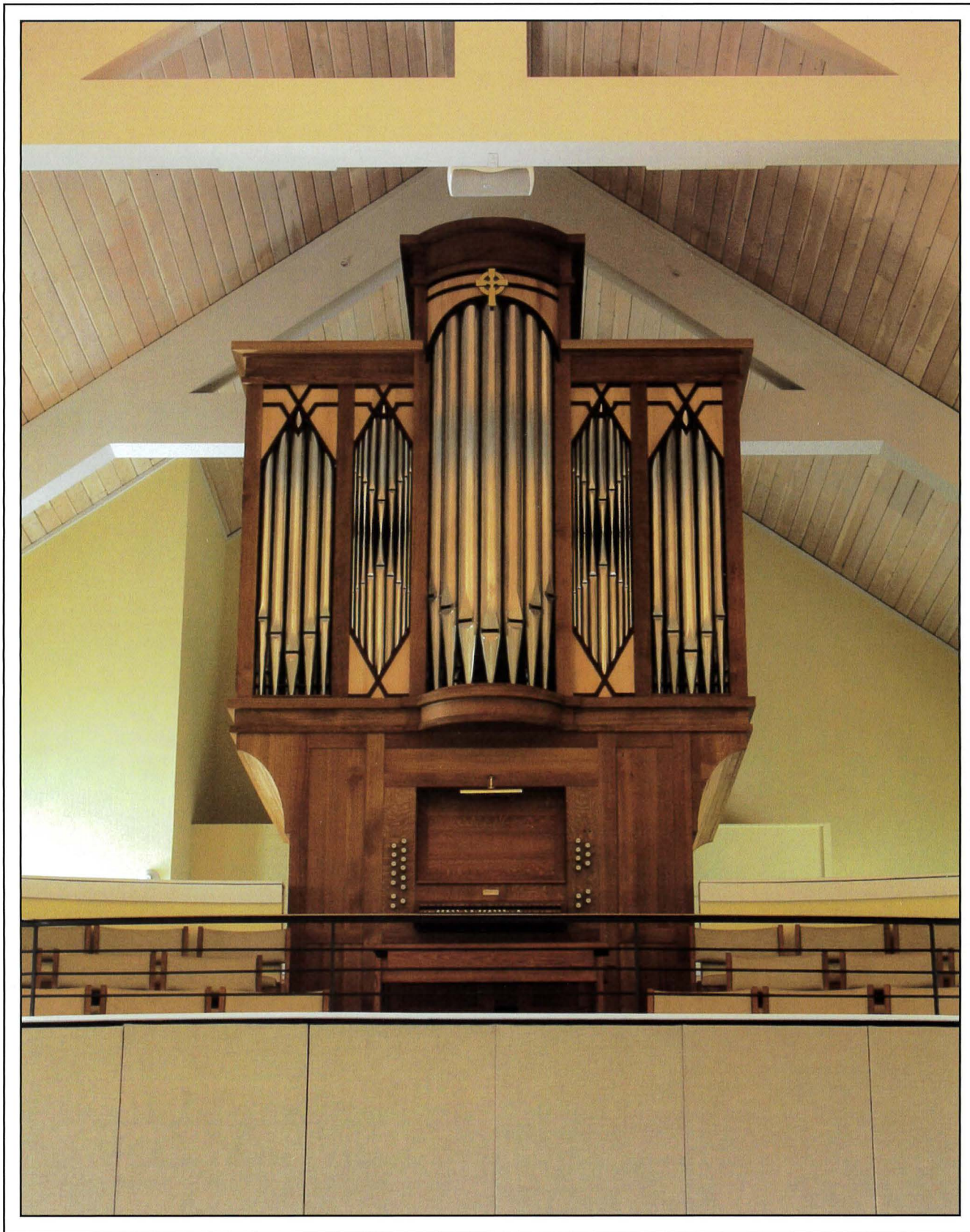


THE DIAPASON

DECEMBER, 2008



Second Presbyterian Church
Nashville, Tennessee
Cover feature on pages 30–31

Herndon Spillman

"A master organist, he approached every page with a penetrating sense of phrasing. No detail of registration was too tiny to be overlooked, yet his readings were somehow free of the fussiness many performers adopt when playing in full view of their audience."
(The Evening Star, Washington DC)

"Above and beyond his astounding technique, the performer had the gift of bringing to each of the works he played a convincing, communicative spirituality."
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"An organist who is as virtuosic as he is sensitive, as brilliant as he is inspired, who excels in interpreting the elegance of these works which are so full of poetry and spiritual exaltation...his was the touch of the master."
(Le Bien Public, Dijon, France)

Dr. Spillman is Professor of Organ at Louisiana State University

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THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

Ninety-nine and counting

The mundane numbers in the masthead above, "Ninety-ninth Year: No. 12," do not seem dramatic or dignified enough for such an occasion as THE DIAPASON's 99th birthday. Yes, this issue marks the completion of our 99th year. Volume 1, number 1 appeared in December 1909—and boasted eight pages. Page 1 announced installations by the Hinners Organ Company (First Presbyterian Church, Michigan City, Indiana), Hook-Hastings (publication of its "green book" or general catalog), Casavant (Northwestern University, Evanston, Illinois), Coburn Organ Company (five organs in the Chicago area), and the Hope-Jones Organ Company (San Mateo, California; St. Paul, Minnesota; Irvington-on-Hudson, New York; and Jersey City, New Jersey).

Elsewhere in that issue are notices of work by Hann-Wangerin-Weickhardt, L. D. Morris, A. Gottfried & Co., W. W. Kimball, the Bennett Organ Company, and Barckhoff. Feature articles included "Tone Variety in the Small Pipe Organs Differs Much," "Salt Lake Tabernacle Organ Attracts Throngs," and "Plea for Highest Quality by a Well-Known Organist." An editorial by founder, editor and publisher S. E. Gruenstein articulated the "Mission of The Diapason," devoting

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Letters to the Editor

The Organ in Estonia

I'd like to add my thanks for Alexander Fiseisky's article "A History of the Organ in Estonia" (July 2008 issue) and the related letters to the editor in the October issue of THE DIAPASON, particularly concerning Harry Kriisa's work in Illinois. I had the honor and privilege as serving as organist at First Lutheran Church in Decatur, Illinois, from 1966–1982 (beginning as a college freshman), and thus also had the honor of knowing Harry and Veera Kriisa and their three children. The organ was great fun to play, and could certainly overpower the congregation, which I would do sometimes (many might say frequently). I had the solemn duty of playing the organ at Harry's funeral: Veera wanted me to know that she wanted the organ to be heard. (She told me afterwards I could have played even louder!)

One small correction to Ted Ripper's letter in the October DIAPASON: Harry did receive some funds from the church for his work of building the organ—primarily, I think, to cover various supplies and some new pipework; much of the pipework was reused from the organ in the old First Lutheran building, dating back to a 1920s E. M. Skinner and an Aeolian organ of approximately the same vintage. But certainly most of the labor that went into building the instrument was his gift to the parish. The cost to the church was less than a tenth of what a new instrument would otherwise have cost.

I remember Reformation Sunday of 1967, after the old Swell division, temporarily installed to serve the new church and gang-wired to the new console, had been removed. After three weeks of silence, during which time new chests were installed, the new Choir Gedackt 8', hand-built by Mr. Kriisa, and the new Swell Principal 4' were the first stops of the new organ to speak. Each week or so after that, a new stop was installed in the Swell, the Choir, or the Positive, and finally in the Pedal. I performed my junior recital on the incomplete instrument. Finally, in early 1970, the Great chests were finished and pipework installed. The organ was dedicated April 29, 1970, and I played my senior recital two weeks later.

I regret to report Veera Kriisa's tragic death in August 2008. I understand she

was hit by a city bus and killed while on her morning walk. She had put together, with family members, a commemorative book on the Kriisa family of organbuilders, including the Estonian organs built by the family, and the story of Harry and Veera's arrival in Illinois in 1949. One might inquire of the church if copies were still available: First Lutheran Church, 250 W. Decatur St., Decatur, IL 62522.

(The Rev. Dr.) T. Edwards Breed
Iowa City, Iowa
Pastor, St. Andrew Lutheran Church
Cedar Rapids, Iowa

Hugo Distler

It is good to have such a fine overview of Hugo Distler's life and works to commemorate the centenary of his birth. Herewith one correction to David L. McKinney's article [THE DIAPASON, October 2008]: On page 28, in the author's discussion of Distler's own playing preserved on records, he reprints the mistaken attribution for the second of three early baroque works recorded by Distler in 1935 at the organ in Kiedrich.

This second piece is *not* by Frescobaldi, but rather it is *Ricercare IX* by Johann Jakob Froberger. Quite possibly the work may have been misidentified in the original radio cataloging of the recording session, since Uwe Pape (who issued these historic recordings on LP in *Das Komponistenportrait 1001*) is a careful researcher and organ scholar. Since the piece did not sound like any Frescobaldi canzona I had ever heard (and since it does not have the characteristic canzona rhythm), I set out to identify what it might be.

The work appears in Guido Adler's 1903 Froberger volumes for the collection *Denkmäler der Tonkunst in Österreich* (Jahrg. X/2, Band 21—volume 3 of Froberger's organ and keyboard works, pages 87–90), but the more likely source for Distler's score is probably Karl Straube's collection *Altemeister des Orgelspiels*, pp. 102ff, a volume extensively used by Leipzig Conservatory students.

I mentioned the error in an earlier article for this journal, "Hugo Distler: SIXTY Years Later," November 2002, p. 22.

Larry Palmer
Southern Methodist University
Dallas, Texas

Here & There

Christ Church, Bradenton, Florida, continues its music series: December 4, Richard Benedum; 12/11, Steven Strite; 12/18, Zach Klobnak; January 18, Bradley Welch. For information: www.christchurchswfla.org.

The Church of the Holy Trinity, New York City, continues its music series: December 7, Guildsingers; 12/21, Lessons & Carols; February 10, Stephen Fraser. For information: www.holytrinity-nyc.org.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: December 7, Advent Lessons & Carols; 12/24, Lessons & Carols; April 19, Mark Laubach. For further information: www.thechpc.org.

Christ Church Grosse Pointe, Grosse Pointe Farms, Michigan, continues its music series: December 7, Advent procession; 12/21, Lessons & Carols; February 1, Choral Evensong. For information: www.christchurchgp.org.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: December 7, Advent Lessons & Carols; 12/19, Southern Harmony; January 25, Stephen G. Schaeffer, 20th anniversary of the cathedral organ. For information: www.adventbirmingham.org.

Trinity Episcopal Church, Santa Barbara, presents its Advent organ series: December 7, Nelson Huber; 12/14, David Gell; 12/21, William Beasley. For information: www.trinitysb.org.

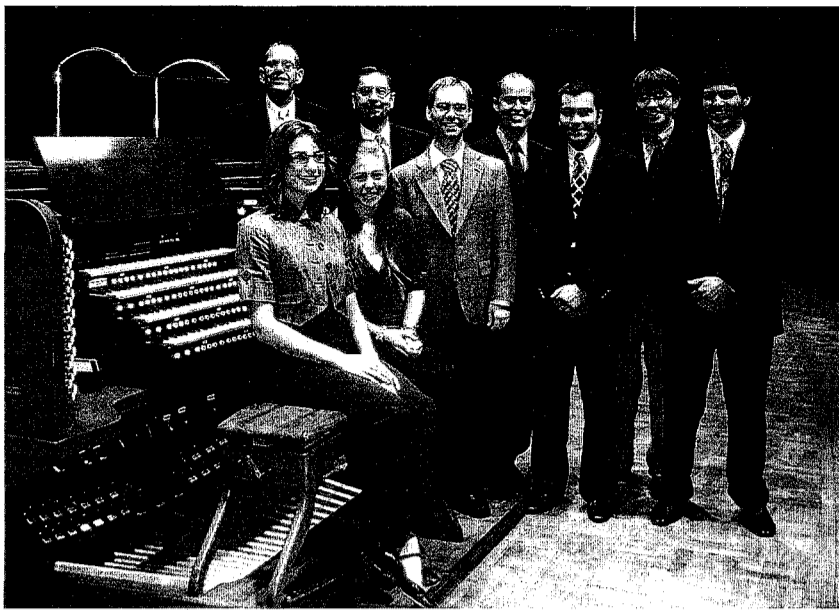
Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: December 9, Christmas concert; 12/19 and 20, Atlanta Boy Choir; 12/21, Advent Lessons & Carols. For information: www.prumc.org.

VocalEssence presents its annual "Welcome Christmas!" concerts: December 7 and 14 at Plymouth Congregational Church, Minneapolis; 12/12, Trinity Lutheran Church, Stillwater; 12/13, Normandale Lutheran Church, Edina. For information: www.vocalescence.org.

St. Mary's Cathedral, San Francisco, continues its organ recital series: December 7, David Brock; 12/14, Vytenis Vasyliunas; 12/21, David Phillips; 12/28, David Hatt; January 4, Epiphany Lessons & Carols; 1/11, David Hatt. For information: www.stmarycathedralsf.org.

CONCORA (Connecticut Choral Artists) presents "Christmas in New England" December 14 at 4 pm at Center Church in Hartford. Joined by Center Church's own director of music and the arts, Jason Charneski, on piano and organ, the choir under the direction of

► page 4



(l to r) Laura Kempa, Diana Saum, Richard Newman, Thomas Kean, Andrew Herbruck, John Woolsey, John Beresford; back row: James Kibbie, Karl Schrock

Seven students in the studio of James Kibbie at the University of Michigan performed Olivier Messiaen's *La Nativité du Seigneur* at First Baptist Church in Kalamazoo and Hill Auditorium in Ann Arbor, in observance of the centennial of the composer's birth. The performances

were narrated by Karl Schrock, professor of organ at Western Michigan University. Shown in photo (l to r): Laura Kempa, Diana Saum, Richard Newman, Thomas Kean, Andrew Herbruck, John Woolsey, John Beresford; back row: James Kibbie, Karl Schrock.



Kyle Ritter, Brian Rotz, Anna Leppert Largent, Margaret Co Chen, Faythe Freese, Mark McNulty, with Mrs. Nancy Rayfield (seated)

On July 11, at Trinity Episcopal Church, Bloomington, Indiana, students of Robert Rayfield performed in a concert to celebrate his life and his enduring legacy. This concert marked the beginning of the biennial "Indiana Organists United," a reunion-homecom-

ing held at Indiana University. The photo shows the performers gathered in the parish hall with Mrs. Nancy Rayfield (l to r): Kyle Ritter, Brian Rotz, Anna Leppert Largent, Margaret Co Chen, Faythe Freese, Mark McNulty.



Mahlon Balderston, Carl Swanson, Jan Swanson, and David Gell

On October 19, two well-attended organ concerts were held in Santa Barbara, California, sponsored by the Santa Barbara AGO chapter in celebration of the International Year of the Organ. A program of Handel, Wilhelm F. Bach, J. S. Bach, Walther, Buxtehude, Pachelbel, Krebs, and Pardini was presented at Trinity Episcopal Church by organists Mahlon F. Balderston, Carl Swanson,

David A. Gell, and Jan Swanson. Earlier the same afternoon, Nelson C. Huber, organist and music director at First Presbyterian Church, played a program of works by Bach, Couperin, Mahler, Boëllmann, Grieg, Ravel, and Mendelssohn. Shown in the photo are Mahlon Balderston, Carl Swanson, Jan Swanson, and David Gell.

> page 3

Richard Coffey will present choral arrangements of Christmas songs from the 18th century to the present. The program will feature works by two Connecticut composers: *Advent Carol* by Peter Niedmann, director of music at the First Congregational Church of Newington, and *I Saw Three Ships* by Robert Edward Smith, composer-in-residence at Trinity College Chapel and a member of the faculty at the Hartt School. For information: <www.concora.org>.

South Church, New Britain, Connecticut, presents "A Candlelight Festival of Nine Lessons and Carols" on December 21 at 4 pm, with the South Church Chancel Choir under the direction of Richard Coffey, organist and minister of music, assisted by associate organist and choirmaster David Westfall. For information: <www.musicseries.org>.

All Saints' Episcopal Church, Las Vegas, Nevada, continues its music series: December 21, Lessons & Carols; January 4, Evensong and recital by Schuyler Robinson; <www.allsaintslv.com>.

Church Music Association of America presents a Winter Chant Intensive, January 5-9, 2009, at the University of San Diego; instructor is Scott Turkington. The in-depth course prepares participants to become singers of Gregorian chant or directors of a chant schola. Scott Turkington (Stamford Schola Gregoriana) is an internationally known chant master, with specialization in the Solesmes tradition, and is the author of *The Gregorian Chant Masterclass*. Class sessions include exploration of modes, interpretation of neumes, rhythm, and the style required by chant. Special sessions cover chironomy (conducting) and the art of pointing and singing the Psalms. For information: <www.musicasacra.com>.

Tennessee Players, producers of the multimedia musical dramatization, "Words of Albert Schweitzer and the Music of Bach," by Thurston Moore, announce an organ composition competition for a 16-minute tone poem for narrator and organ entitled the *Albert Schweitzer Portrait*. Deadline for entries is January 14, 2009.

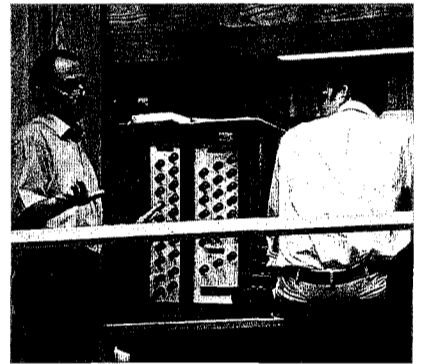
The world premiere of the "Albert Schweitzer Portrait" will be held at the Roskilde Cathedral in Denmark. Dr.

Schweitzer gave concerts there in 1920 and 1927, and the cathedral has hosted two productions of "The Words of Albert Schweitzer and the Music of Bach." The "Albert Schweitzer Portrait," produced in 2009 throughout the world, will commemorate the 60th anniversary of Schweitzer's only visit to America in 1949 for the Goethe Bicentennial Convocation at Aspen, Colorado, that marked the beginning of the Aspen Institute and School of Music. For information: 615/868-3738; <TennesseePlayers.org>.

The International Organ Festival at St Albans (UK) continues its organ concert series on Saturdays: January 24, Susan Landale; February 14, Ben van Oosten; March 21, Bine Katrine Bryndorf; April 25, Robert Quinney. For information: <www.organfestival.com>.

Choristers Guild presents a director's enrichment conference led by Allen Pote January 30-31 at West Portal Lutheran Church, San Francisco, California. The schedule includes sessions on repertoire, rehearsal techniques, vocal training, musicals, and arranging, along with exhibits and a choral reading session. For information: <www.choristersguild.org>.

The 35th annual organ competition at Bowling Green State University (Ohio) takes place on February 28. The winner will receive a \$4,000 scholarship to the College of Musical Arts. Deadline for applications is February 6. For information: <www.bgsu.edu/music>.



Pierre Pincemaille (left) discusses an improvisation on the tune "Slane" offered by student Patrick Scott (right)

On October 4, Pierre Pincemaille facilitated an improvisation masterclass at the University of Texas at Austin on the



(l to r) Anthony Rispo, David Chu, Bobby Stubbs, Charles Grove, Dmitri Sampas, Gregory D'Agostino, Griffin McMahon, David Anderson at the Worcester POE

The Worcester AGO chapter hosted a Pipe Organ Encounter July 20-26 for 42 students from New England, New York, New Jersey, Pennsylvania, Ohio and California, on the campus of Assumption College, with lessons, workshops and recitals held at over 22 different churches around the city. Frank Corbin, previous chapter dean, served as POE director for the week. Faculty included Barbara Adler, Diane Meredith Belcher, Peter Stoltzfus Berton, Jonathan Bezdegian, James David Christie, Gregory D'Agostino, William Degan, Michael Dulac, Robin Dinda, Kenneth Grinnell, Wesley Hall, Debra LeBrun, Amanda Mole, Grant Moss, William Ness, Marjo-

rie Ness, Larry Schipull, Patricia Snyder, and Steve Young.

Highlights of the week included a showing of the silent movie classic, "Metropolis," with improvisational accompaniment by Peter Krasinski; a field trip to the C. B. Fisk organ factory, in Gloucester; an organ recital by Brett Maguire at the Methuen Memorial Music Hall, and a faculty recital. The week concluded with masterclasses conducted by Paul Jacobs. Scholarship support was provided by AGO chapters in Springfield, MA; New Hampshire, NJ; San Joaquin Valley, CA; and St. Mark's Lutheran Church, Glastonbury, CT.

1983 Visser-Rowland organ. Members of the UT Organ Studio, along with local organists, were in attendance. On October 5, Pincemaille performed in recital works of J. S. Bach, Jehan Alain, Olivier Messiaen, and offered an improvisation on the tune "Picardy."

Appointments

Steven Ball has been appointed cathedral organist at Blessed Sacrament Cathedral (R.C.) in Detroit, Michigan. He continues as university carillonneur and assistant professor of carillon and campanology at the University of Michigan, and as senior staff organist of the Michigan Theater in Ann Arbor. He is known for his work on the interpretation and scholarship of silent films and the theatre organ. He received the DMA in 2008 from the University of Michigan under Marilyn Mason, is a former student of both the Dutch and Flemish



Steven Ball

Carillon Schools as well as the University of Michigan under Margo Halsted, and

was granted a Fulbright Scholarship in 2001–2002 for the study of carillon and campanology in the Netherlands. Dr. Ball was received into the Guild of Carillonners of North America as a member with "Carillonneur" status in 1998 and has also served on a large number of technical projects.

Established in 1905 to serve Catholics on the northern outskirts of Detroit, the cathedral's current Norman Gothic church structure designed by Henry A. Walsh of Cleveland, Ohio commenced in 1913 and continued until the completion of the twin towers of the west façade in 1951. It was designated the cathedral church in 1938 after the city had experienced a period of growth. A substantial 19-month, \$15 million renovation occurred in 2003, and the cathedral houses two instruments: Casavant Frères Ltée Opus 1114, 1925 (3/51), in the west gallery, and Austin Organ's Opus 2785 (2/31) in the east apse. Mrs. Nancy J. Deacon is the current director of music. More information can be found by visiting <www.StevenBall.com>.

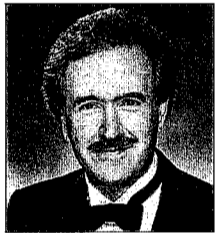
Here & There



Franklin D. Ashdown

Franklin D. Ashdown has received the ASCAPLUS award, one of several consecutive awards from ASCAP in recognition of his recently published organ and choral works. These include

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Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



Emanuele Cardi
Organist/Lecturer/Recording Artist
Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
Battipaglia, Italy



Sophie-Véronique Cauchefeur-Choplin
Interpreter/Improviser/Lecturer/Recording Artist
Titular Organist
St. Jean-Baptiste de la Salle
Deputy Titular Organist
St. Sulpice, Paris, France



Shin-Ae Chun
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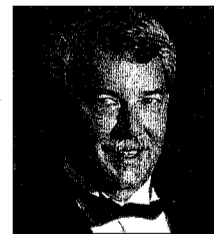
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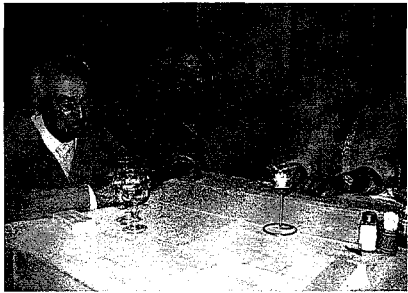


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the organ works *Noell Christmas at the Organ* (Augsburg Fortress) and *Judean Pastorale* (Wayne Leupold Editions), and choral works *The Lord Is My Light* (SATB, Paraclete Press) and "Dost Thou in a Manger Lie?" in *The Augsburg Choirbook for Advent, Christmas, and Epiphany* (Augsburg Fortress).



Martino Novarina, Leonardo Ciampa, and Saverio Tamburini

On August 1, **Leonardo Ciampa** played the reinauguration and rededication of the 1927 Mascioni organ at the Chiesa della Beata Vergine Maria Assunta in Scopello, Italy. The organ was renovated in 2008 by Tamburini, following water damage. A short service was led by the church's pastor, Don Maurizio Poletti; it was followed by a concert of music by Franck, Guilmant, Saint-Saëns, Buck, and Ciampa, as part of the 21st annual "Storici Organi della Valsesia." Pictured in the photo, left to right, are the 99-year-old Martino Novarina (organist of the church when the organ was installed in 1927!), Ciampa, and organ-builder Saverio Tamburini.



Richard Coffey signing a copy of *A Service of Song* for longtime South Church member and New Britain resident Rose Sargis Ernesto

Richard Coffey is the author of a new book, *A Service of Song*, an account of the 200 years of music ministry at South Church, New Britain, Connecticut. The book explores the legacy of music and musicians at this historic Connecticut church, and traces the history of the music ministry at South Church from its earliest days to the present time. It incorporates stories of prominent composers, performers, ensembles, church leaders, organbuilders, and others, with anecdotes, a large cast of characters, and

an inside view of the music history of Greater Hartford.

A Service of Song also tells the stories of the several pipe organs that have graced South Church, including the Hutchings organ, installed in 1896, which at the time of its installation was the largest organ in Connecticut. The Hutchings organ was the first pipe organ to incorporate the innovative electric action developed by Ernest M. Skinner.

Since 1972 Richard Coffey has served as organist and minister of music at South Church, where he supervises a music ministry comprising an adult choir of professional and amateur singers, a handbell program, youth choirs, and the Tower Chime Guild. Coffey serves as artistic director of the Music Series at South Church and is founding project director of the Main Street Singers, an auditioned children's choir in residence at South Church. He is founder and artistic director of the professional vocal ensemble CONCORA (Connecticut Choral Artists), founded in 1974 as the South Church Choral Society, and is also music director of the 160-voice Hartford Chorale. Coffey holds degrees in music from the University of North Carolina at Greensboro and the School of Sacred Music of New York's Union Theological Seminary. He was awarded France's "premier prix" in organ performance following studies with Marie-Claire Alain in 1979.

The book is available for \$19.00 per copy (\$15.00 plus \$4.00 shipping/handling), paperbound, 261 pages, 54 photographs and illustrations, index, 8" x 11" format; send a letter of request and a check (made out to "South Church" with "Memorial Fund" in the memo line) to: Nancy Hemstreet Eaton, Music Ministry Administrator, South Congregational-First Baptist Church, 90 Main St., New Britain, CT 06051. More information is available at <www.southchurch.org>.



Isabelle Demers

Isabelle Demers has been added to the performers roster of Phillip Truckenbrod Concert Artists. A native of Quebec, Demers began piano studies at age six and was admitted to the Montreal Conservatory of Music at age eleven in the fields of both piano and organ. After graduation in 2003, she studied on scholarship for a year in Paris at the Ecole

Normale de Paris-Alfred Cortot. She received her master's degree from the Juilliard School in New York, where she is currently completing doctoral studies with Paul Jacobs.

Isabelle Demers was a featured performer at the 2008 national convention of the American Guild of Organists in Minneapolis, and her performance was later broadcast on *Pipedreams*. She will be a featured artist at the 2009 national convention of the Royal Canadian College of Organists in Toronto. A prizewinner and finalist in several international performance competitions in the United States, Canada, and Europe, she performs widely in the eastern U.S. and Canada. She also tours with organist Daniel Sullivan as a two-organ duo, which is also represented by Phillip Truckenbrod Concert Artists.

She performed all seven of Max Reger's chorale fantasies in the 2008 Regerfest held at St. Mary's Cathedral in San Francisco, and is currently preparing a series of concerts featuring his complete works for organ. Isabelle Demers is the organ scholar at New York City's historic Trinity Church on Wall Street. For information: <www.concertartists.com>.



Christopher Houlihan

Christopher Houlihan, at age 20, made his orchestral debut with the Hartford Symphony Orchestra last September, under the baton of Edward Cumming and sharing the soloist spotlight with violinist Joshua Bell. Trinity College, where Houlihan is a senior student of John Rose, chartered coaches to take students and faculty to the concert, and hundreds of self-styled "Houli-Fans" made their presence felt.

The *Hartford Courant's* music critic wrote: "Hartford Symphony's Season Opener a Smashing Success—Samuel Barber's *Toccata Festiva* for Organ and Orchestra, with Christopher Houlihan as organ soloist. Houlihan . . . is an intense player who unleashed an extraordinary technical arsenal during the course of the work, including a cadenza for pedalboard playing at lightning speed only with his feet. Houlihan showed that an organ soloist can have the charisma and energy of a major soloist. . . . This opening celebration set a high bar for the Hartford Symphony this season. It featured an internationally renowned

soloist and a promising local soloist with strong international potential. These are the imprints of an evening of sonic optimism." [The *Hartford Courant*, 26 September 2008]



Paul Jacobs

Paul Jacobs, at the age of 31, has now been booked to perform professionally in all 50 of the United States. He has also performed widely in Australia, Asia, South America, and Europe. Prof. Jacobs is chairman of the organ department at the Juilliard School in New York City. He is represented by Phillip Truckenbrod Concert Artists; <www.concertartists.com>.



Margaret McElwain Kemper

Garrett-Evangelical Theological Seminary, Evanston, Illinois, has established a permanently endowed scholarship for students pursuing music ministry in organ, as a tribute to **Margaret McElwain Kemper**. Since 2005, when an organ concentration was established as part of Garrett-Evangelical's master's degree in music ministry, Kemper has provided leadership as teacher of organ and a two-semester course in organ literature.

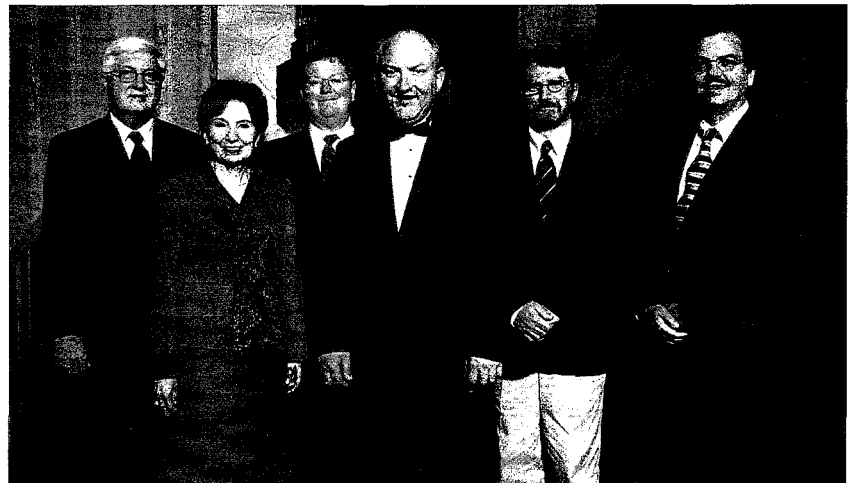
Margaret Kemper earned a bachelor of music at DePauw University and a master of music at Northwestern University, both in organ performance. She was a Fulbright scholar with André Marchal in Paris, and has studied with Marie-Claire Alain and Anton Heiller at the Academy for Organists in the Netherlands. Kemper serves as an adjunct faculty member

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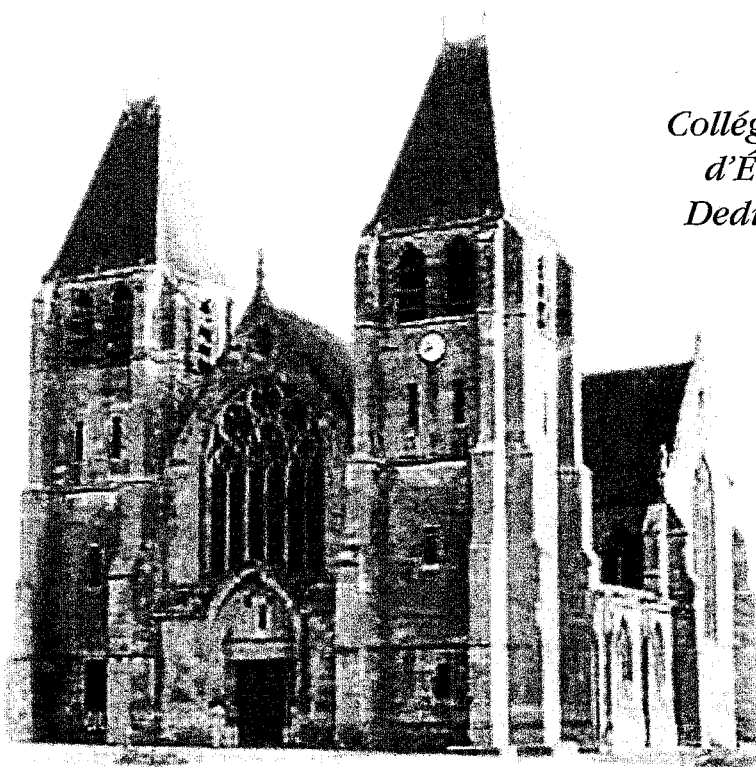
Gail White, Marianne Webb, Anthony Thurman, Martin Jean, Alan Vaux, and Lynn Trapp

Martin Jean played the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series at Southern Illinois University at Carbondale on September 19. A pre-concert dinner included a presentation on the recital music by Lynn Trapp, princi-

pal artistic director of the series. Pictured (l to r) are Gail White (artistic director), Marianne Webb, Anthony Thurman (director of development and communications, AGO headquarters), Martin Jean, Alan Vaux (Dean, SIUC College of Liberal Arts), and Lynn Trapp.

In the early morning of May 18, 2008, Allen Elite™ Opus II made its premier with a series of comments and organ responses during a Service of Dedication within the morning worship service played by Sarah Soularue.

It was immediately apparent that this instrument was perfect for the space. The building acoustic supported the organ beautifully. The organ was used extensively throughout the worship service, providing musical support that enhanced every aspect of the joyful celebration.



*Collégial Notre-Dame
d'Écouis, France.
Dedicated in 1313.*

Allen Elite™ Opus II

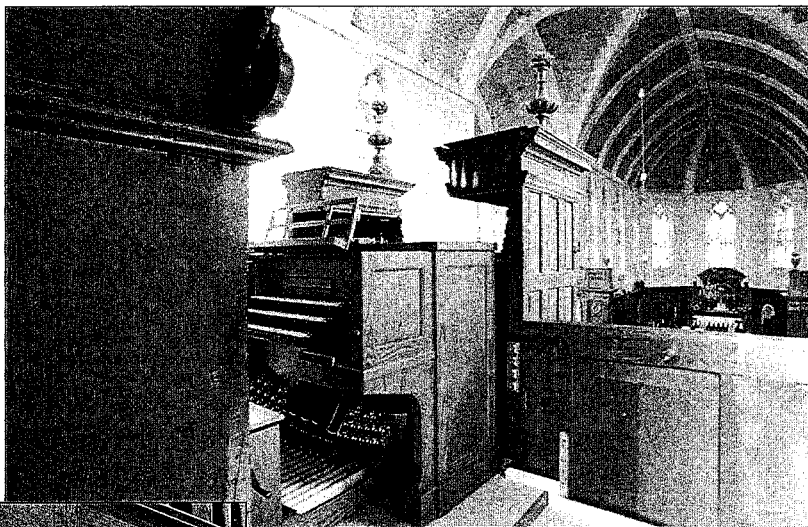
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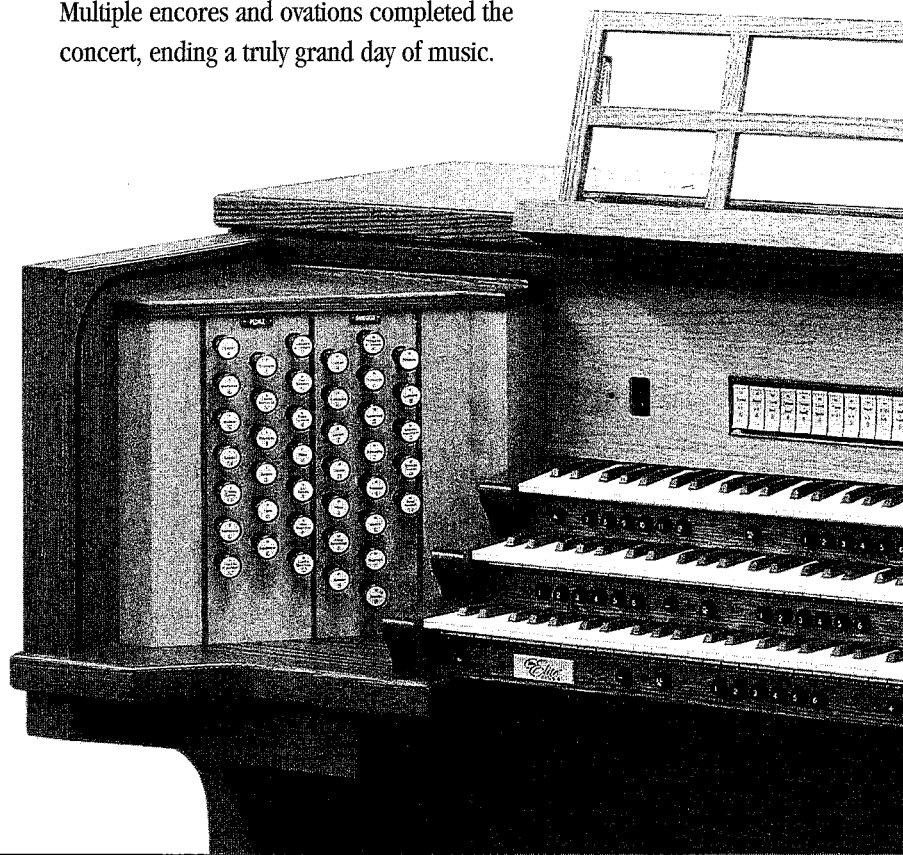
ALLEN ELITE™ OPUS II is installed in the *Collégial Notre-Dame d'Écouis*, a large church dedicated in 1313. The case and façade pipes of the long silent 1898 Jules Anneessens organ still reside in the rear balcony, shared now with the Opus II console and audio system. Opus II is the first Allen Elite™ organ installed in Europe. Its French Romantic specification of 72 stops is distributed over three manuals. Cavaillé-Coll voices are present throughout the instrument. Final tonal finishing was masterfully accomplished by Jean-Philippe le Trévou of Allen Studio, Paris.

