

THE DIAPASON

APRIL, 2010



Church of St. Gabriel the Archangel
Saddle River, New Jersey
Cover feature on pages 30–31

David Enlow

concert organist



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"I was thrilled with all aspects of his performance!" (Prof. Paul Dixon, St. Petersburg College FL, presenter)

"A wonderfully solid recital displaying great excitement and bravura." (Prof. Russell Jackson, Cathedral of the Nativity, Bethlehem PA, presenter)

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THE DIAPASON

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is Frank Rippl's report on the 2009 convention of the Organ Historical Society in Cleveland, Ohio. Reading Frank's report will take you right to the convention, hearing the sounds, seeing the sights; thanks to Bill Van Pelt for providing the wonderful photos. If you were there last summer, you will relive each recital and organ demonstration. If you were unable to attend, this might be the next best thing—at least until the OHS releases a set of recordings, as it does each year.

It might also encourage you to attend this year's convention in Pittsburgh, June 21–26. There is a wonderful preview of the convention in the Winter 2010 issue of *The Tracker* (vol. 54, no. 1), entitled "Pittsburgh—The Renaissance City," by James M. Stark, with photos by Len Levasseur. The convention will feature organs by such builders as Aeolian, Aeolian-Skinner, Casavant, Estey, Fegemaker, Farrand & Votey, Joseph Harvey, Holtkamp, Hook & Hastings, W.W. Kimball, Möller, Skinner, Wirsching, and others; performers include Kevin Birch, George Bozeman, James Cook, Gregory Crowell, James Hammann, Will Headlee, Paul Jacobs, Richard Konzen, Ann

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Labounsky, Thomas Murray, Andrew Scanlon, Stephen Schnurr, Paul Weber, and many others. For information: www.organsociety.com.

Also in this issue, Marilyn Biery discusses some of the organ music of Harold Stover. If you have not yet played his music, this article will entice you to explore this repertoire. And if you are looking for organ composers whose anniversaries occur this year, see John Collins' annotated listing of early composers of organ and keyboard works.

THE DIAPASON website

Did you know that the current issue of THE DIAPASON is available on our website? Not only that, but the article and news archives covers material back to 1995; search by title, author, or content.

Consult the calendar for the most up-to-date listings, starting with the present date and continuing into next fall. The easiest way to submit calendar listings is through our website. Click on "Events Calendar" at the top of the screen, then click on "Submit an Event" and fill in as much information as you can. Call or e-mail if you need assistance.

Jerome Butera
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www.TheDiapason.com

Here & There

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: April 2, Bach, *St. John Passion*; 4/25, Scott Hanoian, with Motor City Brass Quintet; May 2, Easter Lessons & Carols; May 23, Anaphantasia early music group. For information: www.christchurchgp.org.

Harvard University continues its music series: April 6, Nancy Granert (12:15 pm masterclass, 7:30 recital); May 3, Christian Lane (12:15 pm masterclass, 7:30 recital). For information: www.memorialchurch.harvard.edu.

Old Salem Visitor Center, Winston-Salem, North Carolina, announces the recital series on its Tannenber organ: April 7, Tim Price, Cate Vaden, Chris Pharo; 4/14, Christin Baker; 4/21, Kristin Farmer; 4/28, Regina Pozzi;

July 7, Harold Andrews; 7/14, Thomas Fielding; 7/21, Victor Fields; 7/28, Tony Robertson;

December 8, Susan Foster; 12/15, Timothy Olsen; 12/22, University of North Carolina School of the Arts students; 12/29, Weil Sawyer. For information: Scott Carpenter, 336/779-6146; scarpenter@oldsalem.org; www.oldsalem.org.

St. John's Cathedral, Denver, Colorado, continues its music series: April 9, Frank Slechta; 4/13, Richard Robertson; 4/16, New College Choir, Oxford University; 4/30, Abigail Chapman, soprano; May 11, Classical Brass; 5/14, Kantorei; 5/21, Colorado Choral Arts Society; 5/28, St. John's Cathedral staff singers; June 11, St. Martin's Chamber Choir. For information: www.sjcathedral.org.

CONCORA (Connecticut Choral Artists) continues its concert series: April 11, Songs of the Americas, art songs by the ensemble's soloists, at St. John's Episcopal Church, West Hartford; 4/24, Music of the Spirit, music by Martin, MacMillan, Tavener, Poulenc, Orbán, and others, at St. Patrick-St. Anthony Church, Hartford. For information: 860/224-7500; www.concora.org.

Madison Avenue Presbyterian Church, New York City, continues its St. Andrew Music Society series: April 11, pianist Quynh Nguyen; 4/25, Ryan Jackson; May 16, Canticum Novum Singers; 5/23, Bach, Cantatas 172 and 34. For information: www.mapc.com.

Campbellsville University, Campbellsville, Kentucky, concludes its noon organ recital series on April 13 with a program by Wesley Roberts 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.

Westminster United Church, Winnipeg, Manitoba, concludes its 2009–2010 organ recital series with a program by Jennifer Pascual on April 18 at 7:30 pm. For information: www.westminsterchurchwinnipeg.ca.

Peabody Conservatory, Baltimore, Maryland, concludes its organ recital series on April 18 with a program by John Walker and the Peabody Percussion Ensemble. For information: www.peabody.jhu.edu.

First Presbyterian Church, Arlington Heights, Illinois, concludes its music series on April 18 with Haydn's *The Creation*. The Chancel Choir, soloists, and orchestra are joined by the choirs of First Presbyterian, Glen Ellyn, and Our Saviour's Lutheran, Arlington Heights. For information: www.fpcpah.org.

First Presbyterian Church, Pompano Beach, Florida, concludes its 2009–2010 music series on April 18 with a program by Dave Wickerham. For information: 954/328-5950; www.pinkpres.org.

St. Luke Catholic Church, McLean Virginia, continues its concert series: April 21, Vera Kochanowsky, harpsichord; May 2, Ensemble Gaudior; 5/9, Washington Symphonic Brass; 5/19, Paul

► page 4



Paula Maust, Heekyung Lee, Chris Trotman, Eunice Oh, Teca Gondim, Stephen Tharp, Faythe Freese, Anna LaGrone, Ten Yeen Chong, Cal Chalker, Jeremy Adcock, Collin Webster

The Seventh Annual University of Alabama Church Music Conference was held January 29–30. The 80 conference attendees included participants from Alabama, Georgia, Tennessee, and Mississippi. The opening night concert, "Lifting Up Our Voices and Instruments in Song: A Progressive Concert," featured Faythe Freese, professor of organ, and other UA music faculty, in works by Bach, Handel, Haydn, Langlais, Vaughan Williams, Boulanger, and others. Bonita Clark, first-place winner of the UA organ scholarship competition, was featured at the Friday evening concert.

The Saturday afternoon organ concert featured Stephen Tharp performing

works by Demessieux, Widor, Simmons, Sixten, and Franck. Saturday workshop topics included organ and voice masterclasses, "Word, Drama and Liturgy," a choral reading session, handbells, orchestras in worship, music camp activities for children, new organ service repertoire, and a *Schubler Chorale* lecture demonstration. Workshop clinicians included Robert Brewer, Faythe Freese, Carl Hancock, Paul Houghtaling, Phyllis Kirk, Marion Latimer, Marvin Latimer, Jeff McLelland, Leslie Poss, and Stephen Tharp. The eighth annual University of Alabama Church Music Conference will be held January 28–29, 2011. For information: faythefreese@earthlink.net.

Skevington; 5/30, National Men's Chorus; June 6, Paul Skevington. For information: 703/356-0670; <www.musicinmclean.org>.

Musica Sacra concludes its 2009–2010 season on April 23 at Carnegie Hall, New York City, with a Mozart program: *Mass in C Minor* and *Piano Concerto No. 23 in A*. For information: <www.MusicaSacraNY.com>.

Holy Trinity Lutheran Church, Akron, Ohio, concludes its Trinity Organ Series on April 23 with a program by Chelsea Chen. For information: 330/376-5154; <trinityakron.org>.

The Society for Universal Sacred Music announces the selection of thirteen artists whose works will premiere at the society's fourth Festival of Universal Sacred Music, April 24–25, at Merkin Concert Hall in New York City. The compositions were selected from an international competition that featured submissions from more than 260 composers of many nationalities, including the United States, Sweden, France, Italy, New Zealand, Turkey, Ukraine, Switzerland, Greece, Hong Kong, and the Czech Republic. The two choral concerts in the festival will feature more than a dozen choral works in many different styles, both tonal and atonal. The concerts will feature mixed choir, women's choir, children's choir, a cappella music, and works with up to 10 instruments. For information: <www.universalsacredmusic.org>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its Music in a Great Space concert series: April 25, Clive Driskill-Smith; May 16, choral festival, including Duruflé's *Requiem*, performed by the Shadyside Chancel Choir and Choral Society. For information: 412/682-4300; <www.shadysidepres.org>.

St. Luke in the Fields, New York City, concludes its music series on April 29 with a performance of Monteverdi's *Vespers of 1610* by the Choir of St. Luke in the Fields with period instruments. For information: 212/414-9419; <music@st.lukeinthefields.org>.

Emmanuel Church, Chestertown, Maryland, continues its music series: April 30, Maxine Thevenot; May 13, Ascension Evensong; June 4, Ken Cowan; <www.emmanuelchesterparish.org>.

VocalEssence presents Mallets & Melodies April 30 at the Cathedral of St. Paul in St. Paul, Minnesota. The program includes Gabrieli's *Magnificat à 33*, along with the premiere of works by Jorge Cordoba and Stephen Paulus. The VocalEssence Chorus and Ensemble Singers will be joined by 20 marimbas. For information: <www.vocalessence.org>.

The Cathedral of St. Paul, St. Paul, Minnesota, continues its music series: April 30, VocalEssence; May 9, Northwestern College Choir; 5/30, Mozart, *Missa Brevis in F*, K. 192. For information: 651/228-1766; <www.cathedralsaintpaul.org>.

The First United Methodist Church, Ocala, Florida, presents "From Death to Resurrection" on May 2 at 3 pm. Selections from the Lent and Easter parts of Handel's *Messiah* will be performed by the church's Chancel Choir, the Marion Civic Chorale, and a chamber orchestra, under the direction of Wayne Earnest. For information: 352/622-3244 x350; <www.fumcocala.org>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, concludes its music series on May 13 with Ascension Day Bach Vespers. For information: Scott M. Hyslop, 989/652-6141; <Shyslop@stlorenz.org>; <www.stlorenz.org>.

The Church of St. Vincent Ferrer, New York City, concludes its music series on May 4 with a program by Cameron Carpenter. Information: 212/744-2080 x114; <markbani@gmail.com>.

Carolina Baroque concludes its 22nd season at St. John's Lutheran Church, Salisbury, North Carolina on May 7, with music by J. C. Bach, J. S. Bach, Handel, Mozart, John Mundy, Rameau, and Sweelinck. For information: <www.carolinabaroque.org>.

The American Guild of Organists presents seven Pipe Organ Encounters (POE) and one POE (Advanced) for students aged 13–18, and two POE+ programs for adults. POEs: June 13–18, Columbia, SC, and St. Louis, MO; June 21–26, Bloomington, IN; June 27–July 2, Fairfield, CT; July 18–23, Waukesha, WI; July 25–30, Fort Worth, TX; July 25–31, Irvine, CA. POE (Advanced): July 18–23, New York City. POE+: July 26–30, Eugene, OR; August 8–13, Winchester, VA. For information: <www.agohq.org>.



Adam J. Brakel



Katherine Meloan



Tobias Horn



S. Douglas O'Neill

Concert Artist Cooperative, beginning its twenty-third year of operation in April, welcomes organists Adam J. Brakel, Katherine Meloan, and S. Douglas O'Neill, as well as organist/recording artist/conductor Tobias Horn, organist/teacher Mark Quarmby, and organist/lecturer Ann Marie Rigler to its roster of soloists and ensembles from around the world.

Adam J. Brakel, organist of the Cathedral of St. Ignatius Loyola in Palm Beach, Florida, has been a prizewinner in a number of organ competitions, including the Albert Schweitzer, the Gruenstein Memorial, and the Carlene Neihart.

Tobias Horn was the 2000 Interpretation l'Europe et l'Orgue first prize winner, receiving a special award for the best Bach, and the 2000 Concours International Suisse de l'Orgue second prize winner. Organist, teacher, cantor, and music director of the Protestant Church in Wurtemberg, he is also the conductor of Kantorei Karlshöhe in Ludwigsburg and Besigheim.

Katherine Meloan is organist at St. Joseph's Seminary in Westchester, New York, and Temple Beth Sholom in Bay-side, New York, as well as a professional dancer in Manhattan.

S. Douglas O'Neill, organist and assistant director of music at Cathedral of the Madeleine in Salt Lake City, Utah, was the 1999 Dublin International Organ Competition first-prize winner.

Mark Quarmby, director of music at St. Stephen's Uniting Church in Sydney, Australia, was previously the assistant organist at St. Andrew's Cathedral in Sydney for 20 years.

Ann Marie Rigler is Associate Professor of Music and College Organist at William Jewell College in Liberty, Missouri.

Further information is available at <www.ConcertArtistCooperative.com>

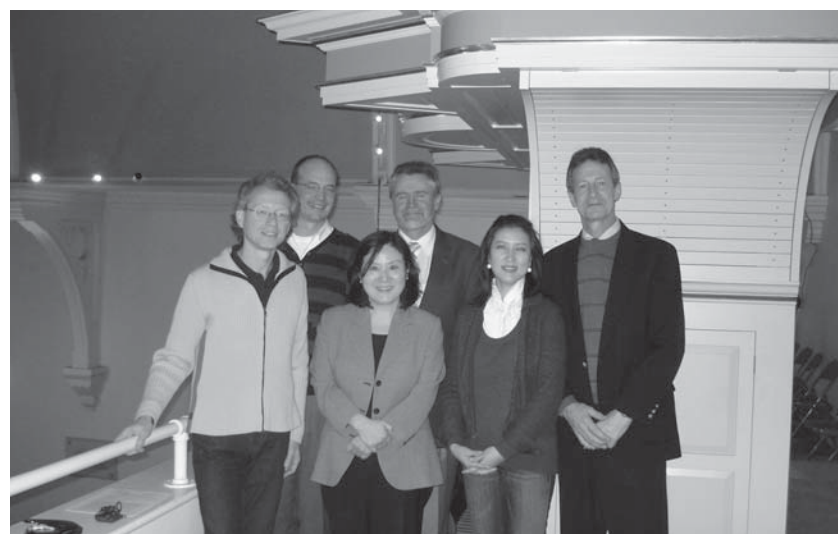


Mark Quarmby



Ann Marie Rigler

or directly from founder and director Beth Zucchini, 7710 Lynch Rd., Sebastopol, CA 95472; tel. 707/824-5611, fax 707/824-0956; or e-mail <BethZucchini@aol.com>.



Back, left to right: Mark Trautman and Antonius Bittmann; front, left to right: Robert Lehrbaumer, Sue Kim, Prof. Min Kwon, Dean George Stauffer

Students of the organ program at the **Mason Gross School of the Arts of Rutgers**, the State University of New Jersey, gathered for a masterclass last October with Robert Lehrbaumer, Austrian organist, pianist, and conductor. Students Sue Kim, Soo Hwang Choi, and Robert Ridgell participated in a masterclass on the Richards, Fowkes organ at Christ Church in New Brunswick. Later in the month, the students participated in a masterclass, "Organ Playing

and the Dutch Psalm Tradition," led by Thomas Spacht, Professor Emeritus of Organ and Theory at Towson University, Baltimore. In November 2009, the entire studio participated in a special Vespers dedicated to the music of Felix Mendelssohn in honor of the 200th anniversary of the composer's birth, under the direction of Antonius Bittmann, University Organist and Chair of the Organ Department, and Mark Trautman, organ faculty.

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Beth Zuchino, *Founder and Director*

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The Church Music Association of America presents Sacred Music Colloquium XX, June 21–27, at Duquesne University, Pittsburgh, Pennsylvania. The schedule includes classes, lectures, choir rehearsals, performances, and liturgies in English and Latin. For information: <www.musicasacra.com>.

“Pipes around the Pacific,” the 2010 annual convention and organ festival of the **Royal Canadian College of Organists**, will be held in Victoria, British Columbia July 18–22, with an optional trip to Vancouver. Featured concert performers will include David Palmer, Philippe Bélanger, Paul Jacobs, and Tong-Soon Kwak. The keynote speaker will be Paul Halley. The festival will feature commissioned works by British Columbia composers Alan Matheson (flugelhorn and organ) and Larry Nickel (choir). While an important centerpiece will be the recently installed Helmuth Wolff tracker organ in Christ Church Cathedral, there will also be visits to historic instruments by Bevington (1862), Appleton (1840), Pease (1880), Conacher (1891) and Aeolian (1920).

Daily events will include worship services from the Taizé, Anglican, and Jewish traditions, and workshops on such topics as Asian music for organ and harpsichord (Calvert Johnson), tracker organs of the Pacific coast (David Dahl), organists’ health issues (Dr. Steven Benson), contemporary Canadian organ music (Valerie Hall), youth and the organ (Neil Cockburn), extemporization (Paul Halley), a choral reading session (Fran Pollet), and many others. Optional events include a visit to the Butchart Gardens (Aeolian player organ), a banquet in Victoria’s historic Chinatown, and a day-trip to Vancouver on July 22 to see and hear several instruments (Casavant, Kenneth Jones and others).

For registration forms, fees, and all other information, contact Mrs. Jean McClellan, Registrar, 4701 Hillwood Rd., Victoria BC V8Y 2N3, e-mail <registrar@rcco2010.ca>, or telephone 250/658-3773. A downloadable registration form is available at <www.rcco2010.ca>.



Malcolm Archer

The **50th annual Montréal Boys Choir Course** will take place August 1–8. The director of the course will be Malcolm Archer, organist and director of music at Winchester College, England. The course includes an intensive week

of learning music while staying at the Sedburgh School in Montebello, Quebec, preparing for services on Sunday at Christ Church Cathedral, Montréal. Music for the course will include the premiere of a new Mass setting written by Malcolm Archer, in celebration of the 50th anniversary of the course. For information: Larry Tremsky, executive director of the course, 516/746-2956 x18; <mbcc.canada@yahoo.com>; <mbcc.ca>.



Beckerath organ, Trinity Lutheran Church, Cleveland, Ohio

Friends of the Beckerath continue their fund-raising campaign for the restoration of the Beckerath organ at Trinity Lutheran Church, Cleveland, Ohio. Built in 1956, it was the first large modern tracker organ in North America built according to historic Baroque principles. The restoration project includes the cleaning, repair, and restoration of all 3,467 pipes, repair of windchests, restoration of the console, and repair of the casework. Trinity has raised \$80,000 of the \$340,000 total needed for the restoration. For information: 216/281-1700 x112; <www.clevelandbeckerath.org>.

Liverpool Cathedral has launched an appeal for the restoration of its 1926 Willis organ. The five-manual organ contains 10,267 pipes in nine divisions: Great, Swell, Choir, Positive, Solo, Bombarde, Central, Corona, and Pedal. The organ last underwent a complete rebuild in 1958–59 and was cleaned in 1975–78. The restoration will cost £900,000, will be staged over a period of seven years, and be completed in time for the organ’s 90th anniversary recital on October 15, 2016. For information: <www.liverpoolcathedral.org.uk>.

The **Festival Callinet**, a festival of the organ, art, and history of the Alsace region of France created in 2008, presented a series of concerts in April through October of 2009. Performers included organists Lorenzo Ghielmi, Marie-Odile Vigreux, Andrea Macinanti, Magdalena Malec, and Cyril Pallaud, along with choral and instrumental groups. The festival also presents an organ tour, organ introduction week, CDs, and a radio program (www.accent4.com), as well as a new journal, *Revue d’histoire de l’orgue en Alsace*. For further information: <www.orguesensalsace.com/callinet.htm>.

Appointments



Jeremy Filsell

Jeremy Filsell has been appointed artist-in-residence at Washington National Cathedral, where he will join music director Michael McCarthy and cathedral organist Scott Dettra. In addition to service playing, Dr. Filsell will be featured in recitals and will conduct the Cathedral Voices. He has performed internationally on both piano and organ, and his discography includes the complete organ works of Dupré and the six symphonies of Vierne. Filsell studied at Oxford as an organ scholar, at the Royal College of Music as a pianist, and completed a PhD at Birmingham Conservatoire/BCU. Besides his concert activities, he held teaching posts until recently at the Royal Academy of Music in London and the Royal Northern College of Music in Manchester and a lay clerkship in the choir of St. George’s Chapel, Windsor Castle.



Mark Wick, president; Barbara Wick, chairman of the board; and Alan D. McNeely

The Wicks Organ Company, Highland, Illinois, announces the appointment of **Alan D. McNeely** as sales and service director for the state of Florida, eastern Virginia, the Caribbean, and the West Indies. McNeely has over 40 years of experience as an organ builder and has studied organs and organ building throughout the world. He states: “I am very pleased to have been asked to be part of the Wicks team. It is a fine firm, with an extremely professional staff from the top down, and they have built over 6,400 instruments. We look forward to serving past, present, and future Wicks clients in the South.” For information: <www.wicksorgan.com> or <pipeorganturner@aol.com>.

Here & There

Christopher Ahlman presented an organ recital on December 4, 2009 at St. Martin’s Lutheran Church in Austin, Texas. The program included works by Araújo, Sweelinck, Froberger, Tunder, Bach, Franck, and Reger. The recital was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.



Thomas Baugh

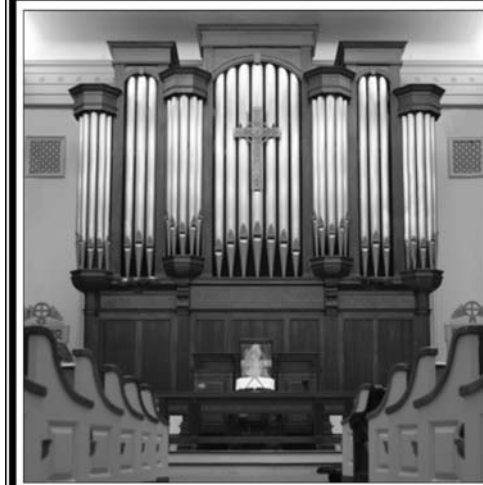
The *Pelléas et Mélisande Suite*, op. 80, by Gabriel Fauré, has been transcribed for organ by **Thomas Baugh**, director of music at Christ Episcopal Church in Roanoke, Virginia, and published by Ravenbrook, a new publisher established by Raven, the recording firm. The 19-page score is available at <www.RavenCD.com> for \$15, with free delivery worldwide, and from the Organ Historical Society.

Baugh writes, “During the summer of 2004, as the Fisk voices produced the beautiful foundation stops, strings, and reeds of their opus 124 at Christ Church in Roanoke, I was reminded of this music and set about transcribing it for the newly minted voices. This transcription in the French symphonic style reflects many years of study on the 1880 Cavaillé-Coll organ at the Church of St. Francois de Sales in Lyon.” His recording of the transcription as played on Fisk op. 124 was released in 2007 on the CD, *French Éclat in the Roanoke Valley*, Raven OAR-850.

For an 1898 performance of Maurice Maeterlinck’s play, *Pelléas et Mélisande*, Fauré composed and conducted incidental music that Fauré’s student Charles Koechlin arranged as a suite and orchestrated in the same year. The orchestral suite was published in 1900. Thomas Baugh’s transcription is set for an organ of two or more manuals and pedal.

Thomas Baugh became director of music of Christ Episcopal Church in Roanoke in 1986. He received a master’s degree from Westminster Choir College and studied organ in the United States with John Mueller, Bruce Stevens, Eugene Roan, and in Lyon, France, with Louis Robilliard. He has also studied at the Royal School of Church Music in London. For information: 804/355-6386; <mail@ravencd.com>.

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Daniel E. Gawthrop (left) and Joby Bell following the premiere of *Three Floral Preludes*

Joby Bell recently gave recitals at Presbyterian College in Clinton, South Carolina, and at Appalachian State University in Boone, North Carolina, which included the two world premiere performances of *Three Floral Preludes* by **Daniel E. Gawthrop**. Dr. Bell's program also included works of Bach, Böhm, Franck and Mendelssohn.

As the composer explained in the program notes, "My *Three Floral Preludes* (not "choral" preludes but "floral" preludes) take as their inspiration well-known melodies that don't happen to be hymn tunes or chorales, but which have the name of a flower in their titles or lyrics." Thus, a *Floral Prelude on "Leucanthemum Vulgare"* makes use of "A Bicycle Built for Two," the second one, based on "Durch die Tulpen," uses "Tiptoe through the Tulips," and the third is a toccata on "La Rose Jaune" or "The Yellow Rose of Texas."

"Aside from being humorous on their faces, these preludes also poke a little gentle fun at the revered chorale prelude form," says Gawthrop. "Although the first and third of the set are fairly obvious, the gentle setting of 'Tiptoe through the Tulips' is subtle enough that a few organists may not be able to resist the temptation to slip it into a worship service. The composer and publisher do not endorse such inappropriate use, but would love to hear about it any way . . ."

Three Floral Preludes by Daniel E. Gawthrop has been published by Dunstan House (catalog number DH0912) and is available through local retailers and the distribution services of Subito Music Corp. of Verona, New Jersey (www.SubitoMusic.com).

Organist **Jacques Boucher** and violinist **Anne Robert** were invited to give a recital at the Auditorium Marcel Dupré in Meudon, France last October. This hall has witnessed an important part of the organ life of the last century around the pipe organ owned by Alexandre Guilman until 1911, then bought and restored by Marcel Dupré. In this historical venue, the Canadian musicians performed an all-French program of original works for violin and organ by Guilman, Dubois, Saint-Saëns, Bréville, Journeau, Reboulot, Joubert, and others. This repertoire is included in a new CD,



Jacques Boucher and Anne Robert

Kaleidoscope, released on the Canadian label XXI-21 (www.xxi-21.com).

Anne Robert is a member of Trio Hochelaga (www.triohochelaga.com) and professor of violin at both the Montreal Conservatory of Music and the Faculty of Music of University of Montreal. Jacques Boucher (www.jacquesboucher.org) is organist and artistic director of St-Jean-Baptiste church (www.eglisestjean-baptiste.com) in Montreal and Dean of the Faculty of Music of the University of Montreal.



Philip Brunelle

Philip Brunelle, founder and artistic director of VocalEssence, was honored with a "Local Legend" award at the 20th annual Dr. Martin Luther King Jr. Holiday Breakfast, January 18, at the Minneapolis Convention Center. The event was hosted by the United Negro College Fund and the General Mills Foundation. Each year the holiday breakfast honors those with a legacy of service who have dedicated themselves to helping others, while illustrating Dr. King's commitment to nonviolent social change.

Under Brunelle's leadership 20 years ago, VocalEssence launched "Witness," an initiative that celebrates the contributions of African Americans to American heritage through concerts, recordings, and education. This year, 7,500 students in 40 schools participated in "Witness."



Cameron Carpenter

Cameron Carpenter's spring tour includes concerts in the United States, Europe, and Canada: April 8, Notre-Dame des Neiges, Alpe d'Huez, France; 4/11, Eglise du Pasquart, Bienne, Switzerland; 4/18, First Congregational Church, Los Angeles, California; 4/23, First United Methodist Church, Evanston, Illinois; May 2, Davies Symphony Hall, San Francisco, California; 5/4, St. Vincent Ferrer, New York City; 5/16, Moscow International House of Music, Moscow, Russia; 5/21, Bridgewater Hall, Manchester, England; 5/24, Evangelische Paulusgemeinde, Darmstadt, Germany; June 1, Francis Winspear Centre for Music, Edmonton, Alberta, Canada; 6/8, Le Poisson Rouge, New York City. For information: Amanda Sweet, 202/636-3507; www.cameroncarpenter.com.

