

THE DIAPASON

JULY, 2009

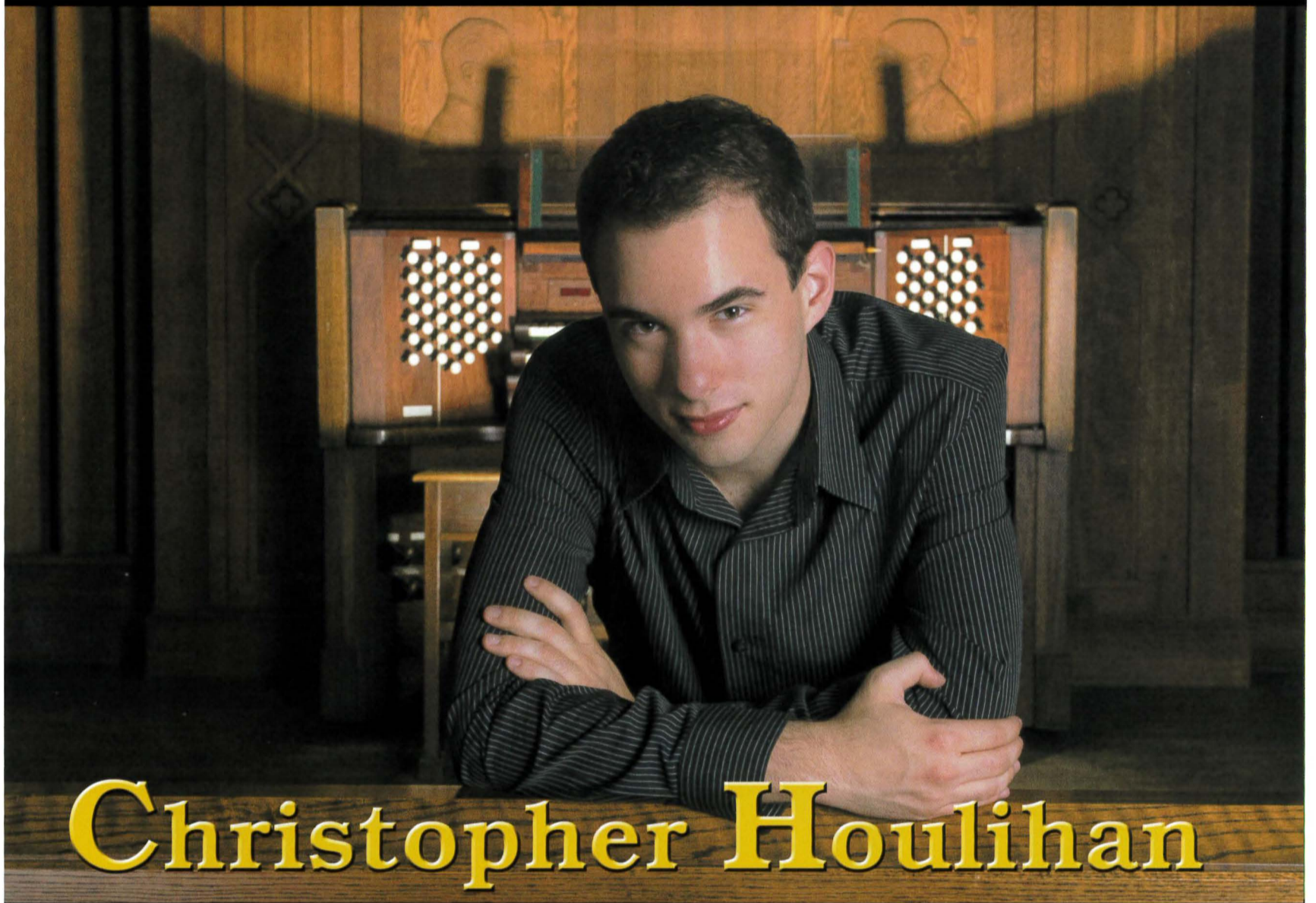


Fairmount Presbyterian Church
Memorial Chapel
Cleveland Heights, Ohio
Cover feature on pages 30-31

“Clearly, Christopher Houlihan is a major talent whose star is destined to brightly shine over the horizon of the years ahead.” (*The American Organist* 2009)

“Christopher Houlihan is a rising star in the organ world” (*Choir & Organ* 2009)

“The listener finds himself lost in the sheer beauty...you will no doubt become a ‘Houli fan’ after just a few minutes of listening to this recording.” (*The Diapason* 2009)



Christopher Houlihan

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(*The Hartford Courant* 2008)

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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

Success stories

Each month, there are many success stories in the pages of THE DIAPASON. The reports of new organ installations, rebuilds, renovations, and restorations give testimony to the importance and permanence of the pipe organ in our culture. Even in these days of economic challenges, the success stories continue.

In May I had the pleasure of attending the rededication festivities of the Aeolian organ at the Stan Hywet Hall & Gardens in Akron, Ohio. The organ dates from 1915 and was installed in the music room of the 65,000 square foot Tudor mansion of F. A. and Gertrude Seiberling. Susan Van Vorst, V.P. of fund development, raised almost half a million dollars to restore the organ and provide a maintenance fund. And this happened in difficult economic times. Schantz Organ Company did the restoration. Todd Wilson played the rededication recital three times on Sunday, May 17, to capacity crowds, and Tim Mann of Schantz presented a slide show documenting the restoration. Visitors could tour the home and the grounds before and after the concerts, making for a festive and memorable event. Plans are underway for a continuing series of programs. Here the vision and passion of a dedicated group of individuals was able

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to engage the support of many to make a dream come true.

This issue features the restoration by Létourneau of the Aeolian-Skinner Opus 1257 at Winthrop University in Rock Hill, South Carolina. This significant G. Donald Harrison organ from 1955 was remarkably unaltered, and still played and loved by many. The vision of David Lowry and a small group of leaders led to widespread financial support for the restoration project. And this, too, was accomplished during hard economic times. The university will celebrate the project with a festival weekend August 13–16.

Another story is in process for later publication, that of the rescue and restoration of a Carl Barchhoff organ from 1899. The organ now resides in the Keeweenaw Heritage Center (formerly St. Anne's Church) in Calumet, Michigan. Ambitious fund raising and much volunteer effort went into the project, which was completed in June by the Lauck Organ Company of Otsego, Michigan. Watch for the article documenting the project in the next month or so.

We continue to celebrate the pipe organ and its place in our culture.

—Jerome Butera
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Letters to the Editor

First Presbyterian, New York City

Sebastian Glück's well-written article about his new instrument for the First Presbyterian Church in New York City, featured on the cover of the May 2009 issue, was most interesting and informative. I thoroughly enjoyed reading it and learned some interesting things!

There is, however, a factual error in the seventh paragraph of the article in which Mr. Glück refers to Robert Baker as ". . . then (italics mine) organist and choirmaster of the church." In fact, Dr. Baker was organist/choirmaster at two other prominent houses of worship in New York City in the early 1960s: Temple Emanu-el and Fifth Avenue Presbyterian Church. He began his tenure at Temple Emanu-el in 1945 and at Fifth Avenue Presbyterian Church in 1953. After the death of Hugh Porter, Director of the School of Sacred Music (now defunct) at Union Theological Seminary in New York City in 1961, Dr. Baker was asked to succeed Dr. Porter, which he did, but not without mixed emotions. Dr. Baker had to relinquish his positions at both Temple Emanu-el and Fifth Avenue Presbyterian in order to free up the necessary time required by his new responsibilities.

The organist/choirmaster of First Presbyterian Church during the time period referenced in Mr. Glück's article was actually John Huston, who served from 1956 until his sudden and premature death April 6, 1975. Mr. Huston, at the time of his death, was also organist/choirmaster at Temple Emanu-el, where he had succeeded Dr. Baker in 1962. Dr. Baker then succeeded John Huston as organist/choirmaster of First Presbyterian in 1975, retiring in 1988. Mr. Huston and Dr. Baker were very good friends for all the years they served with such distinction in New York City and consulted with each other on the design of the Austin organ, Opus 2048, dedicated in 1965 that Mr. Glück references.

The fact that my wife was one of Mr. Huston's students and played her master's degree recital at First Presbyterian in the early spring of 1966 on the then-new Austin prior to our graduation in May the

same year from Union, is what drew my attention to the error in the article.

My sources for this information, other than personal memory: *The American Organist*, August 1993 (page 50), "An Interview with Robert Baker," by Peter Nikiforuk; THE DIAPASON, April 2005 (page 23), "In Memoriam Robert Baker," by Thomas Murray (written after Dr. Baker's death in January of 2005); THE DIAPASON, March 2005 (page 8), Robert Baker's obituary; and THE DIAPASON, May 1975 (page 19), John Huston's obituary.

Bruce P. Bengtson, SMM, AAGO
Organist, Christ Episcopal Church
Reading, Pennsylvania

The organist and choirmaster responds

John Huston was indeed organist and choirmaster of First Church at the time, not Robert Baker as stated in the article. To further clarify the chronology, John Huston was organist from January 1957 until his untimely death in 1975, and was only the third organist in the history of this historic congregation. The Austin organ was installed in 1964. Robert S. Baker was organist of the church from 1975 until his retirement in 1988. Another historical correction must be made to the article, which states that the present church building was dedicated in 1849. The actual year of the dedication was 1846.

William F. Entriken, D.M.A.
Organist and Choirmaster
First Presbyterian Church in the City
of New York

Washington Cathedral

Regarding my article, "Paul Callaway, Roy Perry and the Washington Cathedral Organ—A History and Memoir" (THE DIAPASON, May 2009, pp. 26–33), I am grateful to Mr. Samuel Lam of Honolulu for pointing out to me that the sole location in that city of the unusual Harmonic Spitzflöte, to which I referred in my note #17, is to be found in Aeolian-Skinner Opus #1452 in the Central Union Church, not Opus #1429 in the Kawaiahao Church.

Neal Campbell

Here & There



Weil Sawyer, Tim Spelbring, Ahreum Han, Tom Sheehan, Stephen Harouff, and Jared Ostermann

The finals of the 2009 Arthur Poister Scholarship Competition in Organ Playing were held on March 28 at St. Paul's Episcopal Cathedral in Syracuse, New York. First place award went to Tom Sheehan, a student of Ken Cowan at Westminster Choir College; he will present a recital at Syracuse University, Crouse College, in the fall. Second place award went to Ahreum Han, a master's student of Thomas Murray at Yale University; she will present a recital at Hendricks Chapel, Syracuse University, in spring 2010.

Other contestants were Tim Spelbring,

a DMA student of Dana Robinson at the University of Illinois; Stephen Harouff, a master's student of John Walker at the Peabody Institute; Weil Sawyer, a student of Colin Andrews at East Carolina University; and Jared Ostermann, a master's student of Craig Cramer at the University of Notre Dame in Indiana.

Judges for the finals were Judy Congdon of Houghton College, Roland Martin of the State University of New York at Buffalo, and Kola Owolabi from Syracuse University. Judges for the preliminaries were Bonnie Beth Derby, Allison Evans Henry, and Glenn Kime.

Christ Episcopal Church, Roanoke, Virginia, presents its 2009 summer festival of organ music on Tuesdays at 7:30 pm: July 7, Robert Delcamp; 7/14, Michael Kleinschmidt; 7/21, Claudia Dumschat; 7/28, Thomas Baugh. For information: 540/343-0159; <www.christchurchroanoke.org>.

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, continues its organ recital series: July 12, Daniel Laginya; 7/26, H. Ricardo Ramirez; August 9, Bruce Bengtson; 8/23, Randolph Lyden. The series celebrates the shrine's new three-manual, 54-rank Noack organ (see THE DIAPASON, October 2008). For information: 608/782-5440; <www.guadalupe Shrine.org>.

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues its recital series on Sundays at 3:30 pm: July 12, Karen Beaumont; 7/19, Louis Perazza; August 2, Stephen Lind; 8/16, Emma Lou Diemer; 8/23, Lenore Alford; 8/30, Christoph Tietze (Mendelssohn, Sonatas 2 and 4). For information: <www.stmarycathedralsf.org>.

First Parish Church, UCC in Brunswick, Maine, announces its 24th annual Summer Organ Concert Series. Beginning Tuesday, July 14, and continuing through August 18, this series of six weekly noontime concerts will feature local and nationally known organists. All concerts will be on the church's 1883 Hutchings, Plaisted & Company pipe organ, which was recently restored by the Andover Organ Company of Methuen, Massachusetts. Concerts begin at 12:10 pm and will last approximately 40 minutes: July 14, Ray Cornils; 7/21, Harold Stover; 7/28, Ann Hartzler; August 4, Edward Alan Moore; 8/11, Katelyn Emerson; and 8/18, Clarissa Brown. For information: 207/729-7331.

St. James United Church, Montreal, Quebec, Canada, continues its summer organ recital series: July 14, Axel Wilberg; 7/21, Gabrielle Tessier; 7/28, Dany Wiseman; August 4, Giancarlo Scalia; 8/11, Nata Belkin; 8/18, Sari Tsuji and Jonathan Addleman; 8/25, Matthieu Latreille; and September 1, Tomoko Inui and Haruyo Yoshino-Platt. For information: <www.stjamesunitedchurchmontreal.com>.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2009 organ recital series on Wednesday evenings at 8 pm: July 15, Richard Webster, with the Beacon Brass Quintet; 7/22, David Pickering; 7/29, Roberto Meylougan; August 5, Anthony Williams; 8/12, Alison Lueddecke; 8/19, Bryan Mock; 8/26, Raúl Ramírez; and September 2, Bálint Karosi. For information: 978/685-0693; <www.mmmh.org>.

Ocean Grove Auditorium presents its summer series of organ recitals: July 15, Brink Bush; 7/18, 23, 25, 30, August 8, 15, 29, September 2, Gordon Turk; 8/12, Chelsea Chen; 8/22, Scott Dettra;

September 7, Michael Stairs and Gordon Turk. For information: 732/775-0035; <www.oceangrove.org>.

Lunchtime Organ Recital Series 2009 continues in Appleton, Kaukauna, Little Chute, Menasha, and Neenah, Wisconsin:

July 15, Jeff Verkuilen, St. John Catholic Church, Little Chute;

7/22, Blake Doss, First United Methodist Church, Appleton;

7/28 (*Tuesday Special, 12:45 pm), Paul Weber, St. Mary's Catholic Church, Menasha;

7/29, Mark Paisar, First Presbyterian Church, Neenah;

August 4 (*Tuesday Special), Mary Kay Easty, First Congregational Church UCC, Appleton;

8/5, Don Verkuilen, First English Lutheran Church, Appleton;

8/12, David Bohn, Congregational UCC, Neenah;

8/19, Jon Riehle, First Congregational Church UCC, Appleton;

8/26, Marilyn & Ralph Freeman, St. Paul Lutheran Church, Neenah. For information: 920/734-3762.

The Sinsinawa Dominicans continue their 2009 summer organ recital series on Wednesdays at 7 pm at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: July 15, Joyce Robinson; 7/22, Mark McClellan; 7/29, Sister Mary Arnold Staudt, OSF;

August 5, Charles Barland; 8/12, Kirstin Synnestvedt; 8/19, Bruce Bengtson; 8/26, Stephen Steely. For information: 608/748-4411 x 271;

<edushek-manthe@sinsinawa.org>.

The 12th Festival Internazionale Storici Organi del Biellese takes place July 17–September 20 in the Biella province of the Piedmont region in Italy. The series' nine concerts are performed on historic organs, each in a different venue, and feature organists from Italy (Mario Duella, Rossana Antonioli, Alberto Guerzoni, and Elisa Teglia), Switzerland (Erwin Messmer), Germany (Elmar Jahn), and France (Gabriel Marghieri). The festival's artistic director is Mario Duella. For information: 36-015-767350; <www.storiciorganipiemonte.com>.

Loyola University, Chicago, Illinois, continues to celebrate the installation of the new Goulding & Wood organ (Opus 47, three manuals, 53 stops, 70 ranks) in its Madonna della Strada Chapel: July 19, Mary Preston; August 16, Stephen Tharp. For information: <www.luc.edu/chapelorgan>.

Friends of the Kotschmar Organ continue the 2009 summer concert series at Merrill Auditorium, Portland, Maine, on Tuesdays at 7:30 pm: July 21, Felix Hell; August 4, Thomas Heywood; 8/18, Ray Cornils; 8/25, Barbara Dennerlein. For information: <www.foko.org>.

The Sioux Trails Chapter of the American Guild of Organists presents its summer noontime recital series. Concerts take place each Tuesday at

noon at Bethlehem Lutheran Church in Mankato, Minnesota: July 21, Mark DeGarneau; 7/28, Charles Luedtke; August 4, Jane Trondson; 8/11, Sandra Krumholz; 8/18, Christine Schulz. For information: 507/934-3060; e-mail <cwinterfeldt@flcstp.org>.

Boone United Methodist Church, Boone, North Carolina, presents a series of organ recitals: July 26, Ronald D. Wise; August 30, Bradley Hunter Welch; September 12, Joseph Causby; October 2, Cameron Carpenter. For information: 828/264-6090; <www.booneumc.org>.

The 22nd Festival Internazionale "Storici Organi della Valsesia" will begin July 26, continuing through August 1–14, with final concerts September 18 and 26–28. The 19 concerts will be performed in venues throughout the Valsesia area of Italy's Piedmont region and feature organists Alessandra Mazzanti, Felix Friedrich, Andrzej Chorosinski, Simone Gheller, Michael Harris, Giovanna Franzoni, Matteo Galli, Andreas Meisner, Donato Cuzzato, Livio Vanoni, Massimo Nosetti, Mario Duella, Winfried Englhardt, Elisabeth Sperer, Margherita Gianola, and Enrico Pasini, with occasional guest instrumentalists and vocalists. For further information: 36-015-767350; <www.storiciorganipiemonte.com>.

Winthrop University, Rock Hill, South Carolina, presents the Winthrop Organ Festival August 13–16, celebrat-

ing the restoration of the D. B. Johnson Memorial Organ by Aeolian-Skinner, Op. 1257, 1955, tonal finishing by G. Donald Harrison. The restoration was done by Létourneau Pipe Organs. The schedule includes recitals, lectures, a masterclass, workshops, and lunch on Saturday. Presenters include Richard Elliott, David Lowry, and Robert Ridgell. For information: 803/608-1934; <DavidL1205@aol.com>.

The international organ competition **"Organ Without Borders"** (Luxembourg, France, Germany) takes place August 31–September 6. The schedule includes competition rounds in interpretation and improvisation, a masterclass, a recital by Marie-Claire Alain, and an organ excursion. First prize €4,000; second €1,000; third €600. For information: <www.orgue-dudelage.lu>.

The 2008 Macalester Plymouth United Church Hymn Contest has announced three winners: R. Fredrick Crider, Jr. for his hymn *When Brutal Forces Crush Out Love*, David Gambrell for *Earth Is Aching*, and William Pasch for *Can We Curse Without Blaspheming?*

R. Fredrick Crider, Jr., is a retired Methodist minister from Timonium, Maryland. He has suggested the tune **KINGSFOLD** for his text, which is in CMD meter.

David Gambrell is an associate in the Office of Theology and Worship of the Presbyterian Church (USA) in Louisville, Kentucky, and is a doctoral candi-



Janette Fishell and students at St. Chrysostom's Church, Chicago

On March 20, eight students from the studio of Janette Fishell at the Jacobs School of Music presented "A Celebration of C.B. Fisk, Opus 123," at St. Chrysostom's Episcopal Church, Chicago, Illinois. Hosted by director of music Richard Hoskins and associ-

ate organist Roger Stanley, the students played an eclectic program. Pictured are (first row, left to right) Janette Fishell, Mason Copeland, Samantha Koch, Eunhae Kim, Loralee Culbert; (second row) Chris Lynch, Catherine Elliott, Kevin Neel and Nick Drabik.



Albert Schweitzer Organ Academy

The **Albert Schweitzer Organ Academy** (Forum for Organ Playing, Organ Building and Organ Art) took place May 15–17 in Königsfeld. The guest of honor this year was Daniel Roth, who received the Albert Schweitzer Grand Medal of Honor for Art and Scholarship. The three-day forum offered lectures,

recitals, a masterclass with Daniel Roth, church services, and an organ excursion. Course leader was Prof. Dr. Hermann J. Busch; the organizer was Michael Grüber from ORGANpromotion; presenters included Daniel Roth, Julia Schroda, and Wolfgang Baumgratz.

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didate at Garrett Evangelical Theological Seminary, where he is completing a dissertation on the topic of lament. His hymn's meter is 8787D and the suggested tune is EBENEZER.

William Pasch is a professor emeritus of English at Clayton State University in Georgia, and the organist and choir director of Emmanuel Lutheran Church, a multicultural ELCA congregation in Atlanta. His hymn is in 8787D meter and the suggested tunes are JEFFERSON and EBENEZER.

Congregations of the Presbytery of the Twin Cities Area (PC/USA) and the Minnesota Conference of the United Church of Christ (UCC) may use these hymns freely through February, 2010. Any other permission for use must be secured from the authors. For information: <www.maclester-plymouth.org>.

Winners of the 2009 **Kotzschmar Memorial Scholarship** were announced on April 14. The scholarship was established in 1911, and is open to any student of organ, piano, orchestral

instrument or voice who is a resident of the Greater Portland (Maine) area and who is between the ages of 10-25. The Friends of the Kotzschmar Organ is the administrator of the fund and in that capacity schedules the auditions and determines the awards.

Auditions for 2009 were held on February 28, and the following winners have been announced: Henry Kramer, a student at the Juilliard School in New York City, won in the 19-25 year old category; awards in the 10-18 year old category went to Nell Britton, a pianist from Cape Elizabeth, Casey Jones, a violinist from Yarmouth, and vocalist Kelsey Krull. For information: <www.foko.org>.

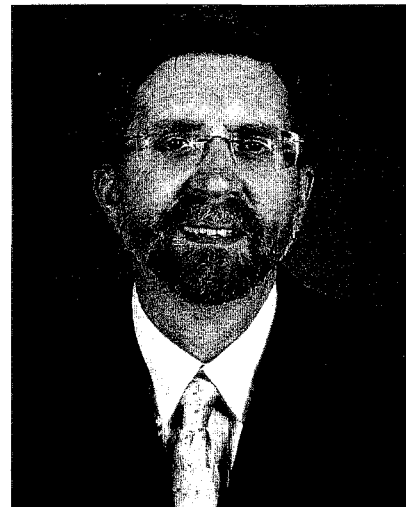
VocalEssence and the American Composers Forum announce the selection of seven emerging composers to participate in the 2009 Essentially Choral reading session. The winners were chosen from a field of 82 new works written by composers living in 29 states.

During the weekend of April 16-18, the VocalEssence Ensemble Singers

rehearsed these works-in-progress, allowing the composers to hear their new music performed before it is finalized. Composers selected for the 2009 Essentially Choral program are: Timothy A. Berry, Waconia, MN; Matthew Brown, Los Angeles, CA; Rebekah Driscoll, Brooklyn, NY; Thomas Fielding, Raleigh, NC; Joni Greene, Bloomington, IN; Bill Kempe, Maplewood, MN; and Timothy Jon Tharaldson, Berthoud, CO. For information: <www.vocalescence.org>.

Appointments

Russell Stinson has been appointed Gerhard Herz Visiting Bach Professor at the University of Louisville for the fall 2009 semester. While in residence, he will teach a graduate seminar, play organ concerts, and present a public lecture. Stinson is a widely published Bach scholar, with five books to his credit as well as numerous articles, reviews, and



Russell Stinson

editions. He is currently writing a book entitled *New Perspectives on Bach's Organ Works*, whose subject matter will range from Bach's use of the varied *Stol-*

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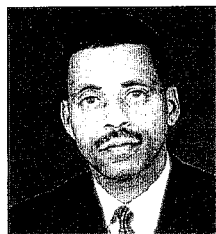
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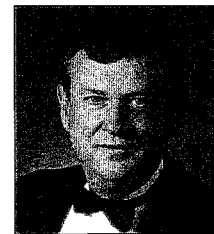
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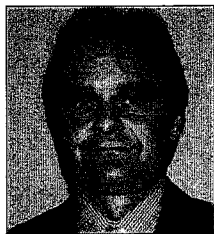
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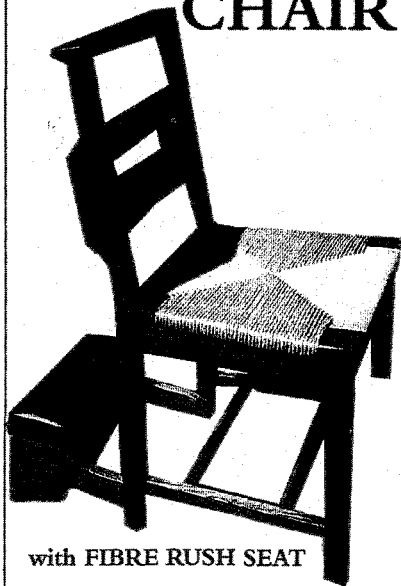
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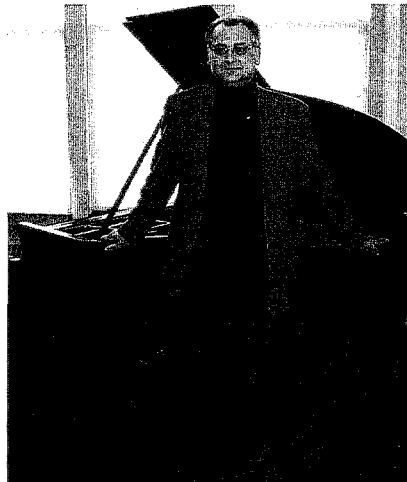
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len to César Franck's reception of Bach's organ music.

While an undergraduate organ major, Stinson studied with John Müller at the North Carolina School of the Arts and with Paul Jenkins at Stetson University, and he spent his summers and semester breaks as a student of Anton Heiller, Arthur Poister, and Russell Saunders. Following graduate work in musicology at the University of Chicago, where his dissertation supervisor was Robert L. Marshall, he taught music history at the University of Michigan and Stony Brook University. For the past fifteen years, Stinson has taught at Lyon College in Batesville, Arkansas, where he is the Josephine Emily Brown Professor of Music and College Organist.

Stinson has lectured across the United States and in Germany, and for his research in European archives he is the recipient of grants from IREX, DAAD, and the American Bach Society. He is a member of the advisory board of the Riemenschneider Bach Institute and of the editorial board of the series *Bach Perspectives*, published by the University of Illinois Press in conjunction with the American Bach Society. He also serves as organist-choirmaster at St. Paul's Episcopal Church, Batesville, Arkansas.

Here & There



Klaus A. Becker

Ingrassia Artist Management has announced the signing of concert pianist and organist **Klaus A. Becker** for representation in the United States and Europe. Originally from Germany, Becker is an accomplished concert artist. Early prizes in the national music competition "Jugend musiziert" provided scholarships to attend graduate conservatories in Germany, where he studied piano with Ludwig Hoffmann, Friedrich Gulda, and Claudio Arrau. He concurrently studied organ with Leo Kramer, Franz Lehmendorfer, and Heinz Umlaff. Invitations to perform during the early years of the Schleswig-Holstein Music Festival brought Becker in contact with Leonard Bernstein, whose musical ideals he continues to adhere to.

Becker also holds a Ph.D. in molecular and cellular biology, and is active in academic research, with a lifelong goal of combining the advancement of science with music performance. That theme of building bridges between the worlds of science and music continues on a different level, in bringing together the worlds of piano and organ. Recent and upcoming performances include Smith College, St. Thomas Church Fifth Avenue, and King's Chapel in Boston.

Klaus A. Becker joins a roster that includes pianist Alexander Wasserman, classical guitarist Charles Mokotoff, jazz artist Clyde Wheatley, and organists Scott Lamlein, Edward Broms, Luca Pollastri, and Pavel Kohout, among others. For information: <www.klausabecker.com> or <www.ingrassiaartists.com>.

James Biery is featured on a new recording, *Espressivo—Music for Violin and Organ*, on the MorningStar label (CD-04, \$16.00). Biery is joined by violinist Michal Sobieski in works by



James Biery

Franck, Thomas, Near, Veracini, James Biery, Marilyn Biery, and Rheinberger. The recording was made at the Cathedral of St. Paul, in St. Paul, Minnesota, where James Biery has been director of music since 1996. For information: <www.morningstarmusic.com>.



Francesco Cera

Francesco Cera will present masterclasses at two summer academies in Italy. At the 2009 International Organ and Clavichord Academy in Smarano, Italy (July 25–August 4), whose theme is the art of variation, Cera's masterclass will deal with toccatas, passacaglias, and partitas from Frescobaldi to Pasquini. The courses and concerts of this year's academy will utilize a new Marco Fratti organ, built in the style of Antegnati. Additional presenters include William Porter, Edoardo Bellotti, Hans Davidsson, and others. For information: <www.eccher.it/gb/>.

Cera will present a harpsichord masterclass August 9–14 at the Piccola Accademia di Montisi in Tuscany, along with soprano Lucia Napoli, focusing on the toccatas and "affetti cantabili" in Frescobaldi and Rossi. The academy, founded by American harpsichord builder Bruce Kennedy, features a notable collection of harpsichords; other presenters (July 8 through August 21) include Pierre Hantaï, Skip Sempé, Bob van Asperen, Jesper B. Christensen, and Menno van Delft. For information: <www.piccolaacademia.org>.



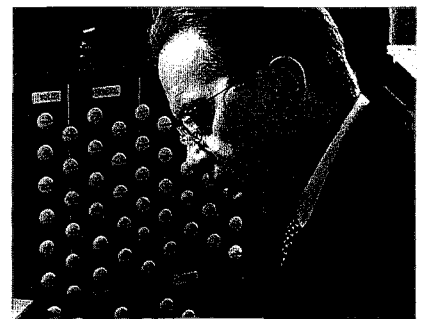
Philip Crozier

Philip Crozier plays fourteen solo recitals in Holland, Denmark, Belgium and Germany in July and August. His schedule includes performances at Oude Jeroenskerk, Noordwijk, Holland; Saksøbjerg

Kirke, Denmark; Ghent Cathedral and Hasselt Cathedral, Belgium; Cologne Cathedral, St. Clemens Kirche in Rheda-Wiedenbrück, Paderborn Cathedral, St. Lorenzkirche in Nuremberg, the Stadtkirche of Bad Hersfeld, St. Moritz-Kirche in Mittenwalde, Predigerkirche in Erfurt, Dorfkirche of Waltersdorf bei Luckau, Dorfkirche St. Martin in Hornow bei Spremberg, and Stiftskirche in Neuzelle bei Eisenhüttenstadt, Germany.

Tina Frühauf is the author of a new book, *The Organ and Its Music in German-Jewish Culture* (Oxford University Press, \$74.00 cloth), which examines the presence of the organ in synagogue music and the musical life of German-speaking Jewish communities. The author chronicles the history of the organ in Jewish culture from the earliest references in the Talmud through the 19th century, when it had established a lasting presence in Jewish sacred and secular spaces in central Europe. Based on extensive research in the archives of organ builders and in the collections on Jewish musicians, the book offers comprehensive and detailed descriptions of specific organs as well as portraits of Jewish organists and composers.

Tina Frühauf is adjunct assistant professor of music at Brooklyn College and Editor at Répertoire International de Littérature Musicale in New York. In addition to her work as a scholar, she is an organist and church musician. Her German and English publications include articles in the *Journal of Jewish Music and Liturgy* and *Orgel International*, numerous book chapters and encyclopaedia contributions on the German-Jewish music culture, organs and organ music, the piano and the violin. For information: <www.oup.com/us/theorgananditsmusic.com>.



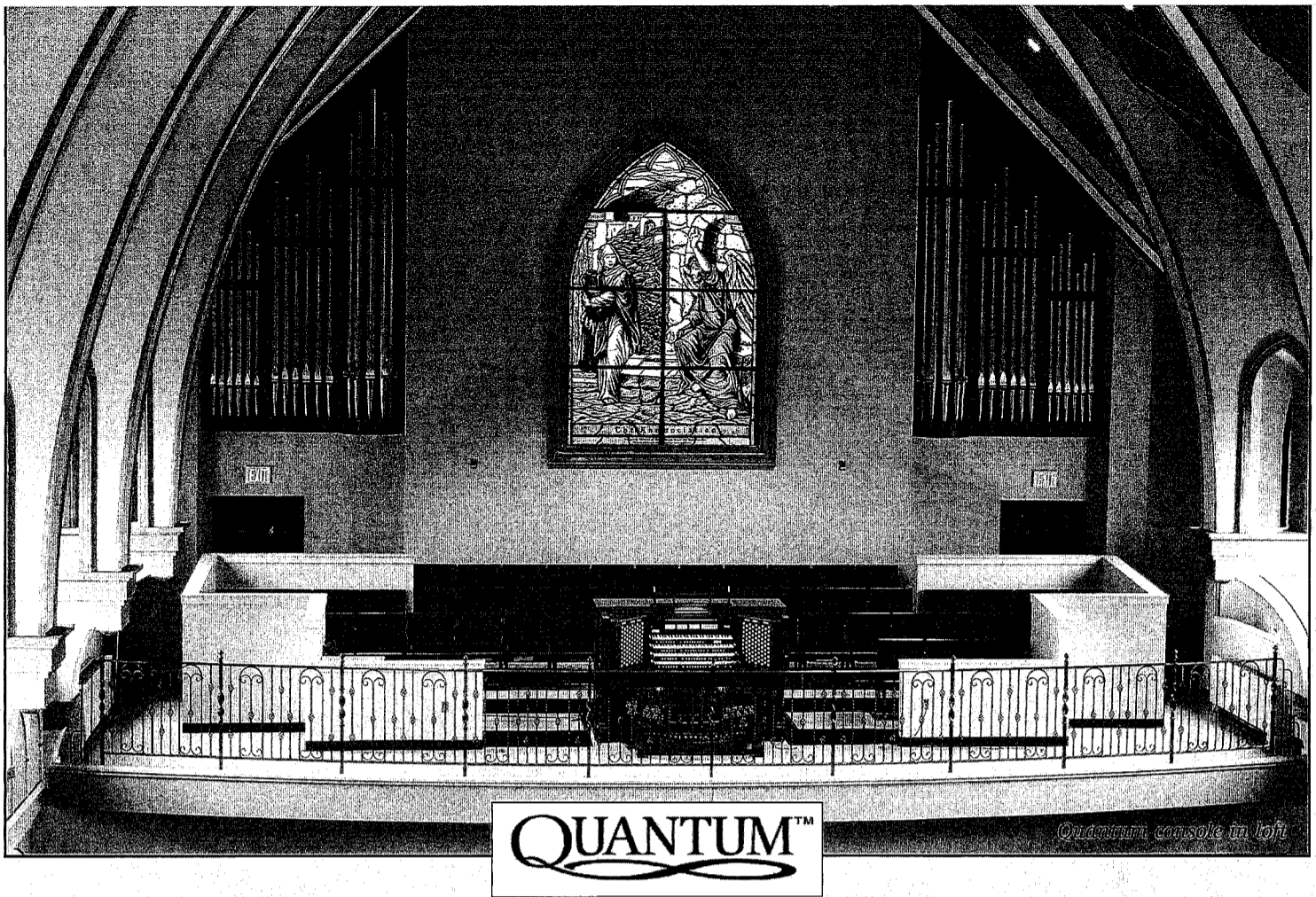
Gerre Hancock

Gerre Hancock, professor of organ and sacred music at the Sarah and Ernest Butler School of Music of the University of Texas at Austin, and organist and master of choristers emeritus of St. Thomas Church, Fifth Avenue, New York, is featured in a new DVD video/CD audio 2-disc set from the Pro Organo label, entitled *Praise the Eternal Light* (Pro Organo catalog #7233). The DVD and CD are packaged with a booklet in a standard-size CD case; this is the first of several releases planned by Pro Organo in this new dual-disc format.

