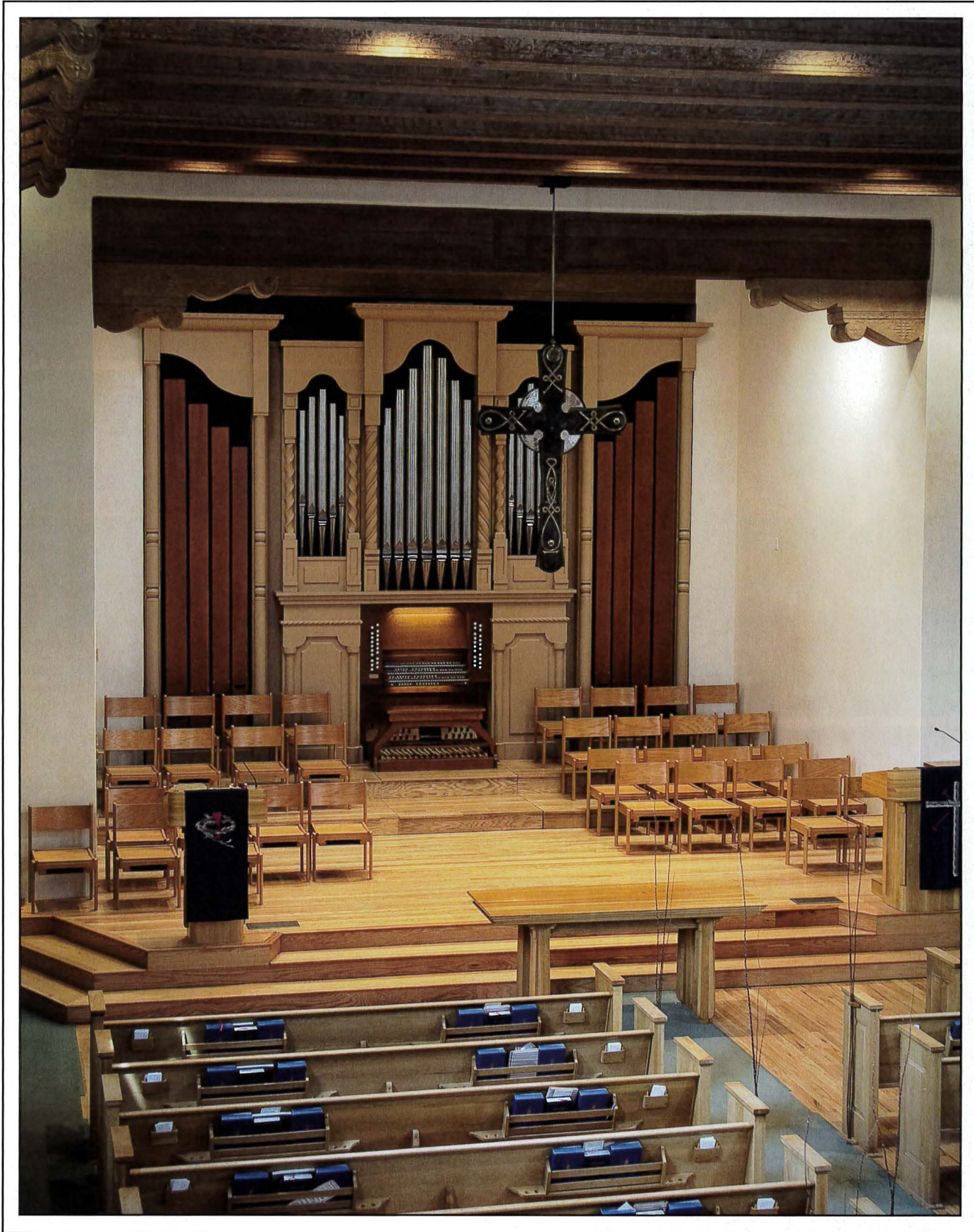


# THE DIAPASON

OCTOBER, 2009



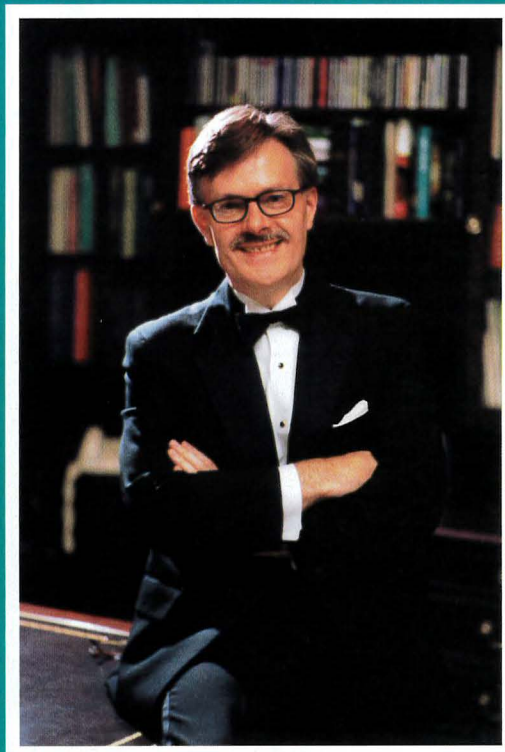
First Presbyterian Church  
Santa Fe, New Mexico  
Cover feature on pages 30–32

"The 50th anniversary celebration of the Bach Festival culminated in a very impressive organ recital by Huw Lewis. A performer with an international reputation, he presented an almost-all-Bach program of thoroughly challenging works...With panache, Lewis deftly negotiated the many moods and rapid-fire register changes that make this work (Liszt BACH) such a dynamic closing number." (*Kalamazoo Gazette MI*)

"Dr. Lewis played with great authority, but also with an elegance and sensitivity to style, room, and instrument, and received the first standing ovation of the [AGO] convention." (*The American Organist*)

"Superb music, superbly executed...His repertoire includes the greatest, most demanding of the master works for organ and he plays them with great understanding, technical mastery and sensitivity....Lewis, with incredible technical skill, kept everything under control and tasteful." (*The Holland Sentinel MI*)

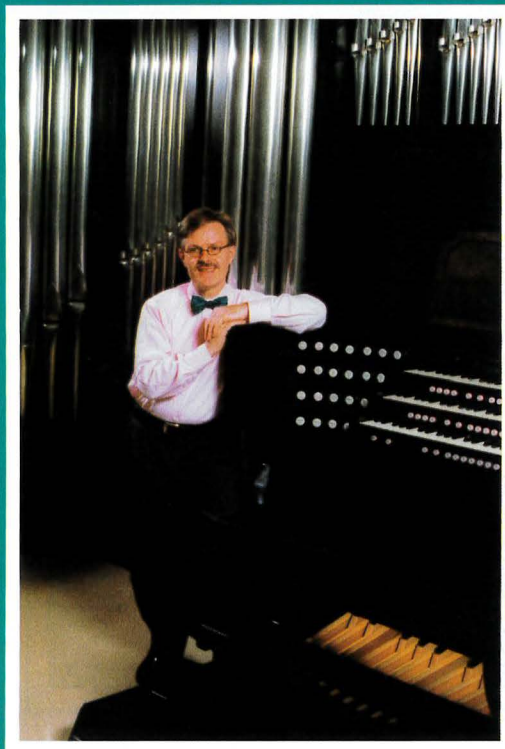
"Apart from being immensely enjoyable, it was an object lesson in how to prepare for, and give, a performance at the highest level on an instrument not of your choosing. Another memorable feature was the marvelous freshness of [his] playing following so many hours of grinding practice." (K. B. Lyndon, RCCO, London ON)



# Huw Lewis Concert Organist

Faculty, Hope College, Holland, Michigan

"I must tell you how delighted we were with the masterful performance by Huw Lewis...I am thrilled with the musicality of his playing. Anyone who can command the attention of an audience made up of non-concertgoers on the most gorgeous Sunday afternoon of the fall while playing a Bach Trio-Sonata is an artist indeed." (Larry L. Wheelock, recital at St. Mary's Episcopal Church, Haddon Heights NJ)



"I could not have been more pleased with Dr. Lewis and his performance. His outstanding musicianship and thorough understanding of this varied and difficult music were wondrous to behold. His lucid program notes made even the more weighty pieces easier to follow by the musical lay person. I shall look forward to hearing him again." (Dennis W. Zimmer, St. John Lutheran Church, Forest Park IL)

"It was a delight to present Huw Lewis...The audience responded enthusiastically to his performance, which was at once energetic and sensitive." (Robert Lee, St. James' Episcopal Church, Jackson MS)

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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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www.TheDiapason.com

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## Editor's Notebook

### More long-time subscribers

In the February 2009 issue, in my discussion of THE DIAPASON's 100th anniversary in December 2009, I invited readers who have subscribed for more than 50 years to drop me a note. Since then, I have heard from more than 25 subscribers. Many date back to the mid-1950s, and a few started in the 1940s. I posted the complete list in the July electronic newsletter (are you receiving our free monthly newsletter?); at that time, the longest subscription dated back to 1943, that of Harry H. Huber in Salina, Kansas.

It is a pleasure to add six more subscribers to the 50-plus club. Of that number, one began in 1939 (!). Yes, Malcolm Benson has subscribed for 70 years, starting when he was 19 and a student of Frank Van Dusen at the American Conservatory of Music in Chicago. He mentioned that when he served in the armed forces in World War II, stationed in New Guinea, his mother would send him highlights of each DIAPASON issue. Here are the latest members of the club:

Malcolm D. Benson, San Bernardino, CA, 1939  
George Bozeman, Deerfield, NH, 1951

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

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## Here & There

**National City Christian Church**, Washington, D.C., continues the 26th season of its weekly noon recital series each Friday at 12:15 pm, featuring the 129-rank M.P. Möller organ. The recital is followed by a hands-on pipe organ demonstration, with displays of organ pipes, photographs of the inner workings of the organ, and information on pipe organ history. For information: <www.nationalcitycc.org>.

**All Saints Church**, Worcester, Massachusetts, presents its fall music series: October 4, Choral Evensong; 10/30, Pipe Screams Halloween concert, with Michael Wayne Smith and Peter Stoltzfus Berton; November 1, Fauré, *Requiem*; December 6, Advent Procession of Lessons & Carols; January 3, Festival of Nine Lessons & Carols. For information: <www.allsaintsw.org>.

**The Cathedral of St. John the Divine**, New York City, presents its series of organ recitals on Sundays at 5:15 pm: October 4, Andrew Senn; 10/11, Nigel Potts; 10/18, Christian Lane; 10/25, Brink Bush; November 1, Alexander Ffinch; 11/8, John Cannon; 11/15, John Cantrell; 11/22, Eric Plutz. Information: 212/316-7519, <www.stjohndivine.org>.

**First United Methodist Church**, Ocala, Florida, presents its music series: October 4, Echoing Air Baroque ensemble; November 15, soprano and piano; December 13, Lessons & Carols. For information: <www.fumcocala.org>.

**Ars Musica Chicago** presents Stephen Alltop, fortepiano, and Brandi Berry, violin, playing Mozart and Beethoven sonatas October 4, 7:30 pm, at Vail Chapel, Northwestern University, Evanston, Illinois. The program features a Broadwood fortepiano. For information: <www.ArsMusicaChicago.org>.

**The Bach Society at Christ the King Lutheran Church**, Houston, Texas, presents its fall series: October 4, Bach: *Herz und Mund und Tat und Leben*, Cantata 147; 10/18, Craig Cramer; November 1, Bach: *Liebster Gott, wann werd' ich sterben*, Cantata 8; 11/8, Tinta Barroca; December 6, Bach: *Wachet! betet! betet! wachet!*, Cantata 70a; January 3, Hans Davidsson. For information: <www.bachsocietyhouston.org>.

**The Church of St. Vincent Ferrer**, New York City, presents its fall music series: October 5, Richard Tucker Foundation opera gala concert; November 2, Fauré, *Requiem*; 11/17, Mark Bani; 11/30, David Enlow; December 13, Lessons & Carols. For information: 212/744-2080 x114, <markbani@gmail.com>.

**Harvard University**, Cambridge, Massachusetts, presents its fall music series: October 6, Murray Forbes Somerville; 10/8, Gail Archer; 10/15, Christian Lane; 10/20, Yuko Hayashi, masterclass; 10/22, Mitchell Crawford; 10/25, Harvard Baroque Chamber Orchestra; 10/29, Douglas Bruce; November 3, Lenora McCroskey; 11/5, Nancy Granert; 11/8, Harvard Choral Fellows and Boston Camerata; 11/12, Ed Broms; 11/19, Harvard Organ Society members; 11/22, Harvard University Choir; December 13 and 14, 100th annual carol service. For more information: <www.memorialchurch.harvard.edu>.

**St. James Church**, New York, New York, presents its fall music events: October 6, Choral Evensong; November 2, St. James' Compostela Choir; December 6, Advent Lessons & Carols; January 6, Epiphany Lessons & Carols. For information: 212/774-4204; <www.stjames.org>.

**The 14th international organ festival in Toulouse, France** takes place October 8-18 in Toulouse and the Midi-Pyrénées region. Concerts honor the anniversaries of Handel, Haydn, and Louis Braille (1809-1852): October 8, Mathias Lecomte and Jean-Baptiste Monnot; 10/9, Rudolf Kelber; 10/10, Maiko Kato, Matthieu De Miguel, Tania Dovgal, William Whitehead, Philippe Lefebvre, and choruses; 10/11, William Whitehead, Anne-Gaëlle Chanon, flute and percussion; 10/12, Adam Kecskés, Jan Willem Jansen, Elisabeth Amalric, Gilbert Vergé-Borderolle, Pieter-Jelle De Boer; 10/13, William Whitehead, Marie-Ange Leurent, Eric Lebrun; 10/14, Benjamin Righetti, Jan Willem Jansen, Stéphane Bois, Matthieu De Miguel, Pierre Fargo; 10/15, Benjamin Righetti, Schütz *Symphoniae Sacrae*; 10/16, Juan de la Rubia Romero, Jean-Baptiste Dupont; 10/17, Yasuko-Uyama Bouvard, Benjamin Righetti, Jan Willem Jansen, Yves Rechsteiner, with chorus; 10/18, François Marchal, with clarinetist Yves Bailly, Bernard Focroulle.

The festival is also presenting concerts covering the entire canon of Bach's organ works, on Sundays at 4 pm at the Musée des Augustins in Toulouse. The series began on September 13 and continues through June 2010: October 18, Bernard Focroulle; November 15, Jan Willem Jansen; December 13, Michel Bouvard; January 17 and February 14, Benjamin Alard; March 14, Michel Bouvard; April 11, Jan Willem Jansen; May 9, Bernard Focroulle; June 13, Francis Jacob. For information: <www.toulouse-les-orgues.org>.

► page 4



Canterbury Singers USA at Norwich Cathedral, U.K.

**The Canterbury Singers USA** (Toledo, Ohio) sang for seven choral services at Norwich Cathedral in England during July. For many of the singers, this was their third choral residency at the cathedral and 13th choral tour to the U.K.

Much of the music presented in services was written by American composers, including Sowerby, Friedell, Hanson, Lauridsen, and Bunce. The director is James R. Metzler (front at left) and organist is Michael Gartz (front at right).

**Holy Trinity Lutheran Church**, Akron, Ohio, announces the 26th season of the Trinity Organ Series: October 9, Olivier Latry; November 6, Barbara MacGregor, with the University of Akron Brass Choir; December 4, Lessons & Carols; February 12, Clay Christiansen; March 19, Ken Cowan; April 23, Chelsea Chen. For information: 330/376-5154; <trinityakron.org>.

**St. John's Cathedral**, Denver, Colorado, presents its fall music series: October 9, Ars Nova; 10/23, Denver Philharmonic; 10/30, soprano Jessie Oliver; November 20, St. John's Cathedral Choirs. For information: <www.sjcathedral.org>.

**Washington National Cathedral**, Washington, D.C., presents its fall music series: October 11, Erik Wm. Suter; November 1, Ronald Stolk; 11/22, Jeremy Filsell; December 25, Scott Dettra. For information: <www.nationalcathedral.org>.

**First Presbyterian Church**, Arlington Heights, Illinois, presents its fall music series: October 11, Michael Unger; November 15, guitar and harp duo; December 13, Christmas concert. For information: <www.fpcch.org>.

**Campbellsville University**, Campbellsville, Kentucky, presents its noon organ recital series: October 13, David Lamb; November 10, Maria LeRose-Herndon; March 9, James Sperry; April 13, Wesley Roberts. Recitals take place on the Farrand & Votey pipe organ in Ransdell Chapel (see "Farrand & Votey Organ Installed in Ransdell Chapel," THE DIAPASON, September 2009). For information: 270/789-5000, <www.campbellsville.edu>.

**Carolina Baroque** presents its 22nd season at St. John's Lutheran Church, Salisbury, North Carolina: October 16, Bach Cantatas BWV 32, 33, 56, 156, 166, 622; May 7, music by J. C. Bach, J. S. Bach, Handel, Mozart, John Mundy, Rameau, Sweelinck. For information: <www.carolinabaroque.org>.

**Presbyterian Homes**, Evanston, Illinois, presents its Elliott Chapel organ recital series: October 17, Frederick Swann (15th anniversary celebration of the Dobson organ); 10/26, Carla Edwards; November 23, Jonathan Ryan. For information: <www.presbyterianhomesmusic.org>.

**Duke University Chapel**, Durham, North Carolina, presents its organ recital series on Sundays at 5 pm: October 18, Catherine Rodland; November 15, Gerre and Judith Hancock; January 24, David Arcus; February 21, Michael Radulescu; March 21, Robert Parkins. For information: <www.chapel.duke.edu>.

**Winnetka Congregational Church**, Winnetka, Illinois, begins its 2009-2010 concert series on October 18 at 4 pm with Mark Brombaugh playing the church's Martin Pasi Opus 18 three-manual 45-

stop tracker pipe organ, which was dedicated in 2008. For more information: <www.wcc-joinus.org>.

**First Presbyterian Church**, Evansville, Indiana, presents its fall music series: October 18, Philip Scriven; November 1, Thomas Drury (followed by Evensong); December 20, Advent Lessons & Carols. For information: <www.firstpresevansville.com>.

**The University of Texas at Austin** presents its Great Organ Series at Bates Recital Hall: October 19, Olivier Latry; November 8, Susan Moeser; December 12, Gerre and Judith Hancock; February 14, Gerre Hancock. For information: <www.music.utexas.edu>.

**St. Paul Cathedral**, Pittsburgh, Pennsylvania, continues the reinaugural recitals featuring its restored 1962 Beckerath organ: October 20, William Porter; November 22, Kenneth Danchik. For information: 412/621-6082, <PittsburghBeckerath@verizon.net>.

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, presents its fall concerts: October 22, Tenebrae ensemble from England; November 29, Advent Lessons & Carols; December 1, Vienna Boys Choir. For information: 513/421-2222, <www.stpeterinchainscathedral.org>.

**Christ & Saint Stephen's Church**, New York City, presents its fall music events: October 24, David Enlow; November 7, Solemn Requiem Evensong; December 5, Advent Lessons & Carols; January 9, Christopher Houlihan. For information: 212/787-2755 x6, <www.csschurch.org>.

**Musica Sacra**, New York City, presents its fall series: October 24, Scarlatti and Bach, Alice Tully Hall; December 21, 22, Handel, *Messiah*, Carnegie Hall. Information: <www.MusicaSacraNY.com>.

**VocalEssence** presents British conductor Simon Halsey leading the Vocal-Essence Chorus and Ensemble Singers October 24 at the Basilica of St. Mary, Minneapolis. The program includes works by Tippett, Vaughan Williams, and Julian Anderson. Halsey will also lead a community sing of British choral music on October 23 at Plymouth Congregational Church, Minneapolis. For information: <www.vocalescence.org>.

**Second Presbyterian Church**, St. Louis, Missouri, presents its fall music series: October 25, Andrew Peters, silent film accompaniment; November 8, St. Louis Archdiocesan Handbell Choir; December 6, Advent Vespers. For information: 314/367-0367, <www.secondchurch.net>.

**St. Luke in the Fields**, New York City, presents its fall music series: October 29, Music of Alessandro and Domenico Scarlatti; December 3, John Sheppard (c.1515-1558) *Missa Cantate*. For information: 212/414-9419, <music@st.lukeinthefields.org>.

**First Church of Christ**, Wethersfield, Connecticut, continues its fall music events: October 30, Destiny Africa Children's Choir; December 13, Christmas Concerts with Dave Brubeck. For information: 860/529-1575 x209, <www.firstchurch.org/musicarts>.

**Westminster United Church**, Winnipeg, Manitoba, Canada, presents its 2009-10 concert series: November 1, Duo Majoya (organ/piano); February 21, Dong-ill Shin; April 18, Jennifer Pascual. For information: <www.westminsterchurchwinnipeg.ca>.

**All Saints' Episcopal Church**, Las Vegas, Nevada, presents its fall music events, Sundays at 5:30 pm: November 1, Bede Parry, recital and Evensong; December 20, Lessons & Carols. Information: 702/878-2373, <www.allsaintslv.com>.

The City of Charleston, home of Spoleto Festival USA, also hosts the **Piccolo Spoleto Festival**. Its **L'Organo** series of ten 50-minute organ recitals will celebrate its 31st season in 2010, May 28-June 4 and June 7-11. Application to perform on the series is open to organists and organists plus instrumentalist. Forms and information can be obtained by writing to the Office of Cultural Affairs, 180 Meeting Street, Suite 200, Charleston, SC 29401; by e-mail to Laura Thompson, Operations and Public Relations Coordinator (<thompsonl@ci.charleston.sc.us>), or from the website (<www.piccolospoleto.org>). Deadline for receiving applications is November 1.

**The Haarlem International Organ Festival** will take place July 16-31. The schedule includes an improvisation competition, summer academy, recitals, and other activities. The 48th improvisation competition for organists will consist of two rounds, played on the 1738 Müller organ of the Grote of St. Bavokerk and the Cavallé-Coll organ of the Philharmonie Haarlem concert hall. Deadline for application is February 13, 2010. The summer academy for organists will take place July 19-31, with a total of 12 courses, a seminar, an organ excursion, and daily lectures. A new part of the academy is the young talent class for a select group of organists aged 13-18. Deadline for applications is December 1. For information: <www.organfestival.nl>.

**Macalester Plymouth United Church** of St. Paul, Minnesota, announces its fourteenth international contest for English language hymn writers, which carries a prize of \$500 for the winning en-

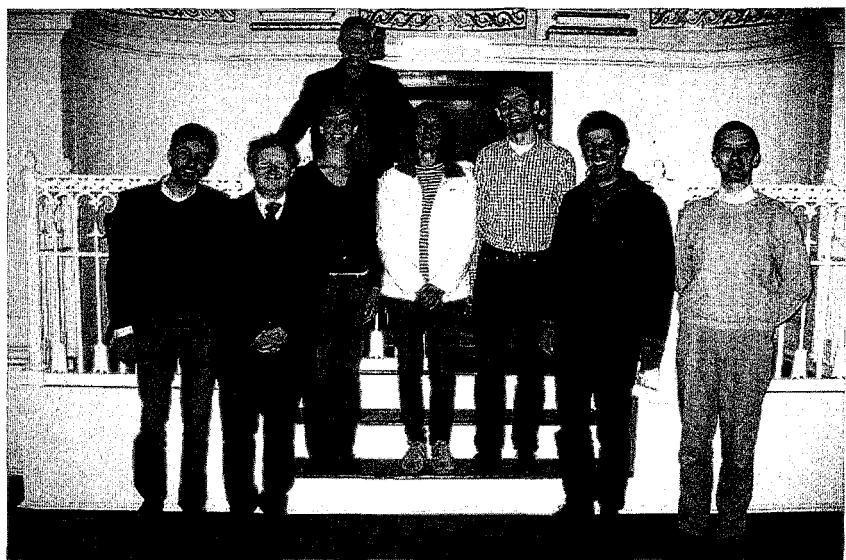
try. The 2009 contest is a search for new hymns to be sung on Labor Day, with words that especially address the plight of the unemployed. Entrants should provide four copies of each hymn. All entries must be postmarked by December 31. The judges will arrive at their decision by February 15, 2010; the winning hymn will be announced by February 28. For information: Hymn Contest, Macalester Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; e-mail: <office@macalester-plymouth.org>; web: <www.macalester-plymouth.org>.

**The 10th International Symposium on Spanish Keyboard Music "Diego Fernández"** will be held in the Parador of Mojácar, Almería, Andalusia, October 8-10. Commemorating the 500th anniversary of Antonio de Cabezón's birth, the symposium has issued a call for papers. Proposals for papers are encouraged in the following areas: Antonio de Cabezón and his contemporaries, performance practices and repertoire in the Spanish territories, keyboard instruments, and iconography. The deadline for abstracts is December 31. For information: <www.fimte.org>.

**First Baptist Church** of Worcester, Massachusetts announces its 2010 Anthem Competition, with a \$1300 prize, for composers born no earlier than January 2, 1970. Text for this year is Psalm 93 NRSV, set for SATB choir with organ. For full details see church website, <fbc-worc.org> under Music & Arts upcoming events. Only one entrant wins—no split prizes. The winning composition will be performed on May 2, 2010 in morning worship under the direction of William Ness, minister of music and arts.

Mail entries to: William Ness, 2010 Anthem Competition, First Baptist Church, 111 Park Ave., Worcester, MA 01609; e-mail to <cindyj@fbc-worc.org> in PDF format. Postmark/e-mail date no later than Monday, January 4, 2010. For information: 508/755-6143.

A competition for young organists (ages 18-25) will be part of the **Huntsville Organ Festival**, March 12-13, 2010. The competition, sponsored by the Greater Huntsville AGO chapter and the Huntsville Chamber Music Guild, includes a prize of \$1000. Contestants will also take part in a masterclass with Paul Jacobs, who will perform in concert March 12, and who is moderator of the panel of judges. Application deadline is January 16, 2010. For information: Suzanne Purtee, coordinator, 256/533-2455 x216, e-mail: <suzanne.purtee@gmail.com>; web: <www.huntsvilleago.org>.



Mendelssohn masterclass

The international organ masterclass with Ludger Lohmann took place June 1-6, featuring organ works by Felix Mendelssohn and the Engelhardt organ of 1845 in Herzberg am Harz, Germany. Participants from Germany, Italy, France, Switzerland, Japan, Norway, Netherlands, and Greece studied the sonatas, preludes and fugues, and individual pieces from the Cracow Manuscripts. The course included a lecture by

Hans-Ulrich Funk and several excursions to Engelhardt organs in the immediate surroundings of Herzberg, plus a visit to Duderstadt to see the organs by Jürgen Ahrend (1977) and Johannes Creutzburg (1735). The schedule also featured an opening recital by Jörg Ehrenfeuchter, a recital by the lecturers of all six Mendelssohn organ sonatas, and a recital by participants. For information: <www.ORGANpromotion.org>.

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On August 11, **Organlive.com** completed its sixth year of broadcasting. Organlive.com is a listener-supported Internet audio station dedicated to the music of the classical organ. The broadcast consists of a 24-hour stream of organ music. The Organlive library currently holds over 9,000 separate tracks from more than 750 albums of music recorded on pipe, digital, and combination organs. In addition to the newest releases from labels such as Delphian, Albany, Spektral, Pro Organo, and Raven, the library contains a number of historic recordings from the Musical Heritage Society, Columbia, London, and Westminster.

Listeners can browse the entire library and request specific tracks. While tuned into the broadcast, listeners receive information on the track and album currently heard, the organist, and the organ, as well as links to read more or to purchase the album or MP3 file. There are links to free online databases of PDF sheet music for downloading and printing, or just following along with the music on the screen.

The broadcast is completely free to anyone with a broadband Internet connection and only requires a browser-based player, or Windows Media Player, WinAmp, iTunes or any MP3 player. In addition, the stream is now available to those with an iPhone, Blackberry, or Windows Mobile device. For information: <www.organlive.com>.

**Early Music America** announced the winners of its 2009 awards recognizing outstanding accomplishments in early music. The awards were presented at the EMA annual meeting and awards ceremony at the Boston Early Music Festival on June 12.

Stanley Ritchie received the Howard Mayer Brown Award for lifetime achievement in the field of early music; Steven Plank, the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college collegium musicum; Jerry Fuller, the Early Music Outreach Award, which honors ensembles or individual artists for excel-

lence in early music outreach and/or educational projects for children or adults; and Grace Feldman, the Special Early Music Outreach Award in recognition of her lifetime achievement in early music education. For information: <www.earlymusic.org>.

**Corrections & clarifications**

The article by David Lowry and Andrew Forrest about the restoration by Létourneau Pipe Organs of the Aeolian-Skinner Opus 1257 at Winthrop University (*THE DIAPASON*, July 2009, pp. 24-25) contained an error. It incorrectly stated that the same scale was used for the organ's Positiv 8' Trompette en chamade and Swell 8' Trompette. In fact, the resonator for low C of the 8' Trompette en chamade measures 95mm, while the Swell 8' Trompette measures 83mm.

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director of the Kegg company. Bahr joined the Kegg firm in 1995 and has been flue pipe voicer, tonal finisher, and engineer for Kegg organs since then. He will work in collaboration with Charles Kegg to further refine the Kegg sound and carry the company forward in future musical developments, in addition to overseeing the musical structure of all Kegg pipe organs. Fredrick Bahr holds an organ performance degree from Andrews University and has served as director of music in churches in Chicago, Richmond, Washington, D.C. area, and Canton, Ohio. He has also served as director of Canton Civic Opera.

**Jared Stellmacher** has joined the staff of Yale University's Institute of Sacred Music as the choral/vocal assistant. A recent ISM graduate, Stellmacher received his master of music degree in organ this past spring. Before moving to Connecticut, he attended the University of Wisconsin-Madison, where he earned a bachelor of music degree in organ and also served as assistant music director at Good Shepherd Lutheran Church in Madison. Stellmacher is also an active recitalist and accompanist in addition to serving as associate organist at the First Presbyterian Church of New Canaan, Connecticut.



Todd Wilson

**Todd Wilson** has been appointed as Artist-in-Residence at Trinity Cathedral (Episcopal) in Cleveland, Ohio, where he will play the two Flentrop organs and work with the Cathedral's Canon Musician, Dr. Horst Buchholz. He has also been named house organist at Stan Hywet Hall and Gardens in Akron, Ohio, where he will perform on the newly restored 1915 Aeolian organ (Op. 1223). He continues in his long-standing positions as head of the organ department at the Cleveland Institute of Music, as curator for the Norton Memorial Organ (Skinner Op. 816) in Severance Hall (home of the Cleveland Orchestra), and as a member of the organ faculty at Capital University in Columbus, Ohio. Todd Wilson is represented by Karen McFarlane Artists.

[www.TheDiapason.com](http://www.TheDiapason.com)

## Here & There

The New England duo, **Audrey and Paul Cienniwa**, are featured on a new recording, *Bach Sonatas for Viola Da Gamba*, on the Wahling City Sound label (WCS 046). Recorded at First Church, Boston, the program includes the sonatas in G (BWV 1027), D (BWV 1028), and g (BWV 1029), plus two Bach cantata arias transcribed for viola da gamba and harpsichord. For information: <[www.paulcienniwa.blogspot.com](http://www.paulcienniwa.blogspot.com)>.



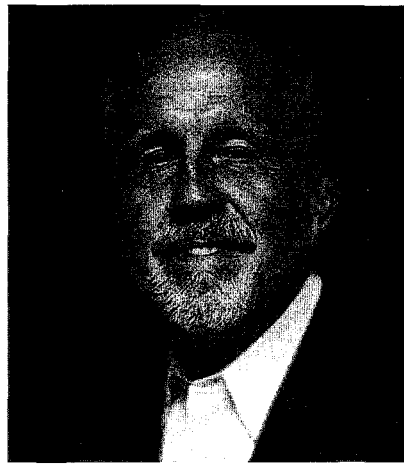
Wilbur Held and Malcolm Benson



Wilbur Held (right) with sister Miriam and brother Dave

**Wilbur Held** celebrated his 95th birthday in August in Claremont, California, where he has lived since 1978. Among the guests at his 95th birthday party were his brother Dave, his sister Miriam, and organist colleague Malcolm Benson. Well known as a composer and organist, Held was professor of organ and church music and head of the keyboard department at Ohio State University from 1946 to 1978, and most of that time was also organist-choirmaster at Trinity Episcopal Church in Columbus, Ohio.

Dr. Held started composing little pieces for the organ because he felt there was a lack of teaching material aimed at developing style and registration, especially for the romantic use of the instrument. His *Nativity Suite*, published in 1959, has sold well over 25,000 copies. His compositions appear in the catalogs of MorningStar, Augsburg Fortress, Concordia, Hinshaw, Beckenhurst, Sacred Music Press and Hope.



Brian Jones

**Brian Jones** was honored in April by Noble and Greenough School in Dedham, Massachusetts, when the Brian Jones Ensemble Room was dedicated. Jones's former students and colleagues raised funds for the room, which is in a new arts center at the school, where Jones headed the music department from 1965-1984. Noble and Greenough is a co-educational preparatory school for grades 7-12, founded in Boston in 1866.

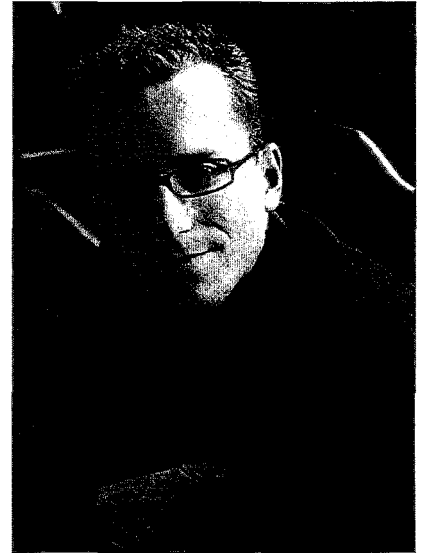
Jones is emeritus director of music and organist of Trinity Church, Copley Square, Boston, where he served from 1984-2004. He has since served in interim positions at the Cathedral of St. John, Albuquerque, New Mexico, Old South Church in Boston, and at Memorial Church, Harvard University. In 2006 he founded the Copley Singers, a group of professional and volunteer singers from the greater Boston area, which performed with the Ensemble Singers May 3, celebrating Bermuda's 400th anniversary. Jones is active as an organ recitalist and guest conductor; engagements the past year included appearances throughout New England and in Santa Fe, New Mexico, New Orleans, and at the Cathedral Church of the Redeemer in Calgary, Alberta, Canada. He served as organist-in-residence at Grace Cathedral, San Francisco, in June while the cathedral choir was on tour.