Francesco Cera will present a series of masterclasses on historic, liturgical, and interpretative aspects of Girolamo Frescobaldi's masterpiece, *Fiori Musicali*: April 12, University of Arizona, Tempe; 4/14-15, Oberlin Conservatory; 4/19, University of Kansas, Lawrence; 4/24, Cathedral of St. Cecilia, Omaha.

Barbara Harbach's *American Solstice* for flute, clarinet, violin, viola, cello, bass, and piano is the winner of the Ohio-based Women in Music-Columbus Composition Competition (www.womeninmusiccolumbus.com). Musicians from the organization will perform the composition on April 18 as part of the Sundays at the Huntington (Recital Hall) series at Capital University in Columbus, Ohio.

The concert will predate the release of the composer's new *Music of Barbara Harbach Vol. 6* CD, due in late spring on MSR Classics (www.msrd.com). The seven-part series will conclude in 2011. Harbach has a large catalog of works, including symphonies, works for chamber ensemble, string orchestra, organ, harpsichord, musicals, choral anthems, film scores, modern ballets, and many arrangements for brass and organ of various Baroque works. She is also involved in the research, editing, and publication of manuscripts of eighteenth-century keyboard composers as well as historical and contemporary women composers. Her works are available on MSR Classics, Naxos, Gasparo Records, Kingdom Records, Albany Records, and Northeastern Records, and are published by

Hester Park, Robert King, Elkan-Vogel, Augsburg Fortress, Agape Music, and Vivace Press. For information: www.barbaraharbach.com.



Anna Myeong

Anna Myeong will perform her doctoral lecture recital on April 8 at Bales Organ Recital Hall (University of Kansas); the topic is Jean-Louis Florentz's organ work, *Debout sur le Soleil*, op. 8. Florentz (1947-2004) studied with Olivier Messiaen at Paris Conservatory. His *Debout sur le Soleil* describes the Holy Trinity of God, in which the passion of the Christ (41 flagellations of Jesus) is the centerpiece. For additional information: www.annamyeong.com.



Massimo Nosetti

Massimo Nosetti plays recitals in the United States and Canada this spring: April 14, Cathedral of the Sacred Heart, Newark, New Jersey; 4/16, Cathedral of the Assumption, Louisville, Kentucky; 4/18, Salon Musique Monique Gedron, Montreal, Quebec; 4/23, St. George's Cathedral, Kingston, Ontario; 4/25, Eglise Saints-Ange, Lachine (Montreal), Quebec; and May 2, First Church, Nashua, New Hampshire. For information: www.massimonosetti.it.

Linda Patterson presented an organ recital November 4, 2009 at the Vissler-Rowland organ in the Bates Recital Hall at the University of Texas at Austin. The program included works by Buxtehude, Bach, Reger, Dupré, and Duruffé, and was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.

Nigel Potts directed the premiere of **Robert W. Lehman's** *Mass for Christ & Saint Stephen's* (Rite II). The choir and congregational Mass was commissioned by Nigel Potts and the Friends of Music at Christ & St. Stephen's Church, New

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Robert Lehman

York City, as part of their celebration surrounding the installation and dedication of their new Schoenstein organ in 2008. A former Fellow of Church Music at Christ & St. Stephen's, Robert Lehman is presently organist and choirmaster of the Church of St. Michael & St. George in St. Louis, Missouri. For more information about Lehman and his compositions, see www.robertlehman.org.



Robert Scoggin

For a life of community service, **Robert Scoggin** was honored by the Rochester, Minnesota Mayo Clinic with their 10-year service award in the Mayo Volunteer program. Also, at the Rochester Civic Center, he was the recipient of the Rochester Mayor's "Medal of Honor," presented by Jeff Daehn, Mayo Carillonneur, for "Artistic and Cultural Achievement" in Rochester for 47 years.

On February 14, **Dorothy Scott** retired as organist of Meridian Street United Methodist Church in Indianapolis after 67 years of distinguished service. Dorothy filled that post from 1941 to 2010, with only a two-year hiatus (1947-49). During 38 of those years (1949-87) her husband, Farrell Scott, was the minister of music (choir director and tenor soloist) and her partner in building the church's music program into one of the city's finest. In 2002, the church installed a two-manual Goulding & Wood pipe organ in the chapel and named it in memory of Farrell and in honor of Dorothy. Dorothy and Farrell also led the music for many years at the Indianapolis Hebrew Congregation.

At the February 14 service, Dorothy played two movements of Guilman's *Sonata III* and a toccata setting of "O Wor-

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Dorothy Scott

ship the King" on the church's large four-manual Casavant organ, over which she has presided for decades. After listening to glowing and humorous tributes from former and current pastors and accepting gifts from the congregation, Dorothy made a typically brief and modest response: "My motto has always been, to the glory of God alone." Hundreds of grateful admirers greeted her at the reception that followed.

Dorothy Scott's service is noteworthy for its longevity, but even more for its quality and discipline. She has continued to practice at the organ almost daily throughout her life, always seeking perfection in performance. She has enjoyed excellent health, and was absent from the church only when on vacation, which often consisted of joining an organ study tour in Europe, most recently just a year ago.

Dorothy was dean of the Indianapolis AGO chapter in 1967-68, served in many other capacities through the years, and was named an Honorary (Life) Member in 2009. She is also a Life Member of the Indianapolis Matinee Musicale. Her degree in piano performance was from the Arthur Jordan Conservatory of Music, and her chief organ study was with an earlier matriarch of the Indianapolis AGO chapter, Ellen English.

Besides worship services, Dorothy has played organ recitals and no doubt thousands of weddings, funerals, and recital accompaniments. She is an inspiration to all church musicians who know her, in that she not only "bloomed where she was planted," but has continued blooming gloriously throughout many decades! The title "Organist Emerita" that her church conferred on her hardly does justice to the status that she has earned. We pray that God will bless her with many more years of health and happiness—and also some well-earned rest (if she wants it, that is)!

—Rev. Robert A. Schilling, AAGO



Joe Utterback

This Little Light, based on the famous chorus "This Little Light of Mine," was arranged by **Joe Utterback** for Carson

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Cooman, who commissioned the organ solo. A journey through traditional jazz, blues, and ragtime, the 4½-minute work is available from Jazzmuze, Inc. (732/747-5227). Utterback has also completed *Prelude for Trumpet and Piano* for Connecticut artists, pianist Beth Palmer and Bill Pond, flugelhorn. His *Missa Jazzis* may now be heard in its entirety on www.jazzmuze.com. Dr. Joe's new piano improv CD, *So Many Stars*, was recently released by Connoisseur Society, E. Allen Silver, recording engineer.



David Hancock, Christopher C. Tew, and John E. Wigal

On January 25, the Tennessee Chamber Orchestra under the direction of **David Hancock** and **John E. Wigal**, director of music/organist at Church of the Good Shepherd, Lookout Mountain, Tennessee, premiered a new work for organ and strings by the North Carolina composer **Christopher C. Tew**. *Lux et Umbra: Scenes for Organ and Strings* was commissioned by the founder and music director of the Tennessee Chamber Orchestra, Richard Cormier. Dr. Cormier's untimely death in 2009 delayed the premiere of the work until now. The single-movement work comprises five contrasting sections and features string sections often divided into three or four parts. The organ for the performance was Parkey OrganBuilders Opus 8 (featured on the cover of *THE DIAPASON*, February 2009). Pictured from left to right are: David Hancock, Christopher C. Tew, and John E. Wigal.



Andrew Wilson

Andrew Wilson is featured on a new recording, *Let's Come to an Arrangement*, on the Regent label (REGCD 325). Recorded on the Nicholson organ at Great Malvern Priory, UK, the program includes works by Strauss, Bach, Tchaikovsky, Verdi, Elgar, Holst, Walton, and Saint-Saëns. For information: www.regentrecords.com.

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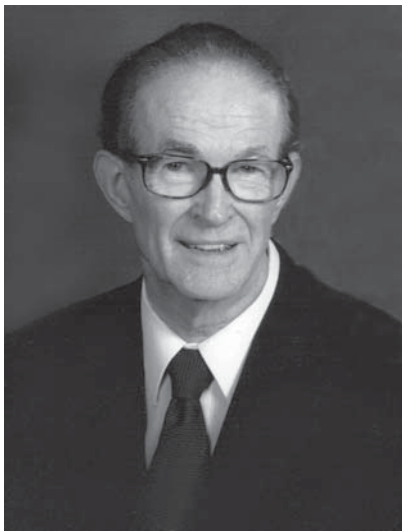


Richard Hillert

Richard Hillert died February 18. He was Distinguished Professor of Music Emeritus at Concordia University Chicago, River Forest, Illinois, and was best known for his work as a composer and composition teacher. One of his most noted works is *Worthy Is Christ*, of which "This is the Feast of Victory" has been widely published in various worship books.

Hillert received his bachelor's degree in education from Concordia, and master's and doctoral degrees in composition from Northwestern University. He also studied composition with Italian composer Goffredo Petrassi. Hillert taught at Concordia from 1959 to 2003. He edited eleven volumes of the *Concordia Hymn Prelude Series* and was associate editor of the journal *Church Music* (1966–80).

Hillert's compositions and publications include liturgical music for congregation, choral motets, hymns and hymn anthems, psalm settings and organ works, concertatos, and cantatas, including settings of *The Christmas Story According to Saint Luke* and *The Passion According to Saint John*. Richard Hillert is survived by his wife Gloria Bonnin Hillert, and children Kathryn Brewer, Virginia Hillert, and Jonathan Hillert.



Rev. Richard D. Howell

Rev. Richard D. Howell died January 26 in Dallas, Texas. Born June 24, 1932 in Great Bend, Kansas, he earned a master of sacred music degree from Southern Methodist University, and was ordained a deacon in the United Methodist Church. He started playing for church services at age 13, and went on to serve numerous United Methodist congregations in Texas and taught elementary music for the Richardson and Dallas school districts. He played for children's, youth, and adult choirs and directed handbell choirs, serving as the chairman of the Dallas Handbell Festival. He was active in many organizations, including the American Guild of Organists, Choristers Guild, and the Fellowship of United Methodist Musicians. Richard D. Howell is survived by his wife of 52 years, Bradley Sue Howell,

children Mark and Teri Howell, Celeste and Martin Hlavenka, and Jane Walker, along with grandchildren, sisters-in-law, and numerous nieces and nephews.



Richard Proulx

Richard Proulx died February 18 at age 72. From 1980 to 1994, he was organist-music director at the Cathedral of the Holy Name in Chicago, where he was also responsible for the planning and installation of two new mechanical-action organs for the cathedral: Casavant II/19 (Quebec, 1981) and Flentrop IV/71 (Holland, 1989). Before coming to Chi-

cago, he served at St. Thomas Church, Medina/Seattle (1970–1980), and was organist at Temple de Hirsch Sinai. Previous positions included St. Charles Parish, Tacoma; St. Stephen's Church, Seattle; and 15 years (1953–1968) at the Church of the Holy Childhood in St. Paul.

A native of St. Paul, Minnesota, he attended MacPhail College and the University of Minnesota, with further studies undertaken at the American Boychoir School at Princeton, St. John's Abbey, Collegeville, and the Royal School of Church Music in England. He studied organ with Ruth Dindorf, Arthur Jennings, Rupert Sircom, Gerald Bales, and Peter Hallock; choral conducting with Bruce Larsen, Donald Brost, and Peter Hallock; composition with Leopold Bruenner, Theodore Ganshaw, Bruce Larsen, and Gerald Bales.

Proulx was a widely published composer of more than 300 works, including congregational music, sacred and secular choral works, song cycles, two operas, and instrumental and organ music. He served as consultant for *The Hymnal 1982*, the *New Yale Hymnal*, the *Methodist Hymnal*, *Worship II* and *III*, and contributed to the *Mennonite Hymnal* and the *Presbyterian Hymnal*.

Phyllis J. Stringham, of Waukesha, Wisconsin, died February 12 at the age of 79. Born January 30, 1931 in Grand Rapids, Michigan, she earned her Bach-



Phyllis Stringham

elor of Arts degree from Calvin College and a Master of Music degree in organ performance at the University of Michigan. Her organ teachers included John Hamersma, Robert Noehren, and Marilyn Mason. She pursued additional study at the American Conservatory in Fontainebleau, France, studying with Nadia Boulanger and André Marchal. In 1966 she studied with Marie-Claire Alain and Anton Heiller at the Summer Academy for Organists in Haarlem, Holland. While on sabbatical leave in 1972, she spent five months studying at the

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Hochschule für Musik in Vienna, Austria. Further study was done at the Eastman School of Music with Russell Saunders, and with Delbert Disselhorst at the University of Iowa.

For 43 years, Stringham was Professor of Music and College Organist at Carroll University, Waukesha, Wisconsin (1959–2002). After retirement from teaching, she retained her position as College Organist and Curator of the Organ. In 2007 she was named Organist Emeritus. Her earlier teaching career began at Chatham Hall, an Episcopal school in Virginia. She is listed in *Who's Who in the World of Music*. From the late 1960s to 2007 she operated the Phyllis Stringham Concert Management agency. She served the AGO as dean of the Milwaukee chapter and as Wisconsin State Chair.

Phyllis Stringham is survived by her brother James A. (Gladys), nephews, many grandnephews, nieces, other relatives and friends. A memorial service was held February 18 at St. Luke's Lutheran Church, Waukesha.



Gail Walton

Gail Walton, director of music at the University of Notre Dame's Basilica of the Sacred Heart, died February 24 in Indianapolis after a long illness. She was 55 years old. Dr. Walton had served as director of music in the Basilica since 1988, directing the Notre Dame Liturgical Choir as well as the Basilica Schola, which she founded in 1989. She held degrees from Westminster Choir College and the Eastman School of Music, where she earned the doctor of musical arts degree in organ performance, and was awarded the performer's certificate. Before joining the basilica staff, she taught organ at Goshen College.

Gail Walton performed throughout the midwestern United States and played concerts in the German cities of Bonn, Heidenheim, Mainz, and Rottenburg/Neckar in the summer of 1991. In the summer of 1995, she took the Notre

Dame Liturgical Choir on a tour of Italy, giving performances in Florence, Milan, Assisi, and Rome. She frequently played duo recitals with her husband, organist and Notre Dame music professor Craig Cramer.



Allan Wicks

Allan Wicks, a leading cathedral organist of his generation, died February 4 at age 86. He played a crucial role during the 1950s and 60s in bringing modern works by Messiaen, Maxwell Davies, Stravinsky, and Britten into the regular cathedral repertory. Born in Harden, Yorkshire, on June 6, 1923, the son of a clergyman, Wicks became organ scholar at Christ Church, Oxford in 1942, where he studied under Thomas Armstrong. He became sub-organist at York Minster in 1947, then in 1954 organist and master of the choristers of Manchester Cathedral. During his time there, he oversaw the rebuilding of the war-damaged organ, and championed the music of Peter Maxwell Davies and Malcolm Williamson. He also regularly conducted Stravinsky's *Canticum Sacrum*.

In 1961 he was appointed organist and master of the choristers of Canterbury Cathedral, a post he held until 1988. There he regularly performed music by such composers as Messiaen, Ligeti, Tippett, Lennox Berkeley, and Alan Ridout. Wicks made several recordings, released on LP but yet to be issued on CD, of works by Alan Ridout, Messiaen (notably *La nativité du Seigneur*), Bach, Mendelssohn, Liszt, Franck, Widor, Alain and Reger. Wicks retired from Canterbury in 1988, having served under three archbishops and taught several generations of choristers.

Check out the Calendar of Events on The Diapason website: www.TheDiapason.com

Here & There

Michael's Music Service announces new publications. *Slumber Song*, by Edwin H. Lemare, is one of Lemare's original pieces, the second of fourteen published in 1925; it has not been reprinted since then. *Arkansas Traveler*, by Fred Feibel, is a light and bouncy novelty number, written for the Hammond organ. *Larghetto*, the second movement from *Serenade for Strings* by Edward Elgar, has been transcribed by C. H. Trevor. For information: <www.michaelsmusic.com>.

Gothic Records announces new releases. *Eternal Light*, by the East Carolina University Chamber Singers conducted by Dan Bara, features the ECU Chamber singers performing new music for instrumental soloists—clarinet, flute, and bassoon—with a *cappella* choir. This is their second Gothic recording and includes John Rutter's "Hymn to the Creator of Light" and the premiere recording of Egil Hovland's setting of *Agnus Dei* for bassoon and choir.

A *Grand Celebration* was recorded live by Peter Conte at the Wanamaker Organ with the Philadelphia Orchestra, conducted by Rossen Milanov. The CD features Dupré's *Cortège et Litanie*, Jongen's *Symphonie Concertante*, and Elgar's *Pomp and Circumstance*.

Days like this features the 30-strong, mixed-voice, Seattle-based Choral Arts (formerly Choral Arts Northwest) professional choir, conducted by Robert Bode. This disc features many first recordings by American composers, including a five-movement setting of the poetry of Langston Hughes for 4-hands/piano and choir by William Averitt. For information: <www.gothic-catalog.com>.

The St. Thomas Choir of Men and Boys is featured on a new recording, *American Voices*. John Scott is conductor, and Frederick Teardo is organist. The program includes works by Bernstein (*Chichester Psalms*), Thompson (*Alleluia*), Copland (*In the Beginning*), Muhly, Barber, Castellanos, Rorem, and Hancock. For information: <www.SaintThomasChurch.org>.

Juget-Sinclair Organbuilders has been commissioned by the Conseil du patrimoine religieux de Québec to restore two historic, late-nineteenth-century organs built by Casavant Frères in rural Québec. The first instrument is Casavant's Opus 70, built in 1896 with sixteen stops for the village parish of St-Alexandre in the region of St-Jean-sur-

Richelieu. The second is Casavant's Opus 72, an eighteen-stop instrument built in the same year, for the village parish of St-Léon-le-Grand near Trois-Rivières. Both instruments feature two manuals and pedal, three fixed combination pedals, tracker action, and a hand-operable wind system. The instruments are in reasonably good condition, playable, and almost all parts—including the consoles, windchests, and reservoirs—are present in both instruments.

Together, these projects, involving two very similar instruments from a particular moment in the history of a single workshop, provide interesting opportunities for restoration. Much of the damaged pipework at St-Alexandre, for example, can be restored using similar pipework from the St-Leon instrument as a guide and reference. Likewise, some of St-Leon's wind mechanism is missing, but the corresponding parts of the nearly identical wind system at St-Alexandre can be used as models to reconstruct the missing parts. The restoration of both instruments is scheduled for completion in the summer/fall of 2010. The Conseil du patrimoine religieux is a Québec-wide non-profit organization whose mission is to support and promote the conservation and enhancement of Québec's religious heritage. For information: <www.juget-sinclair.com>.

Wahl Organbuilders, Appleton, Wisconsin, celebrated their tenth year in business with the commencement of a two-manual mechanical-action organ for Augustana Lutheran Church of Hyde Park, Chicago, Illinois. The design calls for each manual division to be placed in freestanding casework on either side of the detached, reversed console, allowing efficient layout of the pipework while simultaneously granting the organist easy visual communication with other musicians and all activity in the sanctuary. The 20-stop design includes a wide variety of foundation tone, including a full-length 16' open stop. In addition, an upper manual string chorus, a generous number of couplers and Pedal transmissions, and the placement of the Pedal reed under expression will combine to make an effective and flexible instrument in the church service. The organ will have electric stop action and a full complement of pistons. Installation is scheduled for 2011. For information: 920/749-9633; <www.wahlorganbuilders.com>.



Allen French-style console

Allen Organ Company has designed and built a custom two-manual, 37-stop organ with Allen's Quantum™ technology. The French terrace-style console's oak-finish side panels are inlaid with rosewood, coordinating with rosewood drawknob stems and rosewood sharp keys on the keyboards and pedalboard. The drawknob faces are maple, with sequential numbering and reeds engraved in red. The console has a lighted, acrylic music rack/pedal light package, parallel keyboards, and square-style keycheeks.

The customer selected a Schlicker stop specification. In addition to the Schlicker stoplist, this custom organ includes six alternate stoplists, any of which can be invoked in a few seconds. For information: <www.allenorgan.com/www/allenews/organoftheweek/2009/20091207/OrganOfTheWeek.html>.

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Looking Back

10 years ago in the April 2000 issue of THE DIAPASON

Cover: Reuter Organ Company, Second Congregational Church, Grand Rapids, MI

Harry Hokans appointed organist/choirmaster, St. George's Episcopal Church, Durham, NH

David Arcus won ninth biennial Holtkamp/AGO Award in Organ Composition

Jonathan Biggers received the Alumni Arts Award from the University of Alabama's Society for the Fine Arts

Charles A. Schramm, Jr. retires as director of music at Immanuel Lutheran Church, New York City, after 47 years as a church musician

John Scott to perform 25 all-Bach recitals to honor the 250th anniversary of the composer's death

"University of Michigan Historic Tour XL," by Dennis Schmidt

"Göteborg International Organ Academy 2000," by Martin Jean

"Creative Continuo: or Examples of Enlivening a Figured Bass on the Harpsichord," by J. Bunker Clark

25 years ago, April 1985

Cover: 4-manual Flentrop planned for Holy Name Cathedral, Chicago

John Eric Floreen appointed director of music and organist, St. Stephen's Episcopal Church, Milburn, NJ

Peter Planyavsky appointed music director, St. Stephen's Cathedral, Vienna

Daniel Roth appointed titular organist, St. Sulpice, Paris

John Scott appointed sub-organist and assistant music director, St. Paul's Cathedral, London, England

Tom Robin Harris completed his cycle of the complete organ works of Bach

David Wagner named recipient of the Palmer Christian Award from the University of Michigan

Wayne Fisher died January 22 at the age of 75

"Boston Early Music Festival: Pre and Re-Views," by Larry Palmer

"Romantic Organ Music Symposium," by Lois Regestein

"New Insights into Bach's *Orgelbüchlein*, Part 1," by Edmund Shay

New Organs: Schudi, Casavant

50 years ago, April 1960

People: Gerald Bales, Joseph Clokey, Catharine Crozier, Ray Pylant Ferguson, Virgil Fox, Henry Fusner, Hugh Giles, Ronald L. Gould, Hans Klotz, Gerald Knight, Delores McPherron, Marguerite Nobles, Jack Osseward, Robert J. Powell, Kathleen A. Thomerson, Carl Weinrich, Julian Zumiga

Obituaries: Warner M. Hawkins, David Asbury Pressley

Organs: Austin, Casavant, Holloway, Klais, Möller, Pels, Reuter, Schlicker, Schantz, Wicks

75 years ago, April 1935

E. Power Biggs finishes transcontinental tour at Memorial Church, Harvard

Francis Eugene Bonn, organist of St. Patrick's Cathedral, Rochester, NY died March 5 at age 86

Dr. and Mrs. Clarence Dickinson honored at choral festival

Edward Eigenschenk thrilled another goodly audience March 25 at Orchestra Hall, Chicago

Virgil Fox and Hugh Porter play recitals at St. Bartholomew's, New York City

Ernest L. Mehaffey died March 10

Robert E. Pilcher died March 22 in Houston, TX

Charles A. Weiss died March 19 in Chicago at age 77

R. Huntington Woodman honored for 55th anniversary at First Presbyterian Church, Brooklyn

New Aeolian-Skinner organ for Calvary Episcopal Church, Memphis, TN

W. W. Kimball displayed four-manual console for the organ at the Town Hall, Pretoria, South Africa

Möller restores organ at West Virginia University

"Bach as Well-Spring; Influence traced," by Wilhelm Middelschulte

In the wind . . .

by John Bishop



A material world

It happens to me all the time. A word or phrase comes up in conversation and a song pops into my head. I can't help it, and I'm often stuck with that song for days and days. The insipid nature of some of the songs startles me—how can I justify the use of my Random Access Memory on such a drive!

Five passengers set sail that day...
polished up the handle of the big front door...
no gale that blew dismayed her crew...
the soda water fountain...
many a mile to go that night before he reached the town-oh, the town-oh, the town-oh...

And let's not forget the jolly swagman, the girl named Fred, the mule named Sal, and the glorious, sonorous, stentorian Pirate King. (Dear readers, if you know all of these songs, let me know—honor system—and I'll send you an autographed manuscript of this column.)

We are in the last few weeks of a busy and exciting organ installation. I'm spending a lot of time with supply catalogues, shepherding the flow of materials to the jobsite, trying to keep ahead of the energetic crew as we navigate the final glide-path. (The job is in New York City, and as I come and go, I drive along Manhattan's western shore on the Henry Hudson Parkway. Speaking of free association, "glide-path" makes me think of Captain Sullenberger's heroic goose-inspired glide-path over the George Washington Bridge, landing a US Airways jet on those choppy waters.)

But it's the materials I'm thinking about these days, and I'm stuck with *material girl*... So sings the ubiquitous and peripatetic Madonna in a song I don't know. The fact that I don't know



Catalogs

the song doesn't stop it from circling menacingly between my ears. *Material Girl* must be second only to Michael Jackson's *Bad* in songs in which the highest proportion of the lyrics is the actual title. (You can find the complete words of both at <www.azlyrics.com>.) I spent \$1.29 to download *Material Girl* from <www.ilike.com> as part of my research preparing for this column. (I've filed the e-mail receipt for tax purposes!)

My catalogues each have more than 3,000 pages and the consistency of bellows weights. They offer everything from sponges to forklifts, from welders to furniture polish, from pulleys to lubricants to fasteners to shelving to eyewash stations. A list gets shouted down from the organ loft, and a rattles-when-you-shake-it box arrives the next day.

As I unpack the boxes, I reflect on the huge variety of stuff that goes into a pipe organ. It's part of what's wonderful about the instrument. We use geological materials (metals and lubricants), vegetable materials (wood), animal materials (ivory, bone, leather, and glue), chemical materials (glues, solvents, finishes)—and I think most organ builders have intimate and personal relationships with many of them.

From the forest

Most organbuilding workshops include plenty of woodworking equipment. The overwhelming smells come from wood—an experienced woodworker can tell by the smell what variety of wood was milled last. It's impossible to mix up the smell of white oak (burning toast) with that of cedar or spruce (grandmother's closet). And the working characteristics of various woods are as different as their smells.

White oak is very popular among organbuilders. It can be milled to produce myriad grain patterns, it has great structural qualities, and it takes finishes beautifully. But it's a difficult material to work with. In 1374 Geoffrey Chaucer wrote in *Troilus and Criseyde*, "as an ook cometh of a litel spyr [sapling]." We now say, "mighty oaks from little acorns grow," referring to great things coming from

small beginnings. The mighty oak tree is a symbol of strength and stability and of the witness of many passing generations. How many memoirs or novels include the enduring oak tree as the observer, commentator, and guardian of generations of family members?

There was a magnificent and massive oak tree in the yard of my great-grandmother's house that was known as the "roller-skate tree" by generations of my family. It was so bulky and heavy that several of the major lower limbs had settled to rest on the ground—the ultimate climbing tree for kids, as you could simply walk from the grass to a great height. Some imaginative arborist conceived of building heavy iron-wheeled skids under those limbs so the natural motion of the tree would not harm them as they dragged on the ground.