The program was recorded on two consecutive afternoons in September 2008, and features Gerre Hancock in a series of nine organ improvisations, played upon the 137-rank, 4-manual Austin organ at the Cathedral of St. Joseph in Hartford, Connecticut. Each improvisation is a musical interpretation of the liturgical seasons and Scriptural references depicted in each of nine tall groups of contemporary stained-glass windows in the cathedral, crafted by Jean Barillet.

The production involved multiple high-definition television cameras operating simultaneously from various angles, including one dramatic perspective from a camera suspended directly above the organ console. Audio was captured simultaneously in both conventional stereo and in 5.1 surround-sound, and viewers may choose from both audio formats on the DVD, available as Dolby Stereo and Dolby Surround. The DVD's video is standard definition, and uses the 16:9 widescreen aspect ratio.

During the 68-minute, nine-movement program, Gerre Hancock's improvisations employ various forms, including



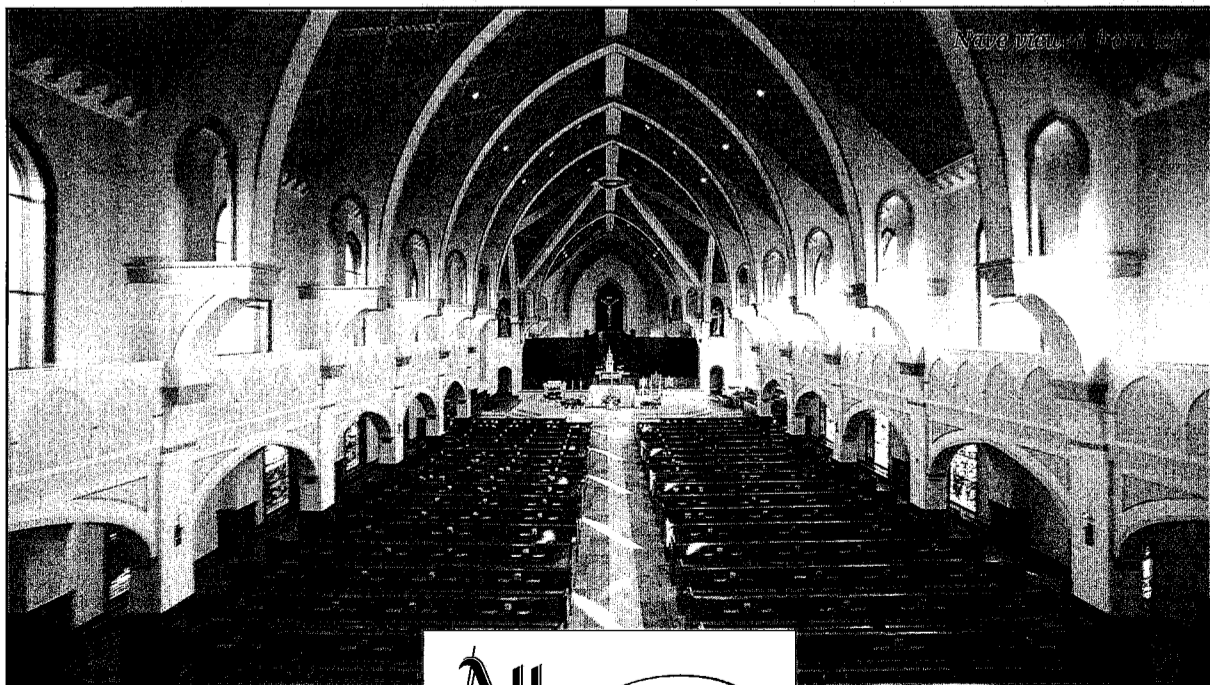
The Roman Catholic Church of Saint James the Greater CHARLES TOWN, WEST VIRGINIA

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This comprehensive instrument was chosen by parish leaders to support an expansive and excellent music program that boasts eight vocal choirs and two handbell choirs. A Pastoral Associate for Liturgy and Music is assisted by five choir directors and a Sacred Music Intern. The Music Department offers a series of bi-monthly Abendmusik Concerts following Saturday evening Mass.



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a free-form toccata, a scherzo with canon, and a prelude and fugue. Plainchant and hymn-tune melodies are interjected when appropriate to the biblical theme or season depicted in the corresponding theme window.

The program was produced and directed by Pro Organo's founder, Frederick Hohman, who also provides a nine-minute mini-lecture entitled "An Introduction to Improvisation—connections to the pipe organ" as one of the DVD's bonus features. The recording is available from <www.zarex.com/bin> and from other retailers. Zarex HD studio, in South Bend, Indiana, which post-produced the DVD/CD product, has also prepped the program in full 1080i HD for network television broadcast with a projected air date in December 2009.



Christopher Houlihan

Christopher Houlihan has been added to the artists roster of **Phillip Truckenbrod Concert Artists**, and is probably the youngest performer ever admitted to a roster of one of the major agencies for concert organists. He holds the "Prix de Perfectionnement" from the French National Conservatory in Versailles (roughly equivalent to an Artist's Diploma from a U.S. university), where he also won "Le Prix des Amis de l'orgue de Versailles," as a student of Jean-Baptiste Robin. A graduate of Trinity College, Hartford, he studied with John Rose and won the Helen Loveland Morris Prize in Music; he is now a graduate student at the Juilliard School in New York, where he studies with Paul Jacobs. He is attending Juilliard as the recipient of the Irene Diamond Graduate Fellowship, and a new scholarship, the Chairman's Grant, awarded by the school's president to "support a small number of students who have demonstrated exceptional potential for success at Juilliard."

Before the age of 21, in addition to earning the "Prix de Perfectionnement" in Versailles, Houlihan made his professional debut with an orchestra (sharing the spotlight with Joshua Bell at the Hartford Symphony), saw the release of his first commercial CD (Towerhill), served as a cathedral musician both in the U.S. and Europe, and performed for a sitting U.S. president. While studying in France, he was the associate musician at the American Cathedral in Paris. At age 15 he won first prize (high school di-

vision) in the Albert Schweitzer National Organ Competition.

His many college friends formed a fan club for his recitals called "Houli Fans," which has now spread across the country via Internet memberships. *The Hartford Courant* critic wrote after his orchestral debut that "Houlihan showed that an organ soloist can have the charisma and energy of a major [orchestral] soloist" and praised his "strong international potential" as a major soloist. For information: <www.concertartists.com>.



Harry H. Huber

Harry H. Huber's 58th year as organist at University United Methodist Church, Salina, Kansas, was recognized on April 26, in conjunction with the church's 100th anniversary celebration. At the morning service Dr. Huber played his own compositions for prelude, offertory, and postlude. The Chancel Choir sang the anthem *Trust in God*, by Eugene Butler, which was commissioned by the church for Huber's 50th anniversary as organist.

He received bachelor and master of music degrees from Temple University, and did extensive graduate study at Boston University. His organ teachers were Alexander McCurdy, Claire Coci, George Faxon, and Michael Schneider. Mr. Huber and his wife have enjoyed several European trips, and he attended the International Organ Institute in Haarlem, the Netherlands, as well as participating in a European Organ Study Tour with Arthur Howes of the Peabody Institute. Huber taught organ, piano, theory, and church music at Kansas Wesleyan University for 32 years. Upon retirement, the university awarded him an honorary Doctor of Music degree.

Frederick Mooney plays recitals this summer in Europe: July 10, Pfarrkirche, Gau-Bischofsheim, Germany; 7/14, St. Jan's Cathedral, 's-Hertogenbosch, the Netherlands; and in Germany: 7/19, Marienkirche, Salzwedel; 7/24, Marktkirche, Halle; 7/26, Pfarrkirche, Nieder-Moos; August 2, Schlosskirche, Bad Homburg. Mooney plays recitals this autumn in Germany: September 27, Katharinenkirche, Oppenheim; and October 3, Dom, Fulda. For information: <http://frederick-mooney.com>.

Simon Nieminski is featured on a new recording, *The Longhorns of Abilene*, on the Pro Organo label (CD



Simon Nieminski (photo by John Best)

7221, \$17.98). Recorded on the Nichols & Simpson organ (56 stops, 71 ranks) at First Baptist Church, Abilene, Texas, the program includes works by Raison, Wood, Dupré, Buxtehude, Dawes, and Reger. Nieminski is organist of St. Mary's Metropolitan (R.C.) Cathedral in Edinburgh, Scotland. For information: 866/927-3923; <www.zarex.com>.



Iain Quinn

During Easter week, **Iain Quinn**, director of cathedral music and organist, Cathedral of St. John, Albuquerque, New Mexico, undertook an East Coast tour, giving recitals at the Busch-Reisinger Museum, Harvard University; St. Peter's Lutheran Church, New York City (as part of the Basically Bach Festival), and at St. Mary the Virgin, New York City. At Harvard, the Harvard University Choir gave the New England premiere of Quinn's motet *Vidi aquam* at the Memorial Church under the direction of Edward Elwyn Jones. On Sunday, April 19, the choir of St. Luke in the Fields, New York City, under the direction of David Shuler, gave the premiere of Quinn's *Missa Brevis*. The setting was commissioned by The Rev. Canon Margaret T. Case.



Stephen Tharp

Stephen Tharp's newest CD release, the *Complete Organ Works of Jeanne*

Demessieux on Aeolus Recordings, has been awarded the *Preis der Deutschen Schallplatten Kritik*, Germany's top critic's prize for recordings. Established in 1963, the award was "inaugurated to set the most rigorous standards for achievement in the field of recording, comprising 114 music critics, writers and editors from German speaking countries."

Prizes are awarded based on the excellence of interpretation, outstanding creativity and the importance of the repertoire. The current winners list also includes soprano Cecilia Bartoli, the Philadelphia Orchestra (Christoph Eschenbach, conductor), Bach Collegium Japan (Masaaki Suzuki, director), and pianist Marc-André Hamelin.

This is this recording's second award this year. In February, *Diapason* classical music magazine in France awarded the release its *Diapason 5* high rating for excellence. That and other reviews can be seen on Tharp's website: <www.stephentharp.com>. The *Complete Organ Works of Jeanne Demessieux* is available in the USA from JAV Recordings at <www.pipeorgancds.com>.



G. A. van de Weerd

G. A. van de Weerd, president of Johannus Orgelbouw, retired on May 1. He handed the leadership of the company over to his two sons: Marco and René van de Weerd. As technical director, René van de Weerd will mainly focus on production, technology and development. Marco van de Weerd's role as commercial director will give him responsibility for all sales and marketing activities.

Mr. van de Weerd's retirement represents the end of a long career in the music industry. Johannus has grown into one of the largest manufacturers of classical organs in the world during the 22 years he was in charge. Johannus now exports to more than 80 countries. The recently introduced Limited Time Offer was his latest project. This offer has been positively received; dozens of Johannus organs have since been sold in the USA.

G. A. van de Weerd will continue to be involved with the company in an advisory capacity, plus he will now also start focusing on writing Bible explanations as an author. For information: <www.johannus.com>.

The third DVD in the series "TourBus" visits the Spreckels Organ in San Diego. The DVD was released by the Spreckels Organ Society on the opening night of the Summer Organ Festival on June 22 at the Spreckels Organ Pavilion, Balboa Park, San Diego. Series host **Carol Williams**, civic organist of San Diego and artistic director of the Spreckels Organ Society, takes viewers behind the scenes of the world's largest outdoor organ.

The DVD includes live performances by Carol Williams; three civic organists on the Spreckels organ bench for the opening of the Summer Organ Festival in 2007; interviews with Robert Plimpton, Jared Jacobsen and Douglas Ian Duncan; Mayor Jerry Sanders of San Diego talks to Carol about the Spreckels organ; a walk into the organ with the organ curator, Lyle Blackinton; some memorable concerts; plus historic photos of the organ. For information: <www.melcot.com>.

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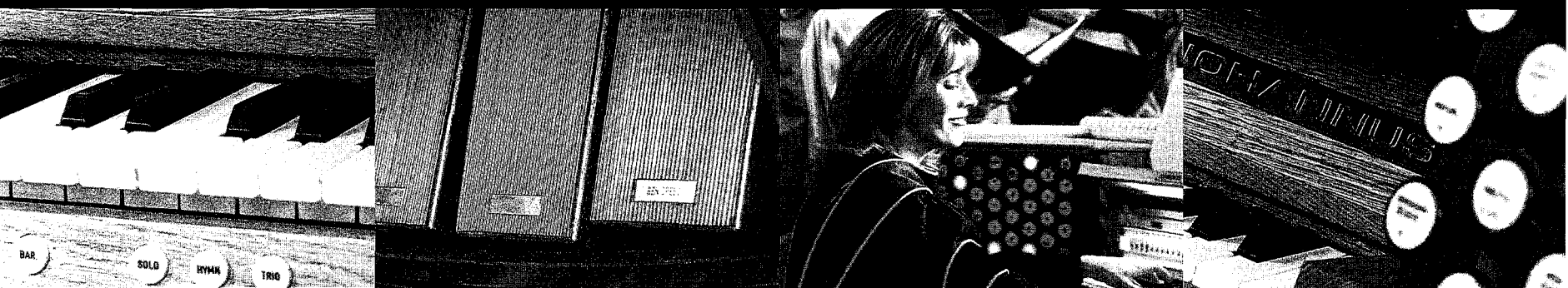
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Nunc Dimittis



Robert Anderson, Christopher Hogwood, Emma Kirkby, and Larry Palmer (taken March 22, 1985, following the Dallas debut of the Academy of Ancient Music at SMU)

Southern Methodist University's emeritus professor of organ and sacred music **Robert Theodore Anderson** succumbed to Parkinson's disease on May 29 in Honolulu, Hawaii. Born in Chicago on October 5, 1934, RTA (as he was affectionately known by hundreds of students and friends) received his early training at the American Conservatory of Music in Chicago. Undergraduate work was accomplished at Illinois Wesleyan University (Bloomington), where he studied organ with Lillian Mecherle McCord. At Union Theological Seminary in New York, he was awarded the degrees Master of Sacred Music (*magna cum laude*) in 1957 and Doctor of Sacred Music in 1961. He was an organ pupil of Robert Baker and studied composition with Harold Friedell and Seth Bingham.

A Fulbright Grant awarded in 1957 permitted Anderson to study in Frankfurt with Helmut Walcha. During the two years he spent in Germany, he served as guest organist at Walcha's Dreikoenigs-kirche, and toured as a recitalist under the auspices of the American Embassy.

Anderson began teaching at SMU's Meadows School of the Arts in 1960. He retired from the school (because of ill health) in 1996, but continued to teach for several more years to complete the degree programs of his final organ majors. Dr. Anderson was promoted to full professor in 1971, and was subsequently awarded the first Meadows Distinguished Teaching Professorship and named a University Distinguished Professor (SMU's highest rank).

Two of RTA's students, Wolfgang Rübsum and George C. Baker, won first places at the prestigious Chartres Organ Competition, and many others repeatedly placed in American contests. Anderson was known for his widely comprehensive organ repertoire and toured extensively as a solo recitalist, for a time under the auspices of the Lilian Murtagh/Karen Macfarlane Concert Management. A Fellow of the American Guild of Organists, Anderson served that organization as National Councillor for Education.

He was Dean of the Dallas AGO chapter (1965-67), and served in many other capacities during his years in Dallas. The chapter named its annual recital series in his honor at the time of his retirement.

Anderson's funeral was held at the Lutheran Church of Honolulu on June 3, with organist Katherine Crosier at the Beckerath organ and RTA's Union Seminary classmate Nyle Hallman playing harp. His ashes will rest in Chicago, next to those of his parents. SMU is planning a Dallas memorial service, to be held in September.

—Larry Palmer

Howard Clayton died March 5 in Norman, Oklahoma. He was 79. He had earned degrees in education from Emporia State University, Emporia, Kansas, in music from the American Conservatory of Music in Chicago, and a Ph.D. in general administration from the University of Oklahoma. Dr. Clayton held music teaching positions in Illinois before switching his emphasis to library science, which he taught at the University of Oklahoma. He had also held positions at other universities, including Pittsburg State University in Pittsburg, Kansas. He was editor of the educational journal *Learning Today* from 1968-85. At the time of his death, he was serving as organist at St. John Nepomuk Catholic Church in Yukon, Oklahoma. Howard Clayton is survived by his wife of 59 years, Wilma, daughter Caren Halinkowski, son Curtiss, brother Paul, a granddaughter, and nieces and nephews.

Everett S. Kinsman, age 86, died January 14 in Bethesda, Maryland. He had studied at the Catholic University of America and was an organ student of Conrad Bernier and Paul Callaway. He had served at St. Matthew's Cathedral and St. Patrick's Catholic Church in Washington, D.C., and was organist at the Shrine of the Sacred Heart for 22 years, beginning in 1949. His last position was at Our Lady of Mercy Church in Potomac, Maryland.



Mark L. Russakoff

Mark L. Russakoff died April 12, Easter Sunday, at the age of 58. He had served most recently as director of music ministries at St. Irenaeus Catholic Church in Park Forest, Illinois.

Born in Birmingham, Alabama, September 16, 1950, he studied piano with Samuel and Delores Howard at Birmingham-Southern Conservatory, and organ with Joseph Schreiber at Birmingham-Southern Conservatory and with H. Edward Tibbs at Samford University. He earned a bachelor of music degree at Washington University, St. Louis, studying organ with Robert Danes and Howard Kelsey, and harpsichord with Anne Gallet. He also studied organ with Pierre-Daniel Vidal and harpsichord with Agnès Candau at the Strasbourg Conservatory, and earned master's and doctoral degrees in organ at Northwestern University as a student of Wolfgang Rübsum and Richard Enright.

Russakoff taught at Chicago Musical College of Roosevelt University and at Thornton Community College. He served as organist/director of handbell ensembles at Flossmoor Community Church, director of music at St. Emeric Catholic Church, Country Club Hills, and was music editor and engraver for ACP Publications in South Holland. He is survived by his wife Cynthia, daughter Rachael, and sister Dale.



Charles Shaffer

Charles Shaffer, 78, died May 2 in Los Angeles. Born in Akron, Ohio on November 17, 1930, his first piano lessons were in the Akron public schools, and he was a boy chorister at St. Paul's Episcopal Church there. During World War II, Shaffer and his family moved to South Gate, California, where he continued his piano studies and deepened his interest in playing the organ and in organ building. By age thirteen he was playing services at St. Margaret's Episcopal Church in South Gate. During his high school years, the family moved back to Akron, and Shaffer took his first organ lessons and attended his first meetings of the AGO chapter there.

Shaffer's first year as an undergraduate was spent at Oberlin Conservatory, where he studied with Fenner Douglass. His studies were interrupted when he was drafted to serve in the U.S. Army dur-

ing the Korean Conflict. Upon discharge from the service he continued his studies at the University of Redlands (California), where he studied with Dr. Leslie P. Spelman and earned bachelor's and master's degrees in organ performance.

Charles Shaffer served for eighteen years as organist of First Presbyterian Church in Hollywood, California, and later at First Baptist Church in Pasadena. An active teacher and performer, he served the AGO in various capacities at the local and regional level and several of his articles have appeared in *The American Organist*.

In the early 1990s he was invited to consult on an organ renovation project at Westwood United Methodist Church in Los Angeles. His role soon evolved from consultant to principal donor and co-designer of what has come to be called the Shaffer Memorial Organ (in memory of his wife of 29 years, Phyllis). The core of the organ was a large pipe instrument installed by Schantz in 1995. The expansion and revision of this instrument occupied Shaffer for the rest of his life. With co-designer Burton K. Tidwell and others, the organ has grown to include 153 ranks of pipes and 83 digital voices located in the chancel and gallery of the church and controlled by a four-manual and a two-manual console. It is one of the largest organ installations in southern California and was heard at the 2004 AGO convention.

Shaffer's generosity to the church's music ministry also included the gifts of five pianos (in memory of his parents and his wife's parents), a digital carillon system, and seed money for an endowment fund to care for the instruments. About the many years of their close collaboration, Burton Tidwell has written of Charles, "His desire to explore possibilities beyond the ordinary, and then see that they could happen, has challenged and expanded my own concepts of organ building. Mr. Shaffer's vision and generosity have provided all of us with a lasting legacy." Charles Shaffer is survived by his sister, Lona Abercrombie, three nephews and three nieces.

—Gregory Norton
Minister of Music
Westwood United Methodist Church
Los Angeles, CA

Frank B. Stearns died February 4 at the age of 67 in Pittsburg, Pennsylvania. Born in Brattleboro, Vermont, he received a bachelor of music degree from Westminster Choir College in Princeton, New Jersey, and a master's of music from the University of Pittsburgh, as well as a master of education degree from Slippery Rock University. He served as an elementary teacher for 28 years, and was director of music for 31 years at Zion's Reformed United Church of Christ in Greenville, Pennsylvania. For the last ten years he was director of music at Center Presbyterian Church in Slippery Rock. Stearns was active in community musical groups and was also a member of numerous musical and historic organizations, including the American Guild of Organists, the Organ Historical Society, the American Recorder Society, and the Mercer County Historical Society, which named him Volunteer of the Year in 2007. Frank Stearns is survived by his wife of forty years, Patricia, sons Jim and David, and two grandchildren.

Raymond A. Zaporski, age 81, died on February 28 in Roseville, Michigan. He was a music minister-organist for the Archdiocese of Detroit for over 50 years, serving St. Angela Parish Church in Roseville, St. Blase Catholic Community in Sterling Heights, and St. Anne Catholic Community in Warren, Michigan. Raymond Zaporski is survived by his wife, Dorothy, sons Mark, Michael, and Martin, daughter Mary Beth, and their families.

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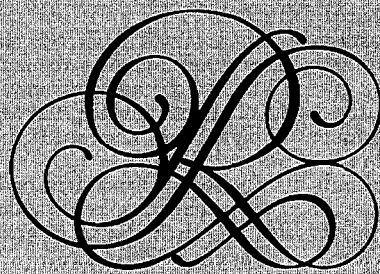
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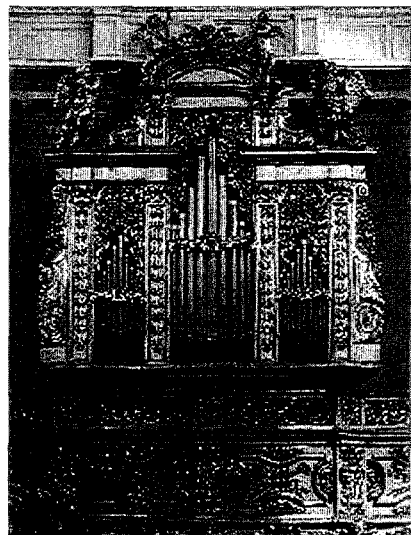
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Here & There

Kevin Mayhew Publishers announces *The Church Organist—A New Method*, by Christopher Tambling. The method is a comprehensive approach that introduces the techniques of organ playing step-by-step. Volume 1, "The Technique of Organ Playing," places as much importance on hymn playing as on pieces. Technical issues are addressed with miniature preludes based on hymn tunes, along with diagrams and "work-out" exercises. Volume 2, "Repertoire," is an overview of organ music through the ages, with hints on performance and registration. Volume 3, scheduled for publication in autumn, covers improvisation. Christopher Tambling is organist and master of the Schola Cantorum of Downside Abbey. For information: <www.kevinmayhew.com>.

Michael's Music Service announces new restorations. *38 Voluntaries*, by Samuel Jackson, is a collection of short voluntaries, published from 1865 to 1874, written by Samuel Jackson, an organist and music proofreader for G. Schirmer. Most are sight-readable; a few have optional pedal notes. Dudley Buck's *Home, Sweet Home* is listed as a "transcription" of the song by Henry Bishop from 1823. Alexandre Guilmant's *Fantaisie sur deux mélodies anglaises* uses two English melodies: "Home, Sweet Home" and "Rule, Britannia"; a recording is also available, on <http://michaelsmusic.com>.



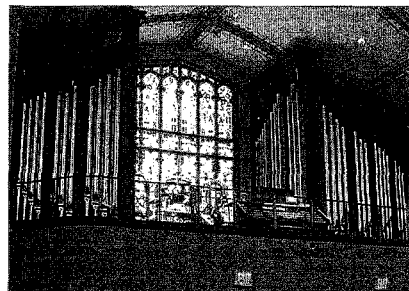
Catarinozzi organ

Ars Organi-Pinchi of Foligno, Italy, has completed the restoration of an historic organ by Cesare Catarinozzi (circa 1720) in the Church of Santa Scolastica in Rieti (50 km. from Rome). Catarinozzi was regarded as one of the leading organ builders in the late 17th-early 18th century in Rome and the Lazio region. This instrument is large, with 8' C in the façade, and housed in a richly carved and gilded case.

Unfortunately, all the inner pipes were replaced in the 1960s with factory pipework. Nevertheless, many elements

were untouched: all the front pipes in pure tin, the 16' wooden Contrabassi, all the mechanical structure, keyboard and stop knobs.

Measurements and scalings were studied and copied from a contemporary instrument by Catarinozzi. Special care was given to melting and casting and the construction process, giving the pipes the same appearance and sound quality as the older ones. Original stone-weights were discovered and used to re-establish the original wind pressure of 46 mm. For information: <www.pinchi.com/italiano/restauro.asp>.



Bedient Opus 80

Bedient Pipe Organ Company's Opus 80 at St. John's Lutheran Church in Sacramento, California, is one of the featured organs on Nancy Metzger's new CD, *Lofty Ambrosia: organ music of composers born in the 19th century*. Metzger, a harpsichordist and organist, recorded two pieces on the three-manual, 59-rank organ: *Allegro, Chorale and Fugue* by Felix Mendelssohn, and *Grand Choeur* by Théodore Dubois. The CD also includes works by Niels Gade, Frank Bridge, Marcel Dupré, S. S. Wesley, and Arthur Foote; <www.bedientorgan.com>.

Peterson Electro-Musical Products, Inc. has produced a new short video about the its RC-150 Swell Shade Operator. Host Gary Rickert narrates the video that will be of interest to both organ builders and organists. Visit <www.PetersonEMP.com>, then click on "RC-150 Instructional Video." Comments and questions are welcome by e-mail to <speterson@petersonemp.com> or by phone to 800/341-3311.

Wicks Organ Company announces special offers. The Century-5 (American Classic or English) features a 2-manual console, five ranks of pipes, installation and on-site tonal finishing, 128 MIDI voices, optical keying system, solid-state relay with control panel, 10-year warranty on parts, and 25-year warranty on Wicks Direct-Electric® chest action: purchase price \$99,946 through August 31, 2009.

The Royal Classic II Legacy features a 2-manual console, three ranks of pipes, 25 sq. ft. of casework, installation and on-site tonal finishing, 128 MIDI voices, 45 digital voices, automatic pedal, transposer; \$89,990.

The Royal Classic III Legacy includes a 3-manual console, in addition to the features of the RC II; \$99,990. For information: 877/654-2191; <www.wicks.org.com>.

Looking Back

10 years ago in the July 1999 issue of THE DIAPASON

Cover: Greg Harrold, Kay/MacBird residence, Brentwood, CA

Thomas Bara appointed assistant organist, St. Thomas Church, NYC

Stephen Farr appointed organist and master of the choristers, Guildford Cathedral, England

Stewart Wayne Foster appointed associate organist/artist in residence, First (Scots) Presbyterian Church, Charleston, SC

Gerre Hancock awarded honorary Doctor of Music degree from the University of the South

Robert Sutherland Lord retires from University of Pittsburgh

Nunc Dimittis: Porter Heaps, Thomas Matthews, Graham Steed

Feature articles: "The Organ in the New Millennium, Pacific Lutheran University, April 8-12, Tacoma, Washington," by Herbert L. Huestis; "The Trials, Tribulations and Joys of an Organist on Tour," by Charles Beck

New organs: Andover, Hradetzky

25 years ago, July 1984

Cover: Gabriel Kney & Co., First Congregational Church, Washington, CT

Mader Scholarships to Frederick Hohman, Anne Wilson, and Matthew Dirst

Phillip Steinhaus appointed minister of music and organist, St. Margaret Mary R.C. Church, Lomita, CA

Feature articles: "Ralph Kirkpatrick: June 10, 1911-April 13, 1984," by Larry Palmer; "Pistoia and Its Historical Organs, Part II," by Umberto Pineschi; "Scottish Organ Music Since 1950, Part I," by John E. Williams

New organs: Bedient, Gress-Miles, Martin Ott, Schudi

50 years ago, July 1959

News of Ethel Sleeper Brett, Lee Hastings Bristol, Jr., Harold Chaney, Robert Clark, Laurens Hammond, Alexander Peloquin, Vincent Percy, Muriel Robinson, William Tagg, James Vail, John Weaver, Daniel Wentz

Edwin Arthur Kraft resigns as organist and choirmaster, Trinity Cathedral, Cleveland, OH, after 51 years

Article by Otto Hofmann: "Tracker Organs Are Being Built in America"

Organs by Austin; Casavant; Hill, Norman and Beard; Hillgreen, Lane; Möller; Reuter; Wicks

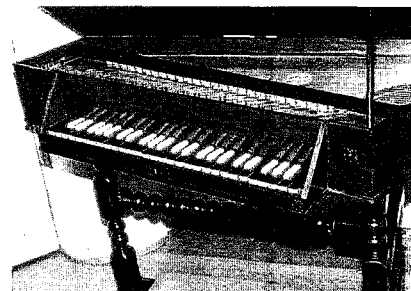
75 years ago, July 1934

News of James Bleecker, Lyman Bunnell, John C. Deagan, Eric DeLamarter, Charles Henry Doersam, Arthur Dunham, Clement Gale, Harvey Gaul, Rollo Maitland, Alexander McCurdy, W. J. L. Meyer, Gordon Balch Nevin, Richard Percy, Elisabeth Spooner

Organs by Aeolian-Skinner; Austin; Estey; Kimball; Kilgen; Reuter; Verlinden, Weickhardt, Dornoff

Harpsichord News

by Larry Palmer



The Haward spinet "at home" in Pennsylvania

The earliest surviving English spinet

In March 2008 the London auction house Bonhams sold an historic spinet, thought to be the earliest surviving English instrument of this type. The spinet, made by Charles Haward about 1668, may be the one mentioned by diarist Samuel Pepys in an entry for April 4, 1668: "... called upon Hayward, that makes Virginals and did there like of a little espinette. I had mind to a small harpsichord, but this takes up less room."

The winning bidder for the historic instrument was none other than American collector Charles West Wilson of Red Lion (near York, Pennsylvania). Mr. Wilson, who specializes in early British keyboards, has assembled an amazing collection, of which this latest acquisition may well be the "crown jewel."

I met Mr. Wilson during a recent recital trip to eastern Pennsylvania; an invitation to visit him and experience his beautifully kept instruments was a rare privilege. At Christmas 2008 Mr. Wilson sent me news of his latest find, as well as a copy of the letter he had written to the editor of *The Gramophone*. He has given his permission to publish his informative communication (slightly revised from the version printed in the English magazine). Here follows Wilson's report on a painstaking investigation into both the history and the current state of this unique survivor from the 17th century.

Dear Sirs:


As the winning bidder for the Haward spinet that sold at Bonhams last March, perhaps I can comment on Michael Johnson's letter [*Gramophone*, July issue, p. 7]. His letter was in response to several press releases which came perilously close to claiming this was the Haward spinet that was originally purchased by Samuel Pepys in 1668. A. J. Hipkins, William Dale, and W. S. Rockstro also came close to making this claim about 125 years ago. There is no evidence for this, and I think the "line" has never been crossed by anybody—yet!

It seems, in mid-1661 Pepys acquired what we now call a polygonal virginal that he still had two years later. Hipkins and Dale were mistaken: this [instrument], not the stand under his 1668 spinet, was his "triangle" (mentioned in the *Diary* entries for March 18 1663 and April 1 of the same year). Pepys had used the term "triangle virginal" two years before. After he was taught how to tune [the instrument] he bought a "rest" (tuning hammer) as well as a stand for it. But he seems never to have played it [the 1663 virginal]. Nevertheless this amazing polymath played the viol, the flageolet, and the lute. He also sang and wrote several songs.

In 1668, the day after buying Descartes' "little treatise of Musique," [Pepys] ordered, then had second thoughts about, but finally purchased his Haward spinet—an instrument he intended for his own use. Then, a week later he went to an "ironmonger" and bought another "rest." Unfortunately there were no more entries concerning this spinet in the *Diary's* few remaining months.