While Opus II proved to be an outstanding service instrument, the afternoon inaugural concert proved it was also at ease with every demand made of it by well-known and gifted artist, Sophie-Véronique Cauchefier-Choplin, Titular of the Grand Orgue of St. Jean-Baptiste de la Salle, Paris, and Titular Assistant of the Grand Orgue of St. Sulpice, Paris. Her performance of works by composers Bédard, J. S. Bach, Mendelssohn, Vierne, Ropartz, and Widor demonstrated the wide tonal palette of Opus II. Her performance culminated in a spectacular improvisation that brought the capacity audience to its feet in appreciation of both her extraordinary performance and the instrument that responded to her commands with effortless clarity. Multiple encores and ovations completed the concert, ending a truly grand day of music.



"Elite Opus II's 72 Stop French Romantic specification provided the opportunity to further refine Cavaillé-Coll voices into an instrument that will support the desire for music of quality in worship services, as well as an instrument fully capable of meeting the demands of concert repertoire. Forty-two channels of audio enable every stop to speak clearly at characteristic volume levels, creating ensembles that connect beautifully with the excellent building acoustic. The inaugural events that included worship and concert demands demonstrated that the design goals for Opus II have been accomplished."

— Randy Miller, *Elite™ Opus II Designer*



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at Garrett-Evangelical, as associate professor of music at Northwestern University, and adjunct at the Music Institute of Chicago. She has been director of music and organist at Presbyterian Homes since 1994 and organist at Kenilworth Union Church since 2001, and has served on the AGO national council for 16 years, including as president from 1994 to 1998.

For information about contributing to the Kemper endowed scholarship fund, contact David Heetland, vice president of development, at 847/866-3970 or <david.heetland@garrett.edu>. For information about the music ministry degree and organ study at Garrett-Evangelical, contact Ron Anderson at 847/866-3875 or <ron.anderson@garrett.edu>.

James Kibbie continues his annual holiday tradition of offering free downloads of a recording on his house organ, a 7-stop Létourneau tracker, as an "audio holiday card." This year's recording is Ernst Pepping's *Wie soll ich dich empfangen, Vorspiel II*, available in MP3 and streaming audio formats at <www.umich.edu/~jkibbie>.



Christophe Mantoux

Penny Lorenz Artist Management will sponsor a recital tour to the United States by French organist **Christophe Mantoux** in February 2010. Mantoux is titular organist at Saint-Séverin Church in Paris, and professor of organ at the Conservatoire National de Région (National Conservatoire) in Strasbourg. Born in 1961 in Paris, he completed organ studies with Gaston Litaize at the Conservatoire National de Région (National Conservatoire) of Saint-Maur-des-Fossés. He later studied at the Conservatoire National Supérieur de Musique (National Superior Conservatoire) in Paris, where he received first prizes in harmony and counterpoint. In 1984, he won the "Grand Prix d'interprétation" (1st prize in interpretation) at the International Organ Competition in Chartres (Grand Prix de Chartres).

Mantoux performs frequently in Europe, North America and South America. He is regularly invited to conduct masterclasses and workshops, particularly on French organ music. He has contributed articles to numerous organ journals, most recently to *The American Organist* (July 2008). This will be Mantoux's first tour to the United States since 2004. For more information, contact Penny Lorenz at 425/745-1316 or <penny@organists.net>.

Karel Paukert opened two international organ festivals in the Czech Republic during summer 2008. On August 7 at St. James Basilica in Prague, he played a program that included compositions by Greg D'Alessio, Charles Ives and Jiri Teml. Among other artists included in the festival were Daniel Roth and Naji Hakim. In Olomouc on September 4, he performed works by Liszt, Alain, Dupré, and *Frammenti* by Karel Husa. Other artists were Olivier Latry, Jean Guillou, Reitze Smits and Naji Hakim.

Paukert also concertized at the Cathedral of Vaison-de-la-Romaine, Provence, France, on an organ built in 2007 by Hendrik and Jürgen Ahrend. At the Shrine of Svata Hora (Holy Mountain), a place of pilgrimage near Pribam, Czech Republic, Paukert and Jaroslav Tuma, docent at the Academy of Music in Prague, recorded a CD of music for two organs. The Prague radio station "Vitava" taped with Paukert a six-hour autobiographical narrative for later broadcast in their series "Osudy" (The Fates).



Margaret Phillips

Margaret Phillips is featured on new recordings in her series of Bach organ works on the Regent label. Volume III (REGCD 276) includes the *Clavierübung III, Partita on Sei gegrüsset* (BWV 768), and *Pièce d'Orgue* (BWV 572) played on the Trost organ at Waltershausen; Volume IV (REGCD 258) includes BWV 540, 561, 547, 549, 534, 527, 587, and miscellaneous chorale preludes, played on the Metzler organ at Trinity College, Cambridge. For information: <www.regentrecords.com>.

Godwin Sadoh is the author of *Samuel Akpabot: The Odyssey of a Nigerian Composer-Ethnomusicologist*. The book covers the life, music, and scholarly works of Samuel Akpabot, represented in a tri-cultural milieu in Africa, England, and the United States. Akpabot's early experiences at King's College (U.K.), and the Cathedral Church of Christ Choir, Lagos, led to a full professorship at the University of Uyo and international recognition. Akpabot was a classical and dance band pianist, church organist, xylophonist, vibraphonist, trumpeter, drummer, composer, ethnomusicologist, poet, conductor, broadcaster, and sports writer. His scholarly publications, including five books, covered every pertinent area in the study of African music—tra-

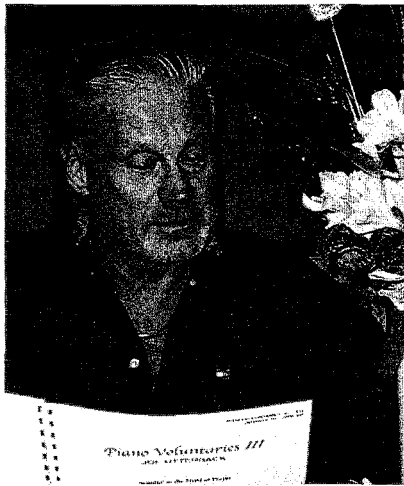
ditional, popular, church, art music, and poetry. The biography is available from iUniverse Publishing (148 pages, \$14.95; 800/288-4677, <www.iuniverse.com>).



Čeněk Pavlík, Kathleen Scheide, and Zofie Vokálková

Kathleen Scheide recently returned from touring Moravia for the Olomouc Chamber Music Festival with violinist Čeněk Pavlík, and performing in Bohemia with flutist Zofie Vokálková and with the Chamber Philharmonic Pardubice. At Jacob's Ladder Church, Prague, Vokálková and Scheide premiered flute and organ works written for them by Pamela Decker, Lynn Job and Michal Macourek. Scheide performs in the U.S. and with Vokálková as Due Solisti under the management of Phillip Truckenbrod Concert Artists (<www.concertartists.com>). Pictured are Pavlík with the "Zimbalist" Guarneri del Gesù, Scheide, and Vokálková at Unicov Concert Hall.

Andrew Senn is featured on a new recording, *Élan Vital* (Vital Force), on the Pro Organo label (7230). Recorded on the Reuter organ at First Presbyterian Church, Philadelphia, the program includes works by Willan, Stravinsky, Howells, Vierne, and Reubke. For information: 866/927-3923; <www.zarex.com>.



Joe Utterback reviewing the score of his 300th published composition, *Voluntaries III*

Jazzmuze, Inc. celebrated the release of **Joe Utterback's** 300th published composition with a festive party at the publisher's home in New Jersey. In conjunction with the event, Jazzmuze announced the release of three works: *When I Survey the Wondrous Cross* for organ solo; *Piano Voluntaries II*: five titles including "Children of the Heavenly Father," "And Again I Say Rejoice," and "Leaning on the Everlasting Arms"; and the 300th title, *Piano Voluntaries III*, which includes "Standin' in the Need of Prayer," "Offertory," and "For a Quiet Time." Titles are now listed at <www.jazzmuze.com> and available from Jazzmuze at 732/747-5227.

Elke Voelker is featured on a new recording, Volume 5 of the "Sigfrid Karg-Elert Edition" on the Aeolus label (AE-10591, \$26.00). The present SACD contains books 1 and 2 of *Choral-Improvisationen*, op. 65. The recording was



Elke Voelker

made on the E. F. Walcker organ (1914) at the church of San Ignacio de Loyola in San Sebastián, in Spain's Basque region. A 24-page booklet provides details on the recorded works and the instrument. The program notes were written by the performer. For information: <www.pipeorgancds.com>.

Nunc Dimittis

Edward D. Berryman died August 22 in Minneapolis at the age of 88. He was born on February 8, 1920, in Omaha, Nebraska, the son of Cecil and Alice Berryman, Paris-trained concert pianists. His musical studies began at the piano with his parents, and his first organ studies were with J. H. Sims at All Saints Episcopal Church in Omaha. In 1942 he received a B.A. with "Distinction in Music" from the University of Omaha, and then went to the University of Minnesota to study organ under Arthur Jennings. Berryman taught at the University of Minnesota from 1943 to 1959. In 1950, after receiving his M.A., he took the position of organist and choirmaster at the Cathedral Church of St. Mark in Minneapolis. Upon Jennings' retirement in 1956, Berryman became university organist, playing on the 108-rank Aeolian-Skinner organ of Northrop Auditorium. Also in 1956, he married Gladys Reynolds, with whom he shared 35 years of his life.

After earning a doctorate in sacred music from Union Theological Seminary in New York City, Berryman served as organist-choirmaster at Westminster Presbyterian Church in Minneapolis from 1962 to 1987. He also taught at Macalester College in St. Paul from 1965 to 1985, and at Northwestern College from 1976 to 1991. For many decades Dr. Berryman served as the Minneapolis Civic Organist, presiding at the 124-rank W. W. Kimball organ in the Minneapolis Auditorium.

In retirement, he maintained a large studio of piano and organ students. In 1991, his wife Gladys passed away. The next year, he married Maria Sandness, a childhood friend from Omaha. A memorial service was held at Westminster Presbyterian Church in Minneapolis on September 6, at which several of his organ and piano students performed. Edward Berryman is survived by his wife, Maria, three stepchildren, a brother, and four grandchildren.

—Michael Ferguson

David Straker Bowman, associate professor of music and organ at Alabama State University, died October 4 at the age of 69. He served on the university's faculty from 1971 until his retirement in August 2008. A native of Chattanooga, Tennessee, he earned a Bachelor of Music degree, cum laude, from the University of Kentucky in 1961. In 1963, he earned the Master of Music from Syracuse University, and was awarded a Fulbright Scholarship to study with Helmut Walcha in Frankfurt, Germany for two years. He completed the Doctor of Musical Arts in 1970 at the University of Michigan, where he studied with Mari-

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David Straker Bowman

lyn Mason and was a teaching fellow in music theory. He also studied with Russell Saunders at the Eastman School of Music, and at Union Theological Seminary and the University of Tennessee.

Bowman served on the faculty of Schoolcraft College in Livonia, Michigan, and as organist-choir director at Metropolitan Methodist Church in Detroit. Prior to his death, he was music director at All Saints Episcopal Church in Montgomery. He performed at the Spoleto Festival in Charleston, South Carolina, and at conventions of the American Guild of Organists. Beginning in 1970, he performed Marcel Dupré's *Stations of the Cross*, which became his signature piece, in more than 60 venues throughout the United States.

David Bowman is survived by two brothers, three nephews, two nieces, and his long-time partner Malcolm E. Moore (Mike).

—Richard McPherson

Genevieve Cox Collins, 96 years old, died August 18 in Hammond, Louisiana. A life member of the American Guild of Organists and founder of the Baton Rouge AGO chapter with her late husband, Frank Collins, Jr., she earned degrees in organ performance from Louisiana State University. Following her marriage to Frank Collins, she former major professor, the couple traveled to Paris at the height of the Depression; Frank studied with Marcel Dupré and Genevieve with Louis Vierne. Returning to Baton Rouge, Frank continued as LSU professor of organ until his death in 1968, and Genevieve served as organist-choirmaster at Trinity Episcopal Church for 40 years and Temple B'nai Israel for 50 years. She served as dean of the Baton Rouge AGO chapter multiple times, and was an active member of the Philharmonic Club. Genevieve Collins is survived by her son Jimmy, his wife Helen, and two nieces, Mary Lee McCoy and Barbara Gordon.

Raymond Canfield Corey died August 6 in Castle Point, New York, at the age of 90. A lifelong resident of Poughkeepsie, he earned bachelor's and master's degrees in organ and choral conducting from the Juilliard School. He served in the U.S. Army Air Corps

during World War II. He and his wife Heather Harrison were the proprietors of the Poughkeepsie Music Shop for 39 years. Corey, who built the organs for St. James Methodist Church in Kingston and the First Evangelical Lutheran Church in Poughkeepsie, was a music director and organist for numerous area churches for 75 years. He played in several dance bands, conducted the IBM Chorus, accompanied productions for the Children's Community Theater in Poughkeepsie, and was the last organist to play the Wurlitzer organ at the Bardavon for silent movies in the 1930s. Raymond Corey is survived by his wife, his daughter Cheryl and son-in-law Christopher Hoffman, their daughter Alicia, son and daughter-in-law Raymond K. and Colleen Corey, and their son, Paul Raymond.

Paul Thomas Hicks, age 70, died April 18 in Bartlett, Tennessee. A Memphis native, he earned a bachelor of music degree from Southwestern at Memphis (now Rhodes College), and a master of music degree from Memphis State University (now the University of Memphis); his teachers included Adolph Steuterman and Harry Gay. Hicks served First United Methodist in Memphis for 34 years; in retirement he served as interim organist at Idlewild Presbyterian Church, where he oversaw the installation of the city's first carillon, and on which he gave concerts and played the bells on a daily basis until his health declined. A published composer, two of his anthems (*Spirit Divine*, *Attend Our Prayer* and *Father, in Whom We Live*) were sung at his funeral service at Idlewild Presbyterian. He was author of four books on local Methodist churches, and was a member of the West Tennessee Historical Society. An active member of the Memphis AGO chapter since 1964, Hicks was the examination coordinator for 20 years. Paul Hicks is survived by his sisters Mary Overby and Martha Ochsner, and brother George Hicks.

Stan Kann, longtime organist for the Fox Theatre, St. Louis, died September 29 in St. Louis. He was 83. Kann began playing the organ at age 4, and the piano in high school, and majored in classical organ at Washington University. He played the Fabulous Fox Theatre's mighty Wurlitzer pipe organ from 1953 to 1975, performing between movies and at special events. During those years he also performed at Ruggeri's Restaurant on the Hill and Stan and Biggie's restaurant.

As a hobby, he began collecting vacuum cleaners when he was a young man; he owned more than 150 antique sweepers, which he kept in his home in the Holly Hills neighborhood. Television viewers first met Kann in the 1950s, when he served as the musical director for "The Charlotte Peters Show" and "The Noon Show," both produced by KSD-TV. A lifelong bachelor, Kann moved to the Los Angeles area in 1975; he returned to St. Louis in 1998. In 2005, filmmaker Mike Steinberg released a documentary, "Stan Kann: The Happiest Man in the World."

Here & There

Arthaus Musik GmbH has announced the release of *History of the Organ, Vol. 2, From Sweelinck to Bach*, now available on DVD. The four-part series tells the history of the organ, displaying the sound, the repertoire written for it, the craftsmanship involved in building it, and the settings in which it resides. Each episode features some of today's leading performers playing music ranging from Cabezón to Alain.

Focusing on the influence of the German school of organ builders in Northern Europe, Volume 2 was filmed in the Netherlands and Germany. With the advent of the Lutheran reforms in the church, the organ became an increasingly widespread and important part of religious worship. The development of organ music is traced from Sweelinck, the "maker of organists," through Buxtehude, to the golden age of J. S. Bach. For information: <www.arthaus-musik.com>.

Bärenreiter announces the release of *Wilhelm Middelschulte: Complete Organ Works, Volume II* (BA 8492, €31.95). Edited by Hans-Dieter Meyer and Jürgen Sonnentheil, the second volume in the series includes the *Concerto for Organ*, *Canonic Fantasy*, and *Perpetuum Mobile* for pedal solo. For information: <www.baerenreiter.com>.

Ennis Fruhauf has announced the completion of *Americana, a Symphony of Early American Hymn Tunes, Four Movements for Orchestra*. The individual movements are entitled *Choral on Morning Song*; *Meditation on Land of Rest*; *Grand Rondo on Simple Gifts and Bourbon*; and *Two Verses and Finale on Wondrous Love*. These four movements have been assembled from existing hymn tune settings (all available from Fruhauf Music Publications), then adapted and orchestrated. The full score includes title pages, instrumentation, notes, and 83 pages of music; performance time is circa 21 minutes.

Fruhauf Music Publications is also slated to release a new edition of *Fantasy on Down Ampney* for organ solo, available in January 2009. This revised version will replace Concordia's 1991 publication of the same work, now out of print. *Fantasy* sets Vaughan Williams's hymn tune in a multi-sectional movement that offers three variations on each of the two structural halves of the source melody; it makes occasional technical demands on the performer and is moderately difficult.

Visit <www.frumuspub.net> for detailed information, descriptive pages of notes, and sample first pages (PDF) for each entry. Postal inquiries should be addressed to: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; telephone 805/682-5727.

Gloriae Dei Cantores announces a new Christmas recording, *Be Merry!* Included are new arrangements of familiar Christmas carols, such as *What Child Is This* and *God Rest Ye Merry, Gentlemen*. There are also selections played by the Gabriel V Brass and the Extol Handbell Choir. The CD is priced at \$18.95 and is available from Paraclete Press. For information: <www.paracletepress.com>.

Wayne Leupold Editions announces new organ releases, including Léon Boëllmann's *Suite Gothique* (WL600072, \$18.00), and variations on *Twinkle, Twinkle, Little Star* (WL600074, \$17.50), in editions by Rollin Smith. Works by Carson Cooman include the technically easy but majestic *Festive Processional* (WL700046, \$8.00), and *The Organ Music of Carson Cooman, Volume V, Solo Organ Music* (WL600106, \$35.00), containing easy-to-medium works. Pamela Decker's *El Tigre* (WL710005, \$25.00), evoking a day in the life of a tiger, is a multisectional recital piece based on South American rhythms and influences. Other titles include Robin Dinda's *Seasonal Hymn Preludes, Volume 7, Easter and Easter Season* (WL6000145, \$17.00),

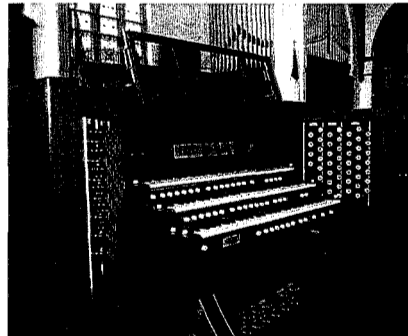
João Wilson Faustini's *Brazilian Organ Music, Volume II* (WL600068, \$16.25), Dennis Janzer's *Hymn Treatments for Organ, Volumes 1 and 2* (WL600116, WL600146, \$16.25 each), Leroy Robertson: *Organ Music* (WL600102, \$25.00), edited by David C. Pickering, and Austin C. Lovelace's *The Church Year, Volume 1* (WL600117, \$18.00). Girolamo Frescobaldi's *Fiori musicali* (1635) (WL500016, \$56.00) is available in an edition by Calvert Johnson, with contributions by Cleveland T. Johnson. For information: <www.wayneleupold.com>.

Odell Organs, East Hampton, Connecticut, has been commissioned by the Congregational Church of Orange, Connecticut (United Church of Christ) to design and construct a new pipe organ. The instrument will have a disposition of two manuals and approximately eighteen stops, and will have slider windchests. Pipework from the church's existing Möller instrument will be used in the new organ, though rescaling and revoicing is planned. Façade and mechanical designs are currently in development. Delivery is anticipated for 2010; the opus number assigned to this project is 649. Further details of the project will be posted on Odell's website as they become available. For information: 860/365-0552; <odellorgans.com>.

The Cathedral of St. Helena in Helena, Montana has contracted with the **Wicks Organ Company** of Highland, Illinois for a complete rebuilding and enlargement of its historic Estey pipe organ. The Estey organ, opus 1250, was completed in 1914; a gallery organ was later added by Balcom and Vaughn. The organ originally boasted twin consoles, and is "divided" in the spacious Gothic-revival-style chancel area.

Virtually all of the existing Estey pipe-work will be used, with new Wicks pipe-work scaled and voiced to match the original work. Pressures will be lowered in order to facilitate better blending of all pipes and a clear, "unforced" sound, while carefully maintaining the original sound and character of the organ. New Wicks Direct-electric™ action chests will be built for all pipes, new and old, as well as a new Wicks console, constructed to harmonize with the cathedral's appointments.

The enlarged specification was drawn by Wicks personnel in consultation with Dale Fleck, the organist and director of music for the cathedral. Earlier in the autumn, all of the "C" pipes were set by John Sperling, tonal director emeritus for Wicks, with Dale Fleck on hand for approval. Delivery was scheduled for November; <www.wicksorgan.com>.



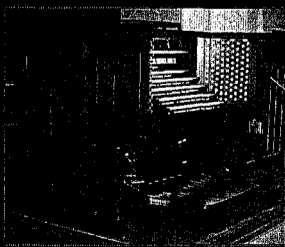
Allen Elite Opus III, East Stroudsburg United Methodist Church

Allen Organ Company of Macungie, Pennsylvania, announces the installation of an Elite™ organ in the United States. Opus III is a custom three-manual, 78-stop organ recently completed at East Stroudsburg United Methodist Church in East Stroudsburg, Pennsylvania. The instrument replaces a three-manual Allen installed originally in 1977. Opus III's specification includes a floating Echo division located in the rear gallery of the church. The console is finished in walnut, accented with maple. Custom drawknob stems feature maple faces. Keyboard and pedalboard sharps are made from rosewood. The custom audio system utilized in Opus III enables the characteristics of specific voices to be optimized by utilizing specialized speak-

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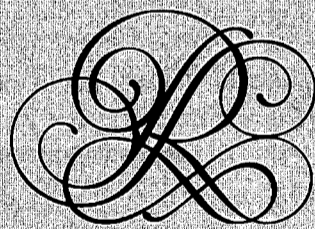
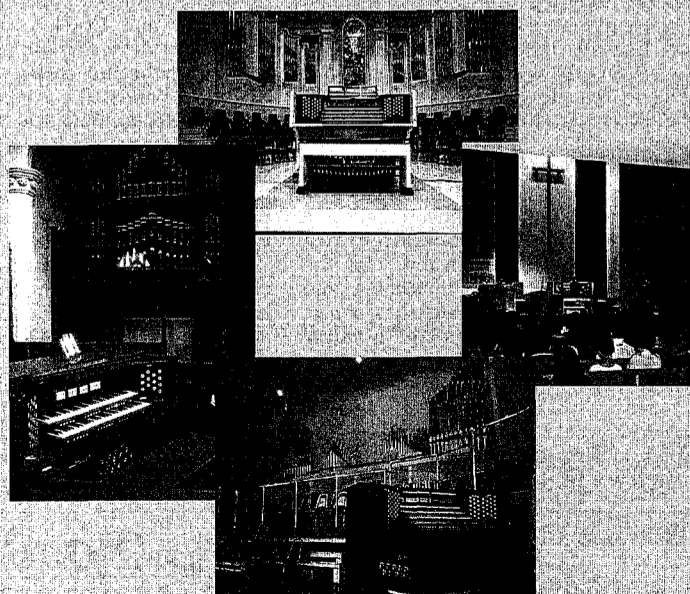
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- Can the organ be updated affordably to meet our needs in the future?
- Will the company be around in the future when we need them?

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ers. Most voices are also interleaved into four different audio channels. The installation at East Stroudsburg United Methodist Church has an audio system with 38 audio channels. The organ was dedicated September 28 by guest organist Aram Basmadjian.

Oregon Governor Theodore Kulon-goski issued a proclamation in which he declared October 19, 2008 "International Year of the Organ/Organ Spectacular Day" in the state. Organ recitals and other events were held around the world on October 19 as part of Organ Spectacular Day, an initiative of the American Guild of Organists, which is in the midst of a yearlong observation of the International Year of the Organ. As a sponsor of the celebration, **Rodgers Instruments** joined AGO supporters in a number of states in proposing a gubernatorial proclamation to honor the event. The proclamation also acknowledges Rodgers' 50th anniversary year, which coincides with the AGO's international celebration. For information: <www.rodgersinstruments.com>.

Looking Back

10 years ago in the December 1998 issue of THE DIAPASON

Erik Wm. Suter appointed assistant organist and choirmaster, Washington Cathedral

Article on Gaetano Callido by Francesco Ruffatti

New organs by Fabry, Klais, and Schlueter

25 years ago, December 1983

Robert Noehren joins Murtagh-McFarlane Artists

Kevin Bowyer wins St Albans International Organ Competition

New organs by Andover, Brunner and Heller, Gress-Miles, Greg Harrold, Hendrickson, and J. C. Taylor

50 years ago, December 1958

Healey Willan receives the city of Toronto's award of merit

Daniel Pinkham appointed organist and choirmaster, King's Chapel, Boston

Senator Emerson Richards' palatial home and its 7000-pipe organ destroyed in fire

Articles by Leo Sowerby, "Church Musician Duties Defined," and Barbara Owen, "Flentrop Organ on Harvard Campus Described"

New organs by Aeolian-Skinner, Austin, Casavant, Holtkamp, Möller, Reuter, and Schlicker

75 years ago, December 1933

People: Marshall Benbow, Palmer Christian, Charles Courboin, Marcel Dupré, Caspar Koch, Edwin Arthur Kraft, William Self, Ernest M. Skinner, Carl Weinrich, Pietro Yon

Organs by Aeolian-Skinner, Austin, Es-
tey, Kimball, Möller, Reuter, and Wicks

In the wind . . .

by John Bishop



Tan shoes and pink shoelaces . . .

You can spot him a mile away. Red checked pants, a striped shirt, paisley tie, and a cute little wool cap with a pom-pom—a veritable cornucopia. All the colors are too bright and they all clash with each other. How do we know they clash? I know there's a physical reason—the physics of light, that is. Mix two cans of paint with the same ingredients, and put a few drops of a tint from the other end of the spectrum in one of them, and voila! They clash. But spectrographic explanations aside, I'm reminded of the comment made by Supreme Court Justice Potter Stewart while hearing an obscenity case in 1964: "... pornography is hard to define . . . but I know it when I see it." No question, those pants and that shirt clash.

A polka-dot vest, and man, oh man . . .

Organ-folk are quick to make judgments about clashing styles or poor taste. If I had a nickel for every time I heard a friend or colleague make a knowing and snide comment about the tacky decorations of a church interior, I'd have a lot of nickels. I'm not sure I know from where this predilection comes, but it's strong and prevailing. The funny thing is that while the comments are delivered in a sardonic tone, sometimes accompanied by a little snuff, they're usually right. Seems that most every time I hear such a comment, I agree with the sniffer. I wonder if others hear me making comments like that.

Tan shoes and pink shoelaces . . .

You catch a glimpse of a church building out of the corner of your eye from a fast-moving train, and you know without thinking about it that the architect got the proportions wrong. Simple rules and mathematical ratios were worked out millennia ago to define good proportions. A building façade that's twice as tall as it is wide simply doesn't look as good as one where the width is three-fifths of the height. In round and rough terms, that's the Golden Section—the builders of the Parthenon used it, Leonardo da Vinci drew and defined it, and Arp Schnitzger used it. Frank Gehry has gone as far away from it as he could, the theory being that if all the lines are curved, proportions don't apply. (Oops, there I go with a snide judgment—in fact, I like the looks of *most* of his buildings.)

A big panama with a purple hat band!

Last week I participated in a conference presented by the City University of New York Research Center for Music Iconography, and the Organ Historical Society. "Organs in Art/Organs as Art" included many interesting discussions of how the pipe organ appears as visual art. The schedulers grouped several papers on pipe organ design into one day, providing a fascinating overview of how organbuilders struggle with design issues. In one sense, a pipe organ is a furnishing in a room. But because the organ is likely to be the largest and often the most complex design element within an architectural space, there are all sorts of possibilities for clashing designs and ideas. This struggle has been going on for centuries—there are many places where a Baroque organ was imposed on a Romanesque church, for example. And today we see modern organs with ornate classical designs placed in simple contemporary rooms. Is the mixing of architectural styles on a monumental level necessarily the equivalent of that clash of plaid and stripes?

I've been reflecting on modern church buildings, especially about how many new churches are built and decorated as though they were private homes. The ceilings are low, flat, and plain, perforated in some sort of geometric pattern with recessed light fixtures—as if upside-down prairie dogs would poke out their heads to look around. Windows are plain, perhaps in wan pastel tones. Plush carpets absorb the nasty shuffling sound of the congregation coming and going along with the carefully prepared music and spoken words, so public address systems are installed to overcome the lack of resonance and the worship takes on a clanky, brash tone of voice. Door hardware is straight from Home Depot, and fancy electronic lighting controls adorn the walls by each door.

These fixtures give the place a look of utility and efficiency, completely ignoring the idea of creating a place conducive to worship. The efficient-looking fixtures are often accompanied by a squad of volunteers who run around before each service plugging in microphones and taping notes to the walls about which switches should never be touched, *This means you!*

From outside, the building looks like a ranch house. Steeples are made of aluminum in factories and arrive at the construction site on trucks. The spire, originally serving as a symbol of closeness to God, has become a decorative element stuck on the roof, a pro-forma icon.

Many buildings that fit this description do not have pipe organs, or even the facsimile of pipe organs. And I suppose it's not up to me (or us) to make judgments about that. But when such a building does get a pipe organ, it can be exciting for the organbuilder to design an instrument that instills the sense of worship that the building otherwise lacks. The pipe organ makes the place be a church. And because there's precious little in the way of architectural expression with which to clash, the organbuilder can have a field day introducing splendor without fear of upsetting the natural laws.

I know of many instances where an attractive, decorated organ case brings beauty to a plain building, creating a sense of worship in a drywall box. But above all, it's the responsibility of the worship leaders, clergy, musicians, and lay people alike, to create that sense, whether in a thrilling stone building with Gothic arches or in a glade under a sunny sky.

A few weeks ago I was riding the Broadway Express "1" train in New York, when a woman toting an electronic key-

board and a milk crate got on board. The doors closed with the ubiquitous New York electronic voice braying, "Stand clear of the closing door, please," the milk crate became a podium and with an artificial boom-chicka-chick snare-brush background, that familiar strain from Johann Sebastian Bach's BWV 147, *Jesu bleibet meine Freude* filled the air. At one end of the car a cell phone rang with the opening mordents and scales of BWV 565: *beedle-deeeee, duddle-duddle-dut-daaaah—beedle-deeee, dut-dut-dut-daaaah*. Such trivialization of such magnificent music. The subway car resonated with cheapness that originated in the mind of one of music's greatest liturgists. Another cell phone proclaimed the eight-note chaconne of the *Taco-Bell Canon*.

I got off the car three stops early and waited for the next train. I chide myself for sounding like an old fogey, but I really dislike the trivial use of such grand literature.

Commercial classical radio stations seem only to have a half-dozen recordings. I know it's not literally true, but as I travel around the country tuning in to the local station in a hotel room, I get the sense that if Vivaldi's *Four Seasons*, Mozart's Fortieth Symphony, Respighi's *Ancient Airs and Dances*, and a few war-horse piano pieces were banned, there would be no more commercial airing of good music.

Barnes & Noble is a symbol of the homogeneity of our cultural lives. There's no denying that those big temples of literature with snazzy espresso bars and overstuffed chairs attract people to bookstores like never before. Twenty years ago we might have dreamed about a chain of 75,000 square-foot bookstores with 200-space parking lots and escalators. But the fact is, the books they stock and feature are all bought centrally, so avid readers in Washington, DC and Cheyenne, WY are seeing the same things. If the buying-gurus of the massive chains don't think a book will sell, it may not get published. The commercialization of literature gets in the way of freedom of expression.

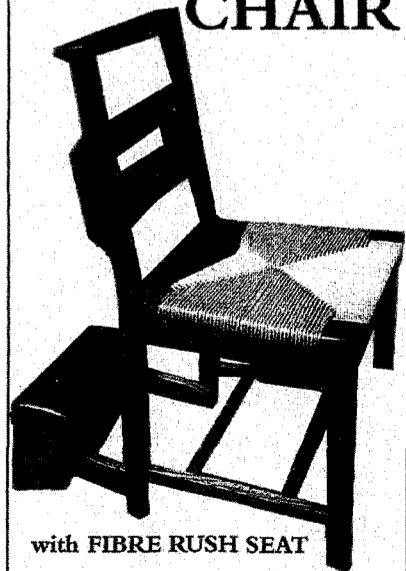
Likewise, I think it easy to draw the conclusion that there are only a couple dozen decent pieces of organ music. I go in and out of many church buildings and always look at last week's bulletin to take notice of what's being played. It's remarkable how homogeneous the programming of church music has become. Many of us lament the trend of churches seeking alternative forms of musical expression, but repeat my exercise with commercial classical radio and remove *Carols for Choirs* from every music library in the country, and a mighty number of church musicians would have no idea what to do for Christmas.

Take away Purcell, Stanley, Pachelbel, Mendelssohn, and Wagner and there would be no more wedding music. I know that the bride's mother always insists on the same music, but let's use some imagination here. Challenge yourself. Plan an entire year of preludes and postludes without repeating a single piece. If you play *Toccata and Fugue* (you know the composer and the key without being told) every six weeks, you may unwittingly be contributing to the onward march of praise bands. It's a great piece, but isn't there something else to try?

We lament the dilution of the centuries-old tradition of the pipe organ, but we fail to champion new ideas, new expressions, or new thoughts that make the music in our church different from others.

Back to Frank Gehry with his bendy rulers. Never was an architect so imaginative as to design whole buildings with no straight lines. His Walt Disney Hall in Los Angeles is a kaleidoscope of forms and shapes that challenges and delights my eye. Contrary to the traditional forms of concert halls, I find it hard to relate the shapes of the interior spaces to those of the exterior. And the organ—man alive,

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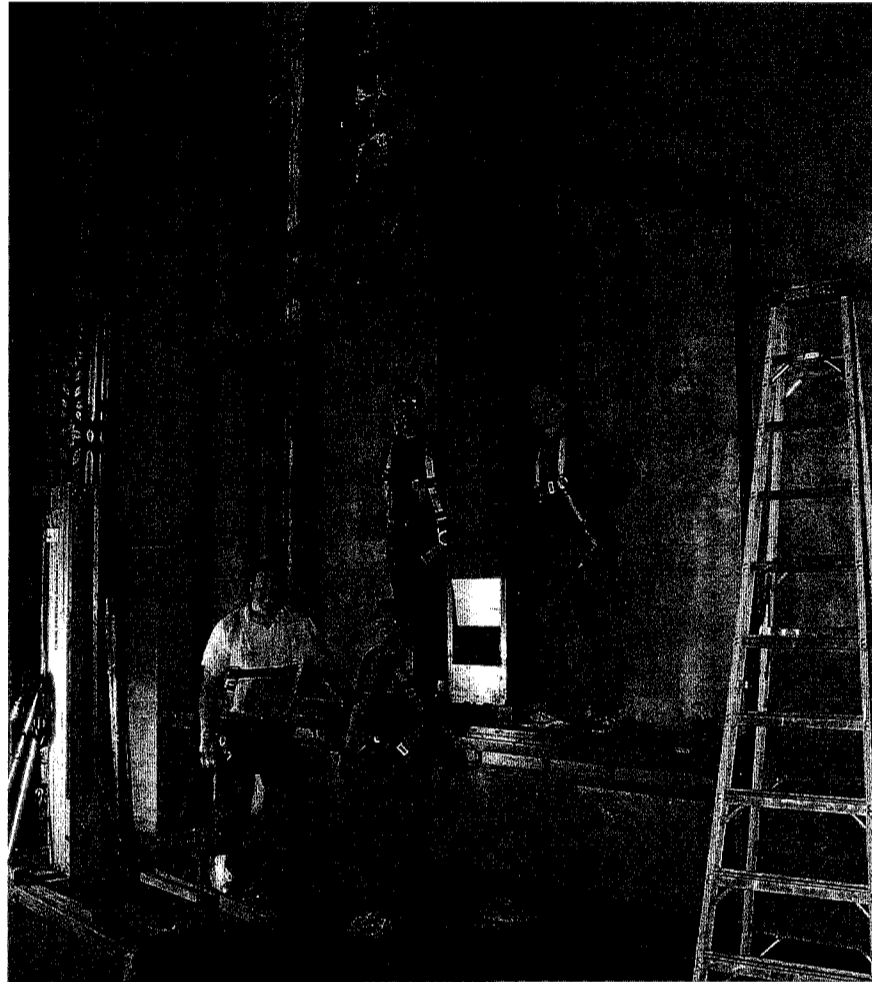
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In October of 2007, Goulding & Wood completed a restoration project on Aeolian-Skinner Opus 884 from 1935 at East Liberty Presbyterian Church of Pittsburgh, Pennsylvania. The process began nearly a decade before with comprehensive study of both the organ and the acoustical environment. In January of 2006, the entire organ was carefully removed, meticulously packed, and brought back to our Indianapolis shop for renovation. Where pipework had been damaged, new replica pipes were created to original specifications. Extensive research, including reference of the Aeolian-Skinner voicer notes, ensured fidelity to the original instrument's tonal character and musical effect. A new four-manual console designed and built in the style of the other Depression-era furnishings in the church allows for 21st-century solid state control of the 120-rank organ. This testament to the genius of Ernest M. Skinner and G. Donald Harrison is ready to welcome a new generation of performers, composers, and enthusiasts.