As the white oak tree is such a massive presence, so it yields its beauty reluctantly. The rough-cut lumber is uncomfortable to handle. It's heavy—the weight-per-board-foot is higher than most other woods. When the truck arrives from the lumberyard, you're faced with an hour of heavy and prickly work. And when the mighty tree is felled and milled, the apparent inherent stability transforms into a wild release of tension. As the wood passes through the saw it twists and turns, scorching itself against the spinning blade, and producing the characteristic smell. (By the way, a French government website claims that master Parisian organbuilder Aristide Cavaillé-Coll was the inventor of the circular saw.)

As you look at a standing tree, you can tell a great deal about the wood inside. If the bark shows straight, even, perpendicular lines, you can assume that there's plenty of nice, straight lumber in there. If the bark is twisted, spiraling around the tree, you know you're going to be fighting for each useful board.

Red oak is a poor substitute for white oak. The grain patterns are not as attractive, and red oak doesn't take finishes as well. And it's not as strong. Cut a piece of red oak a half-inch square and four inches long. Put it in your mouth and blow through it into a glass of water. You can blow bubbles—there are longitudinal capillaries in the wood that deny it the structural strength of its mighty cousin. Try the same experiment with white oak and the sharp edges will cut your lips.

White oak saves its final insult: splinters. The hardness of the wood combines with that tendency to move to produce angry splinters. And like the woods from tropical rainforests whose survival depends on producing gallons of insecticide in the form of sap, there's a chemical content to a piece of white oak that

CRANLEIGH SCHOOL CHAPEL



Work is progressing on the new 31 stop two manual and pedal organ for Cranleigh School in Surrey. A new gallery is being constructed in the chapel, which will accommodate the organ and additional seating. The organ is to have mechanical key action and electric stop action. Completion is anticipated for June of this year.

GREAT ORGAN

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Open Diapason 8
Stopped Diapason 8
Viola da Gamba 8
Principal 4
Chimney Flute 4
Twelfth 2 2/3
Fifteenth 2
Seventeenth 1 3/5
Cornet IV 4
Furniture IV 1 1/3
Trumpet 8
Cromorne 8

SWELL ORGAN

Salicional 8
Gedackt 8
Celeste TC 8
Principal 4
Open Flute 4
Nazard 2 2/3
Fifteenth 2
Tierce 1 3/5
Mixture III 1
Bassoon 16
Trumpet 8
Hautbois 8

PEDAL ORGAN

Bourdon 16
Principal 8
Bass Flute 8
Octave 4
Trombone 16
Trumpet 8

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fosters festering—the wounds from the splinters easily get infected. So a contract for a new organ with a case made of white oak should include a supply of aloe-enriched hand lotion.

The opposite end of the hardwood spectrum is basswood. It's from the genus *Tilia* and is also referred to as *Linden*, the source of Franz Schubert's song, *Der Lindenbaum*. It's a large deciduous tree, as tall as a hundred feet, with leaves as big as eight inches across. And the wood is like butter. It smells sweet coming through the saw, it is easy to mill straight, and once it's straight it stays there. It's ideal for making keyboards, because keyboards are about the last part of an organ where we can tolerate warpage. And it's ideal for carvings, statues, and pipe shades. A sharp tool coaxes even and smooth shavings—you can't call them chips. It reminds me of the butter molded into little pineapples in trying-to-be-fancy restaurants.

With all the pleasant qualities of basswood, it's not very strong—no good for structural pieces—and it's so soft that if you look at it wrong there will be a ding in the surface. While it looks beautiful unfinished, it does not have the attractive grain patterns we look for when we use clear finishes like stain, lacquer, or varnish. On the other hand, it takes paint and gold leaf very well indeed.

I place poplar right between white oak and basswood. It's strong, relatively hard, mills and sands easily, and smells good. Its grain is not pretty enough to recommend it for use as casework with clear finish, and although poplar is essentially a white wood, it has broad swatches of dark olive-green heartwood. But all its other qualities make it ideal for use building windchests and other components, including painted cases.

From the farmyard

While woodworking is common to many arts and crafts besides organbuilding, leather (at least in any large volume) is more specific to our field. Besides its industrial uses (shoes, clothing, and car seats), leather is used only in small quantities. So, while there are plenty of skilled woodworkers producing furniture and household or office appointments like cabinets and bookshelves, organbuilders stand pretty much alone as large-scale consumers of leather. And those industrial users don't care much about how long the leather will last. After all, except for the decades-old and beloved leather flight jacket, most of us don't expect shoes, clothes, or car seats to last more than five or ten years.

Ten years would be a disastrously short lifetime for organ leather, and organbuilders have made effective and con-

certed efforts to ensure a good supply of leather, tanned according to ancient methods, that will have a long lifetime.

A busy organ shop routinely stocks the tanned hides of cows, horses, goats, and sheep. Cowhide can be produced with a hard slick finish (useful for action bearing points and rib belts on reservoirs) or as soft and supple material for small pneumatics and reservoir gussets (the flexible corner pieces). We also often use goatskin for those gussets. I think goatskin is tougher than cowhide, perhaps an opinion reflecting my comparison of scrappy pugnacious goats and relatively docile cows. Goatskin is supple even when it's very thick, which makes it ideal for applications requiring plenty of strength and flexibility at the same time.

Horsehide is very strong, but it's spongy and not supple at all, so its principal use is for gaskets between joints that we expect to be opened for maintenance of an organ. Cutting it into strips and punching out the screw holes prepares it for making gaskets for windchest bungs, removable bottom boards, and reservoir top panels. It's a good idea to apply a light coating of baby powder or light grease (like Vaseline) to the leather before screwing down the panel to keep it from absorbing oils and resins from the wood, which act as unwelcome glue.

I use more sheepskin than anything else. Our supplier is equipped to plane it to various thicknesses, a process that produces *splits* as "useful waste." The raw skin might be a tenth of an inch thick, and we might want leather for pouches and small pneumatics to be one or two hundredths of an inch thick. That leaves us with leather eight or nine hundredths thick, fuzzy on both sides, relatively inexpensive because it's technically waste, and useful for plenty of things like light gaskets and stoppers of wooden pipes.

As I cut the hides of any of these creatures into organ parts, I'm aware of the animal's anatomy. When a hide is laid flat on a workbench, you clearly see the neck and legs of the animal, and to make good reliable pneumatics you need to be careful of the natural stretching of the armpits, the belly, and the rump—those places where our skin grows in tight curves and stretches every time we move. When I cut long strips, I cut parallel to the spine to ensure relatively even thickness through the piece. If you cut a piece from belly-edge to belly-edge, it will go from thin to thick to thin again.

When releathering reservoirs, we cut miles of strips of leather or laminated rubber cloth that are around an inch-and-a-half wide. I remember keeping a dedicated straight piece of wood as a cutting surface and a long wooden straight-edge as a rule for cutting these strips. I



Sheepskin with right hind leg and cutting gear

sharpened and honed my favorite knife as though I meant to shave with it. With that set-up, it took plenty of skill and care to produce straight pieces of material. The knife wanted to follow the grain of the wood, and after a few cuts my cutting board was scored, providing more opportunities for my knife to stray. Today, we have rubbery-plastic cutting surfaces, plastic and aluminum straight-edges marked in inches or centimeters, and laser-sharpened rotary knives with retractable blades. With proper care, the cutting surface can be maintained blemish-free indefinitely. The knife blades are replaceable, and it's easy to cut hundreds of near-perfect strips. All this special gear is available in fabric stores. I'm usually the only man in the store when I go in to buy replacement blades. I have to navigate aisles of unfamiliar stuff essential for quilting, sewing, decorating, scrapbooking (an activity described by a verb that can't be more than a few years old), and countless other arts and crafts activities.

A recent side effect of this quest was my discovery of monster pipe-cleaners of every size and description, up to two feet long and an inch in diameter, perfect for stopping off pipes as I tune mixtures. Between those and the fantastic laser-sharpened cutting tools, I can't imagine how I ever did organbuilding without fabric stores.

We've done forest and field—someday soon we'll talk about mines and quarries. As the technology of tools develops, we are able to work with an ever-wider variety of metals. We're used to the tin-lead alloys we use to make most of our organ pipes, but we find more steel and aluminum used for structural elements, action parts, even casework decoration. All the skills required to work this wide range of materials complement those skills related to the organ's music—voicing, tuning, acoustic planning—and the planning of the projects in the first place—architecture, and yes, politics. Now there's a subject for another day. ■

On Teaching

by Gavin Black



Authenticity

This month's column is about authenticity in the study and performance of music. Or, more accurately, it suggests ways that teachers can help students grapple with questions of authenticity. As with the teaching of other technical or specific aspects of playing, I think that teaching about authenticity should be done in a way that respects students' individuality and autonomy, that increases rather than limits choice, and that helps students to feel ever more comfortable making choices of their own. This might seem to be a paradox, since the concept of "authenticity" might seem to carry with it an air of "authority," of "right or wrong," of "we know how it was done and (therefore) how it should be done." In fact, however, ideas, information, concepts, and modes of analysis that one way or another reside in the realm of authenticity—historical authenticity or concern for the composers' intentions—are neither more nor less authoritarian in nature than any other ideas that might arise in the work of a musician. They can be thought about, accepted, rejected, used in different ways by different performers, and used in different ways by the same performer at different times or under different circumstances.

What follows is not an outline for a curriculum about historical authenticity. Rather, it is a somewhat personal miscellany of questions, ideas, and interesting quotes. I have always liked and admired the approach of Peter Williams as described in the Preface to the Second Edition of his extraordinary book *The Organ Music of J. S. Bach*: "[this book's] style and method still work towards framing questions rather than defining answers." Answers are important, but questions are even more so. Answers quite properly change, as new information comes in or as circumstances change. Questions normally shouldn't go away, though new ones should always be expected to arise.

Why does authenticity matter?

The first question, logically, is this: why do we or should we care about authenticity? Ways of thinking about this question seem to me to hold the key to freeing the concept of authenticity from the burden of authoritarianism. In fact, as far as I am concerned there is no reason that we *should* care about authenticity—emphasis on the word "should". There are many ways in which caring about authenticity can be rewarding. There are also ways in which we automatically and inevitably care about authenticity whenever we study or play music that we are not ourselves improvising at that moment. In fact, questions about whether or not—and how—to care about authenticity are really questions about how far to take our concern for authenticity and how to shape it. However, if anyone who plays music wishes to say, in effect "thank you, composer, for having provided me with a set of notes; I will now do the rest," I believe that this is perfectly OK: not immoral, dishonest, or inartistic, though also not my own choice. Between this attitude and what might be considered



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its polar opposite—"I will never play anything unless I can be convinced that my performance is literally indistinguishable from that of the composer"—there lie all of the real-life possibilities for approaches to authenticity.

Not surprisingly, I have never actually known anyone to articulate either of these extreme positions as their own, though Wanda Landowska came close to the former position late in her life. (This was not exactly out of lack of respect for composers or their intentions, but out of the interesting but perhaps questionable idea that she had by then come to know the music so well that she was as much of an authority on it as the composers could have been.) The latter attitude—hyper-authenticity—I have only heard as a parody of historical-mindedness by people who were themselves essentially against it. It seems to me that any underlying philosophical attitude towards historical authenticity can be artistically rewarding if it is honestly and joyously held by the musician—student or experienced player. The attempt, on the part of a teacher or of any "expert" or (worst of all) of the student's own superego, to *impose* a particular attitude about authenticity creates the danger that authenticity will be felt as a burden or a constraint.

What is authenticity?

What is this "authenticity" then, about which we each have a somewhat different attitude? After all, the nature of what is being sought must have some influence on our attitudes about seeking it. One way to look at historical authenticity is, as I alluded to above, as a simple amplification of the basic question: "what is this piece?" If we tell our audience that we are playing such-and-such a piece, then we expect ourselves—and they have the right to expect us—to play that piece. If I (just to put it absurdly) announce that I am going to play the Bach F-major Toccata and then sit down at the organ and play the note middle C hundreds of times in a row, I have not done what I said I was going to do. If I make the same claim and then play most of the notes of the actual BWV 540, but omit the pedal solos, then I have probably also not done what I said I was going to do. If I attempt to play the piece but make a truly astonishing number of wrong notes, then I have perhaps also not done so. If I play all of the notes, accurately and completely, but *really* slowly—sixteenth-note equals 32, say—then have I performed the piece? Suppose I play a slow piece mind-bendingly fast, so that *cantabile* lines become lightening-fast passage work and the listener can't recognize pitches. How off-tempo must a piece be to cease being that piece?

Now, less absurdly, suppose that I make legato that which the composer clearly intended to be detached, or the other way around? Suppose that I make lines so detached that the overlapping of the notes of suspensions is lost? Suppose that I make very strict and metronomic a piece or passage that the composer has clearly marked as free or *molto rubato*? Suppose that the piece isn't marked that way, but that we know that the composer expected it to be played that way? Suppose that I change the sonority, perhaps playing the Widor *Toccata* on an 8-foot Gedeckt throughout? Suppose that the changes in sonority, rhythm, or articulation are quite subtle? At what point does a piece become not that piece?

There are no definitive answers to questions like this. And the point of asking them is not to suggest that they *can* or *must* be answered before we can just relax and play music. The point is to suggest that the information that we might seek in the name of authenticity is not the stuff of some arcane intellectual pursuit, but rather a common-sense extension of what we do anyway when we open up a score and start to learn it. For some pieces, we do not even know for sure what the basic note picture is, in every detail. This can be true because of misprints or other problems in transmission, or because a composer left alternate versions. With aspects of "what the piece really is" that go beyond the notes themselves, of course the proportion of

i) what we can know for sure, ii) what we know fairly well, and iii) what we honestly don't know shifts toward the latter two. This can be a source of frustration or a source of freedom—probably both for most of us.

Finding authenticity

However, for me, knowing as much as I can about anything that might legitimately be part of "what the piece really is" is liberating. If I know all that can be known about a piece or a segment of the repertoire—no more and no less—then I can make my own decisions about how I want to play that piece or that repertoire. To the extent that I don't know all that there is to be known, I am letting my performance of that piece be shaped by forces that are not my own, the nature of which I might not even understand. These forces include arbitrary or incorrect traditions that have grown up around a piece or a part of the repertoire, judgments by an editor that might be correct or incorrect but that shouldn't pre-empt my own judgments, and unconscious habits of my own that I might want to change or to apply differently if I thought them through.

(If I pick up a novel that I want to read, I expect to be able to read the text of that novel as is. If, in the copy I have, a previous reader has written notes—"this character is odd," "the best part is coming up!," "I'm not sure I believe this," etc.—then, in effect, I cannot do my own reading of the book. I can't help filtering my reading through those comments. This is so unsatisfying that I will either look for another copy or not read the book at all. Even if I would have ended up agreeing with the comments—in fact even if I wrote them myself years before—they destroy my autonomy in reading the book. For me anything other than knowing what there is to know about a piece of music—again, no more and no less—creates a similar situation.)

As one interesting example, consider wanting to learn and play some Reger on an organ in a church in the U.S.—any organ, but let us assume it is *not* an accurate re-creation of an organ that Reger would have known. How would one's approach differ in each of the following circumstances:

- 1) never heard of swell pedal, crescendo pedal or *Rollschweller*
- 2) heard of swell pedal and crescendo pedal but not *Rollschweller*
- 3) heard of swell pedal only
- 4) heard of all three, and have a good sense of what each one does
- 5) believe that Reger wrote in the eighteenth century, and that dynamic markings must have been added by an editor
- 6) have never seen dynamic markings before and don't know what they mean.

Perhaps the last two seem silly, but each of us starts with that lack of knowledge with respect to at least some repertoire; I have certainly done so over the years. In any case, the task would be the same under each condition, that of adapting Reger's intentions and the rhetoric of the music to an instrument different from the ones for which it was conceived. But the approach and the results would probably be quite different.

So the search for accurate historical information is, at one level, just a tool for creating the conditions for thinking honestly and with autonomy about how to interpret and play a piece. As such, this search implies literally nothing about how the information should be used. It is perfectly possible to say "yes, this piece probably was meant (by its composer) to go *this* way, but I want it to go *that* way," as long as one is honest about this thought process. (I mean honest with one's self. It is not particularly anyone else's business unless you want it to be.) The next level of the search for authenticity is this: that, for some people, the very phenomenon of being in sync with the artistic intentions of another person—say of a great composer—is desirable and satisfying in itself. Most of us have had this feeling to some extent, and some of us have to a very great extent indeed. For some, it is a large part of the joy of being involved with music—for others, it is more or less

a spice or a bonus: satisfying, but of fairly little importance.

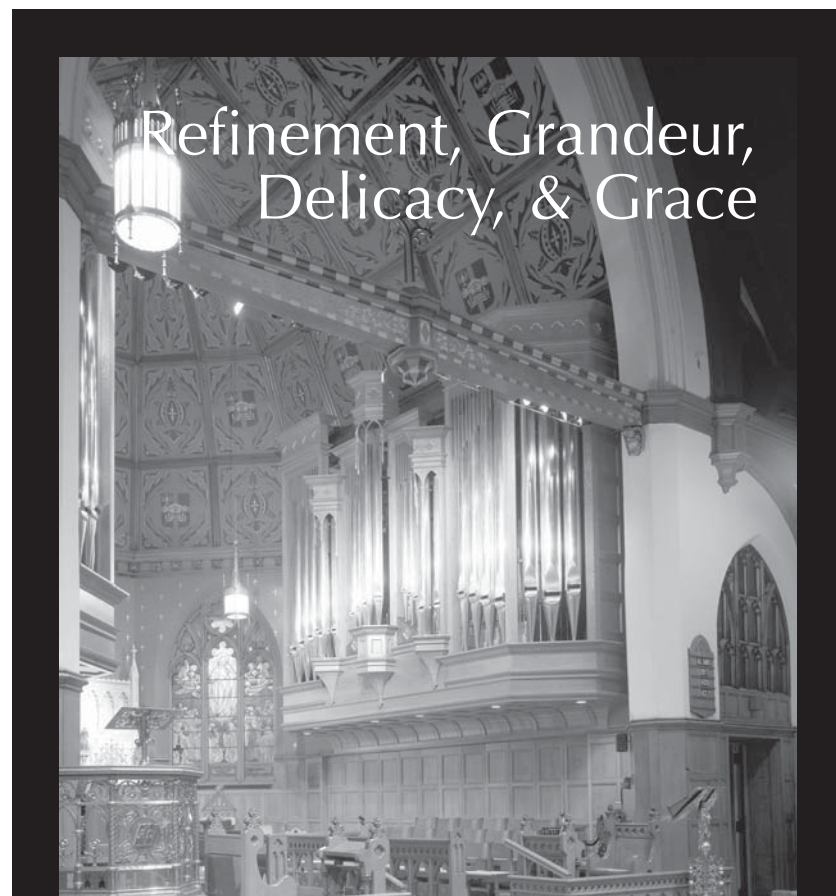
The presence or absence of this feeling will certainly inform anyone's decisions about how to use any valid historical information. It is through this connection, perhaps, that certain kinds of second-level or "meta" historical information become important. For example, we may know that Bach played his pieces on a certain kind of organ or harpsichord, but what do we know of his *attitude* towards the playing of his music on other instruments? We know that he did a fair amount of transcribing: violin pieces for harpsichord, and so on. Or do we? Many or perhaps all of those transcriptions may have been done by others in his circle, though perhaps with his knowledge. He certainly traveled and played organs other than the ones in his immediate home area. On one trip he played on a "piano", though one that sounded more like a harpsichord than like a modern piano. What did he think of this experience? We don't know.

What was Bach's own attitude towards the question of how essential different aspects of music creation were? That is, did he believe that the note-picture of a piece and the theoretical structure that it creates are the entire essence of a piece, or did he believe that the sonority, for example, is equally essential. Here's a paradox: if Bach believed the former, but I as a modern performer believe the latter, then am I coming closer to being "in sync" with Bach if I pursue all the knowledge that I can find about instruments, playing techniques, etc., or if I don't? (This is hypothetical, since we really don't know Bach's attitude on this point.) Certainly most composers over the centuries have not been predominantly interested in discovering and (authentically) performing old music. Does this mean that if we use historical research to try to answer the question of "what the piece really is," but the composer of that piece would never have used or advocated those techniques, we are being unfaithful to the composer while being faithful to the piece? Is this another paradox?

Historical re-creation

At this point I want to say something about historical re-creation. One criticism of the whole enterprise of seeking authenticity in playing music is that "we don't live in their times, therefore we just can't make their music." This implies that the search for an accurate historical understanding of the pieces that make up our repertoire is somehow intended as an attempt to turn back the clock and re-create the times in which the pieces were written, or that it ought to be intended that way, but that at the same time this is impossible and absurd. So, if we want to try to find fingerings and hand positions that facilitate the execution of *notes inégales* in the music of Couperin, we must also eat what Couperin ate, and forswear cars, etc. (I understand that this is a rare criticism, but it is sort of "in the air" and I have indeed known students to shy away from seeking historical information for fear of being subject to it in their own minds or others.) Certainly some people find it fascinating to try, in a circumscribed way, to re-create things about living in the past or to re-enact aspects of life in distant times. There is certainly nothing wrong with that. However, that is not the point of gathering accurate historical information about musical repertoire and performance. The point is, once again, to know what the piece is, and then to use that knowledge and that piece in your own life and times in whatever ways are fruitful and useful. It is in every way analogous to cleaning an old painting that has become grimy. It is not necessary to live like Rembrandt in order to prefer to see his paintings without a layer of grease and dirt.

Many years ago, my teacher and friend Paul Jordan said something to me along the following lines: that the act of doing something in performance because you yourself honestly believe in it artistically is *categorically* different from the act of doing something because you have been told that it is "right". This has always seemed to me to be true, certainly at an artistic level, but also at a practical level: performing is hard, and performing



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while trying to remember a way of doing things that you have only learned externally is astonishingly hard. I myself have become convinced of the artistic value of honestly seeking accurate historical information through a circumstance that more or less bypasses analysis: my own true experience has been that when I discover something about the playing of a piece that seems to be a more authentic expression of what the composer intended, I believe that it made the piece better: more expressive, more intense, more moving. This is not, on reflection, surprising. Composers by and large know what they are doing, and most of them, being practical musicians, develop consummate skill at working with the materials at hand.

If however I try something—fingering, registration, an approach to rhythm, phrasing, or articulation—that I believe to be an accurate reflection of what the composer intended, and, in good faith, I don't or can't like it, then my own choice (mindful of what Paul said, and of my own experience) is to refrain from implementing it for now, but rather to play the piece or passage in the way that I find convincing. As I said, I have not actually had this conflict very often. And when I do have it, I still feel respectful of whatever it is that I have decided not to do, and I am always open to revisiting it later. I am quite comfortable with this approach—more so than either with shying away from seeking historical knowledge for fear that having it would force me to be overly academic, or with making myself play in ways that are not deeply, personally convincing for fear of being considered “wrong.”

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

Music for voices and organ

by James McCray

Communion settings

The bread of love is broken
The cup of love is poured
The words of love are spoken
The promise of our Lord.

—Daniel Krueger

The sacred rite of taking Communion is sometimes awkward when intinction is the process used. Worshippers not familiar with intinction often make mistakes. Recently I observed several folks who may have been visitors to our church,

and they dropped their bread in the cup while trying to dip it; one man even tried to retrieve it by sticking his fingers into the consecrated wine before the server could stop him. Furthermore, with various health concerns, some people avoid taking Communion altogether, although that seems to be less of an issue today.

Another problem is the backup of people waiting in line to take Communion. Dispensing the elements at a railing seems to speed the procedure more efficiently, yet this can be a problem for those who have great difficulty in kneeling at the railing. It is far easier for the few people serving Communion to move quietly around the railing than for the entire congregation to have a stop-go professional for a one-on-one encounter.

During the distribution of Communion, music is usually provided by the organist or through hymn singing. However, in those churches where congregational singing is weak, when the choir moves forward to take the elements, the singing is embarrassingly anemic. Yet, taking Communion remains one of the glorious moments in a worship service. While for some people in the congregation music is often not an important feature of Communion, for the choir, it remains a special part of their duties.

Church choirs sometimes use Communion settings as their morning anthem. This music generally is slow, quiet, and solemn. When used as the morning “special music,” it is suggested that the anthem slot be moved closer to the time of Communion. Another recommendation is that after the choir learns a series of Communion settings, these various works could be sung all at one time for some special occasion during Communion. For example, an Ash Wednesday or Good Friday evening service will be significantly enhanced by having the choir provide all of the music during Communion. Those special services are sometimes less well attended than the regular Sunday service, so congregational singing may be even more challenging. When the choir steps forward for their Communion, an organ solo could provide background music.

Communion is, indeed, a sacred rite of the church, and every effort should be made to retain its dignity. Liturgists and musicians should constantly be evaluating their procedures to make it a smooth, meaningful ritual. The settings reviewed this month may be used as anthems or during Communion.

Two Communion Anthems, David Halls. Unison and organ, Paraclete Press, PPM00819, \$1.60 (E).

Both brief settings have the vocal lines in treble clef, but only the second an-

them states clearly that it is for trebles. The organ part is on two staves and often doubles the voice line. The first anthem, *Come to Me, All Who Labour*, has two-part passages in parallel thirds. The second, *Draw Nigh and Take the Body of the Lord*, has slow, pulsating static chords that provide the background for the contrasting, sensitive melodic line.

I Am the Bread of Life, Franklin Ashdown. SATB and organ or piano, Paraclete Press, PPM00820, \$2.80 (M).

The music moves through several verses; each is developed so that there is not a standard theme that is blatantly repeated. The expressive music is in a slow 6/8, with contrapuntal choral lines that weave in and out of each other. The keyboard part is on two staves; there are occasional unaccompanied choral passages. Lovely music.

Let Us Break Bread Together, arr. Paul Nicholson. SAB and organ, GIA Publications, G7373, \$1.60 (E).

This popular hymn has three verses, and the familiar melody is always prevalent. The organ part is on three staves and quietly creates a contrasting background accompaniment. The first verse is a unison setting of the tune that then is developed in the other two verses, with the last one adding a coda. Registration suggestions are included.

The Bread of Life for All Is Broken, arr. Carlton Young. Two-part mixed and keyboard with optional viola or clarinet, GIA Publications, G-6612, \$1.50 (E).

The three verses are all in unison, except for momentary optional divisi. The viola part is included in the score and consists of quiet, rising arpeggios that add to the mood of the melody. Parts for viola and/or clarinet are included at the end. The first verse is for SA, second for TB, and third for all. Lots of dynamic contrast in this simple, but effective, four-page setting.

Amen to the Body of Christ, Michel Guimont. SATB, descant, assembly, and keyboard, GIA Publications, G-7205, \$2.60 (E).

This collection, subtitled *Eight Songs for the Communion Procession*, contains a listing of multiple sources of texts and themes for the eight settings. Music for the assembly is at the end for reproduction. Most of these brief works are in four parts on two staves, but two are in unison. They all have a vocal descant that is to be sung above the choral music. Some have numerous verses with a repeated refrain. All phrases of these “songs” are simple

and designed to provide unsophisticated background music.

O Living Bread of Heaven, Lloyd Larson. SATB and keyboard, Beckenhorst Press, Inc., BP 1882, \$1.85 (M-).

The first two verses are for SA then TB; then there is a change of key and new material is used as the choir moves into four parts for the text “I receive You, Bread of Heaven.” After this dramatic shift, there is another modulation for the closing section that quietly unfolds. The opening unison melody returns and develops into four parts. This fine anthem closes with an interesting choral “Amen.” Highly recommended.