Marek Kudlicki

Polish concert organist and conductor **Marek Kudlicki** will make his 41st North American tour this fall. His schedule includes November 8, First Baptist Church, Mayfield, Kentucky; November

9, Murray State University, Murray, Kentucky; November 10, lecture, Murray State University; and November 12, Missouri State University, Springfield, Missouri. For information: <[www.kudlicki.at/concert-organist/index.html](http://www.kudlicki.at/concert-organist/index.html)>.



Christian Lane

**Christian Lane** performed two recitals of patriotic organ music on July 4 in Wessington Springs, South Dakota, on an organ built by David Salmen. Located at the Salmen residence, the instrument has grown to become the largest pipe organ in the state. Having performed similar programs at this venue in prior years, Lane was joined for this year's concert by soprano Heather Salmen. The two sold-out crowds sang patriotic hymns and heard both sacred and secular soprano solos. Also included was a wide range of solo organ repertoire suitable for the occasion, ranging from transcriptions of Sousa marches and Barber's *Adagio for Strings* to settings of familiar American tunes by Edwin Lemare, Dudley Buck, and John Knowles Paine. Christian Lane continues a busy performance schedule in addition to his work as assistant university organist and choirmaster at Harvard University.

**Dan Locklair's** *Glory and Peace* (A Suite of Seven Reflections for Organ) was performed by **Thomas Murray** on June 29 at the Walt Disney Concert Hall, Los Angeles. The performance was part of the Anglican Association of Musicians (AAM) 2009 national conference.

The composer has written this about *Glory and Peace*, "With the theme of the 2009 AAM Conference being 'Seven whole days, not one in seven. I will praise Thee': Music as an iconic glimpse of Heaven from George Herbert's *King of Glory, King of Peace*, this poem served as the extra-musical stimulus for my *Glory and Peace*." The movement titles are taken from Herbert's 17th-century poem. For information: <[www.locklair.com](http://www.locklair.com)>.

**James McCray's** *Magnificat* for SATB, organ, mezzo-soprano, oboe, and handbells has just been published by Emerson Music Publishers, Montclair, California. The English setting was a commission from a community choir in Des Moines, Iowa. The work consists of the ten *Magnificat* verses and the *Gloria Patri*. For information: <[www.emersonenterprises.com](http://www.emersonenterprises.com)>.

**Shirley Erena Murray** was named a Fellow of the Hymn Society in the United States and Canada at its annual conference in Northfield, Minnesota, in July. Her hymns have appeared in more than 100 collections worldwide and have been translated into several languages. Five collections are devoted entirely to her hymn texts: *In Every Corner Sing* (1992), *Every Day in Your Spirit* (1996), *Faith Makes the Song* (2003), *Sing for Peace* (2004) and *Touch the Earth Lightly* (2008). She has served the society as keynote speaker and as contributor to *The Hymn*. She is a Fellow of the Royal School of Church Music, and a recipient of the New Zealand Order of Merit.

Shirley Erena Murray is a fourth generation New Zealander. She earned

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a master's degree with honors in Classics and French from Otago University, has been a teacher of languages, and has been active with the New Zealand Hymnbook Trust. She served with her husband, the Very Rev. John Stewart Murray, pastor of St. Andrew's on the Terrace, Wellington, where many of her hymns were first sung. Now in active retirement, the Murrays live at Raumati Beach, north of Wellington.



Stephen Tharp

**Stephen Tharp** was the only American organist invited to partake in the 2009 Euro Via Festival. Under the direction of Johannes Skudlik as a network for concert organists, the festival linked together 20 very specific organ programs throughout Europe under one umbrella, with top performers playing separate concerts, each in a different European city. The 2009 festival artists included Olivier Latry, Simon Preston, Jean Guillou, Daniel Roth, Ben van Oosten, and Naji Hakim. Stephen Tharp's concert, performed on the 1924 Steinmeyer organ at the Münster in Lindau on Lake Constance, Germany, was broadcast live by Bayern 4 Klassik, Bavaria's largest classical radio network.



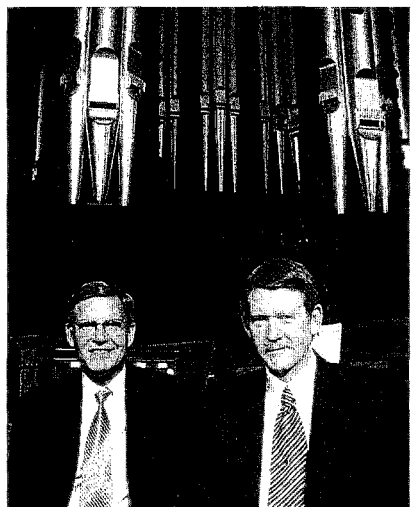
Maxine Thévenot

Celebrating the wind of the pipe organ and the wind that causes balloons to rise during nine days in October at the Albuquerque International Balloon Fiesta, **Maxine Thévenot** has recorded a CD on the Raven label entitled *Fiesta!* She plays

a varied program on the 2002 Reuter pipe organ at the Cathedral Church of St. John, Albuquerque.

People by the hundreds of thousands converge for the annual event in Albuquerque, New Mexico. Some 700 balloons rise at the 365-acre Balloon Fiesta Park, the event having grown from a mere 13 balloons in the first year, 1972.

Repertoire includes Fredrik Sixten, *Toccata festival*; Gerald Bales, *Three Short Pieces and Toccata Go, Tell It on the Mountain*; Pietro Yon, *Humoresque (L'Organo Primitivo)*; Derek Bourgeois, *Serenade for Organ*; Ralph Vaughan Williams, *Rhosymedre*; Simon Preston, *Alleluys*; George Andrix, "Patterns" from *Three Pieces for Organ*; Jean Langlais, "Nazard" from *Suite Française*, op. 59, and "Chant de Paix" from *Neuf Pièces*, op. 40; Olivier Messiaen, "Joie et clarté des corps glorieux" from *Les Corps Glorieux*; Eugène Gigout, *Scherzo*; Louis Vierne, "Berceuse" from *24 Pièces en Style Libre* and "Allegro vivace" from *Symphonie I*, op.14; and Léon Boëllmann, *Suite Gothique*. For information: <www.ravencd.com>.



James Welch and Rulon Christiansen

On August 7, **James Welch** performed a recital on the Aeolian-Skinner organ at the Mormon Tabernacle in Salt Lake City. The program featured Vierne's *Symphony No. 1* (complete), and the premiere of *Lyric Symphony* by **Rulon Christiansen**. *Lyric Symphony* is a suite in six movements in the style of the organ symphonies of Widor, Vierne, Dupré, and Fleury, but conceived on a somewhat smaller scale. Individual movements include Prelude, Grand Choeur, Andante, Scherzetto, Adagio, and Toccata, and are short enough in length to be used in church services as preludes, postludes, or offertories.

The six movements of the symphony are dedicated to longtime friends and colleagues of the composer who share a love for French organ music: Rollin Smith, James Drake, Clay Christiansen, James Welch, Daniel and Elizabeth Berghout, and Chester Berry.

For further information or to purchase a copy of the symphony, contact <rulontheorganist@yahoo.com> or <james@welch.net>.



Carol Williams

**Carol Williams's** bookings are now being handled by Mike Ward, who managed the late Jimmy Smith (a legend in the organ jazz world), and her personal manager, Kerry Bell. While she continues to concertize in the classical realm, she will also include her jazz experience, enhancing her repertoire, to offer a wide variety of "concerts with a difference." PVA management in the UK will continue to manage bookings for Williams in Europe and Asia. Some of Carol Williams's future concerts include Disney Hall in Los Angeles, Kennedy Center in Washington, D.C. (2010 AGO convention), and organ festivals in Luxembourg, Finland and Russia.

For information and live performances, visit <www.CarolWilliamsNow.com>; bookings in the USA: <management@melcot.com>, 919/341-8120; bookings in Europe and Asia: <maggie@pva.co.uk>, 01905 616100; PVA Management: <http://www.pva.co.uk/client\_profile1e85.html?pid=54>.

## Nunc Dimittis

**Dona Lee Brandon** died June 16 in Davis, California. She was 81. She began organ study while in high school and earned a bachelor's degree in music from Park College in Missouri, and a master of sacred music degree from Union Theological Seminary, where she studied organ with Robert Baker. At UTS she met fellow student George Brandon, and married him in 1954. The Brandons taught at Eureka College in Illinois, and William Penn College in Iowa. In 1962 they moved to Davis, California, where Mrs. Brandon worked as an organist and choir director, serving at Davis Community Church (1963-67) and at St. Martin's Episcopal Church (from 1967 until her retirement in 1995). She was also affiliated with the Music School at the University of California-Davis, accompanying choral groups, teaching organ, and playing recitals and for commencement ceremonies. A longtime member of the Sacramento AGO chapter, she proclaimed her enthusiasm for the music of Bach with her license plate, "JSB FAN." Dona Lee Brandon was preceded in death by her husband George, and is survived by her daughter and son-in-law, Barbara and Jim, and her sister Melva Ann.

**Richard W. Litterst** died August 9 at age 83 in Loves Park, Illinois. Born in Decatur, Illinois, February 4, 1926, he attended the University of Louisville, served in the U.S. Navy, and then completed his studies at the University of Illinois and Union Theological Seminary School of Sacred Music. He served as organist, choirmaster, and handbell director at churches in Westfield, New Jersey; Omaha, Nebraska; and Rockford and Freeport, Illinois. In 1959, he was

appointed to Second Congregational Church, Rockford. He also conducted the Rockford Pops Orchestra for more than 30 years, and taught at Rockford College, Rock Valley College, and Beloit College.

Litterst served as dean of the Rockford AGO chapter and was a member of the Mendelssohn Club and Rotary. He was an early member of the American Guild of English Handbell Ringers, serving the organization in many capacities, including as president. He was nationally known as a handbell director and for his arrangements and compositions for handbells. Most recently he served as organist for the First Church of Christ, Scientist in Rockford, playing his last service there on July 22.

A memorial service was held August 14 at First Presbyterian Church, Rockford, with a number of organists from the Rockford AGO and the Rockford Pipe Band participating, with alumni of the Martin Ringers of Second Congregational Church playing music by Litterst; other music in the service was by Karg-Elert, Franck, and Widor. Richard W. Litterst is survived by his wife Judy, son, two daughters, and grandson.



Ivan Ronald Olson

**Ivan Ronald Olson** died June 16 in Sacramento, California. Born in Soldier, Iowa, on March 15, 1928, he played his first church service while in the sixth grade and then took over as organist after confirmation on through high school until he left for college in 1946. He received a BA in music from the University of Iowa in 1950 and taught music at Morehead, Iowa, where he served as choir director at Bethesda Lutheran Church. He then earned a master's degree from the University of Texas, Austin, and began teaching at Concordia Lutheran College of Austin in 1952, where he continued until 1964. During that tenure he served as organist-choirmaster at First English Lutheran Church and Redeemer Lutheran Church in Austin. He married Danna Foster in July 1956.

Olson took a leave of absence from Concordia to study at Union Theological Seminary in New York City, where he was awarded a Doctor of Sacred Music degree in 1963. In 1964 he joined the faculty at American River College, Sacramento, California, and became the organist-choirmaster at St. Paul's Episcopal Church. He also served as accompanist for many vocal recitals.

Olson moved to Fair Oaks in the summer of 1967 and joined the staff at Pioneer Congregational Church in 1969. He was an active member of the American Guild of Organists and served as dean of the Sacramento chapter. He retired in 1992 from American River College and Pioneer Congregational Church, and then served as interim organist-choirmaster at St. John's Lutheran Church, where he had been a member since 1967. At St. John's he worked in adult education, served on the church council, and looked after the concert series for three seasons. He did substitute organist

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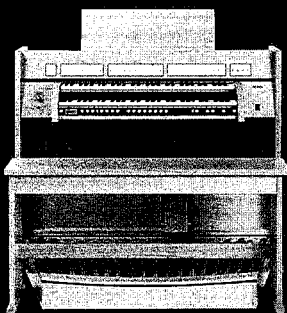
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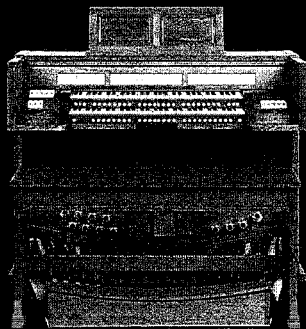
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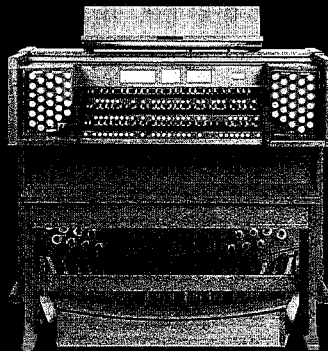
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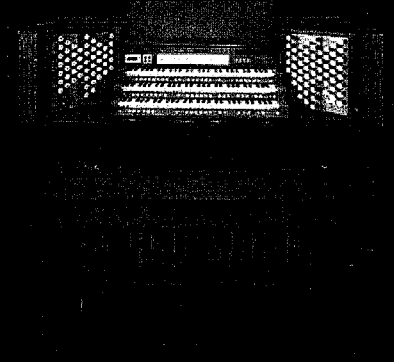
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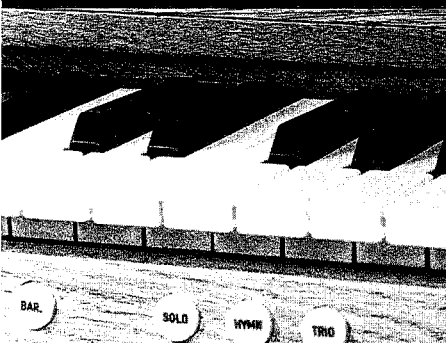
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work until grandchildren began to arrive. Ivan Olson belonged to the Rose Society and spent many happy hours tending his many roses and a vegetable garden.

**Theodore W. Ripper** died on July 2 at age 83. Born on August 1, 1925 in Coraopolis, Pennsylvania, he earned bachelor's and master's degrees from Carnegie Mellon University in Pittsburgh. He served as university organist at the University of South Dakota and then taught at Carnegie Mellon University from 1949 to 1955. He married Gladys McMillan on June 15, 1953 in Coraopolis. They moved to Atlanta in 1955, where he was minister of music for Peachtree Christian Church for 10 years.

Ripper then taught at Millikin University and served at First United Methodist Church in Decatur, Illinois, 1965-75, and was director of music at Grace United Methodist Church in Venice, Florida, 1975-84. He next served as director of music at First United Methodist Church, Carlsbad, New Mexico, for eight years. After retirement, he continued to work in Roswell as music director for St. Andrew's Episcopal Church.

**Mark P. Schantz** died at age 58 on June 13 at his home in Walton Hills, Ohio. The son of Bruce and Grace Putnam Schantz of Orrville, Ohio, he was a graduate of Otterbein College and had a lengthy career with American Greetings of Cleveland, from which he took early retirement to start his own business, Schantz Woods, which designed, fabricated, and restored furniture. He also served on the board of directors of the Schantz Organ Company of Orrville, assisting his brother Victor, the president of the firm. Mark P. Schantz is survived by his wife Lee, children Kate, Jessa, Erick, and John, and siblings Ann Schantz Perlmutter, Victor Schantz, Jill Schantz Frank, Ted Schantz, and Peter Schantz.

## Here & There

**Amadeus Press** announces the release of *The Worlds of Johann Sebastian Bach* (an Aston Magna Academy book), edited by Raymond Erickson. The book brings together both traditional and new perspectives to consider the composer's social, political, and artistic environment, its influence on him, and his interaction with it. Specialists in history, religion, architecture, literature, theatre, dance, philosophy, and family life offer the insights of these disciplines as they relate to Bach's world. A final essay looks at the challenges and limitations of approaching Bach today. The book is illustrated with color and black-and-white reproductions of contemporary paintings, maps, sketches, architectural drawings, and manuscripts; 364 pp., hardcover, \$34.99; 800/637-2852; <www.amadeuspress.com>.

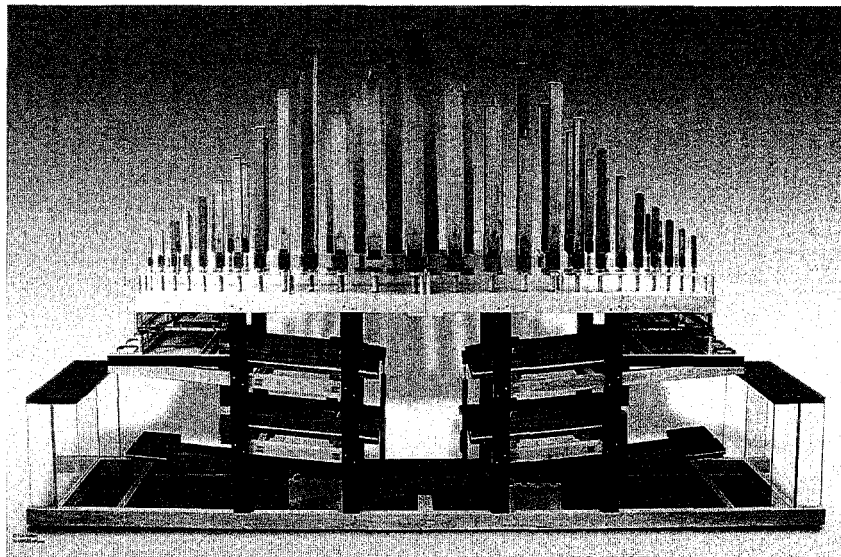
**Editions Delatour France** announces new releases for organ. Titles by Anthony Girard include: *Et si le ciel dis-*

*parait?* (medium level, DLT0749, €14), *L'Ange et le Diable du premier jour* (medium/medium difficult, DLT1790, €18), and *Oiseaux et roses du jardin d'Eden* (medium, DLT1789, €14). Other works include those by Josse-François-Joseph Benaut, *Messe en ut mineur pour orgue* (medium difficult, DLT1662, €20), *Famille Andlauer, Oeuvres pour orgue* from the Collection "Vie Musicale en Alsace—Organistes Alsaciens" (medium, DLT1666, €25), René-Louis Becker, *Pièces d'orgue* (medium, DLT1521, €24), by Jean Catoire, *Sonates pour orgue* (from the Collection "Le phénomène sonore" DLT0835, €13), by Noël Hazebroucq, *Variations sur un thème de 1560* (medium/difficult, DLT1737, €16), and Mendelssohn, *Scherzo* (DLT1663, €13). Works for organ and instruments include Handel, *16 Concerti for Organ and Orchestra* (medium/difficult, DLT1638, €30), Henri Messerer's *Cantabile pour orchestre* for organ and strings (medium difficult, DLT1741, €20), and Alexandre Rydin's *Cosmos* for organ and percussion (medium difficult, DLT1381, €13). For further information: <www.editions-delatour.com>.

**Michael's Music Service** announces a new theatre organ recording, *Sarasota Symphony* is the latest from John McCall on the Grace Baptist IV/32 Wurlitzer, in a style that is melodic and never pretentious or bombastic. "Learnin' the Blues" from this album is available for free, as a download for one's MP3 player or computer (where one can burn a CD). For information: <http://michaelsmusicsservice.com/CDs/SarasotaSymphony/index.html>.

**MorningStar Music Publishers** announces new organ releases. Christmas season titles, all moderately easy, include *Joy to the World, Variations for Organ* by Michael Helman (10-166, \$14.00); *A Christmas Pastoral*, organ duet by Charles Callahan (10-024, \$9.00); and *Variations for Organ on Puer Nobis* by Albert Zabel (10-164, \$9.00). Other new works include *Pictures of Mary*, settings of hymn tunes that carry Marian texts, by Rick Deasley (10-025, \$14.00), and *From a Distant Home*, global hymn introductions and accompaniments, for organ with optional handbells, percussion, timpani, and Orff ensemble, by Michael Burkhardt (10-171, \$19.00). Titles for woodwinds and organ include *Romance and Scherzo*, from Widor's *Suite*, op. 34, arranged by Steven Egler (difficult; 20-770, \$16.00), and *How Lovely Shines the Morning Star*, by Paul Manz (medium, 20-768, \$12.00). Hymn settings for brass and organ, moderately easy, include *Eternal Father, Strong to Save*, by K. Tod Kerstetter (20-809, \$25.00) and *Festive Hymn Settings, Set 8: Hymns of Praise and Jubilation*, by Michael Burkhardt (20-849, \$40.00). For information: <www.morningstarmusic.com>.

**C. F. Peters** announces the publication of works by McNeil Robinson. Three works are for organ: *When in Our Music God Is Glorified, Chorale Prelude on DOUGLASS* (EP68202, \$9.95), *Chorale*



Auerglass organ by Parsons Pipe Organ Builders

**Parsons Pipe Organ Builders** of Canandaigua, New York, has recently completed construction of "The Auerglass," a tracker-action, foot-pumped pipe organ. The musical vision for this project is that of artists Tauba Auerbach and Cameron Mesirow. Parsons was challenged to meld the physical constraints of traditional pipe organ building with this avant-garde concept.

The Auerglass is a two-person mechanical-action organ. The instrument requires two people to create music and cannot be played alone. This marriage of interdependency and cooperation is achieved as one player pumps the bellows in order for the other to create music and vice versa. The two keyboards cover a four-octave range and have been divided so that each of the two players has every other note at their disposal.

The Auerglass instrument is being featured at Tauba Auerbach's "Here and Now and Nowhere" exhibition September 3–October 17 at Deitch Projects in New York City. It was played at the opening on September 3, as a prelude

to a Glasser performance at 8 pm on September 11, and daily at 5 pm from Tuesday through Saturday during the exhibition. Auerbach and Mesirow (of the band Glasser) played a composition written specifically for the instrument. It combines music that Auerbach wrote as a child, songs from Glasser and new materials. For additional information visit <www.Deitch.com>.

The Auerglass instrument features 49 notes, suspended key action, tone channel windchests, foot pumped; 8' Clarabella of southern yellow pine; keys of eastern white pine with coverings of plum (naturals) and maple (sharps); keycheeks, pumper pedals and other accents of bloodwood and figured maple; four wedge bellows, wind conduits and pumper levers of quartersawn white oak; structure and bench seat of walnut and maple, joinery is mortise and tenon; bench frame, pallet box and racks of 3/4-inch clear acrylic; adjustable pumper lever ratios; wind pressure 3.3" (84mm).

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Matthew Herman holds a doctorate in composition from Temple University; previous degrees were earned at Bowling Green State University and the College of Wooster. He is currently on the

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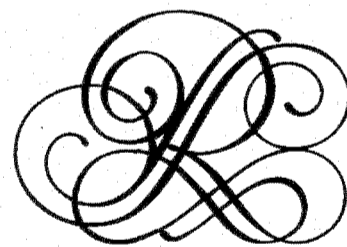
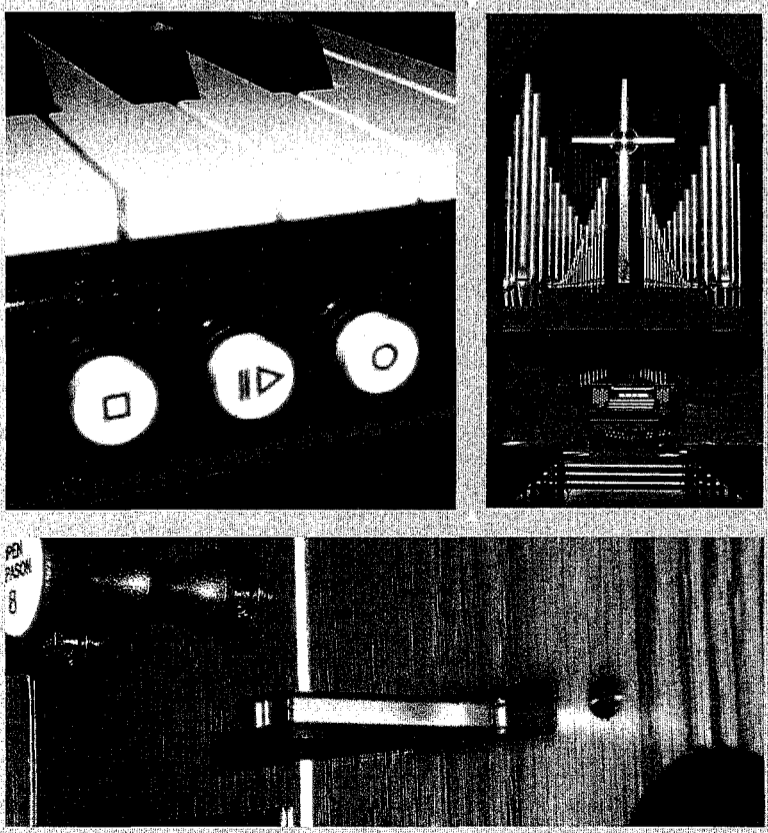
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## Looking Back

### 10 years ago in the October 1999 issue of THE DIAPASON

Cover: Berghaus Organ Company, St. Raphael the Archangel Church, Naperville, IL

Douglas Cleveland appointed assistant professor of organ and church music, Northwestern University, Evanston, IL

Robert Dodson appointed dean, Oberlin College Conservatory of Music

Gregory Peterson elected president, Association of Lutheran Church Musicians

Rayner Brown died June 16 in Los Angeles

"An interview with Miriam Clapp Duncan on the occasion of her 80th birthday," by Sarah Mahler Hughes

"Reminiscences of Henry Willis 4 as told to John-Paul Buzard, Part 2."

New Organs: Christopher Bono, Hochhalter, Inc., Noack Organ Company

### 25 years ago, October 1984

Cover: Rosales Organ Builders, Inc., St. Andrew's Episcopal Church, Ojai, CA

Peter Fyfe honored for 25 years as organist and choirmaster, Christ Episcopal Church, Nashville, TN

John Scott wins J. S. Bach Organ Competition, Leipzig, Germany

Joseph Galema, Jr. appointed associate director of music, Cadet Chapel, U.S. Air Force Academy, CO

Larry Peterson appointed director of music, St. Paul's Lutheran Church, Brenham, TX

Calvin Hampton died August 5 in Port Charlotte, FL

"AGO San Francisco—Some Perspectives," by Bruce Gustafson

"AGO San Francisco—Recitals," by James Welch

"The Pedal Piano—A New Look, Part 1," by Karrin Ford

"Hymn Society of America—1984 Convention," by Alan Barthel

New organs: A. David Moore, Noack Organ Company, Schlicker, Visser-Rowland Associates

### 50 years ago, October 1959

Feike Asma first North American tour

Emma Lou Diemer wins anthem competition, National Presbyterian Church

Marie Dufour first U.S. tour

Harry Gay appointed organist and choirmaster, Trinity Cathedral, Cleveland

Charles Huddleston Heaton appointed to Second Presbyterian Church, St. Louis, MO

Donald R. M. Patterson joins music department, Stephens College, Columbia, MO

Flor Peeters sixth American tour

News of William H. Barnes, Robert Lodine, Marilyn Mason, Herbert Nanney, Irene Robertson, Barrett Spach, Amelia H. Smith, Richard Waggoner, James Riley Weeks

Royal Canadian College of Organists 50th anniversary convention

"Articulation—The Role It Plays in Organ Performance," by Klaus Speer

Organs by Aeolian-Skinner, Austin, Casavant, Estey, Möller, Chester Raymond, Reuter, Schantz, Tellers

### 75 years ago, October 1934

National Association of Organists convention, Worcester, MA

National Association of Organbuilders annual meeting, Hotel Commodore, New York City

Edwin Lemare dies at home in Hollywood

News of William C. Carl, Winslow Cheney, Mary Arabella Coale, Mrs. Douglas H. Decherd, Clarence Dickinson, Virgil Fox, Fernando Germani, Alice Goodell, Porter Heaps, Arthur B. Jennings, A. Walter Kramer, Renee Nizan, T. Tertius Noble, Günther Ramin, Clarence F. Read, Edward Rechlin, G. Calvin Ringgenberg, Clarence Waters, David McK. Williams, Pietro Yon

Organs by Austin, Casavant, Hillgreen, Lane & Co., Kilgen, Kimball, Möller, Wicks

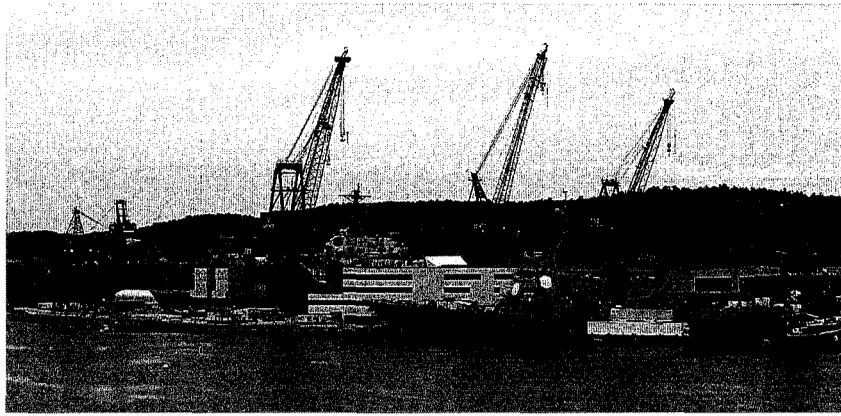
## In the wind . . .

by John Bishop

### Special delivery

The Bath Iron Works (a General Dynamics Company) is about fifteen miles from where we live. Located on the shore of the Kennebec River in Bath, Maine, more than ten miles up from the ocean, they build *Aegis* and *Zumwalt* class destroyers for the United States Navy. The shipyard is unique because of its immense lifting capacity—you can see their mammoth cranes from miles in each direction. This allows them to mass-produce ships in large sections because they can lift as much as a third of a ship at once. In the company's heyday during World War II, they launched a completed destroyer every twenty-two days. Think of the supply chain. That's a lot of steel—tens of thousands of tons. That's a lot of wire, windows, pipes, engines, tanks, valves, and gauges. It took about 275,000 person hours to build a ship. Twenty-two days—that's 12,500 hours a day, or 1250 workers working ten-hour days. To stay efficient, each worker had to have the right tools and the right materials at the right time. Any organbuilder's head would spin to think of such a management challenge. It's hard enough to organize 200 person hours per week in a five-person workshop.

In the 1870s and 1880s, E. & G. G. Hook & Hastings was building new organs at the rate of something like one a week. We know that materials were delivered at night to that workshop in Boston by horse-drawn rail cars using the same tracks that the passenger trolleys used by day. Think of the mountains of American black walnut going into the maw of that place, all to be unloaded by hand. I suppose they had a night crew of men who did nothing but unload rail cars and make sure the materials were stored in the right place. And I suppose once the lumber was stored they loaded



Bath Iron Works

bales of sawdust to be carted off to line chicken coops.

While we think about the work involved in organizing a flow of materials into a nineteenth-century organ shop, what about the actual work of building the organs? When I started working in organ shops, we had screwdrivers that we turned by hand—*analog* screwdrivers. For a while we used electric screwdrivers that had wires hanging out of the handles—wires that could flop across the pipes of the Mixture while you were taking down a bottom board of an upper chest to repair a dead note. Now we have rechargeable cordless tools. And to top that, I have a battery charger that runs on the twelve-volt power in my car so I can recharge my power tools between service calls.

I've joked with the hypothetical question, "if Bach had a Swell box would he have used it?" I bet Mr. Skinner would have delighted in an eighteen-volt rechargeable DeWalt screw-gun. It's even got an adjustable clutch to keep you from stripping the threads.

### Supply and demand

We live at the end of a half-mile dirt road. I have a swell little workshop at the house where I tackle portions of our projects. I'm especially fond of working on organ consoles and I have a beauty in the shop right now, built by Casavant in 1916. We are renovating the organ for a church in Manhattan and I'm spending the summer plugging away at the console. Our house is at the end of the UPS route. A couple times a week at around 5:30 in the afternoon, the big brown truck hurtles down the driveway and careens into the dooryard. Nuthatches, chickadees, mourning doves, and goldfinches scatter in terror, groundhogs and chipmunks dash into the stone walls—only the sassy and pugnacious little red squirrels seem ready for the challenge.

With diesel engine roaring and spewing, the driver (there are two regulars) turns the truck around so it's heading home before he'll even look at me. He tosses a couple boxes at me and blasts off in a cloud of fumes, dust, and pebbles. (If he had to take care of a long dirt road the way I do he'd never drive like that—each time he comes to the house, five shovels of my gravel goes into the woods.) Measuring sound in decibels-per-hour, the UPS guy makes more noise in two-and-a-half minutes than I do in a week.

### Leaning to the left

I suppose that if we were at the beginning of the route, the UPS driver would have a little more time to chat, but I remember reading an article that allowed a glimpse into the company's efficiency. As

traffic increases on America's roads, we are all aware that you can wait a long time for a chance to make a left-hand turn on a busy road. Years ago I fell into the habit of planning errands to avoid left-hand turns. If I go to the hardware store first, grocery store second, bank third, the only left turn is when I leave the grocery store. I got teased about that some, but on December 9, 2007 the *New York Times* published an article that I believe excused my apparent eccentricity. Titled "Left-Hand-Turn Elimination," the story told that that UPS has a "package flow" software program that maps out routes for the drivers limiting the number of left-hand turns as much as is practical. UPS operates 95,000 big brown trucks. By limiting left-hand turns they were able to reduce their routes by 28,500,000 miles, save 3,000,000 gallons of fuel, and reduce carbon dioxide emissions by 31,000 thousand metric tons. (Now you know what kind of mileage a UPS truck gets.) You can read the story at <<http://www.nytimes.com/2007/12/09/magazine/09left-handturn.html>>. Makes my five shovels of gravel seem a little less important!


After the big brown truck barrels up the driveway and turns right onto the road, I go back into the shop and open the boxes. What goodies I find: silver wire for key-contacts, woven felt for keyboard bushings, snazzy little control panels for solid-state relays and combination actions, specialty wood finishes from a one-of-a-kind supplier, useful tools that you can't find at Home Depot. It's like a little birthday party at the end of the day.

I need a huge variety of parts and materials to complete a project like this, and I spend a lot of time on the phone, leafing through catalogues (the big industrial-supply catalogues have more than 3,500 pages) and searching online. I rely on Internet access, next-day delivery, and specialty supply houses. And I can buy just about anything. Let's say I need some red woven felt (bushing cloth) to replace the bushings in a mechanical part. I can use an X-Acto knife to get the old cloth out of the hole, but it's really hard to measure the thickness of a piece of felt that was made ninety years ago. So what thickness should I get? Easy. If I search carefully online I can find it in thicknesses graduated by 64ths of an inch. I order a few square feet of four different thicknesses and experiment.