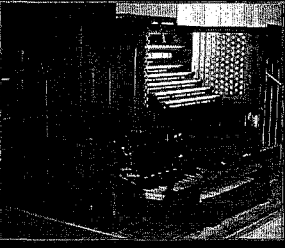
Since Pepys' house may have burned down five years later, as Mr. Johnson wrote, the Haward could have been destroyed then; but one source, at least, states that some of the instruments ap-

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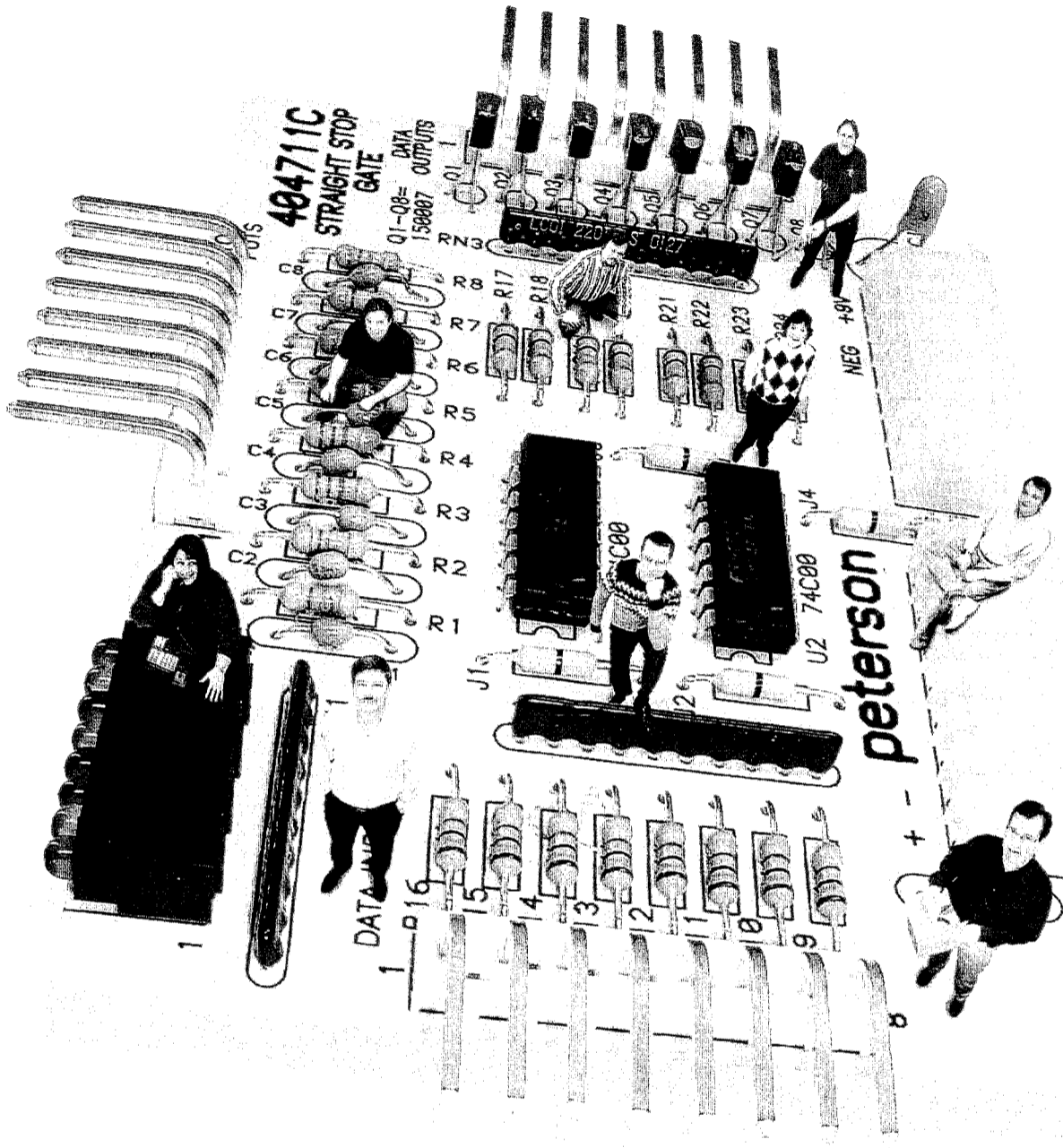
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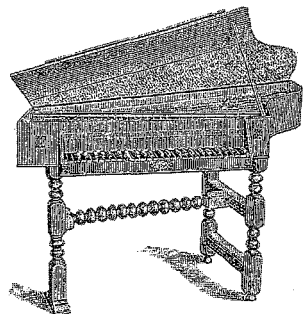
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The spinet in a 1927 advertisement

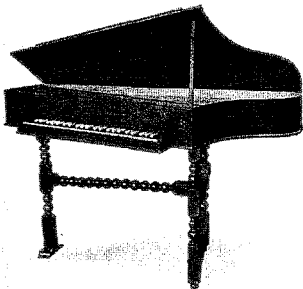
parently survived. (See *The Musical Times* for March 1, 1881, p. 117).

With or without a Pepys provenance, the importance to England's musical history of this little spinet cannot be minimized. Its earliest date would have to be 1664, the year Zentis, King Charles' "virginal maker" is believed to have brought this new spinet form (a form of his invention), to England. It was new to Pepys four years later. The stand, which close examination shows to be original, has Cromwellian bobbin turnings that suggest a date before circa 1670, as does its intricate iron hardware. (There is no brass.)

What we do know about this spinet is that it allegedly was found in Bildeston Hall in Suffolk. William Dale apparently bought it from Carl Engel, probably in the 1870s, and Dale and Hipkins both took a particular interest in it. Three woodcuts have been made of it, two of them by Hipkins' son. It has been written about and illustrated in every edition of *Grove's Dictionary of Music* from 1878 to 1980. It was pictured (under Piano-forte) in *The Encyclopedia Britannica* from the 1880s for, perhaps, 40 years. It was pictured in *The Dictionary of English Furniture* in 1926, and even



Woodcut illustration from an early Grove's edition



The Grove's photograph

in a furniture-mover's ad in *Antiques [Magazine]* in 1927. It was displayed and even played at several exhibitions in the late 19th and early 20th centuries. The spinet's interior was pictured in the original edition of Donald Boalch's *Makers of the Harpsichord and Clavichord 1440-1840*, published in 1956.

The instrument has exceptional integrity, even the lid stick appearing to be original. Reflecting a highly rational design layout, it has a remarkably fine tone throughout its four-octave compass. Recordings are now being made of all my early English keyboard instruments, and this will certainly be included.

—Chas. West Wilson

Comments or news items for these pages are always welcome. Please address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275; <lpalmer@smu.edu>.

In the wind . . .

by John Bishop

Let's get personal

When I was a student at Oberlin in the mid-1970s, I kept my meager checking account at the Lorain National Bank, where there were two cheery tellers. I enjoyed talking with them enough that I can remember their names and faces more than 30 years later. I can also remember the day that the bank christened its first ATM. When I needed cash, I was relegated to standing outdoors on the sidewalk poking the buttons of an alien machine. I worried about losing my card to the machine. I worried that it would shortchange me and I wouldn't be able to prove it. And I missed the nice chats with the tellers. Today, after thousands

of successful ATM transactions, I have to admit that I've never been shortchanged by a machine, I've only lost a card once (my card had expired), and because the tellers at the bank I frequent now are a pretty grumpy lot, I'm perfectly happy with the beeps and whistles of the ATM. And of course, 24-hour access to cash is a convenience to me as I'm almost as likely to be in a California airport in the middle of the night as in the bank branch near my home in Boston.

My first encounter with an ATM was pretty much concurrent with my entry into the organ-maintenance business. There were no cell phones or e-mail, so it was a common routine to spend a couple hours on the phone every few weeks making appointments for service calls. Most of those calls were to church offices where a secretary would answer the phone. Church secretaries were so devoted to their jobs that they never left their desks, and always answered the phone on the second ring. She ate her lunch (tuna fish on white with the crusts cut off, cut diagonally into four triangles) at her desk. The ubiquitous church secretary knew everything about the church—she (it was always a woman!) knew the organist's schedule, the reliability of the sexton (for turning heat on for winter tunings), and whether there was a parade or festival in town that would make it hard for me to park.

As I got busier in the tuning business, I learned where I could find a decent phone booth—one that was away from noisy traffic, that had a functioning door, that had a place where I could put down a piece of paper to write on. It seemed there was always a traveling salesman with a car full of samples, standing outside the booth with arms crossed, tapping his feet (it was always a man!), waiting to use the phone. My first cell phone liberated me from all that. I could sit in the privacy and comfort of my car and make as many calls as I wanted. Great.

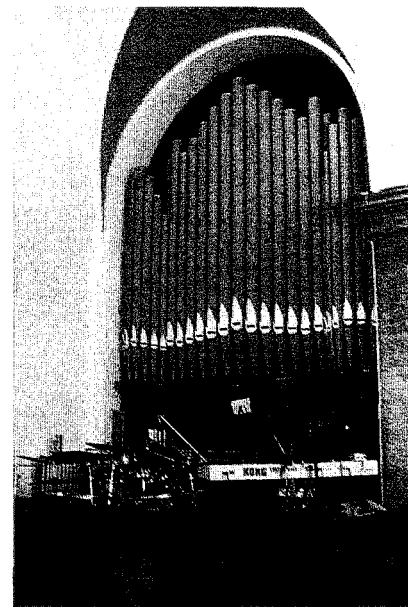
It was Isaac Newton, he of the dropping apple, who observed that for every action there is an equal and opposite reaction. The freer I became to place calls to church offices at my convenience, the fewer of those calls were answered in person. Today, many churches have limited their office hours to three mornings a week, and the full-time sexton has been replaced by a weekly cleaning service. The chairman of the property committee would turn up the heat, but he's in Florida for the winter.

In most cases this works out fine. I leave a phone message or send an e-mail and get a reply the next morning. The church has an electronic thermostat that can be programmed weeks ahead. Even though I miss the personal contact, I'm glad to be doing the tuning.

Today's instant communication means that a church can save some money. The church office phone can be forwarded to someone's house, and I can make phone calls and send e-mail and text messages from my car. But is the fact that the church no longer really needs (or cannot afford) to maintain office hours an indication of the decline of the institution?

The Organ Clearing House has moved many wonderful pipe organs out of churches in New England. When I visit one of those old New England churches to assess an organ, I'm likely to find a fleet of mike stands and amplifiers, drum sets behind plexi-glass barriers, and miles of cables festooned across the choir loft. Often it's an Asian, Hispanic, or African-American congregation that purchased the building 30 years ago. Many of those are thriving—jam-packed sanctuaries several times a week, lots of exciting fellowship, chicken-beans-and-rice dinners—I've had many lovely encounters with clergy and parishioners who are excited about their church's growth and devoted to its work. It's simply that their style of worship never has and never will involve pipe organs of any description.

Many of those New England organs have been relocated to thriving churches in the Southeast or Southwest—ironically following the "snow-bird" property committee chairman who is no longer available to turn up the heat for



Pipe organ with drums, etc.

organ tuning. I wonder how many more generations of retirees there will be to support those churches, and where the organs will go next.

The more things change, the more they stay the same.

How many church committee members does it take to change a light bulb? Change? Change? That light bulb doesn't need to be changed. My grandmother paid for that light bulb.

I think this is funny because it's true. I served as music director at a church with a beautiful white frame building with a steeple on a well-kept village green—the quintessential New England setting. What set it apart from other such nearby settings was that it was a new sanctuary—built after a fire in the 1970s. The clever building committee made sure that there was an electric outlet directly under each of the large sanctuary windows so the electric candles could be plugged in easily at Christmas.

The steeple had a Westminster chime that rang on the quarter-hour and that played hymns at noon and six pm. Trouble was, the hymns were in four-part harmony—that's right, a bong-a-tron. I've always been an acoustic guy, and those faux bells annoyed me. One Sunday at coffee hour, a member asked me what I thought about the tower chimes, and I told him. I said that I was committed to acoustic musical instruments, and it irked me that electronic bells "rang" from the tower where I was the resident musician. He replied, "That's too bad. I donated them."

Yikes. That was quite a lesson.

By long-standing tradition, that church presented a Candlelight Carol Service on the first Sunday of Advent, complete with *O Come, All Ye Faithful*, *Silent Night*, and a Christmas Tea. The same woman had presided over the spigot of the silver tea urn for a generation.

After a few years of toiling to present Christmas music in the week after Thanksgiving, I raised the question to the pastor at a staff meeting. There was no midnight service on Christmas Eve, so I suggested we move the beloved candle lighting "Ceremony" to a new midnight service and present a special musical service on the afternoon of the Fourth Sunday of Advent. I was pleased that the pastor was receptive, and we worked hard to plan that way for the next year. On the First Sunday of Advent (which would have been the day of the Carol Service), a member stood up during the announcements and read a manifesto entitled "Death of a Friend" about the loss of the carol service.

Yikes. That was quite a lesson.

There was a lot of grumbling that Advent. I got a couple letters from parishioners who were disappointed with the change, and had my ears figuratively boxed a number of times at coffee hour. But the midnight service was well attended, the carol singing was moving, and the heavens showed approval by providing a beautiful light snowfall. (As I grew up in the Northeast, I've always associated Christmas with snow, though

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I doubt that snow played any part in the first Christmas.) We repeated the controversial plan the next year, and by the third year it was a new and inviolable tradition. It's been ten years since I left that church—I sure hope they haven't messed with "my" tradition!

§
Establishing a midnight service on Christmas Eve isn't exactly innovation. In fact, I was so used to that tradition from other churches in my experience that it felt funny not to have one. But if there is to be a future for what I might call the "traditional" church—the church of pipe organs, Thursday night choir rehearsals, and Candlelight Carol services—we must find new ways to celebrate and present the magnificent music that is our heritage. There will always be a few great central (big city) churches that offer Evensong in the English Cathedral tradition, but they rely in many ways on the suburban church that feeds on the music of the past for the development of choristers, the breeding (if you will!) of organists, and the sustenance of or-

ganbuilding firms that can produce and maintain those wonderful instruments.

It is the responsibility of the musicians and instrument makers to be on a constant prowl for new ways to look at this that means so much to us. It's already true that churches in remote areas cannot find qualified musicians to lead their worship. Why is that?

I like to repeat that one of things I like best about my work with Organ Clearing House is the continuing opportunities to visit and work with dozens of churches around the country. I have frequently observed that I am aware of sameness—that the Sunday bulletin of a church in Seattle is very similar to one in Maine. But one thing I know for sure, those churches that have the most vibrant "traditional" music programs are those that are led by musicians who participate fully in the life of the church. When you see the organist wearing an apron making sandwiches to be sold at the church fair, dropping in on the soccer games to see a youth choir member score a goal, or bothering to attend the high school musical to hear a

choir member sing "I'm just a girl who can't say no," you can bet that the choir rehearsals are rollicking and fun. There's no rule that says only the pastor can visit parishioners in the hospital.

When I was active as a parish organist, I felt it was my responsibility and prerogative to play the great literature as preludes and postludes. But when I observe a brilliant and respected musician inviting a talented high-school student to play a prelude on the piano or flute, I know I am seeing effective ministry. I'm sorry I was so stubborn as to favor my rendition of a Bach prelude and fugue over providing a performance opportunity for a young person.

None of this means that you shouldn't strive to offer the very best readings of the very best music in worship. There is no better way to feed the faith of loyal choir members than by challenging them with spectacular music, helping them develop their God-given talents, giving them the opportunity to bring something special to worship. Have you ever started a choir rehearsal by saying, "let's

just bring out this old thing . . .?"

I've gotten to know a congregation that recently purchased a significant organ by a well-known builder. The organist and director of music are both fine, high-spirited women who are enthusiastic about their work. And the organbuilders, much to their credit, are valued and appreciated as important members of the church family. The resident musicians have celebrated the instrument so the parishioners know that they have acquired something special. And though the organbuilders live and work a thousand miles away, they are present both to and for the church, bothering to attend performances and worship services, even making the effort to show up for an important birthday.

In these ways, our music will live.

When in our music God is glorified,
And adoration leaves no room for pride,
It is as if the whole creation cried Alleluia!
Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise.
And may God give us faith to sing always
Alleluia!

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On Teaching

by Gavin Black

Intervals, tuning, and temperament, part 1

In this series of columns, I want to share a few ideas about how to introduce aspects of tuning and temperament to students. In so doing I will unavoidably simplify a very complicated subject. My hope is not to oversimplify, but to simplify in a way that completely avoids inaccuracy.

Most organists do not have to do any tuning as such, or at least can do without tuning if they prefer. However, it is very convenient indeed for any organist to be able to touch up a tuning, or to help out with tuning, or to do a bit of tuning of a chamber organ. And of course anyone who plays harpsichord has to expect to do all or most of their own tuning. Beyond that, however, it is very useful and enlightening for any organist to understand the role of tuning, temperament, and the nature of different intervals in the esthetics of organ and harpsichord sound and repertoire, and in the history of that repertoire.

Tuning is one of those areas that many people—including, especially, beginning students—tend to find intimidating. It certainly can be complicated, and can, in particular, involve a lot of math, some of it rather arcane (the 12th root of 2 can be involved, for example, or the ratio between 2^7 and 1.5^{12}). However, the concepts are straightforward, if not exactly simple. I will start from the very basic here—indeed with the question of what a musical sound is, since everything about tuning arises out of that. I myself, who have tuned constantly for over thirty years, still find it useful to revisit the most basic notions about tuning.

What is a musical sound?

Sound travels in waves, and those waves have peaks and valleys spaced at regular intervals. When the peaks and valleys of a sound wave traveling through the air arrive at a solid material they will tend to make it vibrate. Some materials vibrate inefficiently (a block of granite, for example, or a piece of fabric); some, like an eardrum or the diaphragm of a microphone, vibrate very efficiently indeed. In any case, a sound wave will tend to make a solid vibrate at a speed that corresponds to how often—how frequently—the peaks and valleys of that wave arrive at the solid. This is what we call the frequency of the sound: a very common-sense term. The wavelength of a sound wave is the distance between two successive peaks. The longer this is, the less frequently those waves will arrive at a given object (say, an eardrum), the more slowly they will make that object vibrate, and the lower the frequency of that sound will be. The shorter the wavelength is, the more frequently the peaks will arrive, the faster the vibrations will be, and the higher the frequency will be. This assumes that these two waves are traveling at the same speed as each other. It is also true that the peaks of any given sound wave will

arrive at a given place more frequently if that wave happens to be traveling more quickly and less frequently if that wave is traveling more slowly. (This is an important point to remember in connection with the practical side of organ tuning, as I will mention later on.)

It is the frequency of a sound that humans interpret as pitch. A sound wave that makes our eardrums vibrate faster we describe as “higher” in pitch than one that makes our eardrums vibrate more slowly. We do not hear wavelength directly: we hear frequency. (This is also an important point for organ tuning.) Frequency, being a measurement of how often a particular thing happens, is described in terms of how often that thing (vibration) happens per second. This is, of course, just a convention: it could have been per minute, or per year, or per millisecond.

Sounds that we tend to experience as “music” have wavelengths and frequencies that are consistent and well organized. Other sounds have frequencies and wavelengths that are in many respects random. This is actually a distinction that—even absent oversimplification—cannot be defined perfectly or in a cut-and-dried manner. It is not just scientific, it is also partly psychological and partly cultural. However, for the (also cultural) purpose of thinking about tuning musical sounds, it is enough to describe those sounds as follows: **a musical sound is one made up of sound waves with a frequency that remains constant long enough for a human ear to hear it, which may be joined by other sound waves with frequencies that are multiples of the frequency of that first wave.** A conglomeration of sound waves in which the peaks are spaced irregularly will not be heard as music. To put arbitrary numbers to it, a musical sound might have a wave with a frequency of 220 vibrations per second, joined by waves that cause vibrations of 440, 660, 880, 1100, and 1320 per second. (Vibrations per second or cycles per second are abbreviated Hz.) In a musical sound, the lowest (slowest, largest wavelength) part of the sound (220 Hz, above) is called the *fundamental*, and the other components of the sound (440 Hz, etc.) are called *overtones* or *upper partial tones*—*upper partials* for short. A sound consisting of only one frequency with no overtones will be heard as a musical sound; however, this is very rare in non-computer-generated music. Essentially every device for producing music produces overtones, some (oboes, for example) more than others (flutes). (By convention we usually label or describe or discuss a musical sound by referring only to its fundamental, but that never implies that there are no overtones.)

There is categorically no such thing as an organ pipe or harpsichord string that produces a fundamental with no upper partials. (Though of course the mix and balance of upper partials can vary infinitely.) This fact is crucial in the science and art of tuning, and for the relationship between tuning and esthetic considerations.¹

What is an interval?

Any two musical notes form some interval with each other. We are accus-

tomed to identifying intervals by the notes' linear distance from each other in the scale, and the terminology for common intervals (second, fifth, etc.) comes from that practice. However, in fact intervals arise out of the ratio between the frequencies of the fundamentals of two notes. The number of possible intervals that exist is infinite, since the number of possible frequencies is infinite. However, the common intervals in music are some of those in which the frequency ratios are simple: 1:1, 2:1, 3:2, 4:3, and a few others. And of course these are the intervals that have common names: 1:1 is the unison, 2:1 is the octave, 3:2 is the perfect fifth, 4:3 is the perfect fourth, and so on. To put it another way, if we say that two notes are a perfect fifth apart—as in, say, E above middle C and A below middle C—that means that the frequency of the higher note is in the ratio of 3:2 to the frequency of the lower note, or $1\frac{1}{2}$ times that frequency. (A below middle C is often 220 Hz, so E above middle C should be 330 Hz.) If two notes are an octave apart, then the frequency of the higher one is twice the frequency of the lower one, for example middle C at 256 Hz and C above middle C at 512 Hz. The names—both of the notes and of the intervals—are arbitrary conventions, the existence of notes with these ratios a natural fact.

The question of why those particular intervals have been important enough to so many people that they have formed the basis of a whole system of music—indeed many different systems—is a complicated one that probably cannot be answered in full. It seems self-evident to people brought up listening to music based on fifths and thirds, etc., that those intervals “sound good” and that they should form the basis for harmony—itsself in turn the basis for music. Explanations for this have been sought in the structure of the universe, in various mathematical models, and through neurological research. However, for the purpose of thinking about how to tune intervals on keyboard instruments, the interesting and important thing is that the intervals that we use in music and consider consonant are the intervals that are found in the overtone series described above, and in fact found amongst the lower and more easily audible partial tones. The octave (2:1) is the interval between the first upper partial and the fundamental. The perfect fifth (3:2) is the interval between the second and first upper partials. The perfect fourth (4:3) is the interval between the third and second upper partials. The major third (5:4) is the interval between the fourth and third upper partials. This may in fact explain some of the appeal of those harmonies: in a major triad, all of the notes other than the tonic are found in the overtone series of the tonic. (Of course this is only actually true if you accept the notion that notes an octave apart from one another are “the same” note. This appears to be a universal human perception, and has recently been found to be shared by other primates. Possible neurological sources of this perception have also recently been found.) For example, starting with the note C, the first few upper partials give the notes C, G, C again, E, G again. These are the notes of the C major triad.

What does it mean for an interval to be in tune?

If intervals are ratios, then there ought to be a simple definition of what it means for an interval to be in tune: the ratio of frequencies should actually be what the theoretical definition of the interval says it should be. Thus, if a given note has a frequency of (for example) 368.5 Hz, then the note a perfect fifth above it should have a frequency of 552.75 Hz. Or if a note has a frequency of 8.02 Hz then the

note a major third above it should have a frequency of 10.025 Hz. Also, since these commonly used intervals are related to the overtone series, it makes sense to believe that their being really in tune this way is important: if they are not exactly in tune, then, presumably, they fail to correspond exactly to the overtones. And it may be this correspondence to overtones that gives those intervals their artistic meaning and power.

The very last statement above, however, is speculative and perhaps subjective—a proposed value judgment about the effect of a kind of sound. It is also quite possible that some interested parties—listeners, composers, performers, instrument builders—might happen to prefer the sound of a given interval in a tuning that is not theoretically correct. It is indeed very common for instruments on which intonation can be shaded in performance (that is, most non-keyboard instruments, including the voice) to be played with a kind of flexible intonation. Notes are moved a little bit up or down to express or intensify something about the melodic shape or the harmony. This is something that keyboard instruments, with limited exceptions on the clavichord, simply cannot do. However, it is an idea that can influence choices that are made in setting a keyboard tuning.

So another definition of what it might mean for an interval to be in tune is this: an interval is in tune if it sounds the way that a listener wants it to sound. Obviously, this is almost a parody of a subjective definition, but it also might be the closest to a true one. If the tuning of an interval does indeed fit some theoretical definition but the musician(s) hearing that interval want it to sound a different way then, as a matter of real musical practice, it probably should be that other way (that is, assuming careful and open-minded listening). This notion, and in general the interaction between certain kinds of theory and certain kinds of esthetic preferences, have also been important in the history of keyboard tuning.

What is the problem with keyboards?

The very premise of the existence of keyboard “tuning and temperament” as a subject is that there are special issues or problems with keyboard instruments from the point of view of tuning. Understanding clearly what these problems are is the prerequisite to understanding keyboard tuning systems themselves, to understanding the role of tuning in the history of keyboard repertoire and, should the occasion arise, to engaging successfully in the act of tuning itself.

The first issue or problem is simply that **keyboard instruments must be tuned.** That is, prior to playing anything on a keyboard instrument, a set of hard and fast choices must be made about what pitch each note will have. This is perhaps obvious, but still important to notice. Of course the instrument can be tuned differently for another occasion—more readily with a harpsichord or clavichord than with an organ. But at any moment of playing, each note and each interval is going to be whatever it has been set up to be.

The second problem is an extension of the first, and is the crucial issue in keyboard tuning. The number of keys on the keyboard is simply not enough to represent all of the notes that in theory exist. That is, the notion that, for example, c and b# or g# and ab are the same as one another is a fiction or, at the very best, an approximation. This is where the math of the so-called “circle of fifths” comes into play. We are all taught that, if you start at any note—say c—and keep moving up by a fifth, you will come back to the note at which you started: c-g-d-a-e-b-f#-c#-g#/ab-d#/eb-a#/bb-f-c. This circle provides a good working description



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of the way that we use these notes, but it glosses over the fact that if the fifths are pure (theoretically correct) it simply doesn't work: the circle is actually a spiral. Going one way ("up") it looks like this: c-g-d-a-e-b-f#-c#-g#-d#-a#-e#-b#-f-c-g, etc. Going the other way ("down") it looks like this: c-f-bb-eb-ab-cb-gb-cb-fb-bb-eb-ab-cb-gb, etc. If each fifth is really in the ratio of 3:2—the frequency of the higher note is 1½ times the frequency of the lower note—then none of the enharmonic equivalents work. The b# will simply not be at the same frequency as the c, the gb will not be the same as the f, and so on.² This in turn means that it is impossible to tune all of the fifths on a keyboard instrument pure: not just difficult but literally impossible.

The third issue or problem of keyboard tuning also arises out of the first and exists in a kind of balance or conflict with the second. On keyboard instruments the tuning of one class of interval determines the tuning both of other intervals and of the scale as a melodic phenomenon. If you tune a keyboard instrument by fifths, then the thirds, sixths, etc. will be generated by those fifths. If you tune the fifths pure, the thirds will come out one way, if you tune the fifths something other than pure (as you must with at least some of them), the thirds will come out some different way. This is an esthetic matter rather than (like the second issue) a practical one.

These three issues have defined and determined the choices made in the realm of keyboard tuning over several centuries. Next month I will discuss what some of those choices have been and how they have arisen. ■

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Notes

1. Overtones are also important to the art of registration on the organ, and I discussed them in the April 2008 DIAPASON column dealing with registration.

2. I have posted a worksheet with some of the actual numbers at the Princeton Early Keyboard Center website: <www.pekc.org>.

Music for Voices and organ

by James McCray

Easy settings for summer choirs

Why is it that summer belongs to children? Even grown-ups who relish summer find it mixed with more joyous memories than the other three seasons combined.

—Hugh Downs
Perspectives

Summer is that penumbra for the year, its arrival like an oasis in the desert. While hibernation is not recommended, some kind of change of routine clearly is needed during these halcyon days. As the preacher in Ecclesiastes says, "For everything there is a season, and a time for every matter under heaven." The overriding shibboleth, however, is that for most people this is not a time to coast but rather a time to refuel.

In summer, church choirs have either an abbreviated singing schedule, or take all summer off from their weekly responsibilities, and it is a well-deserved change for the singers and their director. The majority of church choir positions are part-time, some even volunteer situations. Only a few of the larger churches have full-time positions for the organist and/or choir director, so many directors need some kind of respite after working two very busy jobs most of the year.

We all have become accustomed to school schedules that reward us with the annual summer break, so convincing choirs to sing through the summer is a daunting task, indeed. In the Middle Ages even the most mistreated peasant never worked more than 150 days a year.

Seasonal slack times in the fields and an abundance of holidays somehow made life more bearable for these oppressed, provincial people. Today's Europeans continue to enjoy far more holidays than American workers. The great nineteenth-century French novelist and essayist, Stendhal, firmly stated the need for "solitude and leisure" as "indispensable for the process of crystallization." There are those who would suggest survival instead of crystallization in our modern society.

So, as we face each day with the threat of terrorism, a recession, and the most horrible economic times in many years, let summer wash you clean; but, be careful that it does not cause you to lose sight of your goals. A reduction, not a stoppage, of intellectual activities is suggested. Seek a reasonable balance and continue your growth efforts through music workshops, learning new music, and reading. Treat these glorious weeks not as a vacation, but more importantly as a refueling station.

For those directors whose positions require choral participation in the summer church services, the reviews below are of easy anthems, most needing less than 20 minutes of rehearsal. Enjoy your summer but remember that Rally Sunday, which for most church choirs is the second Sunday in September, is lurking in the shadows of that big shade tree.

Two Songs for Gathering and Sending, John L. Bell. SATB and keyboard, GIA Publications, G-6526, \$1.30 (E).

Each work is one page in length, and both have four repeated verses. The first, "One Is the Body," has a brief keyboard introduction and then doubles the voices throughout. The second, "Jesus Christ, Here Among Us," opens with a refrain, which is then repeated after each verse. Very simple, straightforward music.

Great the King of Israel, George F. Handel, arr. John Simonds. Two-part mixed chorus and keyboard, Theodore Presser Co., 392-42390, \$1.30 (E).

Taken from *Judas Maccabaeus*, this spirited anthem is arranged with two texts; the second one is designed for Advent. The choral parts are imitative, with both written in treble clef, and the keyboard part is primarily chordal, on two staves.

O God Our Help in Ages Past, Mark A. Miller. Unison mixed voices and keyboard, Abingdon Press, 0687028027, \$1.25 (E).

Although the familiar text of Isaac Watts is used, the music is not the well-known ST. ANNE tune. The rhythmic, syncopated music has a gospel feel to it, and an accompaniment tape is available for sale (0687-3-722, \$15.00). The

melody is retained as the music moves through a series of modulations. This may take a little work, but is certain to enliven summer services.

Easy Choir, Volume 7, compiled by Jack Schrader. Two- or three-part with keyboard, some with additional handbells, Hope Publishing Co., B427, \$8.95 (M-).

The ten settings are for various times in the church year, including Christmas, and are hand-picked by the editor from successful SATB anthems; they have been reduced in required voices so that smaller SAB choirs may perform them. Additional rhythm parts and full orchestrations plus a performance CD (8328C) are also available from the publisher. This very attractive collection with a wide variety of musical styles is highly recommended for small church choirs, and a bargain at less than a dollar an anthem.

I Give You a New Commandment, Peter Aston. Two-part and organ, GIA Publications, G-4331, \$1.10 (E).

British composer Aston originally published this work with the Royal School of Church Music. It may be performed with women alone or in a mixed two-part version. The singers almost always move together without counterpoint, and often in unison. A gentle setting of the text from John 14.

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PSALMS FOR PIANO.

Dixon-Broyles Productions. JoanDeveeDixon.com.

(Recordings of the psalm settings are available at JoanDeveeDixon.com)

God Is There, Sandra Ford. Unison or two-part treble voices and keyboard, Abingdon Press, 0687028825, \$1.20 (E).

This simple anthem has four verses, with the first two sung to the same music. The third moves into a modulation for new music, then the fourth verse returns to the opening material with an optional second part.

God Be Merciful unto Us, Daniel Pinkham. Unison and organ, ECS Publishing Co., No. 5394, \$1.50 (E).

Although more challenging than other unison music reviewed here, Pinkham's setting of Psalm 67 has a melodic, yet quirky vocal line that often is doubled in the organ accompaniment. While the organ chords have dissonance, they are never intrusive, so the music flows quietly.

Maria, Mater Gratiae, op. 47, no. 2, Gabriel Fauré. SA or TB with organ, Alexander Broude Inc., AB 948, \$1.20 (M-).

This beautiful Latin motet usually has the voices moving together, with their part doubled in the keyboard. The music is sensitive and somewhat dramatic, and the keyboard part consists of busy, running lines.

The Lord Bless You, J. S. Bach. SA or TB and organ, Concordia Publishing House, 98-1474, (\$1.50) (M).

This famous setting was originally a duet in one of Bach's wedding cantatas, and is most often sung by a men's chorus. The vocal lines are imitative, but with short phrases, making singing easier. Both English and German texts are provided for performance. This wonderful setting of a text of Psalm 113 is charming music, and is highly recommended.

I Ask One Thing of the Lord, Heinrich Schütz. Two-part and keyboard, Concordia Publishing House, 98-3540, \$1.25 (M-).

Taken from Schütz's *Symphoniae sacrae*, this edition by David Music has both German and English texts for performance. The realized keyboard music is chordal and very simple. The vocal lines are independent of each other. This is probably best for a women's choir.

Book Reviews

Organisms: Anecdotes from the World of the King of Instruments, by Jenny Setchell. Pipeline Press, \$16 (USD); <www.piporgan.co.nz>.

This book contains a collection of

highly memorable anecdotes provided by some of the best-known figures from the world of concert organists, including Christopher Herrick, Sir David Willcocks, Peter Hurford, Keith John, and Colin Mitchell, as well as tales from lesser-known but no less interesting characters. Many of the problems encountered are those that beset us all, even in the humblest parish church organ; others almost defy belief. What is apparent here is that what can go wrong will frequently manifest itself at moments such as the entry of the bishop or at a sold-out concert with an audience of thousands or during a doctoral recital.

In some 250 pages, Jenny Setchell has divided the anecdotes into several categories. The opening pages include the problems surrounding giving concerts, from rehearsing against extra accompaniment in the form of church cleaners, being locked in and out of churches (some ingenious adventures here), organists who have gone off with the key, problematic pistons that would not retain settings, alarms that would not reset, and unexpected audience interaction.

In the category covering what happens in church, there is excellent advice on surviving sermons (just read what Colin Mitchell has done instead of listening to the edifying Word), choirs, congregations, and particularly weddings and funerals with the manifold problems from those involved, especially the mother-in-law! There are several wonderful stories about organs behaving badly—how many of us have encountered ciphers, often on the loudest stop, at the most inopportune moment! Animal lovers are also catered to—just take a look at the cover and then read this section to find out why a tiger is stretched out on top of the console. Domestic cats, bats, and birds also feature in. Other little snippets about organists themselves include their reactions to hearing their pieces played (Thiman and Langlais) as well as the problems of vertigo in accessing consoles that are many feet above the nave. Which organist was so forgetful that he would drive somewhere, catch the train back, then report his car as stolen?! And as for hand-pumping blowers . . .!

Organ tuners, often unfairly maligned, also put forward their views—just imagine the terror and panic building up if a piece contains a note that is held for not just seconds but also very rarely for minutes. Also highly amusing is a collection of misprints on programs, etc., and a few poetic gems about our favorite instrument, particularly the anonymous rewrite of "The church's one foundation."