Gather 'Round the Table of the Lord, arr. John Carter. SAB and piano, Hope Publishing Co., C 5600, \$1.95 (M-).

This is a sharp contrast to the other settings in these reviews, and clearly is designed more as an anthem. Using a moderately slow tempo, this piece is in a Gospel style with a busy, soloistic piano part. It provides the rhythmic drive for the choral parts, which are syllabic with jazzy rhythms. The choral music is not difficult and will be enjoyed by the choir; it often slips into passages in unison. It is the piano that adds memorable character to the music, and its part is challenging but not overly difficult.

Till He Comes Again, Jack Schrader. SATB and piano, Hope Publishing Co., C 5485, \$1.90 (M-).

The piano part is a flowing series of eighth notes in the right hand that provide a busy background for the choral music. There are three verses, with the first in unison, the second in two-part imitation, and the third finally in a four-part chordal version. Between the second and third verses there is an extended contrasting section that has a different accompaniment and style. All choral parts are on two staves.

In Remembrance, arr. Lloyd Larson. SATB and piano or flute, oboe, horn, cello, and bass guitar, Hope Publishing Co., C 5665, \$2.05; instrumental parts C 5565O, \$20.00 (M-).

The instrumental opening is an arrangement of the spiritual “Let Us Break Bread Together” in a free rhythmic style before the chorus enters. The style then shifts when the simple choral parts enter, and their lines are often in unison with many repeated notes. The amount of actual four-part choral writing is limited. The simple accompaniment later develops into flowing passages that build to a modulation and a slower tempo. Easy music.

Book Reviews

Pipe Organs of Chicago, Volume II, by Stephen J. Schnurr, Jr., and Dennis E. Northway. Oak Park, Illinois: Chauncey Park Press, 2009; xi + 290 pp., ISBN: 9780966780857, \$65.00; <www.pipeorgansofchicago.com>.

This beautifully produced volume combines the form of an attractive “coffee table” book with the function of a fine scholarly work. In all, it chronicles 117 instruments built between 1868 and 2008 in and near Chicago, providing stoplists, brief histories, and color photographs—in many cases several color photographs—of each one. The instruments are divided into nine different categories for the purposes of discussion: organs built in Illinois, organs built in the “Old Style” before around 1910, organs built in the “Grand Era” between around 1910 and 1940, American Classic instruments, the tracker revival, instruments imported from across the Atlantic, the “Green Age” (recycled instruments), residence organs, and instruments built since the year 2000.

To give an idea of the sort of material the book contains, I will single out a few entries for special mention. While most of the instruments described are still in

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use, there are a few that are, sadly, not currently playable. These include the fine 1925 Casavant organ, Op. 1093, at Notre Dame de Chicago Roman Catholic Church (pp. 58–60), and the equally fine 1926 Skinner organ, Op. 607, at Bryn Mawr Community Church (pp. 61–62). A major instrument that is not currently in playing order is the 1909 Casavant organ, Op. 354, rebuilt in 1941 as Op. 1681, in Lutkin Hall, Northwestern University (pp. 83–85). This instrument is particularly memorable for having been the first organ ever featured in *THE DIAPASON*, 1:1 (December 1909), p. 1. One hopes that all of these fine instruments will be given the restorative repair that they deserve so that they may sound forth once again.

Some of the suburbs of Chicago feature as well as the city itself, and these include the suburb of Valparaiso in the neighboring state of Indiana. In some cases, photographs of stained glass and other interesting features of the buildings are printed alongside the details of the organ. Thus, for example, there is a fine picture of the stained glass in Valparaiso University Chapel alongside the discussion and photographs of the chapel's 1980 Rieger tracker organ (pp. 217–218). Among the organs in the "Green Age" category, a particularly interesting instrument is the relocated 1889 Hook & Hastings organ, Op. 1417, at St. Andrew's Episcopal Church in Valparaiso (pp. 230–31), superbly restored by Scot Huntington. The book includes a number of theatre organs as well as church and concert instruments; one example is Wurliitzer Op. 1775 of 1927, relocated to the Downers Grove North High School auditorium (pp. 234–236). The section on residence organs discusses the authors' own instruments, including Stephen Schnurr's Derrick & Felgemaker Portable, Op. 53 of 1868 (p. 245), truly a very rare beast!

This book is quite the best of its kind that I have seen and would also provide an excellent model for anyone who wished to produce a pictorial record of the organs in their own city.

—John L. Speller
St. Louis, Missouri

New Recordings

The Master Series, Volume V: Marilyn Mason. The American Guild of Organists, \$20.00; tel. 212/870-2310; <www.agohq.org>; e-mail: <info@agohq.org>.

The American Guild of Organists continues to promote the pipe organ in all of its diversity, and encourage excellence in the field of organ performance and study. To this end, the Committee on Educational Resources has initiated the Master Series, a video archive "... designed to showcase famous organists and teachers, focusing on those in their retirement years." So far in this series there are five DVDs featuring the most famous names in organ performance and pedagogy in the 20th century: Volume I, Catharine Crozier; Volume II, Marie-Claire Alain; Volume III, Frederick Swann; Volume IV, Gerre Hancock; this latest edition, Volume V, chronicles the career of Marilyn Mason and her lifelong association with the University of Michigan.

How can one sum up the work of Marilyn Mason and her intimate connection with the University of Michigan? After six decades of continuous teaching at the university, she is the longest-tenured faculty member in the school's history. She began as a graduate student of the famed Palmer Christian in the 1940s and had just completed playing the recital for her master's degree in organ performance in 1947 when Palmer Christian died suddenly two weeks later, leaving the school without this distinguished recitalist and meticulous teacher. Already the young Marilyn Mason had caught the attention of the administration for her brilliant playing and for her commitment to teaching, and she was offered the position to succeed her teacher that very year. The rest, as the cliché goes, "is history."

There is a lot of material in this 166-minute DVD, which is conveniently divided into sections. A catch phrase of Dr. Mason's is "how convenient" (or abbreviated by her students and friends as "h. c.") when talking about something that is usually not all that easy to navigate! Such is not the case with this recording; it is divided into four main sections, with subsections that can be referenced like chapters in a book. The sections include an interview with Marilyn Mason, conducted by longtime friend and colleague James O. Wilkes, Professor Emeritus of Chemical Engineering at the University of Michigan and also a very fine organist; reminiscences of colleagues, students and friends, including William Bolcom and George Shirley, and former students Joseph Galema and Stephen Ball; Marilyn Mason at the keyboard of both the Fisk organ, Op. 87, at the School of Music, and the Aeolian-Skinner organ in Hill Auditorium; and finally, lessons with students at both of these instruments.

The interview section includes Mason talking about her early days at Michigan and her respect for and devotion to her teacher, Palmer Christian; studies in the 1950s at New York's Union Theological Seminary, where she received her Doctor of Sacred Music degree; her fascinating recollection of "lessons" with Arnold Schoenberg, and playing for him and later recording his *Variations on a Recitative* for Columbia Records; her many trips abroad to study organs (more than 56 trips during her time at the university); her numerous commissions for the organ, evidenced in the over 70 works that she has not only commissioned but also premiered; her teaching style and memories of her years at the University of Michigan, including the numerous conferences and seminars that she has arranged and continues to direct as the chair of the organ department.

As interest in historic performance practice continued and at one time almost seemed to overshadow the work of 20th-century builders of more eclectic and romantic instruments, Mason wisely steered the department through these times. The University of Michigan remains a leader in this field with the Fisk organ of 1985 that is an historic copy of a Silbermann instrument, installed in the expanded performance area of the Blanche Anderson Moore Auditorium, and also remains a great steward and champion of the Aeolian-Skinner organ at Hill Auditorium, an instrument that has recently been refurbished and maintained to the highest standards. These two organs are featured in performances by both Mason and her students. As a side note, there is also a three-manual Reuter organ in Marilyn Mason's private studio, which was not featured in this recording but continues to be used for teaching and performances at the university (among other organs on campus).

Some of the reminiscences on this DVD are quite wonderful: George Shirley mentioning that standing next to Marilyn Mason is like being "near an electric socket!," with her sheer energy and dynamic personality lighting up the room, with enthusiasm and the sheer joy of her love of music and the organ always shining brightly; William Bolcom talks about the discernible playing style of Mason and her insightful performances; and Joseph Galema remembers with great fondness graduate students playing complete sections of the repertoire on specially designed programs.

It is enjoyable to hear Mason play, performing Mozart's *Andante für eine Walze in eine kleine Orgel*, K. 616; Maurice Durufle's *Prelude sur L'Introit de l'epiphanie*; Nadia Boulanger's *Prelude*; and Alexander Guilmant's *March on a Theme of Handel*. Here is where this series is invaluable: a close-up look and discussion of the music played by a master performer and teacher, as that artist shares her reflections on the music, and then performs it.

Student performances include Andrew Meagher playing M. Searle Wright's *Introduction, Passacaglia and Fugue*; Aaron Tan playing Louis Vierne's *Naiades* from *Pièces de Fantaisie* and *Final* from *Symphony No. 6*, op. 59; Christopher E.

Reynolds playing Ken Hildebrand's *Partita on In Dulci Jubilo*, a work that was commissioned by Marilyn Mason and premiered by Mr. Reynolds at the 2008 AGO national convention; Jason Branham playing Bach's *Prelude and Fugue in G Major*, BWV 541; and Christopher Urbel playing the *Prelude, Fugue and Chaconne* by Dieterich Buxtehude.

The AGO's Committee on Educational Resources is to be commended for putting this series together. The individual DVDs can be purchased separately; the entire set can be purchased at a slight discount. My only quibble is that during the interview and reminiscences sections, more background graphics, pictures, and other material could have been used, in the style of a PBS documentary, as the Los Angeles AGO chapter did with their biography of Jean Langlais. It would have been nice to see more of those types of "production values" with this recording, although this criticism is not meant to take anything away from the presenters and their comments and contributions. The content of the interviews and the presentation is first rate; the visual presentation could have been better. The recording quality and the sound are very good, and with a high-quality theater system on your wide-screen TV, the music can really come alive.

I have enjoyed writing a number of reviews for *THE DIAPASON* over the last few years, but I must say that writing about the Master series DVD presentation of Marilyn Mason has been particularly enjoyable. I do write with a certain degree of bias, for I must disclose that I also was a student of Marilyn Mason's at the University of Michigan. My time there and my study with her were both fulfilling, illuminating, and, quite frankly, life changing.

This DVD offers a wonderful video portrait of a most remarkable musician's incredible contribution to the art of the organ. May there be many more years of teaching ahead for Marilyn Mason.

—David Wagner
Madonna University
Livonia, Michigan

MAGIC! Peter Richard Conte at the Wanamaker Grand Court Organ, Lord & Taylor, Philadelphia. Gothic G-49248, \$14.98, <www.gothic-catalog.com>.

Mussorgsky, *Night on Bald Mountain*; Wagner, *Wotan's Farewell* and *Magic Fire Music*; Dukas, *Sorcerer's Apprentice*; Nicolai, *Overture to The Merry Wives of Windsor*; Elgar, *Cockaigne Overture, Nimrod from Variations, "Enigma."*

The accompanying booklets in few organ CDs would care to mention that, at the time of recording (May–June 2001 in this instance), only three-fourths of the instrument was operational. That proportion from a total of over 28,000 pipes, however, does leave a considerable tonal resource, which Mr. Conte, fourth person to hold the title of "Grand Court Organist," exploits to the fullest of his considerable ability.

Each of the six pieces is an orchestral transcription, four arranged by Peter Richard Conte and the others by Lemare and Wm. H. Harris. The instrument, of course, is the ultimate symphonic organ and is ideally suited for the music. Mussorgsky's *Night on Bald Mountain* starts us off, followed by Lemare's great Wagnerian transcriptions, *Wotan's Farewell* and *Magic Fire Music* from *The Valkyries*. Conte's registrations, replete with spectacular crescendos and diminuendos are stunning throughout. The beautiful playing and gorgeous instrument combine to give a rare treat, which lives up to the title!

The Aeolian-Skinner Legacy, Vol. 1. Lorenz Maycher, organist; St. Mark's Episcopal Church, Beaumont, Texas; 1962 Aeolian-Skinner organ, approx. 51 ranks. Vermont Organ Academy, VTOA Op. 3, <www.vermontorganacademy.com>.

With the exception of the 2005 addition of a 4' Prinzipal, this instrument is said to be in original condition. As such, it remains a testament to the abilities of Joseph S. Whiteford and Texan Roy Perry. Maycher's thirteen selections encompass the spectrum of organ music, all de-



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signed to showcase this splendid organ, beginning with the *Final* from Vierne's *Third Symphony*, through Purcell, Bach, Mozart, Sowerby, Karg-Elert and ending with the beautiful *Prelude on "Iam sol recedit igneus"* of Bruce Simonds. The rhythmic and elaborate treatment of the familiar Purcell *Trumpet Tune* is unusual, to say the least. A little gem by Telemann, *How Brightly Shines the Morning Star*, is lovely.

In one of Charles Lamb's great essays, he brings up the point that it is strange to say grace before meat when one does not say grace before Shakespeare. I often feel we should say grace before Bach. Dr. Maycher's playing of the first trio sonata emphasizes this impression. His technique and understanding of the music is impeccable. I would quibble a tad, however, that some of the four grace-note figures in the Mozart K. 608 *Fantasy* are not articulated clearly.

The short *Capriccio* by the immensely talented Richard Purvis should be played more often. It is an ideal recital piece. The final composition by Bruce Simonds (1895–1989), mentioned above, is a lush composition that was often played by Lynnwood Farnam. It can feature every beautiful tonal effect the instrument possesses, as Dr. Maycher ably illustrates.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
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Mendelssohn: Complete Organ Sonatas. William Whitehead, Organ of the Ballroom, Buckingham Palace. Chandos Records CD CHAN 10532, <www.chandos.net>.

Sonata No. 1 in F minor; Sonata No. 2 in C minor; Sonata No. 3 in A major; Sonata No. 4 in B-flat major; Sonata No. 5 in D major; Sonata No. 6 in D minor, Mendelssohn.

First, enter the Prince Regent, later King George IV, a great patron of the arts and one of the most musical monarchs ever to occupy the British throne. In 1818 he commissioned the London organbuilder Henry Cephias Lincoln (1789–1864) to build a new three-manual organ for the music room of his fanciful new palace, the Brighton Pavilion. A royal inventory of 1826 described it as "a very superb organ." Not long after Queen Victoria came to the throne, her husband, Prince Albert, who was an accomplished organist and composer of church music, had the organ moved to London, first to Kensington Palace, and then in 1850 to the Ballroom of Buckingham Palace, where it arrived just three years too late to have been played by Mendelssohn on his visits with the royal couple. After the death of Prince Albert,

the instrument was largely forgotten about and fell into a sad state of neglect, from which it was only rescued in the twenty-first century. The Buckfastleigh organbuilder William Drake, a descendant of Sir Francis Drake of Spanish Armada fame, did a meticulous restoration of the instrument, restoring it as far as possible to its original condition in 2002. I was fortunate enough to be able to visit it in the workshop when it was under restoration. It is, as the inventory said, "a very superb organ," and indeed probably one of the outstanding instruments from the first quarter of the nineteenth century to be found anywhere in the world.

Several recording companies have recently issued recordings of Mendelssohn's organ works performed on "authentic" German Mendelssohn organs from the composer's lifetime; this is the first I am aware of that uses an "authentic" English Mendelssohn organ. In ten separate visits, Mendelssohn actually spent a total of two years on concert tours of England and was immensely popular among the British musical public. Now, for the first time, we can get something of an impression of the sort of thing that musical public heard.

In 1844 the London music publisher Coventry & Hollier commissioned Mendelssohn to write "six voluntaries for the organ." These appeared as his *Six Sonatas for Organ*, Opus 65, in October 1845, two years before Mendelssohn's untimely death. Published simultaneously in London and Leipzig, they were dedicated to Dr. F. Schlemmer, a Frankfurt lawyer. Mendelssohn wrote the sonatas so late in his life that he did not have much opportunity to play them at recitals in England, but he did perform the *Sonata No. 2 in C minor* on the 1840 Hill organ at St. Luke's, Cheetham Hill, Manchester, April 21, 1847. This was a fine three-manual instrument with a "Bach compass" 27-note pedalboard and even a Pedal 16-ft. Trombone. Because of the inadequacies of the pedal compass of British organs before the middle of the nineteenth century, the number of instruments upon which the sonatas could be played was at first rather limited, but as the German-compass pedalboards introduced primarily by organist Henry Gauntlett and organbuilder William Hill spread, the sonatas became popular throughout Britain and have remained so ever since.

As I have mentioned, the six organ sonatas were written as much for the British market as for the German one, and so here we have an "authentic" British performance. As an early nineteenth-century English organ, the instrument is perhaps sweeter and richer than its German contemporaries, but equally

brilliant—much more so, indeed, than its later nineteenth-century counterparts. The organist, William Whitehead, is professor of organ at Trinity College, London, and his playing throughout is superb—which leaves me with little else to do apart from recommending this recording as a first-rate example of how Mendelssohn's organ sonatas might have been played in Britain in the middle of the nineteenth century.

—John L. Speller
St. Louis, Missouri

New Organ Music

Suite for Organ (Based on Taiwanese Folk Songs) by Pei-lun Vicki Chang. Wayne Leopold Editions WL600213, \$12.50; <www.wayneleopold.com>.

Vicki Chang was born in 1966 in Taiwan, earned her bachelor's degree in piano in Taipei, her master's in organ at the Manhattan School of Music, and her doctorate in organ performance at the University of Cincinnati, Ohio. She is the music director at St. John's Evangelical Lutheran Church in Lancaster, New York.

The *Suite for Organ* has four movements, each of which is based on a different Taiwanese folk tune: *Cloudy Sky*, *Raining Night's Flower*, *Bird*, and *Train*. I found the music to have a delicious exotic flavor, and there are many places where the folk songs are treated with exquisite delicacy. The composer provides extensive notes on the melodies she used and how she used them in these compositions, which were written for her concert work.

Cloudy Sky, based on "Teanh-oh-oh," is in three sections: a short introduction; then, introduction of the folk song with an ostinato in the pedal and a rhythmic pattern on the manual to accompany the melody; finally, a development section.

Raining Night's Flower, based on "Woo-yah-hwui," is in four sections. Again, a short introduction based on the beginning and ending phrases of the folk song; secondly, the entire folk song in a hymn-like format with the song in the soprano; thirdly, a programmatic development with rain drops sprinkling down in triplets; and finally, a trio in canon with a little coda.

Bird, based on "Bei-lian-see," is quite lovely. Developed over three short sections, in dialogue with a contrasting voice, then in 6/8 with a repeated rhythmic pattern, the folk tune also makes an appearance in the pedal before a *da capo* to the first section brings the music to a peaceful close.

Train, based on "Due-due-dang," begins and ends with the imitation of a "choo-choo train" sound. As the train speeds along, the folk tune melody simply emerges. This movement then builds in intensity, bringing the movement and the suite to a close.

Based as they are on Taiwanese folk tunes, these movements will not, in all probability, be recognized by American audiences. However, each movement, together or separately, could be used with great effect in church or in concert. The suite is a wonderful addition to the organ literature.

Paul Hindemith, Zwei Stücke für Orgel (Two Pieces for Organ). Schott ED 9850, €11.95; <www.schott-music.com>.

Most organists are aware of the three sonatas by Paul Hindemith. These two additional pieces for organ, which have been rarely heard, were written in August 1918 for Karl Heyse, professor of piano and organ at Dr. Hoch's Conservatory in Frankfurt/Main, while Hindemith was in the military. The scores were given to Heyse and apparently forgotten. After some 60 years of sitting on a shelf, the first performance of the works was given in March of 2004 by Prof. Rudolf Scholz.

Hindemith was isolated from the latest compositional developments during his military service and continued to write in a highly chromatic late Romantic style, which displays influences of the music of Max Reger. Both pieces contain an abundance of dynamic and articulation directions.

The first piece, entitled *Praeludium*, is a sparkling little toccata, which is to be played *pp* to *ppp*, with a crescendo to *mp* in the middle. The pedal alternates between a 4' and an 8' stop and finally adds a soft 16' on the final page. A decrescendo while holding a double pedal will require the help of an assistant on American organs, but the toccata should prove to be delightful.

The second piece has no title, but is marked *Moderately Fast*. Sections marked *pp* are interspersed with *ff* sections. The music is marked for a three-manual instrument and requires rapid changes in the pedal registrations to accommodate the manuals.

The three-manual instrument built by H. Voit & Söhne at Dr. Hoch's Conservatory would give an impression of the organs that Hindemith would have been acquainted with at that time. It possessed 57 registers, electric action, swell boxes for all manuals, a crescendo, and a large array of registering aids, perhaps accounting for the many registrational suggestions in the score.

These pieces are exciting as representatives of early Hindemith organ works. Not easy, but they are definitely approachable. I would love to hear them along with the three sonatas in recital!

—Jay Zoller
Newcastle, Maine

New Handbell Music

When Morning Gilds the Skies, arr. Karen Roth for 2–3 octaves of handbells, CGB597; or 3–5 octaves of handbells, CGB598. Choristers Guild, \$3.95, Level 1+ (E+).

This grand hymn, *Laudes Domini*, is rendered in a grand style, with moving introductory and interlude material surrounding the two verses. The piece is set for a smaller choir or full bell ensemble. This is a nice addition for any worship setting and is very accessible in either arrangement.

—Leon Nelson

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54th OHS National Convention July 5–10, 2009, Cleveland, Ohio

Frank Rippl

I arrived in Cleveland on July 5th with a mixture of emotions. I was glad to revisit a city I enjoyed many years ago when I took a summer course in Orff Schulwerk at Case Western Reserve University, but I was in a bit of a funk after my flight that was supposed to leave the day before was canceled. United's friendly skies were shut down by a computer glitch. But I finally found myself in this beautiful city with its elegant buildings on Lake Erie. I give extra snaps to any city that has light rail service from its airport to the center of downtown. At the Marriott, I had a corner room with lots of windows and a great view of the famous Terminal Tower. I felt better. I was reminded of the quote our brochure had printed from an ad published by Cleveland organbuilder Walter Holtkamp, Sr. (1894–1962): "A town of good organs, a profitable place to visit." After I registered, I looked over the 284-page convention *Atlas*, which contained extraordinary amounts of information on the organs, venues, and towns we were to visit. It began with a fascinating monograph by Stephen Pintel entitled "The Early Organ Culture of Cleveland," loads of colorful pictures, and ads (including a reprinted one from long ago that featured Jesse Crawford promoting "Barbasol").

Pre-convention concert

After greeting lots of old OHS friends, I boarded a bus for Trinity Episcopal Cathedral and a pre-convention event. The cathedral grew out of Cleveland's oldest congregation, Trinity Church, founded in 1816. They built Cleveland's first church in 1829. The present Indiana limestone building, designed by Cleveland architect Charles F. Schweinfurth in the English perpendicular Gothic design, was completed in 1907, and contains several bits of historic beauty: a 1457 cross beam from Southwark Cathedral, London, some windows from the 14th and 15th centuries as well as some by Tiffany, plus Oberammergau carvings. If that weren't enough, they have **two organs by Dirk Flentrop**: a 2-manual, 13-stop organ from 1976 in the choir, and the 1977 3-manual, 39-stop instrument in a small gallery above the rear entrance. **Horst Buchholz**, cathedral organist, greeted us, as did **Michael Barone**, who would serve as an unofficial host throughout the week. He introduced convention chairperson **Joseph McCabe**, half of his former self. His weight loss was the envy of all of us. We then sang "O Beautiful for Spacious Skies," it being July 5.



Flentrop, 1977, Trinity Episcopal Cathedral, Cleveland

Both organs were used—Dr. Buchholz played the smaller choir organ and **Alison Luedecke** the larger organ at the other end of the building. Most of the concert



Flentrop, 1976, Trinity Episcopal Cathedral, Cleveland

was played by Dr. Luedecke, who began with a spirited reading of Bruhns's well-known *Praeludium in E minor*—a great demonstration piece. Then came Pachelbel's *Variations on "Freu dich sehr, o meine Seele,"* featuring one of the organ's lovely cornets, and the clear 4' flutes. Next was the Bach/Vivaldi *Concerto in A Minor*, listed in the program as *Prelude and Fugue in A Minor*—J. S. Bach. This cheery music was just right for an opening concert of the convention and was well suited to the instrument at hand. She next played *Irish Jig for the Feet* by Mary Beth Bennett, a charmer of a piece—airy and graceful. Buchholz and Luedecke then added some pieces by Melchior Franck and Hermann Schein, using both organs to show off stops we had not heard—kromhoorns and the like. Luedecke ended with the *Doppel Fugue über "Heil dir im Siegeskranz"* (God Save the King) by John Knowles Paine. She played it well—untangling both fugue subjects with ease.

Opening concert

The official opening concert was that evening at the Cleveland Masonic and Performance Arts Center, with a recital by **Peter Richard Conte** on the 4-manual, 41-rank **Austin organ, Opus 823**, from 1919. The building is an enormous weathered brick structure, and the large auditorium has steep stadium seating. Its former elegance is somewhat faded, but the acoustics are good and the room is still used for recordings by the Cleveland Orchestra. To the left of the stage is a 4-manual Wurlitzer console awaiting its pipes; work is ongoing. The Austin console is in a somewhat cramped nest above and to the right of the stage; the pipes are in a chamber above the console. A large movie screen center stage projected a close-up of Conte's hands. Technical difficulties with the camera or the projector provided more distraction than necessary, but it was still good fun to see those famous hands at work. This recital was both the closing concert of the ATOS convention and the opening concert of the OHS convention—it was a treat to share a common bond. There were a surprisingly large number of people present who belonged to neither organization.

The concert was vintage Conte. He began with his own transcription of Bernstein's *Overture to Candide*, then an assured and strong reading of Guilmant's *Marche Religieuse*, op. 15, no. 2, and two transcriptions from Widor's *Bach's Memento: Pastorale*, in which we heard the beautiful Clarinet and Oboe stops, and *Mattheus-Final*. Conte then played his own transcription of Fritz Kreisler's *Variations on a Theme of Arcangelo Corelli*. His right hand bounced effortlessly between Swell and Choir without missing a beat—when you are used to

the six-manual Wanamaker console, a four-manual instrument must be mere child's play.

Robert Elmore's *Fantasy on Nursery Tunes* followed, a charming piece, great for introducing the organ to children—if they still know the old nursery tunes! Conte brought the program to a close with the *Final* by Franck. Throughout the evening he spoke to his large audience with humor and grace. It was a brilliant and virtuoso performance.

Monday, 6 July 2009

After a pleasant drive out in the green countryside on a sunny, cloudless morning, we arrived at St. Martin of Tours Roman Catholic Church in Valley City, Ohio, to hear **Andrew Scanlon** demonstrate the tonally intact **1881 Odenbrett & Abler organ**, built in Milwaukee, Wisconsin. The 2-manual, 19-stop organ stands in the rear balcony of the church, which dates from 1861, and is now used as a chapel for a larger structure next door, built in 2002. A handsome organ, with polished tin façade and butternut case, it is believed to be the last extant instrument by this builder. **Paul Marchesano** announced that this organ will receive an OHS Historic Citation.

Andrew Scanlon, recently appointed to East Carolina University and to St. Paul's Episcopal Church in Greenville, South Carolina, opened with *Marche Romaine* by Gounod. He played it with fine breadth, giving a good demonstration of the warm chorus sounds of each manual. Next were two pieces by Langlais: *Prière* from *24 Preludes*, in which we heard a clear and lovely Oboe; and *Élévation*, from *Suite médiévale*, which features the tune *ADORO TE DEVOTE*. Everyone loved this organ!