### Close enough?

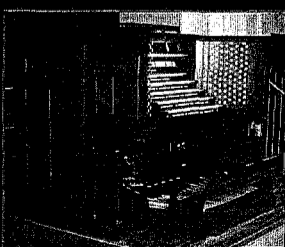
We talk about the importance of duplicating original materials when restoring an instrument. "If Mr. Skinner used 9/64" red bushing cloth, I'm going to use 9/64" red bushing cloth." But I bet Mr. Skinner wasn't choosing between eight different thicknesses listed on a cata-

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logue page. I think he bought the stuff that was available and made it work.

The expression shutters of this Casavant organ we're working on turn in bearings of woven felt. There's a quarter-inch steel pin in each end of each shutter that serves as an axle. The pins turn in holes in wood blocks—those holes are bushed with green woven felt. After seventy years of regular use and twenty years of neglect, that felt is hard and worn. Over the years, organ technicians fixed squeaks and squeals in those shutters by glopping grease, oil, candle wax, mutton tallow, and more recently silicone and WD-40 from spray cans on those bearings.

I could buy Teflon tubing of quarter-inch interior diameter (1/4" ID) from McMaster-Carr, an industrial supply company in New Jersey. I found it on page 91 of their 3,528-page catalog. It costs \$1.28 a foot and comes in five-foot lengths. I could cut it into half-inch lengths (less than five-and-a-half cents each), and drill them into the shade frames to make perfect bearings for the quarter-inch steel axles. I bet it would be a long time before they squeal or squeak. It's not historic, it's not good restoration practice, but I bet those shutters would work beautifully for decades. I think I'll go ahead and make that change. I'm confident that the organists who will play on this organ will never know we did, and I trust that Claver and Samuel Casavant will forgive me. My intentions are good and my conscience is clear.

#### An expressive conundrum

We have some tree work going on in our yard and one of the crew is a skillful equipment operator. He's using a light-duty excavator that's known as a backhoe because the bucket (or shovel) comes back toward the operator as it digs. The machine's boom has three joints, roughly analogous to the human shoulder, elbow, and wrist, and the bucket compares to the hand, as it can curl under to scoop the earth. Each of the joints is operated by a hydraulic piston—that ingenious machine that uses the pressure of oil to extend or contract. It seems counterintuitive, but the engine of this machine drives no gears at all—its sole purpose is to drive a pump that creates the oil pressure. Even the wheels that drive the tracks are turned by hydraulics. The machine's controls are valves operated by handles—those valves conduct the pressurized oil to the appropriate pistons.

The operator, a young guy named Todd who's anticipating the birth of his second child as he digs in our yard, has his feet on the pedals that drive the machine forward and back. He has each hand on a four-function joystick. Each push of a control operates only one function, but Todd moves his hands and wrists in quiet little circles combining the machine's basic movements into circular, almost human motions. His understanding of his controls is intuitive. He doesn't have to stop to think, *let me see . . . if I pull this handle this way, the bucket will curl under . . .* He effortlessly combines the motions to extend the boom and the bucket, sets the teeth in the dirt, and brings the boom toward him as the bucket curls under filling with dirt. He whirls around to empty the bucket on a pile, and as he turns back to the hole, the boom and bucket are extending to be ready for the next scoop, which starts without a pause, a jerk, or a wiggle. He's operating six or seven functions simultaneously. The power that operates the machine and the nature of the motion are both fluid.

I've read that some revered orchestral conductors eschew the pipe organ as an inexpressive instrument because it's not possible for an organist to alter the volume of a single organ pipe. You press a key, the pipe plays. You pull a handle in a backhoe and the bucket moves in one di-



Todd's backhoe

rection. I can hear my colleague organists gasp as I compare Todd's backhoe with an elegant musical instrument, but isn't there a similarity between the two machines? After all, we don't hesitate to call the pipe organ the most mechanical of musical instruments. And when we press that key, we're opening a valve to let pressure through to do work. (I have to admit I'm glad we're not messing around with hydraulic oil near a chancel carpet.)

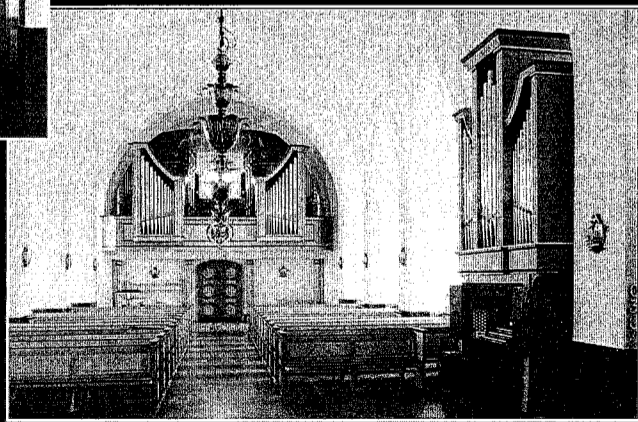
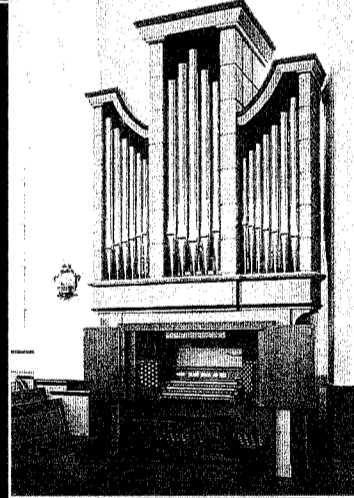
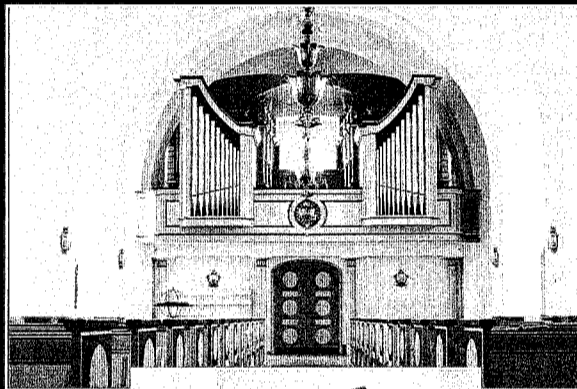
The organist intuitively manipulates the controls—playing keys, changing stops, pushing pistons, operating expression

pedals—and the result is fluid crescendos, accents, beguiling delays, great oceans of sound billowing through the air. Literally, organ music is the result of thousands of switches or levers moving at the will of the organist. That organist has practiced for thousands of hours, mastering the limitations of his or her body, teaching the body to perform countless little motions with ease and grace so the music flows free, denying both the physicality of the player and that of the instrument. Because the machine and player are both well-tempered, the music is infinitely expressive.

And of course we separate the organ from the backhoe. It's nice to be able to move a ton of dirt in a few minutes without breaking a sweat, and we admire the skill of the guy who can make that machine come alive. But I couldn't help notice that one of the joints on Todd's machine has an important squeak to it, enough that when I was back in my workshop or office and couldn't see the machine, I knew when he was extending or retracting the boom. Not my swell shutters!

A pipe organ is magic when all the squeaks and squeals are gone, when each function of the machine responds effortlessly to the intuitive motions of the player. In the workshop we make thousands of little choices about what material to use, how to adjust it, how to glue it down, so the machine will not stand in the way of the music. In the practice room we hone our skills so no knuckle cracks, no muscle binds, no fingernail hangs, and nothing about our bodies will stand in the way of the music. We dress in clothes that allow us to move freely, and we make sure our shoes are less than two notes wide. Our bodies and our instruments are conduits between the composer's ideals and the ears of the audience.

Thanks to the UPS guy for bringing all those goodies, and yes—I'm certain that Bach would have used the expression pedal, but only if the shutters didn't squeak. ■



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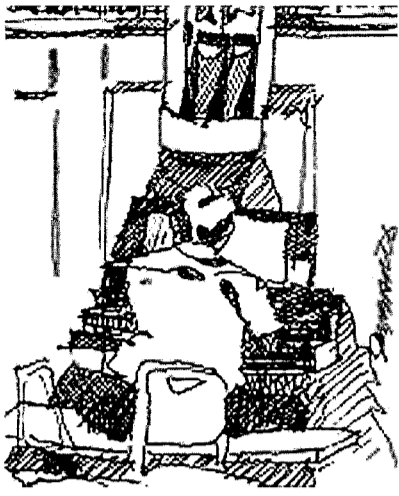
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## On Teaching

by Gavin Black



### Repertoire, part 1

The issue about which I have gotten by far the most inquiries since I started writing this column is repertoire: that is (primarily) the question of what repertoire students should work on, or, to put it slightly differently, what repertoire teachers should ask or expect their students to work on. In this month's column I will offer some general musings about that question, including some reminiscences and anecdotes that I think are relevant. Next month I will continue to muse, but also give more specific suggestions, including some guidance—as up to date as possible in a rapidly changing technological world—about the practical side of finding printed music, especially for students who do not have access to well-stocked music libraries.

### Organ repertoire: size and scope

The first thing that stands out about the organ repertoire is its size and scope. The number of composers, the number of pieces, the number of centuries, the

number of different types of instrument for which what we call "organ music" was written: it is all almost overwhelming. If you throw in hymns and various other sorts of accompaniment, and then remember that a substantial proportion of at least the pre-1750 keyboard repertoire not expressly written for the organ can be played perfectly well on the organ, the amount and diversity of music that an organist might be expected to master seems to spiral out of control.

There are several possible reactions to contemplating this overwhelming amount of music. One is *panic* over the seeming impossibility of learning all of it. This panic can set in when a student, perhaps because of something about the teacher's real or perceived attitude or perhaps just from within the student, feels an obligation to know everything: a sense that one can't be a real artist or a real "professional" without mastering everything. A lesser form of this—which I still sometimes feel myself—is *sadness* over the fact that it is impossible to learn all of the repertoire. This, of course, is just a part of life: it is also impossible to visit every town in the world, or to read every book, or to attend every baseball game. (Or at a deeper level, to spend enough time with all of one's friends or loved ones, or to meet everyone who might have become a good friend.)

Another possibility, however, is to find the size and scope of the repertoire *liberating*. If the amount of music that exists is too great to make it possible to learn all of it, then we are all relieved of the obligation to learn all of it. In that case, each of us is perfectly free to work on the music that we really like or that we are really interested in, or that our experience shows us we can learn and play in a way that somehow makes a difference. This is what I have always done myself, and have always invited my students to do. There are other dimensions to this liberation. For example, within any style or type of music that happens to interest any one of us there is almost certain to be enough music to sustain that interest for a long time. Also, if anyone's inter-

ests change or if a particular part of the repertoire loses its allure for a particular player (student, or otherwise) there is an essentially infinite amount of other music to investigate. If I, as a performer who is mostly focused on Baroque music, feel a hankering to delve into the nineteenth century—as I have felt from time to time over the years—then I need not lament the fact that I am not a pianist or a player of an orchestral instrument. There is a whole panoply of organ music from that particular esthetic world for me to explore. If an organist who has mostly played nineteenth-century music develops an interest in late medieval music, then he or she can investigate the earliest known keyboard repertoire as an introduction to that musical world.

### Personal responses

The relationship between all of this repertoire and people—people who might be organ students or organ teachers or organists or listeners to organ music—is complicated, multilayered, and interesting. Each person's detailed experience, probably from before conscious memory on, colors his or her reaction to pieces of music and of course to all other experiences. I was remembering recently that whenever I hear the word "culpable" I get in my mind a flash of a strong image of a certain place: the gravel road at the back of the park in the shadow of East Rock in New Haven, where I grew up. (I know the source of this image, though I don't know why I remember it so strongly: I was taking a walk there with my father when I was nine or ten, and he told me—joking, I assume—that the only sentence he knew or needed to know in French was "Ce n'est pas de ma faute.") I mention this because it is essentially certain that I am, and will forever remain, the only person in the history of the universe who makes that particular connection. I believe that a vast number of connections like this color everyone's reaction to all of music that they hear, as well as other experiences, and shape the course of one's life with music, as an appreciator or as a player, professional or otherwise. Since everyone's experiences, and the linkages that they form, are different from everyone else's, it is quite impossible that any two people react to any music the same way, or, even at the most direct level, have the same experience as each other when hearing any given music. (After all, that scene in the park is

part of my immediate, direct experience upon hearing the word "culpable," and part of no one else's.)

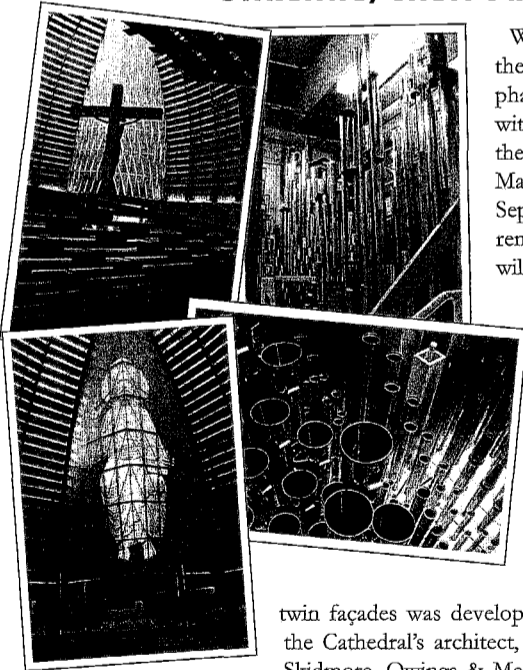
(Some more examples from my own experience, this time about music: I am a big fan of the rock group Jethro Tull. Although I honestly consider their music to be in every way as wonderful artistically as any other that I know of, including the organ repertoire and the rest of the "classical" repertoire, I also believe that I know why I became a fan of that music. During my freshman year of college, one of my roommates had a Jethro Tull record, and I, who at the time did not like any rock and roll, heard in a few passages in a few of the pieces, something that evoked very powerfully for me some of the feelings of the time I had recently [then] spent in England, and that music became part of my nostalgia for England, although I didn't really get to know the whole Jethro Tull repertoire until about twenty years later. Also, when I hear or play older English music—Tallis or Gibbons, say—the feelings that come up in my mind are those of my experience at Trinity Church on the Green in New Haven, where I first heard music of that sort when I was in the choir there in the late 1960s: the smell and appearance of that church, the vastness [as it seemed to me then] of the New Haven Green outside, the sounds of cars and buses muffled by the thick stone walls. When I hear mid-twentieth-century chamber music I get an image in my mind of the cover of a particular LP. I don't remember exactly what it was, but I think that it included a Poulenc trio. Along with this comes a memory of a certain kind of spring weather.)

I mention all of this in connection with the organ repertoire because it is important to remember that **no two people experience, or can possibly experience, that repertoire in the same way**: not even one piece, and certainly not any subset of or pathway through the whole repertoire. This is, to me, probably the most important thing to bear in mind when thinking about the vastness of the organ repertoire and when contemplating how to help students find their way through all of that music.

Practicing music is more fun when you really like the music. It is also, in my experience, *better* practicing: more efficient, more effective, much more likely to result in learning. It is also likely to lead to more practicing, to a real desire

## The Cathedral of Christ the Light

OAKLAND, CALIFORNIA



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**BUILDING-RESTORATION  
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to work on more music, and even to a greater willingness to try new things. This observation is based on my own direct experience—practicing, learning music, trying to become a progressively better player—and also on my observation of many students (mostly my own) over many years.

Another anecdote to illustrate this point: my daughter took piano lessons for several years. She, coming from a home in which lots of unusual things went on musically, had unusual ideas about what music she wanted to play. For example, she brought to her lessons movements of Buxtehude harpsichord suites that I was in the middle of recording at the time, or, later, folk song melodies that she wanted to learn how to harmonize and then play. None of this was anything that any piano teacher would have expected to give to a beginning student. (This was in the second year or so of her studies, and she was nine or ten years old.) However, her teacher went along with this and let her work on whatever she was interested in at a given time. The result was that my daughter practiced a fair amount and looked forward to her lessons. She also cared about doing well and about pleasing her teacher. There was good give and take: an atmosphere was created in which it was also possible for the teacher to coax her into trying out various new things. Later on, when that teacher moved away, her new teacher, a very gifted and serious player and an experienced teacher, had a more traditional attitude about what was and what wasn't OK for a student to work on. My daughter quit enjoying her lessons, quit practicing, and indeed quit the piano. Nowadays she can still play those Buxtehude movements: the way that she worked on them caused them to stay with her forever.

So, for me, the first thing to think about in choosing repertoire for students is **to try to find music that the student will really like and want to practice.** This is certainly not the only consideration, and it does not directly answer the question of how to find those pieces. After all, not every student comes with a list of pieces that he or she wants to work on. However, I think it is important to give this consideration first place, not to consider it a frill or a luxury or an afterthought.

#### Is there a standard repertoire?

Another consideration that normally comes up in talking about repertoire for teaching is what the "standard" repertoire is, what music students *should* know. To me, this is a complicated question, or a question with several different answers. In principle, I believe that there should be no assumption that every student will, even to a small extent, involve him- or herself with the same repertoire as other students or with a "standard" repertoire. This is for several reasons: because there is so much wonderful music out there, because everyone's experience of that music is different, and because no one can work extremely effectively on music that they don't like. Also because, for the benefit of the musical world at large, it is a more interesting situation if many performers perform as diverse a repertoire as possible. If there is music that somehow deserves to be more widely played than other music, that will take care of itself: more people will want to play it if it is indeed in some meaningful sense better or more interesting. It may seem

to me, or to anyone in the field, that an organ student would be crazy not to want to play at least some Bach (to use the most obvious example). However if a student doesn't want to, then, perhaps, there is no point in any way forcing them to. There will, presumably, be plenty of others who do want to play Bach.

On the other hand, there is a tremendous disadvantage to anyone in not even knowing what is out there (in any field or endeavor). If a student is not interested in playing something utterly standard, like Bach or Franck, only because he or she has essentially never encountered it in an engaging and interesting way, then that student is being impoverished unnecessarily. This is also true, however, if a student fails to become interested in non-standard repertoire (Cavazzoni, Ernst Koehler, Moondog, Lefébure-Wely, anyone) for the same reason. It is certainly important for a teacher to encourage a student to know about a lot of music, and to make choices based on that knowledge. That does not mean that those choices must settle to any very large extent on standard repertoire.

(Next month I will include some thoughts about ways of exposing students to lots of music and giving them the best chance of figuring out what might most interest them.)

Of course, there are real practical considerations to think about when considering "standard" repertoire. The first is

really part practical and part psychological. If an organ student or organist bravely carves out a whole career without ever working on the music that is considered to define the organ repertoire, then that person will be called upon over and over again to explain, and will in fact not be thought well of by at least some people. "You can't be a real organist if you've never worked on any Bach" would be a common refrain. Withstanding this in a happy frame of mind would require a lot of fortitude.

The other problem is more purely practical. It is the problem of auditions and other organized occasions for jumping through hoops. Obviously an organ student who might want to go on for advanced study or who might want to apply for a scholarship or fellowship, or who might want to enter a competition or, for that matter, apply for a job, might well have to produce some pieces that conform to certain rules. Many of these situations have an audition requirement that is more or less "something before Bach, something by Bach, something after Bach" or "something by Bach, something nineteenth century, something twentieth century." Of course there is often flexibility, but almost always in the context of some such specificity. (I myself, if I were in charge of shaping an audition, would use the following prompt: "Play us about 25 minutes of whatever music you believe would best show us your recent

work as an organist, and be prepared to talk to us about that music and the other music that you have studied over the last few years.") It seems to me that the best approach in dealing with this is to consider it a practical problem with practical solutions. If the right pieces for such needs can be found among the repertoire that a student and his or her teacher are working on in any case, that is wonderful. If not, then the student might have to venture into the territory of playing pieces that he or she is not really interested in. However, this should be recognized as a simple practical task, and not given any more ethical, moral, artistic, or pedagogic weight than that.

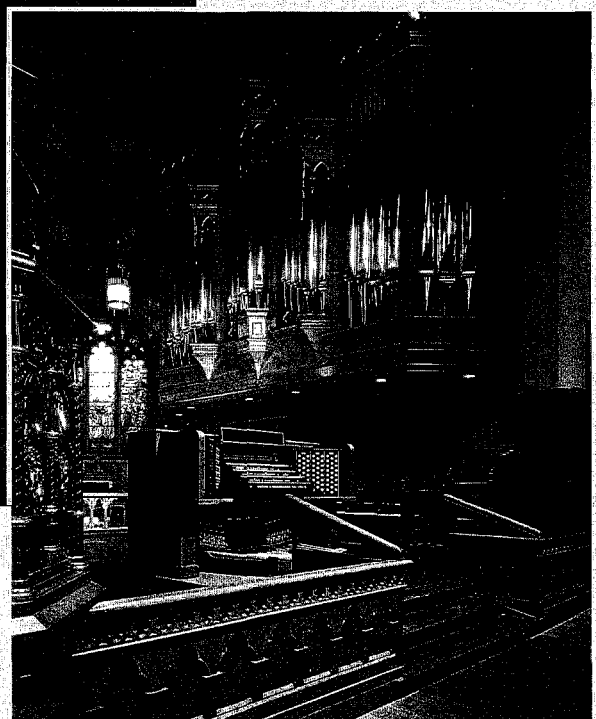
Next month I will write more about how to incorporate this and other outside constraints into the teaching process as fruitfully as possible. I will also discuss the "two-way street" relationship between learning to play and repertoire as such (that is, that we learn to play in order to play repertoire and at the same time we work on repertoire in order to learn to play). And I will also consider how to help students explore the repertoire and make choices that are honestly their own, but also impeccably well informed. ■

*Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He has been teaching organ and harpsichord since 1979. He can be reached by e-mail at <gavinblack@mail.com>.*

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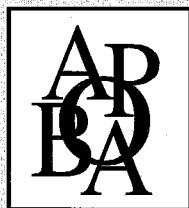
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## Music for Voices and organ

by James McCray

### Christmas and Epiphany

In the Middle Ages, relics spawned a continent-wide craze. Devotees packed their bags and streamed out of towns and villages, thronging the pilgrimage trails. For most, a journey to see the relic of St. Thomas or St. James offered the only valid excuse for leaving home.

Anneli Rufus  
*Magnificent Corpses*

As suggested above, the modern tourist industry began in the Middle Ages, when pilgrims walked from church to church to commune with special items housed there. Today, travelers visit a museum to see some kind of relic such as the tall, black hat of Abraham Lincoln or the reading glasses worn by Benjamin Franklin. Icons are no longer strictly religious articles, yet all attract interested, curious spectators.

The reasons for travel are more varied today, but one stimulus from the past has remained: going home for the holidays to gather with friends and family. However, the musical needs of the church do not diminish during these occasions, and in fact, probably increase as congregations swell to large numbers not seen since Easter. As Shakespeare so eloquently said in his Hamlet soliloquy, "Ay, there's the rub." So, read on as we explore issues relevant to the weeks following Christmas.

The period from Christmas Eve through January 10 (the first actual Sunday in Epiphany) is a time when choir directors have an abundance of lovely music to offer their congregations, but fewer singers to produce the gorgeous sounds. Although December 24 may find churches filled, the same will not be true after that. This year, Christmas is on a Friday, so with Sunday (December 27) only two days away, folks may feel a completion of church obligations and stay home to enjoy the solitude after the frantic holiday season. Some churches will reduce the number of services offered, knowing that the number of worshippers will be smaller than usual. This also is true for church choirs, so even though the church library may be filled with wonderful post-Christmas music, it probably will go unused in 2009, since many church choirs may not sing on the Sunday following Christmas. Musicians are exhausted from the numerous musical commitments of the previous six weeks that began with a special Thanksgiving service.

In 2010, Epiphany (January 6) will fall on a Wednesday. Sunday, January 10, is more than two weeks after Christmas Eve, so the Christmas season probably has faded into memory. Choir directors need to plan for this with their church officials. Epiphany may need to be musically celebrated early this year (Sunday, January 3), but that could be before the first weekly rehearsal following Christmas. Choir directors need to plan for these scheduling problems early during the Advent season to avoid conflicts for clergy and singers.

The season of Epiphany is a long period of time; Ash Wednesday is not until February 17, so late January may be the time to program a large cantata or some other distinctive alternative to the usual anthem. Usually, clergy support having something special in this period prior to Lent. A cantata with extra instruments may help energize the choir and the congregation during this month following Christmas.

Another suggestion during the weeks of Epiphany is to program some kind of special concert. In my church, we put together an all-church concert that features the various ensembles and soloists. It is a fund-raiser for the music budget and serves as a great motivator during these dark days of winter. Organ and vocal soloists are featured in addition to the choirs of singers and handbells. Since the concert has such a variety of musical performers, no one group is heavily taxed; the mixture of musical styles and performers presents the musical department of the church in a very favorable light, and the larger audience usually finds numerous moments of enjoyment. This is not a secular concert, but rather one that celebrates religious diversity within the church. As the church year grinds toward Lent, it gives everyone an opportunity to perform happy music before those weeks of slow, pensive settings following Ash Wednesday. While Advent and Christmastide may be seasons of increased music, a typical Epiphany season is not. Yet, with careful organization one can turn January into a month of continued musical festivity.

This is the third and final column devoted to Advent-Christmas-Epiphany music. This writer hopes that the comments and music discussed over the past three months have been useful. Music continues to be one of God's great gifts, as well as an important feature in most worship services. As Viscount de Chateaubriand (1776-1848) said in his *Genius of Christianity*, "Song is the daughter of prayer, and prayer is the companion of religion."

**Hodie Aperuit, Robert Benson. SATB, organ, optional string quartet, flute, and oboe, Trinitas of Oregon Catholic Press, No. 4642, \$2.10 (M+).**

Based on a text by Hildegard von Bingen, this very sensitive Latin motet is filled with flowing arpeggio lines in the accompaniment that serve as a platform for the longer, more homophonic choral parts. Mild dissonances and some choral divisi add warmth to the harmonies, which quietly unfold. The oboe and flute parts are on the choral score, but the string quartet parts are separate (No. 30 100 603). Lovely skilled writing that creates a beautiful setting for the text. Highly recommended.

**Rejoice and Be Merry, David Halls. SATB and organ, Paraclete Press, PPM00938, \$2.50 (M).**

This is a joyful setting in which the five verses are modified in each repetition. The organ part, on two staves, provides a rhythmic background for the choir. There are numerous unison passages, but one verse is unaccompanied and has fresh, somewhat chromatic harmonies as it describes the story of the three Kings. The short coda is loud and dramatic.

**O Holy Night, arr. Brian Luckner. SATB, brass quartet, and organ, Paraclete Press, PPM00929, \$2.80 (M+).**

In this arrangement of the popular Adophe Adam *Cantique de Noël*, verse one is for men (TTBB); the second verse begins for women's voices, then changes to a five-part mixed choir setting. The familiar melody is always clearly present, as is the flowing accompaniment, presented in a three-stave organ arrangement. The brass has limited use and is not clearly indicated in the score. It serves as an accompaniment, often playing chords or brief statements between phrases, and is not intrusive. This is a practical arrangement for churches with a large choir to accommodate the extensive choral divisi.

**Stars of Glory, arr. Gabriella Snyder. SATB and keyboard, GIA Publications, G-7072, \$1.60 (M).**

There are three verses in this arrangement of a traditional Irish carol. The keyboard part, on two staves, is simple. The choral music, also on two staves, treats the melody differently for each verse, the last one briefly adding a soprano descant. The tuneful music retains the folk-song character throughout.

**Jesus, Oh, What a Wonderful Child, arr. Lloyd Larson. SAB and piano, Hope Publishing Co., C 5587, \$2.05 (M).**

This African-American spiritual is also available in an SATB version with a set of parts for rhythmic accompaniment (C 5205R, \$20.00). The gospel style is very rhythmic, with a flashy piano accompa-

niment. The choir often has short, bold statements, which are interspersed between rests. A soft opening continues to grow toward a loud, somewhat raucous closing section that is punctuated with a choral unison, unaccompanied phrase that drives to a piano one-chord ending. Fun music!

**Sing We All Noel!, Allen Pote. Unison/two-part with piano and optional handbells or handchimes, Choristers Guild, CGA 1158, \$1.95 (E).**

Although designed for children, this setting might be useful for those adult choirs whose size is smaller due to singers being gone during the holidays. The handbells require 3 or 4 octaves and their music primarily consists of slow chordal statements heard above the choir and flowing piano lines; they also play two long shakes. Their music is included separately on the back cover. The music is in a dancing 6/8 meter with most of the choral singing in unison.

**Worship Christ, the Newborn King, Lloyd Larson. SATB, organ, and optional brass quartet, quintet or sextet and timpani, Beckenhurst Press, BP 1821, \$1.75 (M).**

This powerful setting incorporates Henry Smart's REGENT SQUARE and the French carol GLORIA. The music is not difficult, yet remains exciting as the choir moves from bold unison statements through four-part-harmony phrases. The two Christmas melodies are sometimes driven by a pulsating accompaniment that evolves into a broad unison chorus, which includes congregational singing. This is a sure winner and is highly recommended for a festive performance.

**A Nativity Carol, Linda Spevacek. SAB, piano, and optional flute, Heritage Music Press of Lorenz Corporation, 152401H, \$1.85 (E).**

Also available in an SSA edition, this text is adapted from a 17th-century lute book. The gentle 6/8 anthem is homophonic; its verses are developed with simple changes. The flute part is on the back cover and consists of a calm, contrasting melody. The beautiful music is easy for choir and accompaniment, and will be a sweet Christmas Eve addition, especially for small choirs.

**A Boy Is Born in Bethlehem (Puer natus), Alan Bullard. SAB and piano or organ, Oxford University Press, 0-19-335641-4, \$2.05 (M).**

The bass part has a narrow range, making this anthem attractive to those choirs with few men. The tempo is described as "fast and fleeting." The keyboard part, on two staves, is well constructed and independent, almost soloistic. Both English and Latin texts are included for performance. Mixed meters, changing dynamics, and joyful alleluias make this a very interesting and effective setting.

**New Year Carol, Raymond Weidner. SATB and organ, Paraclete Press, PPM00829, \$1.10 (E).**

Here is a work for that first Sunday in January. The music is very easy with three brief verses in English followed by a short, unaccompanied Latin refrain. The keyboard part is on two staves; the text, by the composer, celebrates the arrival of the new year.

**Go, Tell It on the Mountain, arr. John Carter. SAB and piano, Hope Publishing Company, C 5415, \$2.05 (M).**

This traditional spiritual is arranged in gospel style, with an energetic piano accompaniment that will keep toes tapping in the congregation. Syncopation is used throughout, and the music often features men singing in unison, with women singing in two parts as a contrast. The arrangement is rhythmically tricky, but its joy will make any Epiphany Sunday an enthusiastic success.

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## Book Reviews

***Understanding the Pipe Organ: A Guide for Students, Teachers, and Lovers of the Instrument*, by John R. Shannon. McFarland and Company, 2009, 192 + xii pages, softbound, \$45; <www.mcfarlandpub.com>; also available from the Organ Historical Society, <www.ohscatalog.org>.**

The writer of this book displays expertise as an organist, college professor, organ builder, mathematician, and engineer. His understanding of how a pipe organ works is communicated with unusual clarity. Anyone who has read through such exhaustive works as Audsley's *Art of Organ Building*, or Hans Klotz's much shorter *Organ Handbook*, will appreciate the command of the subject those authors display. John R. Shannon has that same command of the material, but engages more closely with the reader.

The book is logically organized into eleven chapters: The Principal Components of the Organ; The Wind Supply; Mechanical Action; Electric Action; Organ Chests; Unification and Duplexing; Aids to Registration; Acoustics of Organ Pipes; Pipework; Achieving Optimal Sound through Location and Placement; and Can You or Should You Fix It Yourself? There is a rich glossary of terms and a carefully selected (but not annotated) bibliography.

Right off the bat he eschews discussion of the electronic organ, which he considers categorically distinct from the pipe organ: "The pipe organ is a wind instrument; the electronic organ is an electronic synthesizer." He is not dismissive of pipeless instruments, modestly stating that someone more competent than he in that specialized field needs to produce a similar guide.

The first chapter provides definitions for such essentials as console, keydesk, stops (knobs and tablets), action, chests, bellows, blowers, manuals, pedalboard, couplers, combination actions, etc. It lays out the basic components of mechanical (so-called "tracker"), tubular-pneumatic, mechanical pneumatic, direct, electro-mechanical, and electro-pneumatic action. Every item is carefully explained, accompanied by a clear drawing (most are original, but some adapted from standard sources). Technical terms, such as "pouch," are italicized, making them easy to locate on the page.

He leaves his introductory survey chapter with an all-important comment on the placement of organ pipes. This is often thought to be purely a matter of opinion, to be determined by interior decorators or architects. Shannon exposes the error and consequences of improper pipe placement, supplying helpful suggestions and principles.

In Chapter 2, "The Wind Supply," the raising, reserving, measuring, regulating, and distributing of the compressed air needed to sound the pipes are carefully explained and illustrated. Incidentally, all the drawings are consecutively numbered within each chapter, so that a particular drawing can be located quickly. A complete listing of all illustrations appears right after the Table of Contents, making access to the illustrations very convenient.

By analogy to the baroque recorder, which is sounded by gently blowing into it a generous volume of air, the author demonstrates how organ pipes depend upon large amounts of wind at relatively low pressure. All kinds of bellows, "squirrel-cage" blowers, reservoirs, "Schwimmers," and devices to stabilize the wind pressure are described and explained. However, allowance is made for the feeling of some builders that stable wind robs the music of a "live dimension," which has led to intentional flexible winding in some modern organs—hearkening back to historical models.

The author clearly explains the two types of tremulant encountered in organs: the soft tremolo (effective only in flexible wind systems) and the *tremblant à vent perdu*, which functions by releasing small puffs of air. The effective but simple fan tremolo, decried by Audsley

as too noisy but now perfected and made necessary by the rigid wind in Austin's Universal Air Chest, is also described.