Why did Sir David Willcocks put his wife in the swell-box at Salisbury Cathedral during a live broadcast, why was

Roy Massey threatened with contempt of court, how did Faythe Freese rid a church in Kiel of encamping terrorists, why was Mark Quarmby scaling a cliff in Australia when he should have been playing at a funeral, and what happened when Todd Wilson dozed off during a service? For the answers to all of these and accounts of so many other situations, perhaps almost implausible to the non-organist, read this splendid collection of anecdotes that is ideal for dipping into but may just be so moreish that you'll read it in one sitting!

It really is so good that you'll want to buy two copies, to send one to a friend/relative for birthday etc. The lovely line illustrations by Terence Dobson add a further dimension to the verbal hilarity. Perhaps Jenny Setchell will be able to offer a second book on this wonderful subject in the future.

—John Collins
Sussex, England

Schoenstein & Co. Organs by Orpha Ochse; OHS Press, Richmond, Virginia, 2008, softbound, 160 pages, \$25.99; available through OHS catalog at <www.ohscatalog.org>.

During my career as an organbuilder, when I told someone what I did for a living, I often got the response, "Oh, I didn't know anybody did that anymore." This book is one indication that someone does "that" and does it successfully. The book starts where Louis Schoenstein's *Memoirs of a San Francisco Organ Builder* leaves off. After a short history of the company's early years, it begins with the sale of the firm to Jack Bethards in 1977 and traces the history, growth and philosophy of the last 30 years.

A chapter is devoted to Jack Bethards, his background as a business manager, as a professional musician, his experience in arts and theatre management, and expertise in early twentieth-century popular and light classical music. He is a man of many talents and, coming as he did to organbuilding late, learned the business inside and out.

Bethards immediately set the company's course firmly in the Romantic tradition, with the intention of expanding the tonal color and dynamic range of the organ. His rather unorthodox thoughts are laid out in logical order. Without precedent, his goal is to explore any and all avenues that might contribute to the expansion of the organ's expressive powers, particularly those of an orchestral character. The important features are steady wind, their own "Expansion Cell" under each pipe to reduce wind turbulence, wind pressures between 3½ and 5½ inches, a positive attitude toward

chambers, swell shades operated with a ten-stage motor and opening nearly 90 degrees, double expression (swell boxes inside swell boxes) and AGO standardized consoles with multiple electronic aids in the form of pistons and couplers.

The remainder of the book is dedicated to the organs built since 1977 and is divided roughly into decades. The first decade saw the maintenance business continued and the building of quite a number of small organs: mostly two-manual instruments with one three-manual included. The next decade saw the expansion of the business from the immediate area of San Francisco to the surrounding states of Arizona and Utah. Beginning in the 1990s, the company had a tremendous expansion, with new installations dotting the country from coast to coast. There was a corresponding expansion in the size of the organs, including two four-manual and eight three-manual organs.

During this time, the company was also responsible for the development of many new stops. This makes for fascinating reading, but is difficult to imagine what they actually sound like. Double expression boxes are common and usually more than one division is under expression. There is duplexing even in the largest of organs. Extensions upward or downward are common, and electronic extensions are standard.

Jack Bethards admits that some of the success of the company has been due to the revived interest in Romantic organ repertoire, but feels that the company has carved out a niche for the American Romantic organ. Dr. Ochse has written an easy to read book with a wealth of information. This includes complete stoplists, photos, and descriptions of 23 organs. The appendices include a complete opus list, names of nearly 90 employees and staff, recordings of Schoenstein organs, and a list of articles about the company. The book is a must for organ builders and laypersons alike.

—Jay Zoller
Newcastle, Maine

DVD Reviews

Jeanne Demessieux (1921–1968): Complete Organ Works. A Film by Federico Savio. Maxime Patel, organist. Fugato, Fug 025, made in Italy; running time: 148 minutes; picture format: NTSC 16:9; disc format: DVD-9; region code: 0 (worldwide). Available from the Organ Historical Society, DVDFUG025, \$28.95, <www.ohscatalog.org>.

Maxime Patel plays the six-manual, 141-rank Georg Jann organ at the Stiftsbasilika in Waldsassen, Germany: *Nativité*, op. 4; *Six Études*, op. 5; *Sept Méditations sur le Saint-Esprit*, op. 6; *Triptyque*, op. 7; *12 Choral-Preludes on Gregorian Themes*, op. 8; *Te Deum*, op. 11; *Répons pour les Temps Liturgiques*; *Prélude et Fugue en Ut* [dans le mode lydien], op. 13.

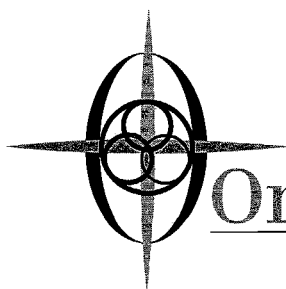
"A Film by Federico Savio" best describes this DVD. From the performer's walk to the church to the highlights of the Baroque basilica, the photography and setting forth of ideas in film is excellent. Because Maxime Patel recorded the complete works of Jeanne Demessieux, I had interpreted the project to be more pedagogical than it actually proved to be.

Context is so important. The auditory stimulation was mismatched to the literature being played. It was disconcerting to hear flute chiff, the narrow scaling of the strings, and the undeniably Germanic tonal quality of the small solo reeds. The large scaling of French "fonds" was missing. The visual context was also mismatched as we heard brilliant 20th-century compositions while viewing ornate details of a "Baroque" basilica in Germany.

I thought that the placement of the organ specifications on the inside of the outer wrapper, visible through the plastic DVD case, was further evidence that this film was not first about the sounds and music, but about something more. Also,

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for a DVD project of this magnitude, an organ demonstration would have been a good bonus item, even in French with English/German subtitles.

From a pedagogical standpoint, the availability of the recorded works is invaluable, but would be more so had they been recorded on an instrument of Demessieux's time. When the sounds do not instruct one in the registrational intentions of Demessieux by using a late-19th, early-20th century instrument in France, some of the teaching value of this DVD is lost.

The notes by Dominique Tréfoüel indicate that Maxime Patel chose to record these works in "a single session" (Preface). With the technology available to us, this is quite possibly a limiting decision and placed a greater demand on the performer than necessary. I would have preferred more passion and interpretive creativity in the performances. It seemed an irrelevant and possibly foolish decision to record this concert in a "single session."

The camera shots of the pedal work and the manual work were excellent. There was careful detail provided to the viewer of how the artist used the console. We could see the calm approach to performance that Patel exuded.

The explanation about the organ was very brief in the brochure, mentioning two consoles, but not explaining why such an organ in particular was chosen for such a project. It was interesting to see both consoles used; shots of the back console afforded the viewer an understanding of the placement of divisions in the balcony space (with the tracker console).

I couldn't help wondering what motivated the project. It did not seem to be the intellectual pursuit of providing us with the works of Demessieux with attention to correct performance practice. The film bore a dedication, but I couldn't help but feel that the organ building firm of Georg Jann might have helped with the funding of this project. The film presented itself as a wonderful PR piece for Jann's work.

The photography and conception for the film are excellent as a music DVD. The performer is skilled and young. The depth required to approach the music of Demessieux takes incredible study and exposure to the instruments, the buildings, and the current celebrated performers of those works within France. With time, the effort put in by this artist on learning the notes of all these works will pay off. He has much to experience to achieve mature performances of these works.

In summary, the film is too musically heavy and tonally similar for one to sit and watch it as entertainment for two hours. It can provide a reference for the compositional sound of a work for students studying a particular work. The architectural shots were well done and visually pleasing. I commend the idea and am glad there is a place we can come to hear Demessieux's canon. However, I would much prefer that it had been recorded in France by a more seasoned artist.

—Marjorie Ness

Marjorie Ness, DMA, is assistant professor of music at Fitchburg State College, Fitchburg, Massachusetts. Her article, "Six Etudes, Op. 5 of Jeanne Demessieux," appeared in the August 1987 issue of *THE DIAPASON*.

New Recordings

Wind Song. Marijim Thoene, organ, and Anne Chabreck, flute; Dobson organ, Opus 73, at St. Joseph Abbey, St. Benedict, Louisiana. Raven OAR 910, \$14.98, <www.ravencd.com>. Also available from the Organ Historical Society, <www.ohscatalog.org>.

C. P. E. Bach, *Sonata in G Minor*; Roger Bourland, *Cantilena for Organ and Flute, Clarinet or Saxophone*; Daniel Pinkham, *Miracles for Flute and Organ*; Franz Augustinus Kropfreiter, *Victimae Paschali Laudes and Veni Creator* (from *Four Pieces for Organ*); Jehan Alain, *Trois mouvements pour Flute et Orgue*, op. 64; Judith Vander, *Powwow Suite for Organ and Flute*.

Here is a recording, the second on this instrument by Marijim Thoene, which presents a wonderful program of works for flute and organ, many of which are heard for the first time. Dr. Thoene is a native Californian who has studied at the Peabody Conservatory, the University of Southern California, and holds an MM and a DMA in Church Music/Organ Performance from the University of Michigan. Studies also included work at the Queen's College and University College in Oxford, the Organ Academy in Pistoia, Italy, and the University of Salamanca. Marijim Thoene has been on the faculties of the University of New Orleans and Our Lady of Holy Cross College in New Orleans and maintains an active recital career. The first disc, *Mystics and Spirits*, is a solo recording except for one cut that includes a commissioned work for flute and organ. Returning to the instrument for her second recording, Thoene collaborates with flutist Anne Chabreck in Ms. Chabreck's first commercial recording. Chabreck is a native of New Orleans and recently completed her MM degree in flute performance from Louisiana State University. Along with her work with the Louisiana Flute Society, Chabreck is piccolo player for the Gulf Coast Symphony in Biloxi, Mississippi.

Wind Song was recorded in May 2006 after the devastation of Hurricane Katrina. The abbey was fortunate that the instrument installed in 2000 suffered no damage whatsoever, and the only problem that the abbey experienced from this massive storm was a little water on the floor, far away from the organ!

The organ occupies the north transept of the church, with the organist at ground level at the three-manual console, which is connected by mechanical action enclosed in a glass case that reaches up first to the smaller Positive case and then on up to the main case, which houses Great, Swell and Pedal. Some of the pipes from a previous unnamed instrument were retained and reused in the present opus after being revoiced. The Dobson organ is well suited to this music, which demands a big lush sound with lots of color, with a space that is well matched to the organ in a live acoustic that lets the organ sing in an uninhibited manner. What is particularly wonderful about this recording is that the large acoustic lets the sound truly bloom on the recording, but mike placement is done so that maximum clarity of both flute and organ is preserved.

Since this is a working abbey, the artists had to prepare for the recording in practice sessions that fit around the regular cycle of the Liturgy of the Hours, a series of more than a half dozen daily services held by the monastic community that punctuate the day. The recording itself was done over a period of three nights in order to not conflict with the schedule of the monks in residence.

Probably the best known work on the recording is the first one, the *Sonata in G Minor*, once attributed to Johann Sebastian Bach as BWV 1020, but now through further research attributed to his second son, Carl Philipp Emmanuel Bach. One hears the qualities that would be associated with the classical style, including symmetrical phrase structure and the singing bel canto quality of the melodic lines. The playing here is direct, and the artists were successful in following the dictum of C. P. E. Bach in his essay on the *True Art of Playing Keyboard Instruments*, that the melodic lines be interpreted as if they were sung instead of being played on musical instruments.

Roger Bourland's *Cantilena* is a work of many moods during its almost ten-minute duration, from Zen-like serenity to joyful acclamations proclaimed by organ and flute together. There is a hauntingly beautiful recitative for solo flute, and then the voices of the organ and flute are joined so seamlessly by these artists that at times they are almost indistinguishable.

Daniel Pinkham's *Miracles for Flute and Organ* is a five-movement set of tone poems that describe various miracles performed by Christ as told in the Gospels. The sections are entitled I. The Miracle at Cana; II. The Miracle on the Lake; III. The Miracle at Bethesda; IV. The Miracle in the Country of Gerasenes; and V. The

Miracle at the Roadside. Here both the flute and the organ conspire together to paint pictures of the events as told in these stories; for example, in the *Miracle on the Lake*, Pinkham evokes the images of a storm (with the pedals evoking thunder and the flute in the upper range to suggest flashes of lightning), but as the storm is calmed by Christ, organ and flute combine to suggest an almost other-worldly peace that overcomes the lake when the word is spoken for all to be calm.

Two of the real finds on this recording are the pieces by Franz Kropfreiter (1936–2003), who was the organist at St. Florian Church in Linz, Austria, a position once held by Anton Bruckner. Later in life he joined the Augustinian monastery in Linz and became the director of the monastery choir as well as the boys' choir. He was a prolific composer, although for many listeners this will be their first introduction to his music despite his considerable musical output.

The three pieces by Jehan Alain were composed in 1935 for flute and piano and were later transcribed for organ by the composer's sister, Marie-Claire Alain. Here is Alain as we know him, with extensive use of modal scales and driving motor rhythms in the fast movements; the music is wonderfully played by both artists.

The final work, dedicated to Marijim Thoene, is the *Powwow Suite for Organ and Flute* by American composer Judith Vander, who received her training in both music composition and ethnomusicology at the University of Michigan. Her three-movement work is a fascinating evocation of what one would experience at a weekend gathering of Native Americans as they celebrate their tradition of song and dance. The three movements are entitled I. Flag Song; II. Round Dance; and III. War Dance. This is very accessible music, and joining Marijim Thoene and Anna Chabreck to conclude this recording is percussionist Kaan Yayman.

What a fine recording this is! The repertoire is interesting and in many instances not available anywhere else, the playing is first class, and the organ is a

true gem in a wonderful acoustic. It is these types of musical projects that give us all hope that the organ has a bright future ahead for people that truly are interested in new music of meaning, beauty and depth. This is a disc that is very easy to recommend with great enthusiasm. Congratulations to both Marijim Thoene and Anne Chabreck.

—David Wagner
Madonna University
Livonia, Michigan

Organ Music of Seth Bingham, Volume 1. Christopher Marks, organist; First Plymouth Congregational Church, Lincoln, Nebraska; Schoenstein & Co. organ, four manuals, 95 ranks, 6,327 pipes. Raven OAR 990, \$14.98 (plus shipping), <www.ravencd.com>.

Pastoral Psalms, op. 30; *Five Pieces*, op. 36; *Baroques*, op. 41; *Variation Studies*, op. 54.

Christopher Marks, assistant professor of organ at the University of Nebraska, has done us all a service by reviving the consistently attractive and imaginative organ music of Seth Bingham (1882–1972). It is, as Dr. Marks accurately observes, an amalgam of the French and American symphonic styles (Prof. Bingham's wife was French, and he studied with Widor, Guilmant and d'Indy), and to judge by the splendid playing, Marks is an ideal interpreter for the music.

I will confess to a favorable prejudice for this splendid music; during the 1950s I was privileged to know the courtly Prof. Bingham and to have him as a teacher in a composition class at the Union Theological Seminary. One summer I was substituting at the Madison Avenue Presbyterian Church some months after Bingham had ended his 38-year tenure there. A venerable custodian asked if I had known him. When I answered in the affirmative, the custodian said, "Everything he played was a spiritual gem." To me that was the highest possible praise.

In these four collections are twenty-eight pieces, a few being less than a

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minute in length. Some, such as the "Rhythmic Trumpet" probably are still familiar to many, but all deserve repeated hearing. Let us hope that Dr. Marks's musical playing and understanding will bring renewed interest in these significant compositions.

Organ Ovations and Improvisations. Tom Trenney, organist; St. Mark's Lutheran Church, Baltimore; 2005 Patrick J. Murphy & Associates organ, Opus 46, three manuals, 38 stops. Raven OAR-870, \$14.98 (plus shipping), <www.ravencd.com>.

Improvisation: *Variations on "Immortal, Invisible" St. DENIO in seven movements*; Bach: *Fugue in G Major, BWV 577, Prelude and Fugue in D Major, BWV 532*; Schumann: *Canon in B Minor, Canon in B Major*; Parker: "Allegretto" from *Sonata in E-flat Minor*; Lemare: *Irish Air from County Derry* ("Danny Boy" or "Londonderry Air"); Mendelssohn: *Sonata No. 3 in A*; improvisation: *Suite on HYFRYDOL in four movements*.

This recording begins with an imaginative improvisation in seven brief sections on the hymntune ST. DENIO and concludes with an improvised suite on HYFRYDOL. In between are various familiar selections from the organ repertoire. Tom Trenney is developing a reputation as a superior improviser, and these examples illustrate his musical imagination and technique.

Two Bach works follow the first improvisation: the "Jig" Fugue is lightly played on colorful flutes throughout, then the *Prelude and Fugue in D Major* is given a brisk and clear performance. Robert Schumann's canons in B minor and B major follow, reminding us again what great music they are. These are followed by another Golden Oldie, Horatio Parker's sparkling "Allegretto" from his *Sonata in E-flat Minor*, given a performance by Trenney that sounds exactly right.

Lemare's arrangement of "Danny Boy," one of his pieces based on familiar tunes that he used as encores, is included, then Mendelssohn's Third Sonata is very well played. The final improvisation on HYFRYDOL lasts about ten minutes and is divided into four sections, including a fugue and concluding toccata. It is a most impressive *tour de force*.

Riverside 2001. Timothy Smith, organist; The Riverside Church, New York City, Aeolian-Skinner organ, five manuals, 206 ranks. Pro Organo CD 7146, <www.zarex.com>.

This disc of chiefly well-known compositions in the repertoire, most of which

have been often recorded, will be of interest to many for the opportunity to experience the endless variety of sounds from this landmark instrument.

The spirit of the late Virgil Fox, who of course played at Riverside for many years, is invoked in the initial selection, his signature arrangement of Bach's "Now Thank We All Our God." While well played, those of us who clearly remember Virgil Fox's astoundingly accurate rhythmic drive may feel that something is not quite right. By contrast, the *Toccata and Fugue in d* comes off well in a colorful performance, as does the Herbert Howells *Psalms-Prelude No. 3* from Set I, with the requisite buildup in volume in the middle and back to an atmospheric *ppp*.

Additional compositions include Lefebure-Wély's potboiler *Sortie in E-Flat*, given a strident performance, and a lovely arrangement of "I Wonder as I Wander" by Robert Hebble. Works by Duruflé and Ravel are also included. The grand finale is Mulet's *Carillon-Sortie*. Informative notes, written by Dr. Smith, are included.

—Charles Huddleston Heaton
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New Organ Music

Jonas Blewitt, *Twelve Voluntaries* (op. 4) including *A Complete Treatise on the Organ*, €10.

Starling Goodwin, *Twelve Voluntaries* (sic) for the Organ or Harpsichord, €15.

Thomas Carter, *Fugues and Full Pieces*, op. 37, €11.20.

Francis Linley, *Eight Voluntaries*, op. 6, €15.

Charles Wesley, *Six Voluntaries*, €16.50.

Charles Wesley, *Variations on "God Save the King" and on a Gavot from Handel's "Otho"*, €9.

Edited by David Patrick and published by him at Fitzjohn Music Publications. Available through <www.impulse-music.co.uk/fitzjohnmusic.htm>.

David Patrick has been busy continuing his production of sets of voluntaries by 18th-century composers, most of them far less known than they deserve to be. The greatest value of the volume devoted to Jonas Blewitt's op. 4 is the *Treatise on the Organ* (described by Philip Sawyer in *BIOS Journal* 10, 1986), which contains a fascinating snapshot of the 18th-century

organ, particularly the registration practices of the day, applicable to the whole gamut of the Georgian voluntaries right up to Thomas Adams. Each stop is described individually, followed by rules for their proper use and for blending them—in the majority of cases he, Francis Linley, and John Marsh are in agreement. Blewitt, like them, also comments that the swell pedal is frequently treated improperly, the foot being moved too hastily up and down—some things do not appear to have changed much! Interesting are the masters mentioned as being worthy of study: Dr. Worgan, Mr. Battishill, and Mr. Baumgarten are hardly household names today, but completely unknown are Mr. Groombridge and Mr. Raymond.

The voluntaries themselves were clearly written with a didactic aim, all—apart from nos. 9 (see below), 11, and 12, which are in one movement—being in the traditional two movements. The first movements have more variety than in most sets, with Full Organ, Diapasons, and Swell included. The movements for Cornet (nos. 1 and 8) and Trumpet (no. 2) are not without melodic interest; also worth mentioning are the charming Flute movement in no. 3, the melodious Hautboy opening movement to no. 4, the movement for Corni with interlude on the Flute in no. 5, the loosely fugal second movement to no. 6 with its RH 16th-note passages in thirds (that also occur in Voluntary 11), and the opening movement for Bassoon, Hautboy or Cremona to no. 8.

Voluntary No. 9 is a multi-movement work intended to enable the performer to try out all the stops of an organ (in the original it is entitled "This voluntary may be play'd as a probationary performance") and to illustrate some of the suggestions mentioned in the treatise, such as the RH melodic line for a Vox Humane or Cremona against arpeggiated 16ths in the LH marked for the Swell. There is also an eight-bar transition in which the LH plays simple chords on the Swell, allowing the RH to prepare the stops for the full organ movement that follows, without reliance on a registrant. Not included in this modern edition is the preliminary address in which Blewitt writes about the novelty of submitting such a treatise to the public at large, the dedication of the work to Jonathan Battishill, or the collection of Psalm tunes comprising a *Prelude, Giving Out and an Interlude*. The treatise provides a wealth of information about registration and, along with the treatise by Francis Linley (see below), is essential reading for all who wish to play the Georgian repertoire.

The *Twelve Voluntaries* by Starling Goodwin are all in two movements apart from no. 8, a dialogue between Great and Choir, which is in just one. The first movement of nos. 1–11 is the traditional homophonic slow movement marked either as Full Organ (nos. 1, 2, 7, 9) or as Diapasons (nos. 3–6 and 10). No. 7 carries no indication, and no. 12 is a dialogue between Full Organ and Vox Humane (sic). Of the second movements, five are fugues, two are for Trumpet and Echo, three are for Cornet (two of which do not have passages for Echo), and one is a lengthy movement for Trumpet, Echo and French Horn. The thick LH chords that were a feature of the first set are also present here. As in the first set there is much tuneful writing and some challenging moments that will require careful study.

The *Fugues and Full Pieces* by Thomas Carter contains four voluntaries, of which no. 1 has three movements, a slow chordal introduction followed by an andante that closely resembles an allemande in style. The third movement is a largo for the Swell. The remaining voluntaries are in two movements; the first movement of no. 2 is a loosely improvisatory eighth-note sequence over LH long-held chords, and that of no. 4 is written in an unbarred cadenza-like notation concluding with a measured coda over a pedalpoint. The second movements are fugal in the style of Dupuis, that of no. 4 being somewhat looser. These pieces offer something rather different to the usual voluntaries of the time and are well

worth exploring. It is presumed that this Carter is the one born in Dublin ca. 1735 and died in London in 1804 rather than the Thomas Carter of 1769–1800. Despite being described as "book the first," there is no trace of a second book having survived, which, on the evidence of these pieces, is a great pity.

The short-lived Francis Linley (1771–1800) left "A Practical Introduction to the Organ in Five Parts," from which these *Eight Voluntaries* have been taken. Apart from no. 7 (three movements), they are in a two-movement format, the first movement being homophonic and marked either Diapasons (nos. 4, 7 and 8) or Flute & Stop Diapason (nos. 2, 3, 6), with no. 5 being a cantabile for the Swell, and no. 1 carrying no indication. The second movement is of the "second voluntary" type for solo stops—in no. 7 it is another cantabile for the Swell. There are four jauntily tuneful movements for the Trumpet and its Echo on the Swell (no. 7 is in the unusual key of A and finishes with a passage for full organ), one for the Flute, one for Swell and Flute, one for the Corno or Diapasons, and one for the Principal and Echo. It is interesting that the cornet voluntary is conspicuously absent. RH passages in thirds and in no. 6 plenty of 32nd notes for both hands will test the player's dexterity. However, the most valuable part of this publication is Linley's concise description of the organ of his day, with an observation on the blending of the stops and also accompaniment of voices; this is of great help to us today in registering these voluntaries in as historically accurate a manner as possible and should be read carefully by all players. With this welcome publication, we now have the three important treatises of the 1790s available in modern editions.

Charles Wesley published far fewer works for organ solo than his much better known brother Samuel. The six voluntaries are all multi-movement works covering a wide stylistic range, the fugues are well worked, and the slow cantabile movements for the Hautboy exude a lyrical freshness. The first three are headed as introducing airs by Handel, as does the fifth, without this being mentioned in the heading. The final voluntary includes the *Air to Arms & Britons Strike Home*, and also includes instructions on when to play the different movements if the whole work is considered too long, perhaps something to be considered for other multi-movement pieces. Registration instructions prove quite quirky, including in Voluntary I, a March with RH on Hautboy and LH on Bassoon; in Voluntary II and IV, Mixture not very (or "too" in no. IV) loud; and in Voluntary VI the air is marked Trumpet RH and Bassoon stop for LH, which presumably is also expected when the RH is marked Hautboy. The variations on "God Save the King" are quite simple in comparison with Samuel's sets, but effective nevertheless. The Gavot in the "Overture to Otho" is a more substantial work, Handel's original work being followed by five variations of cumulative brilliance with markings of *piano* and *forte*.

In each volume there is a brief introduction including source details; it is to be hoped that readers will be stimulated to explore and learn for themselves the riches of this heritage, which still seems to be better appreciated and more frequently studied and played in Europe than at home. Armed with the volumes of the Linley and Blewitt treatises, the player will be able to approach the problems of registration from the standpoint of contemporary knowledge, and work out appropriate registrations for themselves; but one must bear in mind that one may need to experiment to approach more closely the sound quality of the 18th-century organ, several of which have been recorded in a sympathetically restored condition. Many of these pieces are not overly difficult, and several are certainly worth presenting in concerts—it is the stylish performance of them, especially the adding of appropriate ornaments, that still presents the problems today.

—John Collins
Sussex, England

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Text Interpretation and Cyclic Unity in Buxtehude's *Nimm von uns Herr, du treuer Gott*, BuxWV 207

Markus Rathey

Buxtehude's chorale variations

The number of chorale variations in Dietrich Buxtehude's organ works is considerably smaller than in the oeuvre of other northern and central German composers like Samuel Scheidt, Georg Böhm, and Jan Pieterszoon Sweelinck. Among Buxtehude's organ works the chorale variations form a rather small group of six sets.¹

BuxWV 177, *Ach Gott und Herr*, 2 variations

BuxWV 179, *Auf meinen lieben Gott*, 5 variations

BuxWV 181, *Danket dem Herren*, 3 variations

BuxWV 205, *Meine Seele erhebt den Herren*, 2 variations

BuxWV 207, *Nimm von uns Herr, du treuer Gott*, 4 variations

BuxWV 213, *Nun lob, mein Seel, den Herren*, 3 variations

An overview of Buxtehude's chorale variations would, however, be incomplete without considering the use of chorale-based variation in other genres. Among his organ works, we find traditional techniques of the chorale variation in his chorale fantasies. Here, each phrase of the melody is treated "separately and in different voices,"² whereas in the chorale partita (or chorale variation) the technique of variation changes with each stanza of the hymn.³ Yet another type of "chorale variation" in Buxtehude's oeuvre is the variation of chorale melodies in his numerous chorale cantatas. The chorale cantatas are based on the texts and melodies of Protestant hymns, in which each movement (or larger section) treats a single stanza employing a different technique.⁴ Buxtehude's chorale cantatas range from rather simple settings like *In dulci jubilo*, BuxWV 52, to complex compositions that transform the traditional melody into an expressive vocal concerto, like *Jesu, meine Freude*, BuxWV 60.⁵

While there is no doubt that Buxtehude's chorale cantatas and chorale fantasies are significant contributions to their respective genres, his chorale variations stand, as far as their reception goes, in the shadow of these more elaborate compositions. Kerala Snyder, in her seminal biography of Buxtehude, gives a rather negative assessment:

Chorale variations play the least important role in Buxtehude's keyboard music. Not only are they few in number, but the style in which most of them are composed is not distinctive. [...] With one significant exception [BuxWV 179] these variation sets do not form convincing cycles, and they appear to have been composed either for *alternatim* performance or for teaching purposes.⁶

Similarly, Kathryn Welter states that Buxtehude's chorale variations have a "non-distinctive style."⁷

Arnfried Edler, on the other hand, in his recent history of keyboard music, finds more positive words for Buxtehude's chorale variations:

The principle of a unifying climax in sound and tension can be seen [in Buxtehude's chorale variations] to different degrees; it is most obvious in *Nun lob mein Seel den Herren* (BuxWV 213), where the variations begin with a bicinium; then follows a tricinium with cantus firmus in the upper voice until the set is closed by a tricinium with bass cantus firmus.⁸

For other chorale variations, however, the unifying elements are less obvious and often nonexistent.

While the chorale partitas seem to lack the compelling structural coherence and the depth in text interpretation exhibited by the fantasies and the cantatas, they are more than simple *Gebrauchsmusik*,

compositions that fulfill a merely utilitarian purpose. The following essay will focus on Buxtehude's chorale variations on the hymn *Nimm von uns Herr, du treuer Gott*, BuxWV 207, examining its musical structure, its function, and its contexts in contemporary piety.

Nimm von uns Herr, BuxWV 207

The variations are based on a Protestant chorale from the second half of the 16th century. The text has seven stanzas and was published in 1584 by the 16th-century poet and theologian Martin Moller (1547–1606); the words were traditionally combined with Martin Luther's melody for the hymn *Vater unser, im Himmelreich*. (See Example 1: Melody, "Nimm von uns Herr.")

First movement

Buxtehude's set of variations consists of four verses. The first verse is a three-part setting, with the cantus firmus in mostly unembellished fashion in the upper voice. The occasional embellishments of the melody (mm. 8, 11, and 27) occur only at the beginning or the middle of a phrase, never at the end. This movement is basically a figuratively embellished chorale harmonization. The harmonic backdrop is dissolved into a continuous sixteenth-note motion. The lower voices serve primarily as accompaniment. Only occasionally (in the interludes between the lines of the chorale or later in mm. 21–24) does the alto voice develop a certain degree of independence and engage into a motivic dialogue with the bass.

The texture of the movement resembles the type we find in the chorale variations of Buxtehude's contemporary Johann Pachelbel, and even in the works of Johann Gottfried Walther, who was of a later generation. Buxtehude himself used this type only rarely. The single chorale setting *Jesus Christus, unser Heiland*, BuxWV 198, is very similar to the first verse of BuxWV 207. In both pieces Buxtehude employs an analogous "running" sixteenth figuration in the lower voices, while the chorale melody is played in the upper voice. Like BuxWV 207/1, the piece is not a strict trio but rather a figuratively embellished chorale harmonization. The same is true for the first verse of the chorale variations on *Danket dem Herren*, BuxWV 181, and the second verse of the chorale partita *Nun lob, mein Seel, den Herren*, BuxWV 213. Even though he used it only rarely, Buxtehude seems to have preferred this type of chorale setting mostly in his chorale variations rather than in independent chorale preludes. Only one such individual setting (BuxWV 198) has come down to us; however, it cannot be ruled out that other, similar compositions by Buxtehude have been lost.

Second (and fourth) movement(s)

The second movement of *Nimm von uns Herr* is a traditional bicinium, standing in the tradition of similar pieces by Jan Pieterszoon Sweelinck and Samuel Scheidt. The melody in the upper voice, even less embellished than in the first movement, is accompanied by a lower voice of extraordinarily wide tessitura, spanning the range from alto (mm. 7–9) to a low bass voice (m. 28). (See Example 2.) A comparison with similar settings by Sweelinck (Example 3) and Scheidt (Example 4) exhibits Buxtehude's roots in these traditions. All three examples begin with the first note of the cantus firmus; the accompanying voice enters later (here a quarter note) in unison, before it reaches the third of the chorale melody through passing notes.

The few embellishments of the melody (mainly simple passing notes) in Buxtehude's bicinium are encountered at the same places as they were in the first movement: in the middle of the

Example 1: Melody, *Nimm von uns Herr*



Example 2: Buxtehude, *Nimm von uns Herr*, BuxWV 207/2



Example 3: Sweelinck, *Psalm 140*



Example 4: Scheidt, *Cantio Sacra "Vater unser im Himmelreich,"* versus 4



second and the beginning of the third phrase. Only the short melismatic embellishment of the last phrase in the first movement finds no correspondence in the second movement.

We pass over the third movement for a moment and come to the last section of Buxtehude's chorale partita. It is another bicinium with the cantus firmus in the upper voice and a vivid, motivically independent lower voice of wide tessitura. The embellishments of the melodic line (again mainly passing notes) are at the same places as in the first bicinium—a feature that ensures a certain degree of motivic consistency between the two bicinia.

Monody and expression: the third movement of BuxWV 207

The third movement is exceptional. It conforms to the type of chorale setting that is traditionally labeled as "organ chorale" (*Orgelchoral*) or "monodic organ chorale" (*monodischer Orgelchoral*).⁹ The melody in the upper voice is highly embellished, while the lower three voices serve as an accompaniment and bridge the gaps between the chorale lines with short, imitative interludes. It is the type of chorale setting Buxtehude uses in most of his single-movement chorale preludes.¹⁰ The structure is the same as in the chorale preludes: the upper voice begins (here with a vivid em-

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bellishment of the first note of the hymn) before the three lower voices enter with a mostly homophonic accompaniment.¹¹ (See Examples 5 and 6.)

While the majority of Buxtehude's settings of this type begin with a simple long note in the upper voice,¹² this one is opened by an extensive, octave-encompassing embellishment of the first note of the cantus firmus, establishing the d-minor tonality, which is later confirmed by the entrance of the lower voices. Example 6, Buxtehude's setting of the hymn *Komm, Heiliger Geist*, shows that the composer occasionally employs a similar opening in other monodic chorale settings as well.

While the movement stays within the margins of Buxtehude's style, it is unusual to find a setting of this type in the context of an otherwise rather simple chorale partita, breaking up the frame established by the other movements. It is also the only movement in the partita that requires pedal. The unusual structure of the set of variations requires explanation.

One explanation could be that the chorale partita, in its current form, is not the partita Buxtehude composed. A reduction of the work to verses 1, 2 and 4 would turn the composition into a more coherent set of three variations for manual only, with a three-part setting at the beginning and two bicinia following. In that way, the composition would somewhat resemble the chorale variations on *Nun lob, mein Seel, den Herren*, BuxWV 213 (Bicinium-Trio-Trio). However, the sources for the partita do not justify the exclusion of the third movement. Not a single source (even those with that are incomplete) preserves the chorale partita without the third movement.¹³ One manuscript (the now lost Königsberg manuscript, Sammlung Gotthold Ms 15.839, copied by Johann Gottfried Walther) contains only the third movement, but it is more likely that Walther (or the source he used) took the piece out of its original context than that the movement was inserted into the already existing set of the variations 1, 2, and 4.