Mendelssohn's *Prelude in C Minor* followed. It was registered boldly, creating a good contrast to the Langlais. Scanlon played it with great vigor using this fine organ's resources nicely. He then played *Folk Tune*, from Percy Whitlock's *Five Short Pieces*. I loved the solo Open Diapason 8' with its warm, room-filling sound in the tenor register.

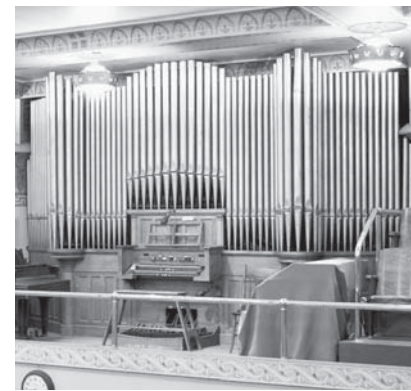
The hymn was "Christ the Lord is risen again" (*ORIENTIS PARTIBUS*); the French Medieval tune was most appropriate for this church. Next was Everett Titcomb's *Regina Coeli*, in which we heard a goodly variety of this fine organ's stops. Scanlon closed with Bach's *Fugue in E-flat*, BWV 552 (St. Anne). Every line was clearly delineated in this great piece on an organ with no mixtures. We heard refined voicing and first-rate playing!



Votteler-Hettche, 1904, St. Adalbert's Roman Catholic Church, Berea

We then proceeded to Berea and St. Adalbert's Roman Catholic Church, the oldest Polish church in Ohio, and its 1904 organ by **Cleveland organbuilder Votteler-Hettche** (2 manuals, 9 stops). The performers were **Dennis Northway** and his student and former Biggs Fellow **Adam Gruber**. The parish priest reported that the organ cost \$6,000, and was just restored for \$25,000! Attractive white and gold altars with statues stood beneath a half dome in the apse, which featured a painting of the ascending Christ. Pink marble lined the sanctuary.

Northway began with Pachelbel's *Ciaccona in D Minor*, making each voice of this lovely organ shine in the 16 variations; the flutes were especially nice. Sixteen-year-old Adam Gruber gave us some Rheinberger: *Three Trios*, op. 49. During the hymn, "Come, Labor On," *ORA LABORA*, teacher and student shared the bench, playing with four hands—this added "upperwork" to the sound. Northway inserted a piece not in the program, *In a Quiet Mood*, a gentle reflection by Arkansas composer Florence Price. Gruber ended with the *Toccata in D Minor* by Gordon Balch Nevin.



Votteler-Holtkamp-Sparling Opus 1287, 1916, Masonic Temple, Lakewood

We then went to the grand old Masonic Temple in Lakewood for a hearty lunch in its basement. We worked off our lunch by climbing several flights of stairs to the grand old lodge room, where we heard a concert by OHS favorite **William Aylesworth**, playing the 2-manual, 13-stop **Votteler-Holtkamp-Sparling organ, Opus 1287**, from 1916; it stands in a balcony opposite the stage in this elegant room, which is decorated in an Egyptian motif all around.

Aylesworth began, appropriately enough, with *Masonic March* by Theo Bonheur (Charles A. Rawlings, 1857–ca. 1930), which bounced along in good fashion. Next were Frederick Archer's (1838–1901) *Prelude*, which demonstrated the lovely strings, and *Motivo*, a quiet little piece, followed by *Summer Fancies*, op. 38, no. 2, by Rossetter G. Cole (1866–1952).

Next was *Choral Hymn* by William Spark (1823–1897), in which the warm-throated Great Diapason alternated with the Swell Vox Humana. Guilmant's *Mé-lodie*, op. 46, no. 4, followed. The last piece was *Under the Double Eagle* by Josef Franz Wagner (1856–1908). Bill got us all clapping in unison to the irresistible pulse of this music. This was another fine demonstration of a historic organ by a player with a keen insight into instruments from this period, and who always chooses literature appropriate to the instrument and the culture of its time.

I daresay that the next venue was a big reason many of us came to this particular convention: the opportunity to hear the famous 1957 4-manual, **44-stop Beckerath organ** in Cleveland's Trinity Evangelical Lutheran Church in an all-Bach recital by **Joan Lippincott**. When we pulled up to the church, it seemed somehow strange that such a fine and famous organ could be standing in a church that had clearly fallen on hard



Beckerath, 1957, Trinity Lutheran Church, Cleveland

times. The 1874 structure was in a rather ordinary neighborhood. Its interior was in sad shape, with peeling paint and water stains, but up in the balcony, sure enough, was the Beckerath—its case painted in various shades of blue with gold trim. The church's warm and positive young minister has brought the parish back from the brink of closing. The organ is being restored, and has brought in many new members, who come from other parts of the city to hear it played and to enjoy his fine preaching. The significance of this organ cannot be overstated. Our *Atlas* had this to say about it and other European tracker organs imported in the late 1950s: "... these instruments provided fuel for the first chapter of America's own tracker revival, for player and builder alike."

We began with the hymn NUN DAN-KET, and sang a verse in German and then repeated the first verse in English, singing in parts. Two selections from the Leipzig Chorales followed. In *Nun Danket alle Gott*, BWV 657, Lippincott used the powerful Cornet from the Rückpositiv. In *Schmücke dich, o liebe Seele*, BWV 654, she used that Great 8' Principal to accompany the Cornet on the Kronpositiv. Next came the *Prelude and Fugue in C Major* (9/8), BWV 547. Pure exultant joy permeated every note. The phenomenal fugue has four voices on the manuals, saving the pedal for the end, when it presents the subject in augmentation. The full organ sound is magnificent: grand and yet transparent.

Lippincott then played the E-flat *Trio Sonata*, BWV 525. The third movement was taken perhaps a bit too fast, and got a little shaky, but she brought it along nicely. She ended with a first-rate performance of the *Passacaglia and Fugue in C minor*, BWV 582. Lippincott clearly has great affection for each piece and for this wonderful organ.

Late in the afternoon, we returned downtown to our hotel for a lecture given by **John Ferguson** on "The Life of Walter Holtkamp, Sr." It was a fascinating walk through the career of this pivotal figure in American organ building. Professor Ferguson pointed out Mr. Holtkamp's desire to learn from but not copy the old masters. His organs were on low wind pressure, and he used slider chests, but they were not encased; the pipes were displayed. Those visual designs were stunning to mid-20th-century Americans, and he would build the first mid-20th-century American trackers. Holtkamp was a strong-willed man, but was a colleague to his fellow organ builders, and went on to form APOBA in 1941.

After another superb dinner at the Marriott (the chef was amazing!), I walked the few blocks to St. John the Evangelist Catholic Cathedral for the evening concert by **Ken Cowan**, playing the **Votteler-Holtkamp-Sparling organ from 1948**. There are actually two organs: one in the gallery, and one in the chancel, with two duplicate 3-manual



Votteler-Holtkamp-Sparling, 1948, St. John the Evangelist Catholic Cathedral, Cleveland

stopkey consoles, each controlling both organs. The gallery organ has its Great division mounted on the railing in a kind of case with pipework unenclosed. The Swell and Choir divisions are enclosed in chambers on either side of the rear window, with the Pedal spread out between the manual divisions. The chancel organ is behind a gorgeous, hand-carved wooden screen that stands behind the altar. With a generous amount of reverberation, beautiful and even voicing, this is a very nice organ. Cowan was joined by trumpeter Jack Sutte of the Cleveland Orchestra. (On a personal note, I would learn that evening that Mr. Sutte's father, the late John Sutte, was a classmate of mine at Lawrence University in Appleton, Wisconsin. Meeting this brilliant young trumpeter was very moving for me.) The fading evening sun faintly lit the stained glass windows from Munich as we eagerly awaited the concert.

Cowan opened with Mendelssohn's *Overture to A Midsummer Night's Dream*, transcribed by Samuel P. Warren. The sounds were marvelous in the splendid acoustics of the cathedral. Cowan is a master colorist, registering his pieces with uncommon sensitivity. Elegant use of the Swell and Choir shades are Cowan trademarks. His second piece, *Stimmen der Nacht*, op. 142, no. 1, by Sigfried Karg-Elert, demonstrated the beautiful strings and the Vox Humana. A warm and wonderful piece, it grew to a full sound, then pulled back to a bubbling flute on the Choir and the Vox Humana—beautiful sounds.

After a brief crash of the solid-state combination system, they managed to repair it and were able to move on to what I found to be the most interesting piece of the evening, *Okna Fenster: Windows, after Marc Chagall*, a four-movement work by Petr Eben for organ and trumpet. *I. Blue Window* dashed all over the place leaving splashes of color in every corner of the cathedral. *II. Green Window* was more serene, with muted trumpet and Messiaen-like sounds. The serenity gave way to darker images and louder organ tone with a growling 16' pedal reed. A more playful section followed, and we returned to sounds heard at the beginning. *III. Red Window* began *ff* in the organ. The Swell closed a bit as the trumpet joined. The music was reminiscent of "Night on Bald Mountain." Things calmed down a bit, but that darker imagery was never far away, and it returned. *IV. Gold Window* began with the theme (a Russian Orthodox chant many of us knew from the Episcopal *Hymnal 1982* in a setting of "The Beatitudes") played on the foundation stops. There was dialogue material between trumpet and organ, ending with a toccata-like section. Fantastic music!

After intermission, Cowan began the second half with Reger's *Introduction and Passacaglia in F Minor*, op. 63. It rolled through the gothic arches of this splendid building. He played it masterfully, using the expression pedals to create wonders of shading. For the first time that evening, we heard the full magnificence of this organ. He next played *Elegy* by George Thalben-Ball. They inserted a

piece by Tomassi entitled *Holy Week at Cusco*. Sutte joined Cowan, alternating between piccolo trumpet and regular trumpet, which was muted at times. We then sang that glorious hymn "I Vow to Thee My Country," whose tune comes from Holst's *The Planets—Jupiter*. It made every Anglophile's spine tingle!

Ken Cowan closed the program with *Variations on The Star Spangled Banner* by Dudley Buck. It was played at the request of convention chairperson Joseph McCabe, and was just the right dessert following the dense music that preceded it. We all sang along on the last variation. Cowan played with total abandon and clarity—he makes everything he plays sound so easy. Thus ended the first full day.

Tuesday, 7 July 2009

Our first stop on Monday took us to Cleveland's Pilgrim Congregational Church UCC, a massive Richardsonian Romanesque structure, to hear their 3-manual, 36-stop **Farrand & Votey organ, Opus 719**, from 1894. The organ was rebuilt several times; in 1992 it was restored by the Holtkamp Organ Company. (Our *Atlas* told us that Walter Holtkamp, Sr. attended this church as a boy.) It stands proudly right up front in this Akron-plan building. The pipes are handsomely stenciled, and the case is crowned with a wooden statue of an angel blowing a trumpet.



Farrand & Votey Opus 719, 1894, Pilgrim Congregational Church, Cleveland

The concert was given by **Stephen Schnurr**, his student **Micah Raebel**, whom we heard at the 2007 convention in Indiana, and young tenor **Nathan Leath**. We began with the hymn "All hail the pow'r of Jesus' Name" (CORONATION), using both piano (Raebel) and organ (Schnurr). They then launched into a surprisingly effective piano-organ arrangement of Franck's *Prelude, Fugue and Variation*, op. 18. Next, Schnurr played a lovely *Berceuse* (1911) by James H. Rogers (1857–1940). We heard many attractive sounds of this beautiful organ, especially the strings, flutes, and the Concert Flute. The next piece was also

by Rogers, *Theme and Variations, 'Second Suite'* (1915), which showed off the fine Doppel Floete and Oboe.

Two more pieces by Rogers followed: *Two Offertory Songs*: 1. *Today if ye will hear his voice*, and 2. *Out of the Depths*. Leath sang and Raebel accompanied him on the organ. Both young men did very well with this literature, which was well-suited to this grand old building and organ. Micah Raebel then ended the concert with a dashing performance of the splendid *Toccata* (from *Dix Pièces*) by Eugène Gigout. I give Steven Schnurr and Dennis Northway much credit for sharing the spotlight of a national convention recital with their students.



Votteler-Hettche, 1913, St. Procopius Catholic Church, Cleveland

Our second stop of the day took us to a sad yet proud place: the beautiful St. Procop's (short for Procopius) Catholic Church in Cleveland, founded as a Czech parish in the late 19th century. I admired the beautiful marble altars and statuary, the windows, and wall decoration. I found myself seated next to a very old man, well into his late 80s. I asked him if he was a member of this church, and he said that he was, but added, "it's a dirty shame, though. The bishop is going to close it on October 30. He is closing 50 churches in the diocese." His voice was bitter and sad. He told me that he and his wife were married there many years ago. A nun who was in charge of the parish proudly touted the fact that she had brought the parish into the black—all bills were paid; but it was still closing on October 30. We presented her with an album of photographs our superb OHS photographers had taken of this beautiful church. She was deeply touched.

The organ was in the rear balcony: a 2-manual, 22-stop, **1913 instrument by Votteler-Hettche**, originally tubular-pneumatic, now changed to electric action. The organ had not been heard in many years, but was made playable for this concert by several OHS volunteers. Many members of the parish had joined us, eager to hear the organ once again.

The recitalist was **Randy Bourne**, who began with Wagner's *Friedensmarsch* from *Rienzi*. With the first sound emanating from the organ, the dear old man next to me jumped slightly; he then leaned forward. After a moment, I noted a tear fall from his eyes to the floor. It broke my heart. Such is the power a pipe organ and its history in the building in which it stands has over our hearts and emotions. The piece was a grand gesture to this gracious old building and the people who worshiped there.

Beethoven's *Minuet in G major*, WoO 10, no. 6, was next, smartly played on a variety of 8-foot stops. A cipher, unfortunately, began on the Swell, and many hands attempted to repair it. Soon enough, it was just fine again, and we went on to the third piece, *Mélodie in E-flat Major* (*Souvenir d'un lieu cher*, op. 42, no. 3) by Tchaikovsky. (The Wagner, Beethoven and Tchaikovsky pieces were all played by Edwin Arthur Kraft at the dedication of this organ.) We all admired the sweet tones of an instrument whose fate is unknown after the church closes. We then sang the hymn "Sing praise to

God, our highest good" (MIT FREUDEN ZART). It was very moving for all the St. Procop's parishioners to hear the fine OHS singing. I suspect that there were few dry eyes all around. It was like being at a funeral.

Bourne ended with Mendelssohn's *Sonata in C Minor*, op. 65, no. 2. It was well played and a good chance to hear the power of this fine organ. With heavy hearts, we left this sad and beautiful church wishing there was something we could do to help their circumstances.

Our buses took us to Holy Angels R.C. Church in Sandusky for a hymn sing accompanied by some of our members on the 9-stop, 2-manual **Carl Barckhoff organ (1885)** that had stood silently in the corner of the balcony for decades. The church got it working for us. It was a great moment! Let's hope it continues to be used. Sandusky is an attractive town on the shore of Lake Erie, with countless churches. At one intersection, I saw three churches!



E. M. Skinner, 1926, Toledo Museum of Art

Saëns' *My Heart at Thy Sweet Voice*. The effect was pure magic. It should be pointed out that the ushers and security staff had agreed to stay late so that we could hear Tharp's recital on their treasured organ, a recital that was now two hours late—the only scheduling glitch of the week. We were all very grateful.

Stephen Tharp, looking quite snappy in his black and tan Captain Kirk-like attire, came out to the console, located center stage. He began with Mendelssohn's *Overture to St. Paul*, which opened with the intoning of "Wachet auf" on the Tuba Mirabilis. This W. T. Best transcription makes one think that the piece was written for the organ, it's that idiomatic. Tharp played it brilliantly.

Next came the *Adagio* from Widor's *Symphony VIII*. Its mysterious and melancholic sonorities worked wonderfully on this organ's strings and foundations. Tharp then played Elgar's *Larghetto, Serenade for Strings*, op. 20, in a transcription by C. H. Trevor. Quiet strings accompanied a soft solo stop. He used the tremolo to great effect, turning it on and off as a singer would use vibrato, and used the shades very well, too. The last piece was the *Fantasy and Fugue on 'How Brightly Shines The Morning Star'*, op. 40, no. 1, by Max Reger. It was marvelously played. Tharp managed to untangle all of Reger's intense and driving lines and bring them into focus. On the way, we got to hear more of the very beautiful solo stops that Skinner left as his legacy. By the time he got to that amazing fugue, we were in awe once again of E. M. Skinner's genius and the orchestral style of organ building. And we were, most assuredly, in awe of Stephen Tharp.

We then bused to Toledo's great Cathedral of Our Lady, Queen of the Most Holy Rosary, easily the largest church building we would enter during the convention—it is absolutely spectacular. We



E. M. Skinner, 1931, Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo

were fed dinner in the cathedral parish hall, but many of us could not resist a peek into the massive church before we ate. It is truly one of America's great cathedrals, with marble, elegantly carved wood, glorious frescoes, huge soaring stained glass windows, and a ceiling that towers over the grand baldacchino and altar. The **Skinner organ**, installed in 1931, has 4 manuals, 59 stops, and 75 ranks. The console is on the floor of the sanctuary, and the pipes are in a chamber above and to the left of the altar.

Stephen Schnurr presented the ca-

thedral with an OHS Historic Organ Citation for its magnificent 1931 Skinner organ. Our *Atlas* told us that it is tonally and technologically intact, "with not only the pipework but all original console and relay mechanism intact." **Todd Wilson** was our performer. He grew up in Toledo, and this instrument was a great source of inspiration to him. He began with Dupré's *Cortège et Litanie*, op. 19, no. 2, as transcribed by Lynnwood Farnam, which made for a great program opener—a moving and powerful introduction to this organ.



Johnson & Son Opus 462, 1875, First Congregational UCC, Sandusky

After lunch, we went to Sandusky's First Congregational UCC to hear **Christopher Marks** demonstrate the fine **1875 Johnson & Son organ**, Opus 462, 2 manuals, 26 ranks—an organ with a wild history of countless moves, finally finding its way to its present location in 1982 in a restoration with additions and replacement of two missing ranks by my friend James C. Taylor, of Kaukauna, Wisconsin. It stands in an alcove to the right of the altar area in an Akron-style Richardsonian Romanesque building with a beautiful stained glass window in the ceiling. Marks began with *Spring Greeting* (1896) by Nathan Hale Allen (1948–1925), a charming celebration of spring. Next was *Night: A Meditation* (1907) by Arthur Foote—lovely, evocative music, which he played with great sensitivity, using the organ's sweet, soft sounds very well. After the hymn "Now, on land and sea descending" (VESPER HYMN), came a chorale prelude on that same tune by Samuel B. Whitney (1842–1914)—another charmer of a piece, followed by Horatio Parker's *Scherzino*, op. 66, no. 3 (1910). Marks closed with a muscular reading of Dudley Buck's *Allegro vivace non troppo from Second Sonata*, op. 77 (1877). This was a fine and entertaining program with Christopher Marks's usual brilliant playing.

Our buses took us to Toledo and the elegant Toledo Museum of Art. We were to have heard a demonstration by **Robert Barney** of the **1785 Johannes Strumphler** 1-manual cabinet organ. Alas, it was not to be, as we had gotten behind schedule. So we made our way into the large 1750-seat auditorium known as "The Peristyle" to hear the 4-manual **Skinner organ from 1926** in a recital by **Stephen Tharp**. First, however, we were granted a fascinating lecture by **Joseph Dzeda** and **Nicholas Thompson-Allen**, two of America's organ restoration experts. Dzeda told us that the organ had been dead—it took two years to restore it. It features an automatic player mechanism, and they told of a recently discovered collection of organ rolls. We heard one that was 80 years old by a Mr. Snow, a New York City organist, playing Saint-

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PHOTO BY LEN LEVASSEUR: DERRICK & FELGEMAKER (1872)





Skinner, 1931, Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo

Next came three English miniatures. The first was John Stanley's *Voluntary in F*, which he played on the diapasons, then on the flutes as a quiet echo. A chirpy cornet-like sound danced about. The acoustic favored the music pleasantly. The next "miniature" was C. S. Lang's wonderful *Tuba Tune in D*, one of my favorite Easter preludes. The huge scale of the solo reed was thrilling. The third English miniature was the beautiful *Londonderry Air*, as transcribed by Edwin H. Lemare. Wilson called forth gorgeous lush sounds from the organ and played it with great sensitivity. Near the end we heard the warm *Vox Humana*, the 32' flue, and the celestes. He reduced the organ to a whisper and gave us one last pluck from the 32'. It was truly lovely.

Wilson ended the first half with Franck's *Choral No 1. in E*—a marvelous choice for this organ and this room. The organ has all the right stops, and he used them in just the right way. His tempo was consistent throughout, which held everything together.

The second half began with Gerre Hancock's *Variations on 'Ora Labora'*. The tune was written by T. T. Noble upon the occasion of the founding of St. Thomas' Choir School in New York. We then sang the hymn "Come, labor on." The Hancock variations were quite good, showing lots of variety. Soprano Nancy Canfield joined Wilson in *Les Angélus*, op. 57, three songs by Louis Vierne evoking the three hours of prayer in a day: *Au Matin*, a gentle rocking piece; *A Midi*, noon, a bit heartier and more robust; and *Au Soir*, a quiet piece introduced by the ringing of a handbell three times. It ended very softly.

Wilson then performed *Prelude on "Iam sol recedit"* (1924) by Bruce Simonds (1895–1989), demonstrating the classic Skinner soft solo reeds on this extraordinary organ. He concluded with the well-known jaunty *Allegro vivace* from Widor's *Symphonie V*, played masterfully. The organ fills this great marble and stone space with tones high and low, laughing reeds, and rumbling basses. Wilson plays with fantastic but controlled drive. The ending at *fff* was astonishing. Reluctantly, we left this great cathedral and boarded our buses for the drive back to Cleveland.

Wednesday, 8 July 2009

We began the day with a lecture at the hotel by Sebastian M. Glück on "The Grand Romantic Organs of Jewish Synagogues," a fascinating lecture on a little-known subject. I've long admired Glück's fine writing, and his lecture did not disappoint. We saw many historical photographs of temple organs, and learned how they went in and out of fashion.

Our first stop of the day was at Plymouth Church UCC in Shaker Heights, a prosperous and leafy suburb of Cleveland. The church itself has a 3-manual Holtkamp, but we were to hear the organ in their chapel: an 1844 George Stevens organ that has bounced all over the country from Boston to the west coast and back east to Plymouth Church.



George Stevens, 1844, Plymouth Church UCC, Shaker Heights

Many things have changed on the organ in its various moves, but it remains a nice instrument with two manuals, 27 stops, and 22 ranks. It was first heard by the OHS convention in San Francisco in 1988. The organ stands in a rear balcony. It has an ivory-colored case, with robin's egg blue façade pipes and gold pipe shades.

We were pleased to have Bruce Stevens demonstrate this organ for us. He began what was to be another of his stellar OHS recitals with Pachelbel's *Partita on 'Was Gott tut das ist wohlgetan'*, a great choice for an organ demonstration. We sat in chairs already turned round facing the organ in the rear gallery. The room is in a New England meetinghouse style, with clear glass windows that brought in abundant morning sunshine. The wood floor and rounded ceiling gave much resonance to the room as we sang the hymn "What e'er my God ordains is right" (WAS GOT T U T).

Stevens then played *O Clemens! O pia!* from *Five Inocations* by Henri Dallery (1849–1934), in which we heard the Swell Dulciana with tremulant accompanying a Great flute playing in the tenor register. He ended with the ever-popular Dubois *Toccata from Twelve Pieces*, in which we heard the Great Trumpet used as a chorus reed. Stevens played very well, giving us much to enjoy. His usual refinement, shaping of phrase, and delicacy of articulation were all on display. This very old organ is robust yet gentle, and it was a great start to the day!



Votteler-Holtkamp-Sparling Opus 1602, 1938, St. James Anglican-Catholic Church, Cleveland

Next was another fine Votteler-Holtkamp-Sparling organ, Opus 1602, from 1938, in St. James Anglican-Catholic Church. The rector greeted us in cassock and surplice, carrying his beretta. The church is a small gem, with many pretty things. The organ is in the back on the main floor, with a sort of fence divid-



E. M. Skinner, Cleveland Public Auditorium

ing its place from the nave. The organ is really the work of Walter Holtkamp, and was a great chance for him to work out his own ideas on organ building. The Positiv division is mounted on the wall, unenclosed. The organ has 3 manuals, 20 stops, and 25 ranks.

The program, played by John Ferguson, was to be a hymn-sing with chorale preludes. It was abbreviated, however, causing some confusion. He opened with Bach's *Prelude and Fugue in C*, BWV 545, which was nicely played. Next was Herbert Howells' *Psalms Prelude, Set I, No. 2*. It worked well, but seemed to want a celeste. Then came three settings of *Es ist ein Ros'*, by Praetorius, Dennis Lovinfosse, and Brahms, after which we sang the hymn "Earth and all stars." Ferguson's clever introduction and verses assigned to voice types, plus a rather cheeky verse for the organ on verse four that included references to "The Stars and Stripes Forever," made for much fun. I was happy to surrender that verse to the organ because I can't sing about "loud boiling test tubes" with a straight face. The hymn "Now thank we all our God" ended the program. He improvised a fitting postlude on NUN DANKET.

After lunch at the hotel, we had the annual meeting, and then walked across the large civic mall to the Cleveland Public Auditorium, a vast structure. Built in the Italian Renaissance-style and spanning two city blocks, it was completed in 1922. We found ourselves on a great stage somewhat awed by the place, curtains drawn on both sides of us. All 500 OHSers were completely silent as we stood there looking up into the wings, on one side, at the massive E. M. Skinner organ with its 5-manual console. The pipes were on the second story of the wings, and, we were told, went back some 45 feet. We had all seen the photos of what was to come next once the curtains would part, and the anticipation was building. Finally the curtains on our left opened revealing a large, 2,700-seat theatre—red and gold done up in Spanish motifs. And then the curtains on our right parted, and we saw the vast interior of the convention hall, which seats 15,500. At 300' long, 215' wide and 80' high, with no supporting columns, it is quite a sight. And there we stood on this stage made to serve both venues, beneath this enormous Skinner organ. The location, in the wings, was not great for the projection of the organ's sound, but the architects would not have it any other way. So, we were told, the organ did its best work in radio broadcasts. It has now fallen into disuse and only a few sounds could be heard that day.

Convention chair Joe McCabe gave a good talk on the building and the organ. Young Jonathan Ortloff played the parts of the organ that worked and then crawled around in the chamber making some of the large pipes speak. He was like a monkey swinging fearlessly from tree to tree. It was left to our imaginations to wonder at the instrument's potential. In fact, the fate of the organ and its building is uncertain—what a pity. It is truly a stupendous place. You can view a video of the organ at <www.organsociety.org/2009/welcome.html>.

Our next visit was to the great Shrine Church of St. Stanislaus in Cleveland. It is a large building, beautifully decorated in 19th-century style, with statues and elegant carvings everywhere. It was built to serve the Polish immigrants who flocked to the city at the end of the 1800s. The good-sized 2-manual, 39-stop, 33-rank William Schuelke organ was built in Milwaukee ca. 1909; it got rather beat up in a tornado that toppled the church's enormous 232-foot steeples. The organ was rebuilt by Votteler-Holtkamp-Sparling as Opus 1579 in 1933. Work was done in 1988 that left the organ unplayable. James P. Leek Organ Company of Oberlin, Ohio re-leathered it, and installed solid-state switching. It stands today in the rear gallery.