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Frank Gehry-designed façade, Walt Disney Concert Hall

what a wild conception. I'm sure there are plenty who think it's horrible, but I love the fact that he was willing to stretch the boundaries and produce a new form. During my first visit to the instrument, I was fascinated to hear colleague Manuel Rosales describe the design process—his insistence that the organ must work as a traditionally conceived musical instrument, common somehow to the experiences of a broad range of players. But while the great classics of the literature sound stunning, the phantasmagorical façade cries out for new forms of expression.

It is our responsibility to present the pipe organ, even in its most traditional forms, to the public of the twenty-first century in such a way as to inspire modern minds, which are apparently so easily satisfied by homogeneity—by Big Macs, Barnes & Noble, and, God forgive me, Antonio Vivaldi's *Four Seasons*. ■

Notes

1. *Tan Shoes and Pink Shoe Laces*, Dodie Stevens, born 1946. For a towering eye-ful of fun, see <www.dodiestevens.com>.

On Teaching

by Gavin Black



Counterpoint IV

A student who has worked on a piece of contrapuntal keyboard music in the ways outlined in my last few columns will be able to play the piece with great security, accuracy, and confidence. The student's performance of that piece will project a strong sense of the contrapun-

tal lines as individual, autonomous melodies with shape and direction. This result is as close to being certain as anything in the realm of human endeavor ever is: this systematic working out of separate voices is an extremely powerful tool.

However, nothing in that method deals directly either with interpretive questions as such or with aspects of performance that might arise out of motivic or harmonic analysis. The method can work with many different interpretive stances as regards tempo, articulation, phrasing, registration, rubato (or lack thereof), agogic accentuation, etc., and many philosophies regarding memorization, concert programming, authenticity (or, again, lack thereof), fingering, pedaling, posture, etc. In this column I will discuss questions involving form and structure, and suggest an approach to motivic analysis—I prefer to call it motivic awareness—that I believe is useful and flexible, and that arises naturally out of the learning and practicing approach outlined in the last few columns.

Almost every piece of music deals in some way with issues of sameness and change. In some types of pieces, the way in which those opposite poles are presented is very clear. For example, in a chaconne or passacaglia, the repeated harmonic pattern provides sameness or continuity, while the various melodies, rhythms, and textures that unfold over that harmonic pattern provide change. In a rondo, the ritornello represents continuity and everything else represents change or development. In sonata-allegro form, on one level continuity is represented by a recapitulation, and change by the development section. However, the balance (or tension) between sameness and difference may also be manifested in other, more subtle ways, such as having two principal themes that are very different from one another. In general, in tonal music change is represented by departures from the tonic and continuity by the return to it.

In pieces that are largely or entirely contrapuntal—built up of melodies happening in different voices—questions of overall structure, including the handling of continuity and change, are dealt with in large part through recurring melodic themes or motives, and through the patterns of recurrence of those motives. A motive is a recognizable bit of melody, and when it recurs, it is recognizably the same, or close enough to being the same that a listener's ears and mind will accept it as being the same. In some types of pieces, some recurrences of themes will be at least somewhat predictable. In a fugue, the beginning of the piece will be shaped by each voice entering in turn with the same theme—the fugue subject—and the end section of the piece will involve the return of that theme in some or all of the voices. In between there will almost always be passages—sometimes long, sometimes short—during which the fugue subject is more or less absent. A chorale-based contrapuntal piece will often have one or more recurring motives derived directly from the chorale melody. In a piece that is canonic, the different voices will present the same melodic material at different times.

(Notice that at least some of the reasoning in the above paragraph is circular. I wrote that “in a fugue” such-and-such will happen. I could just as well have written that if such-and-such happens, we will call it a fugue.)

In principle, a piece could be fully

or partly contrapuntal without having very much—or indeed any—recurrence of themes. A piece could be written in three or four or more voices, and the voices could share no thematic material at all, and each voice itself could fail to repeat any recognizable themes. However, this essentially never happens. There are pieces—for example, several of the *Orgelbüchlein* chorales—in which motives are shared by only two out of the four voices (*Puer natus, Heut' triumphieret Gottes Sohn*) or in which the voices share little or no thematic material from one to another, but do each repeat and develop motives as they go along (*Ich ruf zu dir*). But a piece that is worked out rigorously in voices and in which melodic motives play no role is a rarity, to say the least. There seems to be, and to have been over the centuries, a strong consensus that a voice-based texture and a motive-based rhetorical structure go together.

This makes it natural to assume that the first goal in interpreting such pieces is to bring out the theme(s), (subject(s), motive(s)). I have often had students who were pianists new to organ and harpsichord ask me how it could be plausible to play a fugue, for example, on those instruments, since they do not permit the player to use dynamics to make the fugue subject stand out from the rest of the texture. Of course it's possible to do this occasionally, when the logistics of the notes and the fingering happen to line up just right, but it can not be done in a thoroughgoing way. However, sometimes students assume that there must indeed be a way to do this, and that it must be in fact the hidden art—the secret!—of playing counterpoint on harpsichord and organ. At first glance this seems to make sense: if themes and motives are important, even crucial, to contrapuntal keyboard music, then surely it is important or crucial that listeners be able to hear those themes.

However, this idea bumps up against an interesting historical reality. It was precisely during the time when the only keyboard instruments available for performance were those instruments on which the player *cannot bring themes out explicitly* that the writing of contrapuntal music for the keyboard most flourished. The decline in the predominance of rigorously contrapuntal music in the (newly written) repertoire after the Baroque period corresponded exactly to the rise of the piano and the replacement of the harpsichord with the piano in everyday use. So apparently composers have seen the piano's ability to use dynamics to highlight particular parts of the texture to be inconsistent with, or at least not conducive to, the writing of counterpoint. Instruments on which the changing timbre up and down the keyboard helps to make individual voices clear and autonomous, but on which individual motives cannot be brought out have been seen by composers as most conducive to writing counterpoint for the keyboard.

This, in turn, seems to me to point to perhaps the most important concept for a student, or any performer, to bear in mind when thinking about shaping performances of contrapuntal pieces on a keyboard instrument. On the one hand, the music is at its very essence made up of motives or themes, not just notes. These motives are the philosophical and rhetorical building blocks of contrapuntal music. They are the words and phrases, while the individual notes are the phonemes. But, on the other hand, there is no reason to consider any one theme or motive or subject within a given piece to be more important than any of the others.

In the course of working on the separate voices of a contrapuntal keyboard piece, any student—even one who is not yet very experienced with this kind of music—will become, perhaps unwittingly,

a real expert on the motivic content of that piece. Simply as a result of having listened a lot to each voice and, by definition, to all of that voice's melodies, themes, motives, or subjects, that student will have become perhaps the world's leading expert on what is going on melodically in that line. This expertise may well be largely subconscious. I believe that the best way to point a student towards making that awareness of the motivic content of contrapuntal voices explicit, and thus heighten its ability to help enliven the music, is to ask the student simply to try to notice anything and everything that happens more than once.

This is a deliberately simple, colloquial, almost naïve way of looking at themes in contrapuntal voices. One purpose of starting out by looking at voices this way is to avoid a prejudice in favor of motivic ideas that have what might be called a professionally sanctioned importance, such as fugue subjects, countersubjects, or motives derived from a chorale. If these things are present, then a neutral search for anything that happens more than once will certainly find them. If, in a particular piece, such themes really are the most important thing about the motivic structure of the piece, then that will become apparent, because those themes will occur more, and/or in more important contexts, than other recurring events that the student may find. But again, even themes that recur more frequently are not more important in performance than themes that recur less often. That is, there is no reason to treat them differently in performance than other motives. *It is a good working assumption that anything that a composer took the trouble to do more than once should be treated as rhetorically important.*

The question arises of how we know—how a student can tell—what actually constitutes something that happens more than once. In principle, what we are looking for is simple: intervals, melodic shapes, and rhythms that are the same one place in a voice as they are somewhere else (in that voice or in another voice). Some points to remember in looking for such things—or in helping a student to do so—are as follows:

1) It can be useful to make copies of a piece and use different copies to highlight different themes or other recurring events.

2) It makes sense to notice and highlight first of all anything that jumps out as being obvious. This will often include—but not be limited to—“official” motives such as fugue subjects or chorale phrases. Longer motives are the easiest to notice right off the bat.

3) It then makes sense to scan any as-yet unhighlighted sections of each voice looking first for rhythmic patterns that recur, since those are often easiest to spot, and then for intervals or melodic patterns that recur.

4) There is no harm in identifying something as a recurring theme when, according to someone else's analysis, it might not be. It is more interesting to notice *more* similarities than to notice fewer. If something seems far-fetched (“there is a major sixth here in m. 4, and another one there in m. 7” or “the note A occurs in each of these three measures”) then it might be far-fetched—in which case it will probably melt away upon further consideration—or it might turn out to be real. If on reflection it seems real, then it might lead to some insight about the piece or to a more rhetorically convincing playing of the piece or of that part of it. It would be a shame to miss out on this.

5) At the same time, it is not necessary to expect to find everything the first time through. The act of looking through voices hoping to find recurring motives will almost certainly lead to playing all of the notes more meaningfully—more like words and

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phrases and not just phonemes—regardless of whether you do or don't find all of the plausible recurring motives.

I have recently done (actually re-done) a quick analysis of two very basic Bach contrapuntal works, the first *Two-Part Invention* and the first fugue of the *Well-Tempered Clavier*. In the former I have found that one half-measure in both voices together (m. 6, second half), one measure in the upper voice (m. 13, third beat through m. 14 second beat), and a further half measure in the upper voice (m. 21, second half) consist of material that is not part of any motive that recurs. That's all ten beats out of a total of 176 in the piece. Of those ten beats, six occur in cadences. In a cadence the relative importance of harmony goes up and the relative importance of counterpoint goes down. (Cadences express sameness or togetherness rather than diversity or change.)

In the fugue, there are 432 beats of voice-writing (27 measures, four beats per measure, four voices). Of these, no more than about 40 beats are constructed out of thematic material that does not recur, and there is no moment in the piece when there is not at least one voice presenting recurring material. The fugue subject occurs officially 23 times. However, part of the recurring material consists of fragments of the fugue subject. The analytic approach being described here makes it unnecessary to consider those notes anomalous or fragmentary, but still permits an understanding of how they relate to the rest of what is going on.

In both of these pieces I have now found more notes that seem to me to belong to recurring melodic ideas—i.e., more things that happen more than once—than I did the last time I looked them over some years ago. Our ability to notice should grow with experience.

Sometimes looking for anything that happens more than once can be revealing in unexpected ways. Years ago when I first studied the *Praeludium in E Major*, BuxWV 141, by Dietrich Buxtehude, I happened to notice that the opening four notes—the rising tetrachord b-#f-d#-e—recurred at least a time or two. I decided to look for this motive wherever I could find it in the piece. The recurrence of that simple, almost throwaway bit of melody turned out to provide a structural roadmap of the whole work. It occurs in one form or another at all of the important transition points in the piece, and actually serves as a guideline to the affect of the different sections. It would never, however, be identified as any kind of subject that is developed contrapuntally in the work.

(Since there is not space here to delve into the details of these three examples, I have posted them on the Princeton Early Keyboard Center website, <www.pekc.org>, with highlighting in several colors, and thorough commentary. I have also posted some expanded discussion of the relationship between this kind of contrapuntal learning and various aspects of interpretation, including a perspective or two other than, and different from, my own.)

In essence, this approach is very simple, as simple as it sounds: notice everything that happens more than once; notice as much as you can, but don't worry about noticing everything; let your awareness of musical words and phrases enliven your playing of the music.

Next month I will turn to the interesting and sometimes vexing—but comparatively circumscribed!—subject of the playing of repeated notes. ■

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

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Music for Voices and Organ

by James McCray

Two-part church music

[Music is] an agreeable harmony for the honor of God and the permissible delights of the soul.

—J. S. Bach (1685-1750)

For most of us, wisdom, which is a form of enlightenment, is not the comic strip image of a light bulb that radiates overhead in a moment of understanding. Wisdom arrives as a long, slow freight train with many connected cars. Near Kyoto, Japan there is the famous Ryoan-ji Temple, which contains a serene Zen rock garden. It consists of rocks that have been lying there in a long, rectangular space for over 500 years. Whenever a visitor sits in it, only 14 of the 15 rocks in this area can be seen with the naked eye. But when one has achieved true spiritual enlightenment through prolonged meditation, then a fifteenth invisible rock will be seen in the mind's eye. So it is for me with two-part music for mixed choirs.

As conductors we know the history of choral music may have started with unison music, but today the standard format is in four parts. We often consider anything less than that to be of a lower quality. For years I felt that way; however, now in my "senior" years, I have come to realize how naïvely wrong I had been. Complexity and quality are not synonymous.

In these days of dwindling numbers of singers, especially men, the need to maintain a meaningful choir program in church is both challenging yet vital. Music has always been an important part of worship, and in fact, we have been commanded to sing. History is full of references to music in worship, but it does not specify that it must be in a standard four-part choir. In fact, in the later Middle Ages and Renaissance, the church became extremely concerned with the complexities that composers were employing in their sacred works. As Desiderius Erasmus said in the early 16th century, "Modern church music is so constructed that the congregation cannot hear one distinct word." Eventually the composers were told to make things simpler, which, for a few years, they did.

Today's church choir directors need to identify the true purpose of music within a worship service. Is the weekly anthem merely a moment that allows the congregation to be seated and fill out the attendance pad? Is it a weekly performance for the musicians or a significant link to a cohesive experience for the congregation? As church musicians we need to constantly reflect on our purpose.

When those questions are answered, it is much easier to consider the type of music to be used in the service. Two-part mixed choir music usually includes some unison passages that probably make the text clearer to the listener. With effective diction the message is not distorted by complex musical attributes, which directors and singers love, but congregations generally do not appreciate. They want a meaningful text that is set to a primarily diatonic musical line spiced with some emotion. Having all the women and/or men on one part makes it so much easier for the congregation to understand the text, but also for singers to actually listen to what is taking place. This is certain to improve performance. We all need to be reminded that listening and hearing are not the same thing, and this is true for both singers and congregation.

Admittedly, there is a surfeit of poor quality two-part music published each year. Conductors need to find solid settings that contain good, clear writing, interesting keyboard accompaniments, and poignant texts with engaging vocal lines for both parts, while being not too repetitive in their combinations of these characteristics. Often it is more challenging for a composer to create music that is simple while retaining depth.

As the Psalmist says: "O come, let us sing unto the Lord; let us make a joy-

ful noise to the rock of our salvation." A church choir should be able to accomplish that with good two-part music as successfully as with bad four-part settings. Although we tend to think of Mies van der Rohe, it actually was Robert Browning (in his "Andrea del Sarto" of 1855) who reminded the world that "Less is more." So, in that spirit, here are two-part settings; most are for mixed choirs.

How Beautiful, Lloyd Larson. Two-part mixed and keyboard (with an optional handbell accompaniment, C 5497HB), Ariose Music of Hope Publishing Company, C 5497, \$1.90 (E).

This sensitive Communion anthem is on a text by Twila Paris. The long unison first verse is for women, then repeated with a counterpoint by the men. The keyboard part has busy eighth-note patterns that are contrasted with static, bold chords. The last section modulates to a new key, then slowly unfolds and ends quietly.

My Shepherd Will Supply My Need, arr. Scott M. Aniol. Two-part mixed and keyboard, GIA Publications Inc., G-6748, \$1.60 (M-)

Based on RESIGNATION from the 1835 *The Southern Harmony*, this familiar hymn tune has three verses with the melody clearly heard in each. The men tend to provide harmony for the women's melody. There is a key change for stanza 3, which also has a busier keyboard accompaniment than the relaxed waltz-like background of the earlier verses.

Sing for Joy, Ye People, Joseph Martin. Two-part treble and keyboard, Harold Flammer of Shawnee Press Inc., E 5534, \$1.75 (E).

With a text based on Zechariah 2: 10-13, Martin's happy setting opens with a rhythmic, syncopated keyboard introduction that is followed by unison choral statements. The second section retains that melody and adds a second contrapuntal part. These unison and two-part ideas continue throughout the anthem; this setting builds to a loud ending.

Fe Y Esperanza (Faith and Hope), Melinda Ramseth Hoiland, arr. Anne Krentz Organ. Unison or two-part with piano, optional finger cymbals, hand drum, maracas, and C treble instrument, Choristers Guild, CGA 1129, \$1.85 (E).

Only the title words are not in English, but they occur many times throughout the arrangement. The various percussion parts are indicated on separate lines within the choral score; their music is very simple with repeated rhythms. The choral parts are in treble clef, on two staves, and follow similar rhythmic patterns in their syllabic setting of the text. Probably better for children's voices.

Fount of Every Blessing, Lloyd Larson. Two-part mixed, keyboard, with optional trumpet, Lorenz Publishing Co., 103759L, \$1.95 (M-).

Based on the traditional American melody, NETTLETON, Larson's arrangement has additional, new words and music. The trumpet part is included separately at the end and above the score. The music is boldly rugged with both parts used throughout. The keyboard part, on two staves, is not difficult but provides a solid background for the voices. This is an anthem the choir and congregation will greatly enjoy—highly recommended.

Light of Peace, Joel Raney. Two-part mixed and piano, Hope Publishing Company, C 5486, \$1.90 (M-).

Using a gentle waltz-like flow for the voices above a simple keyboard part with some arpeggios, this setting has original music for the first two pages. Then the famous Wesley hymn "Come, Thou Long Expected Jesus" appears for one page before returning to the opening material. This is a clever setting that has a few optional notes to divide the choir into four parts. Lovely setting.

Sing a New Song to the Lord, David W. Music. Two-part and keyboard, GIA Publications, Inc., G-6329, \$1.50 (M-).

This joyful, rhythmic setting consists

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of dancing 6/8 phrases for its four verses, which are all different in design. The keyboard part is easy, consisting of block chords that help drive the rhythm. A very happy arrangement that will be greatly enjoyed by the choir and certain to be repeated frequently.

I Lift My Eyes to the Mountains Above, Felix Mendelssohn, arr. by Hal Hopson. Two-part mixed and organ, Harold Flammer of Shawnee Press, EAS 171, \$1.40 (E).

The organ part is on two staves with registration suggestions. Only the music is by Mendelssohn; the words from Psalm 121 have been added by Hopson. About half of the setting is in unison. The organ accompaniment is easy but soloistic and is an important part of the setting.

Two-part collections

Easy Choir, Volume 6, compiled by Jack Schrader. Two- and three-part and keyboard, with optional flute, oboe, horn and cello, Hope Publishing Co., 8328, \$8.95 (M).

There are six arrangements in these settings designed "for the smaller choir." Also available are a rehearsal/performance CD (8328 C) and a score/listening CD (8330). There are familiar items such as "On Eagle's Wings" and "How Great Thou Art," but most are recent works by composers such as John Carter and Lanny Wolfe. This is a useful collection of general anthems.

Augsburg Easy Choirbook, Volume One, edited by Carol Carver, Becky Lowe, and Mark Weiler. Unison and two-part mixed and keyboard with optional flute, C instrument, and trumpet, Augsburg Fortress, ISBN 0-8006-7602-5, \$9.95 (M-).

There are 14 settings for various times of the church year, including old favorites and newly composed anthems. Familiar Augsburg composers such as Carl Schalk, K. Lee Scott, and Dale Wood provide comfortable arrangements. The instrumental parts are included separately at the end. This is an excellent group of settings that is highly recommended for those smaller church choirs wanting to sing useful, attractive works in a variety of styles.

Book Reviews

Anik Lesure and Claude Samuel, Olivier Messiaen, le livre du centenaire. Collection Perpetuum Mobile, directed by Malou Haine, Lyon, Symétrie, 2008, 294 pp., 29€; <www.symetrie.com>.

Musicologist Anik Lesure and Messiaen specialist Claude Samuel, director of the Messiaen 2008 Association (<www.messiaen2008.com>), wrote this beautiful book for the French national celebration of the centenary of Olivier Messiaen's birth. It highlights aspects of Messiaen's life, his career and his works, opening up numerous investigations for

future research. Its excellent articles by numerous musical personalities, including many former students, render homage to this eminent musician who was an ornithologist, a specialist in rhythm and colors, a prestigious teacher and an ardent Catholic. These pertinent perceptions of his musical, spiritual and poetic universe, from his vast heritage to his immense creations, are interspersed with well-chosen texts on the same subjects, taken mainly from Messiaen's *Traité de rythme, de couleur et d'ornithologie* (Paris, Leduc, 2002), Pierre Messiaen's *Images* (Paris, Desclée De Brower, 1944), Claude Samuel's *Permanences d'Olivier Messiaen, dialogues et commentaires* (Arles, Actes Sud, 1999), *Hommage à Olivier Messiaen* (Paris, La Recherche artistique, Nov.-Dec., 1978) and *L'Orgue, cahiers et mémoires*, "Charles Tournemire (1870-1939)," no. 41 (1989-I). The colorful cover with its burgundy binding and Messiaen's beige signature on the deep blue background of Hokusai's *Bullfinch on the Branch of a Weeping Cherry Plum*, an 1834 etching found in the Guimet Museum in Paris, tastefully invites us to open this book.

In the first chapter, Gilbert Amy describes Messiaen's heritage: his Catholic faith; his multi-disciplinary influences and approaches; his early passions, notably Debussy, Mozart, Berlioz and Wagner; and his professors: Jean Gallon (harmony), Paul Dukas (composition and orchestration), Maurice Emmanuel (music history), Marcel Dupré (organ), and Charles Tournemire. Messiaen's texts enrich the depth of these multiple influences, from Gregorian chant to Stravinsky's *Rite of Spring*, Greek meter, Claude Le Jeune, Hindu rhythms, modality, tonality and serial writing.

In the chapter "The Certitude of Faith," Olivier Latry and Loïc Maillié present the organ as Messiaen's instrument of faith. He devoted all of his energies to faithfully and humbly serving his God. His works contemplate the mysteries of God among us: Christ's incarnation and the Holy Eucharist. The theological orientation of his cycles and his use of plainchants and of bird songs are carried out with joy, sacred mystery and purity, revealing the luminous reality of his faith. Messiaen's views on religious music are included with details concerning his nomination at La Trinité.

In the chapter "The Hazards of Modernity," Pierre Boulez examines a sort of principle of uncertainty, far removed from scientific definition, that accompanied the complex composites that make up the "most modern" of the modern aspects of Messiaen's works. Messiaen's discussion of language using a musical alphabet is followed by his views on Stravinsky, Varèse, André Jolivet, Bartók, Dutilleul, Milhaud, Ligeti and Cage.

Michel Fano examines various aspects of Messiaen's opera *Saint François*: the relationship of the text to the music, Messiaen's gentle expressive manner in a work that is more an oratorio than an opera. This is followed by a presentation of the genesis, lasting 30 years, of this opera, texts by those who contributed to the performances of this four-hour-long

opera (José Van Dam, Peter Sellars and Seiji Ozawa) and reactions in the press.

Claude Samuel's detailed central 34-page chapter, astutely entitled "Epheméris," chronologically details the most important events and influences that contributed to Messiaen's immense artistic creations. Faithful to his youthful convictions, he constantly sought to perfect his musical language. His works became increasingly monumental, leading to his enormous testamentary opera *Saint François*. Various quotations from Messiaen's writings are interposed, revealing many facets of his personality.

Gianfranco Vinay's text on the colors of sounds opens up a chapter on Messiaen's colorful universe. His capacity of seeing colors when listening to music strongly influenced his works. Numerous texts by Messiaen are provided concerning the colors "painted" in many of his works and in his modes.

In the chapter entitled "Flights," Claude Samuel presents Messiaen's gentle refusal of his time, his ultimate hope of a blessed eternity and his various passions. Ornithology enabled him to flee the music of mortals, since "birds are the greatest musicians that exist on our planet." His love of nature, notably of the mountains near Grenoble where he spent his childhood, enabled him to escape the cities. He became fascinated with Japan in 1962. Ten years later, he was amazed upon discovering the beautiful grandiose canyons in the western part of the United States. He was also moved by Persepolis in Iran (1969), the blue sea in New Caledonia (1975), the holy places in Israel (1983), and the exotic plants and birds in Australia (1988). While he would have liked to visit India, Messiaen felt that all of his works did not even begin to compare to those of Mother Teresa in Calcutta: he would have exchanged all of his musical works for the charitable works of Mother Teresa.

Bernard Mâche's chapter on Messiaen as an ornithologist reveals that he used between 330 to 400 different species of birds in his works, which were all meticulously identified. The bird songs represented liberty, a rhythm freed from metrical pulsation. While he often used the form and shape of the bird songs, he set them to a slower tempo. He often integrated their rhythm by developing and amplifying it. Birds enabled him to forget his worries and remain calm in a troubled world. Six pictures and detailed descriptions of the following birds are provided: the blackbird, the eagle owl, the golden oriole, the meadowlark, the raven and the robin.

In a section devoted to the transmission of knowledge, the American Betsy Jolas, who was Messiaen's student then his successor as analysis professor from 1975 to 1991, writes about the "Messiaen Effect." Thanks to his influence and example, she became a *composer-teacher*. Like him, she taught freely, *subjectively*, without musicological scruples, each according to their own sensitivity. Reminiscences by Cécile Sauvage, Pierre Messiaen, Yvonne Loriod-Messiaen, Peter Hill, Pierre-Laurent Aimard, and Myung-Whun Chung complete these texts.

A final chapter includes Messiaen's welcoming speech to the Institut de France, given on May 15, 1968, which renders homage to the life and works of Jean Lurçat (1892-1966), a French painter and a master of colorful contemporary tapestries. Then two pages underline Messiaen's international career,

enumerating honors he received from seventeen countries and the European community. The reproduction of his astonishing visiting card is followed by a citation by Yvonne Loriod: "Olivier Messiaen was very humble and fled honors. When he received a letter from the chancellor of the Legion of Honor, he immediately sent it to his father, Pierre Messiaen, with a note: 'This is a letter for you, for your Shakespeare translations, they made a mistake in the address and the first name, please correct them.'"

A catalog of Messiaen's works is presented in chronological order, then by genre. A bibliography, photographic credits, an Index of Persons, and a CD with seven of Claude Samuel's interviews with Messiaen and seven of his works complete this marvelous book.

This indispensable guide for all Messiaen specialists provides the keys that unlock the fascinating universe of this prominent twentieth-century French musician. It complements as well Peter Hill & Nigel Simeone's *Messiaen* (New Haven and London: Yale University Press, 2005). One hopes that it will be translated into English. In the meantime, its numerous illustrations and the most interesting CD suffice to make purchasing this book worthwhile.

—Carolyn Shuster Fournier
Paris, France

New Recordings

Almut Rössler an der Marcussen-Organ im Dom zu Wesel. Almut Rössler, organist. Motette CD 13071, <www.motette-verlag.de/>.

Bach, *Prelude and Fugue in B Minor*, BWV 544, *Allein Gott in der Höh' sei Ehr*, BWV 662; Dimitri Terzakis, *The Colors of the Ocean*; Franck, *Choral No. 1 in E Major*; Messiaen, *Verset pour la fête de la dédicace, Dieu parmi nous*.

Reger scholars immediately associate the Wesel Cathedral (known also as the St. Willibrord Cathedral) as the venue at which several Reger organ works received their first performance by Karl Straube, who served as organist of the cathedral from 1897-1902. It was here that Straube played the premiere performances of four of the seven chorale fantasies: *Ein feste Burg ist unser Gott, Freu dich sehr, o meine Seele!*, *Wie schön leucht' uns der Morgenstern*, and *Alle Menschen müssen sterben*, as well as other large-scale works including the *Fantasie und Fuge in C-moll* and *Fantasie und Fuge über B-A-C-H*.

The organ upon which these works were premiered was built by Wilhelm Sauer in 1895 (Op. 650) and was one of the firm's largest instruments built up to that time. Unfortunately, both the organ and most of the cathedral were destroyed by bombing raids at the end of World War II. An organ by the German organ firm of Walcker, named the Karl Straube Organ, replaced the Sauer organ in 1964. The present organ, built by the Danish firm of Marcussen, was installed in 2001.

Interestingly, about thirty percent of the Marcussen organ's stops (including half of the Hauptwerk's Principal chorus and seventy-five percent of the Pedal's Principal chorus) contain pipework from the previous Walcker organ. The Marcussen organ gives a fine accounting of itself on this recording. It is recorded

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closely enough to give the listener a feeling of the intimate detail one gets when close to the pipes, but the recording engineers have helped preserve the cathedral's spacious acoustics. The overall sound is very convincing.

Almut Rössler, the organist featured on this recording, has established her reputation primarily as an interpreter of Olivier Messiaen's organ music. She played the premiere performance of Messiaen's final organ work, *Livre du Saint Sacrement*, for the American Guild of Organists national convention in Detroit, Michigan in 1986, and has recorded his complete organ works. Rössler was cantor and organist at the Johanniskirche in Düsseldorf, Germany for thirty years, retiring from this position in 1997. She still serves as professor of organ at the Robert-Schumann-Hochschule in Düsseldorf, where she has taught since 1977.

This disc has something for everyone, ranging from familiar Bach and Franck organ works to the seldom-played Messiaen *Verset pour la fête de la dédicace*, to what will undoubtedly be a new organ work to almost everyone, Dimitri Terzakis's *The Colors of the Ocean*. Also of particular note is Rössler's consummate and exciting playing of Messiaen's *Dieu parmi nous*, which is in and of itself worth the purchase of this recording.

Rössler opens the disc with an elegant rendition of Bach's *Prelude and Fugue in B Minor*, BWV 544. Her artistry is immediately evident in her beautiful phrasing, sensitive articulation, and thoughtful pacing. Rössler plays the ornamented melody of Bach's ravishing *Allein Gott in der Höh' sei Ehr*, BWV 662, on the fine *cornet décomposée* of the Rückpositiv with this division's gentle, unobtrusive tremulant, accompanied by the Schwellwerk 8' Rohrflöte and 4' Flüte octaviante. This registration, coupled with Rössler's thoughtful, introspective rendition replete with beautiful ornamentation, creates a truly reverential atmosphere.

Rössler's inclusion of Greek composer Dimitri Terzakis's work *The Colors of the Ocean* is the first recording of this colorful, dissonant, and rhythmically complex organ work. One certainly does not hear much Greek organ music, and this reviewer was delighted to become acquainted with this interesting addition to the organ repertoire. Rössler premiered *The Colors of the Ocean* at the Johanniskirche in Düsseldorf on December 2, 1994. Terzakis could have titled this work "The Colors of the Organ," since he gives hardly any registration indications in this work, giving the organist license to explore the different sounds and colors of the organ, a task in which Rössler both relishes and succeeds. Terzakis opens the work with a bird-like call, which Rössler plays on the piquant Rückpositiv Rohrflöte, which is accompanied by long note values in the Pedal. A second flute stop joins in accompanying the birdcall, which is in turn echoed by the Rückpositiv division's smooth, moderately scaled Cromorne. The work immediately builds in both volume and intensity, only to abruptly return to the bird-like call, building abruptly, and dying away quietly. Rössler also treats the listener to the Oboe, Spanische Trompete, and Nasat, as well as the full organ throughout the course of this composition.

The subject of phrasing of nineteenth-century music is a thorny topic that centers primarily on literal observance (or lack thereof) of phrase markings. Rössler does observe these markings literally in Franck's *Choral No. 1 in E Major* and loses the grand and sweeping sense of musical line through repeated phrase breaks. This effect grows particularly tiresome in the opening *Moderato* section, where the beautifully harmonized phrases are repeatedly broken and even cut short in some instances, thus destroying the beautiful melodic lines for which Franck is justly famous.

Rössler plays the chorale melody on the Schwellwerk's Vox humana, a stop that is unfortunately out of tune on the recording. Moreover, Rössler plays it without tremulant, a shocking omission and directly contrary to Franck's prescribed registration. Why Rössler elect-

ed to leave the tremulant out is puzzling; if the organ's Schwellwerk tremulant was not well regulated, it should have been regulated for this recording or another work should have been substituted. Rössler plays the following *Maestoso* section grandly and with appropriate registration. Lower-pitched mixture tone predominates the full organ sound for this section, and Rössler thankfully does not engage the large VI-VII Scharf mixture on the Hauptwerk, in an attempt to bring this organ's sound more in line with the Cavallé-Coll organs Franck knew. Rössler registers the Schwellwerk *Fonds et Anches* combination with the stops of the Marcussen organ in mind and not the Cavallé-Coll organ at Ste. Clothilde. While this is a perfectly acceptable registration practice, this reviewer questions the inclusion of 16' manual tone and the Nazard and Tierce on the *Poco animato* sections of the *Maestoso*—their inclusion adds a thickness and a pungency that this reviewer did not find aurally appealing.

Rössler plays the ensuing melody beautifully and does not observe the phrase markings the way that she did in opening section of the work, yielding the soaring melodic line this reviewer longed to hear in the first section. As the beautiful melodic line dies away, Rössler pushes the tempo ever so slightly and unnecessarily adds the 8' Principal to the Rückpositiv, contrary to Franck's registration guidelines. This mars the delicate balance and beautiful counterpoint between the chorale melody on the Hauptwerk and the secondary melody played on the Rückpositiv. Perhaps the most disturbing aspect of Rössler's performance of the Franck occurs during the final statement of the chorale, playing it at twice the tempo of anything else in the piece, and destroying any sense of grandeur that she was able to achieve earlier in the work. One can certainly find more inspiring interpretations of this work elsewhere.

Two works by Olivier Messiaen, Rössler's specialty, close the program. Rössler admirably performs the first, *Verset pour la fête de la dédicace*, which was composed in 1960 as a test piece for the Paris Conservatoire. Many listening to this recording might not find it a very accessible work to hear. Rössler plays the recording's final work, Messiaen's well-known *Dieu parmi nous*, with just the right amount of musicality and brilliance, playing the final toccata section cleanly and expertly, replete with musical gestures that separate her interpretation from those of lesser organists. Rössler concludes with the complete full organ, topped off by the Spanische Trompete, which does not obliterate, but adds to the ensemble, bringing the recording to an electrifying conclusion.

The accompanying liner notes, which are written in both German and English, contain a short history of the Willibrordi Cathedral, Rössler's biography, and fine liner notes, which are also authored by Rössler. A stoplist is also included, indicating which ranks were retained from the previous Walcker organ. No further information about the Marcussen organ is given; it would have been nice had more information been included.

This reviewer recommends this recording first for Rössler's superb rendering of the Messiaen *Dieu parmi nous* and *Verset pour la fête de la dédicace*, for her outstanding reading of Terzakis's almost unknown but worthwhile work, *The Colors of the Ocean*, as well as her musical interpretations of the Bach works. The excellent Marcussen organ, coupled with Rössler's musical and exciting playing of a broad and interesting repertoire, make this recording a valuable addition to any organist's collection.

—David C. Pickering
Graceland University
Lamoni, Iowa

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Ponte in Valtellina—Portrait of a Renaissance Organ. Jean-Claude Zehnder. Emergo Classics, EC 3914-2, TT: 59' 40', <www.emergoclassics.com>.

Jacopo Fogliano, *Recherchar in F*; Marco Antonio Cavazzoni, *Plus ne regres*; Girolamo Cavazzoni, *Ricercar in e*, *Ave Maris Stella*, *Christe Redemptor Omnium*; Paul Hofhaimer, *Tandernaken*; Hofhaimer-Schule, *Vier Lied- und Tanzsätze*: "Ein fröhlich Wesen," "Aus tiefer Not," "Nach Willen dein"; *Spanieler Tanz*; Arnolt Schlick, *Maria Zart*; Luzzasco Luzzaschi, *Toccata in e*; Gian Paolo Cima, *Canzona nr. 3*, *Canzona nr. 13*; Girolamo Frescobaldi, *Fantasia nona* (1608), *Canzona terza* (1615); Hans Leo Hassler, *Ricercar in F*, *Wir glauben all an einen Gott*; Christian Erbach, *Canzona in e*; Hans Leo Hassler, *Toccata in d*.

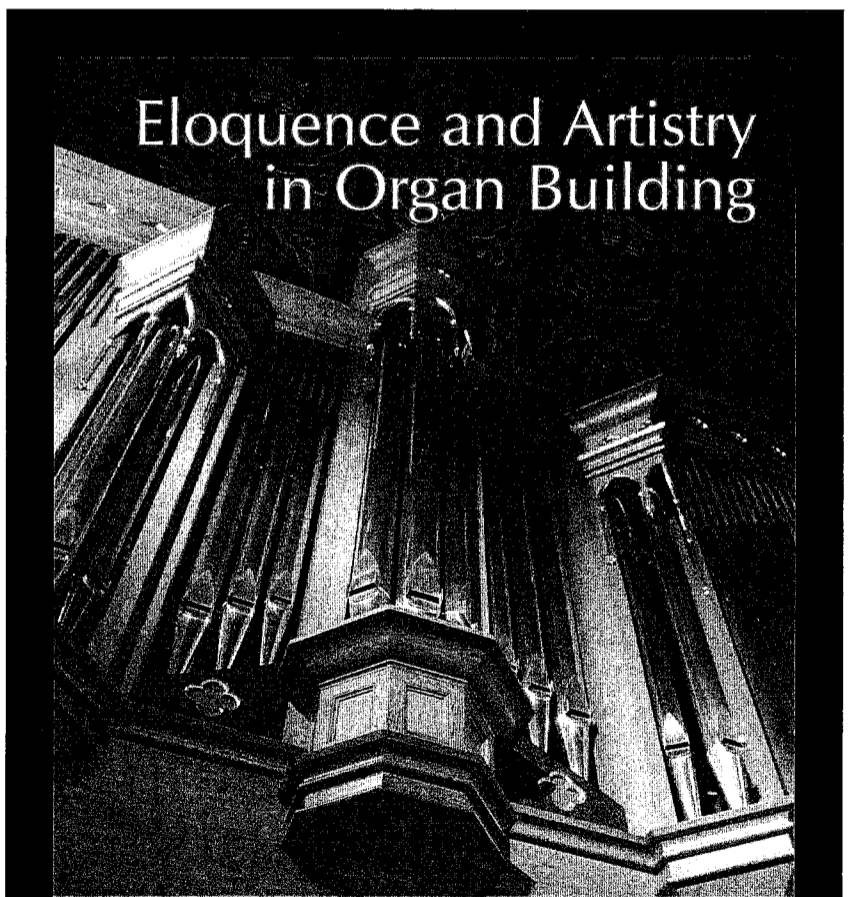
According to the booklet, the organ at the Chiesa di Campagna in Ponte in Valtellina is one of the oldest in Italy, built originally in 1519 by Marco Antonio Bizarrri, tuned a tone lower by a member of the Antegnati family in 1589 when the Flauto in Ottavo and the Vigesimaseconda were added, and moved in 1657 from the parish church to the church of the Madonna di Campagna. Later in the 17th century an unknown builder altered the compass of the organ, extending from treble a to c3, and reducing the bass from F to C with short octave, at which time were added a Flauto in XII and a pedal 16'. The organ was restored in 1993 by Marco Fratti of Modena, who found 272 out of the 371 pipes to be historical; therefore of the seven manual ranks the Principale dates from the original Bizarrri organ, as do part of the Ottava, the Quintadecima and the Decimanona, with the Ottava containing some work by Antegnati. The two flute ranks date from the 17th century. Current pitch is 448 Hz and wind pressure 55mm.