The combination of unembellished and highly embellished verses in a chorale variation was not entirely unusual in the 17th century. We find similar combinations in the chorale variations by Heinrich Scheidemann (~1596–1663), who, as Kerala Snyder suggests, could have been Buxtehude's teacher in Hamburg.¹⁴ But even if Buxtehude did not directly study with Scheidemann, the latter's pieces were widely disseminated in manuscripts, and Buxtehude surely had access to compositions by the Hamburg organ master. In other words, Buxtehude's chorale variations on *Nimm von uns Herr*—even though they seem to be incoherent—stay within the margins of both the composer's style and the style of northern German organ music in the second half of the 17th century in general.

Form and function

How was Buxtehude's chorale partita used? We know from Lübeck sources from the 17th and early 18th centuries that chorales were sung "alternativ," which means that the congregation and the organ alternated in the performance of the hymns.¹⁵ One verse was sung by the congregation, which in Lübeck at this time still normally sang without the accompaniment of the organ. The next verse was then played by the organist while the congregation "sang" the text of the stanza, which they knew by heart, in their minds. Then another verse was sung by the congregation, and so forth. Furthermore, the hymns were preceded by an organ prelude.

We can assume that the chorale variations on *Nimm von uns Herr* were also used in alternation with the singing of the congregation. They were probably performed in the following way:

BuxWV 207/1	Organ prelude
Congregation	Verse 1
BuxWV 207/2	Verse 2
Congregation	Verse 3
BuxWV 207/3	Verse 4
Congregation	Verse 5
BuxWV 207/4	Verse 6
Congregation	Verse 7

Example 5: Buxtehude, *Nimm von uns Herr*, BuxWV 207/3



Example 6: Buxtehude, *Komm, Heiliger Geist*, BuxWV 199



The four movements fit perfectly into the seven-verse structure of the hymn. The first movement served as a prelude; the remaining movements replaced the even numbered verses, while the congregation sang the odd numbered.

A comparison between the hymn stanzas the organ replaced and Buxtehude's compositional realization suggests a correspondence between musical form and lyrical content. The first bicinium in the set of variations (movement 2) replaced the following stanza:

Erbarm dich deiner bösen Knecht.
Wir bitten Gnad und nicht das Recht;
Denn so du, Herr, den rechten Lohn
Uns geben wolltst nach unserm Thun,
So müßt die ganze Welt vergehn
Und könnt kein Mensch vor dir bestehn.

Have mercy upon your evil servants.
We ask for mercy and not for justice;
For if you, Lord, wanted to give
The earned reward to us for our deeds,
The whole world would have to perish
And no man could stand before thee.

It would be too much to expect a set of chorale variations of this time to give a musical exegesis of the text; however, the movement clearly transfers the affect of the stanza into music. The restrained sonority of the two-part texture, the chromaticism and hushed thirty-second notes accompanying the third phrase of the melody ("for if you, Lord, wanted to give the earned reward," mm. 12–14), and the restless sixteenth-note motion towards the end of the setting ("and no man could stand before thee") capture the mood of the text, a feeling of trepidation and hope.

The second bicinium, replacing the sixth stanza, reflects the general affect of the words in a similar fashion:

Gedenk an deins Sohns bitterm Tod,
Sieh an sein heilig Wunden rot,
Die sind ja für die ganze Welt
Die Zahlung und das Lösegeld,
Des trösten wir uns allezeit
Und hoffen auf Barmherzigkeit.

Remember your son's bitter death,
Look upon His holy red wounds,
That are indeed for the entire world
The settlement and ransom,
From this we gain consolation always
And hope in your compassion.

The restrained sonority of the two-part texture underlines the meditative character of the text. An interesting melismatic embellishment appears in the second phrase, emphasizing the words "look upon His holy red wounds." Furthermore, the textural similarity between the two settings (both are bicinia with the melody in the upper voice) underlines the theological correspondence of stanzas 2 and 6. Both focus on the juxtaposition of grace and justice, using monetary images ("reward" in verse 2 and "ransom" in verse 6). In other words, the

musical structure reflects the theological structure of the hymn text.

Stanza four of the chorale was replaced with the extraordinarily embellished third verse of the partita.

Warum willst du doch zornig sein
Über uns arme Würmelein?
Weißt du doch wohl, du großer Gott,
Daß wir nichts sind als Erd und Kot;
Es ist ja vor deim Angesicht
Unser Schwachheit verborgen nicht.

Why would you be so angry
Against us poor little worms?
For you know well, great God,
That we are nothing but dirt and dung;
Indeed before your face
our weakness is not hidden.

Between wrath and melancholy

Even though it is possible to find correspondences between single words of the text and Buxtehude's way of embellishing the chorale melody (the wrathful God, mentioned in the initial line, could be the reason for the rhythmically agitated embellishment of the first note of the melody), it is more important to see how the movement captures the mood of the entire stanza. The most agitated and graphic verse of the text finds its equivalent in the most agitated and expressive verse of the partita. That this correspondence between text and instrumental realization is more than a coincidence is revealed through a comparison with a vocal setting of the same hymn by Johann Sebastian Bach. While Buxtehude himself in his chorale cantata *Nimm von uns Herr*, BuxWV 78, leaves out verses 4–6 of the hymn and only sets 1–3 and 7, Bach in his chorale cantata BWV 101 (composed in 1724) employs all seven verses (even though some appear in free paraphrase). Bach writes a similarly agitated aria when he sets the fourth verse of the hymn.¹⁶ He even features an agitated broken minor chord at the very beginning, just as Buxtehude does. The paraphrase of the fourth stanza in Bach's cantata can be read as a theological commentary on the chorale text, enforcing the dramatic affect of the hymn text:

Warum willst du so zornig sein?
Es schlagen deines Eifers Flammen
Schon über unserm Haupt zusammen.
Ach, stelle doch die Strafen ein
Und trag aus väterlicher Huld
Mit unserm schwachen Fleisch Geduld.

Why would You be so angry?
The flames of Your zeal already
Strike together over our heads.
Ah, leave off Your punishments
And out of paternal favor deal
Patiently with our weak flesh.¹⁷

The similarities between Bach and Buxtehude are rooted in a similar type of religiosity. In the fourth verse, the hymn talks about the remembrance of mortality, an aspect of central importance to

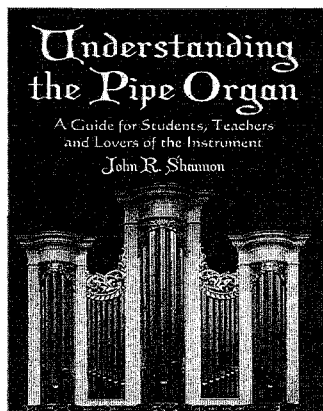
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the piety of the 17th and early 18th centuries. The recognition of one's own fallibility and transience was a precondition for salvation. Only one who recognized one's sinfulness was also able to embrace God's grace. The Lübeck Superintendent August Pfeiffer, at this time serving at the same church as Buxtehude, in his *Anti-melancholicus, oder Melancholey-Vertreiber* (1691), gives a very graphic description of the final hours:

I take fright as well whenever I think that my limbs, which I so carefully nourished and clothed and so tenderly cared for in my lifetime and which did me such steadfast service, should moulder and rot in the earth, and become a stinking carcass, dung, and filth, and perhaps be carried off by a thousand worms or maggots.¹⁸

Pfeiffer's text uses metaphors similar to the fourth stanza of the hymn. The *memento mori*, the remembrance (and awareness) of death, was a cornerstone of contemporary piety. Again, if one verse deserved an embellished treatment in the course of the chorale partita, it was the fourth one. Even if we mistrust a literal identification of single embellishments with individual words of the chorale text, we must concede that the emotional quality of the fourth stanza, a quality that found its equivalent in the contemporary religiosity, lends itself to a more emotional treatment in the set of chorale variations.

Conclusions

The initial question remains: What is a convincing cycle? The structure of the set of variations was obviously determined by the text of the chorale. It also reacts to the necessities of its intended performance practice (alternatim). The partita was not intended for performance in a recital, but was planned as a composition that needed the integration of congregational singing. In this context, the set of variations appeared as a prelude and an embellished organ chorale that was framed by two bicinia, with the congregation adding another layer of structure to the performance. One could label the resulting form a ritornello-structure—only that the "ritornello" was not provided by the composer because it was sung by the congregation.

In this way, BuxWV 207 is different from Buxtehude's partita *Auf meinen lieben Gott*, BuxWV 179, where the five stanzas of the hymn are transfigured into five dances, forming the movements of a conventional dance suite. That piece was composed for use at home, specifically for individual religious edification in the realm of domestic piety. Each of the five instrumental movements replaces the singing of the five stanzas of the chorale, and Buxtehude chose the form of a suite as the external idea to connect the movements.¹⁹ In our example, the circumstances of the performance already provided a "convincing" cyclic concept, in which the composer only had to insert the movements of the chorale partita. This granted him the liberty to react to the individual texts of the chorale melody. The chorale variation is characterized not so much by a lack of structure, but by the freedom given the composer through the existent structure in the alternatim practice.

When we perform Buxtehude's chorale variations today, we mostly do so in a concert setting and not in the context of the liturgy. However, a modern performance that simply strings together the four movements of BuxWV 207 neglects an important aspect of historical performance practice. Even if we do not ask our concert audience to sing the verses of the hymn (but why should we not?), we could insert hymn settings of the chorale between the single movements. This would also enable the listeners, most of whom are probably unaware of the actual melody, to recognize the hymn tune in the variations. This could be especially helpful for the highly embellished third movement of the chorale partita. ■

Notes

1. I follow Kerala Snyder's taxonomy of the chorale variations; cf. Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck*, Rochester: University of Rochester Press, 2007,

276. See also the descriptive overview in Josef Hedar, *Dieterich Buxtehudes Orgelwerke: Zur Geschichte des norddeutschen Orgelstils*, Stockholm: Nordiska Musikförlaget, 1951, 247–262.

2. Snyder, *Buxtehude*, 262.

3. See also Matthias Schneider, *Buxtehudes Choralfantasien: Textdeutung oder »phantastischer Stil«?*, Kassel et al.: Bärenreiter, 1995.

4. Regarding Buxtehude's vocal chorale variations see also Kerala Snyder, "Tradition with Variations: Chorale Settings *per omnes versus* by Buxtehude and Bach," in Daniel Zager (ed.), *Music and Theology: Essays in Honor of Robin A. Leaver*, Lanham: Scarecrow, 2007, 31–50.

5. Cf. Snyder, *Buxtehude*, 187–196; see also the overview in Friedhelm Krummacher, *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kieler Schriften zur Musikwissenschaft XXII), Kassel et al.: Bärenreiter, 1978, 160–192.

6. Snyder, *Buxtehude*, 276.

7. Kathryn J. Welter, *Johann Pachelbel: Organist, Teacher, Composer. A Critical Reexamination of His Life, Works, and Historical Significance*, Diss. Harvard University 1998, 155.

8. "Das Prinzip der einheitsbildenden klanglichen und spannungsmäßigen Steigerung ist in unterschiedlicher Prägnanz zu erkennen, am deutlichsten wohl in *Nun lob mein Seel den Herren* (BuxWV 213), wo die drei Variationen vom Bicinium über das Tricinium mit Cantus firmus in der Oberstimme zum Tricinium mit Baß-Cantus firmus voranschreiten." Arnfried Edler, *Gattungen der Musik für Tasteninstrumente I: Von den Anfängen bis 1750* (Handbuch der musikalischen Gattungen 7,1), Laaber: Laaber Verlag, 1997, 62.

9. Cf. the definition in Werner Breig, "Die geschichtliche Stellung von Buxtehude's monodischem Orgelchoral," in *Dieterich Buxtehude und die europäische Musik seiner Zeit: Bericht über das Lübecker Symposium 1987* (Kieler Schriften zur Musikwissenschaft XXXV), ed. by Arnfried Edler and Friedhelm Krummacher, Kassel: Bärenreiter, 1990, 260–261; Lawrence Archbold suggests the term "expressive chorale prelude," see Archbold, "Towards a Critical Understanding of Buxtehude's Expressive Chorale Preludes," in *Church, Stage, and Studio—Music and Its Contexts in Seventeenth-Century Germany*, ed. by Paul Walker, Ann Arbor and London: UMI Press, 1990, 87–106.

10. Friedhelm Krummacher has described this type of chorale setting by Buxtehude as "eccentric," and has pointed out its roots in the northern German *stylus phantasticus*, see: Krummacher, "Intimität und Exzentrik—Buxtehude's Choralbearbeitungen für Orgel," in: Krummacher, *Musik im Norden: Abhandlungen zur skandinavischen und norddeutschen Musikgeschichte*, ed. by S. Oechsle and others, Kassel et al.: Bärenreiter 1996, 60–74.

11. The technique is historically based on the coloration of motets, cf. Werner Breig, *Die Orgelwerke von Heinrich Scheidemann* (Beihefte zum Archiv für Musikwissenschaft III), Wiesbaden: Steiner, 1967, 96–100.

12. See for instance the chorale prelude *Vater unser im Himmelreich*, BuxWV 219, based on the same melody as BuxWV 207; cf. the short analytical study of that piece by Gary Verkade, "Dieterich Buxtehude, *Vater unser im Himmelreich*: A Study in Expressive Content," in: *THE DIAPASON* 98/10 (October 2007), 30–33.

13. Cf. critical commentary in Christoph Albrecht, *Buxtehude: New Edition of the Complete Organ Works* 5, Kassel et. al.: Bärenreiter 1998, 79.

14. Snyder, *Buxtehude*, 25.

15. Cf. Snyder, *Buxtehude*, 99–100.

16. Alfred Dürr called the aria "passionately dramatic," a description that would be appropriate for the movement in BuxWV 207 as well; see Alfred Dürr, *The Cantatas of J. S. Bach: With their Librettos in German-English Parallel Text*, Oxford: Oxford University Press, 2005, 485.

17. Translation after Dürr, *The Cantatas*, 482.

18. August Pfeiffer, *Anti-melancholicus, oder Melancholey-Vertreiber*, Leipzig 1691 (1st edition 1683): "Ich erschrecke auch/ wenn ich daran dencke wie diese mein Glieder die ich bey Lebzeit so sorgfältig ernehrt und bedeckt die ich so zärtlich gehalten/ die mir so viel treue Dienste gethan sollen in der Erden verwesen/ verfaulen zum stinckenden Todten-Aas/ Koth und Unflath und vielleicht von 1000. Würmern oder Maden verschleppt werden." Pfeiffer, 583, translation by David Yearsley, *Bach and the Meaning of Counterpoint*, Cambridge: Cambridge University Press, 2002, 7.

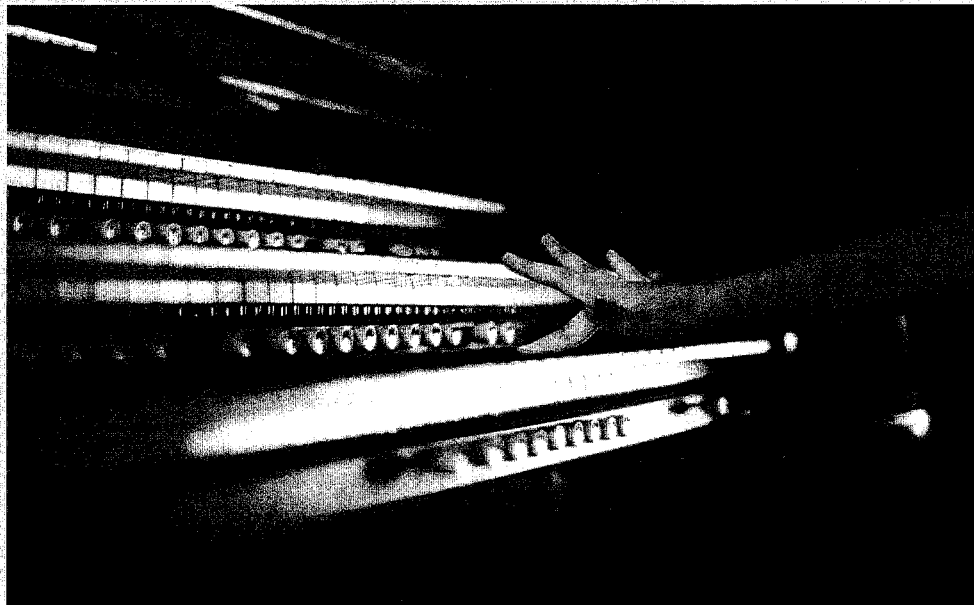
19. Cf. Markus Rathey, "Buxtehude and the Dance of Death: The Chorale Partita 'Auf meinen lieben Gott' and the Ars Moriendi in the 17th Century" (in preparation).

Markus Rathey, Ph.D. is Associate Professor of Music History at the Yale Institute of Sacred Music and the Yale School of Music. His research focuses on Johann Sebastian Bach and the relationship of music, religion and society in the 17th and 18th centuries.

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D. B. Johnson Memorial Organ, Aeolian-Skinner Opus 1257

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Restoration by Létourneau Pipe Organs

David Lowry and Andrew Forrest

Winthrop University began in 1886 in Columbia, South Carolina as the Winthrop Training School, to train women teachers. Robert Winthrop, chair of the Peabody Foundation in Boston, was the philanthropist who made the effort possible, with a generous gift of \$1,500, plus a personal check for \$50 for books to David Bancroft Johnson, the Columbia Superintendent of Schools, who was the school's mentor. The state legislature soon found reason to establish a Normal and Industrial School for Women, and in 1895, Rock Hill was the chosen city. Winthrop's name was retained. Some decades later the name was changed to Winthrop State College for Women. Eventually it became Winthrop College. Men were admitted in 1974, and a few years later the name changed to Winthrop University. Some 6,500 students at bachelor and master degree levels populate the campus today. The Department of Music is in the College of Visual and Performing Arts.

The College Auditorium and Conservatory of Music (the wording engraved in stone high up on the outside façade) were built in 1938-39 with funds from the WPA (Work Projects Administration). For fourteen years the concept of an organ for the College Auditorium (later designated the James F. Byrnes Auditorium) was a dream of the music department head, Dr. Walter B. Roberts. Under Roberts' guidance, alumni raised \$15,000, and the State of South Carolina appropriated \$35,000. Ultimately, the 1952 contract with the Aeolian-Skinner Organ Company of Boston, Massachusetts, was for \$59,865. Some months later another \$3,000 was applied to the contract for the 32' Contre Basse. The Class of 1914 (which in that fateful year was so penniless that it was unable to leave a class gift) achieved its goal in 1955 by donating \$1,400 for the Deagan chime stop. The total of the initial expenditure added up to \$64,265.

A 1951 letter from G. Donald Harrison, president and tonal director of the Aeolian-Skinner Organ Company, thanks Dr. Roberts for the invitation to design an organ for Winthrop, but Harrison goes on to say:

... as the college is a state school, bids will be necessary. I feel that in view of this it would be useless for us to put in a bid as we are bound to be the highest bidder with absolutely no chance of landing the contract.

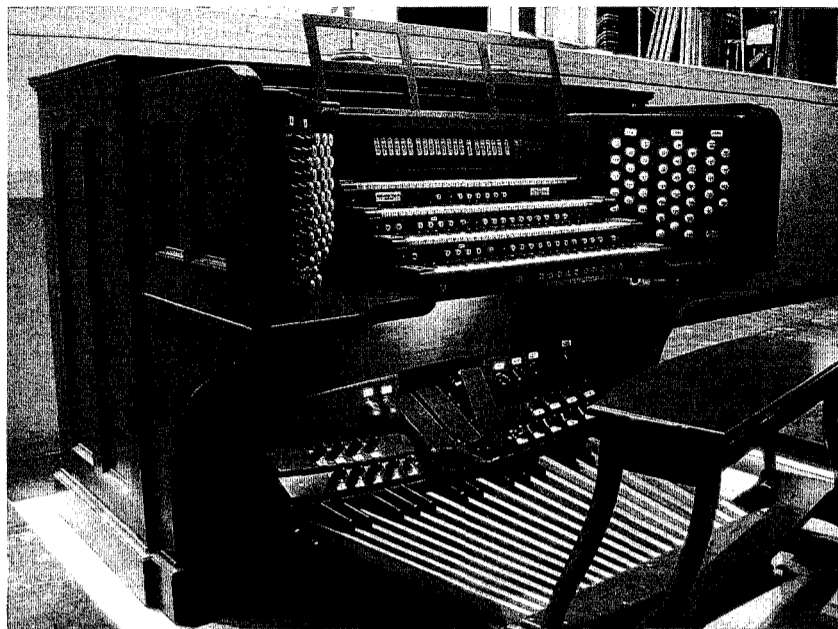
President Sims just a week later, July 17, responded that

... the determination of which organ offered the most for the price could not be made on a mere dollar basis . . . I cannot guarantee that the committee will eventually select the organ you submit, still I do want you to feel that any proposal you make will receive careful consideration . . .

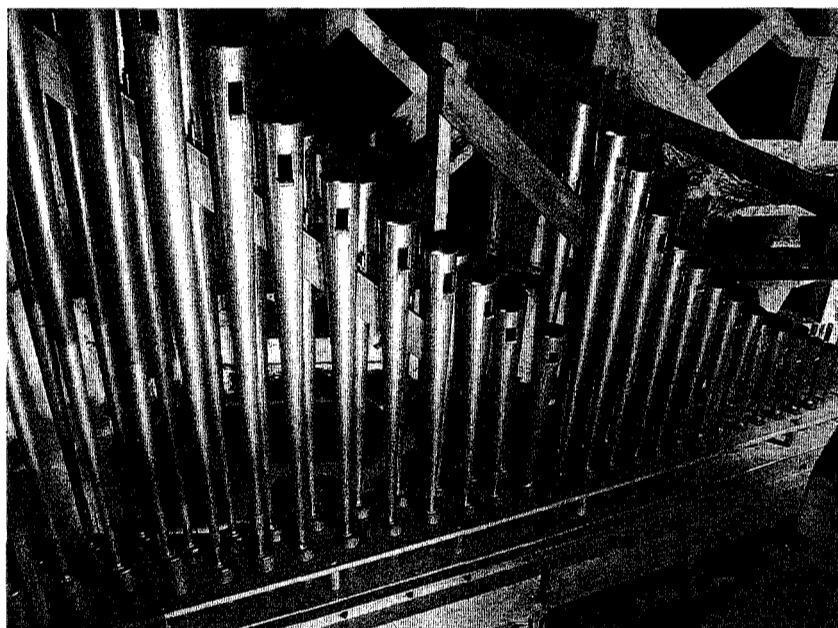
A month later, Harrison sent a specification of the proposed instrument and a justification of the tonal design that reflects the philosophy now known as "American Classic."

Fifteen or more years ago, I developed a type of organ which combined both Classical and Romantic material in one instrument, the sole idea being to produce an organ that was capable of giving authentic renditions of all types of worthwhile organ music and an instrument that would suit players such as Virgil Fox, on the one hand, and Professor Fritz Heitmann at the Berlin Dom, on the other.

Harrison himself was in the auditorium in August 1955 for the final voicing of the organ. It was ten months later that Harrison died in his apartment in New York City, while finishing the rebuilding



The distinctive Aeolian-Skinner four-manual console and bench (photo by Andrew Forrest)



The 8'-4' Trompette en chamade rank sits immediately behind the Great / Pedal chamber grille and speaks on nearly 9' wind. (photo by Andrew Forrest)

of the E. M. Skinner organ (Opus 205A) in St. Thomas Church, Fifth Avenue.

Today the D. B. Johnson Memorial organ stands as one of the few Aeolian-Skinner organs with Harrison's signature that is not a rebuild of a previous instrument. It reflects Harrison's 1950s concept of what his American Classic sound should be, and he obviously took advantage of calculating his design for the 3,500-seat space, which boasts a two-second reverberation time. Virgil Fox played the inaugural recitals November 2 and 3, 1955.

For the first ten years after the installation, the college organists (a title no longer used) were Jeannette Roth, Wilbur Sheridan, Wilmer Hayden Welsh, and George Klump. David M. Lowry became college organist in 1965. Lowry became professor emeritus in 1996, and has remained the part-time organ professor since. Many undergraduate and graduate students have performed their degree recitals on the Byrnes Auditorium organ. Lowry has been heard in nearly 100 performances—solo recitals, lecture-recitals, ensemble concerts, symphony orchestra programs, and the annual Festival of Carols.

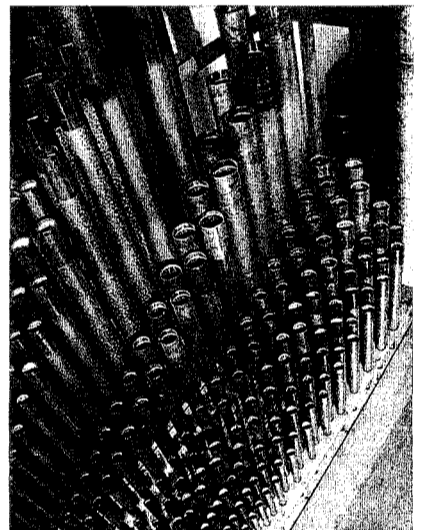
The roster of guest artists on the organ is remarkable, due greatly to the support of Dr. Roberts for its first few years, then with the continued support of Dr. Jess

T. Casey for over thirty years. That list includes Marie-Claire Alain, Robert Anderson, Robert Baker, David Craighead, Catharine Crozier, Virgil Fox, Fernando Germani, Jerald Hamilton, Yuko Hayashi, Anton Heiller, Paul Jenkins, Wilma Jensen, Marilyn Keiser, Jean Langlais, Simon Preston, Alexander Schreiner, Larry Smith, Murray Somerville, John Chappell Stowe, and many others.

As with the purchase of the instrument, the search for a builder to restore the instrument fell into a category of specialized work where the low bid did not have to be the winner. A panel of judges read the proposals, and the voting for the winner was under the supervision of a state agent. Létourneau Pipe Organs of Saint-Hyacinthe, Québec won the contract. In 1967, Fernand Létourneau, at just 23 years of age, was present in Rock Hill installing an organ for another firm when Marie-Claire Alain played a recital in Byrnes Auditorium. Following the concert, he came to a private party for her and engaged her in conversation about Dom Bédos de Celles. It was a significant moment in his life that he has never forgotten, and he made it very clear to Winthrop authorities that he was in total agreement with not changing anything tonally on the organ. Andrew Forrest, artistic director of the firm, achieved total cooperation with all the artisans in the project.



Half of the Great division, showing the 16' Contra Geigen, the 8' Holzflöte, the 4' Rohrlöte, the 2 1/2' Quint and the IV-rank Fourniture (from back to front) (photo by Andrew Forrest)



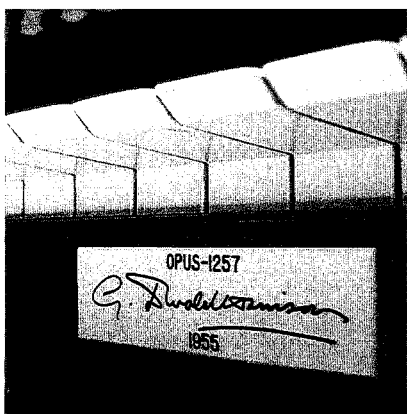
The other half of the Great, showing the 8' Diapason, the 8' Spitz Principal, the 4' Principal, the 2' Super Octave and the Cornet III-VI (from back to front) (photo by Andrew Forrest)

Today the restored organ stands as one of the country's prized historic instruments, in that the number of nearly pure G. Donald Harrison signature organs becomes ever more rare.

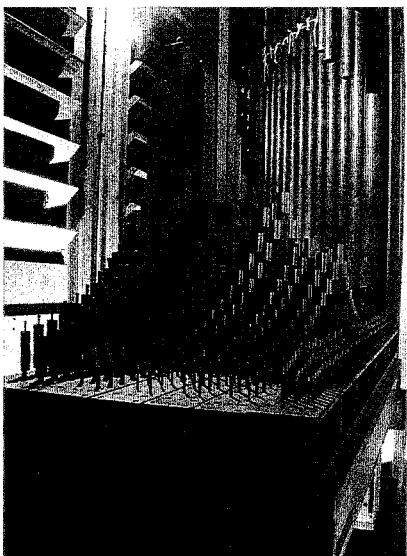
—David Lowry, DMA, HonRSCM
Professor of Music Emeritus
Curator for the Restoration

The Aeolian-Skinner Organ Company's tumultuous history is well documented and the cast of characters still seems familiar nearly forty years after the company's demise. The books *The American Classic Organ* and *Aeolian-Skinner Remembered* by Charles Callahan vividly illustrate the ideas, external pressures and internal tensions that shaped the company until 1972 and, indeed, there remain many parallels in the daily machinations of an organ shop over thirty-five years later. Specifically, *The American Classic Organ* provides helpful insights into the motivations of G. Donald Harrison, the company's tonal director from 1933 through to his death in 1956. Jonathan Ambrosino has also done much to document Aeolian-Skinner and Harrison's rise to prominence through his writings for numerous journals and his scholarly liner notes for JAV Recordings' series of recordings on vintage Aeolian-Skinners.

Aeolian-Skinner's Opus 1257 in Byrnes Auditorium at Winthrop University is a remarkably unaltered example of Aeolian-Skinner's



The signature nameplate (photo by Andrew Forrest)



The unenclosed Positiv and 16' Flauto Dolce extension, with the Swell shutters behind (photo by Andrew Forrest)

lian-Skinner's work in 1955. Harrison's work in the 1950s was marked by a number of prestigious rebuilding projects, and against this backdrop, the Winthrop contract represented a real opportunity for Harrison to design a large instrument free from outside influences. All decisions regarding the organ's tonal design, from its stoplist to scaling and winding details, were left to Harrison, and the console plate bearing his signature indicates a particular interest in the final result. Following the organ's installation during the early summer of 1955, Harrison traveled to Rock Hill to personally supervise the tonal finishing for several days during the month of August. As such, the D. B. Johnson Memorial Organ is a landmark instrument: in addition to its celebrated status as a superbly effective pipe organ, it also represents one of the last significant Aeolian-Skinners supervised from beginning to end by Harrison.

Jumping ahead to the 21st century, the D. B. Johnson Memorial Organ was still in remarkably good form some 52 years after it was completed, thanks to Professor of Music Emeritus David Lowry's efforts. Fundraising for the restoration was generously provided by Winthrop alumni plus local individuals and businesses, with the project being spearheaded by Shirley Fishburne and David White and the university's Alumni Association and Development Offices. An in-house recording of the instrument's *au revoir* bash on May 21, 2007 gives a good account of repertoire from Bach to Howells to Diemer, rendered with conviction and color. Nonetheless, the instrument was in growing need of attention by then: the console's pistons were temperamental at best, one of the pneumatic swell engines had failed entirely, and with increasing regularity, individual notes or entire stops had become unreliable or outright inoperative. From the very beginning of the project, it was imperative that the instrument remain tonally unchanged, and our approach here was to treat Opus 1257 with great deference. Largely a mechanical restoration, the instrument is today ready to serve for additional decades as an acclaimed concert and teaching instrument.

The most obvious indicators of the recent work are the discrete changes to the instrument's four-manual console,

though the console had also undergone some earlier restorative efforts. The organ's original remote combination machines had been replaced by a primitive Solid State Logic (now Solid State Organ Systems) capture system in the early 1980s—following repeated floods in the auditorium basement—and three of the console's four manuals had also been recovered with new ivories. As part of the 2007–2009 restoration project, the console was upgraded with new solid-state equipment, including capture and coupling systems. The console now boasts 256 levels of memory, a USB-based system for storing and recalling memory levels, the usual complement of general and divisional pistons, and a new general piston sequencer. The new coupling system also permits a Great-Choir manual transfer and restores the console's All Swells to Swell feature (now programmable on general pistons as desired). At the request of David Lowry, one new coupler was added for additional flexibility, the Positiv to Choir 16'.

The console's original silver wire and bronze plate contact system was restored with new silver wire contacts, while the four manuals' bushings were replaced and the ivory key coverings cleaned and polished. New thumb pistons and toe pistons—in the Aeolian-Skinner style—were provided, using the same contact mechanism as the originals, while the original pneumatic stopknob actions were replaced with new electro-repulsion solenoids from Harris Precision Products. The walnut console shell and elegant dog-leg bench were both stripped, repaired as needed and refinished.

The organ itself was dismantled in late May of 2007, and the console, reed stops, and other restorable components were packed and shipped to our workshops in Québec. All 8' and smaller flue pipes were also removed from the chambers and packed carefully for storage in various locations within Byrnes Auditorium. Subsequent to the organ's return, the chambers were cleaned and painted by John Dower and Company.

Once in our workshops, all of the organ's various pneumatic actions were recovered with new leather, including wind reservoirs, concussion bellows, expression motors, pouchboards, note and stop primaries, and tremolo units. The organ's reed stops were carefully dismantled, cleaned and measured; resonators were repaired as needed and then each stop was checked on a voicing jack. As much as possible, the existing reed tongues were reused, with new tongues being provided only where the existing tongue was damaged. The single exception to this was the bass octave of the Choir 16' English Horn, which was revoiced to cure a chronic slow speech problem.

We returned to Winthrop University with the organ in October 2008 to begin reinstalling the organ's many components. During this process, the two wind reservoirs that had proved impossible to remove were recovered with new leather, and all of the organ's wind chests and wooden framing were wiped down. The organ's flue pipes were also cleaned prior to reinstallation, with tuning scrolls being soldered closed and re-cut for the 16' and 8' octaves. The longest pipes of the 32' Contre Basse extension had originally been mitered to fit under the chamber ceiling and were fitted with baling wire slings in the early 1960s for support, with the slings coming down through holes in the plaster ceiling above. To provide better access to the top of the chamber, we built a new access ladder and platform, and the mitered 32' pipes were fitted with new twill tape slings. Again, the slings pass through the chamber ceiling to a sturdy metal frame in the attic above. The tuning scrolls on these large pipes had also, over time, succumbed to gravity and unrolled and ultimately proved impossible to salvage; these scrolls were cut off and custom-made tuning sleeves lined with felt were provided for tuning.

The organ's wind system and electro-pneumatic windchests were then reassembled, with care taken to replace all wind trunk collars with new split leather gaskets. The organ was also entirely re-

wired within the chambers, joining the new SSOS coupling system to the new Reisner electro-magnets that were retrofitted in our workshops. Wind pressures throughout the organ were restored to those listed in the 1955 specification, as the Swell and Choir divisions had slipped slightly. The wind reservoir feeding the 8'-4' Trompette en chamade rank and the Pedal 16'-8'-4' Bombarde unit was, however, restored to the 8 7/8" pressure as it was when we began our restoration.