Our recitalist was Rhonda Sider Edgington, making her fourth OHS convention appearance. She began with two of Schumann's *Four Sketches for Pedal Piano*, op. 58, numbers 1 and 4, which gave a good hearing of the foundation stops. Next came two selections from Karg-Elert's *Choral Improvisations*, op. 65: *Aus tiefer Not schrei ich zu dir* and *O daß ich tausend Zungen hätte*, which showed off several of the beautiful solo stops on this fine organ and the generous acoustic of the church. I especially liked the Doppel Flute—but then I always like Doppel Flutes! *Cantilène* (1900) by David Fleuret (1869–1915) followed—very nice music, which floated blithely through the church, gently moving along without a care in the world. Next came Mendelssohn's *Fugue in E Minor*, played with snap and polish.



Kegg console, First United Methodist Church, Cleveland

The evening recital was at Cleveland's First United Methodist Church, which was founded in 1839. The present 1300-seat building, of Indiana limestone, was completed in March 1905. The exterior is English Gothic, with a huge lantern tower over the crossing. The interior, however, is a delightful surprise. It appears Byzantine in color and design, with elaborate stenciling. The vast space under the lantern tower floats over the



Casavant, 1943, First United Methodist Church, Cleveland

altar area behind which the organ rises. The Geo. H. Ryder organ, built for an earlier church, was brought to the new location by the Votteler-Hettche Organ Co. of Cleveland. W. B. McAllister Co. of Cleveland created the truly remarkable golden organ screen, which wraps around the back of the chancel, measuring 40' by 60'. The pipe flats are separated by four life-sized reproductions of Fra Angelico's angels from his Linaiuoli Triptych. The present organ uses that case. It is a **Casavant, built in 1943**, with numerous subsequent additions; a 4-manual console from 1998 by the Kegg Pipe Organ Company features terraced jambs and is movable.

Our recitalist for the evening was **Nathan Laube**, who, we learned from Michael Barone, was celebrating his 21st birthday that night; we sang "Happy Birthday" to him! He had just graduated from Curtis. He began his recital with a joyous and almost giddy performance of his own transcription of the *Overture to Die Fledermaus* by Johann Strauss, Jr. His sense of color, touch, contrast, tempo, and dynamics is of the highest order. Next, he played Karg-Elert's *Symphonischer Choral: Jesu, meine Freude*, op. 87, no. 2. In the first movement, *Introduzione* (Inferno), the full-length 32' Contra Bombarde was most effective. The second movement, *Canzone*, had a beautiful solo from the Oboe; the strings are especially lovely. The final movement, *Fuga con choral*, woke the instrument from its peaceful slumber. The first half ended with the singing of the hymn **JESU, MEINE FREUDE**.

The second half began with movement four (Variations on 'Puer Nobis') from Widor's *Symphonie Gothique*, op. 70. We heard a blizzard of notes in the manuals, with the full pedal thundering forth the mighty tune. Laube ended with the *94th Psalm* by Reubke. Now it should be said that this entire recital was played from memory. He had some difficulty with the combination action and had to stop to reset some things, but he managed to get back on track completely

unruffled. For an encore, he played *Andante sostenuto* from Widor's *Symphonie Gothique*, op. 70.

Thursday, 9 July 2009

The day began with a panel discussion and virtual organ crawl through the Cleveland Public Auditorium organ, built by Ernest M. Skinner. Our panelists and presenters were **Joseph Dzeda** and **Nicholas Thompson-Allen**. It was a fascinating talk, with photos showing the building in its various uses over the years, as well as the virtual organ tour. They touched on preservation of the organ, concern for its relocation, and, as the *Atlas* said, "practical issues surrounding instruments in public venues."

Our first recital of the morning took place at St. Andrew's Episcopal Church, built in 1917, in Elyria. A stone church on a leafy corner with a well-proportioned steeple, it has a 3-manual, 32-stop **Skinner organ, Opus 398** (1923), in a chamber to the right of the altar. **Anne Wilson** began with the hymn "Joyful, joyful, we adore Thee" (*ODE TO JOY*). Her introduction used elements from Beethoven's *Ninth Symphony*—nicely done. Then, a *Sortie* by Lefébure-Wély (1817–1869), written at a time when French organ music for the church resembled that of the music hall or even a circus. This was no exception—great fun with plenty of reeds and foundations making splendid oom-pahs. Next was Brahms's setting of *Schmücke dich, o liebe Seele*, using the 4' flute. Wilson then played *The Musical Snuffbox* by Anatol Liadov (1885–1914), which demonstrated the Celesta (Harp). Next Vierne's *Impromptu*, from *Pièces de Fantaisie*, op. 54, no. 2, which she tossed off with great ease—I liked her use of the Clarabella and the fine Vox Humana. Wilson continued with Lemare's *Irish Air from County Derry*, which featured the strings and harp. She ended with a cracking good performance of Rossini's *Overture to William Tell*. Great fun, and a fine demonstration recital.

The next stop in Elyria was kitty-corner from St. Andrew's: St. Mary Catholic



E. M. Skinner, Opus 398, 1923, St. Andrew's Episcopal Church, Elyria



William A. Johnson, 1865, St. Mary Catholic Church, Elyria

Church, an 1886 red brick building with a charming Victorian Gothic portico. Stepping inside, however, revealed a church stripped of all decoration; it was as if it had been sacked. But it still had its **1865 William A. Johnson organ**, rebuilt and enlarged by Philipp Wirsching ca. 1900, and later by Homer Blanchard. In 1987 James Leek gave the organ a new Trumpet, replacing one that had disappeared. Originally one manual and pedal, the organ now has two manuals, pedal, and 12 stops.

Yun Kyong Kim, making her second OHS appearance, began with *Prélude* (from *Trois Pièces*, op. 29, no. 1) by Gabriel Pierné. The hymn came from *The Hymnal 1940* (Episcopal): "I heard the voice of Jesus say" (*VOX DILECTI*)—a fine choice for this place and organ; I liked the Great Trumpet. Next, she played a partita on *Ach wie wichtig, ach wie flüchtig* by Georg Böhm that gave a fine survey of the stops. The last variation used the Principal chorus and the

Trumpet to good effect. Her next piece was Dudley Buck's *Home, Sweet Home*, op. 30 (1868), dedicated to "his friend W. H. Johnson," the original builder of this organ—great choice! One of the things I admire so much about OHS recitals is the pleasure we take in music of this sort played straightforwardly—no winking. The dignity of the instruments and composers is preserved, and we are transported back in time, to another aesthetic—like hearing Bach on a Silbermann. Yun Kyong Kim ended her program with *Etude in D Minor* from *Four Concert Etudes*, op. 51, no. 4 (1904) by George Elbridge Whiting. This was a brilliant performance, with wonderful and varied colors from this 12-stop organ.

After a box lunch, buses took us to Wellington to hear the 1916 2-manual, 13-stop **J. W. Steere organ, Opus 417**, in the First Congregational Church UCC—OHS charter member Randall Wagner's home church. The organ sits in a niche to the right of the altar in this

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J. W. Steere, Opus 417, 1916, First Congregational UCC, Wellington



J. W. Steere, Opus 417, 1916, First Congregational UCC, Wellington

octagonal Gothic structure. The interior is crowned with a lantern tower at the peak—a Tiffany-like dome. The manuals and stop action are mechanical, while the pedal is tubular-pneumatic.

Recitalist **Grant Edwards** began with John Stanley's *Voluntary in G Major*, op. 7, no. 9, which worked quite well on this organ. I liked the Oboe, the only reed on the organ, which functioned well as a solo voice and a chorus reed. We heard it as a solo in the next piece, Denis Bédard's *Récit (Suite du premier ton)*. The slow movement from Mendelssohn's *Third Sonata* was next. John and James Leek had restored the hand-pumping mechanism in 1983, and the present organist at the church hand-pumped the organ for this piece. Edwards played a *Fughetta on "Austria,"* after which we sang that tune to the hymn "God whose giving knows no ending," then, Brahms's *Schmücke dich, O liebe Seele* on a very beautiful flute. Arthur Foote's *Canzonetta*, op. 71, no. 4 was next—a captivating piece. The last work was Noël Goemanne's *Partita on "Simple Gifts"*—fine playing, and an all-around good demonstration of a beautiful organ.

This beautiful, sunny afternoon, we went to the attractive city of Oberlin, its downtown festooned with large hanging baskets of flowers—right to a church on the green at Oberlin College: the First Church in Oberlin UCC, established in 1834. The red brick building would look right at home in New England. The interior is like a New England meetinghouse, with horseshoe balcony and clear glass rectangular windows. The choir area and organ rise above the altar and pulpit. The



Gober, First Church in Oberlin UCC

organ reposes today in a neo-classical case retained from an Estey organ built for the church in 1908. A Skinner organ from Second Congregational Church replaced the Estey when the two churches merged in the 1920s. The **Gober organ company** from Elora, Ontario, and now of Oberlin, built the present organ, retaining the white Estey case and seven ranks from the Skinner. It is a large 2-manual and pedal organ of 40 stops and 47 ranks, mechanical key action and electric stop action, with solid-state combination action. Halbert Gober is curator of organs (and there are a lot of them!) at Oberlin College.

The performer was **Jack Mitchener**, appointed in 2008 as associate professor of organ at Oberlin. Dr. Mitchener opened with Frank Bridge's marvelous *Three Pieces*, the *Adagio* of which has become quite a favorite. We admired the solo flutes and the Clarinet. The fascinating fugue subject is soft at first, but builds to a rolling boil complete with 32' Contrabourdon; he brought it down gently at the end. The third movement, *Allegro con spirito*, was indeed fast and spirited, and the playing was well paced and articulated. The organ has a few rough edges, but the overall sound is rich in tone and powerful. Since it is right on campus, it is used regularly as a teaching and practice instrument. Saint-Saëns' *Fantaisie in D-flat Major*, op. 101 came next, and was played very well. *Spring Song* by Harry Rowe Shelley (1858–1947) was an engaging romp—a bonbon. The hymn was "All my hope on God is founded," with its awe-inspiring tune **MICHAEL** by Herbert Howells. Mitchener's final work was Mendelssohn's *Sonata No. 1 in F Minor*, op. 65. His playing possesses great power and solidity. This was a very impressive performance in every way.

The convention group was divided

in half, with some taking a self-guided tour of the Julus Organ Center, featuring Oberlin's 14 practice organs by builders including Holtkamp, Noack, and Flentrop, then attending another fine recital by Dr. Mitchener in the beautiful Fairchild Chapel designed by New York architect Cass Gilbert (Woolworth Building, George Washington Bridge) and completed in 1931. Seating just 200, it was a perfect place to hear the beautiful 2-manual and pedal organ by **John Brombaugh (Opus 25)**, from 1981, one of the earliest examples of a modern instrument tuned in quarter-comma meantone. This gothic chapel also contains a small 1957 Flentrop (one manual with pedal pulldowns). Mitchener played a varied program—Bach: *Komm, Gott, Schöpfer, heiliger Geist*, BWV 667; Andrea Antico: *Chi non crede*; Giovanni Paolo Cima: *Canzon quarta, La Pace*; William Byrd: *The Carmans Whistle*; and Buxtehude: *Praeludium in C Major*, Bux-WV 137. All of this sounded marvelous on this unique instrument—a revelation.

After dinner under a white tent in a park, we headed to Oberlin's Finney Chapel, a sort of Spanish Romanesque structure, for the evening recital by **Diane Meredith Belcher** on the **C. B. Fisk organ, Opus 116**, from 2001. The 3-manual organ has 57 registers, built in the French Romantic style, taking its inspiration from the instruments of Aristide Cavaillé-Coll. The Pedal has three 32' stops. The tone is robust and colorful. It sits in a dark walnut-colored case on a balcony above the back of the stage.

Belcher began with *Three Preludes and Fugues*, op. 37 by Mendelssohn. In the C-minor, she attacked the music with a confident stride. I found the room to be resonant, but not reverberant—a pity. All that money spent on this classy organ, and the room is relatively dead. The G-major began with what I assumed to be the Flûte harmonique, which sang out into the room with a rich, noble sound. The fugue grew out of 8' 4' 2' principal sounds, which sparkled well and were nicely colored with the addition of a reed. The D-minor used mixtures for the first time. We also heard 16' manual tone and the 32' Bourdon in the Pedal. Quieter sounds on the Récit grew to a *ff* as the piece wound itself around. Her performance was fantastic. The full power of the pedal came out in the fugue.

Next came another visit to Lefébure-Wély land, with his *Élévation ou communion en la mineur*, followed by *Pifferari* (a piffaro is a type of Italian bagpipe). Belcher used the Fisk organ's *Effet d'Orage* stop, which creates the sound of thunder by sounding about seven pedal keys at once, as a drone went on the left hand while the right hand had dialogue between trumpets and flutes. Quite a piece! Then, Guilman's *Prière en fa majeur*, op. 16, no. 2, which was a nice airing of the Vox Humana. The first half ended with Gigout's *Pièce jubilatoire*, which begins quietly and builds to full organ. The full organ was thrilling. After the intermission, Michael Barone, a graduate of Oberlin, read a list of his classmates there in the late 1960s. It read like a who's who of renowned American organists, teachers, and, of course, one very famous radio personality!

The second half of the program comprised a single work: Maurice Duruflé's *Suite*, op. 5. The expression "hair-raising" cannot be overused here. The *Prelude* was full of thunder in the bass, with the flash of manual reeds and mixtures. The *Sicilienne* featured a solo on the Récit's Basson-hautbois, followed by the beautiful strings accompanying the Flûte Harmonique—things of loveliness. The *Toccata* was played with an incredible fury. Pure joy and elation radiated forth from Belcher and this fantastic instrument.

Friday, 10 July 2009

Our first concert of the day was at Temple Tifereth Israel, a most impressive landmark on University Circle. The architecture was described in our atlas as "Romanesque and Byzantine." Dedicated in 1924, it features a vast dome rising 85 feet over the sanctuary, which seats 1,227 on the main floor and another 659 in the mezzanine. The original organ

was a **Kimball with four manuals** and a horseshoe console. The console was rebuilt by Ruhland Organs of Cleveland in 1967, and is now a Holtkamp-style 3-manual with stop keys. They retained much of the Kimball pipework, including diaphones and tibias. The organ is in the front of the building in chambers to the left and right of the choir gallery.

Justin Hartz played a wonderful recital of period pieces on this unusual instrument. He began with *A Song of the Sea* by English composer H. Alexander Matthews (1879–1973), which featured the Diaphone. Next was *Careless Butterfly* by Richard Barthélemy (1869–1937) in a transcription by Firmin Swinnen. This was a tour of the grand old organ's solo stops—there were many enchanting Kimball sounds.

Then we heard three pieces in theatre organ style: *Forgotten Melody* by Gus Kahn and Jesse Crawford, arranged by Rosa Rio who just turned 107; Hartz's transcription of *The Whistler and His Dog* by Arthur Pryor; and *Trees* by Otto Rasbach, based on the poem by Joyce Kilmer. The hymn was "May He who kept us" by James H. Rogers. Hartz ended his concert with a good reading of Franck's *Pièce héroïque*.



Hradetzky, 1986, St. Paul's Episcopal Church, Cleveland Heights

We then drove to the tony and very beautiful neighborhood of Cleveland Heights for a recital at St. Paul's Episcopal Church, a large English Gothic structure of Indiana limestone. The 1951 building was designed by J. Beyers Hays of Walker & Weeks, Cleveland. Our *Atlas* states that the same firm also designed the Public Auditorium in 1922 and Severance Hall in 1930. Karel Paukert is the organist at St. Paul's and presides over three pipe organs, the most famous being the large organ by **Walter Holtkamp built in 1952**. It rises behind the altar screen, and has three manuals and pedal, with 44 stops. John Ferguson wrote in the atlas: "St. Paul's Episcopal organ can be taken as a good example of the mature style of Walter Holtkamp. It was his favorite instrument. Many consider it to be his masterpiece." But we'll come to this organ later.

David Schrader began his program on the smallest of the three organs in this church: a one-manual portable organ from 2002 by Czech builder **Vladimir Slajch**. It stood in the side aisle to our right. Its bright red case with blue and gold trim really made a statement in this mostly white room. Schrader stood as he played some pieces from Frescobaldi's *Fiori Musicali* (1635). In the *Bergamasca*, the gentle flute, Copula, filled the large room easily. He then made his way to the rear balcony, where a second organ awaited him: a 2-manual and pedal, 21-stop **Hradetzky from 1986**. The pipes are mounted on the railing, and the console is behind the case. The organ is in 17th-century Northern Italian style. It can be hand pumped, and has all manner of toys: drums, bells and whistles. The *Toccata per l'Elevazione* used the organ's Voce umana. That was followed by the *Ricercar cromatico dopo il credo*. Then

the fun began with the toy counter as he moved from Frescobaldi to Claude-Benigne Balbastre's *Variations on the Marseillaise* and *Ça Ira*—it was a hoot from start to finish.

Schrader then moved to the Holtkamp behind the altar. The hymn we sang was not well chosen for our group or for the instrument: "God of our fathers, whose almighty hand" (NATIONAL HYMN). We sing with great gusto, and with this hymn you need powerful solo reeds for the fanfares. The fanfares were written in our music, but he chose not to play them. So that was confusing right from the start. He also played it in a lower key, C major, I think. Then, between the third and fourth verses he played an extended interlude that seemed to wander through the circle of fifths for so long, as he modulated upward, that we were left uncertain as to when we should enter for the last verse. When he played a quasi-fanfare, half of us began to sing, and half waited for two measures. It was quite a rubble. The last piece was *Trois Danses* by Jehan Alain. I love this work and had been looking forward to it. The organ seemed well suited for it, but Schrader seemed to lose his way. The music lacked an inner pulse, which holds the musical line together.

We then went to the huge Church of the Covenant, another grand English Gothic building made of Indiana limestone. It features a large tower over the crossing containing a 47-bell carillon of Dutch bells. The first thing we did was gather in the church to sing the hymn "All Creatures of Our God and King" (LASST UNS ERFREUEN), with **Jonathan Moyer** playing the **5-manual Aeolian-Skinner** rebuild of a Skinner organ. The pipes of this organ are placed all over the room, so the effect is rather overwhelming. He played it well and gave us a good demonstration of the instrument. We then ate a box lunch on the beautiful grounds as we listened to carillonneur **John Gouwens**, who played with fine shading and color music from many periods including an improvisation on a submitted theme.



Holtkamp Portativ, 1935, Cleveland Museum of Art

We then walked over to the beautiful Cleveland Museum of Art. Unfortunately, the large Holtkamp organ was in storage due to renovations in the auditorium. But we did get to hear the **Holtkamp Art Deco Portativ** from 1935 in a recital by organist **Gregory Crowell** and soprano **Kathryn Stieler**. The organ's case, designed by architect Richard Rychtarik, looks like something that stepped out of a 1930s Fred Astaire movie. The organ marked a return to tracker action in American organ building—a thing that would not be seen again until the 1960s. The recital was held in a reverberant gallery. Dr. Crowell began with *Partite sopra La Romanesca* by Michelangelo Rossi (1601–1656). Ms. Stieler began with *Amarilli, mia bella* by Caccini. Her even tone was rich and pure, filling the gallery with sound. Giovanni Legrenzi's *Che fiero costume* was next, sung with great fire and freedom. Crowell's accompaniment was superb.

Then we heard two movements from OHS member David Dahl's *An Italian Suite*. Dahl's writing is quite fine, and



E. M. Skinner, Opus 816, 1931, Severance Hall, Cleveland

Crowell played this music very well, beginning with *Pavana* and ending with *Gagliarda*. Ms. Stieler returned for two more songs: the gracious *Intorno all'idolo* by Antonio Cesti, followed by the well-known and joyous *Già il sole dal Gange* by Alessandro Scarlatti. It was an elegant program beautifully performed by two gifted musicians.

We returned to the Marriott to have dinner and get ready for the evening concert, the closing event of what had been a truly great convention. A record 530 registrants took part, even in the difficult economy we were having. The convention sold itself, with stunning photos on display at last summer's convention in Seattle, in a gorgeous calendar we all received before Christmas, and, of course in the brilliant convention issue of *The Tracker* magazine, with more photos and tantalizing prose.

And now we found ourselves entering the grand and famous home of the Cleveland Orchestra: Severance Hall in the beautiful University Circle neighborhood. The classical exterior of the 1931 building includes organ pipes in the pediment above the main entry. The interior is pure Art Deco splendor. The big 4-manual **Skinner organ from 1931**, Opus 816, with 86 stops and 94 ranks, was originally in chambers 41 feet above the stage, speaking downward. Eventually it fell into disuse, and was walled up, thus preserving it. The hall was renovated in 2000, and the organ was moved to new chambers at the back of the stage. Jack

M. Bethards was the consultant, and the Schantz organ company renovated the instrument, giving it modern solenoid drawknobs and a multi-level combination action. A façade of 43 non-speaking pipes graces the organ's front. The console, painted a deep blue, with ivory and walnut colored Art Deco trim, was front and center on the stage.

The recitalist was **Thomas Murray**, university organist and professor of music at Yale University. He opened with *Toccata in F Major*, BWV 540, by J. S. Bach, slowly allowing the organ's sound to grow and blossom. His flawless sense of rhythmic pulse and immaculate technique propelled every phrase. He made the most of those marvelous deceptive cadences. The powerful 32' reeds came on at the end, leaving us breathless. We had all fallen in love with this organ, and the concert could have ended right there. But we were grateful that there would be more.

Next came Hindemith's *Sonata I* (1937), written six years after this organ's debut. Murray made the most out of this organ's many fine solo voices. His approach was more orchestral, more dynamic than the usual. The *Sehr langsam*, for example, began with a plaintive cry from the Choir organ's Contra Fagotto 16' played one octave higher. Some of the softer foundation stops were heard, then the Orchestral Oboe—beautiful E. M. Skinner sounds. *Phantasie, frei* featured good contrasting sounds. It ends, of course, with *Ruhig bewegt*, soft-

ly reminding us of the first movement. Murray's pace and choice of color were perfect. The *ppp* ending on the Choir strings was deeply moving.

Regina Pacis from Guy Weitz's (1883–1970) *Symphony I on Gregorian Themes* (1932), a good period piece for this organ, contained the Gregorian *Ave Maria*. I loved the soft 16' pedal stops, Dulciana and Gamba, speaking with precision and presence. It grew to a loud dynamic. Instead of a sacred hymn, we sang a hymn to music: Schubert's *An die Musik*, a practice they have at Yale graduations. It was a fine touch. For a brief moment we were all Yalies!

After intermission, Murray played *Movement* by Jean Berveiller (1904–1976). Only a few minutes in length, it packs a lot of music with a truly riotous pedal part. He concluded with Calvin Hampton's transcription of Franck's *Symphony in D Minor*. It sounded wonderful in this room, which has just enough reverberation to make the detached chords ring. Murray's legendary console technique and registration skill were on full display. One also had the sense that this instrument clearly inspired him. The strings and soft reeds are to die for. The Oboe, English Horn, French Horn, and so forth are the stuff of genius. Thank God we still have this instrument's voices intact as Skinner left them. This symphony, written for orchestra, makes a great organ piece; the transcription was excellent. Thomas Murray played it magnificently. His playing on this glorious and historic masterpiece of an organ—brought back from near extinction—is what the Organ Historical Society is all about. We were all deeply moved by that realization.

My hat is off to the planners of this convention. It ran like a clock. Endlessly fascinating instruments and venues kept us constantly entertained. The hotel was terrific, as was the food. The performers outdid themselves. The *Atlas* is a great document: kudos to Rollin Smith, Jonathan Ambrosino, Stephen Pinel, Stephen Schnurr, Scot Huntington, and Joseph McCabe for an outstanding job. The photography of William Van Pelt, Victor Hoyt, and Len Levasseur will provide inspiration for years to come. Next summer is Pittsburgh (information: <www.organsociety.org>). I can't wait! ■

Frank Rippl is a graduate of Lawrence University Conservatory of Music, where he studied with Miriam Clapp Duncan and Wolfgang Rübsam. He is co-founder of the Appleton Boychoir, coordinator of the Lunchtime Organ Recital Series in the Appleton, Wisconsin area, and has been organist/choirmaster at All Saints' Episcopal Church in Appleton since 1971.

Photo credit: William T. Van Pelt, III



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Music with vigor, vitality and vision: An exploration of the compositions of Harold Stover

Compiled by Marilyn Biery

My lifelong interest in new music began to come alive in a vivid way when I attended a workshop on the subject given by Harold Stover at an AGO regional convention in New England in the mid-1980s. My organ studies at Northwestern University had begun my interest in contemporary music by introducing me to the music of Messiaen, Hindemith, Distler, Dupré, Duruflé, and other early twentieth-century organ composers, but my interest flamed into a slow-burning passion at this convention and this workshop, because here was the first opportunity for me to actually meet a composer. This was a huge turning point for a twenty-something musician, and not only did I meet this composer, but I discovered that he had a sense of humor and personality, he was approachable and friendly, and he knew how to generate interest in new music. It was a defining moment, and I've never forgotten Stover or the workshop. His distinguished career has demonstrated the vigor with which he has championed new music, his personality has brought vitality and style to the field through his commitment to composing with unusual subjects and methods, and his vision of new music and its role in worship and concerts tells a compelling story of past and future for those who listen.

I don't remember much about the workshop content but vivid in my mind is Stover telling about a performance of his *Nocturnes* where the button on his shirt-sleeve got caught in-between the keys during a forearm cluster. He took a serious subject and made it fun instead of stuffy. I have also heard him tell of doing such a cluster at another performance where someone from the audience, concerned about his lingering, prone position on the keys, shouted out during the piece: "Are you okay?" According to Stover, he has since learned to tell the audience what he will be doing *before* starting any piece with such an effect, so as not to raise any concerns during the performance that he might be ill or incapacitated.

And so the workshop reflected the nature of the music written by Stover: engaging, slightly quirky, decidedly and wholeheartedly American (with homage to Virgil Thomson, Charles Ives, John Lennon and Paul McCartney, among others), and reflective of his interest in stretching technical boundaries of the organ through use of clusters, glissandos, tremolos and random repetitive patterns. Stover juxtaposes styles from various periods of music history and mixes musical genres not commonly found in compositions for organ.

Much of the information contained in this article comes directly from Harold Stover, beginning with his biography. Stover was also gracious enough to provide most of the analysis of his pieces, except for *Shall I Tell You Who Will Come to Bethlehem?* My work in bringing this article to the public was primarily that of compiler, not as author. So I am grateful to him for all his enthusiasm and responsiveness to my myriad requests for information and clarification. It is my hope that readers will be intrigued by this presentation and discussion of Stover's music, and that they will add these pieces to their repertoire.

Harold Stover was born in Latrobe, Pennsylvania, in 1946. He graduated from the Juilliard School in New York in 1969 with a major in organ, having also previously attended Carnegie-Mellon University in Pittsburgh, Pennsylvania. His principal teachers were Vernon de Tar, John R. Lively, Robert Ivey, and Donald G. Wilkins in organ and church music, Nikolai Lopatnikoff and Carlos Surinach in music theory, composition, and orchestration, and Abraham Kaplan and Richard Strange in choral and orchestral conducting.