Chapters 3 and 4 take up in detail the two basic types of key and stop action in the organ: mechanical and electric. Shannon covers both the advantages and disadvantages of each type, an issue that has divided the loyalties of organists for much of the 20th century, fostering hot debates in the periodical literature since the beginning of the Organ Reform Movement just after World War I. He is fair but comes down decidedly on the side of mechanical action: "The student is urged to find an opportunity to study the interior of a mechanical action instrument and marvel at its beauty, simplicity, and efficiency." The invention of the Barker lever as an aid to mechanical action is described by analogy to power brakes/power steering in the modern automobile, wherein a minimum of force does a maximum of work: "Barker levers merely assist mechanical action; they do not replace it."

Not only the manual keyboard but also the pedalboard is described in detail. Trackers, stickers, squares, backfalls, pulldowns, fan frame, roller board, and pallet box are similarly treated and illustrated. The "short octave" is defined, and the chapter culminates in an explanation of the Rückpositiv and the complications to the action required by its placement at the organist's back. In conclusion, the well-made tracker organ, as described by Dom Bédos, approaches the sensitivity of harpsichord action, the result of the few components between key and pallet: "two trackers and a roller board." He could as easily have stated, "This is the ideal organ" and ended the book here.

Proceeding to electric action organs, Shannon concedes that the system is relatively simple and reliable, but the player is "merely a maker and breaker of switches." Comparing the advantages and disadvantages of electric action, the famous name of Robert Hope-Jones is invoked, credited with designing components such as chest magnets and switches that could be fabricated quickly and easily on assembly lines, greatly simplifying the manufacture of organs. "The organ builder became more and more the organ assembler." The dubious advantage of electricity, making it possible to separate pipework from console, led to the relegation of pipes to chamber-tombs fit to house plumbing and heating systems "to be kept out of sight and out of mind." In a sense, the application of electricity to organ building had resulted in the debasement of the noble instrument; but this only illustrates Shannon's observation that the history of organ building inevitably reflects the history of technology, for good or ill.

To help the reader understand electric organ actions, Shannon starts with a description of the simple electric circuit by analogy to the piston water pump, defining rectifier, amperage, turbines, and the all-important solenoid (electro-magnet). The intricacies of various types of wiring are explained along with the hardware of electric key, coupler, and stop action. The technical terms associated with such explanation are precisely defined.

Shannon admits that the electric actions he describes are now superseded by solid-state, transistor-based switching. But the new, invisible processes perform the same electro-mechanical work patiently described earlier; "the newer system is simply more reliable, more compact, easier to install and maintain, and more flexible."

Chapter 5 deals with organ chests, beginning with a description of their three functions. The various types are then contrasted, greatest attention being devoted to the slider chest and its possibilities, including divided stops and divided chests. Its various types of key and stop action are described, followed by an exposition of the important ventral and pitman chests. Also mentioned are the spring chest and the great innovation of the Barker lever in 1839, a time when organs were being designed with grander scale and higher wind pressures and volume. The chapter concludes with a clear description of two specialized wind chests: Austin's patented Universal Air Chest, adjudged "idiosyncratic" albeit



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quite reliable, and the patented Direct Electric Action chest by Wicks.

Unification and duplexing (borrowing), with the minutiae of technical detail showing how multiple pitches can be derived from a single rank of pipes, comprise chapter 6. The possibilities of the unit organ, with its often stultifying drawbacks when not engineered or built correctly (Shannon supplies an ideal specimen), are spelled out.

Chapter 7, "Aids to Registration," provides a wealth of useful information. The best aid of all, Shannon states, is "simply the reliable and knowledgeable (human) assistant" who can step in and help the busy organist who cannot always rely on mechanical aids, however abundant. These include couplers, the mysterious and dangerous "Unison Off," reversibles, combination actions (setter board and capture), sforzando or tutti (Sfz), the crescendo pedal, and the large variety of Swell box mechanisms, including the "whiffle-tree" Swell so liked by Ernest M. Skinner. He observes that the combination action, introduced in the 18th century as the mechanical "machine stop," over which the organist had little actual control of stop selection, evolved gradually into the modern electric systems of infinite flexibility, largely the achievement of the 20th century.

Chapters 8 through 10 cover rather more theoretical topics. Here the author explains the acoustics of organ pipes, using analogy (the pendulum, e.g.), drawings, and inductive reasoning: waves, cycles (Hertz), frequency, amplitude, the overtone series, *Klang* (sonority), Pythagorean comma, syntonic comma, and the importance of beats in both tuning and in setting the temperament. By explaining "difference tones" he unveils the mystery of the Resultant (often a 32' Pedal voice, but useful in creating synthetic solo voices with mutations). He explains and rationalizes the deliberate out-of-tuneness of celeste stops, and he presents the overtone series demonstrating the "identity of the octave."

When he takes up the acoustic properties of organ flue (labial) pipes, Shannon advises the reader to "obtain a recorder and study it." He explains the analogy of flue pipe and recorder, comparing the various parts and the dual positioning of edge tones (eddies) that make both instruments speak. He then describes over-blowing and its effects plus harmonic pipes and their construction and use. Open and stopped pipes are described, their waves and nodes illustrated and defined.

Reed pipes are next explained and their parts illustrated: tongue, boot, resonator, shallot, wedge, tuning wire, etc. Their peculiar response to changes

in temperature, working contrariwise to flue pipes, sharpening slightly as the temperature falls, flattening when it rises, is observed. A final look at temperament is offered, showing the limitations of so-called equal temperament whose goal is not to make all keys sound equally good, "but to make some keys sound as perfect as possible and to allow others to be acceptable." He provides easy instructions for tuning Kimberger III.

Chapter 9 covers the actual pipes of the organ: their material and fabrication, both metal and wood. Each pipe type is described and then illustrated with labeled drawings to simplify complexities. Accommodation for tuning all pipes is shown, along with such matters as forms and scales, mitring, voicing, and the design and construction of mixture stops (with schematics), including the Sesquialtera and Cornet stops. Tiny details one would hardly expect to find, such as the mouth-shape of principals ("Gothic bay-leaf" or "French"), are thoughtfully provided. The chapter excels, however, in taking each family of organ stops (principals, flutes, strings, and reeds) and, after describing it in detail, listing and defining representative specimens. Particularly helpful is the generous listing of reed stops, which goes beyond mere definitions, explaining characteristics, historical derivation, and peculiarities (such as the tendency of trompettes-en-chamade to bend when mounted horizontally).

The final chapter, entitled "Can You or Should You Fix It Yourself?," begins with a caveat cautioning the reader about the legal ramifications of servicing an instrument without permission and the issue of personal safety inside the "works" of an organ. The author concedes there are simple repairs, such as ciphering pipes or pipes that refuse to speak, which every organist ought to be able to make before a service. But stay away if not competent; you can get hurt: "One needs to have the agility of a monkey to work in this environment." His practical advice for correcting many faults is reliable, helpful, and clearly stated.

The book's publisher has done an admirable job producing a beautiful, handy, easy-to-read manual with clear numbering of chapters, pages, and illustrations. The quality of paper, binding, cover art, and overall design is highly commendable. All in all, *Understanding the Pipe Organ* is the most useful and valuable guide to the organ to appear in any language in many years. It is hard to imagine a more thoroughly useful book than this; it should be placed in the hands of every conscientious organist and kept at the console of every organ in the country.

—John M. Bullard, Ph.D.  
Spartanburg, South Carolina

**Organ Building: Journal of the Institute of British Organ Building, Volume 8 (2008).** Available from the Society's website at <[www.ibo.co.uk](http://www.ibo.co.uk)> or from the IBO, 13 Ryefields, Thurston, Bury St. Edmunds IP31 3TD, UK.

As usual, the Institute of British Organ Building has produced a journal that is a model of what a beautifully printed and illustrated periodical ought to be. The striking image on the front cover shows the stainless-steel drawknobs and stop jams of the futuristic new console at St. Peter's Church, Plymouth. Of particular interest are articles by Duncan Matthews on Barker lever mechanisms; an extended discussion of the restoration of the 1678 (P) Dallam organ at St. Giles-in-the-Fields, London by Nicholas Thistlethwaite, William Drake and Robin Walker; a study of "blower flutter" by Alan Taylor; a discussion by Roger Pulham of Gothic Revival organ cases of the nineteenth and early twentieth centuries; an account of the restoration of the Hill organ at Christ Church, Wanstead, by Ian Bell, David Wells and David Frostick; a lecture on early organ keyboards by Martin Goetze; an article by John Mander about the automatic carillon that he has devised for the organ at Birmingham Town Hall using handbells; and a survey by Dominic Gwynn of the restoration he has done of the eighteenth-century Thomas Parker organ at St. Mary and St. Nicholas, Leatherhead.

There are also articles on new instruments—the new Tickell organ at Little St. Mary's, Cambridge; the new Mander at St. Giles Cripplegate; the new Robin Jennings organ at St. Nicholas, Pluckley; and the new Harrison organ at Glenalmond College. I had not heard of Robin Jennings before, but judging by the photographs in the article he does a very fine job.

As usual, I gravitated initially to Paul Hale's broad overview of British organ building in the preceding twelve months. Somewhat to my surprise, I found that the number of contracts represented a slight increase over the previous year, although of course this represents the period before the start of the current recession. A number of interesting projects are mentioned, including a major rebuild of the four-manual organ in Londonderry Cathedral in Northern Ireland; a new three-manual Nicholson organ in Uppingham College Chapel; a new one-manual tracker instrument built by Goetze & Gwynn for Bray Parish Church; a replica Father Smith organ built by Robin Jennings for the church at Stanley Pontlarge, near Cheltenham; and three continuo organs by Kenneth Tickell.

Among the rebuilds, the Michael Farley reconstruction of the organ at St. Peter's, Plymouth, whose astonishing console has already been mentioned, represents a radical departure. The organ case is an elevated maple-slatted cylinder suspended from the roof by elliptical stainless-steel tubes. The stoplist of the instrument is not given, though I have managed to find it elsewhere and it seems that the eleven-rank unit instrument is not much changed from its former incarnation as a 1958 Compton, apart from some minor rearrangements, the removal of the enclosure to the Great, and the addition of a Tuba. At the end of the periodical there is a very useful list of accredited members, together with details of the particular type of work they specialize in. Altogether a very interesting publication, and well worth the cost.

—John L. Speller  
St. Louis, Missouri

## New Harpsichord Music

**Aliénor Harpsichord Competition: The 2000 Composition Winners.** Wayne Leupold Editions WL600233, \$25.00, <[www.wayneleupold.com](http://www.wayneleupold.com)>.

This volume contains four multi-movement pieces by the winners of the fifth Aliénor harpsichord competition, held in 2000.

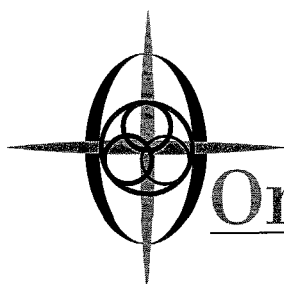
The first piece is the *Pequena Suite Brasileiro* (Little Brazilian Suite) by the Brazilian composer Dimitri Cervo, born in 1968. The first movement is an attractive samba, with its insistent rhythm interrupted only occasionally; the *Cantiga de Roda* has a RH melody, which reappears in thirds over LH eighth notes throughout. The following *Dança Negra* opens in 16/16, divided into four groups of three sixteenths plus one of four, before moving into 14/16 (not 14/8 as marked), 15/16, 16/16, and finishing in 17/16. The *Cantiga de Cego* is a lilt-ing largo in 12/8 in two voices. *Capoeira* in 4/4 has a rhythmically marked figure throughout and is again in two voices, the final *Desafio* having rapid repeated sixteenth notes in the LH over which a melodic line unfolds, mainly in sixteenth notes but with a few bars of eighth notes. Some writing in thirds makes this a tricky movement in which to maintain the momentum clearly. These pieces are markedly diatonic with occasional chromatic touches.

Rudy Davenport, born in 1948, considers the harpsichord a welcome alternative to the modern piano. His set of *Seven Innocent Dances* opens with a movement that is surely derived from the style of the French *clavécinistes* with its arpeggiated figures marked as either "hold all notes" or "hold all notes except the bass." The second dance has quarter-note chords in the LH against a melodic RH with much rhythmic variety. The third switches between 2/4, 3/4, 4/4, and 5/4, and is written in two voices, with LH notes meant to be held again being notated as such; the title "With Playfulness" is reflected most successfully in the writing. The fourth, entitled "With Excitement," has crossed hands almost throughout; the fifth is a mini-tocatta in B minor with non-stop sixteenth notes in the RH over a LH of half notes, with a tenor in eighth plus quarters, with one bar of syncopated octaves and one of an arpeggio dotted whole note of a 7+9 chord. The sixth dance, "With Pomposity" in 3/4, has some melodic writing and some repeated chords, the final dance again showing homage to the Baroque with its arpeggiated figuration carefully written out in *style brisé*.

Kent Holliday, born in 1940, submitted a set of six dances entitled *Dances from Colca Canyon*, representing six of the fourteen Spanish colonial towns constructed there in Peru in the seventeenth century. The first, "Calalli," is a fast piece in 6/8; the RH eighth notes

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over LH eighth notes build up into dissonant chords. "Coporaque" is another insistent work with rich rhythmic variety starting in 7/8 and including 5/8 and 8/8. Chords of octaves and fifths in the LH sound beneath a *moto perpetuo* eighth-note RH with many bare fifths to make this an ear-catching piece. The third piece, "Yanque," contains RH writing in fourths and sixths with carefully marked articulation; the LH is mainly bare-fifth quarter-note chords. "Achoma" is a slow piece, opening with a two-voice dotted rhythm that continues in eighth-note chords before a return, the piece finishing with a short cadenza-like flourish with the allocation between the hands being indicated. The most interesting part of "Pinchollo" sees the RH move in eighth notes over fifths in the LH, creating effective dissonances. The final piece, "Maca," is a lively gigue-like movement in predominantly two-voice texture in another rhythmic kaleidoscope including 6/8, 9/8 and the occasional interjection of bars in 5/8.

Timothy Tikker, born in 1958, composed *Three Bulgarian Dances*. The first one, "Pravo," is a lively 6/8 with single-voice flowing eighth notes in the RH over LH chords, leading to a central section in 2/4, with overlapping notes written carefully in the RH over syncopations in the LH. Good use is made of the top octave. "Lesnoto" is in 7/8 (three + four eighth notes in RH over long-held notes in the LH), and "Ruchesnita" is also in 7/8, the RH here being three quarter-note chords plus eighth note over a LH of eighth rest followed by three + three eighth notes. Again, much use is made of wide intervals between the hands.

One requirement of the composers who submitted pieces for the competition was that in order to sustain interest the music had to demonstrate originality and ingenuity and be neither too easy nor too difficult. This collection of pieces certainly fulfills the first requirement by offering a wide variety of styles while keeping in many instances to the basic form of the dance, and will provide a most welcome addition to the repertoire of modern pieces that display an idiomatic understanding of the demands of successful writing for the harpsichord. While there are several dissonant moments, none of them should alienate the listener. Apart from the *Dances* by Timothy Tikker, which all run to four pages, none of the pieces covers more than two pages, thus obviating page-turning problems. The difficulty varies from considerable (much of it being the necessity of grappling with time signatures outside of the normal simple and duple) to about grade 6; several of the pieces can be regarded specifically as études covering a specific technical point. All can be played on a one-manual instrument with a five-octave compass, although some pieces are marked for two manuals. Of great assistance is the CD, included with the book, of Elaine Funaro playing these pieces plus the *Suite Española* by Timothy Brown. It is hoped that these pieces will find their way into recital programs and that Wayne Leupold will be encouraged to produce further such collections of pieces that combine musicality and accessibility for both player and listener.

—John Collins  
Sussex, England

## New Recordings

**Romantic Thunder, Erik Wm. Suter, organist; Washington National Cathedral, Aeolian-Skinner organ. Pro Organo CD 7129, \$17.98, <www.zarex.com>.**

Franz Liszt, *Prelude and Fugue on BACH*; Julius Reubke, *Sonata on the 94th Psalm*; Liszt, *Fantasia and Fugue on "Ad nos, ad salutarem undam."*

This aptly named disc was recorded on an ideal instrument for the repertoire by an organist who knows exactly how the music should sound. In that sense it is an absolute success. But one would never, I hope, play three such blockbusters on the same recital; you may want to listen to these flashy and rather lengthy pieces at different times.

Somewhat curiously, the accompanying booklet deals in detail with the 29-minute "Ad nos," granting Julius Reubke a mere sentence and hardly more space to the *Fantasia and Fugue on BACH*. This proportion somewhat coincides with my own opinion: I think the "Ad nos" musically is the finest of the three, and have always thought the Reubke to be more fun to play than to listen to! That being said, one has nothing but praise for the performances. Erik Wm. Suter understands this music, and has the instrument and technique to bring it off.

**Toccatas, Flourishes & Fugues: A celebration of hymns. Barbara Harbach, composer and organist; Christ Church Cathedral, St. Louis, Missouri; Aeolian-Skinner organ, 70 ranks. MSR Classics, MS 1254, \$14.95, <www.msrd.com>.**

As the title implies, various imaginative treatments of twenty-four hymntunes are played here, all written by Dr. Harbach, who composes as well as she plays. The hymntunes range from the very familiar (AZMON, ANTIOCH, LAND OF REST and the like) to the relatively unknown, such as ERRE GYERE or HOLY MANNA. Some compositions are very brief—under two minutes in length—with none reaching six minutes' duration.

These are splendidly fresh compositions; the treatment of the well-known KINGSFOLD, for example, incorporates melodies of four spirituals within the 3-minute, 30-second piece. SUFFERER, the lengthiest composition at nearly six minutes, also incorporates spirituals—in this instance "They Crucified My Lord" and "There Is a Balm in Gilead."

Barbara Harbach is professor of music at the University of Missouri-St. Louis. She is both an impressive performer and an imaginative composer. Her music is available from Vivace Press and Augsburg Fortress.

**Ken Cowan Plays Romantic Masterpieces: Liszt, Reubke, Karg-Elert, Reger. Plymouth Congregational Church, Lincoln, Nebraska, Schoenstein organ, 110 ranks. Raven OAR-903, <www.ravened.com>; also available from the Organ Historical Society, <www.ohscatalog.org>.**

Liszt, *Mephisto Waltz No. 1*; Karg-Elert, *Three New Impressions*, op. 142; *Harmonies du Soir*; *Valse Mignonne*, *Romantic Retrospective View*; Karg-Elert, *Rondo alla Campanella*, op. 156; Reger,

*How Brightly Shines the Morning Star*, op. 40, No. 1; Reubke, *Sonata on the 94th Psalm*.

The first selection is Cowan's own arrangement of Liszt's *Mephisto Waltz No. 1*, using material from Liszt's own separate scores for orchestra, piano, and piano duet. This is also known as "The Dance in the Village Inn." Given a proper organ and a performer capable of playing it, as is the case here, this theatrical work is exciting to hear.

Three of Karg-Elert's *Impressions*, op. 142, and the more familiar *Rondo alla Campanella* are included. They are beautifully performed and a pleasure to listen to. Karg-Elert's star seems to be rising again!

Karg-Elert's friend and colleague, Max Reger, is represented by his flamboyant *Fantasia on "How Brightly Shines the Morning Star,"* played with colorful and proper registration, concluding with its exciting fugue. The final selection is Reubke's *Sonata on the 94th Psalm*, with its heavy overtones of the music of Liszt, his teacher. The programmatic work is given a first-rate performance, as is everything on this excellent CD.

**Heroic Sounds—Old South Brass, Organ and Timpani. Lawrence Isaacson, conductor; Gregory Peterson, organist; E. M. Skinner organ, Opus 308, 124 ranks. Denouement Records, DR 1002; Box 231165, Boston, MA 02123; <www.denouementrecords.com>; available from Old South Church, <www.oldsouth.org/music/osc-cd.htm>.**

*Fanfare for the New Millennium*, Kevin Kaska; *Salvum Fac Populum Tuum*, op. 84, Widor; *Ave Maria*, Bruckner, arr. Douglas Yeo; *Toccat and Fugue in D minor*, Bach, arr. John Kuzma; *Heroic Entry*, *Hymn of Praise*, Kaska; *Chaconne*, Couperin; *What Birds See*, John Berners; *Providebam Dominum*, Lassus; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Solemn Entry*, Strauss, arr. Brantigan and Singleton; *Ronde Française*, op. 37, Boëllmann; *The Pines of the Appian Way*, Respighi, arr. John Eric

Noran; *Metropolitan March*, Kaska.

If you are one who thrills to the sound of exciting brass coupled with a large organ (and who among my doughty readers does not?), this recording is your cup of tea. The Old South Brass comprises eleven players, plus conductor Lawrence Isaacson and organist Gregory Peterson. It is a superb ensemble, and the music performed ranges from contemporary to familiar works such as Widor's *Salvum Fac Populum Tuum*, an *Ave Maria* by Bruckner, even including an arrangement by John Kuzma of the good old *Toccat and Fugue in D Minor*, which sounds like the organ score basically as is, with the addition of instruments at various times.

Kevin Kaska, American composer and producer, is represented by four of his never-before-recorded works for brass and organ. They are exciting and attractive and show a mastery of the medium. His *Hymn of Praise* begins with solemn organ, gradually building with the addition of instruments and organ sounds, and is very effective.

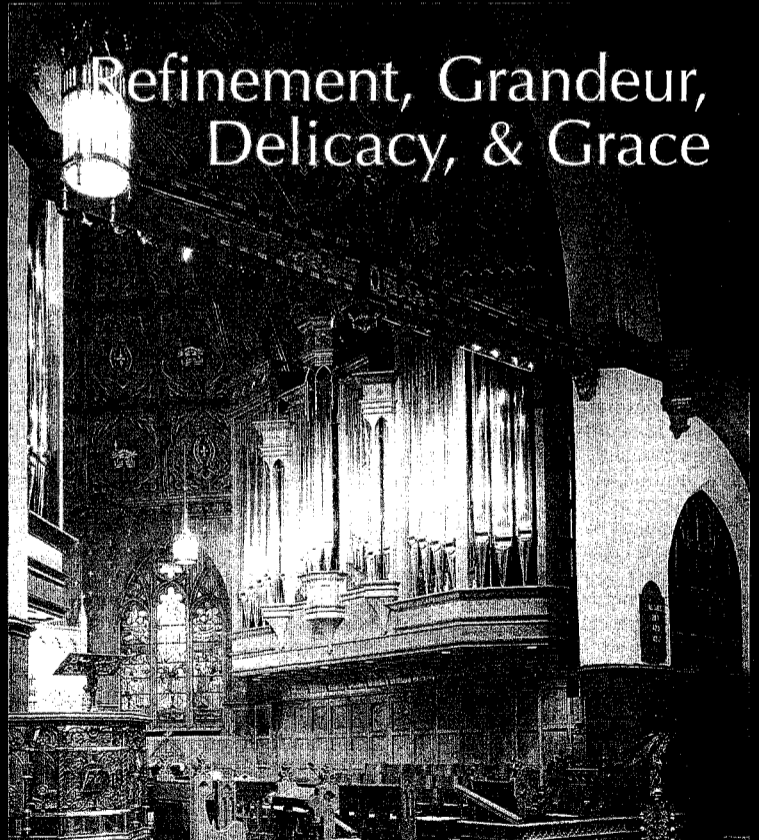
Gregory Peterson plays alone on the Louis Couperin *Chaconne*, Dupré's *Cortège et Litanie*, and Boëllmann's *Ronde Française*, giving the opportunity to hear various sounds of this noble instrument, rescued from the St. Paul (Minnesota) Municipal Auditorium before its destruction.

*What Birds See*, by John Berners, was composed at age 19, but sounds mature in every way. The majestic *Solemn Entry* by Richard Strauss is taken at a slow and dignified pace with wonderful crescendos. An arrangement by John Eric Noran of *The Pines of the Appian Way* (Respighi) produces a grandiose crescendo and the final *Metropolitan March* by Kevin Kaska brings this bully CD to a fitting close. I like it!


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

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# A Tribute to Robert Glasgow, Hill Auditorium, The University of Michigan, May 29, 2009

Marcia Van Oyen

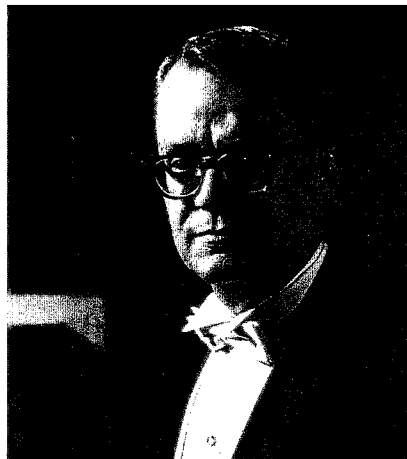
For over half a century, Robert Glasgow (1925–2008) imparted his mastery of the pipe organ to generations of eager students, holding teaching positions at the University of Michigan (1962–2006) and MacMurray College (1951–1962). He was a combination of pedagogue, preacher, conductor, and touchstone for musical excellence, and always a wry commentator. Efforts to perfect technique were all channeled towards creating a performance that was infused with emotion, well proportioned and prepared, and as a result free to spin effortlessly into a polished, engaging performance.

He was no less a teacher when performing himself. During his peak performances, the music would float palpably in the air, waves of sound undulating through the auditorium as if they were alive. His performances were neither earth-bound nor encumbered with fussy articulations or gyrations at the console. His disciplined, quiet technique and painstaking orchestration of the organ's voices rendered many memorable concerts.

On May 29, students, colleagues, and friends gathered at the Hill Auditorium on the University of Michigan campus for a tribute concert to honor Professor Glasgow's legacy. Organized by Jeremy David Tarrant, the program included stunning performances by six former Glasgow students: Susan De Kam, Steven Egler, Peter Stoltzfus Berton, Charles Kennedy, Martin Jean, and Jeremy David Tarrant, as well as personal remembrances given by six speakers from various eras of Glasgow's career: David Palmer, Marilyn Mason, Louis Nagel, William Aylesworth, Martin Jean, and Orpha Ochse.

David Palmer kicked off the evening with some introductory remarks: "As a teacher and mentor, here was one who tapped into the depths of music in an uncompromising and exhaustive way, whether teaching or performing. Who of us who were his students can forget lines such as 'Why can't organists join the musical human race?' as he decried dull or faddish playing. 'Don't aim to just please organists in your playing.' Or 'Why, there's nobody at home,' as he tried stop after stop, searching for just the right sound. 'Think of pinwheels,' he said to me in Messaien's *Transports de Joie*. 'Think of a French sauce, as you play this, not just meat and potatoes,' attempting to get us beyond the notes. Food was often a ready source of imagery for him. As I got closer to my own undergrad recital, and in his frustration in trying to get me out of my reserved personality, he blurted out, 'Just play the hell out of it!' Performers he idolized were not organists. He urged us to hear the likes of Artur Schnabel, Pierre Fournier, Elizabeth Schwarzkopf, and so on. And of course we heard them all, here in Hill Auditorium.

Words of praise came only when truly deserved. The effective culmination after months of work, that is, knowing that one had achieved something close to his standard was life-affirming, and clearly related to an objective personal standard. Easy approval was not Bob's way, not only with his students, but especially with himself. Would that the reservations he had about his own playing had not prevented the world from having only one published recording of Franck, from All Saints in Worcester. Much of his hesitation probably came from the fact that he knew that no recording fully captures a live performance. And what performances he gave. I've said this before, but when Bob played, the audience reaction was akin to the frenzy that Horowitz used to generate. Bob reached any audience. One didn't have to be an organist to be swept away. His 1965 recording of the Liszt *Ad Nos*, in 1965 if I'm correct, remains one of the great concerts



Robert Glasgow 1964



Robert Glasgow 1986



Steven Egler, Peter Stoltzfus Berton, Jeremy David Tarrant, Susan De Kam, Charles Kennedy, and Martin Jean

I've ever heard in my life. Franck, Tournemire, Vierne, Widor, Schumann, Sowerby, Bach—whatever music he played was revelatory."

Susan De Kam followed Palmer's remarks with an elegantly energetic rendering of the *Prelude et Fugue sur le nom d'ALAIN* by Durufle. Throughout the evening, elements of Glasgow's style were evident in the performances, but not slavishly so. He never sought to produce clones of himself, but rather sought to elicit the best from the musical personality and talent of each individual student. The variety of repertoire on the program demonstrates Glasgow's versatility as a teacher, and his penchant for selecting repertoire matched to a student's interests and abilities.

Marilyn Mason took the podium next. "I was responsible for hiring [Robert Glasgow]. When I had played in Pennsylvania, at a regional convention of the AGO, several of us had breakfast the next morning. I can remember it very clearly: Harold Gleason, Catharine Crozier, plus a few others who had joined us. We spoke of several things: of our views of organ playing, organbuilding, and specifically of Michigan. At that moment during that breakfast, I shared with Dr. Gleason that we were in the market for a third teacher. Both Bob Noehren and I were teaching here at Michigan. Without hesitation, Dr. Gleason spoke: 'We have a recent graduate who is a splendid organist and I'm sure a good teacher. Just now he is teaching at MacMurray College in Illinois. He is a fine person and an excellent organist, and I know he will make his mark in the organ world.' Indeed, of course he did. I came home and I talked to my Jim, Earl V. Moore, and his assistant, Jan Wallace. They were actually the search committee. Those were

the days when you had two or three or one—no résumés needed, mostly a high recommendation from Harold Gleason. They were in favor. The next thing was the audition for Bob Glasgow, and the rest of it is history. Indeed he did make his mark, and fulfilled all of the Harold Gleason prophecy.

"When I saw in 2007 that the complete works of Vierne would be published in a new edition, I went to my good friend Charles Reynolds, who runs the music library and said, 'We must get this. I want to order it and I want to give it to the University of Michigan in honor of Bob Glasgow.' Bob knew about this. The publication wasn't ready, but he saw the outline of what was in each volume. This is a beautiful edition. There are thirteen volumes, all the organ works of Vierne, edited by David Sanger.

"So we bought this for the University of Michigan in April 2008 and the bookplate on the inscription of each volume reads, 'Given by Marilyn Mason in honor of her distinguished colleague, Professor Emeritus Robert Glasgow, University of Michigan, 1962–2005.'

"He was a treasured colleague of mine, and that sense of humor which he had always came to the fore. All of us have a sense of humor, but his was unique, very special. We should make a book of all those wonderful sayings."

Steven Egler preceded his polished performance with *A Triptych of Fugues* by Gerald Near with brief explanatory remarks. "Lest the music of Gerald Near stick out like a sore thumb amidst all of this other great literature that Bob played and loved, I need to explain a couple of connections. This *Triptych* was Gerald Near's third organ composition, composed for Bob in 1965, and premiered by him in Hill Auditorium, January 30, 1966. Gerald Near was a student of both Mari-

Each of the performers shared recollections, which were printed in the program book; some excerpts follow. The complete program booklet, beautifully prepared by Ron Krebs, is available online at <[http://www.reuterorgan.com/assets/news-events\\_page/3Glasgow%20Program.pdf](http://www.reuterorgan.com/assets/news-events_page/3Glasgow%20Program.pdf)> .

"The simple fact is, no single person has influenced me more musically and artistically, and if I can look back on my career having helped half as many budding musicians as he, I will consider my work a success."—Martin Jean

"His oft-repeated maxim of 'needing to know the rules before learning how to break them' applied to fingering, phrasing, registration, agogic accents, beverages, and a wealth of life lessons, as he continuously gave attention to those things beyond music which make for good music-making."—Peter Stoltzfus Berton

"There is not a day of a lesson that passes during which I do not hear Robert Glasgow's voice coming out in mine: 'play on through,' 'play the line,' and who cannot forget his expressive conducting. He knew how to get the best out of each one of his students, and he demanded only the very best—musically and artistically. He was a one-of-a-kind teacher and an artist without reproach."—Steven Egler

"The lessons that Robert Glasgow gave me were memorable and influential. I feel honored to have known him, to have studied with him, and to be able to pass down his knowledge and musical approach to future generations."—Susan De Kam

"I was absolutely mesmerized by his performance, and remained to listen as he prepared for a lecture to follow, hearing him play Franck's *Cantabile* and *Pastorale*, as well as two pieces from Brahms's Opus 122. That experience was a revelation I have never forgotten. It not only instilled in me the desire to play those works, but also provided me a point of view of how nineteenth-century organ repertoire ought to sound."—Charles Kennedy

"In October of 1993, Robert Glasgow played a concert in Hill Auditorium that is irrevocably etched in my memory. The program consisted of the *Symphonie Romane* of Widor and Vierne's *Symphonie No. 5*. The broad, sweeping gestures, the lyricism, the color, the touch, the registration, and the rhythm that was solid and playful at the same time—elements that one reviewer described as 'Glasgow's trademark magic'—held me captive. An indescribable energy pervaded this great hall that night, which led the audience to erupt in loud cheers at the program's conclusion. As I stood there in tears, I knew I had witnessed something extraordinary."—Jeremy David Tarrant

lyn and of Bob, while he was a master's student in composition and conducting."

Louis Nagel, professor of piano at the University of Michigan, offered these thoughts: "Grandeur and majesty are words that come to mind when I recall the performances I heard from Bob Glasgow. He and the organ were one and the same when he played, and his ability to tame this gargantuan instrument, to console the console if I may say it that way, was inspirational. I remember a particular performance in Hill Auditorium one summer. The temperature outside



Jeremy David Tarrant and Marilyn Mason

had risen that day to a hundred degrees, perhaps beyond. Inside Hill—this was before air-conditioning was installed—the temperature was considerably above that. Needless to say, the program included some demanding nineteenth-century works. I arrived in a short-sleeved shirt and casual pants. I even sat by a fan placed in front of an open door. Professor Glasgow walked out on the stage in full concert attire, sat himself at the keyboard, and proceeded to perform for over an hour with the greatest command and ease. After the concert, I went backstage and greeted him. He had hardly worked up a sweat, it seemed to me, despite the athleticism of his performance. (We pianists don't have to use pedals that way. We have to watch [organists] to realize how comfortably we really have it.) 'Aren't you hot?' I asked him incredulously. 'No,' he rather laconically replied. I must have looked disbelieving still, so he told me he grew up in Okalahoma where it routinely got that hot in the summertime in the shade, and this did not faze him at all. I congratulated him and retreated, chastened, but eternally admiring of his honesty and endurance.

"Bob was a very special colleague. I believe that he was apolitical as he could be; at least he seemed that way as I knew him. Rarely did I have occasion to discuss school issues with him, or serve on any committee other than an occasional doctoral dissertation. I visited, at his invitation, a couple of organ juries, and he was deeply involved in the performances of the students taking their juries, not just his students, but all the students. He was a devoted and compassionate teacher, and I think his attitude made a major impression upon me. His fusion of teaching and performing as two sides of the same coin certainly influenced my own thinking on that subject.