Following the reassembly of the instrument and testing, a team of voicers began their work that continued into January 2009. All of the organ's 3,820 pipes were thoroughly regulated for proper volume and speech, but few alterations were made in cases where there were obvious problems between adjacent pipes. New adjustable toe blocks were fitted for the bass octaves of the Great 16' Contra Geigen and the Swell 16' Flauto Dolce, allowing much finer regulation for these pipes. The relatively simple but time-consuming regulation process yielded some unexpected results, with particular improvements in the clarity and overall refinement of the 32' and 16' registers.

A detailed inventory was also taken on site of most flue stops in an effort to flesh out G. Donald Harrison's scaling practices at the end of his career. Generally, the pipework confirms that Harrison favored narrow basses and broader trebles, coupled with a fine, refined style of voicing. Reed stops are generally small to average in scale—the 8' Trompette en chamade and the Swell 8' Trompette were built to the same scale!—but are on generally high wind pressures. A surprising variety of shallot types were also used to good effect.

Prior to our restoration, two tonal alterations had been made to Opus 1257. The first change was a revision of the Swell III-rank Plein jeu, as the original was felt to be insufficient against the powerful Swell reed chorus. Modified in 1965 by Arthur Birchall, the mixture was transposed up a fifth, going from 2' pitch to 1 1/2' pitch. From a detailed examination of the pipes, it appears that as many of the 1955 pipes were reused as was practical, requiring but 31 new pipes to complete the revised stop. Despite its non-original composition, our restoration of the organ left the III-rank Plein jeu in its 1965 form, as the mixture is a good fit with the rest of organ and in particular, addresses the Swell reeds in a telling fashion.

The 8'-4' Trompette en chamade was also modified during the 1970s by moving up the break between natural and harmonic-length resonators, with the first harmonic pipe moving from c25 to #31. This cured persistent tuning problems in this range and what David Lowry remembers as "an unfortunate tone akin to a New York City taxi cab." At the same time, the unit chest for this stop was also moved to the very front of the Great-Pedal chamber from its original location beside the Pedal main chest for better projection. An angled plywood baffle was also added above the pipes, providing protection from dust contamination and directing sound out of the chamber.

In conclusion, our work on the D. B. Johnson Memorial Organ at Winthrop University is one of the most interesting and best-documented restorations we've been privileged to carry out in recent years. Opus 1257 is a persuasive, musical instrument through which Harrison's tonal philosophy shines; it has much to offer today's tonal discussions. We are grateful to have had this opportunity to restore and perhaps more importantly, learn from this magnificent pipe organ.

— Andrew Forrest, Artistic Director
Létourneau Pipe Organs

In celebration of the restoration of the D. B. Johnson Memorial Organ, Winthrop University presents the Winthrop Organ Festival August 13–16. The schedule includes recitals, lectures, a masterclass, workshops, and lunch on Saturday. Presenters include Richard Elliott, David Lowry, and Robert Ridgell. For information: 803/608-1934; <DavidL1205@aol.com>.

GREAT (3 3/4" wind pressure)

- 16' Contra Geigen
- 8' Diapason
- 8' Spitz Principal
- 8' Holzflöte
- 4' Principal
- 4' Rohrflöte
- 2 3/4' Quint
- 2' Super Octave
- 1' Fourniture IV
- 2' Cornet III–VI
- 8' Trompette en chamade (Pos)
- 4' Clairon en chamade (Pos)
- Chimes (Ch)

SWELL (expressive) (6" w.p.)

- 16' Flauto Dolce (ext)
- 8' Geigen Principal
- 8' Stopped Diapason
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Flauto Dolce
- 8' Flute Celeste (t.c.)
- 4' Prestant
- 4' Flauto Traverso
- 2' Fifteenth
- 1 1/2' Plein jeu III
- 16' Fagot
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana
- 4' Clairon
- Tremulant

CHOIR (expressive) (5" w.p.)

- 8' Viola
- 8' Viola Celeste
- 8' Dulciana
- 8' Concert Flute
- 4' Prestant
- 4' Flûte harmonique
- 2 3/4' Sesquialtera II
- 16' English Horn
- 8' Cromorne
- 4' Rohr Schalmey
- Tremulant
- 8' Trompette en chamade (Pos)
- 4' Clairon en chamade (Pos)
- Chimes

POSITIV (3" w.p.)

- 8' Nason Flute
- 4' Koppelflöte
- 2' Principal
- 1 1/2' Tierce
- 1 1/4' Larigot
- 1/4' Cymbel III
- 8' Trompette en chamade (8 7/8" w.p.)
- 4' Clairon en chamade (ext) (8 7/8" w.p.)

PEDAL (5" w.p.)

- 32' Contre Basse (ext Gt 16') (6 1/4" w.p.)
- 16' Contre Basse (6 1/4" w.p.)
- 16' Geigen (Gt)
- 16' Bourdon
- 16' Flauto Dolce (Sw)
- 8' Principal
- 8' Cedeckt Pommer
- 4' Choral Bass
- 4' Nachthorn
- 2' Blockflöte
- 2 3/4' Mixture IV
- 32' Fagot (half-length ext Sw 16')
- 16' Bombarde (8 7/8" w.p.)
- 16' Fagot (Sw)
- 8' Trompette (ext) (8 7/8" w.p.)
- 4' Clairon (ext) (8 7/8" w.p.)
- 8' Trompette en chamade (Pos)
- Chimes (Ch)

Mixture Compositions (as of 2009):

Great IV Fourniture:
c1 to b12: 22-26-29-33
c13 to b24: 19-22-26-29
c25 to b36: 15-19-22-26
c37 to b48: 12-15-19-22
c49 to f#55: 8-12-15-19
g56 to c61: 5 - 8-12-15

Great III–VI Cornet:
c1 to f18: 15-17-19
f#19 to f42: 12-15-17-19
f#43 to f54: 8-12-15-17
f#55 to c61: 5-8-10-12-15

Swell III Plein jeu:
c1 to f18: 19-22-26
f#19 to f42: 15-19-22
f#43 to f54: 12-15-19
f#55 to c61: 8-12-15

Positiv III Cymbel:
c1 to f6: 36-40-43
f#7 to b12: 33-36-40
c13 to f18: 29-33-36
f#19 to b24: 26-29-33
c25 to f30: 22-26-29
f#31 to b36: 19-22-26
c37 to f42: 15-19-22
f#43 to b48: 12-15-19
c49 to c61: 8-12-15

Pedal IV Mixture:
c1 to g32: 19-22-26-29

A conversation with Ken Cowan

Joyce Johnson Robinson

Since the beginning of this century, the recital calendar of THE DIAPASON has included numerous listings for Ken Cowan. A native of Thorold, Ontario, Canada, Cowan was first taught organ by his father, David Cowan; he subsequently studied with James Bigham, with John Weaver at the Curtis Institute of Music, and with Thomas Murray at the Yale Institute of Sacred Music. He has held organist positions at St. Bartholomew's, St. James Episcopal Church, and the Church of St. Mary the Virgin in New York City, and St. Clement's Church in Philadelphia; during his college years he was on the roster of associate organists for the Wanamaker Grand Court organ in Philadelphia. He presently serves as Assistant Professor of Organ at Westminster Choir College of Rider University in Princeton, New Jersey; Rider University has honored him with the 2008 Distinguished Teaching Award.

A featured artist at the 2004 AGO convention in Los Angeles and during the 2008 AGO convention in Minneapolis (as one of several players during a concert recorded for *Pipedreams*), Ken Cowan has also performed at many AGO regional conventions, as well as at conventions of the Organ Historical Society and the Royal Canadian College of Organists. His discography comprises numerous recordings (for the JAV label) on Skinner instruments (for the label *The Art of the Symphonic Organist*, recorded on the 1921 Skinner organ at the Parish Church of St. Luke, Evanston, Illinois. (Note: John Speller's review of this recording in THE DIAPASON praised Cowan's choice of repertoire, demonstration of the organ's colors, and skill with buildup and decrescendo, calling the disc "one of the finest I have heard in some time.") See THE DIAPASON, August 2004, p. 14.) With Justin Bischof, he recorded Aaron David Miller's *Double Concerto* for organ with the Zurich Symphony Orchestra, on the Kleuker organ in the Tonhalle in Zurich (Ethereal Recordings). Cowan's repertoire is broad, but favors nineteenth- and twentieth-century composers, from Bossi to Liszt, Wagner to Widor, Dupré to Roger-Ducasse, and much in between. He is associated with transcriptions, yet these do not dominate either his recital programs or his recordings. As a performer he seems relaxed, taking any difficulties in stride. Ken Cowan is represented by Karen McFarlane Artists.

JR: Let's talk about your DNA! Your father is an organist, and other grandparents were too, correct?

KC: Yes, two grandmothers and great-grandmother Cowan. Thurza Cowan was an organist, and I think she must have been pretty good too, because the repertoire that is still sitting around my house in Canada shows she played some really difficult things.

JR: Were those the days when you had to have a pumper?

KC: A little bit after that, I think it was. She played a Woodstock organ. I saw a picture of the old console, and it looks like a theatre organ console. But it would have been electrified, I think.

JR: And your grandmothers?

KC: My father's mother and my mother's mother both played, each as a local parish organist.

JR: Did your grandmother teach your father?

KC: No, actually; that's not our family's habit. My father studied with a local organist named George Hannahson, actually a very good player; the brothers Hannahson did a lot of the church music in the area. Except for the things that my dad showed me to get me started at the



As a student at the Curtis Institute, 1996

organ, I think everybody in my family who learned an instrument always studied with somebody outside the family.

JR: Were your first lessons with your father?

KC: He got me started with the instrument. He didn't teach me piano, so we always had it in mind that I would eventually find an organ teacher outside of our house.

JR: Did you insist on organ lessons, or did he suggest you should take them?

KC: No, it was me. He insisted that I study the maximum amount of piano possible before I ever touched the organ. Ever since I was three years old, I would hang around the organ bench, and I knew what all the stops were. I knew the difference between a Liebherr flute and a Rohr flute when I was little—before I could play anything. And I was the token key-holder in the family—if the reeds needed to be tuned, I would be called down to the church. The arrangement was that if I was well-behaved in church, he would play whatever my favorite organ tunes were before we would go home. I still remember that.

JR: So what were your favorite organ pieces when you were a wee lad?

KC: They were a little different from what they are now! (laughter) Probably mostly little songs that I knew how to sing at the time. Or wedding pieces and old campy hymns, I used to like those too—and I knew all the words. Somewhere I have a tape of myself singing along, I think—locked away! Anyway, I was fortunate that there was a really nice Casavant organ from the '20s in the church where my father played, a three-manual organ, so it was great just to get to know registration on a nice instrument first. And we always had a lousy piano—which is still there, actually! So to have this really nice organ—I couldn't resist but to learn how to play it—or try.

JR: How old were you when you started playing the organ?

KC: I started to play a hymn on the organ, but I really started to learn pieces around eighth grade, so twelve or thirteen. I knew how to play the piano pretty well by then. In fact, I got a lot more

interested in piano after I realized how much I really liked playing the organ. I learned about some organ pieces that had been arranged for piano—I remember one was the Liszt B-A-C-H—I guess if you don't realize that it's a hard piece . . . So I improved a lot as a pianist after I decided I wanted to try to become as good an organist as I possibly could, and realized at that time, too, that piano was the key, at least for a lot of it. A couple years after that, studying some Bach and other things, I heard music of Dupré for the first time. So I went along for a while just learning all the pieces that made me think "oh, that's a really neat piece!" It wasn't the most logical progression, but it worked out all right.

JR: What was your first recital like?

KC: First recitals on the organ—I was 13 or 14. At that time it was mostly playing on the organ. It was mostly playing the Bach *Toccata and Fugue in D Minor*, *Fantasy and Fugue in G Minor*—I used to work on lots of Bach pieces when I was in high school, so I always programmed that. I could practice the same pieces quite a lot, unlike now where there are piles and piles of things to get through in a short amount of time. But at least when I began performing I was confident that "I've been playing this Bach piece for a few months, it'll probably be all right."

JR: What was your first church position?

KC: I was sort of the perpetual assistant organist! I worked that way alongside my dad for the last year or so of high school, so I guess outside of any kind of familial supervision was when I went to college. I was assistant at St. Clement's Church—and that was being thrown into the deep end of the pool, because Peter Conte was the organist at that time and of course ran a pretty tight ship, and still does there. I stayed at St. Clement's the whole time I was in college in Philadelphia, and worked for a couple years at St. Mary the Virgin, and then at St. James Madison Avenue, and then at St. Bartholomew's.

JR: You had said that when you were first studying, you weren't sure about a career. At what point did you know that this was going to be your life's work?

KC: I think that when I went away to college I knew pretty well that music was



Working on piano technique, ca. 1981

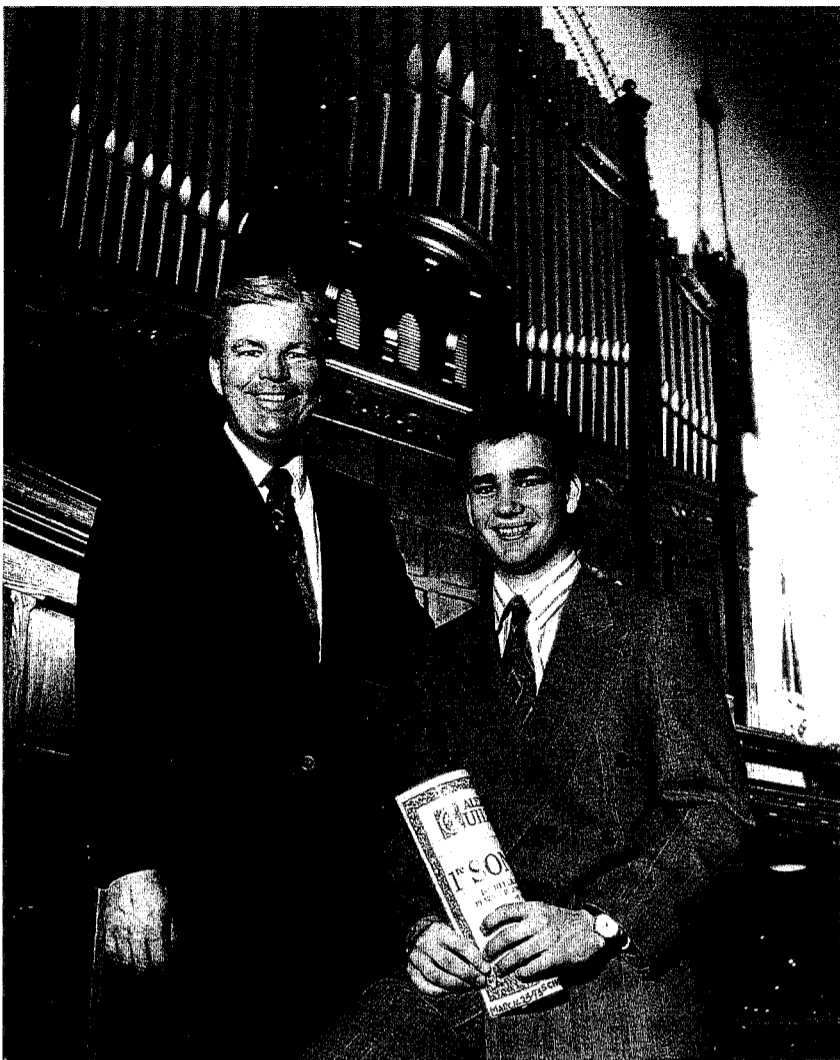
going to be what I would do primarily. And I never had any doubt that certainly I'd always be involved in music in my life. But I guess I was brought up in a casual enough way that no one ever said "You must be a musician." And there are plenty of other interesting things out there to do! So it was by the time I went away to Curtis for college. I was fortunate that they were willing to take me in, and it was a great experience. I've been fortunate, in every place and with everyone with whom I've studied—I really made some lucky choices.

JR: At this point, could you identify who your big influences are?

KC: I think now it's sort of a conglomeration. But there's no one that I've ever studied with who hasn't been an influence, and recordings are very valuable too. I remember when I was in high school—even though it wasn't a complete immersion in music like college, I remember clearly what I learned from James Bigham, who was my teacher at that time—a major influence and a masterful player and teacher. At Curtis, of course, I was studying with John Weaver, and he had a different approach to teaching and was demanding about what was to be expected week to week.

My experience at Curtis was great. I still remember bringing in—I think it was my second year there—the Liszt *Ad nos*, and I was trying to be conservative, in the sense of not using countless general pistons. At that time the organ at Curtis Hall had just twelve general pistons, so I learned it using only one level, and I thought, "well, that's a bit of restraint here"—a mere twelve generals, with lots of divisionals. I finished playing through it, and we talked about the music, and John Weaver said, "Now, I just should tell you, that when you're approaching the registration of a piece like this, you can't always count on having a dozen general pistons. I just bet that through use of more divisional pistons, I could work out all the registrations for this piece with no compromise whatsoever, on six general pistons." And the amazing thing is—that he could! He was really impressive in that way, because, having decades of touring experience, he's mindful that there weren't always multiple memory levels. So he was very encouraging about people not being a slave to a computer combination action. For example, if you hit a piston for a chorale prelude registration that had a flute here and a cornet there, you'd be asked—"Can't you remember these stops? Why do you have to hit a piston?"

Then of course, Thomas Murray is sort of a wonder in his own way. I enjoy just watching him at an organ—how he approaches the instrument, how to choose registrations—musically and registrationally always doing the most with the least, and loving every minute of it. I think a lot of people associate him with



David Cowan and Ken Cowan, March 1993

“oh, and he hits 500 Swell pistons.” Actually he doesn’t; he uses the fewest number to get the greatest effect. I didn’t realize that until really watching.

Martin Jean began teaching at Yale the same year I began studying there, and he was a really interesting person to study with as well. I had lessons with him for a semester at Yale while Tom Murray was on sabbatical; in addition to a coaching here or there at other times, students in the Yale department were free to coach with faculty outside of their own studio. Martin was full of curiosity about compositions and their possible interpretations, so I would always leave lessons with him pondering many possibilities. And I remember along the way I had a few lessons with McNeil Robinson, and he, in terms of how to learn a piece of music in a really thorough way, is just masterful. But you don’t have to study with someone for five years to get something immensely valuable, that you’ll never forget.

JR: Were you fairly confident with your registration ability before you studied with John Weaver and Tom Murray?

KC: I guess I was. Since I was a little kid I was fascinated with how stops were built, what the different ones did, the difference between the various colors, and so on. And there were enough nice instruments around that I pretty much understood how that worked—also, my dad was good at registration himself; that helped. If you’re around someone just an hour a week, that’s different than being around somebody all the time—as an aside, you can at any point say, “hey, how come you would do this, as opposed to something else?” And then Jim Bigham, with whom I studied in high school, just has an amazing imagination for registration and a huge instrument at Holy Trinity Lutheran; that was another great stroke of good fortune for me.

JR: When you studied with John Weaver and Tom Murray, did you work more on interpretation, or did they spend a lot of time with registration?

KC: A little of everything. Tom Murray in particular is very attentive to registration; even if he doesn’t change

something radically, he is very sensitive to the finest details. Even if you can row your own boat to start with, I’d say to study with Weaver is to learn his system of managing a big instrument. He’s quite amazing in that he can register an entire recital in a couple of hours, and it will sound as though he’s played the organ for a long time, just because he’s so clear about exactly what he’s going to do at every point in a piece. Tom Murray is known as this “orchestralist,” who gives each color in an instrument its best opportunity to shine, so just to watch him do what he does is really an education!

JR: At Curtis, you were required to play pieces from memory. How many pieces have you memorized?

KC: Oh, probably hundreds. I think from year to year there are pieces—especially pieces that I learned when I was in high school—that I find I can usually play without really thinking about it much at all. From year to year I’ll carry around a few recital programs’ worth of repertoire, at any given time, and I try to keep on expanding that. During school semester, for example, there’s just not time to practice the number of hours a day that I’d love to, so I’ll always practice technical things on the piano, even if I don’t touch an organ. I find that to maintain a few hours of music is manageable, but it takes a lot more time to be constantly learning dozens of pieces.

JR: Do you have some favorite pieces? Desert island pieces?

KC: I’ve always loved Bach, and I think as is the case with so many people I ended up playing the organ because of the music of Bach. As things have gone, I’ve gotten into a lot of repertoire that is far from Bach—I’ve always loved symphonic organs, orchestral transcriptions and that sort of thing. But I think I could do just fine with some of the great works by Bach.

Now as far as what’s fun to play in a concert, on, say, a particular type of organ—for Skinner organs, they’re great at something English Romantic; the Willan *Introduction, Passacaglia and Fugue* is a fun piece to play because it relies quite a lot on the interpreter, as does Liszt, Reubke, Reger—if you hear three people play the same piece by Liszt, or Re-



At the Wanamaker console, ca. 1998 (shortly after the console reassembly)

ger, or Reubke, it will sound completely different, as I think it should.

Many people who play those pieces think that it couldn’t possibly be done any other way than their own, because they require a very strong interpretive perspective, but in reality there are of course many possible interpretations. I love playing transcriptions, because on an American symphonic organ, you really push the instrument to the edge of what it’s able to do, and that’s always kind of fun. And historically it’s been controversial because for much of the twentieth century the attitude of most organists was “why would you do such a thing? Go learn some more legitimate organ pieces!”

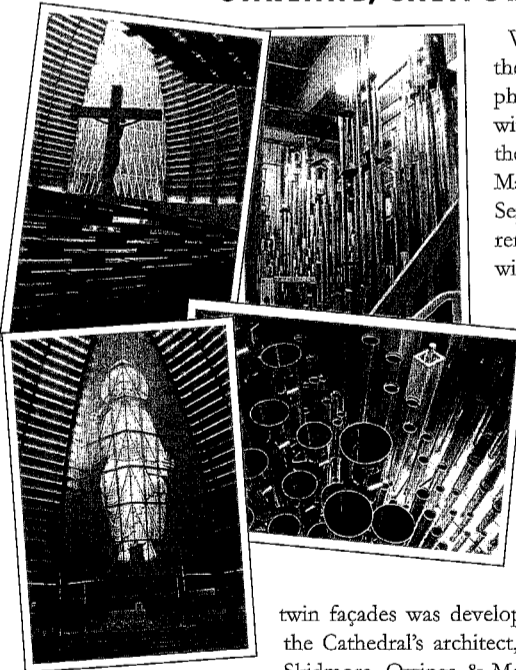
JR: It’s nice stuff!

KC: Yes, there are so many great pieces that weren’t originally composed for the organ. I think once you do learn most of the standard organ repertoire, it’s fun to look beyond it a little bit and see how an instrument can work at interpreting something else. I have to confess, too, that I started listening to records of tran-

scriptions when I was in high school. I have old recordings by George Thalben-Ball, for example, and I still remember getting two recordings of transcriptions by Tom Murray and Thomas Trotter. I think both made in the ’80s, and so I thought, “Wow! That instrument sounds great—and very expressive. Wouldn’t it be fun to learn how to do that?”

Anybody who gets into this kind of orchestral stuff might be pigeon-holed with “Oh, all he plays is Wagner,” or, “All he plays are transcriptions,” which of course I don’t think is true of anybody who does. One of the keys to having success with transcriptions, though, is to know when it’s a good idea not to play something, because one of the pitfalls about the organ is you cannot bring exactly the same program to every instrument, or else you’ll win some and lose some. I find as with some of the big Romantic works, a transcription can sound great on an ideal instrument and it can sound like a dismal failure on the wrong instrument. I hope to usually be a good judge of when’s the time, and when’s not the time, to play a particular part of the repertoire.

The Cathedral of Christ the Light OAKLAND, CALIFORNIA



We are pleased to announce the completion of the first phase of our organ project with the Cathedral of Christ the Light in time for the Mass of Dedication held on September 25, 2008. The remainder of the instrument will be constructed in our

workshops over the coming six months and will be installed during the late summer of 2009. The completed instrument will feature four manuals, 75 independent stops (excluding borrows), 90 ranks and 5,335 pipes.

The design of the organ’s

twin façades was developed in collaboration with the Cathedral’s architect, Craig Hartman of Skidmore, Owings & Merrill, and will suggest a

natural forest with numerous wooden pipes.

We are honoured to have been selected by the Cathedral of Christ the Light’s Organ Committee to design and build this significant new pipe organ for Oakland’s resonant new Cathedral. For more information, visit our website at the address below or the Cathedral’s website at www.ctlcathedral.org.

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JR: How about the future of this instrument with young people?

KC: I'm always glad when I know someone is bringing kids to a recital. And in a way, it's a good reason to think about programming very carefully. Every once in a while I'll play a program that might get a little too—mature for the newcomer.

If I were only playing for myself, I could go on for days listening to very intense-sounding organ music. But I'm not just playing for me; though I guess some people would say you should always be playing as though no one else is there—but someone else IS there. (laughter) So I am usually quite cognizant of the fact that there may be some young person there who's never heard an organ recital before.

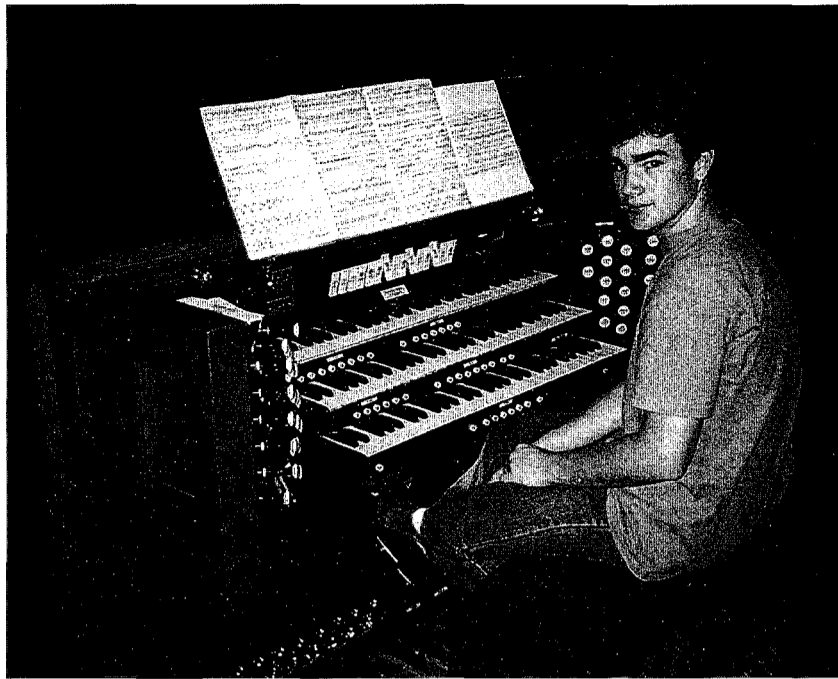
JR: Do you ever program a specific piece with children in mind?

KC: If I know they're going to be there, yes. Things that are very effective with kids are pieces that are programmatic and tell a story, or pieces that really are "visual" in how the instrument is used. Kids immediately get a kick out of the fact that there are all these different colors and that wow, the organist plays with his feet, and beyond that things like Saint-Saëns' *Danse Macabre* are great for kids, because they understand—they can tell what's going on in the story as it's going along. Of course, that's a transcription, but there's George Akerley's *A Sweet for Mother Goose* nursery rhyme suite—that would be just the thing. I've heard some people do things like *Carnival of the Animals* and so on—that's another work that's not originally an organ piece, but can certainly get children's interest in the instrument. And they all love the *Tocatta and Fugue in D Minor*!

JR: How do you plan a program? Fast-slow, or loud-soft, or keys?

KC: Having interesting key relationships can be nice, particularly if you segue from one piece to the next. More importantly, just not flogging people with the same kind of piece over and over again is a good rule of thumb. For example, I wouldn't play half a program of, say, a prelude and fugue by Bach, followed by a prelude by Buxtehude followed by *Prelude and Fugue on the Name of BACH*, and so on—but contrasting forms, contrasting styles. I've never been much into the philosophy that "we should always go in chronological order." It's more a question of how can you give a good psychological flow to it? I guess that's the right way to describe it. And it's different on recordings, too. I think how you listen to a recording is a little different. In a concert, you can go from fast and furious to very intimate, to scherzo, back to this, back to that. On a record, if you do exactly the same thing, you end up with people constantly adjusting the volume control.

Programming is a constant challenge. And then the trap is, when you find a combination of things that you think works really well, to then be able to get out of it. I remember reading an article years ago about Glenn Gould's thoughts on why he stopped playing concerts; he said he was feeling that sometimes he settled in on the same small number of



Ken at console of First United Church, St. Catharines, Ontario (ca. 1989), playing Bach *Passacaglia*



At the Woolsey Hall console, ca. 1999

pieces, the philosophy being, "well, the Beethoven worked in Toronto, it'll probably work in New York, too, so I'll play it again!" And again, and again—and so on it goes. Trying something new, even if it means going out on a limb, is a good idea, I think.

JR: You've long been an Organ Historical Society convention favorite. How did that get started?

KC: Good fortune, I guess! When I was working at St. Clement's in Philadelphia, I think it was 1996 the OHS had their convention in Philadelphia; at that time we were doing an Evensong at St. Clement's as part of the convention, and they wanted Peter to play something, and he was already going to play a recital at the Wanamaker Store, so he said, "I'll play the prelude, and why don't you have my assistant play a short program after the Evensong?" I think there was some

trepidation at first; "who is this guy?" I guess they liked it. And one thing led to another there; I've been back several times since.

JR: Yes, including in 2007 with your wife! Tell me about her, and how you cooked up this scheme.

KC: We met in graduate school; she went to Yale too. While we were students there, I had always liked an old recording I had of Jascha Heifetz and Richard Elsasser playing the *Vitali Chaconne*, as arranged by Leopold Auer. So on one of JAV's Skinner series recordings, Joe Vitacco asked me to go out to Jefferson Avenue Presbyterian in Detroit, and I checked out the organ and it's a great instrument—huge sound, and very mellow sound. I thought this would be a good accompanying organ, and that it would be neat to try and do a violin piece. So I asked Lisa to come along then, and that was the beginning of playing together. In the last seven or eight years, we've been asked to play duo programs together, so we've always been on the lookout for good repertoire that has been written for violin and organ, and things that transcribe well. We'll often do an early piece, maybe something that's contemporary written for those instruments; from the Romantic period, Rheinberger wrote some violin and organ works. I'll often transcribe a concerto accompaniment for the end, and do a violin concerto as a violin and organ piece. And then we'll usually do a solo piece each, too.

JR: The review of the OHS convention in the February 2008 issue of THE DIAPASON mentions Lisa playing behind a screen.¹



Photo for a newspaper ad in the *St. Catharines Standard*, ca. 1994

KC: We did the Karg-Elert *Fugue, Canzona and Epilogue*, for organ and violin, and a quartet of women's voices is included at the end. I think Karg-Elert may have started this tradition himself, but there's been a long practice of putting the violinist and the singers either offstage or in the Swell box. And at this particular church it worked, because you could open the door behind the Swell box and there was a hallway in behind. So everyone crammed in behind the chamber and you could have this diminuendo to nothing at the end. It was very unexpected color coming out of the organ chambers suddenly! It was a lot of fun, and everyone was a very good sport about the whole thing. The instrument was a Kimball organ, and certainly played repertoire well, but maybe accompanied even better. So it was nice to show that side of things.

JR: At the AGO convention in Minneapolis you played some new works. Do you play new pieces from memory?

KC: Sometimes I do, sometimes I don't. One of the things I've been working on this week is memorizing them. I find if I have a deadline, it doesn't take long to get things like that learned. I probably spent a week or so learning each of the preludes and fugues. But then the question is—what do you want to do with it? There's no question that I play a piece better after a year than after a week. So the rest of the time is spent just trying to refine things and get a clear interpretation, especially with brand-new pieces. The composer Henry Martin is a pianist and is probably known for composing *24 Preludes and Fugues* for piano, and he teaches jazz and music theory at Rutgers, Newark. The reason for the commission was that Michael Barone really liked his piano pieces, and so commissioned him to write a couple for organ. Not knowing what his musical taste is—of course, when you learn a piece like that, I found I was initially sort of cautious in an interpretive sense—if it's not written in the score, well, is it OK to do something? Well, he has a great imagination, and is a good sport about everything. That was actually nice to discover. Interpretive freedom is good! So I really liked them—they're difficult, but I think will make nice pieces.

JR: Teaching versus performing—do you enjoy the balance that you have right now?

KC: Absolutely! I think it would probably be hard for me to only teach, because you end up living musically only through your students, instead of being able to do something yourself—so you need an outlet. On the other hand, it's so satisfying and exciting when students work very hard and get a lot better, and you can help them along their way. This year, it was only the second time in recent memory that I didn't play Easter Sunday some place. So before cooking dinner for family, I went to Trinity Church where two of my students play, and I had a bet-

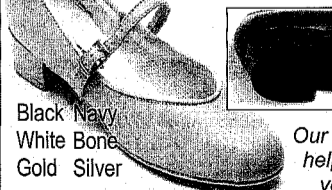
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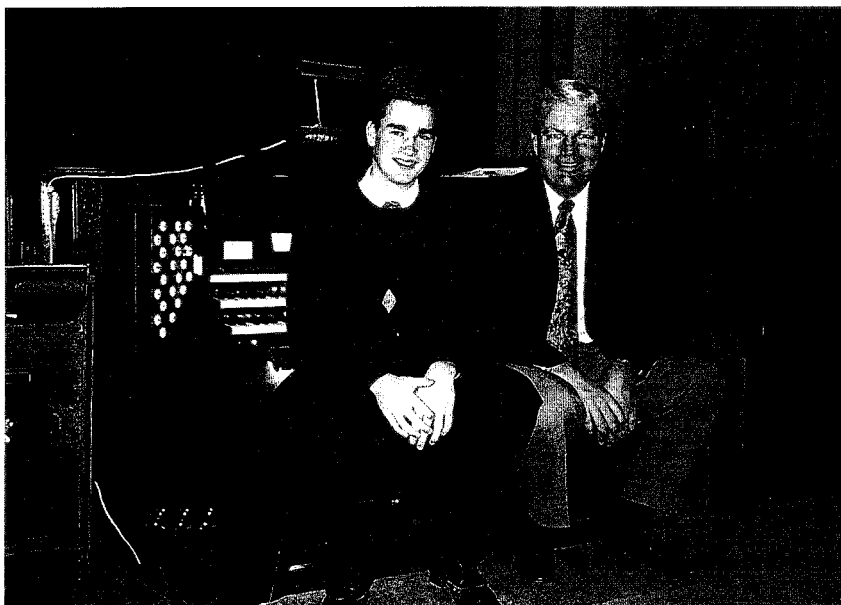


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With father, David Cowan, at First United Church, St. Catharines, 1989



At First United Church, St. Catharines, 1990

ter time listening to them accompany the Easter service than I would have if I'd done it myself! I've always been interested in teaching, so I have no regrets there at all.