Harold Stover

From 1968 to 1992 he served as organist and choirmaster of Second Presbyterian Church in New York City, where he directed the church's amateur and professional choirs and was founder and director of the "Music at Second" concerts, which presented a wide variety of choral, instrumental, and keyboard music, including many first performances of new works. In 1986 the church's music program was the subject of an hour-long profile on the nationally syndicated radio program *IBM Salute to the Arts*. During this time, Stover also served as director of music of the Alexander Robertson School, a private elementary school in New York, and as organist of the St. Andrew's Society of the State of New York.

In 1992 he was appointed organist and director of music of Woodfords Congregational Church in Portland, Maine, where he directs the adult choir in service music and in concerts of major choral works with orchestra, directs the Pilgrim vocal choir and the Woodfords Ringers handbell choir, and serves as producer of the choir's recordings. He also directs the Portland-based chamber chorus Renaissance Voices, a position to which he was appointed in 2001. In May 2008 Stover was honored and his music celebrated during an all-Stover concert sponsored by Woodfords Congregational. At that time he was presented with the gift of a two-week creative leave each year in honor of his fortieth year as a professional musician, and fifteenth year at the church.

From 1977 to 1992 he served on the faculty of the New York School of Liturgical Music, where he taught organ, choral conducting, sight singing, music theory, and church music history. In 1995 he was appointed to the faculty of the Portland Conservatory of Music, where he teaches organ and music theory.

His compositions include keyboard music, choral and vocal music, chamber and orchestral music, electronic music, and two film scores. In 1986 his *Triptych on the Name of Bach* was one of the prize-winning entries in the international composition competition held at Southern College, Collegedale, Tennessee. In 1989 he chaired the New York City AGO chapter's "Organists Against AIDS" benefit, and twice served as chair of that chapter's Presidents' Day Conference. His writings on organ and church music have been published in *The American Organist*, *THE DIAPASON*, *The New England Organist*, *The Tracker*, and *Worship, Music, and Ministry*. Harold Stover lives in Hollis, Maine, with his wife Elizabeth. They have two daughters: Alice, of Washington, D.C., and Lucy, of Portland.

Concert music for organ and piano

The first two pieces highlighted are examples of his concert music, beginning with his duet for organ and piano, *Neumark Variations*. At first hearing, this piece enralls the listener with its

Example 1. Neumark Variations, I: Musette with Ghost Image

Example 2. Neumark Variations, III: Trio with Sound Effects

sense of fun, its continuity, and its elegant, charming and innovative variations, each with a clear intention and purpose. Performance length is just under fifteen minutes; six of the eleven variations are discussed here in some detail.

"In January 1987 I was asked by organist Daniel Junken for a piece for organ and piano, to be performed by him and pianist Nancy McDill, the request specifying a work based on a hymn tune. I chose the Lutheran chorale *Wernur den lieben Gott lässt walten*, better known in American hymnals as *Neumark*, after its composer Georg Neumark (1621–1681). The tune is a solemn one in a simple AAB form, and it proved an ideal subject for the construction of a set of variations ranging widely across the stylistically diverse landscape of late twentieth-century American music. The result is a postmodern¹ work in that all eras of musical history are freely drawn upon for the styles of the different variations. *Neumark Variations* was first performed in October 1987 at Westminster Choir College in Princeton, New Jersey, by its dedicatees.

Variation I: *Musette with Ghost Image*. Two flutes are heard in the organ pedal, the upper one sounding a sustained note, the other repeating quarter-note beats in the manner of an 18th-century French musette. Above this, two voices sound the A portion of the chorale in a tonal and rhythmic canon. The theme is given to a reed stop in values that produce a 9/8 meter (the quarter note of the original version now equaling a dotted eighth), and to a 2' stop in values that produce a 3/8 meter (the quarter of the original now equaling an eighth). The pedal's steady pulse of 3/4 accentuates the polymetric effect. The piano, joined by pianissimo string stops in the organ, sounds the B portion of the theme in minor-12th chords. These mysterious chords, following the bright sounds of the musette, were inspired by the images that remain in the eye after a photographic flash has gone off. (See Example 1.)

Variation III: *Trio with Sound Effects*.

Organ and piano here coexist in different historical times. The organ sounds a chorale prelude in 18th-century trio style, manuals in a strict canon based on the chorale, pedal sounding the cantus firmus in longer notes. The bass of the piano inserts loud clusters intended to sound like the cannon in Tchaikovsky's *1812 Overture*, using the "cannon" as a bad pun on the "canon" in the organ part. The treble of the piano further contributes to the historical mélange in a crazed distortion of the baroque organ's Cymbelstern bells, identified in the score as *le cymbelstern mauditi*, after César Franck's cursed huntsman,² in a further blending of music history's epochs. (Example 2.)

Variation VII: *Second Dialogue*. The 19th century here makes an appearance in a dialogue whose keyboard textures are modeled on the piano works of Brahms. The romantic virtuosity of both parts builds to the principal postmodern surprise of the work, Variation VIII: *Country Dream Sequence*. This variation transposes Neumark's chorale from its original key of g minor into G major, and transports it from 17th-century Germany into the American countryside. The piano part—influenced by the country piano stylist Floyd Cramer—and the organ part—drawn more on the urban theatre organ style of the 1920s—are synthesized into a variation based on the American vernacular music the love of which Daniel Junken and I shared, both in its original form and as transformed by composers like Charles Ives and Virgil Thomson. (Example 3.)

Variation IX: *Bitonal Canon*. The theme is harmonized in triads in D major and E-flat major, heard in a canon à 4 over a G pedalpoint. (See Example 4.)

Variation XI: *Finale*. The tempo indication is "Rocking out!", indicating that the source of this final variation is the sound of American popular music as it was transformed in the 1950s and 1960s. The repeated chords in the piano (a characteristic sound of early rock and roll) and the syncopated ground bass set up a back beat (one-AND-two-AND),

Example 3. Neumark Variations, VIII: Country Dream Sequence

Slow and easy ♩ = 72

Example 4. Neumark Variations, IX: Bitonal Canon

♩ = 116

Example 5. Neumark Variations, XI: Finale

augmented by a triplet toccata figure in the treble of the organ and a syncopated variant of the theme in the bass of the piano. (Example 5.) These elements are exchanged among the registers of the instruments as the variation unfolds and the harmonic and rhythmic tensions build to a climactic piano cadenza in double octaves and a fortissimo, dissonant organ harmonization of the first half of the chorale's B section that ends with the pedal repeating C-naturals and E-flats, decreasing in tempo and volume and finishing on a sustained E-flat.

Over this sustained tone, the piano quietly completes the chorale, its original harmonization quietly calling across the centuries. In the last two measures, the piano sounds the opening notes of the theme rapidly and loudly in the bass, but what seems to begin a new statement of the chorale is cut off by a low G marked "very long—hold till all sound has died away." This is a final postmodern gesture, this time toward an iconic musical moment of the late 20th-century, the E-major chord that ends John Lennon and Paul McCartney's *A Day in the Life*.

Example 6. Father James' Song No. 1

Example 7. Quick Dance No. 2 (South Union, Kentucky, 1838)

Example 8. Mountain Music: Quick Dance

Example 9. The Happy Journey

Concert music for solo organ

"*Mountain Music* is a suite of three movements, each based on a Shaker melody. The Shakers are the oldest surviving religious communal society in the United States; the last active community is at Sabbathday Lake, Maine. *At Evening*, a quiet nocturne, quotes *Father James' Song No. 1*, notated by Elder Thomas Hammond at Harvard, Massachusetts, in 1853 but originally sung by Father James Whittaker in 1783 (Example 6). The second movement, *Quick Dance*, featuring *Quick Dance No. 2* (South Union, Kentucky, 1838) (Example 7), is a comedic scherzo that seeks to reconcile the disparate worlds of the classical organ and the country fiddle (Example 8). *Pilgrimage*, based on *The Happy Journey*, also notated by Hammond, but sung at Hancock, Massachusetts, at least as early as 1808 (Example 9), is a set of variations over a descending ground bass. Performance length of the set is about fifteen minutes.

All three of these tunes were created by Shakers with a religious intent, but only the final movement of *Mountain Music* could be construed as overtly sacred music. In adapting the other two melodies to secular purposes, I have tried to take my cue from the way in which the Shakers were able to instill in the most utilitarian tasks a purity of purpose and devotion that reflected their mantra of "hands to work, hearts to God."

Music for concert or worship

The next two compositions, *Angel* and *Toccata Brevis*, are shorter works for solo organ, each less than five minutes in length, and are appropriate for concert or worship.

"The initial inspiration for *Angel* was non-musical: a radio broadcast in 1997 commemorating the launching of the first man-made satellite 40 years earlier, and featuring a recording of the signals that it sent back from space. I remembered listening to the original broadcasts of those signals as a young boy and being struck by how otherworldly they sounded—a message from a vast beyond. The work begins with a musical evocation of the radio signal and continues to depict the visitation of an entity that draws nearer, assuming various guises as it does, and then retreats leaving radio signals alone in the vastness of space. The musical material consists of several short themes heard in various harmonic and contrapuntal combinations.

In 1998 I was invited to play one of the 30-minute Sunday afternoon organ recitals at Westminster Abbey in London. I naturally wanted to include a work of my own in that historic venue, but one that would not consume so much of the short recital time as to limit the options for the rest of the program. I decided to compose a three-minute piece that would serve as a musical calling card and curtain raiser, and thus *Toccata Brevis* was born.

The work takes its title not only from its short length, but from the brief motifs on which it is constructed. These consist of:

- a fanfare-like theme heard in the first measure (Example 10)
- a sixteenth-note figure that twists and turns back on itself (Example 11)
- a series of overlapping broken chords in eighth notes played on only the black keys by one hand and on only the white keys by the other, producing the effect of a kaleidoscopic burst of sixteenth notes (Example 12)
- a series of homophonic chords that punctuate the toccata texture (Example 13).

These elements are freely developed and juxtaposed throughout the brief duration of the piece, which ends with a six-measure coda built on variants of Examples 12 and 13.

The metrical structure throughout the piece is a measure of nine eighths divided into four plus five, giving the effect of steady but uneven larger beats. The tonal center is C major, although the keys of D major, F-sharp major, G major, and E-flat major are alluded to in the course of the material's development."

The last composition mentioned in detail is Stover's newly published composition for SATB choir and organ, a Christmas anthem on an old Spanish carol translated by Ruth Sawyer, *Shall I Tell You Who Will Come to Bethlehem?*

Shall I tell you who will come to Bethlehem on Christmas morn?
Who will kneel them gently down before the Lord new-born?
One small fish from the river with scales of red, red gold.
One wild bee from the heather, one grey lamb from the fold.

One ox from the high pasture, one black bull from the herd.
One goatling from the far hills, one white, white bird.

And many children, God give them grace,
Bringing tall candles to light Mary's face.³

This delightful anthem features an organ ritornello, inspired by the 18th-century French *tambourin* noëls, alternating with choral statements of the text. The ritornello comprises a drum-like rhythmic pattern in the left hand and a right-hand melody on a 2' stop (Example 14). The vivid picture painted by the Sawyer text matches the musical diversity as the anthem provides charming and unexpected shifts from the tonal center of G major through C major, E minor, A major, B major, A-flat major, F major, G minor, A-flat major, C minor and E minor on the way back to G major.

Harold Stover's music is intentionally eclectic as he draws from all angles and aspects of musical styles and periods. The vision and skill with which these diverse ingredients are mixed together creates an impression of delightful juxtaposition and creative innovation. This music, brimming with vitality, is to be delighted in and chuckled at, vigorously proclaimed from organ lofts and pipe chambers, savored and internalized. Harold Stover's compositions paint vivid pictures for listeners to conjure up their own visions of musical storytelling. ■

Available compositions by Harold Stover

All music without publisher listing is available directly from the composer at <www.haroldstover.com>.

Sacred Choral

And We'll All Sing Hallelujah (SATB, org)

None Other Lamb (SATB a cappella, ECS Publishing)

Shall I Tell You Who Will Come to Bethlehem? (SATB, org, Paraclete Press)

Jubilate Deo (SATB, org, Triune Press)

Forth in Thy Name (2-pt, org, handbells, Triune Press)

Thus Sings the Heavenly Choir (2-pt, org, H. W. Gray)

Phos Hilaron (SATB, vc, handbells, org)

Psalms 150 (SATB, org, opt br quartet, timp)

A Litany of Praise and Thanksgiving (SATB, br quintet, org)

Across the Desert (SATB, fl, perc, org)

This I Am (SATB a cappella)

Earth Eternal (SATB, org, br quartet, perc)

The Spirit of the Lord (SAB, org)

God Is Love (SAB, org)

I Find My Refuge, Lord, in You (SATB, org)

Sweet Was the Song (SATB a cappella)

Secular Choral

spring songs (SATB a cappella)

Three Shakespeare Songs (SATB a cap)

Organ

Te Decet Hymnus Deus in Sion (Boosey & Hawkes)

Nocturnes, Book I (MorningStar Music Publishers)

Five Preludes on American Folk Hymns (H. W. Gray)

Tambourine

Symphony No. 2

Mountain Music (MorningStar Music Publishers)*

The Stations of the Cross (w/2 narrators)

Toccata Brevis

Angel

Example 10. Toccata Brevis, fanfare-like theme, m. 1



Example 11. Toccata Brevis, sixteenth-note figure



Example 12. Toccata Brevis, overlapping broken chords

Manual notes slightly detached, but long enough to overlap notes in other hand



Example 13. Toccata Brevis, homophonic chords



Example 14. Shall I Tell You Who Will Come to Bethlehem?



Carillon: Nine Chorale Preludes (Augsburg Fortress)

Organ and instruments

Nocturnes, Book III (w/timp, perc)

Neumark Variations (w/piano, MorningStar Music)**

An Easter Carillon (w/br quartet, perc)

Piano

Souvenir

Chaconne

Two pianos

*Rag, Pastorale, and Carillon****

Voice and piano

Celtic Invocations (m-sop)

Voice and organ

Sayings of Jesus (sop)

Chamber ensemble

String Quartet No. 1 (Rag-Very Slowly-Tango)

String Quartet No. 2 (Allegro agitato-Passacaglia)

* recorded on Albany TROY765 and ACA Digital 20094

** recorded on ACA Digital 20050

*** recorded on ACA Digital 20023

Notes

1. Coming after, and usually in reaction to, modernism in the 20th century, esp. in the arts and literature; specif., of or relating to a diffuse cultural and artistic trend or movement, esp. in art, architecture, and writing, since the 1950s, characterized by eclecticism in style and content, freedom from strict theoretical constraints, indifference to social concerns, etc. <<http://www.yourdictionary.com/postmodern>>.

2. The symphonic poem, *Le Chasseur Maudit*, was written in 1883 and first performed in the following year. It is based upon the familiar ballad of Bürger's, "Der wilde Jäger" ("The Wild Huntsman"), and is divided into four sections, for which the composer has provided

a program. In the first movement, amid the pealing of bells, the shouts of the crowd, and the intoning of a chant, the hunting horn of the Count of the Rhine is heard as the huntsmen prepare for the chase. In the second movement the chase is in full progress over the fields and moors. A voice bids the Count listen to the pious chant, but he refuses and urges his horse forward. In the third movement he is found alone; his horse cannot move, nor will his horn utter a sound. A strong piercing theme gives out the curse, "Desecrator, be forever driven by the Evil One." In the last movement flames shoot up and the Count flies, forever pursued by demons. <<http://www.musicwithease.com/franck-chasseur-maudit.html>>.

3. Anne Thaxter Eaton, ed., *Welcome Christmas! A Garland of Poems* (New York: The Viking Press, 1955).

Musical Examples

Toccata Brevis examples reproduced with the permission of Harold Stover.

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Biery is a former director of the National Young Artists Competition in Organ Performance, sponsored by the AGO. Her texts and music are published by Alliance Publications, GIA, MorningStar, and Augsburg Fortress. Marilyn Biery is a frequent collaborator with a number of American composers, including Libby Larsen, David Evan Thomas, Stephen Paulus, Pamela Decker, and James Hopkins. She has written a number of articles on American organ music, including "The Organ in Concert," THE DIAPASON, January 2005, and with her husband, James, was the subject of an interview in THE DIAPASON ("He said, she said: A conversation with James & Marilyn Biery," June 2008).

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Early Organ Composers' Anniversaries in 2010

John Collins

In 2010 there are several composers for organ from the 16th to 18th centuries whose anniversaries can be commemorated, albeit only some of the dates are certain. Many of the names listed here will not be well known, but their compositions are well worth exploring and many are suitable for both liturgical and recital use. Although the dances and variations were destined primarily for the harpsichord and clavichord, they would have also been played on the domestic chamber organ—even performance on a church organ can sound most effective when using carefully selected stops based on clarity, rather than thick diapasons. From the 16th century onwards, publishers had an eye for commercial exploitation and frequently included multiple instrumental possibilities on the title pages! This list makes no claim to completeness, but the compiler has copies of almost everything here, although it is entirely possible that some items are out of print and would have to be consulted in libraries.

Antonio de Cabezón (1510–66). Leading 16th-century Spanish composer for keyboard. Several of his works (including 14 *tientos*, some 15 hymns, and two short *diferencias* or variations) were published in Venegas de Henestrosa's *Libro de Cifra Nueva* (1557), which includes important comments on performance practice, including ornaments and fingering; modern edition by Higinio Anglés in two volumes (Groen's catalogue mentions a reprint in four volumes) for *Monumentos de la Música Española*. The posthumous *Obras de Música para Tecla, Arpa y Vihuela*, published by his son Hernando in 1578 (which also includes invaluable comments on performance practice), contains much liturgical music; after four duos and five pieces in three parts headed "for beginners," there follow 11 hymns, sets of four *versos*, four *fabordones*, six (on the second, third and fifth tones) or seven verses on the Magnificats, and four Kyries on each of the eight tones, in addition to 14 *tientos*, nine *diferencias*, a setting of *Duinsela*, and over 40 *glosadas* (intabulations) in up to six parts, including four by Hernando, one by Juan de Cabezón, and one anonymous. A modern edition in three volumes excluding the *glosadas* is edited by Anglés and published by Consejo Superior de Investigaciones Científicas. A new edition is in preparation, edited by Claudio Astronio for Ut Orpheus. The *glosadas* have been edited by Maria Ester Sala for Union Musical Ediciones. A few pieces in MS 242 at Coimbra published in *Portugaliae Musica* Vol. XIX have tentatively been assigned to de Cabezón, although the ascription to A.C. may well have meant Antonio Carreira, the leading Portuguese organist of the 16th century.

Erocole Pasquini (ca. 1560–1620). Organist in Verona and Rome, from which post he was apparently dismissed in 1608. He left over 30 pieces in MSS (none autograph), including six toccatas (some with interesting rhythmic patterns in the note groupings), ten canzonas, one fuga, sets of variations including *Ruggiero*, two on *Romanesca* and two *Pass è Mezzi*, an intabulation of *Ancor che col partire*, a sonata, a gagliarda, and the earliest known examples of two *durezza* and two *correnti*. Collected edition by W. Richard Shindle, published by American Institute of Musicology, *Corpus of Early Keyboard Music* 12.

Peter Philips (ca. 1560–1628). Spent much time in Italy, Spain, France, and Belgium, where he died in Brussels. Left some 34 compositions, including pavans, galliards, three fantasias, 15 intabulations of madrigals, and a set of 10 verses on *Veni Sancte Spiritus*. Nineteen pieces, mainly dances and intabulations, are to be found in the *Fitzwilliam Vir-*

ginal Book Vol. 1. A further eight pieces, including an almande, pavana, fantasia, four intabulations, and the setting of *Veni Sancte Spiritus*, are edited by John Harley for Stainer & Bell's *Early Keyboard Music* K40. The complete keyboard works, edited by David Smith, are in *Musica Britannica*, Vol. 75.

Hieronimus Praetorius (1560–1629) was organist of the Jakobikirche in Hamburg. He left a large corpus of organ music in the Visby MS, of which the eight Magnificat cycles bear his name. Ascribed to him with some certainty from the same MSS are 19 hymn cycles (of Latin hymns) and 10 Kyrie cycles as well as four sequence cycles, a setting of Psalm 113, of the German Magnificat using the *Tonus Peregrinus*, and two recently discovered lengthy chorale fantasias, on *Christ unser Herr zum Jordan kam* and *Wenn mein Stündlein vorhanden ist*. All of these pieces have been edited by Klaus Beckmann in three volumes for Schott (ED 9581–9583).

Johann Benn (ca. 1590–1660) worked in Messkirch (Baden) and Lucerne, and left seven ricercars and two canzonas in a MS now in the BL. A modern edition by R. Schächter is published by Cornetto Verlag (CP342).

Pedro de Tafalla (1606–1660) was organist at El Escorial, Spain, where his three known compositions for organ are preserved. They include a *Tiento lleno on the 2nd Tone*, a *Medio registro alto on the 2nd Tone*, and a *Tiento de dos triples on the 7th Tone*. They have been published recently by Ediciones Escorialenses in *Música para órgano* (siglo XVII) Volume 1-1, which also includes works by Diego de Torrijos and Cristóbal de San Jerónimo, available from Tritó, Barcelona.

Henri Dumont (1610–84). Born in Belgium, Dumont became organist at St-Paul in Paris and left 17 pieces, including 11 allemandes, one courante, one pavane, and four préludes. Modern edition P. Bonfils, Editions Musicales de la Schola Cantorum et de la Procure Générale de Musique, *L'organiste Liturgique* 13.

Bernardo Pasquini (1637–1710). Organist in Rome and teacher of Zipoli, Casini, Georg Muffat, composer of over 200 pieces for keyboard conserved in four main MSS, covering all the main genres (17 suites, a few individual dance movements, about 30 short arias, over 35 toccatas, two capricci, a fantasia, three canzone), one fuga, four ricercari (one of which runs to 345 bars), four sonatas, 22 variations (including four passacagli), and including over 300 *versos* and 14 sonatas for one and a further 14 for two instruments with just a figured bass. Available in seven volumes, edited by Maurice Brook Haynes, published by American Institute of Musicology, *Corpus of Early Keyboard Music* 5—this edition is unfortunately very unreliable but does group the works by genres. The far more accurate new Italian edition in seven volumes—which, after volume one that contains an *Introduzione and Pastorale*, and 60 *versetti*, all taken from a newly discovered MS in Bologna, follows the haphazard groupings of the (mainly autograph) MSS—is available from Libreria Musicale (www.libreriamusicale.com). A facsimile edition of the Landsberg MS has been edited by Emer Buckley in two parts plus CD, published by Anne Fuzeau Classique (www.editions-classique.com).

Alessandro Scarlatti (1660–1725). Better known for his sacred and secular vocal music, he left many toccatas in MSS, most of which are multi-movement (with some loose fugues as well as dance movements), including lengthy sets of

variations on the *Folia*. Some toccatas are retrospective, others are forward-looking, with many dissonant clashes and lengthy passages of chords to be arpeggiated. An excellent new edition by Andrea Macinanti and Francesco Tasini with a most illuminating introduction on performance is published in five volumes by Ut Orpheus: *Alessandro Scarlatti, Complete Works for Keyboard*, Vols. 1–5, Ut Orpheus AS 01–AS 05; <www.utorpheus.com>.

Johann Kuhnau (1660–1722) worked in Leipzig and published two sets of seven suites (the first set in major, the second in minor keys, also including a sonata in B-flat), seven sonatas in from three to seven movements, and a set of six sonatas that are multi-movement programmatic pieces entitled *Biblical Histories*. All are available in facsimile, published by SPES. The edition by Moser for *Denkmäler deutscher Tonkunst* volume 1/4 is out of print, but a new edition in two volumes has been edited by C. Harris in *Art of the Keyboard* Vol. 6 for Broude Brothers: *Johann Kuhnau: The Collected Works for Keyboard*, ed. C. David Harris; AOK 6, 2 volumes; Broude Brothers Limited (www.broude.us/Catalogues/EarlyMusic2006.pdf). The *Biblical Sonatas* are available separately, AOK 6C.

Christian Witte (ca. 1660–1717), organist in Altenburg, left about 20 pieces in MSS, including suites, preludes, fugues, three chorale preludes, and ciaconas; a passacaglia on D-C-B^b-A with 30 variations was formerly attributed to J. S. Bach. A modern edition of 12 pieces has been edited by Laura Cerutti for Armelin (www.armelin.it) in two volumes (AMM 026/053), of which the pieces best suited to organ are in volume 2. Three pieces from the *Mylau Tablaturbuch* are edited by John R. Shannon for American Institute of Musicology, *Corpus of Early Keyboard Music* 39. A capriccio in the *Andreas Bach Book* has been edited by Robert Hill for Harvard University Press: *Keyboard Music from the Andreas Bach Book and the Moller Manuscript*, ed. Robert Hill; Harvard University Press (www.hup.harvard.edu/catalog/HILMUS.html).

Georg Leyding (1665–1710) studied with Reincken and Buxtehude and became Jakob Bölsche's successor at Braunschweig. He left three preludia, a chorale prelude on *Wie schön leuchtet uns*, and a set of six chorale variations on *Von Gott will ich nicht lassen*, which have been edited by Klaus Beckmann for Breitkopf & Härtel: *Georg Dietrich Leyding, Organ Works* (EB 8405) (www.breitkopf.com).

Vicent Rodríguez (1690–1760) was organist at Valencia Cathedral, successor to the great Cabanilles. In MSS he left a *Libro de Tocatas* (30) for harpsichord and a few pieces for organ including a fantasia, six toccatas (several of these are pieces for the clarines or trumpet stops and are much lighter in style than those by Cabanilles), and a *partido*. New edition by Águeda Pedrero for Tritó edicions (www.trito.es). *Ten versos sobre Pange Lingua* have been edited by Vicente Ros and included in *Música de Tecla Valenciana* Vol. 5.

Thomas Arne (1710–78). Left *Six favourite concertos for organ, harpsichord or piano-forte* published ca. 1787, which may be performed without the accompanying parts; edited by Robin Langley for OUP; and Gwilym Beechey has edited the organ solos from the concerti for Peters (H 1544). Arne also published a set of *Eight Sonatas or Lessons for the harpsichord* in 1756, facsimile edition edited by Beechey and Dart for Stainer & Bell K27.

Thomas Gladwin (1710–99). Worked in London, where he published *Eight Lessons for the Harpsichord or Organ*, three of which have violin accompaniment, in the 1750s. Facsimile edition of these two-movement pieces has been published by Jacks, Pipes and Hammers; <www.btinternet.com/~edjacksph/pub.htm>.

Giuseppe Paganelli (1710–63). Worked in Venice, Bayreuth, Munich, and Madrid, where he may have succeeded D. Scarlatti. He published *XXX Ariae pro organo et cembalo* in 1756, facsimile edition in Minkoff, and edited by M. Machella for Armelin AMM163. He also published in 1757 *Amusement for the fair sex or Six sonatines for the harpsichord*, modern edition by Laura Cerutti for Cornetto Verlag (CP388). Three further sonatas are included in volumes 2, 3, and 4 of the Haffner *Raccolta*. Facsimile edition of volumes 2 and 3 in *Raccolta musicale...* Bibliotheca Musica Bononiensis IV/56 Bologna.

Wilhelm Friedemann Bach (1710–84). Oldest son of Johann Sebastian, he left relatively few keyboard works, most of which sound best on the clavichord, including eleven sonatas, eight fugues, twelve polonaises, ten fantasias, seven chorale preludes, and eight fugues from isolated MSS, in addition to pieces in the *Notebook for W F Bach* compiled by Johann Sebastian. The eight fugues have been edited by Paul Simmonds and Mike Daniels (www.paulsimmonds.com/publications/php) and published by themselves. They are also included in volume 1 of the organ works edited by Traugott Fedke for Edition Peters in two volumes (vol. 2 includes the chorale preludes and some more fugues). A new complete edition of the keyboard music in two volumes (vol. 1 just published) is in progress for Carus Verlag (Carus 32.001, 32.002). Best suited to the organ are the fugues and chorale preludes.