The pieces chosen for this recording are very well suited to this instrument, covering the South German and North Italian repertoire of the early 16th through to the end of the first quarter of the 17th century. The *ripieno* allows

contrapuntal writing to shine through with an almost translucent clarity, while the individual ranks possess much charm of their own. Particularly noteworthy are those canzonas performed without an 8' foundation, especially *Plus ne regres* by Cavazzoni and the chirpy *Canzona nr. 13* from Cima's volume (of 1606) of *ricercari* and *canzone alla francese* published in Milan, where he was organist. The complex structure of Girolamo Cavazzoni's *Ricercar*, which includes no less than nine subjects dovetailed together in predominantly polyphonic writing, is a far cry from the much simpler *Recherchar* by Fogliano, which combines alternating homophonic sections. In the two short hymn settings by Cavazzoni, the melody is heard in the bass in *Christe Redemptor*, while in *Ave Maris Stella* the melody is treated far more imitatively between the four parts.

The pieces included by Hofhaimer and his school are taken from a manuscript dated 1532 and are typical intabulated settings of songs, containing much decorative writing. The work by Schlick is in similar style and is taken from his collection of 1511, the first printed music for organ. The powerfully intellectual *Fantasia Nona* by Frescobaldi is to be found in his first published work of 1608, a set of twelve fantasias, one on each tone or mode. This work has three subjects, according to the heading, and moves predominantly in half notes and quarters. The chromatic intervals of the final subject are given extra spice by the meantone tuning. The toccata by his teacher Luzzaschi is a short work in a mainly homophonic style with a slow chordal introduction moving into more lively 16th-note figuration.

The South Germans Hassler and Erbach were clearly influenced by the Italian school; it is a pity that the canzona by Erbach, which being chordal rather than strictly imitative may perhaps be a reworking of a piece conceived for brass consorts, does not receive the repeats indicated in the score. Hassler's *ricercar* and setting of *Wir glauben all an einen Gott* taken from an organ mass are excel-



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lent examples of his skill in these forms. The final toccata is attributed in different sources to Merulo and Sweelinck as well as to Hassler; it is a splendid piece with which to finish the disc.

Jean-Claude Zehnder has been teaching since 1972 at the Schola Cantorum in Basel, and his playing on this CD is excellent throughout, with clear articulation and added ornamentation where appropriate without ever being excessive. Although at just under an hour it may be considered as being on the short side, quality is to the fore and this CD is most highly commended, not only to those who are well up in this repertoire but more importantly as an introduction and taster to those who know little about it. One hopes that hearing the pieces played on a historical instrument will encourage the many organists who preside over a modern instrument of relatively modest resources to explore this repertoire, and really work at it stylistically to make it succeed on what is available to them.

—John Collins
Sussex, England

Handel-Inspired: Music by G. F. Handel plus works inspired by his genius, Paul Ayres, organ. Priory Records Ltd., compact disc PRCD 894; <www.priory.org.uk>

Sinfonia, The Arrival of the Queen of Sheba, from Solomon, Handel; *Footnote*, John Hawkins; *Voluntary in C*, Handel; *Scherzo on Gopsal*, Alan Smith; *Air and Bourrée from the Water Music*, Handel; *Water Bubbling*, Satoru Ikeda; *Overture to Esther*, Handel; *Siciliano and Minuet from the Fireworks Music*, Handel; *Overture and Gigue from Handel-Inspired Suite*, John Ellis; *Fugue in A minor*, Handel; *Le Tombeau d'Handel*, Krzysztof Aleksander Janczak; *Two Pieces for Mechanical Clock*, Handel; *Introduction and Allegro from Sonata in the Style of Handel*, William Wolstenholme; *Little Prelude*, Jos Martens; *In Handel's Name*, Akmal Parwez; *Paraphrase*, Alexandre Guilmant; *Lednah Loblied*, Thomas Neal; *Variations on a Theme in Handel's Otto*, Samuel Wesley; *The Departure of the Queen of Sheba*, Paul Ayres.

This excellent compact disc featuring music composed by and inspired by Handel showcases the one-manual, seven-stop Handel House organ built in 1998 by Martin Goetze and Dominic Gwynn. The organ was built for the Handel House Trust, a non-profit organization that manages the house in Brook Street, London, where Handel lived for the last 36 years of his life and which is now a museum. Because of its greater suitability as a concert venue, the instrument is actually located in the nearby Church of St.

George in Hanover Square, the church where Handel himself worshiped. The Handel House organ is voiced according to eighteenth-century English norms, which have the pipes almost overblowing and then to some extent starved of wind by the windchest, resulting in a very expressive, "vocale" style of speech. The performer, Paul Ayres, who also transcribed some of the orchestral pieces for organ and was the composer of the last piece on the recording, is the assistant organist of St. George's, Hanover Square, and an excellent player. The repertoire featured is a tasteful mix of organ music and transcriptions—so tasteful, indeed, that Mr. Ayres even somehow manages to resist the temptation to include the *Largo* from Handel's *Xerxes*.

The compact disc begins with the ebullient *sinfonia*, *The Arrival of the Queen of Sheba* from Handel's oratorio *Solomon*. While this was very well played, I thought that Paul Ayres's transcription seemed somewhat top-heavy and could have done with a little filling out of the harmony, notwithstanding that it was played on an organ pitched at $a^0=415$ Hz and with a compass down to $10\frac{1}{2}'$ G. The second piece on the compact disc is John Hawkins's *Footnote*, inspired by a nineteenth-century footnote to an edition of one of Handel's *Allemandes* advocating emendation of a note in the original text from G-sharp to G-natural. In Hawkins's version the sharps and the naturals battle it out throughout the piece.

The next composition, the *Voluntary in C*, comprises an anonymous *Introduction* paired with the fourth of Handel's *Six Fugues Façiles*. In this form it was found in *Twelve Voluntaries and Fugues for the Organ or Harpsichord with Rules for Tuning by the Celebrated Mr. Handel* (London, 1780). This title in fact only claimed Handel's authorship for the tuning instructions, but for a long time many organists assumed that Handel wrote all twelve of the voluntaries. At least one of them is elsewhere attributed in an eighteenth-century manuscript to Dr. William Hayes, the Heather Professor of Music at Oxford University. In the musical notes provided in the booklet, Ayres seems to have been unaware that the Handelian authorship of the first movement of the voluntary is disputed. Still, it certainly fits into the category of being Handel-inspired organ music. The *Voluntary in C* is typical of many eighteenth-century English voluntaries of the type used at the end of a service in combining a short and stately *Adagio* for the diapasons with a lively *Vivace fugue* for the full organ.

The next piece is a *Scherzo* based on Handel's tune *Gopsal*, written for the hymn, "Rejoice! The Lord is King." This

was one of several hymn tunes that Handel composed specially for texts written by the Methodist leader Charles Wesley. The tune was named after Gopsal Hall, the country house of Charles Jennens, librettist of *Messiah*, whose residence organ was in part the inspiration for the design of Goetze & Gwynn's Handel House instrument. The *Scherzo on Gopsal* is a lively piece by the contemporary English composer Alan Smith. Paul Ayres then returns to Handel's own compositions with the *Air and Bourrée* from the *Water Music*. These enable the listener to savor the beautiful flute voices of the organ. Then comes a work from a modern Japanese composer, Satoru Ikeda, called *Water Bubbling* and based on motifs taken from Handel's *Water Music*. As the notes point out, it is a very expressive piece that not only evokes bubbling, but many other characteristics of water such as "flowing, cascading, freezing, evaporating" and "drenching." It culminates in an exciting toccata-like climax.

The gentler flute effects of the Goetze & Gwynn organ are then again apparent in the *Overture* to Handel's oratorio, *Esther*, giving way to brighter registrations in the fugue at the end. The London music publisher John Walsh published the organ transcription of this piece in the eighteenth century, and Handel himself may have been responsible for transcribing this work. We turn then to a transcription of two movements from the *Fireworks Music*, the *Siciliano* and *Minuet*, here based on a piano version dating from just after the Crimean War. This is followed by a contemporary work composed by John Ellis, an Englishman who combines a career as a doctor of medicine with one as an organist and composer. The title, *Handel-Inspired Suite*, lends its name to the current recording. Included from the *Suite* are a stately *Overture* and a contrastingly jovial *Gigue*. We hear then another Handel fugue, this time his *Fugue in A minor*, an organ work that he later recycled as the basis of a chorus in his oratorio, *Israel in Egypt*. After this, Ayres plays a composition by the contemporary Polish composer, Krzysztof Aleksander Janczak, entitled *Le Tombeau d'Handel*, a title obviously influenced by that of Ravel's homage piece for Couperin. This is an interesting work in modern idiom, although again it sounds a little top-heavy on this particular instrument. Then come a couple of Handel's miniatures for flute clock, again giving us a chance to enjoy the very attractive 4' flute on this organ.

William Wolstenholme (1865–1931) was a blind English organist whose compositions enjoyed enormous popularity at the beginning of the twentieth century. After a period of neglect they are only

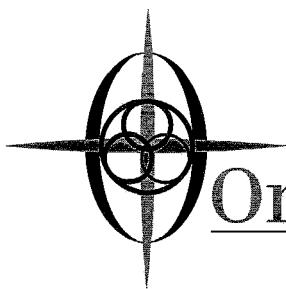
just starting to be rediscovered today. Wolstenholme wrote his *Sonata in the Style of Handel* in 1896 for a two-manual-and-pedal instrument, so Paul Ayres obviously had to edit it to accommodate it to a one-manual organ, a task that he has accomplished very well. Two of the movements, an *Introduction* and *Allegro*, are included on the recording. The much more modern sound of the piece that follows, a work by the contemporary Dutch composer Jos Martens, makes an interesting contrast with the Wolstenholme movements. There are many pieces in the organ repertoire written on the motif B-A-C-H, including by Bach himself in *Art of the Fugue*. Similarly the link with Handel in Jos Martens' homage piece, *Little Prelude*, is to be found in the musical motif based on Handel's initials G-F-H. The same motif is used in the next track, *In Handel's Name*, composed by the Pakistani-born, Japanese-trained and American-resident contemporary composer Akmal Parwez.

Alexandre Guilmant is represented not by his familiar *March on a Theme of Handel*, but by his lesser-known *Paraphrase*, based on the theme of *See how the Conquering Hero Comes* from Handel's oratorio, *Judas Macabbaeus*. Paul Ayres has again had to scale this piece down to fit a one-manual organ, and though he has mostly done this rather well, I would again criticize the transcription for sounding top-heavy in the treble toward the end. In fairness, that is often true when one hears French music played on British or American organs because of the different way that the scaling and voicing is handled in French organs. A very different mood is set by a work called *Lednah Loblied* by Thomas Neal, a promising young English composer of only eighteen years. It is a rather strange but very compelling composition based on rapidly repeated chords but also having some of the characteristics of Handel's organ concerti. *Lednah* is "Handel" backwards, while of course *Loblied* is the German for a love song. In another significant contrast of mood, Samuel Wesley's *Variations on a Theme in Handel's Otto* follows Neal's composition. The "theme" of this is the *Gavotte* from Handel's opera *Ottone*. Wesley's charming piece gives plenty of opportunity to demonstrate the full capabilities of the organ.

The compact disc ends with what is perhaps the most interesting composition on the recording, Paul Ayres's own piece, *The Departure of the Queen of Sheba*. The theme from Handel's *The Arrival of the Queen of Sheba* is inverted and used as the basis for *The Departure*, and the piece takes on a fascinating, almost arabesque, character. It is in some ways more evocative of female eastern

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potentates than Handel's original. It fades away into nothing at the end as the Queen recedes into the distance.

I thoroughly enjoyed this charming compact disc and have little hesitation in recommending it. As should be clear from what I have already said, my only misgiving about it is that some of the pieces come off on this particular organ as a little bit top-heavy. That this is more a problem with the choice of repertoire than with the organ itself is apparent from the fact that the eighteenth and nineteenth-century pieces that were written with a one-manual organ like this in mind, such as Handel's fugues and Samuel Wesley's variations, seem perfectly balanced when played on the instrument.

—John L. Speller
St. Louis, Missouri

Echoes of Christmas. Richard Cummins, organ; Cenovia Cummins, violin; and Rita Cummins, soprano. Greene Memorial United Methodist Church, Roanoke, Virginia. E. M. Skinner organ, enlarged by various builders. CD-RC1958; available through the church: <ricgmumc@rev.net>.

The first eight tracks (about nineteen minutes) consist of music from *The Nutcracker Suite* by Tchaikovsky, beautifully arranged and played by Richard Cummins. Five of the remaining selections have the addition of violinist Cenovia Cummins. In two of these as well, the Bach-Gounod *Ave Maria* and Torme-Wells *Christmas Song*, soprano Rita Cummins joins in—a family affair, one assumes. The instrument is beautifully voiced and replete with harp and chimes, ideally suited for this music. Since four of the pieces were recorded live there is a bit of the inevitable audience noise. It is not too intrusive, and hey, it's Christmas!

Familiar Christmas compositions for organ by Titcomb, Purvis, Dupré and others are included. Dubois' imitative *March of the Magi Kings* is not often played, but the beaming star and camels clumping along is musical fun. I would quibble a bit with the closing composition, the Torme-Wells arrangement of *The Christmas Song* ("Chestnuts roasting on an open fire"). It is taken slowly and to me is too lugubrious in tempo and spirit for such an otherwise beautiful recording.

Miracles—Music for flute and organ. Cheryl Gobbetti Hoffman, flute; Bruce Neswick, organ. Chapel of St. Alban's School for Boys, Washington, DC; Karl Wilhelm Organ, 1988, 31 ranks; Raven OAR 840, <www.ravencd.com>.

If you buy this CD expecting gentle and melodious flute sounds accompanied by shimmering celestes you are in for a surprise. A five-movement suite by Daniel Pinkham, *Miracles*, is first, establishing assertive flute and organ in Pinkham's representation of five Biblical miracles ascribed to Jesus.

The three movements of Gerald Near's *Suite in Classical Style* are beautifully composed for the two instruments and just as beautifully performed. The unfortunately short-lived Jehan Alain is represented twice: first by an *Aria* of somewhat dark improvisational style, and at the end of the disc by his *Trois Mouvemens*, originally for flute and piano and arranged by his sister Marie-Claire for flute and organ. Mr. Neswick notes that the music exhibits "grace and

wit," as does his playing and that of Ms. Hoffman. The 1967 *Dialogues* by the highly regarded Henk Badings illustrates his keen musical mind in the treatment of various themes. Six sections from Jacques Berthier's *Liturgical Meditations*, fourteen pieces for flute and organ (1987), are played, and three of these are for Christmas, including wonderful treatments of "Silent Night" and "Il est né, le divin enfant."

Frank Martin's *Sonata da Chiesa*, nearly fifteen minutes in length, is complex, using one musical theme after another and certainly requiring accomplished performers, as we have here. If you need relatively unknown repertoire for organ and flute, look no further. Be prepared to practice!

Solemnity and Joy. Charles Boyd Tompkins. Casavant organ in the First Baptist Church, Greenville, SC, 86 ranks, 1984. Pro Organo 7136, <www.zarex.com>.

Most, if not all, of the music recorded here will be familiar to experienced organists. The brightly voiced French-inspired organ speaks into an 1800-seat auditorium of contemporary design, according to the notes.

Beginning the program is Dupré's *Cortège et Litanie*, followed by the *Poolsche Dans* by Sweelinck. Both are given musical performances and registered appropriately. Ned Rorem's *Sunday Night* (Very fast and rowdy) is excitingly played. It is a difficult piece, which Dr. Tompkins handles exceedingly well.

Bach's *Schmücke dich* would have benefited from a slightly more relaxed tempo. By contrast, the *Prelude and Fugue in D* (BWV 532) can handle the rapid tempo it receives. Occupying the center of the disc is the nearly ten-minute *Dieu est simple* by Olivier Messiaen—a mysterious and atmospheric composition. Perhaps a case could be made that this is not the ideal instrument in terms of sound for the job. Mendelssohn's great *Sonata in F Minor* follows. The beautiful *Adagio* movement gives an opportunity to experience the more romantic sounds available in the organ.

Tompkins's technique seems to know few (if any) limitations, so the concluding *Naiades* of Vierne and the lesser-known *Les Cloches de Hinckley* are dashed off with style and aplomb.

Leo Sowerby: Land of Rest. Robert Parris, organist. C. B. Fisk organ, Christ Episcopal Church, Macon, Georgia. Loft Recordings LRCO 1080; <www.gothic-catalog.com>.

Buxtehude: *Præludium in C*, BuxWV 136; *Jesus Christus, unser Heiland*, BuxWV 198; *Gott der Vater, wohn uns bei*, BuxWV 190; J. S. Bach: *Sonata VI in G*, BWV 530; *Wir glauben all an einen Gott, Vater*, BWV 740; *Tocatta and Fugue in D Minor*, BWV 538; Franck: *Fantaisie in A*; Sowerby: *Prelude on "Land of Rest"*; Dupré: *Variations on a Noël*, op. 20.

Recently a few recordings of relatively small instruments have come onto the market—a welcome development that shows how effective they can be under the hands of an imaginative performer, which Dr. Parris certainly is. From the title, I had inferred the music would be mostly or all by Leo Sowerby. We are treated, instead, to Buxtehude, Bach, Franck and Dupré, as well as the title piece. Robert Parris is organist-choir-master of Christ Church and professor

of music and university organist of Mercer University.

Bach's sixth Trio Sonata is given a lilted performance with proper registration; one can readily discern the individual voices. His "Dorian" Toccata likewise shows the value of a largely independent pedal, even in a relatively small instrument. The playing is accurate and solid. The tonal resources of the organ are beautifully adapted for the Franck *Fantaisie in A*, and *Land of Rest* is given a sympathetic performance, ingenious canons and all, reinforcing my conviction that Sowerby is our foremost American composer of music for the organ.

This CD concludes with Dupré's great *Variations on a Noël*. What a wonderful composition this is! Dr. Parris shows just how it ought to go.

Celebration. Marianne Webb, organist. Shryock Auditorium, Southern Illinois University, Carbondale. 1971 Reuter organ, 58 ranks. Pro Organo CD 7113; <www.zarex.com>.

From 1962–64 I drove once a week to the Union Station in St. Louis, boarded the morning train to Carbondale, taught organ students on a cobbled together clunker in Shryock Auditorium for an afternoon, then got a train back to St. Louis. Prof. Wesley Morgan had an overflow of students at the time. It was interesting to me to hear the newer Reuter in that place, which still has dry acoustics.

This disc opens with a cheery rendition of Böhm's *Prelude in C Major*, followed by Bach's *Nun komm, der Heiden Heiland* soloed on a beautifully voiced reed. The stately "Wedge" *Prelude and Fugue in E Minor* is given a brisk but well thought out performance, which the dry acoustics can handle. Bruce Simmonds' magnificent *Prelude on "Iam sol recedit igneus"* shows the softer colors in an effective way. When it comes to registration, Ms. Webb knows what she is about. This is followed by Saint-Saëns' *Fantaisie in E-flat*, the master's first work for organ, and an exciting piece it is. Two of William Bolcom's *Gospel Preludes* are given sympathetic performances, although I confess that they usually leave me feeling that a Wurlitzer would do the job better!

The final selections by Vierne are the colorful "Romance" from his Fourth Symphony, and the ripping "Final" from the Fifth, rippingly well played by Marianne Webb.

Two Landmarks in Columbus. Timothy Edward Smith, organist. 1931 W. W. Kimball organ, 66 ranks; 1972 von Beckerath organ, 73 ranks; First

Congregational Church of Columbus, Ohio. Two CDs, Raven OAR 900; <www.ravencd.com>.

The first CD is played entirely on the Kimball organ, the second on the von Beckerath. The Kimball recording begins with Smith's own clever arrangement of Saint-Saëns' *Carnival of the Animals*. The fifteen brief sections give ample opportunity to showcase the wonderful sounds in this venerable organ. All are well played and arranged—the "Pianists" and "Final" are exciting. A *Fantasy of Moods* by the little-known Charles Edgar Ford probably was composed to show off an organ, which it certainly does under Smith's realization of the frothy music, concluding with a dollop of chimes. How can you lose? The first movement of Yon's involved *Sonata Chromatica* is given a very effective performance and is followed by two more atmospheric pieces: Frank Howard Warren's *Sea Sketch* and the more familiar *Idyl* by H. Leroy Baumgartner. Listen closely for a dollop of harp! Mr. Smith thoroughly understands how to play this music. Seth Bingham's five-movement suite, *Baroques*, with its familiar "Rhythmic Trumpet," is the last composition on the Kimball disc, colorfully and beautifully played. I think the courtly Prof. Bingham would have been pleased.

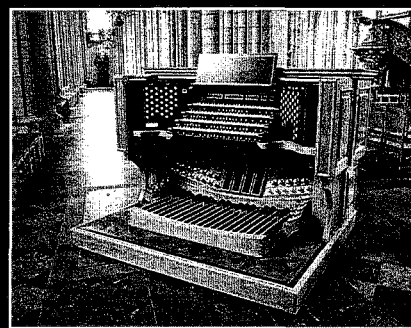
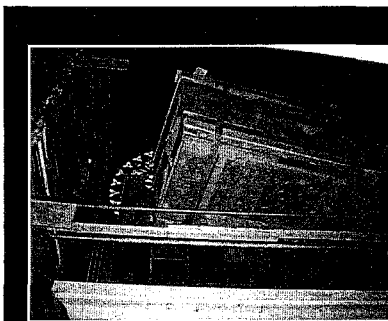
The second disc (two for the price of one, by the way), played on the more recent 3-manual von Beckerath in the gallery, begins with a convincing performance of Mendelssohn's *Sonata in F Minor*, followed by Buxtehude's *Ciaccona in C Minor* and three of the Brahms's chorale preludes. The recording concludes with compositions by Alain (*Le Jardin Suspendu*) and Calvin Hampton (*Fanfares*), preceded by works of Jakob Praetorius, Nikolaus Hanff and J. S. Bach (BWV 550, G Major). Stylistically and musically Mr. Smith's playing is equally fine at this organ, which is to say very good indeed.

Most churches would feel blessed to have one of these instruments in house, let alone both of them. First Congregational is fortunate indeed.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
<chas.heaton@verizon.net>

New Organ Music

Rollin Smith, Organ Music for Manuals Only, Volume I. WL600211, \$20.00, Wayne Leupold Editions, Inc., 8510 Triad Dr., Colfax, NC



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Rollin Smith has edited this collection of 38 pieces of organ music for manuals only, although in many of these pieces the pedal can be added *ad libitum*. As with many collections, the music is from a wide variety of sources with some very well-known inclusions (Bach's *Fugue in E Minor*, the "Nightwatchman" BWV 533, and Jeremiah Clarke's *Prince of Denmark's March*) to little-known pieces, such as Raynor Taylor's *The Bells*. Each of the 27 composers represented here has a short biography, along with information about the individual piece included in this collection. For example, we learn that Raynor Taylor was an English composer born in London who was a member of the Chapel Royal. He sang at Handel's funeral in 1759, later emigrated to the United States, and was organist of St. Peter's Church, Philadelphia, in whose churchyard he is buried. His piece in this collection is based on the popular version of the famous Whittington chime, pealed by the bells of the Church of St. Mary-le-Bow in Cheap-side, London.

In the table of contents Smith groups pieces by type. The first section comprises six pieces of moderate tempo, including a march by Maurice Blazy, the famous Clarke trumpet tune, a *Prelude on a Chorale from the Scotch Psalter* by W. T. Best and a *Moderato* by Camille Saint-Saëns. The second grouping of pieces is titled "The Colors of the Organ" and contains 10 pieces, six of which are by Edouard Batiste (1820-1876), who was professor at the Imperial Conservatory and organist of Saint-Eustache. In five of the six pieces Batiste's original fingering is retained.

Part III contains two works entitled *Chasse* (hunting music), including one by Jean-François Dandrieu, *Duo en Cors de Chasse sur la Trompette*, and another simply named *La Chasse* by Louis-J.-A. Lefebvre-Wély. Smith writes that from the middle of the 18th century until around 1870, music in French churches was "... a scandal to all of Europe," with organists playing the most popular songs of the day, including ballads, dance movements, and the famous hunting songs, two of which are included here in this collection if you wish to create a scandal of your own!

Part IV is "Characteristic Pieces" and includes four works in all: two bell-inspired Raynor Taylor and another one by Louis Couperin, *Les Carillons de Paris*, and two character pieces, one of which is Alessandro Poglietti's *Petite Ayre gay pour imitation de rosignano*. Part V is a collection of 16 pieces, beginning with the unison retrograde canon from *The Musical Offering* by Bach to *Pièce dans le style religieux*, op. 72, no. 8, by Charles-Valentin Alkan.

It is fair to say that most of the music in this collection and many of the composers will be new to most organists. The technical level of the pieces ranges from simple to only moderately difficult. This is a good collection for teachers who want to have some "fun pieces" for their stu-

dents, for recitalists looking for unique, short, and relatively simply "characteristic" crowd pleasers for recitals and short programs, and for church musicians who might want to work up Samuel Wesley's *God Save the King* (or *America*) for a service that includes patriotic music!

—David Wagner
Detroit, Michigan

Chorale Preludes and Postludes for Manuals, Volumes 2 and 3, edited by Charles Callahan. CPH 97-6908 & 97-6930, \$11.00 per volume; <www.cph.org>.

These two volumes contain a selection of chorale preludes for manuals only by German Baroque masters including Zachau, Walther, Kauffmann, Pachelbel, Telemann, Buxtehude, and J. S. Bach; there are seven pieces in volume 2 and eight in volume 3, although in this latter volume the index gives the impression of a much larger selection by including all of the various translation variants of the original German as individual entries. In the collection the headline title is given in English but the German is also given, as is the author of the melody as well as the composer.

Although there is no note in the text to this effect, several of the movements are extracted from sets of variations, for example "Jesus, Priceless Treasure" by Zachau, five variations from 12; "Liebster Jesu wir sind hier" by Walther, two from four; "Sleepers wake" by Walther, one of two; and "O sacred head" by Pachelbel, one variation (a most attractive chromatic setting) from seven.

In the setting by Kauffmann of "Savior of the Nations, come" the original tempi, some ornaments and registrations are omitted, but otherwise the texts present moderate difficulty. They are mainly of moderate difficulty with the occasional tricky passage requiring care; a few require two manuals for an effective performance. With most of them covering just two pages (in the 18th-century tradition, blank pages very helpfully facilitate page turning, and only the few three-page movements will require assistance), the contents of these volumes would be of most use as voluntaries before the service, or as postludes when a small congregation is present. The registration suggestions are practical as are the editorial tempi and metronome indications; all of these are in square brackets. The print is clear with either four or five systems to the page. At this price these volumes offer attractive material to players, particularly those in smaller churches, who may well not have the resources to purchase complete editions of many of these composers.

Music for a Celebration, Set 4, edited and arranged by Michael Burkhardt. MorningStar Music Publishers MSM-10-579, \$29.95; <www.morningstarmusic.com>.

This volume contains some 30 chorales from the 16th to the 18th centuries, mainly from German composers (J. S. Bach, Buxtehude, Kauffmann, Böhm, Pachelbel, Walther and Zach-

au as well as the lesser-known Johann Christoph Bach, Buttstedt, Armsdorff, Oley and Marburg), but also including variations from two attractive *Noëls* by Balbastre (1727-99) and one variation from "O filii et filiae" by Dandrieu fils (1682-1738), as well as two variations on "Allein Gott in der Höh sei Ehr" from a set of 18 by Sweelinck (although there is considerable doubt whether these are actually by him).

There are a few manuals-only pieces, some of which are in two parts with the melody in the RH, either ornamented as in Walther's "Warum sollt' ich mich" and Buttstedt's "Vom Himmel hoch," or unornamented as in Telemann's "Christ lag in Todesbanden." There are further manuals-only examples in three parts such as Kauffmann's "Valet will ich dir geben" and "Nun danket alle Gott," and one movement by Balbastre, the fourth variation of "Il est un petit ange," specifically calls for crossed hands.

Most of the pieces included require pedal, ranging from giving out the cantus firmus as in Marburg's "Ein feste Burg," Pachelbel's "Herr Gott, dich loben wir" and "Vom Himmel hoch," and Kauffmann's "Nun komm der Heiden Heiland," to a genuine bass line supporting inner parts beneath the melody in the treble as in Buxtehude's "Nun bitten wir" and "Nun komm der Heiden Heiland."

Again, there are several examples of just one variation extracted from sets, but this information is included in the text; details of original printed collections are given (although omitted is the provenance of Fischer's fugally treated "Aus tiefer Not," which comes from his collection *Ariadne musica*), as also are the catalog numbers for Bach (BWV), Buxtehude (BuxWV), and Walther (LV), but not for Zachau. There are successful arrangements of cantata movements by J. S. Bach, including "Herr Christ der Ein'ge Gottesohn" and "Werde Munter," better known as "Jesu joy of man's desiring." Several pieces have been transposed, presumably into the keys found in current hymnals, although the Pachelbel setting of "Vom Himmel hoch" has been transposed from D to C without comment, and a few have the cantus firmus indicated on a staff above the treble clef, which may be an aid in analyzing the compositional and figural techniques.

Pedaling indications based on a toes-only approach are helpfully included in some pieces, and very useful are the tables of suggested registrations for the Dutch and French schools as well as five genres of settings utilized by the German school; it is a pity that the specific registration indications of Kauffmann from his printed collection *Harmonische Seelenlust* of 1733 are not included in the text. Separate indices list the works by form and increasing level of difficulty, assign them to the appropriate Sunday in the church year, list them by tune with the most frequently used English words, list the works chronologically by geographic demarcation, and finally a most useful table gives the names of stops as used by the French, German

and Dutch schools by family and with the reeds by type of resonator. The spiral ring binding enables the book to lie flat on the music stand, the printing is clear, and with most of the pieces being no longer than two pages (blank pages eliminate frustrating page turns), this collection can also be recommended to organists in smaller churches.

—John Collins
Sussex, England

New Handbell Music

10 Christmas Hymn Introductions, by Matthew Prins, arranged for 3-5 octaves of handbells. Agape (Hope Publishing Company), Code No. 2446, \$14.95, Level 2+ (M-).

This collection of ten Christmas hymn introductions provides an innovative way to bring handbells into congregational hymn singing. The arranger has written a hymn introduction as well as harmonized one verse for each carol. The introductions are intended for the bell choir only and the harmonizations can stand alone or augment the keyboard accompaniment. This would make a creative addition to the Christmas season.

Good Tidings, a collection for Christmas for 3 octaves of handbells, by Dan R. Edwards. Lorenz Publishing Co., #20/1139L, \$5.95 (E+M+).

Two of the arrangements in this collection feature selections from Handel's *Messiah*, including "O Thou That Tellest Good Tidings" and "For Unto Thee I Tell Is Born." Other titles are "Once in Royal David's City," "Praise Ye the Lord of Hosts," "Who Is He in Yonder Stall?" and "Bring a Torch." This is a solid collection of one cover at a bargain price.

Five Duets for Christmas II, arranged for 2 octaves of handbells and keyboard by Douglas E. Wagner. Agape (Hope Publishing Company), Code No. 2445, \$16.95 (E-M-).

This second set of five duets for Christmas is a wonderful way to bring handbell ringing to the congregation by two ringers with piano during the Christmas season. Titles include "Hark! The Herald Angels Sing," "Lo, How a Rose E'er Blooming," "O Come, All Ye Faithful," "Still, Still, Still," and "What Child Is This?" The duet arrangements coupled with the keyboard accompaniment are beautifully scored and highly recommended.

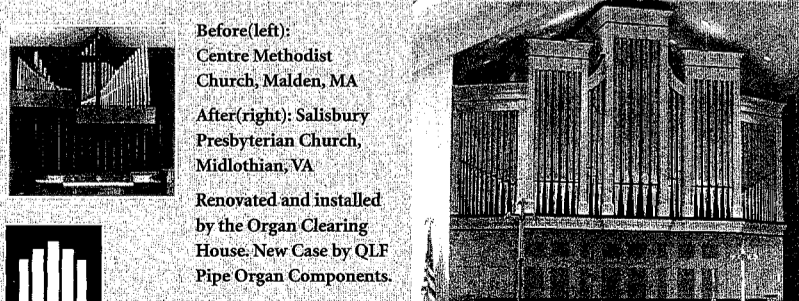
God Rest Ye Merry Gentlemen, traditional English carol, arranged by Philip L. Roberts for 3 octaves of handbells. CIA Publications, Inc., #G-5784, \$3.95, Level 3 (M).

The first verse begins with a simple two-part duo, which turns into a trio for the second verse in the form of a round. The next two verses take on different melodic material with a strong unison melody along with plucked chords underneath, resulting in a sparkling major chord for the final measure.

—Leon Nelson

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The University of Michigan 29th International Organ and Church Music Institute

Diana L. Akers

The 29th International Organ and Church Music Institute was presented June 15–17 by the University of Michigan School of Music, Theatre & Dance and directed by Marilyn Mason, University Organist and Chair of the Organ Department. The institute was devoted to the study of music by César Franck and Olivier Messiaen, Gregorian, Anglican and responsorial chant, Martin Luther's musical thinking, hymn improvisation, and pipe organs around the world. Sessions were presented by Gordon Atkinson, Ralph Kneeream, Andrew Mead, Helmut Schick, Erven Thoma, and Steven Hoffman. A concert of works for violin and organ opened the institute, and two organ recitals, one of works by César Franck and one of works by Olivier Messiaen, were presented the following two evenings.

Opening concert

The opening concert was part of the Ann Arbor Summer Festival Classical Music Series and was held at Blanche Anderson Moore Hall. **Pierre Darchambeau**, violin, and **Marilyn Mason**, organ, performed works for violin and organ by Handel, Bach, Ysaÿe, Mozart, and Rheinberger. The "Marilyn Mason Organ," Fisk opus 87, is modeled after the medium-sized organs of Gottfried Silbermann and most closely resembles the Silbermann organ in the Georgenkirche in Röttha, Germany (www.milandigitalaudio.com/silbermannstgeorge.htm).

Two early works of J. S. Bach were heard: *Partita, "O Gott, du Frommer Gott,"* BWV 767, and *Pedal-Exercitium*, BWV 598, along with Mozart's *Andante für eine Walze in eine Kleine Orgel*, KV 616. The Fisk organ, with its one-fifth-comma modified meantone temperament, was the perfect instrument for the performance of this charming piece. Belgian violinist Pierre Darchambeau displayed brilliant technique and musicianship in the performance of the demanding *Sonata No. 3 in D Minor*, op. 27, no. 3, for violin alone, by Eugene Ysaÿe (1858–1931). Josef Rheinberger (1839–1901) composed several pieces for violin and organ, including the *Suite in C Major*, op. 166, which concluded the program. Working together as one, the two soloists achieved a finely tuned balance between the instruments, which inspired the audience to call for an encore, the *Arioso* by J. S. Bach.

Chant

Gordon Atkinson, visiting scholar from Victoria, Australia, conducted two sessions on chant. Born in Melbourne, he spent much of his life in England and North America. He attended the Royal College of Music in London, and was organist at St. John the Baptist in Kensington, where two of his predecessors were Healey Willan and William Harris. Past president of the Royal Canadian College of Organists, Atkinson has composed a number of Mass settings, choral and organ works, including *Celebration*, commissioned by Marilyn Mason. It appears on a CD played by Marijijn Thoene at St. Joseph Abbey, St. Benedict, Louisiana. Dr. Atkinson's experience as composer, music director, university instructor, and organist provided the group with meaningful, musical and proper methods of singing Gregorian, Anglican and responsorial chant. He provided diverse musical samples, including his own compositions, and opportunities were given to lead as soloist and cantor and to sing with and direct the group. The session concluded with a rendition of the hymn of praise, **ATKINSON, O God of Light**.

Dr. Atkinson later offered a rare and entertaining presentation of "Australia's Organ Heritage." Tracing the history of the pipe organ in Australia, he discussed the organ builders who were German



Pierre Darchambeau and Marilyn Mason

emigrants—Daniel Lemke, Carl Krüger, and Johann Wolff. Significant imports came from E. F. Walcker and others, followed by von Beckerath, Jürgen Ahrend, and others. Slides of various organs were displayed, along with recordings of a range of music, from the Gigout *Toccata to Waltzing Matilda*.