JR: Tell us about your position at Westminster. Do you teach service playing, or does your teaching concentrate just on recital literature?

KC: Mostly my colleagues Alan Morrison, Matthew Lewis, and I end up concentrating on creating some kind of structured program of study for each student. I do at times make students learn hymns and accompaniments as part of their lessons. I find that you can teach somebody about as much about creative possibilities at the organ through hymns and accompaniments, at least from a registration point of view, as from anything else, because so often with a lot of the primary parts of the repertoire—Bach, Franck, Vierne, and so forth—you frequently follow convention or instructions for registration; in service playing you have a blank slate, and can really get acquainted with the organ in a more individualistic way.

The school's strong emphasis on choral training provides a great background for developing graduates who can become very effective church musicians. There are classes in improvisation, courses in organ literature, there's a class on accompanying at the organ, which is primarily a service playing course. Then the sacred music department offers courses on the history of church music, theology, choral pedagogy and management of programs, worship planning, and congregational song. A broad range of guest lecturers in the organ and sacred music departments address other specific topics. It could be a masterclass on organ playing or literature on some occasions, or frequently guest perspectives on the general field of church music in America.

JR: Do you see any consistent patterns of problems among your students?

KC: Nothing that applies to everybody. In fact, that's one of the fun challenges of teaching—it's all problem solving, but everybody's a different case. For example, some students don't learn pedal technique in a structured way, and I'm surprised that students coming in at the graduate level sometimes don't understand very much about registration—that can be a big project. But that's certainly



Ken Cowan today

not unique to everybody; some of them are great at that. Nuanced registration is a hard thing to teach in a short time. And if you encounter people who are trained to do only one thing in a particular situation, it can be a real challenge to make them more curious and sensitive to the precise character of each stop or chorus on different instruments, and how they combine with others. Then comes the issue of how to control the instrument in the context of a complex piece if they've never been trained to manage a console with a combination action.

JR: Do you have responsibilities at Westminster besides teaching?

KC: I also am the coordinator of the organ and sacred music program. That involves plenty of meetings, planning, and discussions with other faculty about how to proceed with programs and curriculum. In the past year we have revised the entire curriculum in organ and in sacred music. This year began the implementation of those revisions, which is a big undertaking, but a necessary step to try to keep the program from getting behind the times. Of course, I'm not doing that on my own, but I certainly have to stay involved with how things develop. And then another task for sacred music at Westminster will be to find a faculty member to succeed Robin Leaver, who just retired. Hopefully we'll soon be looking for the next teacher of sacred music there, but in the current economic climate, universities can be tentative about filling vacancies. Always something, you know! It's the sort of place where I can stay there until ten o'clock every night and have plenty more to greet me the next morning.

JR: Are you ever able to go hear other organists or other concerts?

KC: Here and there. There's not as much time as I'd like there to be, because I'm often away weekends, when a lot of great concerts happen. Going to conventions and so forth, I can hear a lot of things in a short amount of time, just to keep track of who's doing what. And then the nice thing living between New York and Philadelphia is oftentimes there will be good concerts on week nights. Plus, Princeton has some really good music series right in town. So whenever possible, I attend performances.

JR: Do you have any big projects planned?

KC: For Westminster, keeping the department growing stronger is a priority. As far as playing goes, it's asking myself, what do I want to play now that I haven't played before? And I've got lined up some recordings that I've been promising to make and that I haven't gotten around to yet, so I'll just keep chipping away at them. A new CD on the big Schoenstein organ at First Plymouth Church in Lincoln, Nebraska, was just released this February on the Raven label. That disc has German Romantic repertoire (Reger, Reubke, Karg-Elert) and a transcription of the Liszt *Mephisto Waltz #1*. But otherwise it's a question of just balancing responsibilities out—and finding some time for fun, too.

JR: Thank you so much, Ken! ■

Notes

1. Frank Rippl, "OHS 52nd National Convention, July 11–17, 2007, Central Indiana," *THE DIAPASON*, February 2008, vol. 99, no. 2, pp. 24–29.

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Cover feature

**Ruggles Pipe Organs,
Conifer, Colorado
Fairmount Presbyterian Church
Memorial Chapel,
Cleveland Heights, Ohio**

From the builder

When I was asked to make recommendations for a new organ for Memorial Chapel, I recalled fond memories of playing the 1961 Holtkamp organ for senior high chapel services. At the time, it was actually more exciting to play the small, chamber-installed chapel organ than the large 3-manual organ in the main sanctuary, because the lively acoustics of the chapel were superior. The old organ served admirably until the ravages of time, a leaky roof and a curious remodeling (1989) of the chapel took their toll. After discussions with Robert Moncrief and the committee, I agreed to design a free-standing encased instrument, with a plenum based on a Principal 8' for better congregational support. (The prior organ was based on a Principal 4'.) Robert and I worked out the stoplist together, which includes a separate Quinte and Tierce, a string stop, Octave 8' in the Pedal, Tremulant and Zimbelstern.

While onsite to meet with the organ committee, I examined the old organ. There was considerable water damage, but most of the pipework was salvageable, so I removed it to storage at my Conifer workshop. Being part of the fellowship of one of the original "green industries" (organbuilders have been recycling for centuries), I found that I could successfully reuse some of the old pipework in the new organ, some of which was from an even older main sanctuary organ. Of greatest interest are the Dulciane, which was built by Aeolian, and the Holtkamp Mixture. The Dulciane is a most beautiful stop and its color works well in the new organ. The Mixture was based on a Principal 4' chorus, so I reconfigured and rescaled it to work with the new Principal 8' plenum, making new pipes to fill in the missing pitches. Its four ranks add more fullness than brilliance. The Quinte and Tierce are of Principal scale and blend well with the plenum, and provide colorful solo combinations as well.

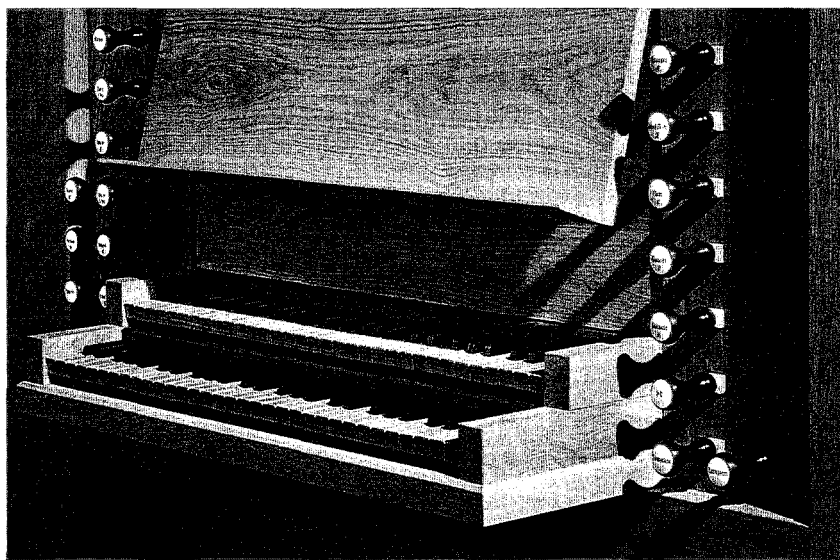
The largest pipe in the façade is low E of the Principal 8'. All of the manual pipes are on one chest level behind the façade, in the upper case. The Octave 8' and treble of the Subbass are in the lower case, along with the blower and bellows. The lowest pipes of the Subbass are on the floor against the wall for best projection. The bellows is a single-rise wedge style. The suspended action runs straight up (via rollerboards) to pallet boxes at the front of the case, providing a simple, direct connection to the pallets.

The casework was designed along classic lines, without molding or decoration, to feel at home with the simple lines of the chapel interior. I used redwood for the side panels and pipe shades to provide some color contrast with the white oak. The center flat's descending doves were inspired by the dove motif in the stained-glass wall at the opposite end of the room. While seeking inspiration for the side tower shades, I was listening to a CD that contained Mendelssohn's lovely anthem "O for the wings of a dove," and I had my answer. The Celtic knot was an idea that Pastor Louise Westfall particularly liked.

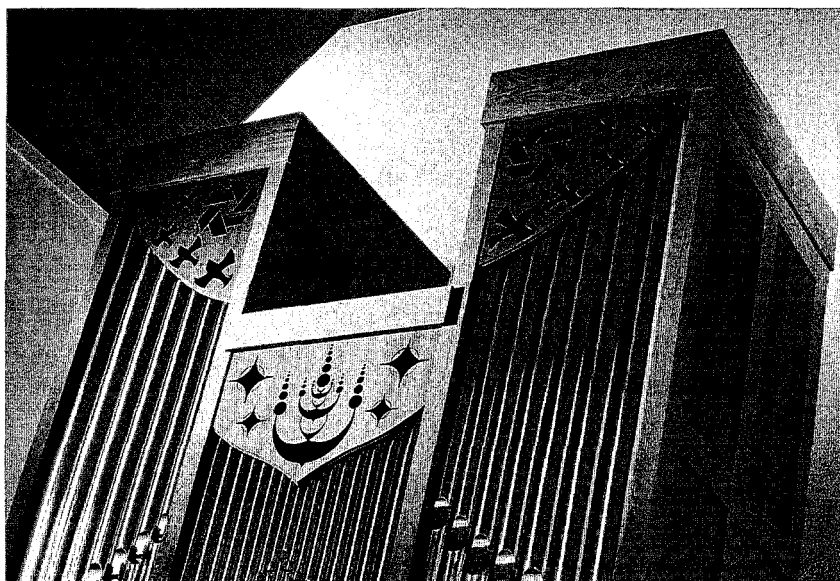
Robert Moncrief's recital on October 5, 2008 beautifully demonstrated the colors of the organ as a solo instrument and as accompaniment to solo voice and congregational singing. The May 3 concert by the Shelly-Egler Duo further showed the versatility of the organ, alone and with flute. Imagine my delight when I sat down for the program, looked up at the pipe shades, then opened the program booklet to see the title of the second selection: *The Dove Descending*, by Dean K. Roush. After the concert, while I was speaking to Frances Shelly, she mentioned how much she enjoyed playing with this organ, especially how easy it



Charles Ruggles and Opus 30



Keyboards and drawknobs



Pipe shades



Side of case with Pedal Bourdon in back



Interior pipes

was to play in tune with it. She then inquired about the temperament. Having heard the old myth about the need for equal temperament for use with instruments one too many times, I was reassured of my convictions on this matter, by one with direct experience!

It has been a great honor to have designed and constructed this new pipe organ for Fairmount Church. It is my hope that it will glorify our Creator and enrich the congregation and the community in which it stands. I am thankful to the many people of the church who have supported me while the organ was being planned and constructed, with their funds, hospitality, thoughts, ideas and good wishes. Many thanks go to Bob Moncrief for encouraging and seeing this project through to completion.

—Charles Ruggles

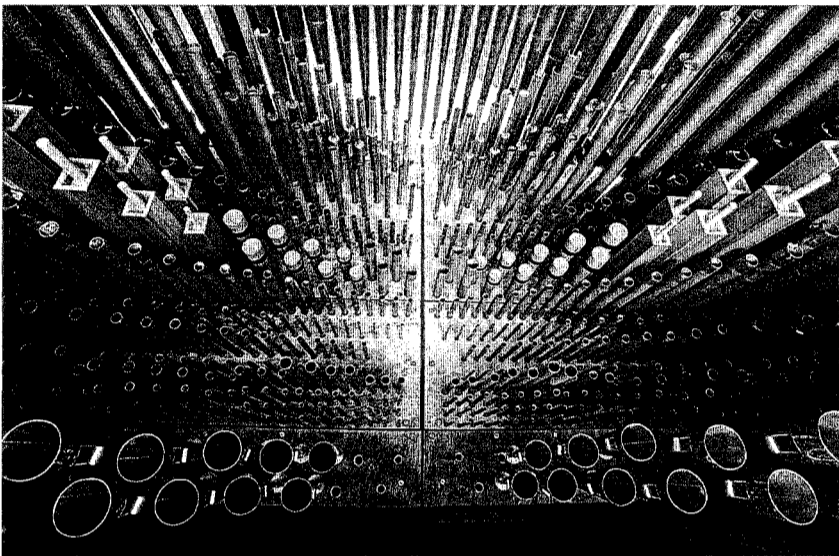
From the minister of music

What a delightful surprise it is when parishioners appear at the organ console following morning worship to say that they would like to give a significant gift toward a new pipe organ! Such was the case when Dr. Richard and Mrs. Maurine Ruggles made such an offer to me following an 8:30 chapel service and challenged the congregation to join them in providing for a new instrument built by their organbuilder son, Charles Ruggles, of Conifer, Colorado. In his youth, Charles had played senior high chapel services there and never dreamed that he would build a new organ for that space. In the intervening years, Charles had become a highly regarded builder of fine mechanical-action organs.

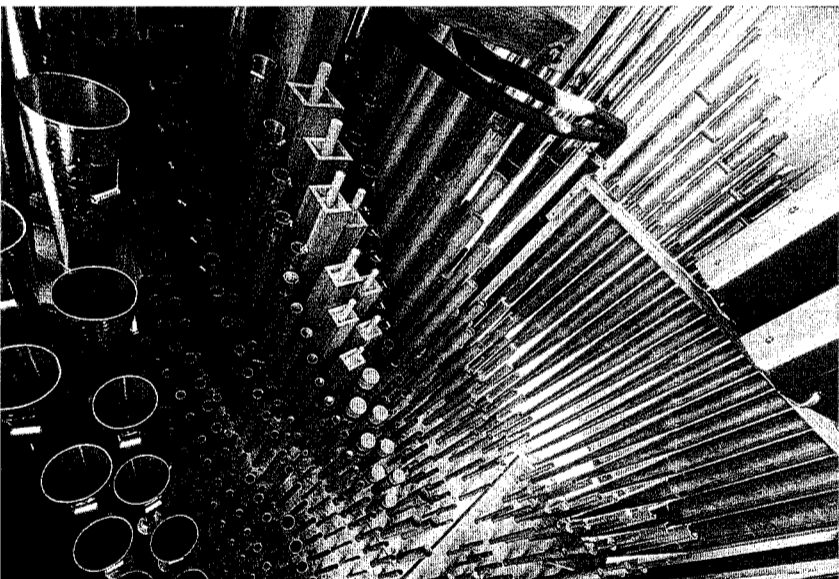
Plans got underway for an instrument that could support a congregation of as many as 150 for Sunday morning communion services, weddings, funerals, and chamber concerts. In a modest-sized instrument, every stop must be



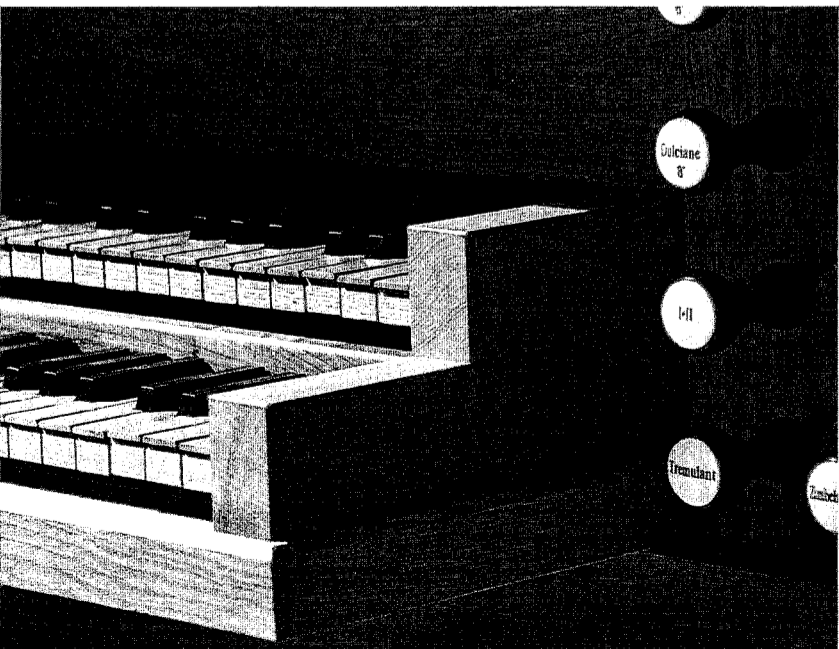
Pedal Bourdon



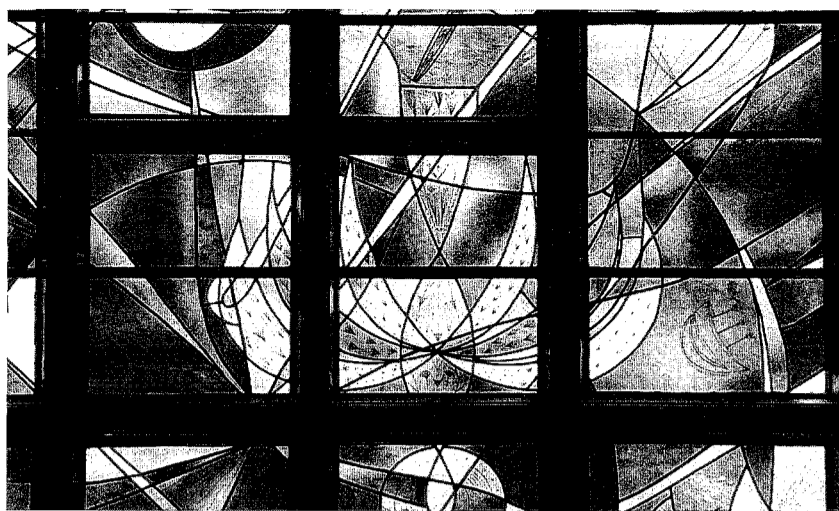
Interior pipes



Interior pipes



Drawknob and keyboard close up



Stained-glass dove motif

judiciously chosen and must contribute well to the ensemble. The specification has proven to be quite versatile, with the special usefulness of having the Quinte and Tierce on Manual I separated for individual purposes, and the Trumpet on Manual II, rather than in the Manual I chorus, for easy access in trumpet tunes for weddings and also as a solo voice in the pedal against Manual I stops. The Octave 8' in the pedal provides a firm foundation sound on top of the Subbass 16', while also functioning as another solo voice in the pedal. The absence of a celeste is barely noticed, as the gentle tremulant with the Dulciane and/or Gedackt is lovely. The Trumpet is incisive as a solo voice, but is also able to blend well in the full chorus. The 8-foot stops on Manual I are full-voiced individually, but become richer when used together.

A new organ provided the impetus for refurbishing Fairmount's chapel, which had been built in 1956, when there were 1,350 Sunday School members in a congregation of 3,000. The chapel, which followed the classic, stately lines of the sanctuary but included dramatic contemporary elements like a tall, hidden window washing the rear wall of the chancel, had been meant primarily for youth worship. By the 1980s, its uses had expanded to activities that were served better by flexible seating and softer lines. To the detriment of music-making, this brought with it plush carpeting in the chancel and lower pile carpeting throughout the room, along with padded seats and other sound-absorbing details. The most striking aspects of the chapel—a wall of contemporary stained glass at the end opposite the chancel and terra cotta sculptures on the chancel wall by William McVey, head of sculpture at the Cleveland Art Institute—still were in place and had an important impact on the placement and appearance of a new instrument. The cushioning done during the '80s had greatly muffled the former organ in its two-level chamber installation at the side of the chancel, so it was logical to bring an organ case out into the chancel, carefully negotiating the sculptures on the wall. The plush carpet of the chancel gave way to a handsome new oak floor, and the side chancel walls and panels between windows in the seating area were all reinforced with extra layers of hard surface, as suggested by acoustician Dana Kirkegaard.

The challenge of the architects, Wolf and Maison of Cleveland, was to blend the classic 1956 building with the 1988 renovation and the proposed 2008 organ. Charles Ruggles' design for the new organ showed clean lines, blending oak frames around redwood panels, with understated ornamentation, notably reflecting the doves in the stained glass window-wall. Curved walls that protruded from the chancel were restored to their original lines, and rich colors of paint helped to make the design of the chapel more cohesive, incorporating the elements of the original chapel and the 1980s renovation. Bright lighting further enlivens the worship space and highlights the warmth of the wood chancel floor and the organ case.

The improved acoustic was evident as the congregation began singing hymns at the first service in the chapel. The acous-

tic is warm and live and allows the organ to sing and fill the room with sound. A service of dedication led by Pastor Louise Westfall and a recital of works for the liturgical year ("For All Seasons") by Fairmount's minister of music on Sunday, October 5, 2008, introduced the new instrument to the community. The instrument was further celebrated on Sunday, May 3, when the Shelly-Egler Duo (Frances Shelly, flute, from Wichita State University, and Steven Egler, organ, from Central Michigan University) played a program of works by Telemann, Bach, Widor, Dan Locklair, Dean K. Roush, and Bernard Wayne Sanders. This concert was co-sponsored by the Cleveland Chapter of the AGO.

The new Ruggles organ is a wonderful complement to the 100-rank Schantz organ installed in Fairmount's sanctuary in 1996. Its importance to the Cleveland musical community and especially to nearby Cleveland Institute of Music organ students was highlighted by a generous grant from Cleveland's Kulas Foundation during the fund-raising campaign. The challenge of Dr. and Mrs. Ruggles and other notable donors in the congregation has resulted in a beautiful worship and chamber music space and an elegant new instrument in Cleveland Heights.

—Robert Moncrief
Minister of Music
Fairmount Presbyterian Church
Cleveland Heights, Ohio

Charles M. Ruggles, Opus 30, 2008

MANUAL I

8' Principal
8' Rohrflöte
4' Octave
2 2/3' Quinte
2' Octave
1 1/2' Tierce
Mixture

MANUAL II

8' Dulciane
8' Gedackt
4' Flute
2' Blockflöte
8' Trumpet

PEDAL

16' Subbass
8' Octave

Tremulant
Zimbelstern
Three usual couplers

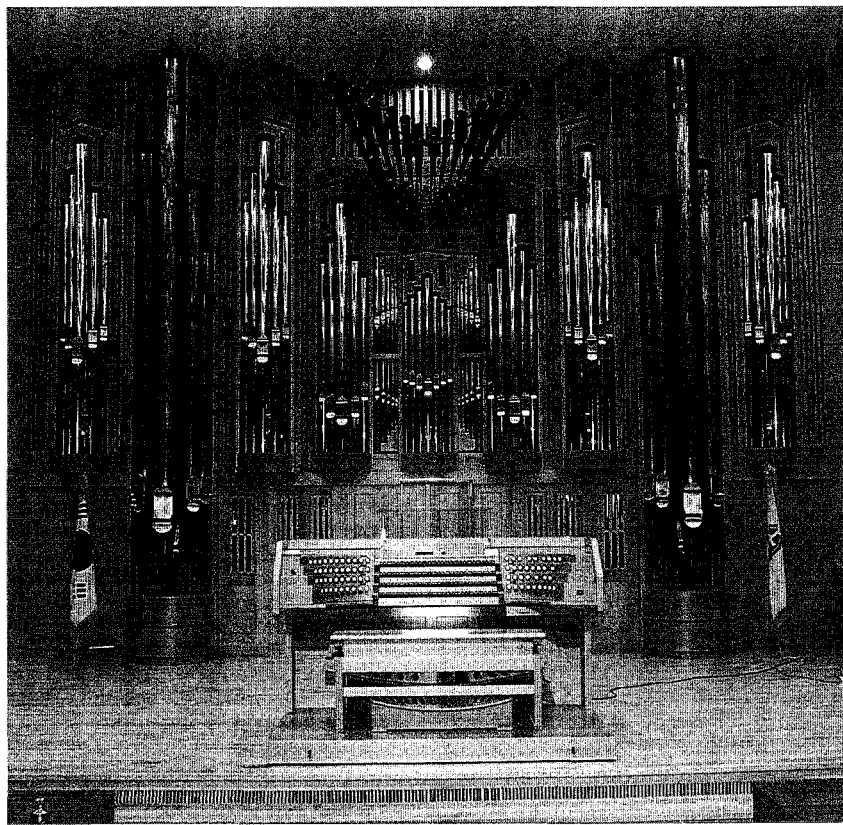
Mechanical key and stop action
Slider windchests; winding: manuals 75 mm, pedal 100 mm
Compass: manuals 56 notes, pedal 30 notes
Cone-tuned; Thomas Young temperament (1800)

Case: white oak, with redwood panels and pipe shades
Keys: cherry, with ebony sharps
Drawknobs: rosewood
Installation and finishing: Charles Ruggles, Dana Hull
Installation assistants: Clay Orndorff, Grant Orndorff

Ruggles Pipe Organs
303/838-0065
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<www.rugglesorgans.com>

Photo credit: Keith Berr Productions

New Organs



Visser & Associates, Magnolia, Texas NamDaeMun Presbyterian Church, Seoul, Korea

The new organ for NamDaeMun Presbyterian in Seoul was built by Visser and Associates in 2007 and 2008 and was completed in September 2008. The sanctuary of the church was completely renovated and redesigned to include a pipe organ. The acoustics are wonderful for both speech and music and were designed by Pieter Visser.

The manual divisions are on slider windchests with electric pull-downs and are divided in a major tierce layout. All the manual divisions are on 85mm wind pressure. The Pedal division is on electro-pneumatic unit windchests. All the stops are on 90mm wind pressure except for the 32' Contra Bombarde and the 32' Bourdon, which are on 100mm wind pressure, and the Solo division, which is on 120mm wind pressure. The placement of the windchests: Great left, Positif right, Swell center high. The Pedal is divided on the far right and far left in the case.

The console is built to AGO standards, with the stops in a French-style terrace layout. The organ has a multi-level combination action of 325 levels times three. Two of the 325 selectable combination actions are lockable for the church's staff organists. The organ also has a MIDI record and playback system.

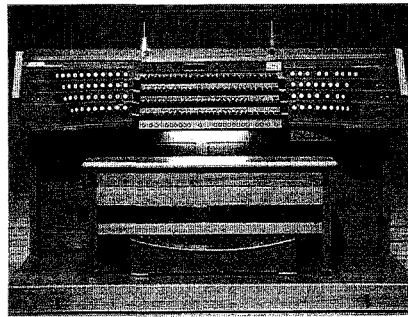
The organ was designed by Pieter and Michael Visser. Its installation was supervised by Michael Visser with Korean assistance. The tonal finishing was done by Pieter Visser and Michael Visser. Voicing was done in a romantic style with the reeds leaning somewhat toward the French romantic.

Marsha K. Seale, wife of Pieter Visser, played the dedication services and dedication recital on September 21, 2008. Marsha played works by Max Reger, Johann Sebastian Bach, Felix Mendelssohn, Frank Speller, Dan Locklair, and Charles Tournemire.

—Pieter Visser

MANUAL I—Positif

8'	Praestant	75% tin	en façade
8'	Gedeckt	wood	
8'	Spitz Gamba	20% tin	1-12 Ged
8'	Celeste (TC)	20% tin	
4'	Principal	75% tin	
4'	Spireflute	20% tin	
2'	Super Octave	20% tin	
2 1/2'	Sesquialtera II	70% tin	
1 1/2'	Mixture IV	70% tin	
16'	Dulzian	50% tin	
8'	Krummhorn	50% tin	
	Tremulant		
	Zimbelstern		
	Chimes		



MANUAL II—Great

16'	Praestant	copper	en façade
8'	Praestant	70% tin	en façade
8'	Viola	70% tin	1-12 zinc
8'	Rohrflute	20% tin	1-12 wood
4'	Octave	20% tin	
4'	Koppelflute	20% tin	
2'	Waldf flute	20% tin	
8'	Cornet V (TC)	20% tin	mounted
2'	Mixture V	70% tin	
16'	Trumpet	50% tin	1-24 zinc
8'	Trumpet	50% tin	1-12 zinc
4'	Clarion	50% tin	
	Tremulant		

MANUAL III—Swell (Expressive)

16'	Bourdon	wood	
8'	Principal	50% tin	1-12 zinc
8'	Gedeckt	wood	
8'	Salicional	70% tin	1-12 zinc
8'	Celeste (TC)	70% tin	
4'	Octave	50% tin	
4'	Blockflute	20% tin	
2 1/2'	Nazard	20% tin	
2'	Flautina	20% tin	
1 1/2'	Tierce	20% tin	
2'	Mixture IV	70% tin	
16'	Fagot	50% tin	
	1-12 HL & zinc		
8'	Oboe	50% tin	1-12 zinc
4'	Clarion	50% tin	
	Tremulant		

MANUAL IV—Solo

8'	Festival Trumpet	copper	horizontal
	32-56 harmonic		
16'	Fanfare	copper	1-12 HL
	En chamade		

PEDAL

32'	Bourdon	wood	
16'	Principal	copper	1-12 Gt
16'	Subbass (ext)	wood	
8'	Octave (ext)	75% tin	en façade
8'	Gedeckt (ext)	wood	
4'	Choralbass (ext)	20% tin	
4'	Mixtur IV	20% tin	
32'	Contra Bombarde	zinc	1-12 HL
16'	Bombarde (ext)	50% tin	
8'	Trumpet (ext)	50% tin	
4'	Schalmey (ext)	50% tin	
	Tremulant		

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2009 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall
Sundays and July 4 at 1 pm
July 4, David Maker
July 5, Gordon Slater
July 12, Anne Kroeze
July 19, Alexander Solovov, Elena Sadina, and Sergei Gratchev
July 26, Tiffany Ng

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 7, Todd Fair
July 14, Dennis Curry
July 21, Laura Ellis
July 28, Jeremy Chesman

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 5, Patrick Macoska
July 12, Gijbert Kok
July 19, George Gregory
July 26, "Snow Spectacular"—Grand Valley Carillon Collaborative
August 2, Ray McLellan
August 9, Open Tower
August 16, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University
September 5, Adrian Gebruers

Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower, Mondays at 6 pm
July 20, Todd Fair
July 27, Tim Sleep
August 10, Karel Keldermans
August 17, Dennis Curry
August 24, Steven Ball
August 31, Doug Gefvert

Belmont, North Carolina

First Presbyterian Church
Sundays at 7 pm
August 23, John Bordley

Berea, Kentucky

Berea College, Draper Building Tower
Mondays at 7:30 pm
July 6, Sara and Ana Elias
August 3, John Couter

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
July 5, Kim Schafer
July 12, Joseph Daniel
July 19, Gijbert Kok
July 26, Tim Sleep
August 2, Dennis Curry
August 9, Karel Keldermans
August 16, Dave Johnson

Centralia, Illinois

Centralia Carillon
August Carillon Weekend
August 29, Doug Gefvert, 2 pm; Marcel Siebers 2:45 pm
August 30, Julianne Vanden Wyngaard, 2 pm; Carlo van Ulf, 2:45 pm

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
July 5, Ray McLellan
July 12, Jeff Davis
July 19, Jeremy Chesman
July 26, Dennis Curry
August 2, Sara and Ana Elias
August 9, Carol Anne Taylor
August 16, Jim Brown
August 23, Julianne Vanden Wyngaard
August 30, Marcel Siebers

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 5, Margaret Angelini
July 12, Gordon Slater
July 19, Helen Hawley
July 26, Sergei Gratchev
August 2, Steven Ball
August 9, George Matthew, Jr.
August 16, Sally Slade Warner

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
July 4, John Gouwens
July 11, Tim Sleep
July 18, 25, August 1, September 5, John Gouwens

Detroit, Michigan

Jefferson Avenue Presbyterian Church
July 30, Joseph Daniel, 7:30 pm
August 23, Ronald Kressman, noon

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 1, Margo Halsted
July 8, Sara and Ana Elias
July 15, Gijbert Kok
July 22, Wylie Crawford
July 29, Ray McLellan

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 9, Todd Fair
July 16, Dennis Curry
July 23, Laura Ellis
July 30, Jeremy Chesman

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 7, Adolph Rots and Auke de Boer
July 14, Lisa Lonie
July 21, Janno den Engelsman
July 28, Carol Anne Taylor

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
Sundays at 6 pm
July 12, Sara and Ana Elias
July 19, Doug Gefvert
August 2, Thomas Lee
August 9, Dave Johnson
August 23, Karel Keldermans

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
July 19, Carol McCoy
August 16, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
July 6, Ray McLellan
July 13, Jeff Davis
July 20, Jeremy Chesman
July 27, Dennis Curry
August 3, Sara and Ana Elias
August 10, Carol Anne Taylor
August 17, Jim Brown
August 24, Julianne Vanden Wyngaard
August 31, Marcel Siebers
September 7, Sue Bergren

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 1, Margo Halsted
July 8, Gijbert Kok
July 15, George Gregory
July 22, Julianne Vanden Wyngaard
July 29, Ray McLellan

Grosse Pointe Farms, Michigan

Grosse Pointe Memorial Church
Tuesdays at 7:15 pm
July 7, Phyllis Webb and Grosse Pointe volunteers
July 14, Joseph Daniel

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
July 1, David Maker and Nicole Bernier
July 8, Gordon Slater
July 15, Sara and Ana Elias
July 22, Helen Hawley
July 29, Elena Sadina & Sergei Gratchev
August 5, Steven Ball
August 12, George Matthew, Jr.