"In preparing these comments, I listened twice to the CD we have in our library of Bob playing the works of César Franck. Franck, as we all know, worshipped at the altar of modulation. I am amused, in fact, when the title of the piece says *Choral in E major* or *Cantabile in B major*. For one phrase it is in E or B, and then goes on through 29 more tonalities. I was struck by the fact that Bob also modulated in his life, originally planning to be an architect. Had he changed keys fractionally as much as Franck, we'd probably not be gathered here today to recall his life as an organist. Fortunately, he did not modulate after arriving in the tonality of music, but remained firmly rooted in the parallel tonics of teaching and performing. And thus his long and honorable career here at the University of Michigan serves as a remarkable example to all of us of true dedication, collegiality, grandeur and majesty." Peter Stoltzfus Berton then gave a focused, fervent performance of Franck's *Prière*.

William Aylesworth, who had studied organ with Professor Glasgow at MacMurray College, shared a number of humorous anecdotes from his student days, beginning with his encounter with RG at registration, seated at an old-fashioned student desk: "I walked in to find a rather slender young man with reddish hair, who was nervously shuffling a stack of papers. He had several pens and pencils in one hand, which he kept dropping on the terrazzo floor. He would leap up to retrieve them, just spider-like, and just get going on something, then something else would fall, and it would happen all over again. Not



Jeremy David Tarrant with Glasgow cousins Lauranne Brunner, Bill Brunner, and Richard Bard

that Bob was ever nervous, or anything like that." He also recalled being presented with the fourth edition of the Gleason organ method at his first lesson, much of which at that time was hand-typed and hand-scripted. "This book far surpassed the significance of the Holy Scriptures in Bob's estimation."

"For us organ students [required attendance at Chapel services] was no hardship. Bob would begin by playing an opening voluntary. Can you imagine him doing a *Psalm Prelude* by Herbert Howells or the Frank Bridge *Adagio in E*, or I think he even used to play the Barber *Adagio for Strings*. To hear him, with his incomparable rhythmic sense giving out a hymn. No fancy harmonies behind it, mind you, but totally as is, as perfectly as anyone could imagine. And believe me, when he got through giving out that hymn, everybody was standing on their feet ready to sing. It was really something. Then there were his magnificent choir accompaniments—often a 17th- or 18th-century piece in Latin or perhaps an early 20th-century work. Some of the Latin titles were mercilessly parodied, which led to endless giggles, from Bob, too. [One of the pieces we performed] was Bach Cantata 140. Of course, being out in the sticks like we were, Bob was the orchestra. I remember the *Messiah*, Bach *Magnificat*, Brahms and Fauré *Requiems*, always accompanied by Bob at the wonderful Aeolian-Skinner. Now he took all of this very seriously, and his accompaniments were rhythmically vibrant, and were color-wise and style-wise as fine as anyone could ever imagine. He would work for hours on these to get them just right. He would say, 'fiendishly difficult,' but they were done to perfection. Just imagine having all this to listen to as a student. And I think it helped him broaden his sense of musicianship as well.

"The most wonderful thing about my four years at MacMurray was the example Bob set for all of us. His mind was never still. He knew literature, art, architecture, drama, movies, and led all of us to a deeper appreciate of all that. But it was the musical example he gave us to measure up to, if we could, which was his greatest gift. Several times in the years since, I was able to tell him that he has always been my musical wellspring. It will always be true."

Aylesworth's light-hearted anecdotes were contrasted by Charles Kennedy's intricately colorful and nuanced performance of the Howells *Fugue, Chorale and Epilogue*.

Martin Jean recalled his early days as a Glasgow student: "It was clear to me from my first lesson with Professor Glasgow that on some level we 'clicked.' I played the Liszt 'BACH' for him before my first semester of study, a piece that I had a hard time liking, and emerged from his studio that day with a new love of the music. This happened over and over again. But on many other levels, at least at the start, we were strangers to one another. I was a midwestern Lutheran, he was a Scot Presbyterian from Oklahoma. I was thoroughly Germanicized in my aesthetic; he was a Francophile. But one of the things that sticks in my head as different were the ways we

kept time. I come from a family of morning people, and, as we all know, no one with any sense would have a lesson with RG before 10:30 in the morning, mostly because he was up half the night before watching old movies in the back room of his apartment. He was as puzzled with me as I was with him. 'How can you get up so early?' he would ask. 'Well,' I would answer, 'I like being up when no one else is around. How can you stay up so late?' He replied, 'Same reason.' It never made sense to me. Being a nocturnal animal was just not in my nature and it still isn't. It seemed a lonely life to me, and as I came to know Bob better, I worried more and more that he lived a lonely life.

"I know for a fact that many of us caught our love for old films from Bob. Ironically, my first glimpse of the Yale campus came through the window of the Taft Hotel in the last scene of 'All About Eve.' It was indicative of Bob in general: that which he loved, he loved to share. And we, his students, were all the beneficiaries. He was an open book to us. From music to art to poetry to old movies to great food to Catherine's killer punch to the joy of staying up late and enjoying the moonlight. It turns out that that nocturnal animal, deriving strength from moonlight instead of sunlight, was not so different from me. He simply liked to stay up later. The moonlight that nurtured him would for me, too, become alluring. Instead of the fierce brightness of the morning, there would be the dazzling gentleness of the evening light, stunning in its own way, a kind of sentinel that looked after him during his night-time vigil. I offer this piece in honor of that memory and so much more." Jean then read the poem, "Clair de Lune" by Paul Verlaine, followed by a poignant rendition of Vierne's fantasy piece of the same title.

Orpha Ochse was the final speaker for the evening. She and Bob Glasgow met at the Eastman School of Music, found they had much in common, and became fast friends. I recall Professor Glasgow always speaking of her with the utmost respect. Ochse began, "From the very first, I was awed by Bob's music making, his understanding of the organ's tone colors, his sense of style. Even then, he instinctively knew where he was going musically and he was not to be distracted. A quarter of a century later, he still maintained both his stylistic preferences and his artistic integrity through those years of the early music frenzy, a time when organ recitals were often more performance practice than music. And in his later years, he remained on track with his artistic convictions.

"Bob's students were his family. He worried about them as much as any parent, and he was as proud of their accomplishments as any grandparent. I'm surprised he didn't carry their pictures around in his billfold. Through the years, many of those students became my friends. I earned a place in that family circle by listening untold times to Bob's musings about how talented and how wonderful his students were. I may have stifled a yawn, but he did speak truly. His great legacy depends on the generations of students who absorbed the lessons of musicianship that he exemplified. And



Orpha Ochse and Jeremy David Tarrant

this evening, we've been privileged to hear them create a fitting monument in his honor.

"I recall one time when Bob and I visited Harold Gleason toward the end of Gleason's life. Harold loved to carry an idea to the ridiculous extreme. He said on this occasion, 'You know, nothing in nature is ever lost. It may change form, but it continues to exist. If we send vibrations out into space, they just keep going forever. Maybe if we knew the spot in outer space to pinpoint, we could hear Mr. Bach playing.' Well, Harold was just fantasizing to amuse us, but on this special occasion, we really do hear the Glasgow legacy, and are reassured that it will be perpetuated in new generations of grand-pupils and great-grand-pupils. Those of us who have been privileged to attend great universities and learn from great teachers assume a lifelong responsibility. Somehow we ought to repay the efforts that were made in our behalf, and justify those awesome opportunities.

"I'm drawn to the imagery presented in the letter to the Hebrews. In this familiar passage, the Greek people who are no longer with us watch to see if we will carry forward their work. 'Since we are encompassed about by so great a cloud of witnesses, let us thrust aside every impediment and let us run with perseverance the race that is set before us.'" Jeremy David Tarrant closed the concert with a thrilling performance of the Choral and Final from Widor's seventh symphony.

On the evening of May 29, Hill Auditorium was alive with the legacy of Robert Glasgow, an atmosphere created by the cumulative effect of electrifying performances, affectionate spoken tributes, and the collective remembrances and esteem of all who had gathered to celebrate all that made Robert Glasgow unforgettable.

As I listened to the concert, I mused on my own student days. In particular, I recalled my nervous approach to the mammoth organ console at Hill to play the Franck B-minor *Choral* for my master's recital, and several occasions when I laughed heartily at one of Professor Glasgow's signature comments during a lesson ("It's like putting lipstick on a pig. It's still a pig."). When he would assume the bench to demonstrate a point, I watched, fascinated with the way he used the weight of his hands and arms to move effortlessly over the keyboards. I enjoyed and endured studio classes on Tuesday nights, sometimes lasting until 11:00 pm. I will never forget the day he both complimented and humbled me by saying, "You have enough musical instinct for three people; you just need to calm down." I treasure his hand-written directions in my Franck scores, and I can still hear his voice in my mind, coaching me through the long phrases.

At the reception after the tribute concert, Huw Lewis mentioned that he had cut short a visit with his family in Wales to attend the tribute concert. I said, "But Huw, this is your family, too." He replied, "You're right. They are." And what a heritage we all share, thanks to the inspiration, encouragement, discipline, excellence, mastery, romanticism, musicality and uniqueness of Robert Glasgow. ■

Marcia Van Oyen is Minister of Music, Worship and Fine Arts at the First United Methodist Church of Plymouth, Michigan. She earned master's and doctoral degrees at the University of Michigan, studying organ with Robert Glasgow.

# Organ Music by Bulgarian Composers A New Music Series Now in Print

Sabin Levi

While quite substantial in quantity, Bulgarian music for organ has been largely unknown, due mainly to lack of access. It had not been published until recently, when a new series, *Organ Music by Bulgarian Composers*, became available. Thus, music previously known to only a few organists is now ready to enrich the repertoires of organists worldwide. This music consists of contemporary works only because Bulgarian organ traditions are quite young, and because the country has only a handful of instruments.<sup>1</sup>

The Union of Bulgarian Composers released the first volume in March 2009. It consists of four works: *Victimae Paschali Laudes* by Neva Krysteva; *Triptych* by Sabin Levi (who is also the series' music editor); *Fantasia* by Velislav Zaimov; and *Four Spiritual Chants on Themes by Nerses Shnorhali (1101–1173)* by Artin Poturlian. Also discussed in this article is Krassimir Kiurkchiysky's *Aria*, presently not included in the series, but available from the Union of Bulgarian Composers.

The second volume, released in May, included: Stefan Ikononov's *Prelude, Choral and Fuga*; *Mystical Evening* by Atanas Atanasov (for mezzo-soprano and organ); *Modulations* by Simo Lazarov (for organ and tape); and Evgeny Cheshmedjiev's *Two Frescoes*. The third volume is currently in progress, and, hopefully, there will be more to come.

Although not included in the series, Krassimir Kiurkchiysky's *Aria* is worth mentioning. Kiurkchiysky belongs to the older, "national school" generation, specializing in a style based mainly on Bulgarian folklore. Written in a traditional harmonic language, this piece is a real 20th-century intabulation with a later composed contrasting section that appears at the beginning and the end. The original musical piece written for choir is an arrangement of the Bulgarian folk song *Kalimanku*. The song appears for the first time in the sixth measure (right hand uppermost voice) representing the middle of the piece. (Example 1)

From the sixth measure on, the music is almost exactly the same as in the choir version. The complex ornaments, characteristic of the vocal folklore of the Bulgarian Rodopi mountains, are simplified in this variant for organ. The song is repeated again until the reappearance of the beginning section.

With some sonata elements present, Velislav Zaimov's *Fantasia* is an example of a piece written on a large scale, characteristic of this composer's numerous symphonic works. After the opening motive, appearing many times through the piece, there is a Shostakovich-like rhythmic-motivic development, then we arrive at the first *soggetto cavato* section. The name "S. (Stefan) Dalchev" is musically spelled [e]S, D, A[l], C, E, F, using the German note-spelling system, where Es is E-flat. The Latin letters appear in the original hand-written manuscript. (Examples 2 and 3)

The composer develops further the primary music material, arriving at the

*fortissimo* section in the middle, where the speed is "increased" artificially, using smaller and smaller rhythmic values—starting with eighth-note pulsation and through triads arriving at sixteenth-note motion, where the name subject "S. Dalcef" appears again in a long pedal *cantus firmus*.

Having passed the climax, the motion slows down—through eighths and quarters we arrive at a half-note/whole-note section, meditative and sorrowful, followed by the piece's ending. The Bulgarian organist's name appears two more times in the music texture, and the last time each letter is stated in a different voice. Tritones are favored musical material, most in the vertical. The music is tragic and chromatic, while having some tonal reference points.

Artin Poturlian, a Bulgarian Armenian composer, explores the songs of the Medieval Armenian composer Nerses Shnorhali, in his *Four Spiritual Chants on themes by Nerses Shnorhali (1101–1173)*. Organ is often used in the Armenian liturgy; there is an organ in Etchmiadzin, the seat of the Armenian church, and in many other locations in Armenia, including the Music Academy in Yerevan. Nerses Shnorhali was a famous poet and composer, Catholicos (head bishop) of the Armenian church, theologian and writer.<sup>3</sup>

While using diatonic music language, in accordance with the songs, Poturlian does not employ traditional harmony, relying instead on pandiatonicism. All pieces are strictly linear, involving the original chants' intricate rhythmic signature into complex complementary structures. (Example 4) This technique is used mainly in the first and last pieces.

In this cycle, there are plenty of "old style" compositional techniques: hocketing (in the second piece), *cantus firmus*-like choral elements, straight and time-shifted canons, and complex ornaments in the spirit of florid organum. Keeping the songs' vocal characteristics alive, the composer often uses quasi-vocal *fiorituras*, in *rubato*. (Example 5) Also present are augmentations, diminutions, even elements of *ostinato*, derived from the imitational treatment of the songs' phrases.

Neva Krysteva, the "matriarch" of the Bulgarian organ school, is represented in this volume with her *Victimae Paschali Laudes*, based on the Gregorian chant. It is given in a free, improvisatory fashion, with plenty of motivic figuration, derived from the chant. *Ostinati* are important part of this fantasy, with shifting accent figurations. There are also chant citations with added "mistaken" *fictas*, and growing motives, repeating with more and more added notes. One can see percussion instruments' stylization, in the manuals and pedal alike, written out clusters and vibrati. (Example 6) This virtuosic piece is written with extensive knowledge about the organ, and is often performed by its author.

Sabin Levi uses sonoric effects in the first part of his *Triptych (Reflecting Pool)*, together with some symmetry. Utilizing different manuals, the two hands play in the same region of the keyboard, while in the middle of the piece there is a symmetry between the six voices: 1:6, 2:5, 3:4. (Example 7) The second part of the cycle (*Come!*) is contemplative, with figurations reminiscent of bird chant, while in the third, called *Echo*, there are parallelisms in the voices. For example, this appears between the uppermost voices of each hand, followed by echo effects between the manuals. (Example 8) While not tonal by definition, this piece has a noticeable tonal hierarchy of sorts, perhaps distantly related to quartal harmony.

In the second volume, Stefan Ikononov's *Prelude, Choral and Fuga* is an impressive achievement, written with a

Example 1. Krassimir Kiurkchiysky, *Aria*

Example 2. Velislav Zaimov, *Fantasia*

soggetto cavato: (e)S. D

Example 3. Velislav Zaimov, *Fantasia*

a(l) c e f\*

Example 4. Artin Poturlian, *Four Spiritual Chants*

Example 5. Artin Poturlian, *Four Spiritual Chants*

Example 6. Neva Krysteva, *Victimae Paschali Laudes*

## THE DIAPASON 2010 Resource Directory

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Example 7. Sabin Levi, *Triptych (Reflecting Pool)*

Example 8. Sabin Levi, *Triptych (Come!)*

Cantabile

Example 9. Stefan Ikonov, *Prelude, Choral and Fuga*

good idiomatic knowledge of the organ and its possibilities. Ikonov's traditional tonal language has some interesting additional coloristic features: cross relations, ellipsis, elements of modality. The serene *Choral* captures the listener with its calm, dignified cantus firmus. (Example 9) The development of the chromatic *Fuga* theme, with its fixed countersubject, is somehow reminiscent of Reger. This piece is dedicated to Stefan Dalchev.

**Evgeny Cheshmedjiev's *Two Frescoes*** demonstrate this composer's intellectually novel approach toward form building. The motive in the soprano in measures 4-5, 9-10, 15-17 etc., is basically the same; harmonization is subtly different. The motive appears again and again, being the spinal column of both pieces. (Example 10) The two pieces appear to be quite different, yet their complex, tonal melodic-harmonic language is shared, as is most of the thematic material. There are some pedal designations suggested in the manuscript; the editor also provides some additional, alternative pedal realizations. Those two miniatures have a somewhat minimalistic, laconic quality about them.

The last two pieces in the second volume employ voice and tape in addition to the organ. **Atanas Atanasov's *Mystical Evening***, for mezzo-soprano and organ, employs a poem by well-known Bulgarian poet Atanas Dalchev, related to the organist Stefan Dalchev. The text of the poem (translated, but not rhythmicized) reads as follows:

From [the] grayish chapels of the twilight,  
the bell of sun keeps tolling  
and men's and women's shadows,  
set out to the sundown, are now crawling.

Repentant, full of grief and sorrow,  
with heart bloomed in meekness  
and hands being crossed by weakness  
I seem to be the last one, who will follow.

My soul, remorseful, praying deeper,  
and passionate devotions burn the lips,  
the lips of a ragged and haggard worshipper  
who walks the path of evening mist.

But in the grayish chapels of the twilight  
lost men and women come with fuss  
and fallen down the grayish wall  
they bow and cry, and cross.

And I'm advancing, full of tears and sorrow,  
I see the black door swinging shut,  
my way through the gate of night is cut.  
And I am now alone in darkness,  
alone, not knowing what will follow.

The vocal part is set to both Bulgarian and English versions of the poem. The musical language has some tonal elements and quasi-Bartókian intervallic orientation, while maintaining a more conventional metric-rhythmic scheme. (Example 11)

A Bartókian intervallic movement, together with some ever-present syncopation is also the trend in **Simo Lazarov's *Modulations for Organ and Waves***, actually written for organ and tape (CD). This 15-minute piece uses the tape in its first and third movements; the middle one, *Scherzo*, is performed solo (all are performed *segue*). Here, traditional harmonic functions are not present, while the composer's attention seems to be more oriented towards sound mass. At times, the organ part thins out to a single line; other times massive chordal structures are present. (Example 12) In two cases there are quite long *tacet* sections in the organ part, and the tape is left solo. The CD is included in the second volume.

Almost all pieces in the two volumes have been performed in concert in various locations in Europe, and some of them are also commercially released as recordings. The publication of these pieces represents a rich addition to the repertoire of organ music and a welcome access to the exciting contemporary organ works of Bulgarian composers. ■

Notes

1. For more information, see Sabin Levi and Hristo Buzhev, "Organs in Bulgaria," *THE DIAPASON*, September 2002, pp. 18-21.

2. Stefan Dalchev is an eminent Bulgarian organist and keyboardist.

3. Examples of his voluminous religious music output are cited in Tahmizian, N. K., *Nerses Shnorhali composer and musician* (in Armenian), Erevan, 1973, and were discovered there by Poturlian.

*Sabin Levi, DMA, FAGO, is a Bulgarian composer and organist. He has written three musical books and released five CDs, and is also active as a performer, composer and teacher.*

Example 10. Evgeny Cheshmedjiev, *Two Frescoes*

Example 11. Atanas Atanasov, *Mystical Evening*

Example 12. Simo Lazarov, *Modulations for Organ and Waves*

Waynesville United Methodist Church  
Macon, Georgia  
Opus 48  
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PIPE ORGAN BUILDERS

# A Pipe Dream Comes True: The Keweenaw Heritage Center's Barckhoff Organ

Anita Campbell

It's interesting to think back about the Barckhoff Church Organ Company located in Latrobe, Pennsylvania in 1899, and picture the many German immigrants employed there, bringing with them from the old country their expertise in organ building. Flash forward 107 years to the little community of Calumet, Michigan, in a remote area of Michigan's Upper Peninsula, where a group of organ enthusiasts are busily cleaning 957 pipes in preparation for the restoration of a historic Barckhoff tracker pipe organ built in Latrobe, Pennsylvania in 1899. (For a history of pipe organs in this area, see Janet Anuta Dalquist, "Pipe Organs of the Keweenaw: Houghton County, Michigan," in THE DIAPASON, February 2007.)

## Barckhoff history

It is written that Carl Barckhoff and his employees built over 3,000 organs. Most of the organs were, of course, built for churches, but he also built residence organs and organs for recital halls, Masonic temples, and at least one college.

Carl Barckhoff was born in Wiedenbrück, Westphalia, Germany in 1849. His father, organ builder Felix Barckhoff, brought the family to the United States in 1865, and in that same year the first Barckhoff organ was built in this country. The firm was established in Philadelphia, and was for a time during the 1870s known as Felix Barckhoff & Sons, the sons being Carl and Lorenz.

Carl continued managing the company after his father's death and relocated to several different towns due to various misfortunes, such as the financial panic of 1893, a fire in 1897, and a disastrous flood in 1913. The business grew, and by 1889 the Barckhoff Church Organ Company had 54 employees. In 1904 the company was shipping "an average of three organs per week, and nothing smaller than two-manual instruments." Barckhoff organs are unfortunately not identified by opus numbers. Due to various disasters, all company records have been lost. Nameplates have merely his name and location.

## The Barckhoff organ in Calumet

The Barckhoff Church Organ Company remained in Latrobe, Pennsylvania for only three years. It was during this short period that the two-manual, 16-rank tracker pipe organ was built and installed in the Carmel Lutheran Church of Calumet in 1899. This organ served the Calumet Swedish Evangelical Lutheran Church, Carmel Lutheran, from 1899-1965, when the congregation merged with the Finnish Evangelical Lutheran Church in the neighboring community of Laurium.

When Carmel Lutheran closed, the congregation donated the pipe organ to their retired pastor and organ enthusiast, Rev. John Simonson, and his wife, Hortense, also an organist. The Simonsons had a building constructed to house the organ on their wooded property near their home in Dollar Bay, Michigan. Besides the steeply pitched roof, the organ house featured haymow doors like those on a barn, which were there "to let the music out." The Simonsons and friends and family enjoyed several years of pipe organ music before the death of Hortense in 1990 and John in 1991. The Simonson children looked for an organization to donate the organ to and chose the Keweenaw Heritage Center, Calumet, Michigan.

## The Keweenaw Heritage Center

The Keweenaw Heritage Center, formerly St. Anne's Catholic Church, was built in 1900 for the large French-Canadian community that had immigrated to Calumet to work in the booming copper mines. The structure was built of red



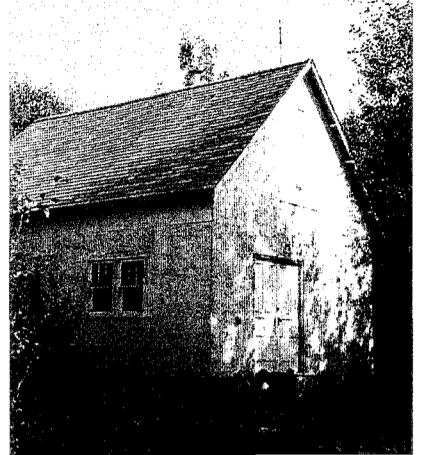
Restored Barckhoff organ (photo credit: Sharon Butera)



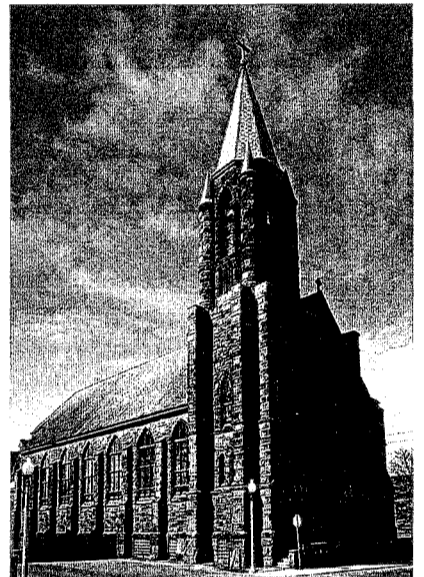
Barckhoff façade restored (photo credit: Anita Campbell)



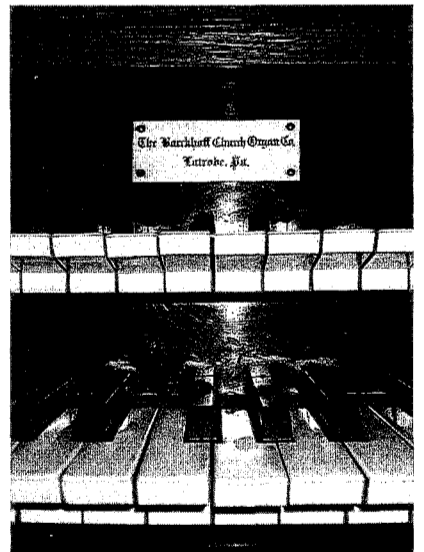
Keydesk (photo credit: Sharon Butera)



Organ loft building, Rev. John and Hortense Simonson (photo credit: Jean [Simonson] Stauffer)



Keweenaw Heritage Center (photo credit: Anita Campbell)

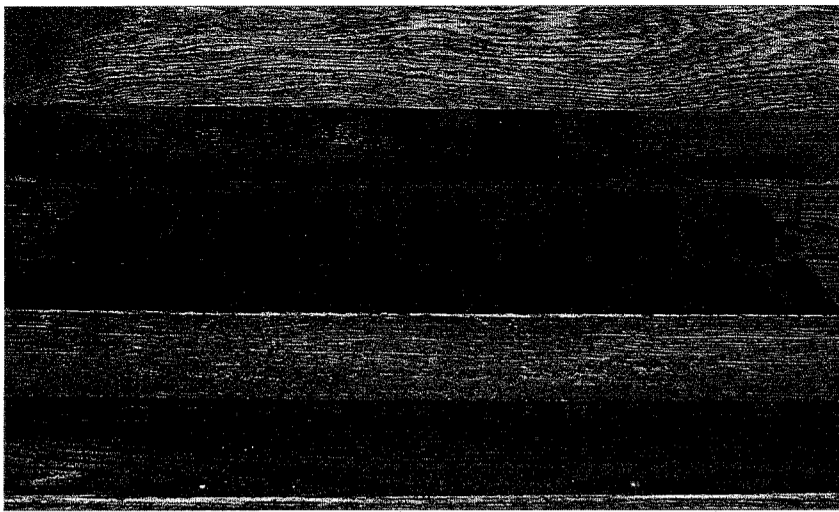


Keyboards and nameplate (photo credit: Anita Campbell)

sandstone with French Gothic ornamentation generously applied. After decades of service, St. Anne's was deconsecrated in 1966 and sadly fell into years of decay and desecration. Eventually, the abandoned building was home only to pigeons. Lack of heating and the rugged Keweenaw winters took their toll.

In 1994 the Keweenaw Heritage Center began as a broad-based community effort to purchase and restore St. Anne's. Their intent was to ultimately use this historically and architecturally significant building as a home for a community center, highlighting the social history of Michigan's Copper Country. Local contributions and several grants from foundations, the National Park Service, and the hard work of numerous volunteers





Pedalboard (photo credit: Sharon Butera)

have brought St. Anne's back to life. The Keweenaw Heritage Center is now one of eighteen Heritage Sites of the Keweenaw National Historical Park.

The pipe organ was moved to the Keweenaw Heritage Center in May 2000, thanks to the efforts of Mike Dudenas, then president of the Keweenaw Heritage Center. It was temporarily placed in the chancel area until funds could be raised to repair the plaster and leaks in the choir loft. The organ sat untouched for six years until 2006, when the choir loft was repaired and plans began to move and restore the pipe organ. Fund-raising efforts began with an ambitious "Adopt-A-Pipe" program initiated by volunteer Mike Maksimchuk. Generous grants and major donations were received from the Strosacker Foundation, the Taubman Foundation, Mrs. Valeda Tomasi of Calumet, and Mr. David Simonson of North Carolina.

#### Restoring the organ

Organ builder James Lauck, owner of the Lauck Pipe Organ Company, of Otsego, Michigan, was contracted by the Keweenaw Heritage Center to restore the Barckhoff pipe organ. Lauck has been building organs since 1975 and maintains many of the Copper Country's historic pipe organs.

In June 2007, on a very hot and muggy day, 25 volunteers worked with Lauck to dismantle and move the pipe organ from its location in the first floor chancel area to the balcony of the Keweenaw Heritage Center. The move was completed in ten hours. Volunteers continued to raise funds and work on the organ during the summer and fall of 2007 under the direction of Jim Lauck, all dreaming of the day when the grand old Barckhoff tracker pipe organ would fill this majestic building with amazing music.

The restoration was slow, due to the fact that the Keweenaw Heritage Center closes its doors during the harsh winters and that organbuilder Lauck had to travel 500 miles to work on the organ. The summer of 2008 brought renewed energy of the volunteers, and Lauck continued to make trips to work on the organ.

The oak casework was in excellent condition and needed little work outside of cleaning. The façade pipes were repainted and original stenciling replicated by volunteers. Feeder bellows and the double-rise reservoir were completely rebuilt and releathered. Windchests are all in good original condition; action parts were replaced as needed. A new Ventus blower was installed, replacing an old Kinetic blower. The pedal tubular-pneumatic vented windchests were releathered. Cardboard windlines and conductors were replaced with Orgaflex. Lauck praised the ambitious volunteers and the 700-plus hours of restoration work that they contributed. A grand day finally arrived in August 2008, when the Swell and Great organs were completed and a mini-concert could be played for the many volunteers.

The Pedal organ was added and the restoration completed in May 2009. A "Celebration Concert" took place August 5, filling the Keweenaw Heritage Center with glorious pipe organ music once again—a tribute to the ingenuity and musical taste of a former generation.

Guest artists Wayne Seppala of San Diego, California and Mike Maksimchuk of Calumet, Michigan performed at the celebration concert.

In December 2008, the Organ Historical Society awarded a Citation to the 1899 Barckhoff pipe organ for its historical significance. Thirteen other instruments in Michigan have received the OHS Citation, and three Barckhoff organs have received a Citation. The Keweenaw Heritage Center is very proud of this recognition and looks forward to sharing this "king of instruments" with the community.

Below are the specifications for the Barckhoff organ:

|              |                  |              |    |
|--------------|------------------|--------------|----|
| <b>GREAT</b> |                  |              |    |
| 16'          | Bourdon          | wood         | 49 |
| 8'           | Open Diapason    | metal        | 61 |
| 8'           | Viola Di Gamba   | metal        | 61 |
| 8'           | Doppel Flute     | wood         | 61 |
| 8'           | Dulciana         | metal        | 61 |
| 4'           | Principal        | metal        | 61 |
| 3'           | Twelfth          | metal        | 61 |
| 2'           | Fifteenth        | metal        | 61 |
| <b>SWELL</b> |                  |              |    |
| 8'           | Violin Diapason  | metal        | 61 |
| 8'           | Salicional       | metal        | 61 |
| 8'           | Stopped Diapason | wood         | 61 |
| 4'           | Fugara           | metal        | 61 |
| 4'           | Flute Harmonic   | metal & wood | 61 |
| 2'           | Piccolo          | metal        | 61 |
| <b>PEDAL</b> |                  |              |    |
| 16'          | Sub Bass         | wood         | 27 |
| 8'           | Flute Major      | wood         | 27 |

#### Mechanical Registers

Great to Swell  
Swell to Pedal  
Swell to Great  
Bellows Signal  
Tremolo  
Wind Indicator

#### Combination Pedals

Great Organ Forte  
Great Organ Piano

Balanced Swell Pedal

#### Construction

The 1898 contract states:

1. All the metal flue pipes to be of a composition of tin and lead, varied according to the requirements of the tone; but in no case to have less than 40% pure tin.

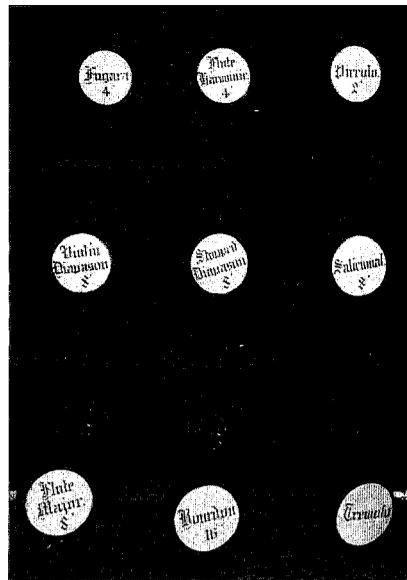
2. The reed pipes to be of tin and lead as above stated, except the basses, which have zinc in the most slender parts, where stiffness is required. No zinc being used otherwise, excepting for front pipes & basses.

3. Pedals of black walnut, with naturals capped with white maple.

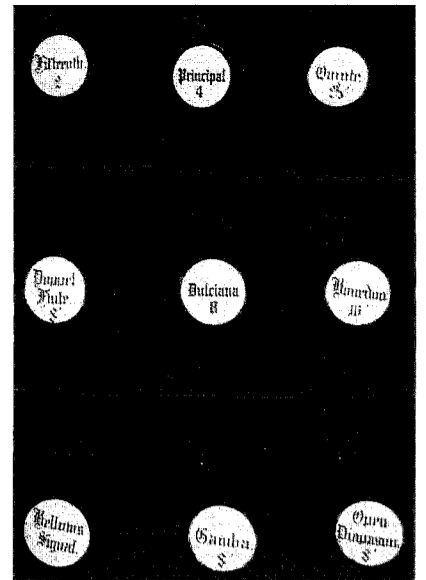
4. The best of ebony and ivory shall be used for the manual keyboards, which shall project and be beveled.

For more information on this pipe organ restoration project, please contact the chair of the organ committee, Anita Campbell <pdcampb@pasty.net>.