Organ history

Two lectures on pipe organs, "Ancient Organs through Freiburg" and "Poitiers through Contemporary Organ Building," were presented by organ historians **Helmut Schick** and **Erven Thoma**. The historical development of the instrument was documented through ancient diagrams and writings. Mechanical developments were explained and related to performance and compositional development. Audio soundtracks were matched with photos of actual instruments so that one could hear the difference in voicing and organ specifications. Photos showcased the beauty and artwork of the organ cases.

Franck

"Organ Music of Franck (1822–1890), Photographs, Documents, Texts, Scores, Live and Recorded Performances," was presented by **Ralph Kneeream**. Preceding the lecture, Dr. Kneeream shared personal memories and photographs of composers such as the Duruflés, Dupré, and Tournemire, and the 19th-century organ builder Aristide Cavaillé-Coll.

Beginning with the history of Sainte Clotilde, the life and works of César Franck were presented through the interpretations of Charles Tournemire and Maurice Duruflé. Dr. Kneeream stated that Cavaillé-Coll changed the French classical organ by reducing the number of flutes and mutations and by adding stops such as harmonic flutes. He was the first to place the Grand Orgue as the lowest manual instead of the Positif, and he included couplers so that the entire organ could be played from the Grand Orgue.

An expert on the life of Charles Tournemire, Kneeream translated and edited Tournemire's book *César Franck* (1930). For performance and registration information, he referred the institute attendees to this volume, citing such quotations as "modulate, modulate, modulate" and the recommendation to "play the room" by allowing endings to naturally decay instead of by counting.

Dr. Kneeream noted that Arbiter Records has recently (May 2008) reissued

the original Tournemire recordings of the works of Franck on the Ste. Clotilde organ (1930–31). Kneeream wrote the liner notes and recommended that attendees listen to this CD for performance interpretation and to hear the authentic sounds of the Franck organ, before the Tournemire alteration of the organ in 1933 (www.arbiterrecords.com).

According to Kneeream, within the Ste. Clotilde tradition one can hear the lineage of the great organ composers. For example, in Franck's *Choral en la mineur* one can hear the influence of Bach's *Prelude in A Minor*, BWV 543. The key link among French composers such as Franck, Tournemire and Olivier Messiaen is mysticism.

Franck masterclass and recital

Masterclass performances were given by U of M students Christopher Reynolds, Jason Branham, and Aaron Tan. Institute attendees were later treated to an all-Franck recital by graduate students of Marilyn Mason on the Frieze Memorial Organ in Hill Auditorium (www.umich.edu/~urel/hill/organ.html): *Pièce Héroïque*, **Jason Branham**; *Cantabile*, **Christopher Reynolds**; *Choral in E Major*, **Paul Haebig**; *Choral in B Minor*, **Andrew Meagher**; and *Choral in A Minor*, **Aaron Tan**.

Messiaen

Professor **Andrew Mead**, former chair of the music theory department, presented two sessions on Messiaen: "Visions of Glory: An Introduction to Olivier Messiaen's Works for Organ" and "Olivier Messiaen's Works for Organ."

Somewhat demystifying the music of Messiaen, Mead explained that precedents for several of Messiaen's compositional ideas and colors can be found in the works of composers such as Bach and Berlioz. Trio texture dominates many of Messiaen's works. For contrast, as in Baroque literature, three very different registrations are used for each of the three voices and, similar to a cantus firmus in chorale preludes, 4-foot registrations are sometimes used for the melody. Like the trios found in the Bach *F-Major Toccata*, BWV 540, many times all possible combinations of voices are presented. This concept of using all possible combinations was also used in rhythmic and pitch variations. Another Messiaen technique was to contrast a low fundamental with high registration. Preceding Messiaen in French music,

Berlioz contrasted six trombones with three flutes in his *Requiem*.

Dr. Mead explained many of the techniques that contribute to the sense of infinity or timelessness in the music of Messiaen. His music is not about development, but rather about return and reflection. One should look for recurrent motivic spans, both identical and similar, and techniques such as stretching and contraction and non-retrogradable rhythms. Mead also explained many of the pitch techniques and sources that Messiaen used in his compositions. Modes of limited transposition and chords of the dominant are all explained in Messiaen's book, *The Technique of My Musical Language*. Chords of the resonance, based on the overtone series, parallel motion in the modes and in transposed scales, and combinations of scales all contribute to the sense of timelessness in this music, which moves slowly with contrasting, ever-changing colors and rhythm.

Martin Luther

Pulling together all aspects of the institute, **Steven Hoffman's** lecture and demonstration, "Next to Theology . . . Music: Luther's Musical Thinking and Hymn Improvisation," combined chant, textual meaning, improvisation from organ literature, and inspirational organ playing. Theology first and music second was the focus of Luther's musical thinking. Choosing several hymns from the Lutheran hymnal, Dr. Hoffman examined the texts first, then the musical sources, and then creatively improvised introductions that portrayed the meaning of the texts. One of his most dramatic improvisations was from Messiaen's *L'Apparition de l'Église Éternelle* introducing the hymn, "Let All Mortal Flesh Keep Silence." Citing Luther's quotation, "Next to theology, God's greatest gift is music," Hoffman demonstrated how the gifts of the human voice, text, and musical skill and knowledge all can be used to celebrate the glory of God. The lecture then concluded with the uplifting, rhythmic version of "A Mighty Fortress Is Our God" (EIN FESTE BURG), text by Martin Luther.

Messiaen recital

Topping the final day was an all-Messiaen recital on the Frieze Memorial Organ in Hill Auditorium. Graduate students **Christopher Reynolds**, **Jason Branham**, **Andrew Meagher**, **Christopher Urbiel**, **Richard Newman**, and **Paul Haebig** performed *Le Banquet Céleste*, *Apparition de l'Église Éternelle*, "Alléluias sereins" (*L'Ascension*), "Adorate" (*Livre du Saint Sacrement*), "Les Mains de l'abîme" (*Livre d'Orgue*), and "Joie et clarté des corps glorieux" (*Les Corps Glorieux*). Dr. Mason performed *Verset pour la fête de la Dédicace*, a later work of chant and birdsong, and Dr. Mead performed three movements from *Messe de la Pentecôte*.

The recital was a brilliant ending to three days of a well-conceived interdisciplinary study of the pipe organ and church music. If there were one recurrent theme throughout the various sessions of the institute, it would be a sense of *élan*, or a call from the soul, and mysticism. In this music, reaching toward the beyond is essential for the composers, the organbuilders, the performers, and the listeners. ■

Diana L. Akers is adjunct professor of organ at Florida Atlantic University, Boca Raton, Florida. She has studied privately with Marie-Louise Langlais and is presently pursuing a Ph.D. in Comparative Studies in Fine and Performing Arts with a primary emphasis on the 20th-century French organ school of composition. To heighten awareness of the pipe organ, she has created and maintains www.Organiste.net, a website/calendar and e-mail notification service for organ, music, and arts events.

BWV 1128: A recently discovered Bach organ work

Joel H. Kuznik

Latest Bach manuscript discovery: *Wo Gott der Herr nicht bei uns hält*, BWV 1128

The discovery of a Bach manuscript always raises curiosity and excites expectant interest. This latest work, an organ chorale fantasia just discovered in March, is a reminder that new revelations can come at any time from any source.

Bach's copy of the Calov Bible was found in an attic in Frankenmuth, Michigan in 1934, but forgotten until after WWII, in 1962. More recently in 1999, after a 20-year detective hunt worthy of a spy mystery and with a tip from an East German librarian, Christian Wolff tracked down C.P.E. Bach's estate, with 5,100 musical manuscripts, to Kiev. Originally in the Berlin State Library, the Russian army absconded with this treasure trove of manuscripts after the war. Included were works by Johann Sebastian, among which were his last work, a motet he apparently prepared for his own funeral.

In 2004 an aria by Bach was found in Weimar in a box of birthday cards among holdings of the Anna Amalia Library, just months before it was destroyed by fire. Two years later in 2006 from the same Weimar library, researchers also found Bach's oldest manuscripts in his own hand: organ works by Buxtehude and Reinken he copied at the age of fifteen. Most recently in March of 2008, a newly discovered organ work was found in an estate sale in Leipzig, in a sense, right under the nose of the musicians at St. Thomas!

This is a double review. The first discusses the organ score and reveals a fascinating history of teacher-student transmission, estate sales, alert and not-so-alert librarians, savvy editors, guesswork and

unanswered questions. Much like studies in genealogy, one can trace documented history back only so far and, in this case, only to the mid-nineteenth century, 100 years after Bach. The second review on the CD, featuring both the organ fantasia and the cantata based on the same chorale, was released on June 13, 2008 at the opening concert of the Leipzig Bachfest and shares Ullrich Böhme's experience of studying and preparing a first performance of a Bach work. How many have had that opportunity!

Obviously this is not the end of the story. No doubt surprises and discoveries still await detection by sharp-sighted scholars and through pure serendipity.

Bach, Johann Sebastian, *Choralfantasia für Orgel [2 Manuale und Pedal] über "Wo Gott der Herr nicht bei uns hält,"* BWV 1128, First Edition, edited by Stephan Blaut and Mi-

i. Wo Gott der Herr nicht bei uns hält,
und un - srer Sach er nicht zu - fällt
wenn un - sre Fein - de to - ben, wo er
im Him - mel hoch dort o - ben,
Is - ra - els Schutz nicht ist und sel - ber bricht
der Fein - de List, so ist's mit uns ver - lo - ren.

chael Pacholke with a foreword by Hans-Joachim Schulze. 2008, Ortus Musikverlag, Kassel, 24 pp., €13.50; <www.ortus-musikverlag.de/>.

Contents

Prologue by Schulze, musicologist and former director of the Bach-Archiv Leipzig. Critical report on Source A (Halle, Martin Luther University, University-State Library of Sachsen-Anhalt, with signature) and Source B (Leipzig, Bach-Archiv, no signature) with score variants noted. Chorale melody from Wittenberg (1533, perhaps 1529) and eight-verse text by Justus Jonas (1493–1555) based on Psalm 124. Facsimiles of cover page and first page of musical score. Critical edition, based on Source A: 85 bars, pp. 1–9.

History

How is it that an organ work by Bach was just discovered and authenticated March 15, 2008 after it had passed through so many hands, including collectors, musicians, editors and auction houses?

According to Schulze's foreword, this is what is known to date. The first public record of this chorale fantasia is 1845, almost 100 years after Bach's death, listed among organ pieces by "Sebastian Bach" in the estate auction for Johann Nicolaus Julius Kötschau (1788–1845), once organist at St. Mary's in Halle/Salle. According to public record, he acquired the pieces in an 1814 auction along with the "Clavier-Büchlein of Wilhelm Friedemann" (1720), Bach's son and once an organist in Halle, who had passed the scores on to his distant relative and student Johann Christian (1743–1814), known as the "Clavier-Bach." Kötschau, who apparently was reluctant to share his prize collection, eventually relented, first loaning it to Mendelssohn (1840) and then Leipzig publishers C. F. Peters (1843). However, there is no evidence that anyone recognized the significance of what they saw.

In the 1845 auction of Kötschau's estate, the manuscript, along with other Bach works, was acquired by Friedrich August Gotthold (1778–1858), a former member of the Sing-Akademie Berlin and then director of the Collegium in Königsberg, East Prussia. In 1852, in order to preserve his collection, he donated it to the Königsberg Library, but it only drew attention 25 years later when Joseph Müller, in spite of opposition from superiors, prepared a catalogue, which on p. 93 lists "24 books of organ compositions by J. S. Bach," of which fascicle No. 5 lists "Fantasia Sopra il Corale 'Wo Gott der Herr nicht bey uns hält' pro Organo à 2 Clav. e Pedale."

This got the attention of Wilhelm Rust (1822–1892), who had it sent on a library loan to Berlin, where he copied it. This transcription of September 8, 1877 has become "Source A" of this edition, and it is unknown whether Rust, as editor of 26 volumes of the 46-volume *Bach-Gesamtausgabe*, intended to include it.

He resigned over conflicts, particularly with Philipp Spitta, but got even in 1878, in a sense, by sharing the composition with Spitta's rival Carl Hermann Bittner, whose Vol. IV of his second edition of "J. S. Bach" (Dresden 1880 / Berlin 1881) includes "141. Wo Gott der Herr nicht bey uns hält. Fantasia sopra il Corale G-moll. (Königsberger Bibliothek.)" For whatever reason the chorale fantasia was not included in the *Gesamtausgabe*, so Wolfgang Schmieder in his *Bach-Werke-Verzeichnis* (Leipzig 1950) put a fragment of it in an appendix (BWV Anh. II 71).

After Rust's death in 1892, a large part of his collection went to his student, Erich Prieger (1849–1913), who wrote an extensive essay in 1885 on "Wilhelm Rust and His Bach Edition." Prieger's collection in turn was put up for auction after WW I in three sections, one of which went in 1924 to the Cologne book dealer M. Lempertz and refers to many copies of "Bachiana" from the 18th and 19th centuries, including in Lot No. 157 with Rust's collection of manuscripts.

In summary, the transmission was from Wilhelm Friedemann to Johann Christian to Kötschau, and then from Gotthold to the Königsberg Library to Rust to Prieger, and ultimately from Cologne to . . .

Discovery

When on March 15, 2008 the Leipzig auction firm of Johannes Wend offered Lot No. 153 with "manuscripts from the estate of Wilhelm Rust. Mostly compositions of his own or arrangements of works by Bach . . ." no one could have anticipated that this included parts of Prieger's collection and the chorale fantasia BWV Anh. II 71. The Rust items were acquired by the University-State Museum of Halle/Salle, and finally due to the fastidious work of two editors, Stephan Blaut and Michael Pacholke of Halle University, the chorale fantasia was authenticated and has become BWV 1128!

This edition is based on two 19th-century manuscripts: "Source A" by Rust and "Source B," a copy made by Ernst Naumann sometime after 1890 in the collection of the Bach-Archiv Leipzig. Researchers, according to Schulze, are still hopeful that Kötschau's copy survived WW II and is still to be found, perhaps in a Russian library.

On June 13, 2008, Ullrich Böhme, organist, St. Thomas, played the first Leipzig performance of BWV 1128 at the opening concert of the Bachfest, which included Bach's Cantata 178 on the same chorale, sung by the St. Thomas Choir. The same day a CD by Rondeau Production with both compositions and works by Rust was released. The score by Ortus was published on June 10, showing how rapidly new works can be distributed worldwide.

The chorale still exists in German hymnals, but apparently has not survived in American Lutheran usage. The work, a large-scale fantasia believed to date from 1705–1710, is of moderate difficulty in four contrapuntal voices scored for Rückpositiv, Oberwerk and Pedal. After an introductory section, the ornamented chorale appears in the R.H. beginning with bar 12, proceeding verse by verse with interludes, chromaticism and echo sections. It concludes with a coda in a flurry typical of *stylus phantasticus*, all of which should make this "new work" very exciting indeed for Bach fans.

Bach, Johann Sebastian, *Wo Gott der Herr nicht bei uns hält. The Newly Discovered Organ Work: Choralfantasia BWV 1128. Organ and choral works by Ammerbach, J. S. Bach, Rust, and Schein. Ullrich Böhme, organist, on the Bach Organ at Leipzig's St. Thomas Church. St. Thomas Choir with the Gewandhaus Orchestra; Georg Christoph*

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- 3' Nasat
- 2' Octave
- Sesquialtera II
- Mixtur IV
- Cimbel II
- 16' Fagott

RÜCKPOSITIV

- 8' Gedackt
- 8' Quintatön
- 4' Principal
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- 2' Octave
- 2' Spitzflöte
- Sesq. II
- 1 1/2' Quintflöte
- Cimbel III

BRUSTWERK

- 8' Stillgedackt
- 4' Flöte
- 3' Quinte
- 2' Principal
- 1 1/2' Terz
- Mixtur III
- 8' Schalmey

PEDAL C, D-d1

- 32' Untersatz
- 16' Principal
- 16' Subbass
- 8' Octave
- 4' Octave
- 4' Rohrflöte
- Mixtur IV
- 16' Posaune
- 8' Trompete
- 2' Cornet

The disposition of the organ was designed by Johann Sebastian Bach during his tenure at Divi Blasii ("the divine Blaise") Church in 1707-1708, and built by Johann Friedrich Wender of Mühlhausen. The Wender organ completed in 1709 was replaced in the 19th century with an organ that reflected contemporary tastes. However, by 1957 a new organ was necessary, and through the influence of the cantor at the time, a student of Albert Schweitzer, it was decided to use Bach's original design for an organ to be built by the Schuke firm of Potsdam. <<http://www.innenstadtgemeinde-mhl.de/html/orgel.html>>

Billert, cantor and conductor. 2008, Rondeau Production ROP6023, 50 minutes, €15.95; brochure 39 pp.; <<http://www.rondeau.de/>>.

Imagine being the organist of St. Thomas Church in Leipzig, picking up the newspaper on March 16, 2008 and reading the headline, "Undiscovered Organ Work by Johann Sebastian Bach Found in Halle." So Ullrich Böhme begins his very personal essay, "From Mühlhausen to St. Thomas in Leipzig" (brochure, pp. 6-7). He was further intrigued when he learned the work had been found among scores belonging to a predecessor at St. Thomas, Wilhelm Rust (organist, then cantor 1878-1892), and purchased for 2,500 euros by two scholars from nearby University of Halle. The paper claimed they "snatched away a true sensation from Leipzig," when in fact the chorale had a close connection to Halle. The melody of the chorale had been written by Justus Jonas, a friend of Luther and the reformer of Halle serving as pastor of St. Mary's.

The Bach-Archiv did not have a copy of the piece, but by April 28 Böhme received the score from the publisher, Ortus. He spent the next day at home studying and practicing, and then on evening of April 30 he played the work on the Bach Organ at St. Thomas, experimenting with tempos and registrations. It is probable that Bach played this piece himself, but he also may have given it to one of his sons or students to play on July 30, 1724 as a prelude to the Cantata BWV 178 on the same chorale for the eighth Sunday after Trinity. Böhme believes this is confirmed because in Bach's time the choir and orchestra performed in the lower "Kammerton," whereas the organs at St. Thomas were tuned a step higher in "Chorton," so the pitches g and a-minor match.

The work, a chorale fantasia, reflects influence of the North German compos-

ers Buxtehude, Reinken, and Bruhns. Three other examples of this genre by Bach are heard on the CD: the familiar *Ein feste Burg* (BWV 720), *Christ lag in Todesbanden* (BWV 718), and *Wie schön leuchtet der Morgenstern* (BWV 739).

There is only one organ that Bach played (including those in Lübeck and Hanover) for which BWV 1128 could have been written because of the requirements for a Rückpositiv, Oberwerk, Pedal and the extent of the manual ranges. That is the Wender organ at St. Blasius in Mühlhausen, where Bach served between 1707 and 1708. The original organ has not survived, but a copy with the same specification was built in the late 1950s.

Additional compositions on the chorale, all by former St. Thomas organists or cantors, are a *Tabulatur* by Ammerbach (organist, 1550-1597); duet by St. Thomas Choir Boys from *Opella nova* by Johann Schein (cantor, 1616-1630); and Cantata BWV 178 by J. S. Bach (cantor, 1723-1750). Also included are two pieces by Wilhelm Rust (organist, 1878-80 and cantor, 1880-1892): *Motet for Two Four-Voiced Choirs*, op. 40, on "Aus der Tiefe ruf ich, Herr, zu dir" and an organ fantasia, op. 40/3 on "Herr Jesu Christ, dich zu uns wend."

The handsome brochure is replete with photos and information in addition to Böhme's personal account: fascinating program notes by Martin Petzoldt

(Head of the Neue Bachgesellschaft and Professor of Systematic Theology at the University of Leipzig); cantata text for BWV 178; biographies for Böhme, Billert, Susanne Krumbiegel (alto), Martin Petzoldt (tenor), and Mathias Weichert (bass); background on the St. Thomas Choir and Gewandhaus Orchestra; and finally the specification and history of the 2000 Bach Organ by Gerald Woehl.

What is eminently apparent in these compositions and performances is a devotional consciousness of the text and the earnest intent to reflect its meaning. The performers are all steeped in the Bach milieu and tradition, performing Bach week after week, year after year in worship and concert. Böhme's playing is equally elegant and eloquent, ever confident, yet always sensitive to the chorale text, realizing the Lutheran approach, which is never performance for its own sake, but music as a servant of theology and worship. While this CD largely features organ music and Böhme's extraordinary playing, the other performers—St. Thomas Choir and Gewandhaus Orchestra under Cantor Georg Christoph Billert—are, as expected, exceptional. This CD and its brochure should certainly pique the interest, as Bach would say, of both "Kenner und Liebhaber" (professionals and music lovers). ■

During his career Joel Kuznik has served as a college organist and professor, a church

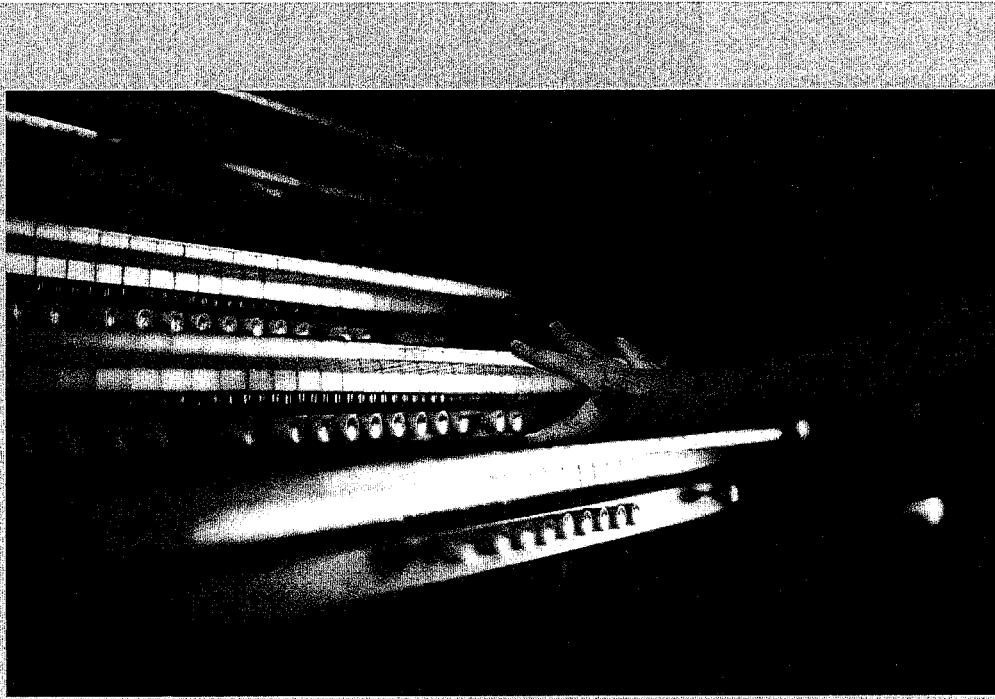
musician, a pastor, and as a business executive on Fifth Avenue, Wall Street, and at MetLife. After several years of retirement from business, he resumed writing for professional journals, something he had done since his college days. After attending the Bachfest 2003 in Leipzig, he again began writing articles and reviews. With over 60 pieces in print ranging from reviews of concerts and festivals, travelogues, books on church music, concert hall organs, CDs and DVDs, he was recognized and named to the Music Critics Association of North America (MCANA) in May 2005. He is also a member of the American Bach Society and serves on the board of the Bach Vespers at Holy Trinity in New York City, where he has lived for 32 years.

His organ teachers were Austin C. Lovelace, Frederick Swann, Ronald Arnatt, David Craighead, Jean Langlais, Marie-Madeleine Duruflé-Chevalier, and Anton Heiller. As a member of the AGO, he has served as dean of the Ft. Wayne chapter, on the executive board of the New York City chapter, and on the national financial board. He holds a BA summa cum laude from Concordia Sr. College (formerly at Ft. Wayne), a Min.Div and STM from Concordia Seminary, St. Louis, and a MM from Eastman School of Music.

Thanks to Ullrich Böhme, Organist, St. Thomas Church, Leipzig, who provided invaluable information, including contacts for getting the score and the CD within ten days of its first performance in Leipzig on June 13 and providing the specification of the Wender organ in Mühlhausen.

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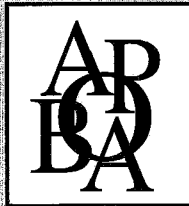
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Olivier Messiaen (1908–1992) 100th Year Anniversary

David Palmer

"He connects with me in the same way that Bach does." So said Jack Bruce, the British singer-composer and bassist with the rock group Cream, when asked about the effect of Messiaen's music on him, after one of the concerts of the big Southbank Festival in London earlier this year. "I'm not religious, but the spirituality touches me," he continued. "There is a spirituality about it that you recognize."¹ So grows the impact of Messiaen in this centennial year of his birth, as his unique voice from the last century delivers a message that resonates more and more in the 21st century.

Musicians love to use anniversary observances to generate performances and study of composers' works. Often, these commemorations serve to bring forward less familiar music: last year, we heard Buxtehude's music far more than usual. On the other hand, Bach has received three major outpourings in my lifetime: 1950, 1985 and 2000, commemorating either his birth or his death. These festivals simply gave us Bach lovers an excuse to play his music more than we usually do (or did)—which was already a lot.

Messiaen in our time

Coming only 16 years after his death, Messiaen's 100th anniversary celebrations embrace both outcomes. In one way, performances and studies of his output have never slackened since his death, unlike many composers who go into eclipse. Great Britain has led the way for some time, and now North America is beginning to take Messiaen into the mainstream. Festivals and performances are flourishing all this year, and already are continuing unabated beyond December 10, the day of his birth. The music world, in particular the young, is discovering Messiaen in a big way. Reporting a performance of the *Purangali-Symphonie*, Anthony Tommasini in the *New York Times* wrote, "A large and noticeably young audience turned up at Carnegie Hall to hear this unorthodox and exhilarating 10-movement work."² In another way, the centennial is stimulating performances of works not heard very often, from *Harawi* to *La Transfiguration de Notre Seigneur Jésus-Christ* to the opera *St. François d'Assise*.

Two elements in the music may be part of its growing appeal. Early in his cre-



Messiaen at Sainte Trinité in 1973 (from the private collection of Nigel Simeone)

ative career, Messiaen was in tune with the scientific world of our day. Concepts in cosmology, such as time moving at different speeds, found expression in his music—indeed, such ideas are the foundation of his sense of rhythm. The tumultuous whirling palindrome of *Regard VI: "Par lui tout a été fait"* (*Vingt Regards sur L'Enfant-Jésus*) makes me think of those marvelous Hubble telescope images of the birth and death of stars, or of scien-

tists' depictions of black holes, in which huge amounts of matter are sucked in and jets of energy are spewed out over thousands of light years.

Second, Messiaen's profound respect for creation allies him with the green earth trends of our time. His abhorrence of the city is well documented, as is his admiration for Debussy and his contemplation of nature. Wherever Messiaen traveled, he made time to visit the coun-



Messiaen in the 1930s (photo © Malcolm Ball, www.oliviermessiaen.org)



Messiaen in the 1960s (photo © Malcolm Ball, www.oliviermessiaen.org)



Messiaen in the 1980s (photo © Malcolm Ball, www.oliviermessiaen.org)

tryside nearby, taking great pains to notate the songs of the indigenous natural musicians, i.e., the birds. The near-scientific accuracy with which he notated birdsong far surpassed any other composer's depiction of ideas from nature. In *Catalogue d'oiseaux* for piano, he gives us the songs of birds of France and sets them musically in their environment. The cycle is an enthralling soundscape as music on its own, but he adds another layer of meaning by indicating in the score the specific birds and the details of the scenery. Birdsong appears in the organ music as early as *L'Ascension* (1933), but not until *Livre du Saint Sacrement* (1984) do we encounter both birds and their natural setting together. In VI: "la manne et le Pain de Vie," Messiaen flings a few incantations of the mourning chat and the desert lark out over the vastness and heat of the Judean desert (represented by the high drone of the *Récit Cymbale* and the dry trillings of the *Positif Clarinette*).

The music for organ

The organ music represents every period of his creative output. Organists were among the earliest to program Messiaen

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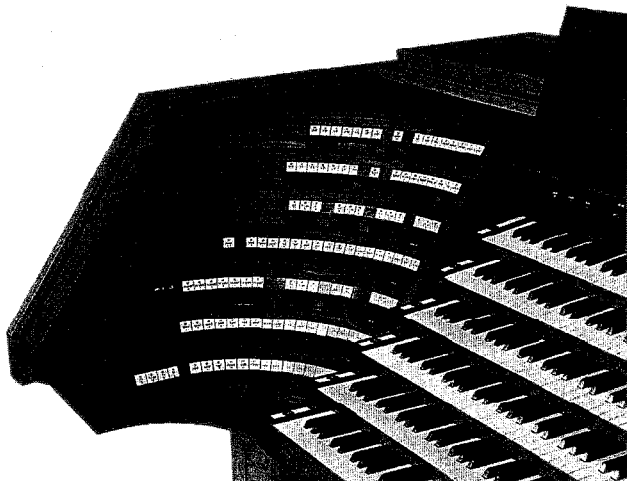
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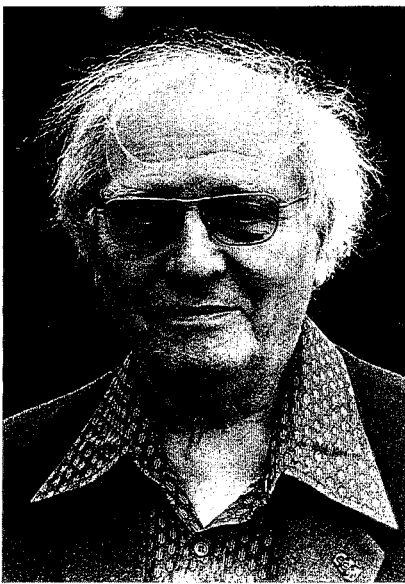
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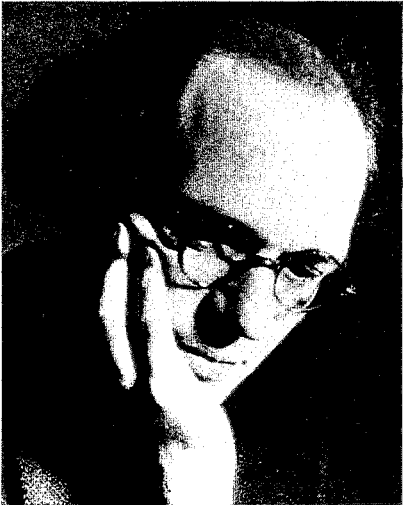
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Olivier Messiaen



Messiaen (photo credit Andrew Shenton, www.oliviermessiaen.net)



Messiaen in 1945 (from the private collection of Nigel Simeone)

in recital, and there are several tributes this year: Gail Archer (New York), Jon Gillock (Pittsburgh), Paul Jacobs (New York and New Haven), John Scott (New York), Patrick Wedd (complete works in Montreal), and Dame Gillian Weir (Chicago), to cite a few.

For organists who have dipped their foot into the Messiaen pond, or who are interested in doing so, this article offers thoughts about getting to know this extraordinary body of music, especially the organ cycles and pieces.

First of all, there is much to read. All his life, Messiaen spoke at great length about his music—its ideas, its structure and the faith it sprang from. Others followed in biographies and studies during his lifetime. Organists will want to know Clyde Holloway's dissertation³ and Almut Rössler's conversations with Messiaen.⁴ Since then, more and more writers have jumped in enthusiastically, in books and articles on many different aspects of his output. Two engrossing biographies alone have appeared since 2005.⁵

Releases of recordings fill the cata-

logues, including reissues of earlier ones packaged for the anniversary year. In the organ repertoire, must-haves for me are the sets by Hans-Ola Ericsson, Olivier Latty, and Dame Gillian Weir, in addition to those recorded by Messiaen himself.

When all is said and done about recordings, hearing a live performance is the surest way to feel its impact. And there are many in the U.S. and Canada this year, as two websites show. Boston University's Messiaen Project,⁶ edited by Andrew Shenton, offers a calendar of performances and conferences going on around the world. The site is also a major source of scholarly articles, list of recordings, films, and Internet resources, among others. Percussionist Malcolm Ball has set up a similarly wide-ranging site.⁷ Admittedly most performances will have already occurred by the time this article appears, but they continue on into the 101st year, as Ball's and Shenton's calendars show. YouTube presents some treasures, as well. For example, a video clip from Messiaen's class in 1953 transmits his enthusiasm for discovery and for passing it on to the young.⁸

Messiaen and improvisation

Another shows him improvising at La Trinité,⁹ and proffers telling insights into the link between his own improvisations over more than 60 years at La Trinité and his compositions. The freedom and inspiration of the moment evident in these extemporizations can teach a great deal about performance of similar pieces in his output. In interviews, he spoke often of his improvisations: how he vowed never to waste so much energy again after summing them up in *Messe de la Pentecôte*,¹⁰ and how improvisations at La Trinité accompanying a sermon in 1967 on the Holy Trinity led to the *Méditations sur le mystère de la Sainte Trinité*.¹¹ The YouTube video gives an example of an improvisation that shows clearly the origin of some of his compositions. While choosing stops, he announces the liturgical theme on which he will improvise. Then comes a high pedal tone on the Cymbale of the Récit (representing the Star seen by the Magi), followed by triads in one of his modes of transposition, and the Gregorian chant for Christmas, "Puer natus est nobis." The piece reminds one of movement V (titled "Puer nobis est natus") from the *Livre du Saint Sacrement*. It also brings to mind other movements of the *Livre* as well, especially movement VI ("la manne et le Pain de Vie") characterized by sustained chords on Récit Cymbale, making us feel the intense heat of the desert of Judea.

In 1979, Messiaen recorded a reading of *L'âme en bourgeon* (The Soul in Bud) by Gisele Casadesus, with his own improvisations recorded at La Trinité as interludes and commentary.¹² This cycle of poems written by his mother, the poet Cécile Sauvage, when she was pregnant with him, had a lifelong influence on him.¹³ Messiaen improvises using at least two musical ideas from both earlier and future works. One of them is a favorite melody on the Cornet (first written for *Cantéyodjaya*, and later incorporated into the Offertoire of the *Messe de la Pentecôte*). The other idea, a chromatic, turbulently ascending passage on the *fonds d'orgue*, forecasts the opening of movement XI ("L'apparition du Christ ressuscité à Marie-Madeleine") of the *Livre du Saint Sacrement*. Music given genesis by his mother's poetry written exactly 100 years ago is particularly moving to hear in this centennial year.

The music for other instruments

For organists, getting to know Messiaen's music for other performing media can be exhilarating, if not at least informative. During my own odyssey in discovering it, hearing pianist Robert Sherlaw Johnson play *Catalogue d'oiseaux* in 1978 was a revelation. For one thing, this window on Messiaen's sound-world embodied successfully both music and instrument. The dry acoustics prevalent in North American churches veiled for me the sense of big space in the music. Another revealing approach to the organ pieces comes through acquaintance with companion works of the same period.

For example, if one is learning the *Méditations*, listening to *La Transfiguration de notre Seigneur Jésus-Christ*, the massive work for orchestra and chorus that immediately preceded it, will greatly deepen understanding. Many of the elements new to his language at that time are common to both: Gregorian chant quoted in its literal form (not channeled through the prism of his own modes), thick dissonant chords dissolving into pure triads, birdsong in profusion, and chorale-like movements—all of which take us into the sublime in a way at once more simply and yet powerfully than he had achieved previously. In another example, the *Livre du Saint Sacrement* (1984) becomes more understandable through familiarity with the opera *St. François*. In the latter, elements of narrative complement the central purpose of contemplation on the growth of grace in Francis. In the eleventh movement of the *Livre*, we experience the disbelief and then the overwhelming joy of Mary Magdalene as she sees the risen Christ. This passage of narrative is a first in the organ oeuvre, and calls for an appropriately dramatic interpretation.

Since Messiaen's death, Yvonne Loriod-Messiaen, the composer's widow, has labored tirelessly in gathering manuscripts together and seeing them through to publication. Messiaen was never able to find time to make his lecture notes available in a treatise, as he spoke of often in interviews. Loriod has collected and edited these notes from over forty years of teaching, on everything from Gregorian chant to Wagner's *Tristan*, and published them over the years 1994–2002, in the seven-volume work, *Traité de rythme, de couleur and d'ornithologie*. Among Messiaen's other manuscripts, she discovered three organ pieces that offer worthy additions to the repertoire: *Ofrande au Saint Sacrement* (probably written in 1928). As Olivier Latty points out in his editorial notes, it is an improvisation reminiscent of those of Tourneure. The *Monodie* dates from 1963, written for his assistant Jean Bonfils.¹⁴ The *Prélude*, probably written in 1929,

derives from Dupré's style, as Latty observes. All are published by Leduc.