Kennett Square, Pennsylvania

Longwood Gardens
Sundays at 3 pm
July 12, Adolph Rots and Auke de Boer
July 19, Janno den Engelsman
August 16, David Maker
August 30, Karel Keldermans

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in July and August at 8 pm, David Breneman, carillonneur
July 9, Adolph Rots and Auke de Boer
July 11, Gerald Martindale

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
July 12, July 26, August 9, August 30, September 7, Richard M. Watson
July 4 (2 pm), July 19, August 2, August 23, September 6, Richard D. Gegner
July 5, Sara and Ana Elias
August 16, Richard D. Gegner and Richard M. Watson

Middlebury, Vermont

Middlebury College
Fridays at 7 pm
July 3, George Matthew, Jr.
July 10, Sergei Gratchev

July 17, Gordon Slater
 July 24, Elena Sadina
 July 31, Julia Littleton
 August 7, Alexander Solovov
 August 14, George Matthew, Jr., 4 pm

Minneapolis, Minnesota
 Central Lutheran Church
 Sundays at 11:10 am
 July 12, Carlo van Ulft
 July 19, Linda Dzuris
 July 26, Sara and Ana Elias
 August 2, Julianne Vanden Wyngaard

Naperville, Illinois
 Naperville Millennium Carillon
 Tuesdays at 7 pm
 July 7, Ray McLellan
 July 14, Jeff Davis
 July 21, Jeremy Chesman
 July 28, Dennis Curry
 August 4, Sara and Ana Elias
 August 11, Carol Anne Taylor
 August 18, Jim Brown
 August 25, Julianne Vanden Wyngaard

New Haven, Connecticut
 Yale University, Yale Memorial Carillon
 Fridays at 7 pm
 July 3, Jonathan Lehrer
 July 10, Gordon Slater
 July 24, Helen Hawley

Northfield, Vermont
 Norwich University
 Saturdays at 1 pm
 July 4, George Matthew, Jr.
 July 11, Elena Sadina & Sergei Gratchev
 July 18, Gordon Slater
 July 25, Alexander Solovov
 August 1, Julia Littleton

Norwood, Massachusetts
 Norwood Memorial Municipal Building
 Mondays at 7 pm
 July 6, Margaret Angelini
 July 13, Gordon Slater
 July 20, Helen Hawley
 July 27, Sergei Gratchev
 August 3, Steven Ball
 August 10, George Matthew, Jr.
 August 17, Daniel Kerry Kehoe

Ottawa, Ontario
 Peace Tower Carillon
 July and August, weekdays, 11 am, Andrea McCrady
 July 7, Roy Lee
 July 14, Rosemary Laing
 July 21, Gordon Slater
 July 28, Student recital

Owings Mills, Maryland
 McDonogh School
 Fridays at 7 pm
 July 3, Sara and Ana Elias
 July 10, Adolph Rots and Auke de Boer
 July 17, Buck Lyon-Vaiden
 July 24, Lisa Lonie
 July 31, Richard M. Watson

Princeton, New Jersey
 Princeton University, Grover Cleveland Tower, Sundays at 1 pm
 July 5, Adolph Rots and Auke de Boer
 July 12, Janno den Engelsman
 July 19, Margaret Pan
 July 26, Carol Anne Taylor
 August 2, Doug Gefvert
 August 9, Edward Nassor
 August 16, Scott Brink Parry
 August 23, Jonathan Lehrer
 August 30, Lisa Lonie
 September 6, Thomas Lee

Rochester, Minnesota
 Mayo Clinic
 July 13, Carlo van Ulft, 7 pm
 August 16, Rändel Wolfe, 4 pm

Rochester, New York
 University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
 July 6, Todd Fair
 July 13, Dennis Curry
 July 20, Laura Ellis
 July 27, Jeremy Chesman

St. Paul, Minnesota
 House of Hope Presbyterian Church
 Saturday, July 4 and Sundays at 4 pm
 July 4, Dave Johnson
 July 12, Carlo van Ulft
 July 19, Linda Dzuris
 July 26, Sara and Ana Elias
 August 2, Julianne Vanden Wyngaard

Sewanee, Tennessee
 The University of the South
 Sundays at 4:45 pm
 July 5, J. Samuel Hammond
 July 12, Peggy McClure
 July 19, Sara and Ana Elias
 July 26, Anton Fleissner

Simsbury, Connecticut
 Simsbury United Methodist Church
 Sundays at 7 pm
 July 5, David Maker

July 12, Mariah Klaneski
 July 19, George Matthew, Jr.
 July 26, Margaret Angelini

Springfield, Massachusetts
 Trinity United Methodist Church
 Thursdays at 7 pm
 July 2, Anne Kroeze
 July 9, Daniel Kerry Kehoe
 July 16, Gordon Slater
 July 23, Helen Hawley
 July 30, David Maker

West Hartford, Connecticut
 First Church of Christ Congregational
 Thursdays at 7 pm
 July 2, Daniel Kerry Kehoe
 July 9, Gordon Slater
 July 16, Sara and Ana Elias
 July 23, Ellen Dickinson
 July 30, First Church Carillonists

Williamsville, New York
 Calvary Episcopal Church
 Wednesdays at 7 pm
 July 1, Stephen F. Schreiber
 July 15, Dennis Curry
 July 22, Laura Ellis
 July 29, Jeremy Chesman

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 1, Sara and Ana Elias
 July 8, Adolph Rots and Auke de Boer
 July 15, Doug Gefvert
 July 22, Janno den Engelsman
 July 29, Carol Anne Taylor
 August 5, John Widmann
 August 12, Edward Nassor
 August 19, Doug Gefvert; Irish Thunder Pipes and Drums
 August 26, Karel Keldermans

Victoria, British Columbia
 Netherlands Centennial Carillon
 Sundays at 3 pm, April–December
 Saturdays at 3 pm, July–August
 Rosemary Laing, carillonist

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 JULY
Richard Webster, with Beacon Brass Quintet; Methuen Memorial Music Hall, Methuen, MA 8 pm

Brink Bush; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 7:30 pm
Alan Morrison; Verizon Hall, Kimmel Center, Philadelphia, PA 7 pm
Virginia Vance; Old Salem Visitor Center, Winston-Salem, NC 12 pm
Jeff Verkuilen; St. John Catholic Church, Little Chute, WI 12:15 pm
Joyce Robinson, with violin; Sinsinawa Mound, Sinsinawa, WI 7 pm

16 JULY
Alan Morrison; Verizon Hall, Kimmel Center, Philadelphia, PA 7 pm

17 JULY
Ray Cornils; Community Church, Essex, NY 7:30 pm

18 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

19 JULY
Mary Preston; Loyola University, Chicago, IL 3 pm
Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm

21 JULY
Harold Stover; First Parish Church, Brunswick, ME 12:10 pm
Felix Hell, John Weaver celebratory concert; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

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Ellen Pond; King's Chapel, Boston, MA 12:15 pm

Claudia Dumschat; Christ Episcopal, Roanoke, VA 7:30 pm

Robert Schilling; North United Methodist, Indianapolis, IN 7:30 pm

22 JULY

David Pickering; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Lou Carol Fix; Old Salem Visitor Center, Winston-Salem, NC 12 pm

Blake Doss; First United Methodist, Appleton, WI 12:15 pm

Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 JULY

Gordon Turk, with harp & violin; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 7:30 pm

Choral concert; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 8 pm

25 JULY

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

26 JULY

Ronald Wise; Boone United Methodist, Boone, NC 4 pm

H. Ricardo Ramirez; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

28 JULY

Ann Hartzler; First Parish Church, Brunswick, ME 12:10 pm

Thomas Baugh; Christ Episcopal, Roanoke, VA 7:30 pm

Paul Weber; St. Mary's Catholic Church, Menasha, WI 12:45 pm

29 JULY

Robert Meylougan; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Mary Lou Peeples; Old Salem Visitor Center, Winston-Salem, NC 12 pm

Jonathan Dimmock; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Mark Paisar; First Presbyterian, Neenah, WI 12:15 pm

Sister Mary Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 JULY

Gordon Turk, with orchestra, Saint-Saëns Organ Symphony; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Ann Elise Smoot; Verizon Hall, Kimmel Center, Philadelphia, PA 7 pm

Bradley Hunter Welch; First Presbyterian, Virginia Beach, VA 7:30 pm

1 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

4 AUGUST

Edward Moore; First Parish Church, Brunswick, ME 12:10 pm

Thomas Heywood; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Kola Owolabi; King's Chapel, Boston, MA 12:15 pm

Carol Williams; Riverside Church, New York, NY 7 pm

Mary Kay Easty; First Congregational Church UCC, Appleton, WI 12:15 pm

5 AUGUST

Anthony Williams; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Br. Benjamin Basile, CPPS; First Congregational, Michigan City, IN 12:15 pm

Don Verkuilen; First English Lutheran, Appleton, WI 12:15 pm

Charles Barland; Sinsinawa Mound, Sinsinawa, WI 7 pm

8 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

Karen Beaumont; All Saints Cathedral, Milwaukee, WI 2 pm

9 AUGUST

Bruce Bengtson; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

11 AUGUST

Katelyn Emerson; First Parish Church, Brunswick, ME 12:10 pm

Ahmed Han & Joshua Stafford; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

12 AUGUST

Alison Luedecke; Methuen Memorial Music Hall, Methuen, MA 8 pm

Chelsea Chen; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

David Bohm; Congregational UCC, Neenah, WI 12:15 pm

Kirstin Synnestvedt; Sinsinawa Mound, Sinsinawa, WI 7 pm

14 AUGUST

Isabelle Demers; Trinity Wall Street, New York, NY 1 pm

Richard Elliott; Winthrop University, Rock Hill, SC 7:30 pm

15 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

David Lowry; Winthrop University, Rock Hill, SC 2 pm

16 AUGUST

Robert Rogell; Winthrop University, Rock Hill, SC 7:30 pm

Daniel Sullivan; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm

Stephen Tharp; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

18 AUGUST

Clarissa Brown; First Parish Church, Brunswick, ME 12:30 pm

Ray Cornils, with the Kotschmar Festival Brass; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Max Kenworthy & Nicholas Grigsby; King's Chapel, Boston, MA 12:15 pm

19 AUGUST

Bryan Mock; Methuen Memorial Music Hall, Methuen, MA 8 pm

Jon Riehle; First Congregational Church UCC, Appleton, WI 12:15 pm

Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST

Ray Collins; St. Saviour's Episcopal, Bar Harbor, ME 12:15 pm

22 AUGUST

Scott Dettra; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

23 AUGUST

Randolph Lyden; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

25 AUGUST

Barbara Dennerlein; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

26 AUGUST

Raúl Prieto Ramírez; Methuen Memorial Music Hall, Methuen, MA 8 pm

Scott Dettra; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Marilynn & Ralph Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm

Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

27 AUGUST

Joan Lippincott; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

29 AUGUST

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

•Choral works of Jim Stanton; St. Joseph Catholic Church, Corydon, IN 10 am

30 AUGUST

Bradley Hunter Welch; Boone United Methodist, Boone, NC 4 pm

UNITED STATES

West of the Mississippi

15 JULY

Lawrence Archbold; Carleton College, Northfield, MN 12:15 pm

19 JULY

Louis Perazza; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Samuel Soria; Westwood United Methodist, Los Angeles, CA 3 pm

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

20 JULY

Kevin Bowyer; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

21 JULY

•**Mark DeGarmeaux**; Bethlehem Lutheran, Mankato, MN 12 noon

22 JULY

Richard Collman; Carleton College, Northfield, MN 12:15 pm

23 JULY

Christopher King; First Congregational, Los Angeles, CA 12:10 pm

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

27 JULY
Tom Trenney; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

28 JULY
Charles Luedtke; Bethlehem Lutheran, Mankato, MN 12 noon

29 JULY
Jack Mohlenhoff; St. John's Lutheran, Northfield, MN 12:15 pm

30 JULY
Christopher Stroh, work by Cage; Basilica of St. Mary, Minneapolis, MN 7 pm

Christopher King; First Congregational, Los Angeles, CA 12:10 pm

2 AUGUST
Stephen Lind; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Christoph Bull; Westwood United Methodist, Los Angeles, CA 3 pm

3 AUGUST
John Weaver; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

4 AUGUST
Jane Trondson; Bethlehem Lutheran, Mankato, MN 12 noon

5 AUGUST
Marilyn Schempp; Northfield United Methodist, Northfield, MN 12:15 pm

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

10 AUGUST
Ray Cornils; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

11 AUGUST
Sandra Krumholz; Bethlehem Lutheran, Mankato, MN 12 noon

12 AUGUST
Sue Walby; First Congregational, Northfield, MN 12:15 pm

13 AUGUST
Bob Henstein; Northfield United Methodist, Northfield, MN 12:15 pm

14 AUGUST
Lori Ramig & Sarah Sorenson; Trinity Lutheran, Northfield, MN 12:15 pm

16 AUGUST
Emma Lou Diemer; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Peter Fennema; Westwood United Methodist, Los Angeles, CA 3 pm

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

17 AUGUST
Catherine Ennis; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

18 AUGUST
Christine Schulz; Bethlehem Lutheran, Mankato, MN 12 noon

23 AUGUST
Lenore Alford; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

24 AUGUST
Dennis James; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

27 AUGUST
Christopher Stroh, work by Cage; Basilica of St. Mary, Minneapolis, MN 7 pm

28 AUGUST
Barbara Dennerlein; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

30 AUGUST
Paul Jacobs; St. John's United Methodist, Albuquerque, NM 2 pm

Christoph Tietze, Mendelssohn, Sonatas 2 & 4; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

31 AUGUST
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7 pm

INTERNATIONAL

15 JULY
Carol Williams; Markus Kirke, Copenhagen, Denmark 8 pm

16 JULY
Stephen Tharp; Evangelische Stadtkirche, Karlsruhe, Germany 9 pm

Cameron Carpenter; Notre-Dame des Neiges, Alps d'Huez, France 8:45 pm

17 JULY
Michael Gailit; Cathedral, Magdeburg, Germany 7:30 pm

Suzanne Z'graggen; Cathédrale, Lausanne, Switzerland 8 pm

Mario Duella, with flute; Santuario della Madonna delle Grazie, Portofino/Novareia, Italy 5 pm

18 JULY
Flavio Desandré, with tenor; Musée suisse de l'orgue, Roche, Switzerland 5 pm

19 JULY
Craig Cramer; Frederiksborg Slotskirke, Hillerød, Denmark 4 pm

Iain Quinn; Magdeburg Dom, Magdeburg, Germany 4 pm

Stephen Tharp; Stiftskirche, Cappenberg, Germany 5 pm

Frederick Mooney; Marienkirche, Salzwedel, Germany 5 pm

Carolyn Shuster Fournier; Saint-Pierre-le-Jeune Church, Strasbourg, France

Simon Johnson; St. Paul's Cathedral, London, UK 4:45 pm

Hartwig Barte-Hanssen; Westminster Cathedral, London, UK 4:45 pm

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Renee Louprette; Westminster Abbey, London, UK 5:45 pm
Andreas Sieling; Hallgrímskirkja, Reykjavík, Iceland 7:30 pm

21 JULY
Martin Setchell; Leicester Cathedral, UK 8 pm
Robert Quinney; Westminster Abbey, London, UK 7 pm
Gabrielle Tessier; St. James United Church, Montreal, QC, Canada 12:30 pm
David Higgs; Jack Singer Concert Hall, Calgary, AB, Canada 2:10 pm

22 JULY
Craig Cramer; St. Mariakirke, Helsingborg, Sweden 8 pm
Michael Gailit; St. Markus Church, Copenhagen, Denmark 8 pm

23 JULY
Craig Cramer; Roskilde Cathedral, Roskilde, Denmark 8 pm
Philip Crozier; Oude Jeroenskerk, Noordwijk, Holland 8:15 pm

24 JULY
Frederick Mooney; Martkirche, Halle, Germany 8 pm
Alberto Guerzoni, with soprano; Chiesa di S. Eurosia, Pralungo, Italy 9 pm

25 JULY
Ernst & Marianne Kubitschek, organ & violin; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Erwin Messmer; Basilica Antica, Oropa, Italy 9 pm

26 JULY
Craig Cramer; Örgryte Kyrka, Gothenburg, Sweden 4 pm
Philip Crozier, with narrator; Saksøbing Kirke, Denmark 8 pm
Frederick Mooney; Pfarrkirche, Nieder-Moos, Germany 5 pm
Stephen Tharp; Ev. Stadtkirche, Karlsruhe, Germany 9 pm
Alessandra Mazzanti; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Hartwig Barte-Hanssen; St. Paul's Cathedral, London, UK 4:45 pm
Iain Quinn; Westminster Cathedral, London, UK 4:45 pm
Ben Giddens; Westminster Abbey, London, UK 5:45 pm

Douglas Cleveland; Hallgrímskirkja, Reykjavík, Iceland 7:30 pm

28 JULY
Gillian Weir; Cologne Cathedral, Cologne, Germany 8 pm
Maxine Thevenot; Oxford Town Hall, St. Aldates, Oxford, UK 1 pm
Iain Quinn; St. John's College, Cambridge, UK 1:10 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm
Dany Wiseman; St. James United Church, Montreal, QC, Canada 12:30 pm

29 JULY
Martin Setchell; Konstantin Basilica, Trier, Germany 8:30 pm
Maxine Thevenot; Parish Church of St. Michael and All Angels with St. James, Croydon, UK 1:10 pm

30 JULY
Philip Crozier; Ghent Cathedral, Ghent, Belgium 8 pm
Elmar Jahn; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Cameron Carpenter; Knox Presbyterian, Stratford, ON, Canada 11:15 am

31 JULY
Carolyn Shuster Fournier; Skagen Church, Skagen, Denmark 12 noon
Martin Setchell; St. Leonhard Kirche, Basel, Switzerland 6:15 pm
Elisa Teglia; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm
Cameron Carpenter; Knox Presbyterian, Stratford, ON, Canada 11:15 am

1 AUGUST
Carolyn Shuster Fournier; Vejle Church, Vejle, Denmark 10:30 am
Philip Crozier; Hasselt Cathedral, Hasselt, Belgium 3 pm
Claude Pahud; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Felix Friedrich; Chiesa di S. Giovanni Battista, Alagna, Italy 9 pm
Cameron Carpenter; Knox Presbyterian, Stratford, ON, Canada 11:15 am

2 AUGUST
Frederick Mooney; Schlosskirche, Bad Homburg, Germany 5 pm

Andrzej Chorosinski; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm
Alistair Reid; St. Paul's Cathedral, London, UK 4:45 pm
Maxine Thevenot; Westminster Abbey, London, UK 5:45 pm

3 AUGUST
Carolyn Shuster Fournier; Jesuskirken Valby, Copenhagen, Denmark 8 pm
Andrzej Chorosinski; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

4 AUGUST
Philip Crozier; Cologne Cathedral, Cologne, Germany 8 pm
Simone Gheller; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm
James McVinnie; Westminster Abbey, London, UK 7 pm

5 AUGUST
Gillian Weir; Holmens Kirke, Copenhagen, Denmark 12 noon
Michael Harris; Chiesa di S. Stefano, Piode, Italy 9 pm

6 AUGUST
Giovanna Franzoni; Chiesa di S. Margherita, Balmuccia, Italy 9 pm
Purcell 350th Anniversary concert; University of British Columbia, Vancouver, BC, Canada 8 pm

7 AUGUST
Martin Setchell; Magdeburg Dom, Magdeburg, Germany 8:30 pm
Philip Crozier; St. Clemens, Rheda-Wiedenbrück, Germany 6:30 pm
Matteo Galli; Parrocchia di Brugaro, Chiesa di S. Antonio Abate, Cravagliana, Italy 9 pm

8 AUGUST
Martin Setchell; Hannover Marktkirche, Hannover, Germany 6 pm
Stephen Tharp; Berlin Cathedral, Berlin, Germany 8 pm
Giorgio Revelli; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Andreas Meisner; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm
Eypor Ingi Jonsson; Hallgrímskirkja, Reykjavík, Iceland 7:30 pm

9 AUGUST
Donato Cuzzato; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm
Neil Taylor; St. Paul's Cathedral, London, UK 4:45 pm
Sam Hanson; Westminster Abbey, London, UK 5:45 pm

10 AUGUST
Philip Crozier; Paderborn Cathedral, Paderborn, Germany 6 pm
Donato Cuzzato; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

11 AUGUST
Livio Vanoni; Chiesa di S. Maurizio, Vocca, Italy, 9 pm
William Whitehead; Westminster Abbey, London, UK 7 pm

12 AUGUST
Massimo Nasetti; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

13 AUGUST
Philip Crozier; St. Lorenzkirche, Nürnberg, Germany 8 pm
Mario Duella, with soprano; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

14 AUGUST
Philip Crozier; Stadtkirche, Bad Hersfeld, Germany 7:30 pm
Mario Duella, with soprano; Chiesa di Santa Croce, Rassa, Italy 9 pm

15 AUGUST
Dominique Bréda; Musée suisse de l'orgue, Roche, Switzerland 5 pm

16 AUGUST
Martin Setchell; St. Andreas Kirche, Hildesheim, Germany 6 pm
Philip Crozier; St. Moritz-Kirche, Mittenwalde, Germany 5 pm
Felix Hell; Apostel-Petrus-Kirche, Neuhaus (Schlierssee), Germany 7 pm
Maxine Thevenot; Cathédral Notre Dame, Paris, France 4:30 pm
Norman Harper; St. Paul's Cathedral, London, UK 4:45 pm
Marcus Wibberley; Westminster Abbey, London, UK 5:45 pm

18 AUGUST
Jonathan Addleman, with Baroque violin; St. James United Church, Montreal, QC, Canada 12:30 pm

19 AUGUST
Philip Crozier; Predigerkirche, Erfurt, Germany 8 pm

21 AUGUST
Philip Crozier; Dorfkirche, Waltersdorf bei Luckau, Germany 7:30 pm

22 AUGUST
Philip Crozier; Dorfkirche St. Martin, Hornow bei Spremberg, Germany 5 pm
Benjamin Righetti; Musée suisse de l'orgue, Roche, Switzerland 5 pm

23 AUGUST
Philip Crozier; Stiftskirche, Neuzelle bei Eisenhüttenstadt, Germany 5 pm
Liam Cartwright; St. Paul's Cathedral, London, UK 4:45 pm
Sebastian Thomson; Westminster Abbey, London, UK 5:45 pm

25 AUGUST
Mathieu Latreille; St. James United Church, Montreal, QC, Canada 12:30 pm

29 AUGUST
Felix Hell, with Pflanztheater-Orchester Kaiserslautern; Paulskirche, Kirchheimbolanden, Germany 7:30 pm
Jürg Brunner; Musée suisse de l'orgue, Roche, Switzerland 5 pm


30 AUGUST
John Hosking; St. Paul's Cathedral, London, UK 4:45 pm
Paul Derrett; Westminster Abbey, London, UK 5:45 pm

31 AUGUST
Felix Hell, with Pflanztheater-Orchester Kaiserslautern; Stiftskirche, Kaiserslautern, Germany 7:30 pm
Maxine Thevenot; Cathédrale Notre Dame de Paris, Paris, France 4:30 pm

Organ Recitals


GAIL ARCHER, Trinity United Methodist Church, Wilmette, IL, February 22: *Praeludium in g*, Buxtehude; *An Wasserflüssen Babylon*, *Kyrie*, *Gott heiliger Geist*, Bach; *Sonata 1*, op. 65, no. 1, Mendelssohn; *O Welt, ich muss dich lassen*, op. 122, no. 3, Herzlich tut mich erfreuen, op. 122, no. 4, *O Gott, du frommer Gott*, op. 122, no. 7 (*Elf Choralkvorspiele*), Brahms; *Fantasia und Fuge über B-A-C-H*, op. 46, Reger.

F. ALLEN ARTZ, III, St. Stephen's Church, Millburn, NJ, February 22: *Praeludium in E*, Lübeck; *Concerto in a*, BWV 593, Bach; *Prelude and Trumpetings*, Roberts; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Fugue No. 1 in B-flat (Six Fugues on the Name BACH for Organ or Pianoforte)*, op. 60, Schumann; *Chaconne in g*, L. Couperin; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Partita on Jesu meine Freude*, Walther; Prayer: *Make us eternal truths receive (Dryden Liturgical Suite)*, Persichetti; *Passacaglia in c*, BWV 582, Bach.

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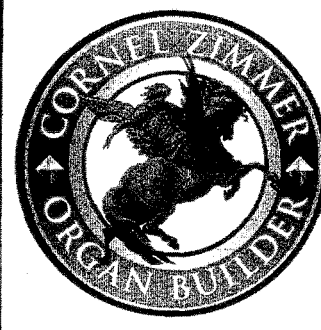
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MAHLON E. BALDERSTON, MYLENE FUREY, organ, & DAVID A. GELL, organ & harpsichord, with Westmont College Chamber Ensemble, Valerie Malvinni, violin, and Carol Ann Manzi, soprano, The Unitarian Society of Santa Barbara, Santa Barbara, CA, February 8: Allegro (*Horn Concerto in C*), *Organ Concerto in F*, op. 4, no. 5, *Violin Sonata No. 3 in F*, *Organ Concerto in A*, op. 2, no. 7, *Ombra mai fu*, O, *had I Jubal's lyre*, *Where'er you walk*, *Lascia ch'io pianga*, *Organ Voluntary No. 11 in D*, *Organ Concerto in F*, op. 10, no. 13, Handel.

ROBERT BATES, All Souls' Episcopal Church, San Diego, CA, February 16: *Præludium in C*, BuxWV 137, *Wie schön leuchtet der Morgenstern*, Buxtehude; *Echo Fantasy*, Sweelinck; *Bergamasca*, Scheidt; *Agnus Dei (L'homme armé Organ Mass)*, Sandresky; *Deux Danses à Agni Yavishita*, *Deuxième Fantaisie*, Alain; *Charon's Oar*, Bates; *Passacaglia and Fugue in c*, BWV 582, Bach.

JAMES RUSSELL BROWN, Northern Illinois University, DeKalb, IL, February 8: *Fantasia and Fugue in g*, BWV 542, Bach; *Ciacona in e*, BuxWV 160, Buxtehude; *Concerto in b*, Walther, transcr. Meck; *Brande champagne*, *Almande*, Susanne van Soldt manuscript; *Annum per annum*, Pärt; *Toccata and Fugue in d/D*, op. 59, Reger.

RAYMOND CHENAULT, All Saints Church, Atlanta GA, February 17: Allegro deciso (*Evocation Poème Symphonique*), Dupré; *Salve Regina (Symphony No. 2)*, Widor; *Le Banquet Céleste*, Messiaen; *Choral No. 2 in b*, Franck; *March in F*, Guilman; *Cantilène Improvisée*, Tournemire; *Sortie*, Dubois; *Ave Maria*, *Ave Maris Stella*, Langlais; *Final (Symphony No. 1)*, Vierne.

PETER RICHARD CONTE, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, February 22: *Overture to Candide*, Bernstein, transcr. Conte; *Marche Religieuse*, Guilman; *Pastorale*, Mattheus-Final (Bach's

Memento), Bach, transcr. Widor; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Choral No. 2 in b*, Franck; *Fantasy on Nursery Tunes*, Elmore; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte.

ANGELA KRAFT CROSS, Grace Cathedral, San Francisco, CA, February 8: *Choral No. 3 in a*, Franck; *Cantilène (Suite Brève)*, Langlais; *Allegro risoluto (Symphonie VIII)*, Widor; *Étoile du Soir (Pièces de Fantaisie)*, Vierne; *Prélude et Fugue sur le nom d'Alain*, Duruflé; *Alléluias sereins d'une ame qui désire le ciel (L'Ascension)*, Messiaen; *Tango Toccata on a Theme by Melchior Vulpius*, Decker; *Homage to Henri Nouwen*, Cross.

DAVID GELL, First United Methodist Church, Santa Barbara, CA, February 25: *Erhalt uns Herr, bei deinem Wort*, Buxtehude; *Plein Jeu a 2 Choeurs (3rd Tone)*, *Trio (3rd Tone)*, *Dialogue de Voix Humaine (2nd Tone)*, *Duo (1st Tone)*, *Cromhorne en Taille (3rd Tone)*, *Basse de Trompette (3rd Tone)*, *Grand Dialogue (3rd Tone)*, Boyvin; *Partita on Jesu, meine Freude*, Walther; *Variations on Holy, Holy, Holy*, Lovelace; *Galilee Suite*, Freudenberg; *Little Partita on McKee*, Gell; *Toccata on Meironydd*, Balderston.

DAVID HATT, with Kevin Baum, tenor, Trinity Episcopal Church, San Francisco, CA, February 15: *Sonata No. 7 in f*, op. 127, Rheinberger; *In the Beginning Was the Word*, Hatt; *Fugue a la Gigue*, Johnson; *Introduction*, *Passacaglia and Fugue*, op. 127, Reger.

CHARLES HUDDLESTON HEATON, St. Bernard Roman Catholic Church, Mount Lebanon, PA, February 15: *The Loop (Cityscape)*, Simmons; *Trio Sonata V in C*, BWV 529, Bach; *Pastel in B*, Karg-Elert; *Suite Mariale*, Maleingreau; *Three Rhapsodies*, op. 7, Saint-Saëns.

SARAH MAHLER HUGHES, Ripon College, Ripon, WI, February 1: *Livre d'orgue*, Du Mage; *Livre d'orgue*, Ferkó; *Minué français*, Anon. 17th-c. Spanish; *Menuet (Suite Gothique)*, Boëllmann; *In dulci jubilo*, BWV 608, Bach; *Oh! What a Beautiful City (Four Spiritual Preludes)*, Hurd; *Durch Adams Fall*, BWV 637, Bach; *Go Down, Moses (Four Spiritual Preludes)*, Hurd; *Da Jesus an dem Kreuze stund*, BWV 621, Bach; *Were You There (Four Spiritual Preludes)*, Hurd; *Herr Gott, nun schleuss den Himmel auf*, BWV 617, Bach; *Deep River (Four Spiritual Preludes)*, Hurd; *Prélude and Fugue in g*, BWV 535, Bach; *Prélude and Fugue No. 2 in g*, Brahms.

THIEMO JANSSEN, University of Notre Dame, South Bend, IN, February 1: *Præludium in C*, BuxWV 137, Buxtehude; *Jesu, du bist allzu schöne*, Böhm; *Komm heiliger Geist, Herre Gott*, BuxWV 199, Buxtehude; *Fuga in g*, Reincken; *Cantilena anglica de fortuna*, Scheidt; *Præludium in d*, BuxWV 140, Buxtehude; *Herr Gott, nun schleuß den Himmel auf*, BWV 617, O Lamm Gottes unschuldig, BWV 618, *Christe, du Lamm Gottes*, BWV 619, *Erstanden ist der heilige Christ*, BWV 628, *Erschienen ist der herrliche Tag*, BWV 629, *Toccata in C*, BWV 566, Bach.

BOYD JONES, University of Tennessee, Knoxville, TN, February 10: *Præambulum in d* (two settings), Scheidemann; *Passacaglia in d*, BWV 161, Buxtehude; *Toccata and Fugue in d*, BWV 538, *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Andante in D*, *Sonata in B-flat*, op. 65, no. 4, *Andante with Variations*, Mendelssohn; *Improvisation*, op. 150, no. 7, Saint-Saëns; "The Peace may be exchanged" (*Rubrics*), Locklair; *Variations on America*, Ives.

SCOTT LAMLEIN, The First Church of Nashua, Nashua, NH, February 8: *Toccata in d*, BuxWV 155, Buxtehude; *March on the Hymn-tune Llanfair*, Lind; *Nocturne*, Gawthrop; *Under the widening sky*, Schut-

tenhelm; *To a Wild Rose (Woodland Sketches*, op. 51), MacDowell; *Maestoso*, Smith; *Chorale*, Manz; *Marche Triomphale*, op. 65, no. 59, Karg-Elert; *Alleluys*, Preston; *Sonata in c*, op. 65, no. 2, Mendelssohn; *The Peace May be Exchanged (Rubrics)*, Locklair; *Carillon-Sortie*, Mulet.

DAVID ROTHE, with the Chico State Brass Quartet, First Congregational Church, Oroville, CA, February 8: *Fanfare and Chorale: Rejoice beloved Christians*, Buxtehude; *Sonata pian e forte*, Gabrieli; *How Brightly Shines the Morning Star*, Matter; *Rondeau (Sinfonies de Fanfares)*, Mouret; *Rigaudon*, Campra; *Sonata No. 2 (Hora Decima)*, Pezel; *Alleluia (Cantata No. 142)*, Bach; *Sonata No. 7 (24 neue Quatricinia)*, Reiche; *If thou but suffer God to guide thee*, chorale setting, and from *Orgelbüchlein*, Bach; *If thou but suffer God to guide thee*, Pfautsch; *Nun danket alle Gott (Cantata 79)*, Bach; *March Triomphale: Now Thank we all our God*, Karg-Elert.

DANIEL STIPE, Sewanee: The University of the South, Sewanee, TN, February 5: *Pageant*, Very Slowly (*Sonatina for organ*), Sowerby; *Fantasia in f*, K. 608, Mozart; *Scherzo*, op. 2, Duruflé; *Prière*, Franck; *Toccata*, Paulus.

STEPHEN THARP, Kiliansdom, Würzburg, Germany, November 29: *Overtüre aus dem Oratorium Paulus*, Mendelssohn, arr. Best; *Rorate Caeli*, Adeste Fidelis, Attende Domine (*Twelve Chorale Preludes*), Demessieux; *Funérailles*, Liszt, transcr. Demessieux; *Prelude et Fugue in As-dur*, op. 36, no. 2, Dupré; *Hommage à Igor Stravinsky*, Hakim.

MARIJIM THOENE, Cathedral of Our Lady of the Angels, Los Angeles, CA, February 18: *Acclamations sur le text des acclamations Carolingiennes (Suite Médiévale)*, Langlais; *Pièce d'Orgue*, BWV 572, Bach; *Habakkuk*, op. 434, Hovhaness; *Ave Maris Stella (Cinq Improvisations)*, Tournemire, transcr. Duruflé.

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PUBLICATIONS/ RECORDINGS

Variations on an American Air is a set of virtuosic and entertaining variations on Stephen Foster's *Old Folks at Home* ("Swanee River") from 1851. This one will take some work! Hear Thomas Trotter play it at michaelismusic.com; 704/567-1066.

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

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

PUBLICATIONS/ RECORDINGS

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

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.

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

PUBLICATIONS/ RECORDINGS

The practical choice! Touch and performance practice through musical examples. *Harpichord Technique: A Guide to Expressivity, 2nd Ed. w/ CDs*, by Nancy Metzger. www.rcip.com/musicadulce.

Aging of Organ Leather by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4.50 shipping for entire order (within USA). Order online at www.ohscatalog.org.

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PIANOFORTE FOR SALE

Brown and Allen/Boston square grand piano-forte. 73 keys. Very good condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

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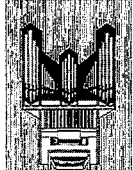
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If your company was not listed in THE DIAPASON 2009 Resource Directory, be sure to be part of the 2010 issue! Visit our website <www.TheDiapason.com> and from the left column select Supplier Login. For information, contact Joyce Robinson, 847/391-1044, <jrobinson@sgcmail.com>.

Send recital programs to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; e-mail: jrobinson@sgcmail.com.

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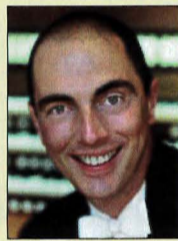
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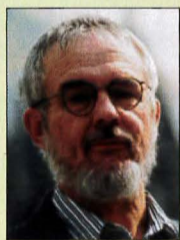
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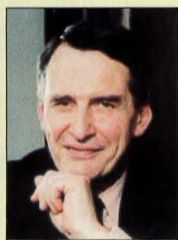
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