*Anita Campbell is retired from the Calumet Public Schools, and has been on the Board of Directors of the Keweenaw Heritage Center at St. Anne's for several years. She enjoys promoting the history of her community—the Copper Country, located in the northernmost tip of the Upper Peninsula of Michigan. She has always had a love for music and a special place in her heart for organ music, so she took on chairing the Barckhoff pipe organ restoration project with great passion and is excited to share this historic instrument with the community.*



Left stop jamb (photo credit: Sharon Butera)



Right stop jamb (photo credit: Sharon Butera)



(l to r) Volunteers Paul Lehto, Jim Brooks, Mike Maksimchuk, Paul Campbell, and Paul Bracco move Barckhoff windchest (photo credit: Anita Campbell)

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# A Conversation with Todd Wilson

Jerome Butera

One of America's leading concert organists, Todd Wilson is head of the organ department at the Cleveland Institute of Music. He also teaches at Capital University in Columbus, Ohio, and serves as organ curator of the Norton Memorial Organ (E. M. Skinner, 1931) in Severance Hall, Cleveland, Ohio, the home of the Cleveland Orchestra. He has recently been appointed as Artist-in-Residence at Trinity Cathedral (Episcopal) in Cleveland, and as House Organist at Stan Hywet Hall and Gardens in Akron.

For nineteen years he was director of music and organist at the Church of the Covenant (Presbyterian) in Cleveland. From 1989 through 1993 he was also head of the organ department at Baldwin-Wallace College Conservatory of Music in Berea. Prior to these positions, he served as organist and master of the choristers at the Cathedral of the Incarnation in Garden City, New York. In New York, he taught on the faculties of Adelphi and Hofstra Universities and was organist of the George Mercer School of Theology.

Todd Wilson has been heard in concert throughout the United States, Europe, and Japan. In 1992 he was a recitalist for Austrian Radio in Vienna, and he has performed for the American Guild of Organists national conventions. He has recorded on the JAV, Delos, Disques du Solstice, and Gothic labels.

Todd Wilson has won numerous competitions, including the French Grand Prix de Chartres, the Fort Wayne Competition, the Strader National Scholarship Competition, and the national competition sponsored by the First Congregational Church of Los Angeles. A sought-after adjudicator, he has been a member of the jury for many of the world's most prestigious competitions such as the Nuremberg Competition (Germany), the Calgary International Organ Festival and Competition, the St. Albans International Organ Festival (England), the Grand Prix de Chartres and the Toulouse Festival Competitions (France), and the American Guild of Organists National Young Artists Competition. Todd Wilson is represented by Karen McFarlane Artists, <[www.concertorganists.com](http://www.concertorganists.com)>.

I met with Todd at the Church of the Covenant in Cleveland in May 2008 and at Trinity University, Deerfield, Illinois in April 2009.

**Jerome Butera: Tell us about your childhood and early training. Where did you grow up? Did you come from a musical family?**

**Todd Wilson:** I grew up in Toledo, Ohio. My father was an amateur musician—he played the French horn in his early years and always loved the horn. During the years I was growing up, he didn't have the time to keep up his playing. Then, much later, ten years before he passed away, he went back to horn playing and enjoyed it greatly. My early musical recollections are LPs of Sousa marches and the Mozart horn concertos played by Dennis Brain. My dad played those all the time. To this day I still adore Sousa marches and all the standard horn repertoire.

**JB: Did you start with piano lessons?**

**TW:** Yes—my real start in music was at age nine or so. The church we attended was Trinity Episcopal in downtown Toledo, which had a wonderful Skinner organ and in those days a thriving men and boys choir. When I was in the fourth grade I was recruited for the choir. The choirmaster was a wonderful man named Wesley Hartung. He came to our house, we all sat down in the living room, and he said "I think Todd would be a good boy for the choir." I was just transfixed by the whole thing—I loved the choir, the



Dinner at home with the CIM organ class (from left: Zahari Metchkov, Kevin Kwan, Joanna Li, Graham Schultz, Leslie Smith, Abbie Rockwood), 2006



The Wilson family (back: Todd, Ruth, Jenny; front: Ben, Rachel, Clara), Thanksgiving, 2008

camaraderie, the singing, and the organ. This was quite a grand old Skinner organ that had many beautiful sounds and a thrilling 32-foot Bombard that shook the whole building.

You can imagine this 9-year-old drinking all this in. I went to Wesley Hartung and said "I want to play the organ." I can still remember him looking down at me and saying "You shouldn't even touch the organ until you've had many years of piano." So I said "OK, let's get going with the piano right away." He was a wonderful teacher, a very strict old-school teacher, and you didn't pass one piece until every "T" was dotted and every "T" crossed and you could play it perfectly from memory. Everything had to be just so. He started me off by setting the bar very high, and I've always been hugely grateful for that.

**JB: Did you study organ with him also?**

**TW:** No, unfortunately he passed away before I was able to start on the organ. I always kept up the piano, and to this day I still love playing the piano. The literature and the feel of the piano—it's so good for the fingers. I continued piano study with Hugh Murray, who was the organist at Rosary Cathedral in Toledo, and started the organ in high school with a wonderful man also there in Toledo named James Francis, who was the organist at Collingwood Presbyterian. Collingwood Church has a Holtkamp, Sr. organ from about 1955 in the balcony—Rückpositiv on the railing, all exposed, so it was the opposite of the big Skinner organs that I had experienced at that time.

I can still remember walking in for that first lesson with Jim Francis when I was a freshman in high school. I remem-

ber the sound of the organ and the feel of it—I remember being struck by how different and how clear this organ was. That was another little turning point for me as an organist—my first exposure to a "modern organ," as it were.

**JB: What kind of teacher was he?**

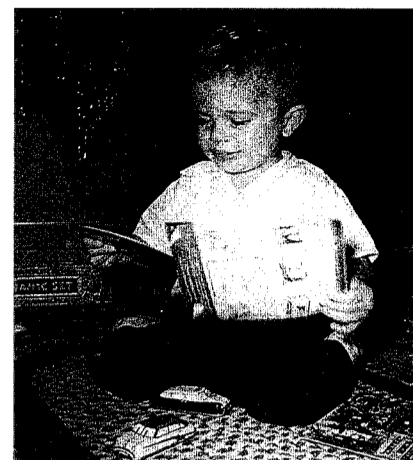
**TW:** He was a terrific teacher, very encouraging to me. He allowed me to play some things that were a little beyond what I should have been doing through high school, but at the same time that stoked my enthusiasm in a big way. I remember I did a recital my senior year in high school and really worked hard on it—that was the first full organ recital I played. Jim Francis was a wonderful man and fun—a very different personality than Wesley Hartung. He was younger with a vivid sense of humor.

**JB: Were you playing at a church in high school?**

**TW:** Yes, all through high school I always had little church jobs around Toledo, and Jim would set me up with substituting here and there. I remember a few jobs where an organist would be out for several months. Jim would get wind of it and recommend me.

**JB: That's great experience; you got to see a lot of different organs.**

**TW:** Different organs, different services, different denominations, hymnals and all that. My senior year in high school I had a nice little Methodist church that was my first time being responsible for a choir week by week. I still keep in touch with a few people from that choir. There was a nice two-manual organ and the choir was right in front, and I got to do lots of standard choral literature, Palm



Opening a record (and record player) for Christmas, age 2



Age 4—it looks like churches were in Todd's future from an early age



Todd at 12 with his dad, Rod Wilson

Sunday cantata, all sorts of things like that. For a senior in high school to be in charge of planning, rehearsing, performing, publicizing—it was all a valuable and exciting experience.

**JB: What led you to the University of Cincinnati College-Conservatory of Music?**

**TW:** Jim Francis had studied there in the early '50s with Wayne Fisher, with whom I went on to study.

**JB: What kind of teacher was Wayne Fisher?**

**TW:** He was a remarkable teacher. I was so lucky when I think back on it, to have stumbled on these fabulous teachers—my folks didn't know much about organ teachers so they weren't in a position to choose one who was better than the next, and I didn't know enough—it was all just mostly dumb luck to follow on these people one right after the other. I always felt very fortunate about that. Jim Francis suggested I should go down to Cincinnati for a high school summer music institute. I went for two summers in high school, and Wayne Fisher and I hit it off right from the beginning.



Relaxing at Cape Cod with Ben and Ruth, 2007



Daughter Rachel at St. Luke's recording session, Evanston, IL, 2002

He was a fabulous teacher. He was one of those bachelors whose students were his family, and it was a multi-generational family. He kept in touch with all the students from years before; there'd be parties and it was such fun. I would say that I worked very hard and played very hard in those college years. I practiced like mad and learned a lot of things then that are still at the core of my repertoire—because I learned them so well in those years and memorized them solidly.

**JB: As a player, was Wayne Fisher flamboyant or scholarly?**

**TW:** No, not scholarly, he was not of that scholarly generation. He grew up in the '20s and the '30s and studied with Dupré in France in the '30s; his bachelor's degree was in piano, and his master's degree was in organ. So he had wonderful fingers, very live fingers I would say—he was that kind of player. His playing at its best was full of rhythm, full of vitality, full of color. He was a musician who loved the organ and played it very well, but his interest in music and I think his general approach to music was not that of an organist only. He had a huge record collection, and only a small bit of it was organ. He was a great fan of the piano literature and Rachmaninoff in particular. I remember Wayne Fisher telling me about traveling in the early '30s to hear Rachmaninoff play a solo recital at Severance Hall in Cleveland.

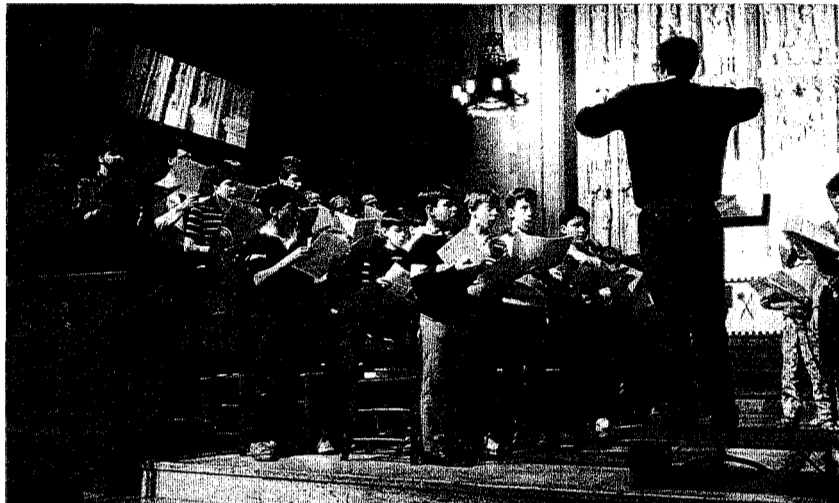
**JB: Todd, you've been in Cleveland for almost 20 years. Can you tell us a little bit about the positions you had before you came to Cleveland?**

**TW:** I had always been much involved with and enthusiastic about the English cathedral repertoire and Anglican music in general. I really wanted to go to England and spend some time soaking up things day by day in an English cathedral. During my master's degree preparation I thought more seriously about that, and several people helped me out, Gerre Hancock in particular.

I wrote letters to several English cathedral organists asking if I could come over and hang around. Nowadays that sort of thing is pretty common, but in those days there weren't so many opportunities. I remember Jim Litton had done that early in his career and John Fenstermaker had as well. I talked to both of them and they



Recording duets with David Higgs at National City Christian Church, Washington, DC, 1994



Rehearsing the combined choirs of the Cathedral of the Incarnation, Garden City, NY, and All Saints Church, Worcester, MA

suggested a few people to write to.

One of them was Allan Wicks at Canterbury Cathedral. Of the folks I wrote to, the first one who wrote back and said yes was Allan Wicks. So, after finishing my master's degree, I spent about a year in Canterbury, playing some and accompanying some, watching the rehearsals day by day, and listening to every service the choir sang. I helped out in various ways and also had the chance to travel around England and Europe and hear the music in other collegiate chapels and cathedrals.

It was during that fall that I thought I should enter the Chartres Competition. I was feeling burned out from competitions because I had entered a lot of them in college, and I thought I'd do one more and really give it my best. So I worked hard that summer preparing. There were

three rounds, and you had to play everything from memory, and it was a very demanding competition. I was very fortunate to win, and that enabled me to play some concerts around France—it was great fun. But I spent that year mostly in England, based at Canterbury, and it was a wonderful experience.

When I came back to the U.S., I took the job that my former teacher had had at Collingwood Presbyterian Church in Toledo for a year. I was able to do lots of things because I was full of youthful enthusiasm, and we did concerts and many ambitious programs that I never had the resources to do at a church before.

But I really wanted to be in an Anglican situation, so I was very happy a year or so later to get the job at the Cathedral of the Incarnation in Garden City, New York. That's a cathedral with quite a long

and interesting history—not a terribly large building, but very beautiful. I loved working with the men and boys choir. The years there were some of the happiest of my life. I still look back with the fondest memories and still keep in touch with some of the kids who were in the choir—those were very special times.

**JB: Did you go from Garden City to Cleveland?**

**TW:** Yes, after brief stays back in Cincinnati and in Paoli, Pennsylvania (outside Philadelphia). Our first child had been born in Garden City, but even in those days, of course, Long Island was a very expensive place to live, and we paid what seemed a fortune for a small one-bedroom apartment. We came back to Ohio where housing prices and the cost of living in general were much more modest and still are.

**JB: In Cleveland you were able to combine Church of the Covenant and the Cleveland Institute of Music. Was that a joint appointment?**

**TW:** There was the possibility of it. I started teaching at CIM the second year I was here. Karel Paukert who had taught at CIM was ready to give that up, and it was very nice that it worked out.

**JB: And you were able to have some of your organ students as organ scholars at the church.**

**TW:** We've had church music interns over the years at several churches here in Cleveland—Covenant being one of them—a terrific succession over 20 years of wonderful students, several of whom have gone on to fine careers of their own.

**JB: Was the choir an all-professional group?**

**TW:** No, it's a mixed group, with usually ten paid singers. We often had some students who sing with us, but I tried to have section leaders who were not students to lend continuity over the years. We had some wonderful singers who stayed with us for a long time.

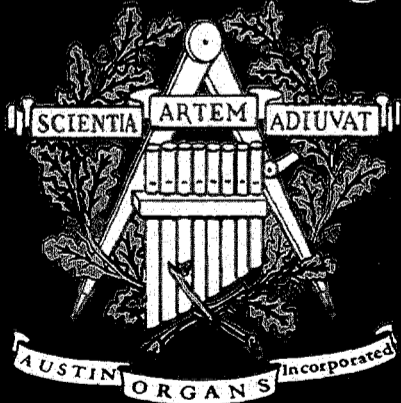
**JB: How do you balance the demands of your church work, teaching schedule, recitals, recordings, and family—what's your secret formula?**

**TW:** As you well know, it's never easy and it's a constant juggling act. It's very rare that I feel I've done a perfect job of it.

**JB: What do you enjoy doing the most?**

**TW:** I enjoy all of those things. As an "older" father with kids spanning quite a number of years, I love the time with

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each of them. It's a challenge to do everything and feel like you're doing your best all the time. Sometimes when you're doing that many things you feel you're stretching yourself a little thin. Often it's good for us to be stretched; you realize it forces you to be economical with your time and make really good use of a limited number of hours.

I love the teaching. I love the church work; the balance of those two things over the years has been very rewarding. We've had some terrific students who have been such a joy, and the annual cycle of the church year has been very helpful, sort of an anchor in life. I love playing the Sunday service. No matter how scattered you may feel in other ways, having the chance to play great hymns on a wonderful organ with a really good choir—it keeps you grounded. So much inspiring choral literature comes up again and again; you think of all the wonderful Advent anthems, and you think "oh boy, it's about to be Advent again," and the same for every season. I've enjoyed all of that tremendously.

**JB: When did you come under management?**

**TW:** A long time ago—just before Karen McFarlane moved the agency to Cleveland, it must have been about 1982 or so. I was in Garden City. I remember quite vividly Karen called me and asked if we could have lunch, and we met at a little deli in New York. She invited me to be part of the management, which I accepted very gratefully, and have been happily a part of the management ever since.

**JB: You've played recitals all throughout the United States, Europe and Japan, including some of the significant orchestra hall installations—Walt Disney Hall, the Meyerson, and here in Severance. Could you single out a few especially memorable recitals on fine organs?**

**TW:** Well, there are so many organs that are really a delight in various ways. I find that question a little hard to answer, because I usually forget to mention some organ. In recent years I certainly loved playing the Disney Hall organ because I was able to play with the L.A. Philharmonic—and I especially love playing with orchestra. I think for any of us those gigs are always infrequent, especially when you get to play with a top-level orchestra in a beautiful hall on a wonderful organ. It's rare that all those things happen to come together. So that was a real treat. I played a number of years ago for the OHS national convention at Girard College in Philadelphia, and that was a big thrill. Just recently I have to say the new Fritts organ at St. Joseph's Cathedral in Columbus is sensational—certainly one of the great organs I have played in this country or anywhere else.

**JB: Tell us about your role as organ curator at Severance Hall and about the restoration.**

**TW:** I wasn't really a part of the restoration. They invited me to take this position as curator when the organ was done, and it's a joy to be connected to such a fine organ in a beautiful hall, and with one of the world's great orchestras.



At the organ of Chartres Cathedral, 1978



With Karen Holtkamp and Mme. Duruflé, Cleveland, 1993

**JB: And you've done recordings here too, haven't you?**

**TW:** A couple of recordings. The Musical Arts Association of the Cleveland Orchestra asked me to do one of Still's solo recording of that organ, and then a couple of years ago a CD with Michael Sachs, the principal trumpet player of the Cleveland Orchestra. We did a recital at Severance of organ and trumpet things and recorded that program.

**JB: I'm looking over your discography, and there's such a range. You've done the complete Duruflé works, a Bonnet, Widors, Jongen, Langlais, Bonnet, Demessieux and Dupré, the complete Thalben-Ball, the complete Frank Bridge, a 2-CD set for Delos (In a Quiet Cathedral), Double Forte with David Higges, and Double Cathedral Live. You've mentioned the trumpet and organ CD here and you've done an organ and cello recording with your daughter Rachel. Tell us about that one.**

**TW:** That was really fun to do, and we did it in your neighborhood at St. Luke's in Evanston. Rachel is my oldest daughter, and she recently graduated from Ohio State University. She studied cello from about age five and is a very gifted cellist, really a beautiful player with a very fine ear. Her ear is certainly much better than mine. I remember when Rachel was nine or ten she'd hear a soloist in a choir, someone I'd think was singing magnificently, and she'd say "you know, that note was a little sharp." It sounded fine to me, but that's the kind of ear she has.

**JB: The list of recordings represents, one would have to say, a very eclectic repertoire. Do you find yourself drawn to any particular period of music or any particular composer?**

**TW:** I think as the years go by my interests in music and organ music are more and more eclectic. I've always enjoyed playing 19th and 20th century music, and I suspect that if I were going to name any area I might say that, but I certainly would not want to be limited only to that repertoire.

**JB: You've had experience with Skinner organs and have played with**

**Ernest Skinner and Aeolian-Skinner organs—do you have particular fondness for that type of organ?**

**TW:** I enjoy them very much, and appreciate all the remarkable craftsmanship and the beautiful sounds, often very extraordinary sounds. But I enjoy playing lots of different organs, and as the years go by I am more and more persuaded of the great value of playing mechanical-action organs on a regular basis. So I wouldn't want to limit myself to playing electronic action by Skinner or anyone else. Mechanical action makes you more aware of details that even with your best efforts you're not sensitive to in electric-action instruments. You listen in a different way, your perception is much heightened, I think. I've certainly noticed that in teaching. I can see such a difference in students when they play regularly on a mechanical-action organ.

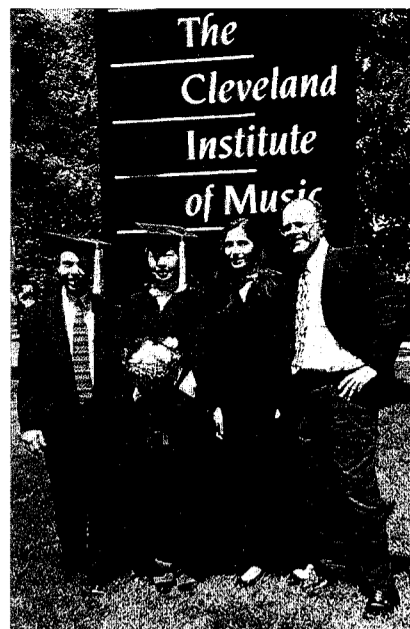
**JB: Do you have any comments on the current organ scene—the renewed interest in Cavaille-Coll, certainly in Skinner and Anglican-style organs, as well as the continued interest in historical building styles?**

**TW:** It all seems to me very healthy. I remember so well growing up that there were very rigid camps: this was OK, and that was not OK, and there was very little sympathy or empathy between those various camps.

There's not much of that anymore, and so many fabulous organs are being built in all these different styles, with a remarkable degree of quality and musicality. It's all very good. It's wonderful as players, as musicians in the broadest sense, to be able to play all these different kinds of organs with an appreciation for what it takes to play a particular type of organ really well. It makes us broader and more complete musicians. The organ profession is much livelier, I think.

**JB: Do you have any observations on the general style of teaching and playing from your college days to where you are now?**

**TW:** I think the teaching and the playing reflects the same thing. The standard, the versatility, and the knowledge required to be an adaptable organist nowadays are a great deal broader than they were 30 years ago, and that's all to the good.



Commencement Day at the Cleveland Institute of Music, 1999, with new graduates Tom Trenney, Seung-min Oh, and Kimi Nosé

**JB: Has your playing changed in the last 30 years?**

**TW:** I hope so! It's hard to be your own best judge, but one learns so much through listening. It's thinking, it's thinking how does this music work, what is it all about, how can I help this student to zero in on that. Of course, you deal with that in terms of your own playing as well, and I think the instruments are a great prod to better playing, better teaching, better listening with all these different styles and you're going to play a wide variety of organs nowadays in all the styles that you mentioned.

**JB: Now you've also done some silent film accompaniment. Tell us how you got involved in that.**

**TW:** I've always enjoyed improvising, and the first year I was in Cincinnati was Gerre Hancock's last year there before he went to St. Thomas in New York. Another influence for me was Jim Francis, my teacher in Toledo. When I went down to Cincinnati as a high school student, he said "Now you've got to visit Christ Church and hear Gerre Hancock play."

I was so blown over. I can still remember that first service I heard. It was the middle of the summer, nothing big going on, but his service playing was such a departure from anything I had heard before. I was smitten by it, and have been a huge admirer of Gerre's ever since. We had him here at Covenant for a weekend and improvised and gave a talk at our AGO annual dinner. It was such a treat for me to have him work with the choir—we did a whole program of his music.

Hearing Gerre play really fired my interest in improvisation, and I've always kind of dabbled in it. I started doing the silent films at Covenant on our summer concert series. Sure enough a lot of people showed up, and one thing led to another. Every so often someone asks me to do a silent film.

**JB: What music do you play for that?**

**TW:** My repertoire of films is not very large, so I usually have some themes for each film and I do leitmotifs, a kind of quasi-Wagnerian approach. I have a little theme for each main character, drama themes, and love scene themes; but mostly I try to have some identifiable themes for the main characters and then fill in around that. And then it's fun to put in little snippets of standard organ literature depending on the audience. If I'm playing for an AGO chapter, I try to put in dabs and dabs of famous organ pieces, just sneak enough in that they might guess what that is.

**JB: You've referred to your cellist daughter Rachel; can you tell us more about your families?**

**TW:** Anne and I had two children, Rachel and Clara; Clara just finished

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<jbutera@sgcmail.com>



With Gerre Hancock at the Church of the Covenant, Cleveland, 2007

her sophomore year at Miami University in Oxford, Ohio, and is working on a pre-med track. She's a fine pianist and loves to play. I'm married to a wonderful woman, Jenny Eppich, who is an urban planner, and we have two children: Ben who just turned nine, and a little daughter Ruth who is four.

**JB: Are they musical children too?**

**TW:** Ben has a very sweet voice, and I think he could be a fine member of a boys choir. He matches pitch well and also plays the trumpet. We did Britten's *St. Nicolas* a while ago at Covenant, and Ben sang the boy Nicolas to great acclaim—that was a very special moment for me as his proud papa, as you can imagine.

**JB: You've had an interesting year. Tell me about the time at Indiana University.**

**TW:** It's been an interesting and challenging year! I taught at CIM one day per week, and continued as curator of the organ in Severance Hall, while commuting to Bloomington and teaching there for three or four days each week. I enjoyed teaching at IU, but ultimately we were not able to move to Bloomington on a permanent basis. I sure became a fan of books on tape during those long drives back and forth!

**JB: What are some of your goals now in Cleveland?**

**TW:** I look forward to the continued evolution of the CIM organ department. We have a wonderful new president of the school, and it really is the start of a new era there. We've been fortunate to have terrific students, and I enjoy working with them as performers and church musicians. It's an ongoing pleasure to look after the organ at Severance Hall, certainly one of the most beautiful concert halls in the world. I'm thrilled to be part of the music program at Trinity Cathedral! It's a beautiful building with two Flentrop organs, a very lively and diverse congregation, and a superb new musician in Dr. Horst Buchholz. Another fun new project will be to create a concert series and other uses for the newly restored Aeolian organ at Stan Hywet Hall in Akron. Stan Hywet is the amazing Tudor Revival-style home built by F. A. Seiberling, the co-founder of the Goodyear Tire & Rubber Company. The house organ is located in a spacious and remarkably beautiful music room.

**JB: Do you have any recording projects on the horizon?**

**TW:** I'm making a recording on the new Fritts organ at St. Joseph's Cathedral in Columbus, Ohio. It's a sensational organ, pretty eclectic, really more so than Fritts's earlier work—very successful and very exciting. You can play quite early music, Renaissance and pre-Bach, and everything right down to the present day. It's a very large and complete 3-manual organ in a superb acoustic. We've already recorded the music for organ, cello, and English horn, and I'll record the solo pieces in the next few months.

**JB: What's on the recording?**

**TW:** The Reubke *Sonata*, which people have been after me to record for a very long time. It's been one of the cornerstone pieces of my repertoire since college days. So often people ask after recitals if I've ever recorded it, and I never have. When I played that organ in

Columbus I thought it would sound fabulous there. So, the Reubke, some Widor, a piece for organ and cello by Craig Phillips, and Calvin Hampton's *Variations on Amazing Grace* for organ and English horn, which is a piece I've always been very fond of and I don't believe there's any commercial recording available. This will be on the Delos label.

**JB: Any humorous experiences you would care to share?**

**TW:** I don't have the best memory for funny events, except when they happen to float to the surface prodded by something else. I was recently reminded of one quite funny story, which is funnier now that I look back on it some years later.

This would have been ten or twelve years ago when we got a new console at Covenant, a movable console that's been such a joy to play, built by the Holtkamp company. The organ is essentially an Aeolian-Skinner. In the mid-90s Holtkamp provided a console and made a few tonal additions as well. We had a dedication service for new console, with fancy music and blessings. Tom Trenney was my student assistant at the time, and we both played lots of stuff.

There is a big hooded trumpet in the rear balcony that's by far the loudest stop on the organ—a wonderful stop, and it plays from the gallery Swell. One of our frequent habits was to put that on with the Unison Off so we could have it available when we wanted it, but it wouldn't play through the normal Swell to Great coupler. Unbeknownst to us, there was a little electronic bug in the console, and all the gallery Swell played through the front Swell coupler—so when we had that big trumpet ready it turned out to be playing all the time. The console is positioned around the corner and we really couldn't hear all that well. So, I think we played nearly every verse of every hymn with that great big Chamade trumpet on without knowing it—which would have been deafening in the congregation and most atypical certainly. The grande dame of



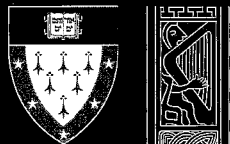
Stilt-walking in Cleveland's annual "Parade the Circle," 2009

the congregation said after the service that the organ now had "that Holtkamp edge." Chick Holtkamp and Karen and everybody laughed greatly afterward.

**JB: What are some of your non-musical interests?**

**TW:** I treasure time with my family, as the years seem to pass ever more quickly. We all especially look forward to our annual summer get-away to Wellfleet, Cape Cod. Jenny and I love bike riding and gardening together. I'm an avid reader, particularly of anything historical. Sports-wise, I am a lifelong baseball fan, and also enjoy golf, even though my golf game has gone mostly downhill since I was in high school. Pie baking has become my cooking specialty, and I hope to find time to broaden my cooking repertoire in the years to come.

**JB: Todd, thank you for the interview. We wish you continued success and will follow your career with great interest.**



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## Cover feature

**C. B. Fisk, Inc.,  
Gloucester, Massachusetts  
First Presbyterian Church,  
Santa Fe, New Mexico**

### From the organbuilder

Since its incorporation in 1961, the Fisk workshop has been in Gloucester, Massachusetts, home of the oldest art colony in the United States. Just as artists have been drawn to the light and ocean-scapes of Gloucester for decades, so have they been drawn to the desert light of Santa Fe. Thus, when C. B. Fisk received a letter in 1999 requesting a proposal for a pipe organ in the sanctuary of the First Presbyterian Church, we were especially excited by the opportunity to work in the Southwest, with its own quality of light and architectural styles so different from those surrounding us in our New England home.

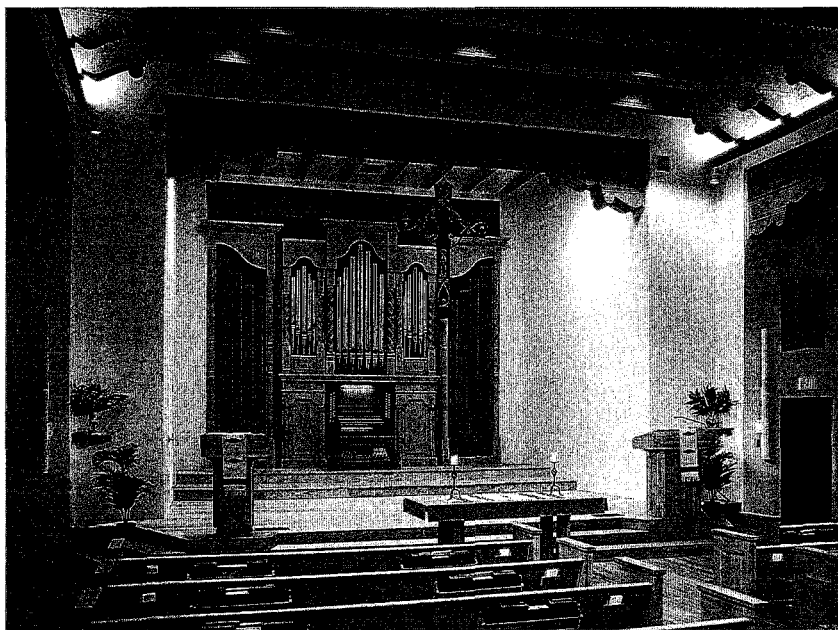
From our first visits to John Gaw Meem's serenely beautiful 1930s sanctuary, it was evident that there were wonderful opportunities and challenges inherent in the project. When plans were made to restructure the chancel as part of a larger building project, the church wisely included us along with acousticians Kirkegaard & Associates, and architects Lloyd & Associates. The excellent result literally speaks for itself. While maintaining the simple beauty of the space, a modern approach to acoustics was applied. The walls at the chancel sides are now hard-plastered and subtly angled, allowing choir and organ to speak boldly into the sanctuary. Other changes were made invisibly above the ceiling in the sanctuary, leaving the *latillas* undisturbed, but improving the acoustical response so important to congregational singing. This commitment to the excellence of both sound and silence will pay dividends for generations to come.

Our first step was to take careful measurements and photos of the new chancel in order to construct a scale model of the front of the sanctuary. Much research was done on the vernacular church architecture of the Santa Fe area, with special attention to the surrounding historic missions. Charles Nazarian then developed the visual design within the model in consultation with the Fisk design team and the organ committee, whose members visited Gloucester several times throughout the process. Designing in the model also gave us the opportunity to communicate with the organ committee and the congregation through digital photography sent via e-mail.

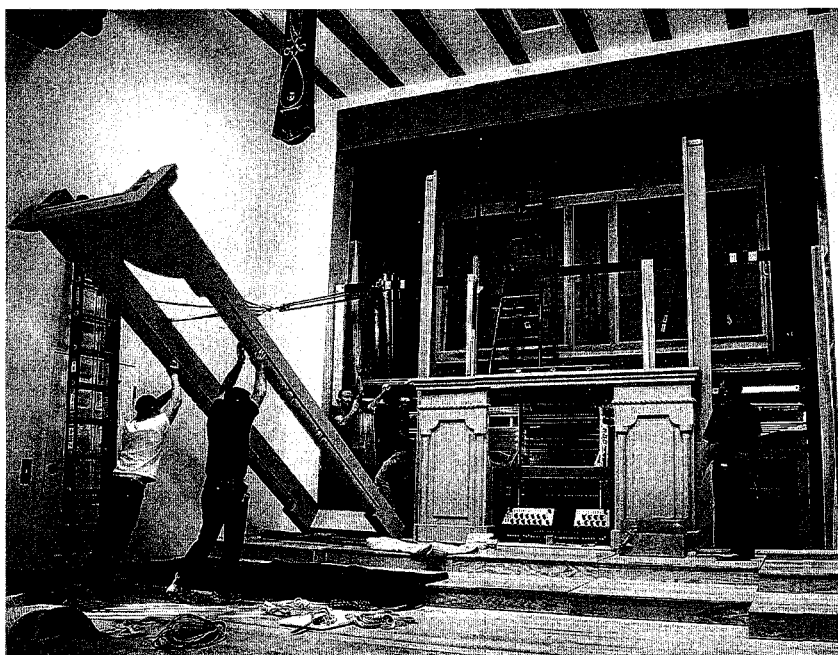
The organ façade serves as a liturgical *reredos* and is divided in three—the detailed central case flanked on each side by the Douglas fir pipes of the 16' Contrebasse. The painted casework is constructed of solid poplar, and the console of cherry. Both feature joinery designed for a dry climate. The casework and the wooden front pipes were hand-planed, providing a texture consistent with the hammered lead pipes in the central tower and the hand-carved spiral posts that support it. Great care was taken to choose materials, decorative elements, shaping and colors to create an organ design unlike any other, yet appearing to have always been there.

The mechanical design of a tracker organ must be as simple and as direct as possible in order to increase an organ's utility and reliability, and to allow an unfettered transmission of musical expression. The active musical life in Santa Fe all but guarantees that the organ will be played often, calling for the highest levels of care and attention to detail in its design and construction. Our experience with creating light, responsive actions and our increasing use of modern materials such as carbon fiber have made Opus 133 a new standard of key action touch.