"The only real music for the organ is by Bach and Messiaen," is a remark attributed to Alun Hoddinott, the Welsh composer who died earlier this year. Although Messiaen played Bach and taught analysis of the *B-minor Mass* and *St. Matthew Passion*, he didn't regard himself as an heir to Bach. Yet their music, in its expression of faith through highly structured and uncompromising musical languages, unites them. Bach never ceases to awe listeners, both experienced and new. In his centennial year, Messiaen is flourishing as a parallel and potent spiritual voice in a crowded, secular world. ■

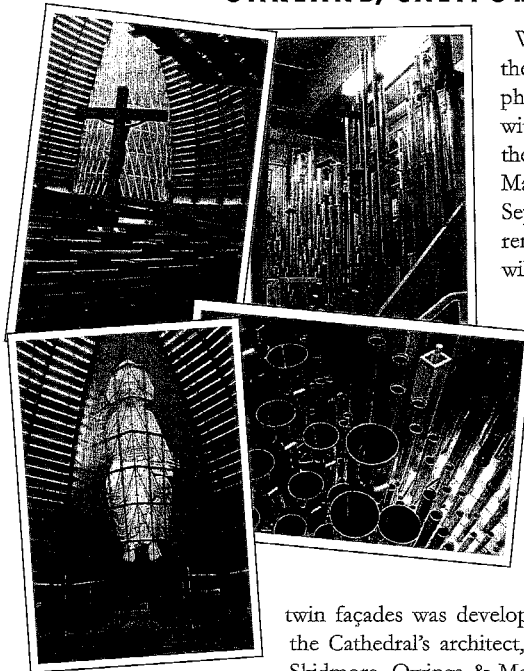
Notes

1. <www.youtube.com/watch?v=8MG2eILPcJc> ("Messiaen—a life in color: part 2").
2. *New York Times*, April 6, 2008.
3. Clyde Holloway, *The Organ Works of Oliver Messiaen and Their Importance in His Total Oeuvre*. Ann Arbor, MI: University Microfilms, 1974.
4. Almut Rössler, *Contributions to the Spiritual World of Olivier Messiaen*. Transl. from the German by Barbara Dagg and Nancy Poland. Duisburg: Gilles und Francke, 1986.
5. Christopher Dingle, *The Life of Messiaen*. Cambridge: Cambridge University Press, 2007. Peter Hill and Nigel Simeone, *Messiaen*. New Haven and London: Yale University Press, 2005.
6. <www.oliviermessiaen.net>.
7. <www.oliviermessiaen.org>.
8. <www.youtube.com/watch?v=GSWatsiBErU> ("Messiaen on Debussy and Colour").
9. <www.youtube.com/watch?v=WSH9sVjpy8g> ("Messiaen organ improvisation").
10. Claude Samuel, *Olivier Messiaen: Music and Color: Conversations with Claude Samuel*. Transl. by E. Thomas Glasow. Portland: Amadeus Press, p. 25.
11. *Ibid.*, p. 125.
12. Erato STU 71104 (vinyl).
13. Samuel, *Olivier Messiaen*, p. 13.
14. Olivier Latty, Notes for *Complete Organ Works*. CDs, Deutsche Grammophon.

David Palmer is a professor in the School of Music at the University of Windsor, Ontario, Canada. He has given many recitals and workshops on the music of Messiaen, including the Canadian premiere of the *Livre du Saint Sacrement* in Toronto in 1990.

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Henri Mulet

French organist-composer

Donna M. Walters

Henri Mulet was born in the Eighteenth District of Paris, France, on October 17, 1878 at eight o'clock in the evening. He was right-handed and grew to a height of five feet, six and one-half inches. Because of his birth date, he is considered a Middle-Impressionist composer. His parents, Gabriel Leon Mulet and Blanche Victoire Patie Mulet, were Catholic. They were considered first-rate performers, but neither of them composed. Gabriel was a pianist, a singer, and director of the choir at the Basilique du Sacré-Coeur. Blanche was a professor of piano, a singer and an organist at the harmonium of the Basilique. Henri had a brother named Gabriel who died in Paris at the age of sixteen. The brother was quite intelligent and had received a bachelor's degree by the time of his death. Henri received his early musical training from both his parents, including harmonium and piano lessons from his mother. He began to study the violoncello shortly after he began piano lessons. Other than the piano lessons he received from his mother, he did not continue his study of the piano and remained an average player throughout his life.¹

Early life

Around 1888, Mulet began to substitute for his mother, playing the Benediction at the Basilique. He eventually succeeded his mother at the harmonium, but the position had a major drawback: the Basilique was still under construction and every time that rain fell, Mulet had to play beneath an umbrella. He hated the experience so much that later in life, whenever he heard the harmonium he would flee. Because of the great musical ability he displayed as a child, Mulet was enrolled at the Paris Conservatory around 1889. At this time, he was in the *solfège* class of Paul Rougnon. Rougnon found Mulet to have exceptional talent and enrolled him in the violoncello class of Jules Delsart, one of the most famous cellists of the time. Mulet was also a classmate of the virtuoso cellist Paul Bazilaire. The jury members were Salome, the organ composer, and the arranger J. B. Weckerlin, whose *Bergerette* album for voice is still in print.²

In 1891, Mulet won the second prize for *solfège*. In 1892, he won the first accompaniment prize for violoncello. In 1893, the first three prizes for violoncello were awarded to Mulet (first), Herouard, and Hasselmann. Mulet was not happy with the prize because he felt that all he had to do to win was imitate his teacher. He no longer had an interest in the violoncello, because he felt that one had to be a "showoff" to be a great cellist and he flatly refused to go along with this idea. Even though he stopped taking lessons, he continued to play the cello until he was eighteen. At that time, he became interested in composition.

While at the Paris Conservatory, Mulet played the cello at concerts in the Theatre du Chatelet. Jules Delsart had formed a student trio consisting of a violinist (unknown), a cellist (Mulet), and a pianist (Alfred Cortot). They performed in prestigious homes in Paris, Rouen, and Versailles. Mulet also accompanied his parents when they sang at boarding houses to entertain the other guests who were on holiday at the seashore.

First compositional period

In autumn 1893, Mulet enrolled in the organ class of Widor (for which Vierne was a substitute) and the improvisation class of Guilmant. Widor was considered to be the best organist of the time and was thus nicknamed "The Emperor." Between 1893 and 1896, Mulet studied composition and orchestration with Widor and harmony with composers Pugno and Leroux. In 1896, Mulet won the first prize in harmony. In 1897, he

won the second prize for organ and improvisation. Vierne, in his memoirs, said that Mulet was "rattled by nerves" and that he could have won first prize had he not been. The jury members for this contest were Cesar Franck's students Dallier and Pierné and the composers Samuel Rousseau, Pugno, and Gabriel Fauré. Although Mulet never knew Fauré personally, he greatly admired him. Also in 1897, Henri was employed by the Church of St. Pierre-du-Petit-Montrouge.³

In 1901 and 1902, Mulet played many recitals and organ dedications in Paris, the French countryside, and in Belgium. Mulet's favorite composer was César Franck, and he played Franck's works as often as he could. He also admired the Widor symphonies and played them often. (The Widor symphonies that are played today are the 1914 to 1918 revisions, which were published in 1920. Mulet played only the original versions).

Second compositional period

In 1902, Mulet ceased most of his activity with the outside world. A trip to Lombardy, Italy, during an August holiday may have had some bearing on this decision. His compositions also changed quite drastically. He was hostile to the changes and innovations of the twentieth century, and his style remained strongly rooted in the symphonic organ of Cavallé-Coll of the nineteenth century. It was during this period that Mulet composed his *Esquisses Byzantines* (*Byzantine Sketches*), one of his most famous works. He spent the majority of his time in church meditating and playing the organ. He spoke little with his friends, who referred to him from this point as being secretive and mystical.

Mulet left his position at St. Pierre-du-Petit-Montrouge sometime in 1901, but because of the periodic destruction of church records, the exact dates of Mulet's church positions are difficult to determine. After his position at St. Pierre-du-Petit-Montrouge, he held the position of organist at St. Marie-des-Batignolles, apparently until sometime in 1904. At some point in 1905, Mulet became the choir organist at St. Eustache, a post he held until 1907. He was joined at this time by Joseph Bonnet, who was also employed as another organist by the church. In 1907, Mulet became the organist at St. Roch. The organ, a two-manual instrument, had a direct influence on Mulet's compositions. His writing from this period shows less intensity, but greater artistry. Up to this point, Mulet's scores displayed an interest in calligraphy. Many of his titles were done in ornate script. After this time, it appears that he had lost interest in the subject.

Third compositional period

Around 1909, Mulet was associating with another composer, Albert Perilhou, who was a student of and a companion to Saint-Saëns. He may have met Perilhou through his friend Libert. In this same year, Mulet tried his hand at conducting the St. Nationale Orchestra. At that time, anyone who had both a score and the parts was allowed to conduct. The orchestra consisted of some eighty performers from the Colonne, Lamoreaux and the Schola Cantorum orchestras. Felix Raugel, who played the violin, said that Mulet was an excellent conductor and that he never let his nerves show while conducting; however, his autograph scores have all of the tempi re-marked in gigantic letters written in crayon. Mulet conducted only the St. Nationale Orchestra and only the premieres of his own compositions. He conducted between 1909 and 1914, the greater portion of his premieres taking place between 1909 and 1911. After the St. Nationale concerts had run their course, Mulet's works were heard at the Colonne, Lamoreaux, and Inghelbrecht

concerts. Désiré-Émile Inghelbrecht (1880-1965) was the most important instrumental conductor of the time, and he promoted Mulet's works more than any other conductor. On many occasions, he conducted Mulet's works for radio concerts.

By 1909, Mulet's social life consisted of attending intellectual gatherings comprising mostly teachers of English literature, religion, architecture, history, and music. The gatherings were held in private homes, and the guests were merely acquaintances and not close friends.

In 1910, Henri became a member of the Society des Auteurs, Compositeurs et Editeurs de Musique. He was admitted through Widor and Inghelbrecht. After July 1, 1910, Henri met the famous choral conductor Felix Raugel at the home of Libert. Raugel, a former student of Libert, became Henri's second closest friend. Raugel said of Henri: "... he hardly ever spoke, and he was very reserved and mystical." He never knew Henri's entire compositional output because Henri never spoke of his music. Raugel greatly appreciated what little he understood of Henri and was eager to write several articles about him for various dictionaries. He also conducted Henri's early choral work, *Laudate Dominum*, quite often at St. Eustache and St. Honoré d'Eylan. Raugel said that he had also heard Mulet improvise and that he was expert at it.

Married life

It was at one of these gatherings that Mulet met his future wife, Isabelle Marie Board Rochereau. She was born in Lougne in the *département* of Maine-et-Loire on August 7, 1878. After their initial meeting, Isabelle joined the choir of St. Roch so that she could see Henri quite often. She also saw Mulet conduct in 1909 and was very impressed. Henri courted Isabelle for about one year, and they were married at St. Elizabeth's Church, Place de la République in the Eleventh District of Paris on July 12, 1910. The organist at the wedding ceremony was Joseph Boulnois, to whom Marcel Dupré dedicated the third *Prelude and Fugue* from his opus 7. The Mulets seemed to have chosen this church out of convenience, as their address after the marriage was 28 Place de la République. Prior to his marriage, Henri's address was 26 rue du 4 Septembre, Paris 2.

Within a year of the marriage, Henri composed four orchestral sketches that he intended to orchestrate. When the sketches were finished, he went to see about conducting one of his works and was flatly refused. Raugel said, "... after 1910, it became more difficult to conduct or to have one's pieces performed by an orchestra."⁴ Because of this, Mulet stopped composing in 1911. Raugel continues, "Prior to 1911, if one felt talented, he had only to climb to the podium." This is how Berlioz, Busser, Messager, Pasdeloup, Colonne, Lamoreaux, Rheue-Baton, Inghelbrecht, Gaubert, and he (Raugel) started. During the time of Gaubert, conducting classes were introduced.

In 1911, Mulet transcribed the four sketches along with an earlier unperformed orchestral work for the harmonium in a desperate attempt to have his music performed. He submitted some of these pieces to a publisher of religious music, Abbot Delepine, who liked Mulet's music, and the two became friends. Henri's student, Henri Heurtel, stated that Isabelle could have pushed Henri to compose after 1911, but she saw no reason for doing so. Isabelle was not a musician, did not understand music, and had no interest in it. She did, however, have an interest in business and, at some time between 1911 and 1913, she convinced Henri to open a real estate office. Henri, however, had no talent for business, and it quickly failed.



A photo of Henri Mulet published in the 1910 *Comœdia Illustré* article that reviewed his *Fantaisie Pastorale*. This photo was reproduced from Mulet's personal copy of the article.



An undated photo of Mulet, which was in the possession of Felix Raugel



Identification photos of Isabelle and Henri Mulet taken during World War II



A photo of Henri Mulet taken in 1936. This photo was reproduced from the article by Dr. G. Bedart, which Mulet had kept in his possession.



An undated photo of Henri Mulet and Albert Riemenschneider at the foot of the steps of St.-Phillipe-Du-Roule, taken in the early to mid-1920s



The only known color photograph of the Mulets. It was taken by a cousin of Henri, "after a good lunch in the garden of the hotel in Draguignan," according to Isabelle Mulet, sometime between August 7 and October 17, 1959.

Isabelle and her husband did not go out a great deal after they were married. Her explanation for this was that Henri had done many things before the marriage; he did, however, take her to see one opera (Felix Raugel said that Henri sometimes went to hear the performances by the Society of Concerts).⁵ Henri also forbade Isabelle to dance, which she never understood, but she respected his wishes. At some point, Henri acquired a practice pipe organ so that he no longer had to practice at the churches where he was employed. Because Henri did his practicing at home, Isabelle offered this as an explanation as to why Henri did not marry a musician. She said, "You must understand that a man like my husband who often had to stay home to work on the organ pieces that he played every

Sunday at the eleven o' clock mass could not marry a piano teacher or a singing teacher. He did not like to work on his organ studies while having, in the next room, the stumbling playing or singing of a pupil."⁶ At the time of his marriage, Henri still had his cello, although he had not played it for some years. Sometime afterward, he apparently gave it to his former classmate, Hasselmann.

The mystic, Mulet

Mulet improvised in the manner of César Franck. The Mulets and the Raugels often had lunch at the Liberts' home, and the Raugels also accompanied the Mulets on their month-long holidays in August. Henri owned a small Renault, and he always did the driving. Raugel said that they always visited the scenic rural areas. The countryside had a profound affect upon Henri's composing.⁷

When Henri premiered his *Fantasia Pastorale*, a symphonic poem for orchestra, on May 20, 1911, a review in the *Comœdia Illustré* stated that it was "the most interesting of the new works, containing spontaneity, drive, vigor, and pace. The work was quite dramatic, developed, and descriptive; moreover, it was well-orchestrated, calling up impressions Mulet felt upon looking at the countryside of the Haute Durance." The motto of the work is also quoted, "Smiling in the sun or tragic under the storm." This composition is the best remembered of the missing works. Raugel stated that after Mulet ceased to compose in 1911, he amused himself with his thought and would sit, meditating, without saying anything. He was very reticent and months and years went by in silence.

The Niedermeyer School

From 1911-1922 and from 1922-1936, Henri was employed at St. Phillippe-du-Roule, apparently in two different positions. In 1913, Henri became a professor at the Niedermeyer School in Paris. He acquired the position through Libert, who was teaching piano there. At the time that Henri joined the faculty, the school was being run by Niedermeyer's granddaughter and her husband, Henry Heurtel, and by his grandson, Lefebvre. The Heurtels had eight children who assisted in administrative duties. At one time, Gabriel Fauré was connected to the school, and the Niedermeyers were very close to him. Fauré was godfather to one of the Heurtel daughters.

Two of the Heurtels' eight children studied the organ with Mulet: Henri Heurtel and one of his sisters. Henri was the only student of Mulet's that Isabelle ever knew. She knew the Heurtel family and was invited by Mrs. Heurtel to visit. Apart from the Raugels, the Liberts, and the Heurtels, Isabelle appears to have met very few of Mulet's professional friends and acquaintances. She never met Joseph Bonnet, despite his and Mulet's close friendship.

At the Niedermeyer School, Henri taught organ, cello, and solfège. He was noted for his ability to sing solfège, but he never sang anything else. He had even directed choirs without singing a note, a practice also carried out by Raugel. He gave only a few cello lessons at the school and never played at these lessons. This practice stemmed from his bitterness at having imitated Delsart's playing. He never lost the fear that his students would imitate him and he always said, "You must not imitate anyone; you must be personal."⁸

Even though the Niedermeyer School had a varied curriculum, it was considered primarily a school for serious organists. When Henri joined the faculty, its members did not speak with one another; however, Mulet's earlier acquaintance, Bellenot, and a friend, Albert Perillou, taught there as well. Henri Heurtel said that nothing was known of the teachers' private lives because they never discussed their affairs with their students; however, Felix Raugel said that Perillou was a former student of and companion to Saint-Saëns. He states that Saint-Saëns would visit Perillou at the Church of St. Severin, where the latter was organist. Saint-Saëns would seat himself at the organ and, at seventy years of age, would

improvise like a young man. Raugel also said that Saint-Saëns would improvise an entire fantasy. Additionally, Raugel stated that even though Saint-Saëns had a great talent for improvisation, he hated César Franck and remained envious of Franck until he died. Raugel said that Franck's music did not become popular until 1900, and the more that Franck's music was performed, the more bitter Saint-Saëns became.⁹

Another teacher at the Niedermeyer School was Henri Dallier, who had studied with Franck. It is surprising that Mulet and Dallier remained only acquaintances, because Dallier primarily played Franck's music, which Henri greatly admired. Dallier's students called him "The Terror of the Pedals." Dallier had been a concert pianist and would tell his students that the fourth finger is the most important aspect of playing. Dallier eventually adopted the mystic style of Mulet; when this occurred, he was rejected by his composition students at the Paris Conservatory. They labeled him a bore.

Henri Heurtel, who appears to have been Mulet's most successful student, said, "Mulet was always very reserved and quiet and never talked about himself or about other people. It was difficult to know what he was thinking about anyone. Mulet never boasted about the success of having his orchestral works performed at the great concerts, and he never talked outside of lessons. He was very witty and joked with a straight face."¹⁰ According to Heurtel, Henri was an excellent organ professor. He never allowed a student to go on with a piece if there was one wrong note. As with cello lessons, he never played the organ for his students. Mulet said, "The secret to learning a piece (he used the Bach *Fantasy and Fugue* as an example) is to let it ripen," meaning to work it out for a long time with great care. He also told his students that to play in church, a repertoire of at least fifty major compositions was necessary. Henri's best-remembered quotation was "Time is precious, for tomorrow you will be seventy years old."¹¹

Final appearance as conductor

In 1937, Heurtel succeeded Libert as organist at the Baslica of St. Denis and held that position until 1977. Libert had held the post from 1896 to 1937. On May 17, 1914, Mulet made his final appearance as a conductor with the premiere of *Le Taillon*, a song written in declamatory style. It was sung by Georges Mary, a baritone whom Mulet frequently employed for his oratorio concerts. As Mulet became older, he became more and more demanding of his students, to the point that they did not want to attend lessons. Henri Heurtel's sister would beg her mother to "... spare her this torture." Her brother said that she cried at every lesson; but one day, she did exactly what Mulet wanted and they became good friends. He used to call her "The Princess."

Mulet's bitterness

Heurtel stated that Henri's bitterness was a result of his observation that high art was on the decline, principally because the younger organists broke the tradition of playing legato at an allegro tempo. Mulet remained strongly enmeshed in the style of the symphonic Cavallé-Coll organ of the nineteenth century. He detested the playing of Marcel Dupré and considered Joseph Bonnet to be one of the last performers to play the organ correctly with excellent technique. Heurtel himself stated that "... modern performers get drunk on the speed they can attain by using the wrong approach."¹²

Two additional things that affected Mulet are revealed in an incident that occurred when Henri Heurtel's mother questioned Mulet as to why he gave up composing. Mulet was said to have lost his great reserve, showed great bitterness and replied, "... cartloads of music in France are waiting to be played and published. It is not worth the trouble of writing if the music will not be played."

After 1918, it was very difficult to have music published in France. Raugel said that all of the Parisian musicians ignored Mulet's music, and he came to hate Paris.

After 1911, Mulet displayed a rather overwhelming bitterness. Isabelle Mulet said that Henri never discussed any of these affairs with her. They had no children, and each had their own separate lifestyles. She said that her husband loved her very much, but she never completely understood him. She said of Henri, "... he was like in a dream-world, and later, feeling that he had failed, Henri became even more withdrawn." She added that he was never really content. The only time that he appeared to be happy was when he was driving somewhere or was on holiday. Isabelle said that driving gave him the greatest pleasure and only then did he become relaxed and sociable; otherwise, he remained very much to himself.¹³

Around 1914, the Mulets moved to the town of Triel-sur-Seine, which is about thirty-five kilometers from Paris. Between 1914 and 1924, Henri, who had no relatives outside of Paris, rarely returned to the city, except when he visited his paternal grandfather. These visits were infrequent. In 1914, Vierne dedicated his *Canon* (No. 6 from *Twenty-four Pieces in Free Style for Harmonium and Organ*) to Mulet. This appears to be the only published work ever dedicated to him.

Mulet's lectures

Sometime between the 26th and the 31st of July in 1921, Henri gave two lectures to the General Congress of Sacred Music, which took place in Strasbourg, Germany. The members included many Parisian musicians including Raugel, Gabriel Pierné, Henri Rabauch, Samuel Rosseau, Eugène Gigout (who also taught at the Niedermeyer School), and Vincent D'Indy. One lecture dealt solely with the technical placement of pistons on organ consoles and the pitch arrangements for mixtures, the other was titled "The Harmful and Anti-religious Tendencies of the Organ." This lecture dealt with the so-called "French Registration" and attacked some other items including the tremolo. Below is an excerpt of that lecture:

The Harmful and Anti-religious Tendencies of the Organ
by Henri Mulet

It is very probable that the invention of the organ occurred from the need that one try to imitate the wind instruments by mechanical means, undoubtedly to save the human soul. The result was rather satisfactory, but it contained a surprise: an inert sound. The inertia of the sound of the organ is its fuel, it is accompanied by homogeneity of duration, of intense stability and creates a sound in the world a world apart. Those who like the Organ like its inertia. If the Organ were not inert any more, it would not be the Organ. The Organ recalls the timbre of certain instruments. It does not imitate them. This is not its role. It has better to do. It is self-sufficient because it is as rich as the richest orchestra. The orchestra is a painting; the organ is stained glass. Its sounds of calmness, imposing and seizing, bathe the atmosphere of our cathedrals; just as the lights of our stained glass, sharp as well as ever so soft, induce faithful meditation. Like stained glass, the organ has its colors. One can say, if one wanted, that the flutes are blue, the reeds red, the plains jeux yellow, the cornets purple, and the gambas green. As in the stained glass, this inertia precisely constitutes the base of any beauty of the organ. If it did not exist, it would have to be invented. Also, it is necessary to deplore the fact that, from time immemorial, it was people who, not appreciative of this beautiful inertia of the sound, always worked to fight it.

The tremolo does not have any other origin than this, but its beats, being always equal to themselves, produce another kind of inertia which without the good qualities all claimed, has only the disadvantages of primitive inertia.

Fortunately, there are a few organists in France who love the organ in the old manner, who never play transcriptions (such as the overture to *Tannhauser*) and who will not allow our stained glass to be demolished in order to put in its place a sort of "cinema-organ-orchestra," the organ of the Antichrist. These orchestral tendencies are, moreover, illogical and one is in vain pursuit of a phantom.

Imitating instruments, even perfectly, is not at all the same as imitating the orchestra. Even if, impossibly, the inertia of sound were completely overcome, you would still have to execute the notes. Those who are generous enough to believe that this has

been accomplished make us think that they have never read an orchestra score.

In order to merely play the notes, we would have to have 20 hands and as many keyboards. To make the nuances, we would need at least 20 swell boxes. Even then, it would not be exact, because the instruments of the orchestra change timbre when they change intensity. You can close an organ trumpet in a box, but it will never be a true trumpet pianissimo.¹⁴

Mulet, the organist

In 1921, Mulet left his post at St. Roch and the following year became the titular organist at St. Philippe-du-Roule. He played all of his organ works at this church on a Cavallé-Coll-Mutin built in 1903. It was noted by the abbot of St. Philippe that Mulet's playing was well-appreciated among the parishioners.

Shortly after Mulet accepted this position, his student, Henri Heurtel, became his assistant for one year, pulling stops for Mulet's performances. This seems odd, since Mulet lectured against having an assistant while performing. Heurtel said that Mulet always practiced at home and no one but Isabelle knew how much time he spent at the organ. While at his post at St. Philippe, Mulet improvised to fill in the gaps at the services. Heurtel said that he never improvised a prelude or a postlude. Heurtel questioned Mulet as to how one learned to improvise. Henri answered that, "... one has to be born with the gift of improvisation which cannot be learned under any circumstances." Henri was in disagreement with what Dupré and others termed "improvising." He felt that improvising was spontaneous, and that the performer developed ideas immediately, rarely remembering what he had played. Raugel said, "... when Dupré was in his early twenties, he could improvise only short stanzas. He planned everything in advance and memorized it. On one of his early concert tours, he declined to improvise, something that one possessing the true gift would never do."

The late composer, Georges Migot (1891-1976), who was a contemporary of the last of the French Impressionists, confirms this: "... none of them (referring to Dupré and others) could improvise spontaneously; everything was planned in advance." Vierne wrote of Mulet, "... Mulet of St. Philippe-du-Roule, was a musical personality of the sharpest. He was a solid virtuoso and a beautiful improviser. ... Mulet has written some very significant pieces which have justly become part of the repertoire for very serious organists." Isabelle Mulet said of her husband, "... if he had written down all of the improvisations that he played on different occasions, he would have been renowned."

In 1922, Paul Bedouin became the choir organist at St. Philippe-du-Roule. Bedouin, who was also a pianist, was a student of Vierne and Gigout and knew Felix Raugel. Despite Bedouin's association with Mulet's colleagues, he said that he did not see Mulet often at that time. During the summer of 1923, Mulet met the Canadian-born organist Lynnwood Farnam (1885-1930) through his friend, Libert. Farnam was to achieve considerable success in the United States, especially in New York City. Farnam was studying with Libert while the latter was assisting Widor at the Conservatory of Fontainebleau. Also, at this time, Mulet had his photograph taken with American organist and conductor, Albert Riemenschneider (1878-1950), who often vacationed in France. It seems likely that Mulet knew Riemenschneider from the time that Albert studied with Widor and Guilmant.

From 1924 to 1931, Mulet taught at the Schola Cantorum in Paris as well as at the Niedermeyer School. He may also have done some substitute teaching at the Conservatory of Fontainebleau, but this has not been substantiated. During this time, Mulet received correspondence from two parishioners of St. Philippe-du-Roule. One, dated January 26, 1926 reads:

Sir:

I would like to ask you for some information. I should be very grateful if you

could give it to me. Though I have not had the honor of meeting you, I have often had the pleasure of hearing you play on Sundays at St. Philippe's. Last Sunday, January 24th, you played a piece which I would like to know the name of. It must be by Franck, probably.

Thanking you in advance,
I remain very truly yours,
Y. Reul
RSVP

PS. You played the piece in question at the end of the 10:30 mass.

The other letter, which is not dated, reads:

Mr. Georges Thomas would be very grateful to the organist of St. Philippe-du-Roule for the title of the piece which he played in a most charming manner, on Sunday, January 8th at the 11:30 mass right after the sermon; and requests, if this is not too much trouble, to ask that he leave the title for him at No. 1 Courcelles Street, just a step or two from St. Philippe's.

(This card was probably written in 1928, as January 8th fell on a Sunday in that year).

In June of 1927, Mulet donated his practice organ to the Gothic church of St. Martin in Triel-sur-Seine. Both Raugel and he gave a dedicatory concert on Sunday, June 26, 1927. Mulet played César Franck's *Choral No. 3*, J. S. Bach's *Prelude in E Minor*, an excerpt from Widor's *Seventh Symphony*, and the Buxtehude *Fugue in C Major*. Raugel then directed the choir from St. Eustache in works by Pitaloni, Marcello, Copulet, Fauré, and *Psalms Fifteen* by Franck.

Around 1928, the publisher Emile Leduc went with his son, Gilbert, to Triel-sur-Seine to meet with Mulet. (The Leduc Publishing House was founded by Alphonse Leduc in 1848 and was taken over by Emile in 1904 after Alphonse's death.) Raugel said that Mulet had been at odds with the publishing company for years. When the *Esquisses Byzantines* was published in 1920, Mulet was given a seventy-dollar advance payment for royalties, but he was never paid another penny, despite the fact that thousands of copies of the collection had been sold. Mulet was well aware of the sales, because Leduc had to file them with the French Composer's Society. Raugel said that Mulet was like a "shorn lamb" and that composers who dealt with Leduc had to "know how to defend themselves."¹⁵

The April 30, 1930 issue of *Le Monde Musicale* contained an article about Mulet written by Charles Tournemire: "Henri Mulet, strange and great artist, caught up by a mystical ideal. Calm improviser, sometimes lively, religious. Artist worthy of the Middle Ages, which, in his case, does not exclude the feeling of understanding modern art. Mysterious thinker."

In 1932, a student of César Franck's, Louis de Serres, founded the Ecole César Franck. Mulet taught there sometime between 1932 and 1937, along with his friends Vierne, Bonnet, and Bedouin. Felix Raugel said that Mulet made use of Marcel Dupré's compositions for teaching purposes and that he appreciated their technical properties, especially the ostinati; however, Raugel further states that Mulet found little aesthetic worth in these pieces and refused to play them.¹⁶ In 1934, Mulet left the Niedermeyer School because it was too difficult for him to climb the hill on which it stood. The school continued to operate until the end of World War II, when it ran out of funds.

During the 1930s, Bedouin frequently visited the Mulets at his home. Bedouin wrote, "He (Mulet) always greeted me in a very friendly manner when I used to go with my little family to visit him at Triel-sur-Seine where he lived."¹⁷ At some point, Mulet met the famed teacher, Nadia Boulanger. She said of Mulet that she did not really know him, but when they were introduced, "He was that most cordial one." She added that his talent was widely recognized.¹⁸

In 1936, Désiré Inghelbrecht directed Mulet's *Petit Suite sur des Airs Populaires Français*, which was played by Inghelbrecht's radio orchestra. A postcard sent to Mulet by the orchestra's secretary reads:

77-46
- Cher Ami -
Voici 3 fois que vous m'avez écrit et je ne vous ai rien répondu. J'en ai honte et vous en demande pardon. J'ai le cafard, un cafard gros comme un éléphant, et c'est lui qui m'empêche d'écrire en m'engluant les méninges.
Vous changez les "Lamentations" je n'ai pas le courage de chanter les "Épîtres." Le même seul.
Tout cela après tout est sans importance et simplement arrivé pour votre plus grand bien. Est-ce pour nous empêcher de répéter la vie de ces bas monde? Peut-être mais en tout cas ce résultat est obtenu.
Nous allons mourir demain, notre agonie est longue et dure, mais l'important, c'est d'avoir notre péseport en règle. Tout le reste est méprisable. Oubliions donc la terre et surtout ses horribles habitants et pensons à l'autre terre où la mer ne sera plus. Mais je pense qu'il y aura de beaux lacs et de belles montagnes et

The only extant letter written by Mulet (written on graph paper), page 1

15 July 1936

Dear Sir:

Your *Petit Suite sur des Airs Populaires Français* will conclude the program of the Federal Broadcast of Tuesday, July 21st. Mr. Inghelbrecht has set the rehearsals of your work as follows: Saturday, July 18th at 9:00 AM Salle Gareau and the following Tuesday, the 21st after the intermission, Salle Gareau, also, that is to say at 10:45 AM. At the dress rehearsal in the afternoon, he will see the whole program in order, that is to say that you will be on supposedly toward 4:30 PM. Since the concert is public, I will have at your disposal the number of tickets that you might desire.¹⁹

After the performance, Inghelbrecht returned this score to Mulet along with two other orchestral works entitled *Souvenirs de Lorin Bardie*. Inghelbrecht appears to have had possession of these scores from 1911 until 1936. Also in 1936, Mulet had a small article written about him in an unidentified American music magazine. Mulet kept a copy of the article, which was written by a Dr. G. Bedart. It proved to be quite inaccurate except for his having quoted Mulet as hating "Vainglory." (In 1921, Mulet had lectured against an article that Bedart had written, labeling Bedart as a "careless thinker.")

Retirement

In 1937, Mulet felt forced to retire from his musical life in Paris. His feelings of failure coupled with his notion that the "moderns" did not question the validity of ideas were both prevailing influences in his decision; but the final blow came from the church authorities of St. Philippe-du-Roule. Mulet was informed that "modern" music was favored in place of Franck, Widor, Bach, Buxtehude, or any other master composer whose works were in the standard organ repertoire. By coincidence, Mulet received an inheritance at this time, and he officially retired from St. Philippe on Easter Sunday, March 28, 1937. The postlude was Widor's *Toccata* from the *Fifth Symphony*. Michael Boulnois, the son of organist Joseph Boulnois, was hired to succeed Mulet. He was present at the Easter service and said that Mulet played the *Toccata* brilliantly.

Before leaving Paris, Mulet gave all of his keyboard music to Paul Bedouin. Bedouin said the music was more or less reduced from having been used so fre-

quently. Mulet gave the three orchestral scores returned by Inghelbrecht in 1936 to Raugel in the hope that he (Raugel) could get them performed.

After his retirement, Henri moved with his wife, her sister, and her mother to a small home in Draguignan, which is in Provence. Their home overlooked the beach at Frejus on the Mediterranean Sea. Before moving, Mulet had added his new address to the title page of his orchestral work *Dans le Vallée du Tombeau* (*In the Valley of the Tomb*). "Dans" is an interesting piece to choose to list what was to be the last place where Mulet would live.

The final move

Henri then became the organist at the Cathedral of Draguignan—a position that, for Mulet, proved to be an ordeal, because the organ contained every one of the faults that he had argued against in his 1931 lecture. The instrument was a two-manual Merklin built in 1888. It was unified and did not have one mixture or one mutation rank and the pedalboard only went up to D2. Henri called this organ "The Baggipes." While at Draguignan, Henri wrote only to Raugel and Bedouin. Libert had died in 1937, and his position at St. Denis was given to Henri Heurtel, the student of both Libert and Mulet. Of Henri's correspondence, only one letter has been preserved. It was sent to Felix Raugel, who said that this was the only letter in which Henri expressed his thoughts, although Raugel did not seem to understand it completely:

7 August 1946

My Very Dear Friend,

Three times you have written me and I have not answered! I am very ashamed and I ask your forgiveness. I am down in the dumps, a depression as big as an elephant, and this is what has kept me from writing because it stops up my brain.

You are singing the Lamentations. I don't have the courage to sing the Ténébres. Silence alone...

All that, after all, is of no importance and surely happens for our greater good. Is it to keep us from missing the life of this lower world? Perhaps, but in any case, this is the result.

We are going to die tomorrow, our agony is long and hard, but the important thing is to have our passport in order. All the rest is beneath our attention. Let us forget, then, the earth and especially its horrible inhabitants. And let us think of that "other world"

pas de T.S.F. Pour y attendre, nous
voyageons en 4^e classe, ce n'est pas drôle
et nous aimerions voyager en 1^{re}, au moins
mais nous sommes trop difficiles.

Je n'ai rien reçu de Leduc. Il a dit
qu'il enverrait les E.B. mais n'en a rien
fait. Il serait digne d'être dracenois.
Mais ce n'est pas un grand malheur et si
vous le remarquez, vous pouvez lui dire
que je m'en f... Je n'en aurais pas
douté rien fait. Des retravailler?
Je n'en aurais pas le courage, ce ça
serait tellement inutile. Le bémol
d'ici me m'intéresse, pas du tout. Et
c'est pour moi un punition que d'y
aller jouer le dimanche. Je le fais par
pénitence, ainsi d'ailleurs je fait le
resta...
Bon courage, le salut est peut-être
plus proche que nous ne le pensons.
Croyez toujours, cher ami, à mes
sentiments les meilleurs pour vous deux.

Henri Mulet

hab. 21, rue de la
Fontaine de la
Dranguignan

Mulet's only extant letter, page 2

where the sea is no longer. But I think that there will be beautiful lakes and beautiful mountains and no radio [referred to as T.S.F. . . . Mulet did not like the change to popular music on the radio!]. To reach it we travel in fourth class, at least! But we are being too difficult.

I've received nothing from Leduc. He said that he would send the E. B. [Esquisses Byzantines] but he has done nothing about it. He is worthy of being a Dracenois [interpreted by Raugel as being a resident of Dranguignan] but it is of no great misfortune and if you meet him, you can tell him that I don't give a damn . . . [written je m'en f. . .] Doubtless I would not have done anything about it. Rework them, these pieces? I would not have had the courage because that would be so useless. [Mulet was asked to rewrite his E.B. so that Leduc could gain a new copyright on the collection.] The "Bagpipes" [the Merklin organ] here does not interest me at all and for me it is a punishment (or penance) to go to work there every Sunday. I do it only as penance, just as I do everything else.

Take courage, salvation is perhaps nearer than we think. My best wishes to both of you, Henri Mulet. [Oddly, in the letter, the body is very clear, yet the signature is nearly illegible.]

In 1955, Mulet found a summer home for Paul Bedouin in Dranguignan, where Bedouin visited Mulet every summer. Because Bedouin visited every season, he and Mulet did not correspond. Despite their long friendship, Bedouin said that Mulet was a mystic and that he (Mulet) never confided in him. Bedouin summed up their relationship by saying that "Henri Mulet, in spite of his kindness, his willingness to please, never completely abandoned a certain reserve. He did not give himself willingly. He was an interior man."²⁰

In 1956, the Cathedral of Dranguignan was closed for major renovation; consequently, Henri faced another retirement. Isabelle's sister and mother appear to have died before 1959. In that year, Henri became quite ill and needed the assistance of a cane for mobility. He had dizzy spells and, at one time, he fell his entire length on the ground. Later, he had no memory of the dizzy spell or the fall. Because of this incident, the Mulets moved to the convent of the Little Sisters of the Poor in Draquigne between late October and December of 1959. Henri had become so ill after his arrival that he

was unable to play. It was discovered that Henri was also afflicted with otosclerosis, a genetic illness which causes the bone in the inner ear to grow. This disease will eventually cause deafness, a ringing in the ears and a softening of the voice. At that time, there was no cure.

Henri remained ill for seven years. The Little Sisters said that during this time he cared only about his wife whom he loved very much. On the morning of September 20, 1967, Henri complained of back pain and his doctor was unable to offer him any relief. At nine o'clock AM, he muttered "I am dying," and he had a dizzy spell during which he lost consciousness. The doctors were unable to revive him and he died at 10:45 AM. Isabelle said that she believed that he died of an internal hemorrhage. He was buried at the local cemetery in Dranguignan. Raugel said that Henri died in silence. No obituary was ever published in any French newspaper.

Sometime after Henri's death, a letter written by some unknown person (Isabelle could not remember the name) was forwarded to Isabelle requesting information from the authorities of St. Philippe-du-Roule about her husband. The authorities of St. Philippe-du-Roule were unable to remember the dates of Henri's employment. Ironically, the Abbot had once written that Henri was very much appreciated.

In the March 1968 issue of THE DIAPASON (p. 17) an article was published about Henri's death, which resulted in Isabelle's reception of one letter of condolence, sent from a Mr. Jerry Koontz of Washington State, USA. Sometime between 1968 and 1972, Isabelle moved to the convent in Nice. She no longer heard from Bedouin, but the Raugels paid her a surprise visit. Isabelle had a cousin in Paris with whom she kept in touch until the early 1970s. Isabelle became increasingly deaf and blind. Between 1967 and 1975, she read books on archeological findings and the history of France. She also corresponded with the French Society of Archeology. Additionally, Isabelle collected stamps, which were sold to raise money for missionaries in Africa.

By 1975, Isabelle was totally blind and could not read or write. She returned to the convent at Dranguignan. The sisters said that she was always an interesting conversationalist, even though there was

an occasional language barrier. Many of the sisters were from the United States and were not well versed in the French language. Around November of 1976, Isabelle broke her leg. She never recovered from the trauma of the accident and she died on March 24, 1977.

Henri Mulet had his photograph taken at least five times. There is an undated photograph from his student days that was owned by Felix Raugel. One appeared in the 1910 issue of the *Comœdia Illustré*. A third was taken with Albert Riemenschneider on the steps of St. Philippe-du-Roule during the 1920s. The fourth photograph was published in the 1936 article by Dr. Bedart. The final photograph is a color picture taken by a cousin of Henri between August 7 and October 17, 1959. According to Isabelle, it was taken ". . . after a good lunch in the garden of the hotel in Dranguignan."

Mulet, the enigma

By nature of his birth, Henri stands as a Middle Impressionist, if Henri Dallery (b. 1849) is taken as the first French Impressionist and Maurice Duruflé (b. 1902) is taken as the last French Impressionist. Although Mulet lived for 88 years, he composed for only fifteen of them, between 1896 and 1911. Even though this is a relatively brief time, his compositions can be divided into three periods such as those of other composers who wrote over their entire lives.

Because Mulet never dated anything and often published his compositions years after they were written, it is impossible to make a chronological arrangement for some years. The order given is based upon his compositional traits. The three periods range from c. 1896 to c. 1902, c. 1903 to c. 1909, and c. 1909 to c. 1911.

Very few autograph scores have survived, because Mulet simply threw them away when the pieces were published. At present, the author has two of the remaining autograph scores in her possession: *Offertoire sur un Alleluia Grégorien* and *Carillon-Sortie*. He only retained originals when the printed scores contained a multitude of errors. For the most part, Mulet did not own copies of his own works. As of the present, eight scores have disappeared, seven of which were written in his third period. Six of these were in the possession of Raugel at one time, but when Raugel returned them to Mulet in 1937, Mulet loaned them to some unknown person who claimed the ability to get them performed. They disappeared and have still to be recovered. As with the scores of many other composers, they may someday be found in some Parisian attic. Of the other missing scores, one was an opera burned by Isabelle at Henri's request and the other simply went out of print. Although the scores were lost, eight-measure themes to each work were registered with the French Composer's Society.²¹

Isabelle said that Henri had no set time for composing. Mulet himself stated that "One composes when seized by the spirit. To be inspired is the most important thing." Felix Raugel said that Mulet would not permit himself to be influenced by any other composer.²²

The music of Henri Mulet is unique. Mulet achieved much tension between any two notes. As a result, Mulet was an extremely efficient and concise composer. Not one note can be extracted from a Mulet piece without causing major disruption of the musical line. According to his friends and his wife, Mulet had to struggle for every idea that came to him; therefore, even though Mulet had an incredible depth of inspiration, he cannot be classified as a compositional genius. The master composers always had a flood of ideas that came rapidly. Henri never achieved this.

When Mulet worked on the autograph scores of his first period, he was fascinated by calligraphy. Three types of writing appear on his scores. The titles are written very thickly with ornaments. Other comments are much smaller and much less ornamental. In the organ manuscript *Offertoire*, the registrations appear in his normal handwriting. In comparing Mulet's scores to those of master composers

of the time, none other took the time to write things out so carefully.

Mulet's attention to detail yielded extraordinarily balanced musical parts. His music became more and more flawless, especially in his second period compositions. These are written completely in contrary motion, a trait that is rather unusual for an Impressionist.

Where Mulet succeeded so flawlessly in sound, he was quite the opposite when it came to copying out his scores. He composed sketches first and then transferred his works to an actual autograph score. He thought nothing of putting an oboe part on a clarinet line, he never repaired errors when a piece was published, nor did he bother to tell anyone about the mistakes in his printed scores.

Henri Mulet will probably remain enigmatic in the world of music. Because of his lack of correspondence, few friends, and solitary lifestyle, information regarding his life is limited. The information in this article was gleaned from correspondence to his wife Isabelle, the French Composer's Society, the Little Sisters of the Poor, Paul Bedouin, Henri Heurtel, and from Felix Raugel. Hopefully, the little information that is available will offer some insight into his life and will elevate his much-deserved standing in the world of classical composers. ■

Donna M. Walters is a graduate of Marywood University and holds a master's degree in musicology and vocal performance. She is presently a music instructor at Hanover Area High School in Pennsylvania, and is the author of a book of children's poetry entitled "Dreamland Memories." Mrs. Walters has been in "Who's Who in American Education," "Who's Who in American Teachers," and "Who's Who in American Women." Currently the music director for St. Casimir's Church in Hanover Township, she lives in Pennsylvania with her husband Joseph.

Copies of Mulet's extant works are available from the author at a nominal fee. Send e-mail to <dudonnmary@aol.com> for a list of works and details about ordering.

Notes

1. Correspondence, Isabelle Mulet, 1970.
2. *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell, Oxford University Press, 2003, vol. 17, s.v. "Mulet, Henri."
3. Ibid.
4. Correspondence, Felix Raugel, July 7, 1973.
5. Correspondence, Isabelle Mulet, 1973.
6. Ibid.
7. Correspondence, Felix Raugel, July 7, 1973.
8. Correspondence, Isabelle Mulet, 1973.
9. Correspondence, Felix Raugel, July 7, 1973.
10. Correspondence, Henri Heurtel, December 29, 1968.
11. Ibid.
12. Ibid.
13. Correspondence, Isabelle Mulet, 1973.
14. "The Harmful and Anti-religious Tendencies of the Organ," lecture to the General Congress of Sacred Music in Strasbourg, Germany, July 1921.
15. Correspondence, Felix Raugel, June 19, 1976.
16. Ibid.
17. Correspondence, Paul Bedouin, March 24, 1975.
18. Correspondence, Isabelle Mulet, 1973.
19. Ibid.
20. Correspondence, Paul Bedouin, March 24, 1975.
21. Correspondence, the French Composers' Society, 1976.
22. Correspondence, Felix Raugel, June 19, 1976.

Author's note:

This project was begun in the late 1960s by Kenneth Saslaw, who was a doctoral student at the University of Michigan. Kenneth was my vocal coach for many years, and when, at age 35, he lay on his deathbed, he asked me to complete the work and have it published. He had spent a great deal of time corresponding with the above-mentioned people to track down what information was available about Mulet, to the extent that the French Society of Composers and Musicians named him the world authority on Mulet. I acquired the materials several years after his death. The task of sorting through letters and notes was monumental, as I had to spend many hours peering at his handwritten notes with a magnifying glass in order to decipher them. As far as I know, the information is accurate. Kenneth has finally gotten his wish; may he rest in peace.

Cover feature

**Juget-Sinclair Organbuilders,
Montreal, Québec, Canada
Second Presbyterian Church,
Nashville, Tennessee**

From the organbuilder

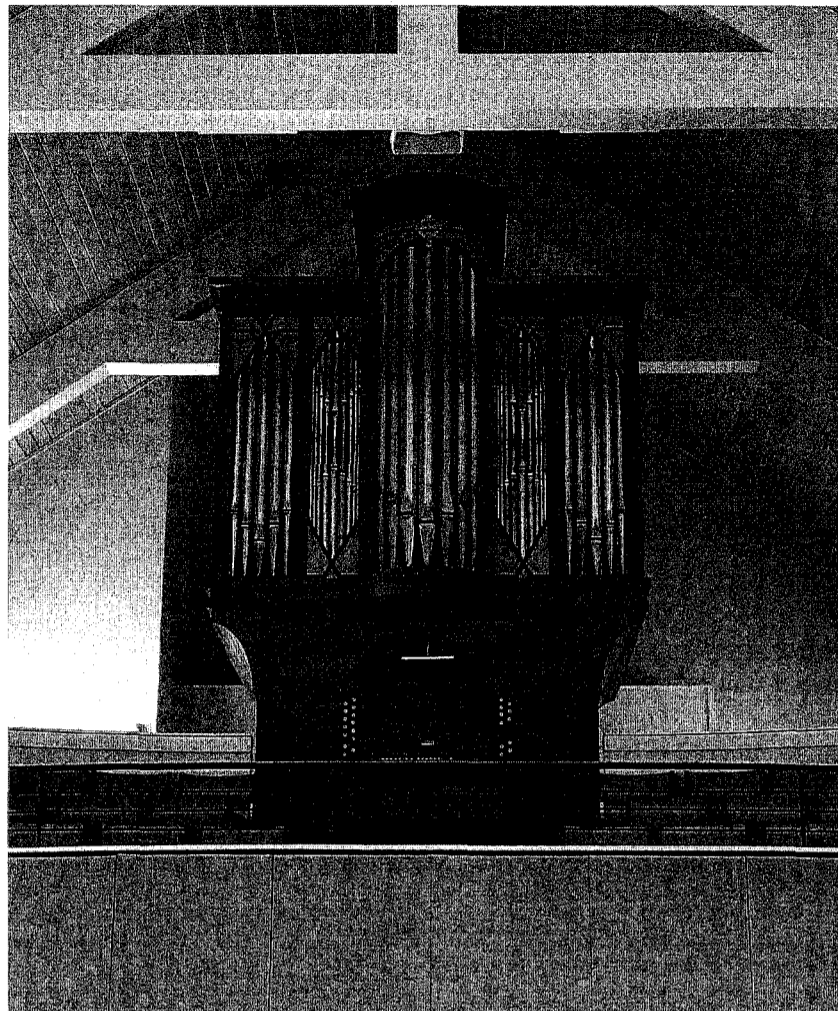
We were first contacted by Second Presbyterian music director Nancy Turner in early 2004. A visit to Nashville to meet the committee revealed a fine group of people with good ideas, but no church as yet. Building a new organ for a structure that doesn't yet exist is quite different from the usual. We've developed a routine when we visit a church where we will be building: we make a pipe (a 2' C Principal) with us to voice on site—on whatever is left of the outgoing organ—noting the wind pressure on the pipe itself. We then use the pipe as a starting point in prevoicing in the shop. This habit allows us the security of knowing we won't be too far off.

Of course at Second Presbyterian we didn't have that luxury, let alone the usual walk-through to get a feel for the acoustics. It is quite a different thing to base your efforts entirely on architectural plans and acoustician's predictions. But we have a hidden ace: our shop is a reinforced concrete structure built in 1919, with 30-foot vaulted ceilings, so the acoustics are flattering. We pre-voice a little loud, leaving the cut-ups low. It sounds good enough for a little concert in the shop before the organ is packed up. We're often surprised when we set up an organ in the church for the first time, and we hear how the voicing was left—*That sounded OK in the shop?! This is our assurance that we've left enough room for on-site voicing.*

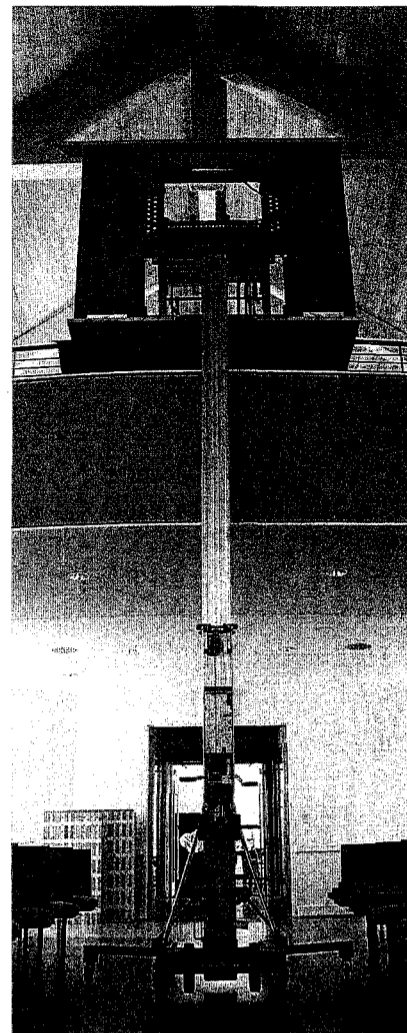
Denis Juget started his shop in a former chicken coop in his back yard in Saint-Basile-le-Grand, Québec in 1994. It was a fairly large chicken coop, which allowed him to build seven practice organs, each one a little different, and a continuo organ. I joined him in 1998, and we moved the shop to Montreal, first in a 2500-square-foot space, then expanding to our present 5000 square feet. The team has slowly built up to eight. We take great pleasure in building very nearly everything ourselves from raw materials—from casting pipe metal to pipe making, from action parts to casework. We cast our own reed blocks and make our own shallots. We make pallet springs and roller arms. We are continually confronted with doubt about whether this practice is reasonable, but have never bothered with the calculation—confident, I suppose, that the costs are far outweighed by the hidden benefits. The first is complete freedom in design—an existing part doesn't fit the bill? Imagine a new one! The second is the inestimable value of having a small team capable of this varied work. These eight people can do anything.

The Second Presbyterian organ is set in the choir loft and speaks down the central axis of the octagonal nave. The console is built in, but elevated three feet from floor level; risers for the choir butt against the front frame, and the pedalboard sits on the top riser. Down on floor level are the bellows and blower-box, with the Pedal division behind. The manual divisions are above, with the Grand-Orgue in front and the Récit expressif behind. There is no back to the Grand-Orgue case and only a partial roof above it to allow sound egress. The pedal Trombone 16' resonators are full length and extend up behind the Récit swell box. A ceiling truss passes inches above the Récit roof, and the central tower of the Grand-Orgue pokes up between two trusses. Key action is mechanical, and stop action electric.

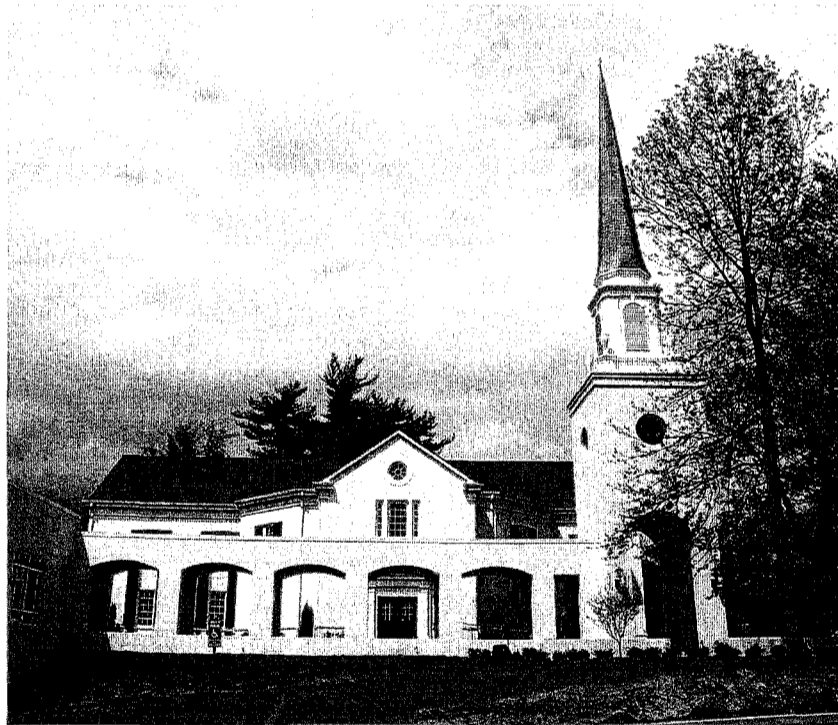
The wind system starts with a single-fold cuneiform bellows. Wind trunks are in quarter-sawn white oak. There are concussion bellows on each division, and the wind is quite solid. The tremulant is a *vent perdu* style—a departure from our usual "Dom Bedos" style. Offset pipes are wound by wooden channels. We avoid using flexible tubing, only for



Juget-Sinclair organ, Second Presbyterian Church, Nashville



Lifting the console over the balcony rail



Second Presbyterian Church, Nashville, Tennessee



Drawknobs and keyboards

the fun of it, whenever we can, which is almost always.

The elevated console posed a design problem: the organ case tended to look squashed. We found that incorporating mirrored pipe flats had the effect of visually lengthening the case. Mirrored façades are usually made by joining two identical pipes at the foot and winding them secretly from behind so that they speak in unison. We didn't need the extra power and space was not over-abundant, so this led to a façade arrangement that is possibly novel: we made the twinned pipes each play a different note. This gives an arrangement where the 12 notes of the octave are divided into eight groups! The interval between adjacent pipes is an augmented fifth. The Montre 8' has five interior pipes: three full-length wooden basses (C, C#, D) and two interior pipes at the top (g#^{'''}, a^{'''}). The rest of the stop is in the façade, made up entirely of speaking pipes.

Key action is suspended, with floating square rails to compensate for dimensional changes. Trackers are kept taut by tensioner bellows to avoid bounciness. The pedal coupler does not play through—with I/P and II/I couplers both on, a note played in the pedal will play manual I but not II. Consequently, we have to lighten the manual I keys with springs so that, with I/P and II/I couplers both on and a note held down in the pedal, that same note played on Manual II doesn't stay down or repeat slowly. Key action is designed and built to be responsive and reliable, and to have a weight appropriate to the instrument without being overly heavy when coupled. Pedal action uses our parallel motion pedal pallets, which provide copious wind.

The combination action is by Laukhuff, with general and divisional pistons as well as a simple sequencer. Drawknobs and thumb and toe pistons are by Harris, slider solenoids by Heuss, and control cards by Laukhuff. Rather than a *tutti*, there are two toe pistons, which are settable reversibles and could be used for anything one would want to come and go with a push of a piston, such as *appels d'anches*.

Swell action is mechanical, with a simple and direct linkage. It uses ball-bearings wherever possible, including at both ends of each swell shade. We use the most common source of high quality bearing we can find: rollerblade bearings. We go to great lengths to make the swell box as airtight as possible. The swell box sits on top of the Récit wind chests, and all the basses are inside the box. The shades are very closely fit in their opening, and carefully adjusted to ensure good dynamic range. The geometry of the action is designed so that much more subtlety of swell shade movement is given at the *ppp* end to compensate for mechanical swell action's natural tendency to have half the dynamic range in the first 1/4 of swell pedal motion. This geometry would normally feel strange underfoot as it would become suddenly light at the closed end. We install a brake that again compensates for this effect. It all ends up being worthwhile; the feeling and precision of a carefully regulated mechanical swell action is unmatched.

Pipe scales in this instrument are not

variable, but mathematical, and often with a constant added, which has the effect of narrowing the scale in the middle of the keyboard or fattening it at the ends. Scales are based on our own experience, but informed by historical examples. Samples of any new reed scales are built and voiced in the shop before the stop goes into production. The *Viole de gambe* 8' and *Voix céleste* 8' are slotted. The *céleste* is placed just behind the *Basson-Hautbois* 8' on the chest to avoid acoustical conflict. The *Flûte douce* 4' is in cherry. Principals and manual reeds are in hammered tin, and flutes are in hammered lead. We order our lead ingots with the necessary impurities already added, which gives stability to the high lead pipes (1 1/2% tin). We also use that same lead in all our alloys, so they all have some trace amounts of copper, antimony, and bismuth. The façade is also hammered, in 75% tin. Our pipes are made so that the metal at the top of the pipe is considerably thinner than around the mouth and at the foot. We feel that this is crucial to the long term stability of

the pipework, as it takes a lot of weight off of the top and adds thickness to the bottom, where it is needed. Open pipes are cone tuned (except the slotted strings), and stopped flutes are tuned at the ears as they have soldered caps so that they will never slip. The *Trombone* 16' is full length, with pine resonators, wooden boots, and leathered brass shallots.

John Brock recorded the instrument for the Raven label, exploring a wide range of repertoire. The CD is entitled *Second Wind*—a reference to the fire and rebuilding—and we hope it aptly demonstrates the success of the rebuilding program.

Working on this instrument with Denis Juget and me in the shop were Robin Côté, François Couture, Céline Richard, Jean-Dominique Felx, and Jerome Veenendaal. Turned stop knobs and all engravings were by recorder maker Jean-Luc Boudreau. Raymonde Champagne designed the pipe shades. The celtic cross was gilded by Jean-Claude Vonesch.

A special thank-you is in order to John Brock, Nancy Turner, Allen Townsend, and everyone at Second Presbyterian for all their assistance and understanding during the whole project. It's impossible to overestimate the value of providing "conditions favorable to organbuilding."

—Stephen Sinclair

From the consultant

In 2004 I was engaged by the organ committee of Second Presbyterian Church, Nashville, to assist them in the search for an organ to replace the one they had lost when their church burned the previous year. They were interested in an organ of good quality that would have the flexibility to support congregational singing, accompany the church's choirs, and perform a reasonably wide range of styles of organ music. The plans for the new church building included approximately 300 seats, with organ and choir in a fairly spacious rear gallery and the promise of better-than-average acoustics. It was obvious that a building like this didn't need an extremely large organ, and we were confident that they could find the right organ within their prescribed budget.

Church organist Nancy Turner and I set about gathering information from and about organbuilders in whom we were interested. Early on the name of Juget-Sinclair surfaced. I had once had an opportunity to play one of their excellent 3-stop practice organs, but that was the extent of our knowledge of their work. However, the reports we got from people who knew their instruments were so promising that we decided to investi-

gate further. After trips to see and play Juget-Sinclair organs in Birmingham, Alabama, and Hickory, North Carolina, the committee was convinced that this was what they wanted, and a contract was soon signed for the organ.

The result is an instrument of first-rate quality. The early reports that we got on Denis Juget and Stephen Sinclair's work had been correct: they do whatever it takes to "get it right." The organ is a real jewel in its setting, and it does all the things that the organ committee had hoped for, i.e., it supports congregational singing (the congregation sings enthusiastically), it offers flexibility in choir accompaniment, and it plays a wide range of organ literature very convincingly. It's also a very responsive instrument, one that encourages the player in the best of ways.

It seems to me that the good organs of the world share several important characteristics, namely, a captivating, sometimes dramatic sound resulting from good pipe scaling and voicing, an attractive visual element, a reliable and responsive mechanism, and a cohesive sense of style. Juget-Sinclair has managed to achieve all of this in this modest organ. It was a pleasure working with them.

—John Brock

Grand-Orgue

- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 4' Flûte conique
- 2' Doublette
- 1 1/2' Fourniture IV
- 8' Trompette

Récit expressif

- 8' Bourdon
- 8' Viole de gambe
- 8' Voix céleste
- 4' Principal
- 4' Flûte douce
- 2 1/2' Nazard
- 2' Flûte
- 1 1/2' Tierce
- 2' Plein jeu IV
- 8' Basson-Hautbois

Pédale

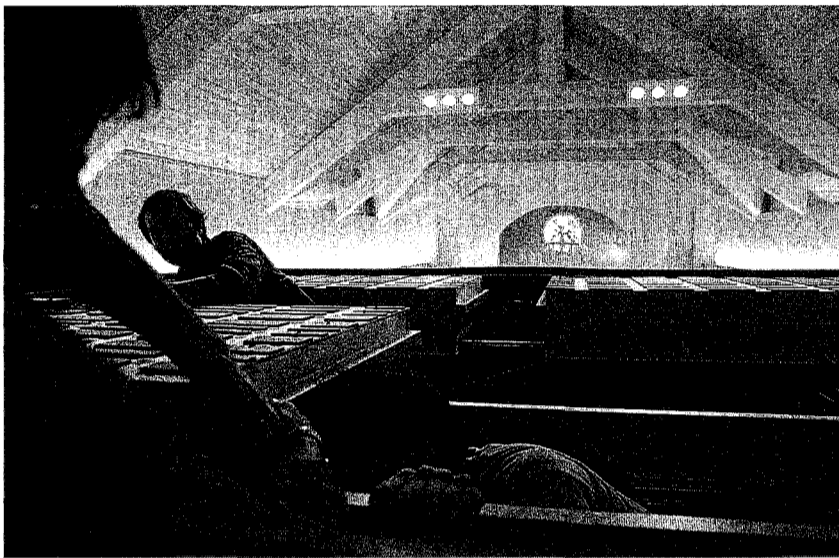
- 16' Soubasse
- 8' Flûte ouverte
- 4' Octave
- 16' Trombone

Couplers: II/I - I/P - II/P
Tremblant Récit

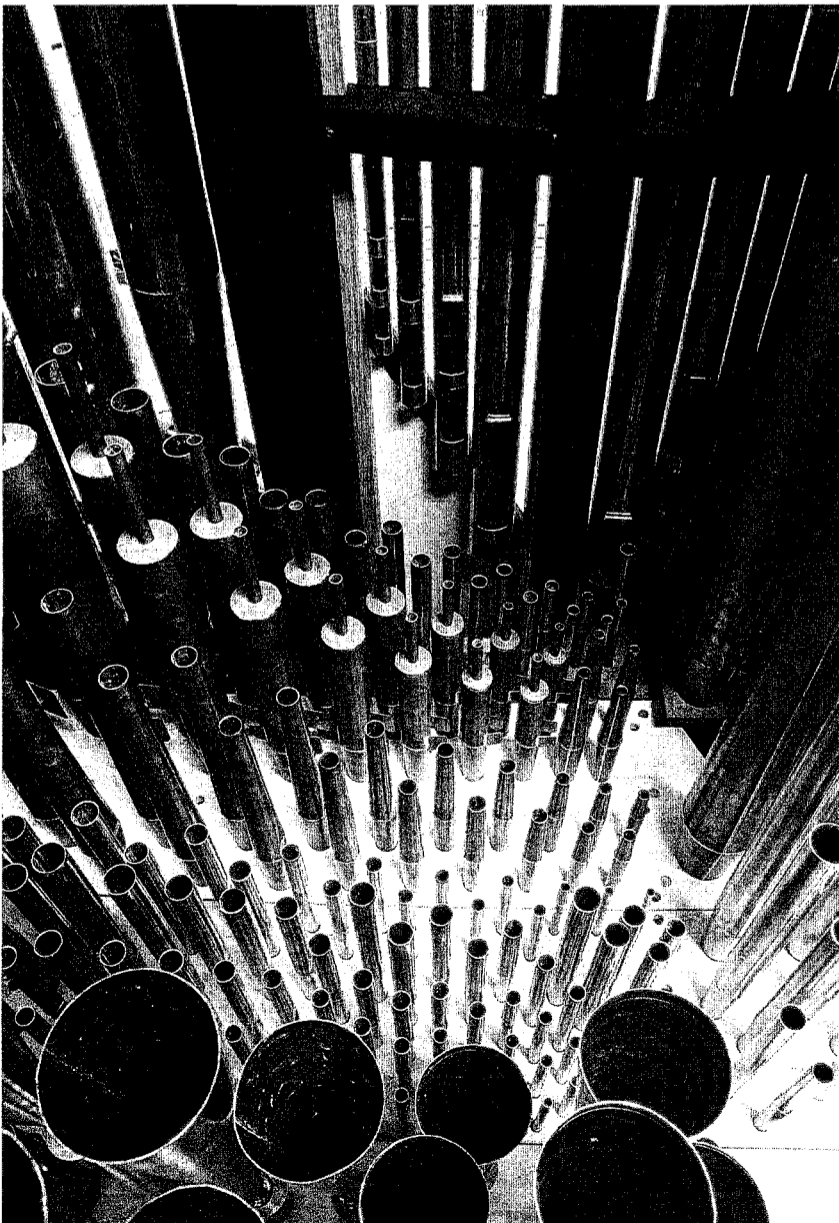
Photo credit: Stephen Sinclair

Juget-Sinclair Organbuilders
2250, rue Pitt, #307
Montreal, QC H4E 4H1

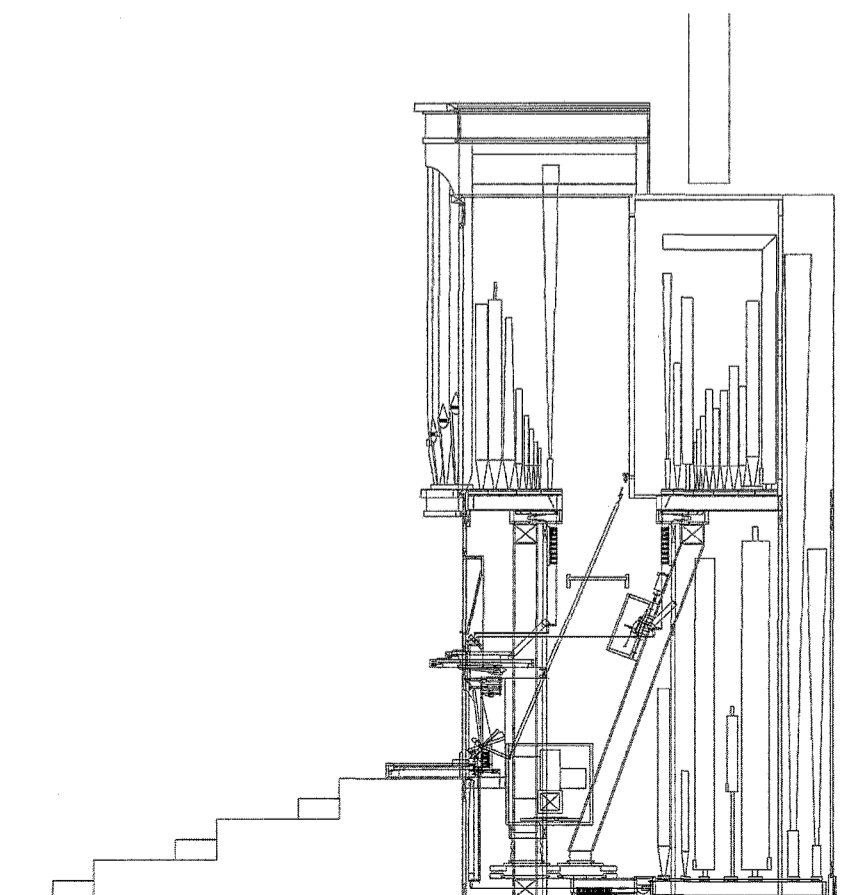
514/932-9898
www.juget-sinclair.com



(L to r) Denis Juget, Robin Côté, Jerome Veenendaal—installing Récit windchests



Grand-Orgue pipework



Case profile

New Organs

Andover Organ Company, Methuen, Massachusetts Hesston Mennonite Church, Hesston, Kansas

Andover Organ Company has installed their Opus 116 in Hesston Mennonite Church, Hesston, Kansas. Mary Ann Boschmann was the chair of the organ committee. In November 2007 team leader Ben Mague, along with David Zarges, David Michaud and Tony Miscio, flew to Kansas to meet the North American Van Lines truck carrying Opus 116. Unloading was a snap with help from students of Hesston College. The mechanical installation was completed in three weeks. Tonal director John Morlock and voicer Don Glover completed the tonal work in February 2008.

The church is located on the Hesston College campus and serves as a worship center and concert hall for the college. The organ will be used as a teaching instrument as well as a service instrument. It is interesting to note that the hymns are sung four-part *a cappella*, so the organ is used primarily for preludes, postludes and accompanying anthems.

The case, designed by Donald H. Olson, is of solid red oak, stained to match the interior woodwork of the church. The front panels exactly duplicate the paneling of the sanctuary. The front pipes of the 8' Open Diapason are polished copper. The pipe shades, designed and carved by Tony Miscio, are of cherry to match the contrasting wood of the console. The console has a third, coupling manual to give the two-manual organ three levels of sound, adding flexibility, especially on a teaching instrument. The keyboards have bone naturals and ebony sharps. The key action is mechanical, and the stop action is electric solenoids with a multi-level combination action by Solid State Organ Systems.

The new sanctuary is spacious with a seating capacity of just over 600. The weekend dedication celebration began on Friday, March 1, 2008, with an alumni dinner honoring the college's financial supporters. After dinner, we adjourned to the sanctuary where Hesston College Professor John Sharp gave a short talk on the history of music in the Mennonite

Church, entitled "The Devil's Bagpipe or God's Voice? The Organ in Historical Context." This speech can be found online at <www.youtube.com> by searching under Hesston or Andover Organ. College Organist Kenneth Rodgers then gave us a virtual tour of the organ in a pre-taped video showing and explaining the working of the organ from the inside out (also available on YouTube). A short concert followed with student organists Naomi Tice and Oliver Kropf, assisted by Stephanie Wyse, alto. Professor Rodgers then concluded the program with works by Locklair and Walther. On Sunday morning the organ was formally dedicated at the 10:00 am service; that evening, Ken Rodgers played the formal recital with the combined Hesston College and Hesston Mennonite Church choirs and the Hesston College Brass Ensemble. Professor Rodgers played works by Bruhns, Böhm, Mendelssohn, Vaughan Williams, Mäteling and Michel.

—Donald H. Olson

GREAT

- 8' Open Diapason
- 8' Chimney Flute
- 4' Principal
- 4' Silver Flute
- 2 3/4' Twelfth
- 2' Fifteenth
- III Mixture
- 8' Trumpet (prepared)

SWELL

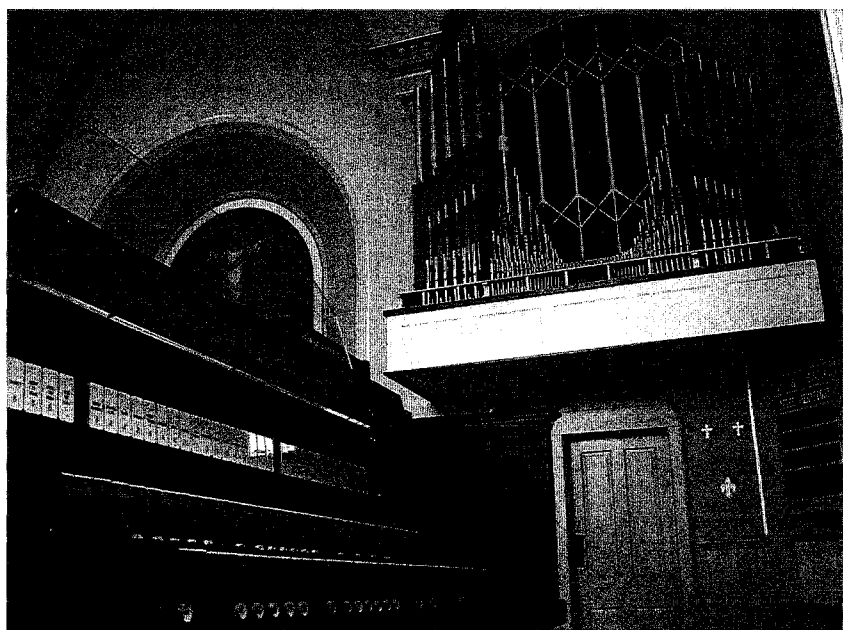
- 8' Violin Diapason
- 8' Stopped Diapason
- 4' Night Horn
- 2 3/4' Nazard
- 2' Fifteenth
- 1 3/4' Tierce (prepared)
- 8' Hautboy
- Tremolo

PEDAL

- 16' Subbass
- 8' Principal
- 8' Flutebass
- 4' Choralbass
- 16' Trombone (prepared)
- 8' Tromba (prepared)

Couplers

- Coupling Manual
- Great to Pedal
- Swell to Pedal



Fabry, Inc., Antioch, Illinois Calvary Lutheran Church, New Windsor, Illinois

Located in one of the many farming towns that populate western Illinois, Calvary Lutheran Church anchors this community and has done so for generations. The organ was showing its age, and the congregation undertook the task of looking for an organbuilder to fix and update the instrument. Fabry, Inc. inspected the organ and recommended a complete rebuild of the instrument and the addition of an exposed Great division. Originally, the instrument was a highly unified four ranks: an 85-note diapason, a 73-note

string, a 73-note dulciana, and a 97-note bourdon. While this arrangement worked up until this time, the organ was buried in the chamber and the lack of variety severely hampered the organist.

After completely removing the instrument from the chambers, Fabry, Inc. undertook the task of rebuilding the organ from the blower up. After rebuilding all of the chests and reconfiguring the organ chamber, the organ was re-installed in a manner to facilitate ease of tuning and maintenance. All pipes were washed, and a Gamba Celeste and Trompette were added to the now fully independent Swell division. The restrictive cloth

was removed from the grillework, allowing unfettered egress. An all-new Great division was added by hanging a chest on the wall below the tone opening. A Principal, Rohrflöte and a two-rank Mixture were placed on the chest, giving the organ, and the congregation, the ability to lead and be led with confidence. All of this was made possible by rebuilding the console and adding a Peterson ICS-4000 combination action and relay. The addition of judicious couplers and additional pistons allows flexibility for the organist. The organ also received a new Zephyr blower as well as a new electric shade action and a new electric tremolo. David G. Fabry constructed all the new chestwork, laid out the new chamber arrangement, rebuilt the console and provided general direction. Installation involved the abilities of Steve Ellis. Final wrap up, voicing and tuning was handled by Philip A. Spressart.

Fabry, Inc. would like to thank Bertie Carlson and Pastor Jane McChesney.