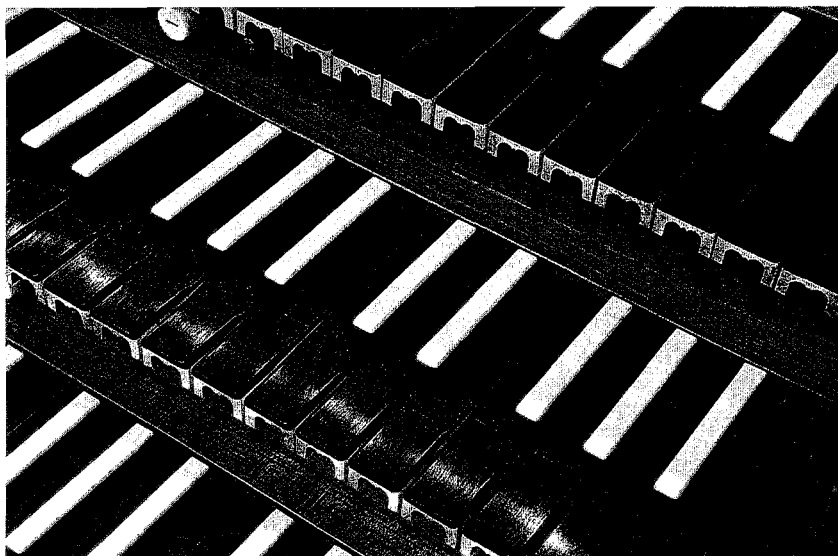
Rooted firmly in historic principles, the tonal design is a unique blending of elements chosen specifically to meet the musical needs of the church. Dr. Larry Palmer of Southern Methodist University and Dr. Linda Raney, music director,



Finished installation of Opus 133 in the sanctuary designed by John Gaw Meem in 1937



Raising the CC side pedal tower



Keyboards with grenadilla naturals and rosewood sharps capped with bone

consulted closely with us over a period of several years. The final stoplist is the result of careful research and thoughtful discussion in many areas of importance—the musical requirements of the Presbyterian liturgy, including leadership and accompaniment, the acoustics of the church, and the breadth and flexibility needed in a recital instrument.

The Great division is largely Germanic in nature, with most of its stops based upon our research trips to study the best 18th-century examples of organbuilding. The Great chorus, among its other duties, is designed to support congregational singing. The Swell division, by contrast, takes its character from

19th-century French examples, and is perfectly designed and balanced to accompany the choir and instrumentalists. The Solo division on the third manual can be used to enhance a hymn melody and creates the greater flexibility needed to play a wide selection of the entire organ literature.

The organ's 2,065 pipes were pre-voiced at our Gloucester workshop and then each pipe was meticulously adjusted on site in Santa Fe. This tonal finishing process took place over the course of five months beginning in the spring of 2008, as the voicers refined the individual voices of the organ and balanced the overall sonority with the acoustics

**C. B. Fisk, Inc., Opus 133  
First Presbyterian Church,  
Santa Fe, New Mexico  
29 voices, 31 stops, 41 ranks,  
2,065 pipes**

### GREAT (Manual I)

16' Bourdon  
8' Prestant  
8' Salicional  
8' Spillpfeife  
4' Octave  
4' Rohrflöte  
2' Superoctave  
Mixture IV-VI  
8' Trumpet

### SWELL (Manual II, enclosed)

8' Violin Diapason  
8' Voix céleste (from C0)  
8' Stopped Diapason  
4' Prestant  
4' Flûte octaviante  
2 3/4' Nasard  
2' Octavin  
1 3/4' Tierce  
Plein jeu IV  
16' Basson  
8' Trompette  
8' Hautbois

### SOLO (Manual III)

8' Harmonic Flute  
Cornet V (from c1)  
8' Trumpet (from Great)  
8' Cromorne

### PEDAL

16' Contrebasse  
16' Bourdon  
8' Octave  
8' Bourdon (from 16')  
4' Octave  
16' Posaune

### Couplers

Swell to Great  
Solo to Great  
Great to Pedal  
Swell to Pedal  
Swell Super to Pedal  
Solo to Pedal  
Solo Super to Pedal

### Controls

Tremulant  
Wind Stabilizer  
Balanced Swell Pedal

Key action: direct mechanical (tracker), except for certain large bass pipes

Stop action: electric with a modern multi-level combination action

Keydesk: 61 keys CC-c4, grenadilla naturals, rosewood sharps capped with cow-bone; pedalboard: 32 keys CC-g1

Casework: a single case with façade pipes of wood and metal, standing in the front of the sanctuary, designed to harmonize with and adorn the historic Mission church interior



Ken Wolfe preparing mixtures at the C. B. Fisk shop

of the sanctuary. Because of the altitude and thinner air of Santa Fe, special voicing techniques and a larger blower were required to help the pipes speak with a full tone. The temperament is the mildly unequal Fisk II, which, while favoring the common keys, allows for music of all styles to be performed. Wind pressures are 3 inches water column for the manual divisions and 4 3/4 inches for the Pedal.

C. B. Fisk wishes to thank the staff and congregation of First Presbyterian Church for the opportunity and privilege of building an organ in their remarkable and inspiring church. With-out the constant support and hospitality

# Organ Acoustics at High Altitudes

by James W. Toevs



Dr. Linda Raney, organist at the First Presbyterian Church, Santa Fe



Morgan Faulds Pike carving the columns that flank the Great Prestant 8' pipes



Dean Ekman applies corner reinforcement gussets to the wedge bellows



Jason Fouser building wooden flutes

of Dr. Raney, the members of the choir, and the organ committee, the pursuit of our art and our sojourn in Santa Fe would not have been half so rewarding and enjoyable.

—Gregory Bover  
Project Manager

Photo credit: Dana Sigall

## Introduction<sup>1</sup>

With the installation and voicing of the wonderful new Fisk Opus 133 tracker organ in the First Presbyterian Church of Santa Fe, New Mexico, a number of interesting effects and impacts of Santa Fe's thin air became apparent. This article will note the major observations and describe the physical acoustics related to organ pipe function at high altitude.

Santa Fe is located at the foot of the southern Sangre de Cristo mountains at an altitude of about 7,000 feet above sea level. In fact, the altitude at the church is 2,127 meters or 6,978 feet. At this altitude, both the atmospheric pressure and density of air are reduced to about 77% of their values at sea level. This difference in pressure corresponds to about 92 inches of water. Considering that most organs operate with a wind pressure of 2 to 4 inches (water column), this difference is quite significant. It is not surprising that organ operation is impacted by this difference; perhaps what is surprising is that the impact is not greater. The fine people of C. B. Fisk dealt with these differences with little difficulty.

Parameters in which high altitude might impact pipe organ performance include:

- Pipe intonation—essentially no effect;
- Windchest blower requirements—observed significant effect;
- Tone production: pre-voicing and voicing—observed significant effect;
- Sensitivity to windchest pressure—observed significant effect;
- Sanctuary acoustics—small but real effect.

## Pipe intonation

The impact of altitude on the basic intonation of the organ pipes themselves is minimal. The frequency at which a pipe sounds (fundamental) is based on the length of the pipe and the speed of sound. The length, of course, does not depend on altitude, and fortunately neither does the speed of sound because the ratio of the pressure to density remains the same so long as the temperature is fixed. Basic intonation is therefore not affected by altitude.

## Windchest blower requirements

The relationship between blower output (cubic feet per minute, or CFM) and desired windchest pressure (usually measured in equivalent inches of water column supported above the ambient pressure) is given by Bernoulli's equation. This is perhaps the most fundamental law of fluid flow and basically is just a statement of the conservation of energy. Because density also decreases with altitude, a higher blower capacity will be required in high altitude installations than at sea level in order to obtain the same windchest pressure used at sea level. Using a higher output blower has become standard practice for high altitude installations.

## Tone production: pre-voicing and voicing

As Mitchell and Broome have pointed out,<sup>2</sup> windchest pressure must compensate for altitude differences when pre-voicing will be performed in a shop that is at a different altitude than the location at which the organ will be installed and receive final voicing. In both flue and reed pipes, the velocity has a direct impact on tuning and sound quality, and it is clearly desirable to produce the same pipe velocities during both pre-voicing and voicing. Once again from Bernoulli's equation, since the density of air is greater at sea level than at high altitude, a higher windchest pressure must be used at sea level to produce the same velocities in the shop as in the installation. The desired shop windchest pressure is found by multiplying the desired windchest pressure at altitude by the inverse ratio of the atmospheric pressures at the two locations. This is the formula described by Mitchell and Broome.

Pressures of 3 inches and 4 inches were required for Opus 133, and the

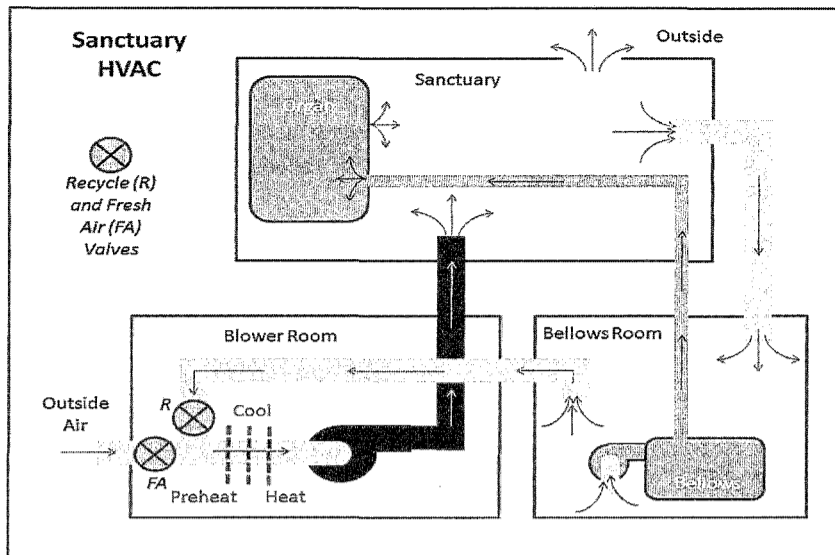


Figure 1. HVAC system of FPC Santa Fe

inverse pressure ratio between Santa Fe and sea level is  $1/0.77 = 1.3$ . Therefore, pre-voicing in the Fisk Gloucester shop used pressures of 3.9 inches and 5.2 inches (water column).

## Sensitivity to windchest pressure

During the final stages of voicing in Santa Fe, Fisk Opus 133 was performing very well, but suddenly developed significant intonation and sound quality problems when the HVAC (heat, ventilation, and air conditioning) system for the sanctuary switched between its two modes of operation. The change resulted in an increase of windchest pressure from 3 inches to 3 3/4 inches (water column). At sea level a change of 1/4 inch could be accommodated without greatly impacting organ tuning and voicing, but in Santa Fe such was not the case. This sensitivity was not anticipated, but can be understood through an examination of tone production in organ pipes. In both flue and reed pipes steady energy is supplied through air streams produced by the windchest pressure, and a complex mechanism converts this energy into oscillating energy (sound).

## Flue Pipes

In both a tin whistle and in flue pipes, production of oscillation, that is, tone, is through "edge tone generation." The edge tone frequency depends strongly on air velocity through the windway, and must resonate with one of the natural modes (frequencies) of the pipe; the fundamental mode is always chosen. However, a small change in frequency of the edge tone can pull the edge-tone-pipe system away from the desired intonation. A small change in windchest pressure at altitude will result in a larger change in velocity (and therefore in pitch) than at sea level, due to the reduced density of air at altitude.

## Reed pipes

In a reed pipe, air is supplied to the boot from the windchest at a pressure greater than the pressure in the resonator. This causes air to flow under the reed (tongue) into the resonator. Oscillation and therefore tone generation occur when very specific relationships are met among the variables and the stiffness of the reed. Both the stiffness and the oscillating length of the reed are set by the tuning wire.

The effect of a small change in windchest pressure on the frequency of a reed pipe is also greater than it is at sea level. Furthermore, the operating point of the reed, that is, the zero point of its oscillation, moves closer to the shallot as windchest pressure is increased. This may sharpen the onset of each cycle of the oscillation, increasing high frequency content, and, if close enough to the shallot, cause the flow under the reed to become turbulent. Both effects can alter the sound quality of the reed pipe.

To summarize this discussion, for both reed and flue pipes the sensitivity

to small changes in windchest pressure is greater at altitude than at sea level, as the Fisk personnel discovered. The solution to this problem for Opus 133 was to gain a better understanding of the Santa Fe FPC sanctuary HVAC system and take appropriate steps to minimize the windchest pressure difference between the two operating modes. Figure 1 is a schematic of the system. The two modes of operation are as follows:

• **Recycle mode:** Air flows from the blower room to the sanctuary and is returned through the bellows room to the blower room. Valve R is open and Valve FA is closed down to 15%.

• **Outside air mode:** Outside air is brought in to the blower room and distributed to the sanctuary, and exits through the roof when the sanctuary pressure rises above that of the outside. The recycle valve is closed and the fresh air valve is 70% open.

Cost and environment are the two reasons for two modes of HVAC operation. During winter when outside air is well below the desired ambient temperature in the sanctuary, the air exchange is limited to the 15% required by code for healthy fresh air in the sanctuary (corresponding to the 15% setting of the fresh air valve). A larger percentage of fresh air would require more preheating, increasing gas costs. During summer when outside air is warmer than that desired for the sanctuary, a larger fresh air fraction would increase electric costs for cooling. On the other hand, during spring and fall, when some cooling is needed and outside air is marginally cooler than the desired sanctuary temperature, an increased recycle fraction saves cooling costs. Of course, environmental concerns track with increased gas and electric costs.

Organ pressure is supplied by the small blower in the bellows room and regulated by the bellows. It was found with a simple manometer (U-shaped tube with water) that the organ pressure during the recycle mode was 3 inches of water (that is, water in the manometer rose 3 inches), and in the outside air mode, the organ pressure was 3 3/4 inches (water column). The 1/4-inch change significantly impacted tuning and sound quality. The reason for the 1/4-inch change was that the recycle mode involved a great amount of air flow in the return ducts through the bellows room to the blower room, creating a pressure drop of 1/4 inch in the return ducts. In this mode, then, the bellows regulating system had to supply 3 3/4 inches of pressure in order to yield the desired 3 inches of windchest pressure.

When the recycle valve closed to change to the fresh air mode of operation, the only flow in the return duct from the sanctuary to the bellows room was the much smaller flow used by the organ itself. Therefore, there was no loss in that section of duct, and the bellows room was essentially at the same pressure as the sanctuary. With the bellows regulation system still set at 3 3/4 inches, the windchest pressure became 3 3/4 inches.

Sound Absorption in Air at 72°F

| Frequency, Hz | Relative Humidity | Attenuation, dB/km<br>Sea Level (0 feet) | Attenuation, dB/km<br>Santa Fe, NM (7,000 feet) |
|---------------|-------------------|--|---|
| 110           | 50%               | 0.33                                     | 0.50  |
| 110           | 10%               | 0.70                                     | 0.73  |
| 440           | 50%               | 2.60                                     | 2.40  |
| 440           | 10%               | 3.20                                     | 4.90  |
| 1000          | 50%               | 5.00                                     | 4.90  |
| 1000          | 10%               | 13.00                                    | 20.00   |
| 4000          | 50%               | 28.00                                    | 43.00   |
| 4000          | 10%               | 113.00                                   | 100.00  |

Table 1. Sound absorption at different altitudes for various frequencies and values of relative humidity

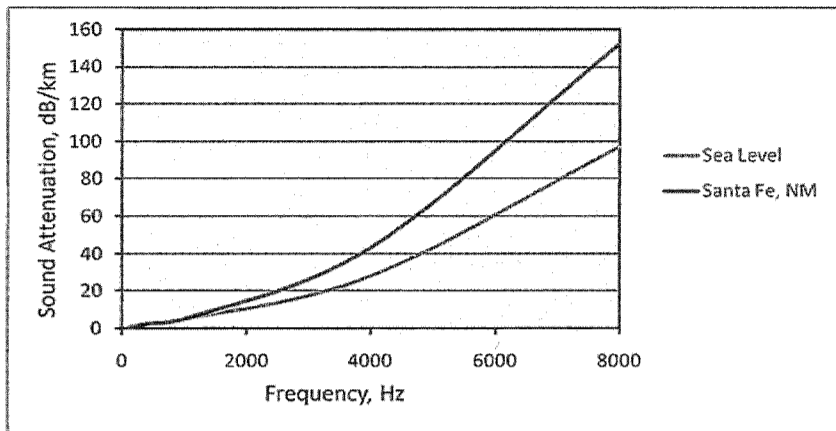


Figure 2. Sound attenuation in decibels/kilometer versus frequency at 50% relative humidity for sea level and Santa Fe, NM (7,000 feet). One kilometer is 3,281 feet.

During this time, the main HVAC blower was operating at 100% capacity (60 Hz) even though the blower system included a variable speed control. The following experiment was performed: the variable speed control was set to reduce the blower speed to 2/3 of full capacity (40 Hz), and the pressure differential between the sanctuary and the blower room was measured for both modes of operation—recycle with 15% air exchange and fresh air with 70% air exchange. The only change from the original HVAC settings is that the blower now operates at a lower speed. It was found that the pressure differential at 15% air exchange was 1/8 inch, and at 70% air exchange (recycle valve closed) was 1/16 inch. As expected, with the organ operating with the bellows regulating system set at 3/4 inches, the organ pressure was 3/8 inches at 15% air exchange (recycle mode) and 3/16 inches at 70% air exchange.

The bellows regulating system is now set at 3/16 inches, yielding an organ-to-sanctuary pressure of 3 or 3/16 inches in the two modes of operation—a difference of 1/16 inch, small enough that tuning is now not adversely affected. In addition, HVAC noise has been greatly reduced, and the air circulation in the sanctuary, while quite adequate, is less drafty for those sitting in the ends of pews near the walls, where the supply air vents are located.

**Sanctuary acoustics**

FPC Santa Fe underwent major renovation before Fisk Opus 133 was installed. This included considerable acoustic work in the sanctuary to prepare it for this fine instrument; much of the focus was on steps to increase the reverberation time. The chancel has diamond plaster side walls, which diverge slightly to help sound radiate into the sanctuary. The sanctuary has hardwood floors with minimal carpeting, hard plaster walls, and hardwood pews with reasonably reflective pew cushions. The ceiling was rebuilt with heavy plywood above *latillas*, and fine sand one foot deep was poured onto the plywood to help contain low frequencies from the organ. Although the reverberation time has not been measured, it is estimated to be about 1.5–2.2 seconds.

In addition to sound energy absorption each time a sound wave encounters a surface, sound energy can be lost through absorption in air. Absorption in air is a rather complex phenomenon involving molecular dynamics, and it varies with air density and relative humidity in a manner that is counterintuitive: *thin, dry air attenuates sound more than thick, wet air.* Furthermore, the attenuation varies with frequency. Table 1 provides values for attenuation at different frequencies for sea level and the Santa Fe altitude and for 10% and 50% rela-

tive humidity. Notice that absorption is greater at low humidity, high altitude, and higher frequency. At high altitude air is thinner and can hold less moisture; relative humidity of 12%–15% is not unusual on summer days in Santa Fe. To mitigate against the drying effects on organ components, a humidifying system is used to maintain relative humidity at around 40%; this also helps to reduce air absorption at higher frequencies.

In Table 1, the sound absorption is given in decibels per kilometer, which is just a little farther than sound travels during a reverberation time of 2.2 seconds. Figure 2 provides a plot of these attenuation data at sea level and in Santa Fe at 50% relative humidity.

Clearly, the attenuation is greater at high altitude and high frequency. However, to understand whether or not this will impact the sound of the organ in the sanctuary, the attenuation must be compared with reverberation decay, the decay in sound energy due to reflection off surfaces. This comparison showed that at 4 kHz, the air attenuation at sea level would be barely noticeable if at all, and would be completely negligible at lower frequencies. In Santa Fe a very astute listener might notice the lack of high frequency components after initial transients on a very dry day, but otherwise the sanctuary acoustics should be little affected by the high altitude.

**Conclusion**

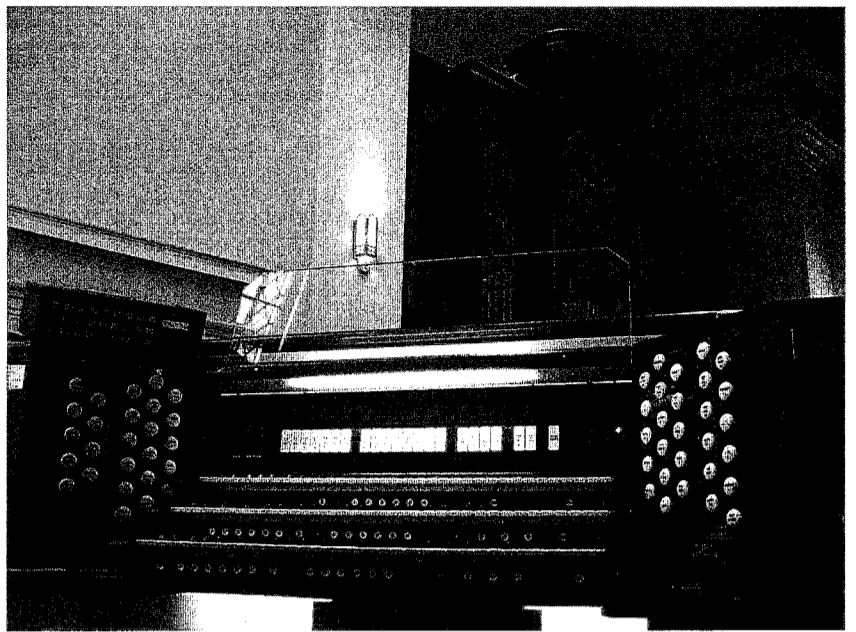
The differences in organ acoustics and operation between sea level locations and Santa Fe are real and observable, but not severe. Judicious choices of windchest pressure for pre-voicing and voicing and better understanding of the HVAC system both have contributed to a very successful installation: Fisk Opus 133 is now performing regularly and brilliantly. It is hoped that these observations will serve others who choose to install a fine organ at similar altitudes. ■

*Jim Toevs has a doctorate in nuclear astrophysics. While a professor at Hope College, he taught and consulted in acoustics. A musician, for 20 years he was the principal trumpet in the Los Alamos (NM) Symphony Orchestra and has sung in and directed church choirs.*

**Notes**

1. Editor's note: A more detailed version of this article, including equations, is available on THE DIAPASON website. See the "Learn More!" for this article ([www.TheDiapason.com](http://www.TheDiapason.com)).
2. "Voicing for Higher Altitudes," Frederick L. Mitchell and David A. J. Broome, *The American Organist*, Vol. 13, No. 8, August 1979, page 23. Since atmospheric density is greater in the sea-level Fisk Gloucester shop, windchest pressure had to be increased during pre-voicing to keep blower output velocity the same as in Santa Fe.

**New Organs**



**Fabry, Inc., Antioch, Illinois  
First Presbyterian Church,  
Racine, Wisconsin**

Located in one of southeast Wisconsin's oldest settlements, First Presbyterian Church's history closely follows that of Racine. While Racine was incorporated as a village in 1841, the group of men (and women) that made up the roots of the first Presbyterian church gathered in 1839. The current sanctuary was built in 1851, and the church recently celebrated its 150th anniversary.

There have been a few organs that have graced the church. The first organ, located in the balcony, a Johnson organ of two manuals and 10–20 ranks with an attached console, was installed around the late 1880s. Some of the current organ's pipes are from the original installation. From then on, history is sketchy, but the organ was rebuilt and then relocated to the front of the sanctuary in 1935 by the Besch Co., a small Milwaukee organ company, and a detached console was built. In 1988, R. A. Colby of Johnson City, Tennessee, built a new console and updated only the console combination action to a single-memory system. When Fabry, Inc. arrived to assume the maintenance of the instrument, in addition to addressing some easily noticeable concerns, the issue of multiple memories was brought up.

The church decided to proceed with an original plan to work our way from division to division releathering the primary pneumatics. After finishing the Swell pneumatics, primary and secondary double-box primaries, the church announced their plans to renovate the front of the sanctuary to make the pulpit more accessible, allow more room for ensembles, and improve the acoustic of the room by eliminating the carpet in the front third of the room and replacing it with hardwood floor.

It was at this time that it became clear the console would need new cables, and the church elected to have Fabry, Inc. install a new Peterson ICS-4000 system as well. The console was gutted with only the shell and keyboards kept. Completely new drawknob banks were constructed to incorporate the new drawknobs with those that were retained. A new coupler bracket was built into the nameboard as well. During the course of the job, we also replaced all of the cloth-covered wire, improved chamber lighting, installed new expression motors, and finished the primary releathering. The organist's previously purchased Ahlborn-Galanti Romantic MIDI Module was seamlessly integrated with the Peterson system. The organist now has 100 memories to play with.

While there are many people involved with a job that encompasses many aspects and facets that require constant attention, Fabry, Inc. had the pleasure to work with Jerry Buck, organist at First Presbyterian Church. He kept us up to date with

scheduling conflicts and questions from the church members and committees. His attention to our details helped make this one job we won't soon forget.

—Phil Spressart

**GREAT**

- 8' Principal
- 8' Double Flute
- 8' Viola d'Gamba
- 8' Dulciana
- 4' Octave
- 4' Flute Traverso
- 4' Violin
- 2' Super Octave
- Furniture IV
- 8' Tuba
- Tremolo
- Chimes
- Zimbelstern
- Great to Great 4
- Great Unison Off
- Great to Great 16

**SWELL**

- 16' Bourdon
- 8' Stopped Diapason
- 8' Salicional
- 8' Vox Celeste
- 4' Principal
- 4' Flauto
- 4' Fugara
- 2 1/2' Nazard
- 2' Flautino
- Scharff III
- 8' Trumpet
- 4' Klarion
- Harp
- Tremolo
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4

**CHOIR**

- 8' Violin Diapason
- 8' Concert Flute
- 8' Keraulophone
- 8' Unda Maris
- 4' Flute
- 2 1/2' Twelfth
- 8' French Horn
- 8' Krummhorn
- Tremolo
- Choir Unison Off
- Choir to Choir 4

**PEDAL**

- 32' Acoustic
- 32' Resultant
- 16' Double Open Diapason
- 16' Subbass
- 16' Gedeckt
- 8' Octave
- 8' Bass Flute
- 32' Contra Fagotto
- 16' Fagotto

- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Pedal to Great 8
- MIDI to Great
- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- MIDI to Pedal
- Swell to Choir 8, 4
- MIDI to Choir
- Choir to Swell 8
- MIDI to Swell

Gt/Ch Manual Transfer



# 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 OCTOBER  
**Christian Lane**; Adolphus Busch Hall, Cambridge, MA 12:15 pm  
**Justin Hartz, Thomas Quinn, Mark Dimick**, others; Lebanon County Historical Society, Lebanon, PA  
**Faythe Freese**, with instruments; University of Alabama, Tuscaloosa, AL 7:30 pm

16 OCTOBER  
**Olivier Latry**; Trinity Evangelical Lutheran, Camp Hill, PA 7:30 pm  
**Mark King**; Zion Lutheran, Indiana, PA 7:30 pm  
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm

17 OCTOBER  
**Edward Clark & Ezequiel Menéndez**, children's program; First Church of Christ, Farmington, CT 10 am  
**Christopher Houlihan**; Wapping Community Church, South Windsor, CT 4 pm  
**Olivier Latry**; Verizon Hall, Kimmel Center, Philadelphia, PA 3 pm, with pre-concert talk  
**Michael Stefanek**; St. Norbert Abbey, De Pere, WI 2 pm  
**Fred Swann**; Presbyterian Homes, Evanston, IL 7:15 pm  
**Thomas Trotter**, masterclass; St. Louis Cathedral, New Orleans, LA 8:30 am

18 OCTOBER  
**Gail Archer**; First Church of Deerfield, Deerfield, MA 4 pm  
**Aaron David Miller**; Christ Church, Episcopal, Westerly, RI 4 pm  
**Thomas Murray**; Grace Episcopal, Utica, NY 4 pm  
**David Lamb**; St. Mary the Virgin, New York, NY 4:40 pm  
**Christian Lane**; Cathedral of St. John the Divine, New York, NY 5:15 pm  
**Benjamin Kolodziej**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Cameron Carpenter**; First Presbyterian Church in Germantown, Philadelphia, PA 3 pm  
**Catherine Rodland**; Duke University Chapel, Durham, NC 5 pm  
**Joan Lippincott**; First Presbyterian, Wilmington, NC 5 pm  
Bach, *Christmas Oratorio*; Kettering Adventist Church, Kettering, OH 4 pm  
**Huw Lewis**; Calvin Christian Reformed Church, Grand Rapids, MI 8 pm  
**Philip Scriven**; First Presbyterian, Evansville, IN 4 pm  
Organized Rhythm; Christ Church Cathedral, Nashville, TN 4 pm  
**Thomas Trotter**; St. Louis Cathedral, New Orleans, LA 6 pm  
**Mark Brombaugh**; Winnetka Congregational, Winnetka, IL 4 pm  
**Brian DuSell**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 OCTOBER  
**David Lamb**; St. John the Baptist, Yonkers, NY 7:30 pm

20 OCTOBER  
**Yuko Hayashi**, masterclass; Memorial Church, Harvard University, Cambridge, MA 7:30 pm  
**Robert Ridgell**; St. Paul's Chapel, Trinity Wall Street, New York, NY 1 pm  
**Marilyn Keiser**; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**William Porter**; St. Paul Cathedral, Pittsburgh, PA 7:30 pm  
**John Scott**; West Liberty University, West Liberty, WV 8 pm  
**Thomas Trotter**; First Presbyterian, Jackson, MS 7 pm  
**David Saunders**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 OCTOBER  
**Scott Lamlein**; St. Paul's-on-the-Green, Norwalk, CT 12:05 pm

22 OCTOBER  
**Mitchell Crawford**; Adolphus Busch Hall, Cambridge, MA 12:15 pm

**Charlie Steele**; Porter Center, Brevard College, Brevard, NC 7:30 pm  
Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

23 OCTOBER  
**Stephen Tharp**; Christ United Methodist, Greensboro, NC 7:30 pm  
**Douglas Cleveland**; Piedmont College Chapel, Demorest, GA 7:30 pm  
**Charles Kennedy**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 OCTOBER  
**David Enlow**; Christ & St. Stephen's Church, New York, NY 5 pm  
Musica Sacra Chorus & Chamber Orchestra; Alice Tully Hall, Lincoln Center, New York, NY 8 pm  
**Christopher Jennings**; Beckley Presbyterian, Beckley, WV 7:30 pm

25 OCTOBER  
Harvard Baroque Chamber Orchestra; Memorial Church, Harvard University, Cambridge, MA 8 pm  
**Andrew Kotylo**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**James David Christie**; Church of St. Ignatius Loyola, New York, NY 4 pm  
**Gail Archer**; First Reformed Church, Poughkeepsie, NY 4 pm  
**Brink Bush**; Cathedral of St. John the Divine, New York, NY 5:15 pm  
**Paolo Bordignon**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Thomas Trotter**; West Side Presbyterian, Ridgewood, NJ 4 pm  
**Ken Cowan**; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 3 pm  
Shadyside Chancel Choir; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
**Joby Bell**; First Presbyterian, Savannah, GA 3 pm

**Anthony & Beard** (Ryan Anthony, trumpet and Gary Beard, organ); Zion Lutheran, Sandusky, OH 4 pm  
**Todd Wilson**; Stan Hywet Hall & Gardens, Akron, OH 4 pm  
**Michael Bloss**, with trumpet; Park Congregational, Grand Rapids, MI 7 pm  
University Vespers; Neu Chapel, University of Evansville, Evansville, IN 5 pm  
**Karen Beaumont**; St. Francis Church, Milwaukee, WI 3 pm  
**Jill Hunt**, with Millar Brass; First Presbyterian, Lake Forest, IL 3 pm  
**Carla Edwards**; Kenilworth Union Church, Kenilworth, IL 5 pm

26 OCTOBER  
**Herdon Spillman**; Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
**Tom Trenney**, silent film accompaniment; Schermerhorn Symphony Center, Nashville, TN 7 pm  
**Carla Edwards**; Presbyterian Homes, Evanston, IL 1:30 pm

27 OCTOBER  
**Carol McNally**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Melissa Plaman & David Lamb**; First Presbyterian, Franklin, IN 7 pm  
**Ken Cowan**; Savage Chapel, Union University, Jackson, TN 7:30 pm  
**Nicholas Bowden**; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Catherine Rodland & Brian Carson**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 OCTOBER  
**Douglas Bruce**; Adolphus Busch Hall, Cambridge, MA 12:15 pm  
**David Higgs, Hans Davidsson, William Porter**; Christ Church (Episcopal), Rochester, NY 8:30 pm  
Choir of St. Luke in the Fields with period instruments; St. Luke in the Fields, New York, NY 8 pm

30 OCTOBER  
**Michael Wayne Smith & Peter Stoltzfus Berton**, Halloween concert; All Saints, Worcester, MA 7 pm  
Destiny Africa Children's Choir; First Church of Christ, Wethersfield, CT 7 pm  
**Tom Trenney**, recital and silent film accompaniment; Gloria Dei Lutheran, Bristol, CT 7 pm  
**Delbert Disselhorst**, with Eastman Chorale; Christ Church (Episcopal), Rochester, NY 8:30 pm  
**Daniel Sansone**, with choir and orchestra; Cathedral of Mary Our Queen, Baltimore, MD 8 pm  
**Anita Werling**; First Presbyterian, Macomb, IL 7:30 pm

31 OCTOBER  
**Jacques van Oortmerssen**, with Christ Church Schola Cantorum; Christ Church (Episcopal), Rochester, NY 8:30 pm

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212/928-1050 alamirande2001@yahoo.com•Pipes & Pumpkins; St. John Presbyterian,  
New Albany, IN 1 pm  
•Michael Shawgo, Carl Chadek, Joseph  
Fitzer, Melody Turner, Cyndee Zbylut, Hallow-  
een concert; First Methodist, Oak Park, IL 8 pm1 NOVEMBER  
Christian Lane; United Parish, Upton, MA  
4 pmFauré, *Requiem*; All Saints, Worcester, MA  
5 pmScott Lamlein, Halloween recital; First Con-  
gregational, Bristol, CT 11:30 amAlexander Ffinch; Cathedral of St. John the  
Divine, New York, NY 5:15 pmSven-Ingvart Mikkelsen; St. Thomas Church  
Fifth Avenue, New York, NY 5:15 pmRonald Stolk; Washington National Cath-  
edral, Washington, DC 5:15 pmChoral Evensong; St. John's Episcopal, Hag-  
erstown, MD 5 pmGail Archer; St. Phillip's Cathedral, Atlanta,  
GA 3 pmThomas Drury; First Presbyterian, Evansville,  
IN 4:30 pm, Evensong 5 pmDavid Lamb; First United Methodist, Colum-  
bus, IN 6 pmEvensong; Peachtree Road United Methodist,  
Atlanta, GA 5 pmCraig Cramer; House of Hope Presbyterian,  
St. Paul, MN 4 pm