—Phil Spressart

Photo credit: Phil Spressart

GREAT

- 8' Principal new rank 7
- 8' Rohrflöte new rank 8
- 4' Octave from rank 7
- 4' Flute from rank 8
- 2 3/4' Twelfth from rank 7
- 2' Super Octave from rank 7
- 2' Piccolo from rank 8
- Mixture II new ranks 9, 10
- 8' Trompette (from Swell)
- Chimes 21 bars

SWELL

- 8' Geigen Principal rank 1
- 8' Stopped Flute from rank 2
- 8' Gamba rank 3

- 8' Dulciana rank 4
- 8' Gamba Celeste new rank 5
- 4' Principal from rank 1
- 4' Flute from rank 2
- 2 3/4' Nazard new, from rank 2
- 2' Fern Flute from rank 2
- 2' Doublette new, from rank 1
- 1 3/4' Tierce new, from rank 4
- Cymbal III new, wired
- 8' Trompette new rank 6
- 4' Clarion new, from rank 6
- Tremolo

PEDAL

- 32' Lieblich Bourdon new, wired
- 16' Bourdon rank 2
- 16' Lieblich Gedeckt from rank 2
- 8' Principal from rank 7
- 8' Gamba from rank 3
- 8' Rohrflöte from rank 8
- 4' Choral Bass new, from rank 5
- 4' Flute new, from rank 2
- Mixture II new, fr ranks 9, 10
- 8' Trompette new, from rank 6

Couplers & Accessories

- MIDI to Great
- MIDI to Swell
- MIDI to Pedal
- Swell to Great
- Pedal to Great
- Great to Pedal 8'
- Swell to Pedal 8'

Pressure changer for 16' Bourdon, rebuilt

Pipe & rank analysis

Rank 1	8' Diapason	85 pipes
Rank 2	16' Bourdon	97 pipes
Rank 3	8' Gamba	73 pipes
Rank 4	8' Dulciana	73 pipes

New ranks

Rank 5	8' Gamba Celeste	49 pipes
Rank 6	8' Trompette	73 pipes
Rank 7	8' Principal	85 pipes
Rank 8	8' Rohrflöte	85 pipes
Ranks 9, 10	2 3/4' Mixture II	122 pipes

Calendar

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

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

UNITED STATES East of the Mississippi

15 DECEMBER

Handbell concert; Concordia University Wisconsin, Mequon, WI 7:30 pm

16 DECEMBER

Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm

17 DECEMBER

Scott Lamlein; Mechanics Hall, Worcester, MA 12 noon

Carol Sing; Madison Avenue Presbyterian, New York, NY 7 pm

Scott Hyslop; Old Salem Visitor Center, Winston-Salem, NC 12 noon

David Lamb; St. John the Evangelist Catholic Church, Indianapolis, IN 11:30 am

Milwaukee High School of the Arts Chorale; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

18 DECEMBER

Zach Klobnak; Christ Church, Bradenton, FL 12:15 pm

19 DECEMBER

Gregory Abrahams; Trinity Church, Boston, MA 12:15 pm

The American Boychoir and Trinity Choristers, Britten, *A Ceremony of Carols*; St. Paul's Chapel, New York, NY 4:30 pm

Christmas concert and carol sing; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 7:30 pm

Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Todd Wilson, with orchestra and chorus; First Presbyterian, Birmingham, MI 7:30 pm

Southern Harmony; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

20 DECEMBER

The American Boychoir; Princeton University Chapel, Princeton, NJ 7:30 pm

Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Naomi Rowley & Frank Rippl, with White Heron Chorale; Lawrence University Memorial Chapel, Appleton, WI 7:30 pm

21 DECEMBER

Lessons & Carols; First Baptist, Worcester, MA 5 pm

Lessons & Carols; First Congregational, Bristol, CT 3 pm

Lessons & Carols; South Church, New Britain, CT 4 pm

Peter DuBois; Memorial Art Gallery, Eastman School of Music, Rochester, NY 5:30 pm

Lessons & Carols; Church of the Holy Trinity, New York, NY 4 pm

Christmas concert; Church of St. Ignatius Loyola, New York, NY 4 pm

The American Boychoir; Alexander Hall, Princeton University, Princeton, NJ 4 pm

Lessons & Carols; Christ Church, New Brunswick, NJ 6 pm

Singing Boys of Pennsylvania; St. John Lutheran, Sumneytown, PA 7 pm

Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

Advent Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 6 pm

Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm

Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Bach, Cantata 10; St. Luke Church, Chicago, IL 4 pm

22 DECEMBER

Chelsea Chen; Christ Church, New Haven, CT 8 pm

23 DECEMBER

Ray Cornils, with brass, handbells, and choir; Merrill Auditorium, Portland, ME 7:30 pm

Heinrich Christensen, with soprano and tenor; King's Chapel, Boston, MA 12:15 pm

24 DECEMBER

Lessons & Carols; First Parish Church, Brunswick, ME 7:30 pm

Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9, 11 pm

Lessons & Carols; First United Methodist, Columbus, IN 11 pm

Lessons & Carols; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

Messiah, Part I; Cathedral of St. John the Evangelist, Milwaukee, WI 11:15 pm

25 DECEMBER

Scott Dettra & Christopher Jacobson; Washington National Cathedral, Washington, DC 5 pm

28 DECEMBER

Paul Jacobs; Asbury United Methodist, Uniontown, PA 7 pm

Lessons & Carols; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 9 am, 11 am

Lessons & Carols; St. Simon's Episcopal, Arlington Heights, IL 8 am, 10 am

31 DECEMBER

Christmas Lessons & Carols; Church of the Advent, Boston, MA 5 pm

Cj Sambach; St. Andrew & Holy Communion, South Orange, NJ 9 pm, 10:30 pm

Leon Couch III; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Craig Cramer; Central Reformed Church, Grand Rapids, MI 9 pm

2 JANUARY

Amanda Mole; Trinity Church, Boston, MA 12:15 pm

4 JANUARY

Festival of Nine Lessons & Carols; All Saints Church, Worcester, MA 5 pm

Choral Evensong; St. Peter's Church, Morristown, NJ 4:30 pm

Riyehoe Hong; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Choral and handbell concert; Church of St. John the Evangelist, Severna Park, MD 7 pm

Washington Performing Arts Society's Children of the Gospel Choir; Grace Episcopal, The Plains, VA 5 pm

Boar's Head and Yule Log Festival; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 2:30 pm, 4:30 pm

5 JANUARY

John Weaver; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

6 JANUARY

George Sargeant; King's Chapel, Boston, MA 12:15 pm

James David Christie; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

Epiphany Evensong; Emmanuel Church, Chestertown, MD 6 pm

9 JANUARY

Mark Paoe; Trinity Church, Boston, MA 12:15 pm

Chanson; Piedmont College, Demorest, GA 7:30 pm

David Pickering; Fourth Presbyterian, Chicago, IL 12:10 pm

10 JANUARY

Gillian Weir; Spivey Hall, Clayton State University, Morrow, GA 3 pm

11 JANUARY

Scott Lamlein & Jean Degan, progressive organ recital; First Congregational, St. Joseph Roman Catholic Church, Bristol, CT 3 pm

Cj Sambach; First Congregational United Church of Christ, Ridgefield, CT 4 pm

Choral Evensong for Epiphany; Cathedral of the Incarnation, Garden City, NY 4 pm

Michael Unger; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Davis Wortman & Christopher Jennings; St. James' Church, Madison Ave., New York, NY 4 pm

Scott Dettra; St. Bartholomew's Episcopal, Atlanta, GA 7 pm

Works of Bach; Evangelical Lutheran Church of St. Luke, Chicago, IL 4 pm

13 JANUARY

Heinrich Christensen, with soprano; King's Chapel, Boston, MA 12:15 pm

Richard Webster, hymn festival; Grace United Methodist, Manassas, VA 7:30 pm

16 JANUARY

Thomas Murray; St. Paul's School, Concord, NH 7:30 pm

Stuart Forster; Trinity Church, Boston, MA 12:15 pm

Paul Jacobs; St. Petersburg College, St. Petersburg, FL 7:30 pm

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DMA-AAGO

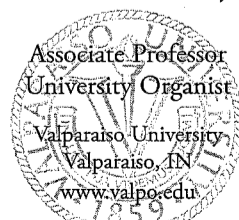
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Musical Heritage Society recordings



Bradley Hunter Welch; First Congregational, Sarasota, FL 7:30 pm
Christopher Urban, with soloists; First Presbyterian, Arlington Heights, IL 4 pm

17 JANUARY
Yale Schola Cantorum; St. Mary's Church, New Haven, CT 8 pm
Paul Weber; St. Norbert Abbey, DePere, WI 2 pm

18 JANUARY
Joan Lippincott; St. Joseph Memorial Chapel, College of the Holy Cross, Worcester, MA 3 pm
Brink Bush; Church of the Advent, Boston, MA 4:30 pm, Evensong, 5 pm
Christopher Houlihan; Church of St. Mary the Virgin, New York, NY 4:40 pm
Donald Fellows; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Singers of St. Petersburg; Holy Trinity Lutheran, Lancaster, PA 4 pm
Daniel Sullivan; St. Paul's by-the-Sea Episcopal, Jacksonville Beach, FL 3:30 pm
Nicholas Bowden; Our Lady of Hope Catholic Church, Port Orange, FL 3:30 pm
Bradley Hunter Welch; Christ Church, Bradenton, FL 4 pm
Choral concert; St. Mary's Church of the Annunciation, New Albany, IN 3 pm
Newberry Consort; Ruggles Hall, The Newberry Library, Chicago, IL 3 pm

21 JANUARY
Charles Miller; St. Luke Catholic Church, McLean, VA 1 pm

22 JANUARY
Ken Cowan; Chapel of St. John the Divine, Champaign, IL 7:30 pm

23 JANUARY
Peter Stoltzfus Berton; Trinity Church, Boston, MA 12:15 pm
Tom Trenney; Monroe Street United Methodist, Toledo, OH 7:30 pm
S. Wayne Foster; St. James Episcopal, Fairhope, AL 7:30 pm

24 JANUARY
Joe Utterback; Fox Chapel Presbyterian, Pittsburgh, PA 7:30 pm
Craig Cramer; St. Patrick Catholic Parish, Ada, MI 7:30 pm

25 JANUARY
King's Chapel Choir & soloists; King's Chapel, Boston, MA 5 pm
Choral Evensong; All Saints Church, Worcester, MA 5 pm
Super Bell XVII handbell concert; First Church of Christ, Wethersfield, CT 4 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Brian Harlow & Christopher Jennings; St. Peter's Church, Morristown, NJ 4:30 pm
Choral concert; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Joe Utterback; Beulah Presbyterian, Pittsburgh, PA 10:30 am
Christopher Jacobson; Washington National Cathedral, Washington, DC 5 pm
David Arcus; Duke University Chapel, Durham, NC 5 pm
David Higgs; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
The Chenaults; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Motor City Brass; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
David Jonies; St. Mary of the Lake Catholic Church, Gary, IN 3 pm
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm
Roger Stanley, Sean Knudson & Richard Hoskins, with choirs; St. Chrysostom's Church, Chicago, IL 5:15 pm
William Neil; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 5 pm
Ken Cowan; Second Presbyterian, Bloomington, IL 3 pm

26 JANUARY
Joe Utterback; Duquesne University, Pittsburgh, PA 3 pm
Joe Utterback; St. Andrew's Episcopal, Pittsburgh, PA 7:30 pm
David Pickering; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Frank Rippi; The History Museum, Appleton, WI 6:30 pm

30 JANUARY
Woo-sug Kang; Trinity Church, Boston, MA 12:15 pm
Jonathan Moyer; Emmanuel Church, Chestertown, MD 7:30 pm
John Scott; Abingdon Episcopal, White Marsh, VA 7:30 pm
Aaron David Miller; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm

31 JANUARY
Handbell workshop; Concordia University Wisconsin, Mequon, WI 9 am

UNITED STATES West of the Mississippi

15 DECEMBER
Westminster Choir; First Presbyterian, San Diego, CA 7 pm

17 DECEMBER
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

19 DECEMBER
Polyphony; Cathedral Church of St. John, Albuquerque, NM 7:30 pm
Christmas Carol Sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

20 DECEMBER
Lessons & Carols; St. Mark's Cathedral, Seattle, WA 8 pm
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

21 DECEMBER
Bradley Hunter Welch, with Texarkana Symphony Orchestra; First United Methodist, Texarkana, AR 4 pm and 6:30 pm
Advent Lessons & Carols; All Saints' Episcopal, Las Vegas, NV 10:30 am
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
William Beasley; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Candlelight carol service; St. Alban's Episcopal, Westwood, CA 4 pm
Karla Devine; Trinity Lutheran, Manhattan Beach, CA 4 pm
Lessons & Carols; All Saints', Beverly Hills, CA 5 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

28 DECEMBER
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 JANUARY
Schuyler Robinson; All Saints' Episcopal, Las Vegas, NV 5:30 pm, with Choral Evensong
Epiphany Lessons & Carols; St. Mary's Cathedral, San Francisco, CA 3:30 pm

11 JANUARY
Robert Bates; Moody Memorial United Methodist, Galveston, TX 4 pm
Aeris; Christ the King Lutheran, Houston, TX 6 pm
Paul Jacobs; Cathedral of St. Helena, Helena, MT 4 pm
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Anthony Newman; Hollywood United Methodist, Los Angeles, CA 4 pm
Erik Goldstrom; St. James' Episcopal, Los Angeles, CA 6 pm, following 4:30 Choral Evensong
Mark Thallander & Brett Judson; St. Gregory's Episcopal, Long Beach, CA 4 pm

14 JANUARY
Ken Cowan; Christ Church, Eureka, CA 7:30 pm

16 JANUARY
David Hurd; St. Paul's Episcopal, San Antonio, TX 7:30 pm
Erica Johnson; St. Mark's Cathedral, Seattle, WA 7:30 pm
Frederick Swann; Central Union Church, Honolulu, HI 7 pm

18 JANUARY
Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); Marvin United Methodist, Tyler, TX 4 pm
Aaron David Miller; Trinity Lutheran, Lynnwood, WA 7 pm
Ken Cowan & Lisa Shihoten, organ and violin duo; Sunnyside Seventh-day Adventist, Portland, OR 7:30 pm
Carol Williams; Grace Cathedral, San Francisco, CA 4 pm
James Vail; St. Alban's Episcopal, Westwood, CA 4 pm
Frederick Swann, choral festival; Central Union Church, Honolulu, HI 7 pm

19 JANUARY
Tom Trenney, recital and masterclass; St. Andrew's Episcopal, Kansas City, MO 7 pm

23 JANUARY
Paul Jacobs; Texas Christian University, Fort Worth, TX 7:30 pm

24 JANUARY
Jesse Eschbach; Bates Recital Hall, University of Texas, Austin, TX 4 pm
Iain Quinn & Maxine Thevenot, workshop for children; Cathedral Church of St. John, Albuquerque, NM 10 am

25 JANUARY
Todd Wilson; Central Presbyterian, St. Louis, MO 7 pm

Dong-ill Shin; First Congregational, Los Angeles, CA 4 pm

Eric Mellenbruch; Bates Recital Hall, University of Texas, Austin, TX 4 pm

Thiemo Janssen; Christ the King Lutheran, Houston, TX 6 pm

Bradley Hunter Welch; Episcopal Church of the Holy Spirit, Waco, TX 6:30 pm

Joseph Adam; Bach, *Trio Sonatas*; Kilworth Chapel, University of Puget Sound, Tacoma, WA 2 pm

Ian Pritchard; harpsichord, with soprano, violin, and cello; All Saints', Beverly Hills, CA 5 pm

Elizabeth Lenti; All Saints Episcopal, Pasadena, CA 5 pm

28 JANUARY

Lynne Davis; Wiedemann Hall, Wichita State University, Wichita, KS 5:30 pm

31 JANUARY

Tom Trenney; silent film accompaniment; Royce Hall, UCLA, Los Angeles, CA 2 pm

INTERNATIONAL

16 DECEMBER

Roger Harrison; Marlborough Road Methodist, St. Albans, UK 12:30 pm

18 DECEMBER

Lothbury Singers; St. Margaret Lothbury, London, UK 1:10 pm

Freddie James & Andrew Scott; Messiaen, *La Nativité du Seigneur*; Croydon Parish Church, Croydon, UK 7 pm

19 DECEMBER

Joseph Sentance; St. Stephen Walbrook, London, UK 12:30 pm

20 DECEMBER

Gunter Kennel; Messiaen, *La Nativité du Seigneur*; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm

21 DECEMBER

Martin Stacey; Westminster Cathedral, London, UK 4:45 pm

Robert Quinney; Westminster Abbey, London, UK 5:45 pm

24 DECEMBER

Helmut Hoefl; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 9 pm

Jonas Sandmeier; Kirche "Zur frühen Botschaft," Berlin Karlshorst, Germany 10 pm

26 DECEMBER

Christian Schlicke; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm

27 DECEMBER

Martin Carl; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 9 pm

28 DECEMBER

Ruben Sturm; with trumpet; St. Josef, Neu-Isenburg, Germany 5 pm

Jean-Baptiste Monnot; Westminster Abbey, London, UK 5:45 pm

31 DECEMBER

Hans-Ola Ericsson; St. Katharinen, Oppenheim, Germany 10 pm

Helmut Hoefl; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 11 pm

2 JANUARY

Jonathan Hope; SS. Peter and Paul, Godalming, UK 1 pm

4 JANUARY

Maxine Thevenot; Westminster Cathedral, London, UK 4:45 pm

Tim Wakerell; Westminster Abbey, London, UK 5:45 pm

6 JANUARY

Greg Chappell; St. Lawrence Jewry, London, UK 1 pm

Mervyn Hogg; St. Giles-in-the-Fields, London, UK 1:10 pm

10 JANUARY

Adrian Adams; St. Laurence, Catford, UK 11 am

11 JANUARY

Julian Thomas; Westminster Cathedral, London, UK 4:45 pm

Richard Pinel; Westminster Abbey, London, UK 5:45 pm

14 JANUARY

Relf Clark; Reading Town Hall, Reading, UK 1 pm

Daniel Cook; St. Marylebone Parish Church, London, UK 7 pm

15 JANUARY

Edward Kemp-Luck; St. Matthew's Westminster, London, UK 1:05 pm

17 JANUARY

Graham Davies; All Saints', High Wycombe, UK 12 noon

Robert Quinney; Westminster Abbey, London, UK 5:45 pm

18 JANUARY

Robert Housart; Westminster Cathedral, London, UK 4:45 pm

Robert Quinney; Westminster Abbey, London, UK 5:45 pm

22 JANUARY

Peter Wright; St. Mary-at-Hill, London, UK 1:05 pm

24 JANUARY

Susan Landale; St. Peter's Church, St. Albans, UK 5:30 pm

25 JANUARY

Stephen Disley; Westminster Cathedral, London, UK 4:45 pm

Philip Berg; Westminster Abbey, London, UK 5:45 pm

27 JANUARY

Tom Bell; St. Lawrence Jewry, London, UK 1 pm

30 JANUARY

Michael Nicholas; St. Stephen, Walbrook, UK 12:30 pm

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Lessons & Carols

2 December

Lutheran School of Theology, Chicago, IL 7 pm

5 December

Holy Trinity Lutheran, Akron, OH 7:30 pm
All Saints', Beverly Hills, CA 7:30 pm

6 December

Christ & St. Stephen's Episcopal, New York, NY 5 pm
Lawrence University Memorial Chapel, Appleton, WI 2 pm, 7:30 pm

7 December

St. Peter's Church, Morristown, NJ 4:30 pm
Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Christ Church Cathedral, Houston, TX 5 pm

8 December

Morrison United Methodist, Leesburg, FL 7:30 pm

11 December

Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

14 December

Cathedral of the Incarnation, Garden City, NY 4 pm
Church of St. Vincent Ferrer, New York, NY 3 pm
First Presbyterian, Pittsburgh, PA 4 pm
Cathedral of St. John the Evangelist, Milwaukee, WI 5:15 pm

20 December

St. Mark's Cathedral, Seattle, WA 8 pm

21 December

First Baptist, Worcester, MA 5 pm
First Congregational, Bristol, CT 3 pm
South Church, New Britain, CT 4 pm
Church of the Holy Trinity, New York, NY 4 pm
Christ Church, New Brunswick, NJ 6 pm
St. John's Episcopal, Hagerstown, MD 10:15 am

Peachtree Road United Methodist, Atlanta, GA 6 pm

Cathedral Church of St. Paul, Detroit, MI 4 pm
Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

All Saints' Episcopal, Las Vegas, NV 10:30 am
All Saints', Beverly Hills, CA 5 pm

24 December

First Parish Church, Brunswick, ME 7:30 pm
Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9, 11 pm
First United Methodist, Columbus, IN 11 pm
Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

28 December

Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 9 am, 11 am
St. Simon's Episcopal, Arlington Heights, IL 8 am, 10 am

31 December

Church of the Advent, Boston, MA 5 pm

4 January

All Saints Church, Worcester, MA 5 pm
St. Mary's Cathedral, San Francisco, CA 3:30 pm

Organ Recitals

MARK BAUMANN, Sinsinawa Mound, Sinsinawa, WI, July 30: *Toccata avanti la Messa deli Apostoli*, Kyrie, *Christe*, Kyrie (*Fiori Musicali*), Frescobaldi; *Préludium in C*, Bruhns; *Cantabile*, Franck; *Magnificat Germanice*, J. Praetorius; *Prelude and Fugue in C*, BWV 547, Bach; *Slane*, Willan; *Improvisation on the English Chorale 'Nearer My God to Thee'*, op. 81, Karg-Elert; *Dancing with the Saints*, Mawby.

BRUCE A. BENGTON, Sinsinawa Mound, Sinsinawa, WI, July 9: *Allegro energico (Four Postludes)*, Langlais; *Dans l'esprit d'une complainte (24 Préludes Liturgiques)*, Litaize; *Concerto in G*, BWV 592, Aus tiefer Not (*Clavierübung III*), Bach; *Five Variations on Aus tiefer Not*, Lewkovitch; *Partita on the tune Komt nu met Lang*, LeBlanc; *Offertoire in c*, Lefebure-Wely; *Quasi lento (Trois Eléva-*

tions, op. 32), *Placare Christe servulis (Sixteen Chorales)*, Dupré.

PHILIPPE BOURNIVAL, St. James United Church, Montreal, QC, Canada, July 22: *Prélude et fugue en Mi majeur*, Lübeck; *Allegro con spirito (Sonata in D, K. 311)*, Mozart; *Symphonie No. 5*, Beethoven, transcr. Bournival.

STEPHANIE BURGOYNE and WILLIAM VANDERTUIN, Cathedral Church of St. Paul, London, ON, Canada, September 23: *Concerto Grosso in B-flat*, Boyce, arr. Burgoyne/Vandertuin; *Adagio (Sonata in d, op. 30)*, Merkel; *Suite de concert, Trilogie pour orgue quatre mains*, Bédard.

CHARLES CALLAHAN, North Chapel Unitarian-Universalist, Woodstock, VT, August 27: *Andante*, Whitney; *Praeludium in a*, Eddy; *Andante Sosteruto*, Buck; *Prelude and Fugue in C*, Callahan; *A Farewell (Sonata I)*, Fugue, Alla Pastorella (*Sonata II*), Thayer; *Risoluta in d*, op. 68, Parker.

JOHN COLLINS, harpsichord, Handel House Museum, London, UK, August 12: *Capricho 7 in C*, López; *Sonata in a*, Campos; *Sonata in c*, Anglés; *Sonata in F*, Rodrigues; *Paso in d*, Casanovas; *Tocata Pastoril in F*, Mariner; *Sonata in B-flat*, Gallés; *Sonata in G*, Viola; *Tocata Segundo Tono Punto Baxo*, Mestres; *Sonata in C*, Baguey.

PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, July 8: *Fantaisie*, Bédard; *Trio in G*, BWV 1027a, Bach; *Werde munter, mein Gemüte*, Pachelbel; *How lovely shines the Morning Star*, op. 68, no. 7, Peeters; *Epigrams*, Kodály; *Impromptu*, op. 54, no. 2, *Carillon de Westminster*, op. 54, no. 6, Vierne.

NINA DE SOLE, St. James United Church, Montreal, QC, Canada, August 19: *Canzona la Querina (Fiori Musicali)*, Frescobaldi; *Prelude, Fugue and Ciacone*, BuxWV 137, Buxtehude; *Chant de Paix (Neuf Pièces)*, no. 3), Langlais; *Tango over Psalm 303*, Postludio (*Messa Misteriosa*), Sixten; *Jésus console les filles d'Israël qui le suivent (Le Chemin de la Croix)*, op. 29), *Cortège et Litanie*, op. 19, no. 2, Dupré; *Troisième Choral en la mineur*, Franck.

JAMES DORROH, Samford University, Birmingham, AL, September 14: *Prelude in E-flat*, BWV 552, Bach; *Fantaisie in A*, Franck; *Processional*, Mathias; *Wondrous Love: Variations on a Shape-Note Hymn*, op. 34, Barber; *Adagio, Finale (Troisième Symphonie)*, op. 28), Vierne.

PETER FENNEMA, Westwood United Methodist Church, Los Angeles, CA, August 17: *Allegro (Symphony No. 6)*, Widor; *Praeludium und Fuge in a-moll*, Bach; *Récit de Tierce en Taille (Premier Livre d'Orgue)*, Point d'Orgue sur les Grands Jeux (*Hymne: A Solis Ortus*), de Grigny; *Prelude, Adagio et Choral varié sur le thème du Veni Creator*, Durufé; *Prelude on "Song 46," Pageant*, Sowerby.

MICHAEL GAILIT, Abbey Church, Stuttgart, Germany, July 25, St. Hedwig Church, Bayreuth, Germany, July 27: *Sonata No. 2 in d*, van Eyken; *Sonata No. 6 in e*, Merkel; *Sonata No. 2 in g*, Stanford.


DAVID A. GELL, with Carolyn J. Gell, reader, St. Joseph the Worker Catholic Church, Winnetka, CA, September 6: *Gaitilla de mano izquierda*, Durón; *Prelude and Fugue in e*, Bruhns; *God of Our Fathers*, Martin; *Plein Jeux*, Duo, Basse de Cromorne, Basse et dessus de Trompette ou de Cornet séparé, Caprice sur les Grands Jeux (*Suites I and II*), Clérambault; *The Adventures of Melodia and Major Octave, Volume I*, Fedak; *The Emperor's Fanfare*, Soler; *Aria in Re menor*, Angles; *Let freedom ring!*, Mansfield; *Fantasia on the old melody Urbs Beata Jerusalem*, op. 112, Faulkes; *Reflection on the Lourdes Hymn*, Spong; *Holiday*, Young; *Variations on The Old Hundredth Tune*, Gell; *Battle Hymn of the Republic*, Wilson.

STEPHEN HAMILTON, Prince of Peace Lutheran Church, Largo, FL, September 26: *Choral Variations on Veni Creator*, Durufé; *Benedictus*, Reger; *Vater unser im Himmelreich*, Boehm; *Sonata VI in d*, op. 65, Mendelssohn; *Passacaglia*, BWV 582, Bach; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Pastorale*, op. 20, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.


JILL S. HUNT, The Presbyterian Homes, Evanston, IL, September 22: *Prelude sur l'Introit de l'Épiphanie*, *Fugue sur le thème*



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du Carillon des heures de la Cathédrale de Soissons, Duruflé; *Deuxième Fantaisie*, Alain; *Concerto in a*, BWV 593, Bach; *Adagio in E*, Bridge; *Blithely Breezing Along (Baronian Suite)*, Paulus.

PAUL JESSEN, St. James United Church, Montreal, QC, Canada, July 15: *Pièce Héroïque*, Franck; *Canzona in C*, BuxWV 166, Buxtehude; *Sonata in G*, op. 28, Elgar.

DOMINIQUE LUPIEN, St. James United Church, Montreal, QC, Canada, July 29: *Prelude in E-flat*, BWV 552/1, *Kyrie*, *Gott, Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie*, *Gott heiliger Geist*, BWV 674, *Dies sind die heil'gen zehn Gebot*, BWV 678, *Wir glauben all' an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Jesus Christus, unser Heiland*, BWV 688, *Fugue in E-flat*, BWV 552/2.

AARON DAVID MILLER, Sinsinawa Mound, Sinsinawa, WI, August 6: *Alleluia*, Mathias; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Andante*, Mendelssohn; *Variations on an American Folk Melody*, Whitley; *Improvised Sonata on Four Welsh Folk Songs*, Miller.

DEREK NICKELS, Sinsinawa Mound, Sinsinawa, WI, August 20: *Obra de 8° tono alto*, *Ensalada*, de Heredia; *Magnificat du Deuxième Ton*, Freinsberg ("Guilain"); *Meine Seele erhebt den Herren*, BWV 648, *Prelude and Fugue in a*, BWV 543, Bach; *Angels (Chaconne)*, Ferko; *Choral Prelude on Land of Rest*, H. 329, Sowerby; *Deuxième Fantaisie*, JA 117, Alain; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

GREGORY PETERSON, Sinsinawa Mound, Sinsinawa, WI, July 16: *Solemn Procession*, Pavlechko; *Choral Variations on Veni, Creator Spiritus*, op. 4, Duruflé; *Ciacona in e*, BuxWV 160, Buxtehude; *Veni, Creator Spiritus*, Larsen; *Allein Gott in der Höh sei Ehr'*,

BWV 662, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Partita on Holy God We Praise Your Name*, Peterson; *Dieu Parmi Nous (La Nativité du Seigneur)*, Messiaen.

CHRISTA RAKICH, Dom, Brandenburg, Germany, July 30: *Komm, Heiliger Geist, Herre Gott*, BWV 651, *Sonate No. 4 e-moll*, BWV 528, *Valet will ich dir geben*, BWV 735, 736, *Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Sonata in Sea: Cape Cod*, Woodman.

STEPHENSCHNURR, Sinsinawa Mound, Sinsinawa, WI, July 2: *Introduktion und Pasacaglia in d*, Reger; *Prelude in F*, *Prelude on an Irish Church Melody (Six Short Preludes and Postludes*, op. 101), Stanford; *Toccata in F*, BuxWV 156, Buxtehude; *Sonata No. 2 in c*, op. 65, no. 2, Mendelssohn; *Meditation*, op. 29, Cole; *Prelude and Fugue in a*, Eddy; *In Quiet Mood*, Price; *Moto ostinato (Musica Dominicalis)*, Eben.

MARY RUTH SOLEM, Dunwoody United Methodist Church, Dunwoody, GA, July 20: *Fanfare for Organ*, Proulx; *Peace Like a River*, *Amazing Grace*, Utterback; *Veni Creator Spiritus*, Larsen; *Variations on Forest Green*, Solem; *Beside the Still Waters (Windows of Comfort)*, The People Respond—Amen! (*Rubrics*), Locklair; *The Gift to Be Simple*, Wood; *Simple Gifts*, Schelat; *Scenes from Childhood*, Leavitt; *Variations on Wondrous Love*, Barber; *Prelude on Jesus, Thou Joy of Loving Hearts*, *Prelude on When I Survey the Wondrous Cross*, Laverty; *Rhumba*, Elmore.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 27: *Toccata and Fugue in d*, Pachelbel; *Dear Christians, One and All*, *Rejoice*, BWV 734, *Dearest Jesus, We Are Here*, BWV 731, Bach; *Fantasia in f*, K. 608, Mozart; *Mozart Changes*, Gárdonyi; *Just a Closer Walk with Thee*, *Spirit of God, Descend upon My Heart (The Jazz Gospel)*, Utterback; *Carillon de Westminster*, op. 54, no. 6, Vierne.

NEIL STIPP, Pasadena Presbyterian Church, Pasadena, CA, August 6: *Now Thank We All Our God*, Manz; *Under the Lime-Tree Green*, Sweelinck; *Fugue in C*, Buxtehude; *Sonata No. 5*, Mendelssohn; *The Majesty of Christ Praying That His Father Should Glorify Him (L'Ascension)*, Messiaen; *Toccata*, Weaver.

KIRSTEN SYNNESTVEDT, Sinsinawa Mound, Sinsinawa, WI, July 23: *Sonata on the First Tone*, Lidon; *O Gott, du frommer Gott*, BWV 767, Bach; *Pièce héroïque*, Franck; *Pavane*, Drayton; *Litanies*, Alain; *Great Is Thy Faithfulness*, Miller; *Chromatic Fantasy and Fugue in d*, BWV 903, Bach.

J. RICHARD SZEREMANY, East Liberty Presbyterian Church, Pittsburgh, PA, September 27: *Toccata*, Gigout; *Fugue a la Gigue*, Buxtehude; *Comest Thou, Jesu, from Heaven to Earth*, Bach; *Clair de lune (Pièces de Fantaisie)*, Vierne; *Choral in b*, Franck; *Cantique (Folkloric Suite)*, Langlais; *Roulade*, Bingham; *Variations de Concert*, Bonnet.

STEPHEN THARP, Balboa Park, San Diego, CA, June 30: *Final (Symphonie No. 1*, op. 14), Vierne; *Ave Maria von Arcadelt*, S. 659, Liszt; *Fanfare*, Cook; *Pavane*, op. 50, Fauré, transcr. Bird; *Bohéro de Concert*, op. 166, Lefébure-Wely; *Hallelujah Chorus (Messiah)*, Handel, transcr. Tharp; *Grand Choeur Triomphale in A*, op. 47, no. 2, Guilman; *Berceuse*, Briggs; *Improvised triptyque* on submitted themes.

MAXINE THEVENOT, Royce Hall, University of California, Los Angeles, CA, June 8: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Continuum (Notre Dame)*, Quinn; *Totentanz*, Stacey.

D'ARCY TRINKWON, La Madeleine, Paris, France, September 7: *Choral-improvisation sur le Victimae Paschali*,ournemire; *Apparition de l'Eglise Eternelle*,

Messiaen; *L'Ange à la Trompette*, Charpentier; *L'Ascension*, Messiaen; *Prélude et fugue sur le nom d'Alain*, Duruflé; *Toccata Delectatione*, Leidel.

GEOFFREY WARD, St. James United Church, Montreal, QC, Canada, August 5: *Fantasy in g*, BWV 542a, Bach; *Vater unser im Himmelreich*, Böhm; *Fugue en sol mineur*, BWV 542b, Bach; *Voluntary in e*, op. 6, no. 9, Stanley; *Dance*, Owolabi; *Prelude and Fugue in C*, op. 109, no. 3, Saint-Saëns.

BRADLEY HUNTER WELCH, Kimmel Center, Philadelphia, PA, July 10: *Toccata and Fugue in d*, BWV 565, Bach; *Variations on "O Run, Ye Shepherds"*, Drischner; *Jig for the Feet ("Totentanz") (Organbook III)*, Albright; *Canonic Study No. 4 in A-flat*, op. 56, Schumann; *Variations on "America"*, Ives; *Prelude and Fugue on B-A-C-H*, Liszt; *Allegro deciso from Evocation (Poème Symphonique)*, Dupré; *Overture from William Tell (excerpt)*, Rossini.

ANITA EGGERT WERLING, with Cristina Werling, horn, Sinsinawa Mound, Sinsinawa, WI, August 13: *Fantasia in F, Fantasia in Italian Style in F*, *Fugue in B-flat*, Krebs; *Andante with Variations*, Mendelssohn; *Missa muta: Five Miniatures for Horn and Organ*, op. 55, Krol; *Variations on Slane*, Eggert; *Meditation for Organ and Horn*, Ravanello; *Prelude and Fugue in E-flat*, BWV 552, Bach.

CAROL WILLIAMS, Ocean Grove Auditorium, Ocean Grove, NJ, July 23: *Toccata in Seven*, Rutter; *Introduction et Toccata (Trois Esquisses)*, Bédard; *Toccata Longa*, Soares; *Theme from Palladio*, Jenkins; *Riff Raff*, Swayne; *Mozart Changes*, Gardonyi; *Sweet Sixteenths*, Albright; *Alligator Crawl*, Waller, arr. Williams; *Swing Five (Erhalt uns, Herr)*, Afro-Cuban (In dir ist Freude) (*Three Jazz Preludes*), Michel; *Finale (Grand ballet of all the Hours)*, Ponchielli, arr. Williams; *Moonglow*, Hudson; *Toccata Cum Jubilo*, Willscher.

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

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ORGAN TOURS

Arcadia Players—Organ Tour of England with Ian Watson, June 20-29, 2009. Bath, Wells, Exeter, Bournemouth, Salisbury, Oxford, Turville, London. Limited to 20 participants. \$3,995 includes airfare from Boston. arcadiaplayers.org; 413/534-8888.

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Estey 2-manual reed organ, ca. 1915. White oak case; AGO pedalboard; electric blower. Completely restored 2006. Contact: hghigh@together.net.

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Prince of Peace, Clinton, Iowa is a consolidated parish. 2/4 Wicks, 2/20 Hinners. Organs sold to highest bidder. Owner reserves the right to reject any and all bids. Contact Levsen Organ Company, 800/397-1242, or LevsenOrg@aol.com.

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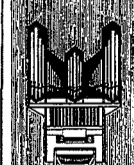


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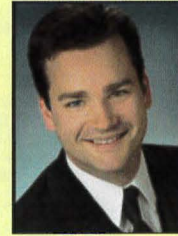
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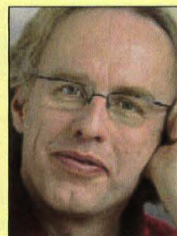
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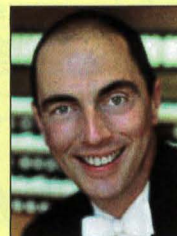
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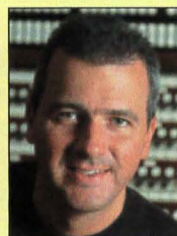
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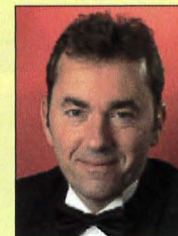
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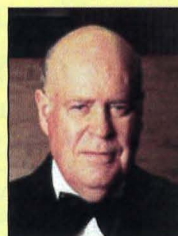
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