2 NOVEMBER

Fauré, *Requiem*; St. James' Church, New  
York, NY 7 pmFauré, *Requiem* and other works; Church of  
St. Vincent Ferrer, New York, NY 7:30 pmGail Archer, works of Mendelssohn; Calvary  
Episcopal, Memphis, TN 7:30 pm

3 NOVEMBER

Lenora McCroskey, masterclass; Memori-  
al Church, Harvard University, Cambridge, MA  
12:15 pm, recital 7:30 pmSarah Carlson; Church of St. Louis, King of  
France, St. Paul, MN 12:35 pm

4 NOVEMBER

Anthony Ciucci; Camp Hill Presbyterian,  
Camp Hill, PA 12:15 pm

5 NOVEMBER

Nancy Granert; Adolphus Busch Hall, Cam-  
bridge, MA 12:15 pmCompline; Memorial Church, Harvard Univer-  
sity, Cambridge, MA 10 pm

6 NOVEMBER

Paulsson & Canning (Anders Paulsson, so-  
prano saxophone and Andrew Canning, organ);  
Church of the Epiphany, Miami, FL 8 pmBarbara MacGregor, with University of Akron  
Brass Choir; Holy Trinity Lutheran, Akron, OH 8  
pmIsabelle Demers; Episcopal Church of the Na-  
tivity, Huntsville, AL 7:30 pm

7 NOVEMBER

Requiem Evensong; Christ & St. Stephen's  
Church, New York, NY 5 pm•Aaron David Miller, workshop; First United  
Methodist, Moorestown, NJ 10 amCharles Miller, with Washington Sinfonietta;  
National City Christian Church, Washington, DC  
7 pmGerre Hancock, improvisation class;  
Peachtree Christian Church, Atlanta, GA 10 amCameron Carpenter, with orchestra; St.  
Luke's United Methodist, Indianapolis, IN 7:30  
pmJohn Schwandt, masterclass; Augustana  
Chapel, Lutheran School of Theology, Chicago,  
IL 10:30 am

8 NOVEMBER

Harvard Choral Fellows and Boston Camera-  
ta; Memorial Church, Harvard University, Cam-  
bridge, MA 4 pmBruce Neswick; Binghamton University, Bing-  
hamton, NY 8 pmAndrew Henderson, with Mannes College  
students; Madison Avenue Presbyterian, New  
York, NY 3 pmJohn Cannon; Cathedral of St. John the Di-  
vine, New York, NY 5:15 pmMatthew Brown; St. Thomas Church Fifth Av-  
enue, New York, NY 5:15 pm•Aaron David Miller; First United Methodist,  
Moorestown, NJ 4 pmMarilyn Keiser; Christ Church, Bradenton, FL  
4 pmJanette Fishell; Covenant Presbyterian,  
Nashville, TN 3 pmChoral Vespers; Westminster Presbyterian,  
Dayton, OH 4 pmMarek Kudlicki; First Baptist, Mayfield, KY  
2 pmDavid Lamb; Cathedral of St. Philip, Atlanta,  
GA 3:15 pmGerre Hancock; Peachtree Christian Church,  
Atlanta, GA 4 pmHerndon Spillman; Glenn Memorial United  
Methodist, Atlanta, GA 4 pmMilton Z. Tinker Memorial Concert; Wheeler  
Concert Hall, University of Evansville, Evansville,  
IN 4 pmMary Gifford; Our Lady of Sorrows Basilica,  
Chicago, IL 3 pmJohn & Daniel Schwandt, hymn festival; St.  
Luke Church, Chicago, IL 4 pm

9 NOVEMBER

Marek Kudlicki; Murray State University, Mur-  
ray, KY 7 pmJanette Fishell, workshop; Covenant Presby-  
terian, Nashville, TN 7:30 pm

10 NOVEMBER

Mark Loring; Park Congregational, Grand  
Rapids, MI 12:15 pmMaria LeRose-Herndon; Ransdell Chapel,  
Campbellsville University, Campbellsville, KY  
12:20 pmMarek Kudlicki, lecture; Murray State Univer-  
sity, Murray, KY 1 pmDean Billmeyer; Church of St. Louis, King of  
France, St. Paul, MN 12:35 pm

11 NOVEMBER

Nancianne Parrella; Church of St. Ignatius  
Loyola, New York, NY 7 pmChoral concert; Church of St. Ignatius Loyola,  
New York, NY 8 pm

12 NOVEMBER

Ed Broms; Adolphus Busch Hall, Cambridge,  
MA 12:15 pm

13 NOVEMBER

Carol Williams; St. Paul United Church of  
Christ, Belleville, IL 7:30 pm

14 NOVEMBER

Richard Hoskins; Nichols Hall, Music Institute  
of Chicago, Evanston, IL 12:15 pmHeinrich Walther; Trinity Lutheran, Madison,  
WI 7 pm

15 NOVEMBER

Martin Jean; Syracuse University, Syracuse,  
NY 4 pmJohn Cantrell; Cathedral of St. John the Di-  
vine, New York, NY 5:15 pmHervé Duteil; St. Thomas Church Fifth Av-  
enue, New York, NY 5:15 pmPeter Richard Conte; Union Evangelical Lu-  
theran, York, PA 3 pm•Michael Unger; Heinz Memorial Chapel,  
Pittsburgh, PA 4 pmKevin Clemens; Cathedral of the Blessed  
Sacrament, Altoona, PA 7 pmGerre & Judith Hancock; Duke University  
Chapel, Durham, NC 5 pmPeter DuBois; First Presbyterian, Charleston,  
WV 3 pmChanson; West Liberty University, West Li-  
berty, WV 8 pmMarie Rubis Bauer; St. Joseph Cathedral,  
Columbus, OH 3 pmGlenna Metcalf; John L. Hill Chapel, George-  
town College, Georgetown, KY 3 pmDavid Higgs; Independent Presbyterian, Bir-  
mingham, AL 4 pmHeinrich Walther; Our Savior's Lutheran, Sun  
Prairie, WI 7 pmCarissimi, *Jeptha*, and *Jonah*; DePaul Univer-  
sity Art Museum, Chicago, IL 7 pm•Works of Mendelssohn; Ascension RC  
Church, Oak Park, IL 3 pmLorraine Brugh; First Presbyterian, Macomb,  
IL 3 pm

17 NOVEMBER

Mark Bani; Church of St. Vincent Ferrer, New  
York, NY 7 pmDan Kwekel; Park Congregational, Grand  
Rapids, MI 12:15 pmStudents of St. Olaf College; Church of St.  
Louis, King of France, St. Paul, MN 12:35 pm

19 NOVEMBER

Harvard Organ Society members; Adolphus  
Busch Hall, Cambridge, MA 12:15 pm

20 NOVEMBER

Bruce Neswick; University at Buffalo, Buffalo,  
NY 7:30 pmPaul Jacobs; St. Petersburg College, St. Pe-  
tersburg, FL 7:30 pmTom Trenney; First Presbyterian, Lexington,  
KY 8 pmSamford University A Cappella Choir; Cath-  
edral Church of the Advent, Birmingham, AL 12:30  
pmMichael Batcho, with brass; Cathedral of St.  
John the Evangelist, Milwaukee, WI 8 pm•Luke Mayernik; Glenview Community  
Church, Glenview, IL 8 pmStephen & Maria Helena Tharp; Ram-  
melkamp Chapel, Illinois College, Jacksonville,  
IL 7:30 pm

21 NOVEMBER

Cameron Carpenter; Church of St. Mary the  
Virgin, New York, NY 3 pm

22 NOVEMBER

Christian Lane, with Harvard University  
Choir; Memorial Church, Harvard University,  
Cambridge, MA 4 pmChristopher Houlihan; Plantsville Congrega-  
tional, Plantsville, CT 4 pmCONCORA; South Church, New Britain, CT  
4 pmRachel Laurin; Woolsey Hall, Yale University,  
New Haven, CT 8 pm

**Nigel Potts**; First Congregational, Bay Shore, NY 4:30 pm

Saint Andrew Chorale; Madison Avenue Presbyterian, New York, NY 3 pm

**Renée Anne Louprette**; Church of St. Ignatius Loyola, New York, NY 4 pm

**Eric Plutz**; Cathedral of St. John the Divine, New York, NY 5:15 pm

**Stephen Distad**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Kenneth Danchik**; St. Paul Cathedral, Pittsburgh, PA 4 pm

**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm

**Kevin Clemens**; Church of St. John the Evangelist, Severna Park, MD 7 pm

**David Goode**; Independent Presbyterian, Birmingham, AL 4 pm

**Karen Beaumont**; Cathedral of St. John the Evangelist, Milwaukee, WI 4 pm

**Peter Miller**; Westminster Presbyterian, Decatur, IL 3 pm

**Stephen & Maria Helena Tharp**; First Presbyterian, Springfield, IL 4 pm

23 NOVEMBER

**Br. Jonathan Ryan**; Presbyterian Homes, Evanston, IL 1:30 pm

24 NOVEMBER

**Chad Winterfeldt**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

27 NOVEMBER

**David Lamb**; Trinity Church, Boston, MA 12:15 pm

29 NOVEMBER

**David Lamb**; St. Joseph's Cathedral, Manchester, NH 1 pm

**Frederick Teardo**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Advent Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

30 NOVEMBER

**David Enlow**; Church of St. Vincent Ferrer, New York, NY 7 pm

UNITED STATES

West of the Mississippi

16 OCTOBER

**David Hatt**; Trinity Episcopal, Reno, NV 12 noon

17 OCTOBER

**Jeannine Jordan**, organ skills workshop; Shepherd of the Sierra Lutheran, Gardnerville, NV 9 am

18 OCTOBER

**Craig Cramer**; Christ the King Lutheran, Houston, TX 6 pm

Evensong; St. John's Cathedral, Denver, CO 3:30 pm

+**Jeannine Jordan**; Shepherd of the Sierra Lutheran, Gardnerville, NV 3 pm

**Carole Terry**; St. Mark's Episcopal Cathedral, Seattle, WA 3 pm

**Bede Parry**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**James David Christie**; First Congregational, Los Angeles, CA 4 pm

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

19 OCTOBER

**Michael Unger**; Atonement Lutheran, Overland Park, KS 7:30 pm

•**Jan Kraybill**; Church of the Incarnation, Dallas, TX 7:30 pm

**Olivier Latry**; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

23 OCTOBER

**Fred Swann**; Kingsway United Methodist, Springfield, MO 7 pm

**Clive Driskill-Smith**; All Saints' Episcopal, Fort Worth, TX 7:30 pm

**Faye De Long**; Trinity Episcopal, Reno, NV 12 noon

24 OCTOBER

VocalEssence; Basilica of St. Mary, Minneapolis, MN 8 pm

**Stephen Hamilton**, with Topeka Symphony, Copland *Organ Symphony*; White Concert Hall, Topeka, KS 8 pm

25 OCTOBER

**Janette Fishell**; Augustana Lutheran, West St. Paul, MN 7 pm

**David Goode**; Grace and Holy Trinity Cathedral, Kansas City, MO 3 pm

**Andrew Peters**, silent film accompaniment; Second Presbyterian, St. Louis, MO 4 pm

**Fred Swann**, with choral festival; Evangel University, Springfield, MO 6 pm

**Stephen Hamilton**; First Presbyterian, Topeka, KS 3 pm

**Clive Driskill-Smith**; St. Paul's Cathedral, Oklahoma City, OK 5 pm

**David Higgs**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Ty Woodward**; American Lutheran, Prescott, AZ 2:30 pm

**Naomi Shiga**; Trinity Lutheran, Lynnwood, WA 7 pm

•**Anthony Hammond**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

29 OCTOBER

**Clive Driskill-Smith**; Tarrytown United Methodist, Austin, TX 7:30 pm

30 OCTOBER

**Mary Preston**; St. Mark's Cathedral, Shreveport, LA 7:30 pm

**Todd Wilson**, recital and silent film accompaniment; St. John's Episcopal, Jackson, WY 7 pm

31 OCTOBER

**Tom Erickson**, silent film accompaniment; Sheldon Performing Arts Theatre, Red Wing, MN 7 pm

**James Welch**, Halloween concert; St. Mark's Episcopal, Palo Alto, CA 8 pm

Mendelssohn works; Trinity Episcopal, Santa Barbara, CA 3:30 pm

**Clark Wilson**, silent film accompaniment; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

1 NOVEMBER

**Clive Driskill-Smith**; Texas A & M International University, Laredo, TX 4 pm

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**Linda Patterson;** Christ Church Cathedral, Houston, TX 4:15 pm  
 Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm  
 Bach, Cantata 8; Christ the King Lutheran, Houston, TX 6 pm  
 All Souls Requiem; St. John's Cathedral, Denver, CO 3:30 pm  
 Brahms, *Requiem*; St. Barnabas Episcopal, Scottsdale, AZ 7 pm  
**Bede Parry,** with Choral Evensong; All Saints' Episcopal, Las Vegas, NV 5:30 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

2 NOVEMBER  
**Dennis James,** silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

6 NOVEMBER  
 Houston Chamber Choir; Zilkha Hall, The Hobby Center, Houston, TX 7:30 pm

7 NOVEMBER  
 Houston Chamber Choir; Foundry United Methodist, Houston, TX 4 pm  
**Method Williams;** San Carlos United Methodist, San Diego, CA 4 pm

8 NOVEMBER  
 St. Louis Archdiocesan Handbell Choir; Second Presbyterian, St. Louis, MO 4 pm  
 Tinta Barroca; Christ the King Lutheran, Houston, TX 6 pm  
**Ken Cowan;** Highland Park United Methodist, Dallas, TX 6 pm  
**Susan Moeser;** Bates Recital Hall, University of Texas, Austin, TX 4 pm  
**Frédéric Champion;** Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
**Daniel Sullivan;** Our Lady of Lourdes Church, Sun City West, AZ 3 pm  
**Christa Rakich;** Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**Gail Archer;** St. Mark's Episcopal, Berkeley, CA 3 pm  
**Stephen Sharp;** St. James' Church, Los Angeles, CA 6 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm  
**Paul Jacobs;** St. Mark Evangelical Lutheran, Anchorage, AK 4 pm

9 NOVEMBER  
**Dennis James,** silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

12 NOVEMBER  
**Marek Kudlicki;** Missouri State University, Springfield, MO 7:30 pm

13 NOVEMBER  
**Thomas Joyce;** St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

14 NOVEMBER  
**Bradley Hunter Welch;** First United Methodist, McKinney, TX 7 pm

15 NOVEMBER  
 Evensong; St. John's Cathedral, Denver, CO 3:30 pm  
**Mark Brombaugh;** Christ Episcopal, Tacoma, WA 7:30 pm  
**Felix Hell;** Royce Hall, UCLA, Los Angeles, CA 7 pm  
**Jean Guillou;** Walt Disney Concert Hall, Los Angeles, CA 7:30 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

16 NOVEMBER  
**Dennis James,** silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

20 NOVEMBER  
**John Scott;** Westminster Presbyterian, Lincoln, NE 7 pm  
**Gerre Hancock;** Church of the Incarnation, Dallas, TX 7 pm  
**Ken Cowan;** St. Martin's Episcopal, Houston, TX 7:30 pm  
 Choral concert; St. John's Cathedral, Denver, CO 7:30 pm

21 NOVEMBER  
**Gerre Hancock,** masterclass; Church of the Incarnation, Dallas, TX 10 am

22 NOVEMBER  
**Gerre Hancock,** services; Church of the Incarnation, Dallas, TX 11:15 am, 5 pm  
**Marilyn Keiser;** St. Mark's Episcopal, San Antonio, TX 4 pm  
**Gail Archer;** Zion Lutheran, San Leandro, CA 4 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 NOVEMBER  
**Mahlon Balderston;** Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

15 OCTOBER  
**Benjamin Righetti;** Musée des Augustins, Toulouse, France 12:30 pm  
 Works of Schütz; Cathédrale Saint-Etienne, Toulouse, France 8:30 pm

16 OCTOBER  
**Juan de la Rubia Romero;** Basilique Saint-Sernin, Toulouse, France 12:30 pm  
**Jean-Baptiste Dupont,** silent film improvisation; Basilique Saint-Sernin, Toulouse, France 8:30 pm

17 OCTOBER  
**Yasuko-Uyama Bouvard,** organ and piano-forte; Eglise Saint-Pierre-des-Chartreux, Toulouse, France 11 am  
**Benjamin Righetti,** children's program; Eglise du Gesu, Toulouse, France 3 pm  
**Jan Willem Jansen,** with baroque violin; Église de la Nativité de la Sainte-Vierge de Cintegabelle, Toulouse, France 5 pm  
**Yves Rechsteiner,** with chorus; Basilique Notre-Dame-de-la-Daurade, Toulouse, France 8:30 pm  
**Lionel Rogg,** masterclass; St. Saviour's Church, St. Albans, UK 10 am, recital 5:30 pm  
**Raul Ramirez;** Victoria Hall, Hanley, UK 12 noon

18 OCTOBER  
**Jozef Sluys;** Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm  
**François Marchal,** with clarinets; Basilique Saint-Sernin, Toulouse, France 11:30 am  
**Bernard Focroulle,** works of Bach; Musée des Augustins, Toulouse, France 4 pm  
**Robert Patterson;** St. Paul's Cathedral, London, UK 4:45 pm

19 OCTOBER  
**Arnaud van de Cauter,** with flute, horn, and percussion; Our Lady of the Chapel, Brussels, Belgium 8 pm

20 OCTOBER  
**Louis Robilliard;** Our Lady of Laeken, Brussels, Belgium 8 pm  
**Joyce Beaumont;** Marlborough Road Methodist, St. Albans, UK 12:30 pm  
**Joel Vander Zee;** St. Paul's Cathedral, London, ON, Canada 12:15 pm

21 OCTOBER  
**Michael Schönheit;** Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm  
**Nicolas Kynaston;** Westminster Cathedral, London, UK 7:30 pm

22 OCTOBER  
**François Houtart;** Abbey of la Cambre, Brussels, Belgium 8 pm

23 OCTOBER  
**Wolfgang Kogert;** Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

24 OCTOBER  
**Momoyo Kokubu;** Our Lady of the Finistère, Brussels, Belgium 10:30 am  
**Peter van Dijk;** Protestant Church of the Botanic, Brussels, Belgium 11:30 am  
**Salvatore Gioveni;** St.-Jacques sur Coudenberg, Brussels, Belgium 2:30 pm  
**Stijn Hanssens,** with tenor; Magdalenachurch, Brussels, Belgium 3:30 pm

25 OCTOBER  
**Marie-Claire Alain;** Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm  
**Martin Ford;** St. Paul's Cathedral, London, UK 4:45 pm

27 OCTOBER  
**Gillian Weir;** Konserthus, Copenhagen, Denmark 7:30 pm  
**Susan Dingle;** Marlborough Road Methodist, St. Albans, UK 12:30 pm  
**David Greenslade;** St. Paul's Cathedral, London, ON, Canada 12:15 pm

29 OCTOBER  
**Dick Klomp;** St. Margaret Lothbury, London, UK 1:10 pm

31 OCTOBER  
**James-Anthony Devor;** Bloomsbury Baptist Church, London, UK 4 pm

1 NOVEMBER  
**Klaus Eichhorn;** St. Pankratius, Hamburg-Neuenfelde, Germany 4:30 pm  
**Gillian Weir;** St. Asaph Cathedral, St. Asaph, Wales 7:30 pm  
**Samuel Eriksson;** St. Paul's Cathedral, London, UK 4:45 pm  
**Paulsson & Canning** (Andrew Canning, with Anders Paulsson, soprano saxophone); St. Andrew's Presbyterian, Barrie, ON, Canada 2:30 pm  
**Duo Majoya** (organ/piano); Westminster United Church, Winnipeg, MB, Canada 7:30 pm

3 NOVEMBER  
**John Rippin;** Marlborough Road Methodist, St. Albans, UK 12:30 pm  
**Andrew Mackriell;** St. Paul's Cathedral, London, ON, Canada 12:15 pm

6 NOVEMBER  
**Gillian Weir,** masterclass; Oxford University, Oxford, UK  
**David Enlow;** Metropolitan United Church, Toronto, ON, Canada 7:30 pm

7 NOVEMBER  
**Iris & Carsten Lenz;** Kath. Kirche, Rhaunen, Germany 8 pm  
**Gillian Weir;** St. John's College, Oxford, UK 5:30 pm

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

10 NOVEMBER  
**Frédéric Champion;** Roy Thomson Hall, Toronto, ON, Canada 12 noon  
**Wayne Carroll;** St. Paul's Cathedral, London, ON, Canada 12:15 pm

12 NOVEMBER  
**Jonathan Holl;** St. Nicolas, Newbury, UK 1:10 pm

14 NOVEMBER  
**Detlef Steffenhagen;** Stiftskirche Mariä Himmelfahrt, Laufen/Salzach, Germany 8 pm

15 NOVEMBER  
**Jan Willem Jansen,** works of Bach; Musée des Augustins, Toulouse, France 4 pm  
**Charles Andrews;** St. Paul's Cathedral, London, UK 4:45 pm

17 NOVEMBER  
**Ann-Marie MacDairmid;** St. Paul's Cathedral, London, ON, Canada 12:15 pm

22 NOVEMBER  
**Gillian Weir;** Philharmonie, Berlin, Germany 12 noon  
**Paul Dean;** St. Paul's Cathedral, London, UK 4:45 pm

24 NOVEMBER  
**Angus Sinclair;** St. Paul's Cathedral, London, ON, Canada 12:15 pm


25 NOVEMBER  
**Gillian Weir;** The Temple Church, London, UK 6:30 pm

28 NOVEMBER  
**Gillian Ward-Russell;** Bloomsbury Baptist Church, London, UK 4 pm


29 NOVEMBER  
**Cameron Carpenter;** Tchaikovsky Hall, Moscow State Philharmonic Society, Moscow, Russia 8:30 pm  
**Monica Melcova;** Eglise Paroissiale, Saint-Germain en Laye, France 4:30 pm  
**Robert Smith;** St. Paul's Cathedral, London, UK 4:45 pm



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## Organ Recitals

JOHN ALEXANDER, Cathedral Church of St. Luke and St. Paul, Charleston, SC, May 25: *Choral in a*, Franck; *Kyrie versets (Mass for the Parishes)*, Couperin; *Cinq Versets sur le Victimae Paschali*, Escaich; Ave Maria, Ave Maris Stella (*Trois paraphrases gregoriennes*), Langlais; *Allegro deciso (Evocation)*, op. 27), Dupré.

GAIL ARCHER, Central Synagogue, New York, NY, May 20: *Sonata VI*, Mendelssohn; *Prelude for Organ in G*, Fanny Mendelssohn; *Sechs Fugen über den Namen Bach*, Schumann; *Consolation in E*, Introduction, *Variationen und Fuge über ein Originalthema*, Reger.

TIMOTHY LEE BAKER, with Festival Brass and Percussion Ensemble, Jerry Amend, conductor, Louisville Memorial Auditorium, Louisville, KY, May 31: *Festive Overture*, Shostakovich, arr. Johnson; *National Anthem*, Key, arr. Faxon; *Pomp & Circumstance March No. 1*, Elgar, arr. Faxon; *Adagio for Strings*, Barber; *Praise the Lord with Drums and Cymbals*, Karg-Elert, arr. Faxon; *Ride of the Walkyries*, Wagner, arr. Faxon; *Stars & Stripes Forever March*, Sousa, arr. Faxon; *Poème Heroïque*, Dupré; *Clair de lune*, Debussy, arr. Cellier; *Carillon de Westminster*, Vierne, arr. Faxon; *Naiades*, Vierne; *1812 Overture*, Tchaikovsky, arr. Faxon; *Auld Lang Syne*, arr. Faxon.

SARAH CARLSON, with Del Lyren, trumpet, St. Matthew's Lutheran Church, Charleston, SC, May 29: *Toccata*, Martini; *Toccata*, Wagner; *Sonata in C*, Loeillet; *Praeludium in e*, Bruhns; II. The Dance of Life, III. Woman Embracing Death, IV. Night (*Four Themes on Paintings of Edward Munch*), Plog; *Prayer from the Machine Age*, Albricht; *Fantasy on the Name of B-A-C-H*, Slogedal; *Suite in D*, Handel, ed. Tarr.

CHRISTINE CLEWELL, First Presbyterian Church, Pittsburgh, PA, May 14: *Toccata in d*, BWV 538, *Vater unser in Himmlereich*, BWV 683, Bach; *Sweet Hour of Prayer*, Diemer; *Sweet Hour of Prayer*, Bolcom; *Hosanna filio David*, Demessieux; *O Sacred Head, Now Wounded, My Heart Is Ever Faithful*, Brahms; *Ubi caritas et amor*, Demessieux; *Ecce lignum crucis: A Meditation*, Heiller; *Choral-Improvisation sur le Victimae paschali laudes*, Tournemire.

DANIEL COOK, St. Lawrence Jewry, London, UK, May 12: *Hymne aux mémoires héroïques*, Grunenwald; *Scherzo in A-flat*, Bairstow; *Deux Études pour Orgue*, Rogg; *Sonata on the 94th Psalm*, Reubke.

ROBERT DELCAMP, The University of the South, Seawee, TN, April 2: *Grande Pièce Symphonique*, op. 17, Franck; *Fantasia and Fugue on the Chorale: Ad nos ad salutarem undam*, Liszt.

ED DUNBAR, St. Michael's Episcopal Church, Charleston, SC, May 27: *Choral-Improvisation sur le Victimae paschali*, Tournemire, transcr. Durufle; *Praeludium in D*, BuxWV139, Buxtehude; *Plein jeu*, Basse de Cromorne, Flûtes, Caprice sur les grands jeux (*Suite du deuxième ton*), Clérambault; *Holy Manna ("Brethren we have met to worship")*, Wood; *Pisgah ("When I can read my title clear")*, Colvin; *Choral No. 3 in a*, Franck.

STEVEN EGLER, St. Lorenz Lutheran Church, Frankenmuth, MI, May 8: *Lobe den Herren, den mächtigen König der Ehren (Cantata No. 137)*, Bach, transcr. Near; *Air (Suite No. 3 in D)*, Bach, transcr. Guest; *Ein feste Burg ist unser Gott (Cantata No. 80)*, Bach, transcr. Near; *Wachet auf, ruft uns die Stimme*, BWV 645, *Passacaglia et thema fugatum in c*, BWV 582, Bach.

DAVID HATT, Turlock Covenant Church, Turlock, CA, May 22: *Ave Maria*, *Toccata and Fugue in e (Monologues)*, op. 63), Reger;

*Prelude and Fugue in A-flat*, op. 36, no. 2, Dupré; *Trumpet Tune in B-flat*, Johnson, arr. Hatt; *Choral, Prelude and Variation on Cussetta*, Hatt; *Sonata No. 13 in E-flat*, op. 161, Rheinberger.

JEFFREY JOHNSON, First (Scots) Presbyterian Church, Charleston, SC, May 26: *Toccata à la Rhumba*, Planavsky; *Praeludium in G*, Bruhns; *Cantabile*, Jongen; *Prelude and Fugue in e*, BWV 548, Bach; *Salamanca (Trois Préludes Hambourgeois für Orgel)*, Bovet.

MARK KING, St. John's Episcopal Church, Hagerstown, MD, February 8: *Gagliarda Quarta a 5, alla Spagnola*, Trabaci; *Wer nur den lieben Gott lässt walten*, BWV 647, *Fantasia super: Komm, heiliger Geist, Herre Gott*, BWV 651, Bach; *Andante*, Menuett, Presto (*Works for Flute Clock*), Haydn; *Sonata III in A*, op. 65, Mendelssohn; *Toccata alla Rumba*, Planavsky; *Jazz Variations on Fairest Lord Jesus*, Utterback; *Menuetto, Final (Sonata IV in d*, op. 61), Guilman.

ALISON LUEDECKE, with the Presidio Brass Quintet, Pat Piffner, percussion, and Charlie Rosenberger, piper, All Souls' Episcopal Church, Point Loma, CA, March 16: *Highland Cathedral, Longueval*, Kuzma; *The Road to the Isles*, traditional; *Emily Kate MacClellan*, MacAulay, arr. Wetherald; *Rhodymedre*, Vaughan Williams; *Lord Mayo*, Irish Summer Carol, Banish Misfortune (*Ceathair*), Hirten; *Callin Mo Ruin-Sa*, Ross, arr. Wetherald; *Surprise Tune*, traditional; *The Duck*, arr. Kuzma; *Irish Tune from the County Derry*, Grainger, arr. Sutherland; *Irish jig for the Feet*, Bennett; *Hector the Hero*, Scotland the Brave, arr. Kuzma.

DAVID PICKERING, St. Michael's Episcopal Church, Charleston, SC, May 28: *Allegro vivace (Symphonie V in f*, op. 41, no. 2), Widor; *Prelude and Fugue in D*, BWV 532, Bach; *Adagio in E*, Bridge; *O Jerusalem: A Symphony for Organ*, Gawthrop.

STEPHEN C. PRICE, First Presbyterian Church, Pittsburgh, PA, May 28: *Fantasia and Fugue in c*, BWV 537, Bach; *Unter der Linden grüne*, Sweelinck; *Le monde dans l'attente du Sauveur (Symphonie-Passion)*, Dupré; *Deux Danses à Agni Yavishita*, Alain; *In Quiet Mood*, Price; *Free Fantasia on 'O Zion, Hasten'*, 'How Firm a Foundation', Bolcom.

ANDREW SCANLON, First Presbyterian Church, Pittsburgh, PA, May 21: *Carillon on Orientis Partibus*, Wills; *Prelude and Fugue in C*, BWV 547, Bach; *Folk Tune (Five Short Pieces)*, Whitlock; *Regina Coeli*, Titcomb; *Joie et Clarité des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Toccata*, Lanquetuit.

MICHAEL SHAKE, with Brian Luckett, guitar, Peachtree Road United Methodist Church, Atlanta, GA, May 7: *Heraldings*, Hebble; *Duetto III*, BWV 804, Bach; *God Is Our Righteousness*, DeBlasio; *Festive Prelude on 'A Mighty Fortress'*, Faulkes; *Symphony No. 5 in f*, op. 42, no. 1, Widor.

CAROLYN SHUSTER FOURNIER, residence of Delphine & Daniel Zimmer, Paris, France, April 24: *Cinq Galliardes, Ricercare de la Messa della Madonna*, Frescobaldi; *Pavana Lachrymae (Fitzwilliam Virginal Book, t. II, n° CXXI)*, Dowland, arr. Byrd; *Almande de amour*, *Almande Brun Smeedelyn*, Manuscript Susanne Van Soldt; *Variations sur Ma jeune vie a une fin*, Sweelinck; *Dies sind die heil'gen zehn Gebot*, BWV 679, *Vater unser im Himmelreich*, BWV 682, *Allein Gott in der Höh' sei Ehr'*, BWV 675, *Jesus Christus, unser Heiland*, BWV 689, *Gigue de la Pastorale en fa majeur*, BWV 590, Bach; *Création mondiale*, Blondeau; *Een Vaste Burg*, C. Kee.

ROBERT E. WOODWORTH JR., Fourth Presbyterian Church, Chicago, IL, May 22: *Fanfare*, Hewitt-Jones; *Overture in F*, Faulkes; *Voluntary IX in F*, Bennett; *Sonata in g*, Lindberg.

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**Large music library for sale.** CDs (classical, organ), organ books, methods, sheet music, collections, etc. All in good to excellent shape. Prices 50% or less of original. For list, contact sporter@boisefumc.org.

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**Chinoiserie, a musical character piece** from 1921 patterned after the popular intricate Chinese decorative design, is again available. Firmin Swinnen is best known for his long tenure at Longwood Gardens, but he was a theatre organist before accepting that position. Hear Peter Richard Conte play this little gem at michaelismusicservice.com; 704/567-1066.

**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

**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.

**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, Felgemaker, 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.

**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.

**Send recital programs** to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; e-mail: jrobinson@sgcmail.com.

## PUBLICATIONS/ RECORDINGS

**Aging of Organ Leather** by Harley Pitlingsrud 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.

**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.

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**St. Stephen's UMC, Burke, Virginia.** 1983 Moller 2-manual pipe organ. \$35,000. Other offers are welcome. Sale of organ contingent upon church council approval. For organ specifications or questions, please contact music@ststephensfairfax.org or 703/978-8724 x107.


**Holtkamp and Wicks pipe organs**—Church undergoing renovation, cannot accommodate two pipe organs in remodeled sanctuary, seeks good home for them. Holtkamp: built originally for Hertz Hall at UC Berkeley, 10' x 5', very good condition. Wicks: pipes in good condition but chest has suffered some water damage from a leaky roof. Schoenstein console. Contact Jerry Winniczek (Winniczek@att.net) for details and photos.

**Barckhoff 12-rank tracker,** two manual, large façade, great sound—original installation and functional. Formerly U.C.C. denomination. Located in N.E. Pennsylvania. Make offer. 330/821-3875.

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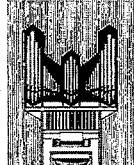
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# Classified Advertising

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**8-rank Wangerin near Detroit** is seeking a good home. I am in good condition and will bring joy to my new owner. Owner is asking \$3,500 and buyer to remove. For information please contact 248/356-0896 or mcclungave@comcast.net.

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**4-manual console, circa 1964,** by Reuter, good condition, \$3600; Steinway 7' square piano, circa 1882, great shape, \$4500. Colorado; 303/671-6708.

**Spencer blower**—Century motor, 2 HP single phase capacitor start, 60 cycles, 1750 rpm; volts: 115/230. \$750. 330/821-3875 (evenings).

**Atlantic City Organ Company**—3-rank Wicks, \$4000 or best offer; 16' Kilgen/OSI Gemshorn with chests, \$2500; Kilgen 8' Concert Flute (doppel, harm), \$600; 2' Harmonic Piccolo, \$500; OSI 8' Harmonic Trumpet (parallel shallots), \$1,000. 609/641-9422; acorgan@comcast.net.

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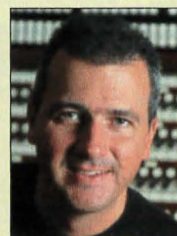
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