Giovanni Battista Pergolesi (1710–36) is better known for his operas and sacred music, but three organ sonatas are included in *Splendori del '700 Napoletano* Vol 1. and one in Vol. 2, edited by Maurizio Machella for Armelin as AMM 161 and AMM 240 (www.armelin.it). Many pieces formerly attributed to him in 18th-century sources have now been identified as being by other composers—the one certain thing about Pergolesi is that he died young!

Many of the publishers mentioned have their own websites and accept orders from anywhere; the following would supply "one-stop shopping" for orders from more than one publisher, although they themselves would have to order titles from many of the smaller publishers, including the Spanish and Italian.

Jacks Pipes and Hammers: <www.jackspipesandhammers.com>

Saul Groen: <http://saulgroen.nl>
Sheetmusicplus: <www.sheetmusicplus.com>

Other individual publishers' sites include:

Edicion Tritó: <www.trito.es>; especially useful for Spanish scores

Corpus of Early Keyboard Music: <www.corpusmusicae.com/cekmm>. ■

This article is a considerably expanded version of a list originally published in British Clavichord Society Newsletter 46.

John Collins has been playing and researching early keyboard music for over 35 years, with special interests in the English, Italian, and Iberian repertoires. He has contributed many articles and reviews to several American and European journals, including THE DIAPASON, and has been organist at St. George's, Worthing, West Sussex, England for almost 26 years.

Cover feature

Kegg Pipe Organ Builders, Hartville, Ohio Church of St. Gabriel the Archangel, Saddle River, New Jersey

The new organ for the Church of St. Gabriel the Archangel in Saddle River, New Jersey presented us with an unusual combination of challenges and opportunities. Our first inspection of the modern, stylized Georgian church revealed a main space more than twice as wide as it is tall, lower side aisles adding even more width, and a deep choir gallery tucked less than 12 feet below the ceiling. Despite these discouraging proportions, nice architectural details in the sanctuary and side altars combine with large clerestory windows and an elegant black and white marble floor to give a feeling of lightness and air. Hard surfaces abound, yielding an acoustic that is at once reverberant yet intimate.

The gallery, however, seemed entirely incongruous. The existing organ case was placed far forward in the center (not a bad location in and of itself), leaving the choir divided on either side, even closer to the ceiling on built-up terraces. The entire gallery was carpeted, with at least the back third of the space relegated to catch-all storage, and the console was in the far right front corner with no chance of the organist hearing any sort of balance.

The music program was already excellent, firmly committed to a traditional approach to music and liturgy. Musicians Joseph Scorese and Richard D'Amore had the choirs singing a broad range of repertoire—plainsong and Palestrina as easily as Rutter and Cherwen. But they constantly had to fight their surroundings in the gallery just to get their music into the glorious acoustical environment on the other side of the rail.

The challenges seemed nearly overwhelming, and after considering several different layouts, we concluded that many of the rules of organbuilding simply would not work in this situation. In breaking the rules, however, we were determined to do so conscientiously, and let our creativity enhance rather than detract from the final result.

Visually, it was imperative that the new organ somehow connect the music-making space with the worshiping space. We also wanted to emphasize verticality as much as possible to make the low gallery appear taller. We wanted the organ to be a visual indicator of the excellence in church music supported by this congregation. And as our first organ in the Northeast, we wanted any organist's first sight of it to entice him into further exploration.

It was immediately apparent that the new organ case would need to come forward of the rail and extend down into the main space as far as practical. The gallery rail is curved, with the ends being farther forward than the center. Since a central location would only perpetuate the choir's difficulties, we settled on matching cases at the front corner of each side. The bulk of these cases sit on the gallery floor and are painted white to minimize their visual impact. The stained solid cherry front cases are cantilevered out from them and hang down over the gallery rail without actually touching it. Pipe shades of basswood, hand carved by Spirit Williams of *Wood Sculpture by Spirit*, develop a vine and leaf motif, and also include figures of St. Gabriel on one side and St. Mary on the other.

Portions of the organ whose first priority is leading congregational singing are placed in these cases. The remaining portions of the organ, whose primary duties are accompanimental, are placed in a wide, shallow case behind the choir toward the rear of the gallery. The built-up terraces have been removed and the entire gallery has a new flat hardwood floor. The two back corners have been enclosed to provide storage and to bring a reflective surface a little closer to the choir.

Virtually all committees assigned the task of commissioning a new pipe organ for a worship space arrive at the same



Gallery: Great on left, Pedal on right; Swell and enclosed Great in center



Console closeup



Dedication photo: Richard D'Amore (organist), Fredrick Bahr, Charles Kegg, Fr. Raphael Lee, Ken Cowan, Rev. Monsignor Robert J. Fuhrman, Joseph Scorese (music director)

order of priorities: 1) Lead the congregation in singing; 2) Accompany a wide range of solos and ensembles; 3) Play service music; 4) Play recitals of solo organ literature. A strong case has been made by many organbuilders that an organ well-designed to play the organ literature can certainly lead a singing congregation. And as long as service music is selected from the great literature, it can handle that as well. And with a mezzo-forte stop or two behind swell shades: *voilà*, it can accompany! Naturally the bigger the organ, the more of those stops it is likely to have.

We would not disagree with that line of reasoning. But we believe that there is a vast difference between an organ that can accompany and one that *excels* at it

and makes it fun, encouraging creativity. We often choose to take accompaniment as the starting point, and then develop those resources to enable the instrument to fulfill its other duties as well.

A hallmark of Kegg organs is their unique blend of accessibility and surprise. Organists and consultants alike have often commented that every stop is where they expect it to be and delivers what the stopknob promises. But there is a quality in the sound of the predictable that quickly invites creative experimentation. The fact that even many rule-breaking combinations coalesce into new and beautiful sounds is no accident, but rather the result of a complex series of deliberate choices in scaling, placement, pipe treatments, and tonal finishing.

Our normal practice is to shape the Great 8' Principal to engage the room in a particular way, then use it as a foundation on which to build out and up to create the various core ensembles that define the instrument. In this organ, that function is taken by a combination of 8' stops commonly called the "French Quartet": principal, string, capped or semi-capped flute, and open or harmonic flute. Each contributes an essential component to the composite sound. The Principal provides the basic diapason color; the Violone gives point and lets it sing; the Rohrflute adds breadth and weight; finally, the Harmonic Flute imparts intensity and carrying power. St. Gabriel's extraordinarily fine acoustic allowed us to approach each of these four component stops with a luxurious gentleness that would be impossible in almost any other situation.

A side-by-side comparison of identical notes in the Great Principal 8' and Octave 4' reveals that the Octave is equal to or even stronger than the Principal in some ranges. There are two reasons for this. First is that the Octave is intended to sit atop the combined French Quartet in all but the very leanest plenum combinations. Secondly, space and budget considerations resulted in a Fifteenth 2' extended from the Octave 4'. We have kept the 4' brighter than normal so that the 8'-4' combination is extraordinarily satisfying and does not beg for a 2' line to keep it clear. We have also given extra attention to the 2' partial of the Mixture IV and installed a cut-out for the borrowed Fifteenth so it does not play when the Mixture is drawn.

The Twelfth 2 $\frac{1}{2}$ ' was a preparation in the original contract. When funds became available to include it, we weighed carefully whether it was appropriate to add it while the Fifteenth remained borrowed. Given the steps we had taken to minimize the need for a Fifteenth, we concluded that the Twelfth was absolutely essential in building the rich but gentle texture of plenum we envisioned for this room.

Organ flute stops come in a wide variety of construction and tonal color on a continuum from fully capped through harmonic or even double harmonic. Experience has shown that a pair of flutes blend together best when the lower one is closer to the capped end of the spectrum and the upper one is closer to the open end. This results in the common pairings of Rohrflute 8'-Spitzflute 4', Gedeckt 8'-Koppelflute 4', or Open Flute 8'-Harmonic Flute 4', etc. Our normal practice follows that pattern. In the Saddle River organ, the Great Rohrflute and Harmonic Flute both needed to be present at 8' as essential components of the Quartet discussed above. Budget constraints would not allow an independent 4' flute, so we assumed on paper that the ubiquitous Flutes 8' & 4' registration would best be fulfilled by the Rohrflute playing at both pitches. As a pleasant surprise in the voicing process, we discovered that the Rohrflute at 4' would sit very nicely atop the Harmonic Flute 8', breaking the rules, but becoming the default Flutes 8' & 4' combination for the Great.

The Flauto Dolce and Flute Celeste are treated in our normal manner: clear but nearly weightless in the bass, ultra-transparent in the tenor, becoming milkier and more opaque as the volume diminishes in the treble. The Flauto Dolce in particular is carefully regulated for evenness and prompt speech, making it valuable as an accompaniment stop without the Flute Celeste.

The Clarinet is smooth, dark and woody in the bass and tenor, brightening slightly as it ascends.

The Swell chorus is conceived in a typically American manner: the Bourdon and Salicional together act as the 8' foundation, with a 4' Principal and 2' Mixture filling out the upperwork. Each component is then extended up or down, exponentially increasing the registrational choices. The Bourdon extends



Gallery rail cases under construction



Case impost construction



Pipe shade being fitted in the Kegg shop



Mary listening, nestled among the vines



Console stop knobs being turned

down to become the Swell double and the soft Pedal 16'. Its primary focus is as a Pedal stop for notes 1–24; from 25 up it concentrates on blending rather than individual color, but still stays just lively enough for scherzo registrations. The Principal extends down into a Diapason of similar scale and volume to the Great, but with slotted color. The Salicional is not just a unison for the Voix Celeste, but very much a partner in ensemble building. Its 4' Salicet extension finds a perfect use in mezzo-forte accompaniments. The Mixture also plays an octave higher as the Scharf to provide the crown to the Great Mixture when the two choruses are coupled.

The Sylvan Flute developed as a chameleon, with distinct functions in different ranges. In the bass, it acts to color and define the 8' Bourdon, which is purposely amorphous for use in the pedal. Its tenor range is slightly hollow, vaguely reminiscent of panpipes, hence the name. In the midrange it takes on an open 4' flute quality, tending toward the sound of a narrow-scale harmonic flute. And finally, its treble provides a silvery top to 8-4-2 combinations, and is bright and sparkly for a skip-pitch effect with the Bourdon 8'.

The Nazard is deliberately very mild so that when it combines with the Bourdon 8' it suggests that lovely color associated with narrow-scale wood Gedeckts. Added to full 8's and 4's, it thickens and imparts a slightly reedy quality in preparation for adding the Oboe. The Tierce, while still able to blend, is spicier than the Nazard and definitely takes the driver's seat in the full Cornet.

The Bassoon-Oboe is specially designed to blend into the Swell flues to create the Full Swell effect at a dynamic level appropriate to the choir standing directly in front of it. The Oboe mid-range and treble accelerate only slightly in volume, but much more so in color and point, allowing it to stand out as a solo stop in normal melody range. The Trumpet-Clarion is strong and bright, giving the fire expected from the Récit in French literature. We chose to place it in the Enclosed Great expression box in order to increase the flexibility of the dynamic range. And finally, the Vox Humana adds its unmistakable sonority, exceptionally rich and buttery in this organ since it does not have the benefit of distance to mellow it.

The Pedal Octave and Subbass are located in the forward case opposite the Great. The lower panels of this case are of double-thickness MDF to provide solid projection of the bass frequencies. We used this same double-panel technique on the back of the Swell and Enclosed Great box to reinforce the sound of the Pedal Open Wood installed behind it. The mouths of these pipes speak toward the back wall of the church, using it as a sort of sub-woofer to fill the room with a solid foundation for the whole organ.

The Pedal case also houses Gabriel's Trumpet. Although of limited compass (tenor C through high F), this large-scale reed stop on 8 inches pressure provides a rich, powerful Tuba quality in the tenor range, perfect for delineating hymn melodies against the full resources of the rest of the organ. As it rises in pitch, it becomes more brilliant and comes into its own with trumpet tunes and wedding processions.

It is our hope that everyone who hears this organ, whether that be a parishioner whose worship is enhanced by its music, or the most accomplished organist listening intently with discerning ears, will feel a sense of the joy and wonder from which it was created.

—Fredrick Bahr, tonal director

Kegg Pipe Organ Builders

Fredrick Bahr
Philip Brown
Michael Carden
Joyce Harper
Charles Kegg
Philip Laakso
Thomas Mierau
Bruce Schutrum

Photo credit: Richard D'Amore, Fredrick Bahr, Charles Kegg

Kegg Pipe Organ Builders Church of St. Gabriel the Archangel Saddle River, New Jersey

GREAT (Manual I)

11 stops, 14 ranks, 878 pipes		
1. Violone	16'	73 pipes
2. Principal	8'	61 pipes
Violone	8'	From #1
3. Rohrflute°	8'	73 pipes
4. Harmonic Flute°	8'	49 pipes
		1–12 from #3
5. Flauto Dolce°	8'	61 pipes
6. Flute Celeste° TC	8'	49 pipes
7. Octave	4'	73 pipes
Flute°	4'	From #3
8. Twelfth	2½'	61 pipes
Fifteenth	2'	From #7
9. Mixture (1½')	IV	244 pipes
		(cancels 15th)
10. Trumpet°	8'	73 pipes
11. Clarinet°	8'	61 pipes
Tremulant		
Chimes		Deagan, 25 bells
Great Unison Off		
Great 4		
Zimbelstern		5 handbells
° Enclosed		

SWELL (Manual II)

10 stops, 13 ranks, 853 pipes		
12. Bourdon	16'	73 pipes
13. Diapason	8'	73 pipes
Bourdon	8'	From #12
14. Salicional	8'	73 pipes
15. Voix Celeste	8'	61 pipes
Octave	4'	From #13
Salicet	4'	From #14
16. Sylvan Flute	4'	73 pipes
17. Nazard	2½'	61 pipes
Flute	2'	From #16
18. Tierce	1½'	61 pipes
Larigot	1½'	From #17
19. Mixture (2')	IV	244 pipes
Scharf (1')	IV	From #19
		cancels Mixture when drawn
20. Bassoon	16'	73 pipes
Trumpet	8'	From #10
Oboe	8'	From #20
21. Vox Humana	8'	61 pipes
Clarion	4'	From #10
Tremulant		
Swell 16		
Swell Unison Off		
Swell 4		

SOLO (Manual III)

1 stop, 1 rank, 42 pipes		
Solo Diapason III	8'	From #2-7-25
Harmonic Flute	8'	From #4
Salicional	8'	From #14
Voix Celeste	8'	From #15
Flute Celestes II	8'	From #5 & 6
Cornet	V	#12-16-17-18
22. Gabriel's Trumpet TC	8'	42 pipes
Trumpet	8'	From #10
Oboe	8'	From #20
Clarinet	8'	From #11
Tremulant		
Chimes		
Solo 16		
Solo Unison Off		
Solo 4		

PEDAL

3 stops, 3 ranks, 132 pipes		
Resultant	32'	Derived
23. Open Wood	16'	32 pipes
24. Subbass	16'	44 pipes
Violone	16'	From #1
Bourdon	16'	From #12
25. Octave	8'	44 pipes
Subbass	8'	From #24
Violone	8'	From #1
Bourdon	8'	From #12
Super Octave	4'	From #25
Cantus Flute	4'	From #4
Harmonics	32'	Derived
Trumpet	16'	12 pipes and from #10
Bassoon	16'	From #20
Trumpet	8'	From #10
Clarion	4'	From #10
Clarinet	4'	From #11

Tonal Resources

25 stops, 31 ranks, 1905 pipes

Inter-manual Couplers

Great to Pedal 8, 4
Swell to Pedal 8, 4
Solo to Pedal 8, 4
Swell to Great 16, 8, 4
Solo to Great 8
Swell to Solo 8
Great to Solo 8

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Summer Institutes, Workshops & Conferences

Yale Institute of Sacred Music

June 7–11, 14–18, 21–25, New Haven, CT.
Courses in congregational song, vocal development, composition, others; Patrick Evans, Dan Locklair, others.
Contact: 203/432-9526; <www.yale.edu/sdqsummerterm/>.

AGO Pipe Organ Encounters

June 13–18 St. Louis, MO, Columbia, SC; June 21–26, Bloomington, IN; June 27–July 2, Fairfield, CT; July 18–23, Waukesha, WI; July 25–29, Fort Worth, TX; July 25–31, Huntington Beach, CA. Adult POEs: July 27–31, Eugene, OR; August 9–13, Winchester, VA.
Contact: <www.agoHQ.org/>.

York Course for Organists

June 14–17, York, UK.
Hymnody, service playing, new repertoire, conducting tips, improvisation workshop; Daniel Moulton.
Contact: <www.rscm.com/courses>.

University of Michigan Summer Harpsichord Workshops

June 14–18, 21–25, Ann Arbor, MI.
Domenico Scarlatti (June 14–18); fundamentals of harpsichord playing and repertoire (June 21–25), with Edward Parmentier.
Contact: 734/665-2217; <eparment@umich.edu>; <www.music.umich.edu/special_programs/adult/harpsichord.htm>.

Association of Lutheran Church Musicians Regional Conferences

June 17–19, Lindsborg, KS; June 20–23, Jacksonville, FL; July 12–15, Boulder, CO; July 16–18, Sioux Falls, SD; July 18–20, Davenport, IA; July 26–29, Pittsburgh, PA.
Concerts, lectures, workshops, hymn festivals; David Cherwien, James David Christie, Gregory Peterson, others.
Contact: <www.alem.org>.

National Association of Pastoral Musicians Summer Institutes

June 18–20, St. Louis, MO; July 26–30, Towson, MD, Milford, OH; July 30–August 1, Menlo Park, CA, Marengo, OH; August 13–15, Jacksonville, FL.
Contact: <www.npm.org>.

Mo-Ranch/PAM Worship & Music Conference 2010

June 20–24, Hunt, TX.
Lectures, workshops, concerts; Steven

Egler, Cynthia Dobrinski, others.
Contact: 800/460-4401;
<www.presbysmusic.org/>.

Association of Anglican Musicians 2010 Conference

June 20–24, Hartford, CT.
Workshops, liturgies, performances; Ronald Ebrecht, Simon Lole, Jason Roberts.
Contact: <www.anglicanmusicians.org>.

The Fellowship of United Methodists in Music & Worship Arts (FUMMWA) Music and Worship Arts Week

June 20–25, Lake Junaluska, NC.
Handbells, organ and choral workshops; Randy Hooper, John Walker, others.
Contact: <www.umfellowship.org>.

Montreat Conferences on Worship & Music 2010

June 20–26, 27–July 3, Montreat Conference Center, Montreat, NC.
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; David Cherwien, Carl Daw, Jared Johnson, Len Langrick, many others.
Contact: Presbyterian Association of Musicians, 888/728-7228, ext. 5288;
<pam@ctr.pcusa.org>;
<www.pam.pcusa.org>.

39th Baroque Performance Institute

June 20–July 4, Oberlin Conservatory, Oberlin, OH.
“Music in Italy, from Monteverdi to Tartini.” Daily coaching, masterclasses, concerts; “Discover the Harpsichord” program for high school pianists and organists.
Contact: 440/775-8044; <www.oberlin.edu/summer/bpi/Default.html>.

Liturgical Music Conference 2010

June 21–24, St. John's University, Collegeville, MN.
“The Church in Change—Hope and Creativity.” Lectures, demonstrations, studio lessons, music-making; Kim Kasling, Lynn Trapp, Axel Thieme, others.
Contact: 320/363-3154; <dkantor@csbsju.edu>.

Organ Historical Society Convention

June 21–26, Pittsburgh, PA.
Kevin Birch, Carol Britt, Gregory Crowell, Paul Jacobs, Thomas Murray, Wolfgang Rübsam, others.
Contact: <www.organsociety.org>.

Sacred Music Colloquium XX

June 21–27, Duquesne University, Pittsburgh, PA.
Horst Buchholz, Scott Turkington, William Mahrt, Ann Labounsky, others.
Contact: <MusicaSacra.com>.

ATOS Annual Convention

June 28–July 4, Seattle, WA.
Jelani Eddington, Simon Gledhill, Jonas Nordwall, Donna Parker, others.
Contact: <www.atos.org>.

Berkshire Choral Festival

July 2–10, Montreal, QC, Canada; July 11–18, 18–25, July 25–August 1, August 1–8, Sheffield, MA; September 3–12, Scheggino, Italy.
Rehearsals, classes, lectures, concerts; Jane Glover, Anton Armstrong, others.
Contact: 413/229-8526;
<www.choralfest.org>.

Organ Masterclasses with Ludger Lohmann

July 4–9, Stuttgart, Germany.
Contact: <www.mh-stuttgart.de/veranstaltungen/orgelakad/>; <orgelakademie@mh-stuttgart.de>.
August 30–September 9, Altenburg, Germany: Bach course.
Contact: <www.ludgerlohmann.de>.

AGO National Convention

July 5–9, Washington, DC.
Concerts, workshops; Diane Meredith Belcher, James David Christie, Paul Jacobs, Renée Ann Louprette, Kimberly Marshall, Carol Williams, others.
Contact: <www.ago2010.org>.

Illinois ACDA Summer Re-Treat

July 7–9, Illinois State University, Normal, IL.
Charles Bruffy, Stephen Hatfield, Pearl Shangquan, others.
Contact: <www.il-acda.org>.

Hymn Society Conference

July 11–15, Samford University, Birmingham, AL.
Lectures, worship, hymn festivals. Mary Louise Bringle, Dan Damon, Faythe Freese, Alice Parker, others.
Contact: <www.thehymnsociety.org>.

PAM Westminster Conference

July 11–16, Westminster College, New Wilmington, PA.
Lectures, seminars (organ, choral, handbells); Hal Hopson, John Schwandt, Anne Wilson, others.
Contact: 888/728-7228 x5288; <www.pam.pcusa.org>.

Association Jehan Alain Cours d'Interpretation d'Orgue

July 11–25, Romainmôtier, Switzerland.

Courses in improvisation, interpretation, harmonium, Spanish and Italian music, Alain, Bach; Joris Verdin, Marie-Claire Alain, Luigi Ferdinando Tagliavini, Guy Bovet, Tobias Willi, Emmanuel Le Divellec, Annelies Focquaert.
Contact: 41 32 721 27 90;
<bovet.aubert@bluewin.ch>;
<www.jehanlain.ch/>.

Choral Conducting Symposium

July 12–16, University of Michigan, Ann Arbor, MI.
Masterclasses, Dalcroze Eurhythmics, score study, reading sessions; Jerry Blackstone, Paul Rardin, Julie Skadsem.
Contact: 734/764-05429;
<www.music.umich.edu/special_programs/adult/choral.conducting.htm>.

NPM National Convention 2010

July 12–16, Detroit, MI.
Workshops, masterclasses, concerts; Steven Janco, Lynn Trapp, John Witvliet, others.
Contact: <www.npm.org>.

National Association of Church Musicians Annual Convention

July 14–16, Los Angeles, CA.
Charlene Archibeque.
Contact: <www.nacmhq.org>.

American Guild of English Handbell Ringers National Seminar

July 18–21, Nashville, TN.
Concerts; classes for directors, ringers, composers; William Griffin, Hart Morris, William Payn, Arnold Sherman, others.
Contact: <www.agehr.org/tucson.asp>.

Royal Canadian College of Organists National Convention

July 18–22, Victoria, BC, Canada.
Recitals, workshops, worship services, social events; Tong-Soon Kwak, Paul Jacobs, David Palmer, Philippe Bélanger.
Contact: <rcco2010.ca/>.

CONCORA Festival 2010

July 18–24, Hartford, CT, area.
Rehearsals and performance with Richard Coffey.
Contact: <www.concora.org>.

The Chorus of Westerly Choral Symposia

July 18–24, July 25–31, Camp Ogontz, Lyman, NH.
Freda Herseth, George Kent, Richard Marlow, Paula Rockwell, David Willcocks.
Contact: 401/596-8663;
<www.chorusofwesterly.org>.

Oundle International Summer Schools for Young Organists

July 19–26, Oundle, England.
Programs for ages 14–22; lessons, concerts. Margaret Phillips, Anne Page, Thierry Mechler, John Scott, others.
Contact: <www.oundlefestival.org.uk>.

Summer Academy for Organists

July 19–31, Haarlem, the Netherlands.
Daily lectures, courses, recitals; Olivier Latry, Michael Radulescu, Guy Bovet, Jean-Baptiste Robin, Ben van Oosten, others.
Contact: <www.organfestival.nl>.

Organ Congress 2010

July 25–30, Brighton and southeast England.
Incorporated Association of Organists annual congress; concerts, lectures, visits to churches and cathedrals; Neil Cockburn, Catherine Ennis, others.
Contact: <www.iao.org.uk>.

Saessolsheim Organ Academy

July 26–31, Alsace, France.
Classes, lessons, recitals; Baroque music, improvisation; Freddy Eichelberger, Francis Jacob, Benjamin Righetti, Claude Roser, Jan Willem Jansen.
<http://pagesperso-orange.fr/asamos>.

58. Internationale Orgeltagung

August 1–7, Münster, Germany.
Concerts, visits to organs; Wolfgang Baumgratz, Harald Vogel, others.
Contact: <www.gdo.de>.

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Montréal Boys' Choir Course
August 1–8, Christ Church Cathedral,
Montreal, QC, Canada.
Malcolm Archer, guest music director.
Contact: 516/746-2956 x18; <mbcc.ca>.

Baroque Instrumental Program
August 1–13, Vancouver, BC, Canada.
Harpichord, fortepiano, masterclasses,
ensembles, continuo class; Jacques Ogg.
<www.earlymusic.bc.ca/W-BIP-0.html>.

Canford Summer School of Music
August 1–22, Sherborne, Dorset, England.
Concerts, choral and conducting
courses; Sue Hollingworth, Julian
Wilkins, Nigel Perrin.
Contact: +44 (0) 20 8660 4766;
<www.canfordsummerschool.co.uk>.

5th International Organ Academy
August 4–9, Pontaumur, Auvergne, France.
Helga Schauerte; masterclass on Bach
and his organ scholars (Krebs, Homilius,
W.F. Bach).
<www.bachencombrailles.com>.

International Organ Academy
August 6–14, Porrentruy, Switzerland.
Lessons, concerts on the Ahrend or-
gan in the former Jesuit Church, with
Michael Radulescu.
Contact: <www.promusica.ch>.

Corsi di Musica Antica a Magnano
August 12–20, Magnano, Italy.
Clavichord, fortepiano, organ, harp-
sichord, choral conducting, musicol-
ogy; Bernard Brauchli, Luca Scandali,
Georges Kiss, Giulio Monaco, Alberto
Galazzo, others.
<www.musicaanticamagnano.com/>.

South German Organ Academy
August 13–15, Ochsenhausen, Rot, Ot-
tobeuren, and Weingarten, Germany.
Works of Pachelbel, Bach, Couperin,
Knecht, Krebs, Froberger; South Ger-
man performance practice; Franz
Raml.
Contact: <www.organpromotion.org>.

**7. Internationale Orgelakademie im
Passauer Dom**
August 22–25, Passau, Austria.
Classes, concerts; Ian Tracey, Horst
Buchholz, Todd Wilson.
<dommusik@bistum-passau.de>.

33rd International Organ Week
September 5–19, St. Andreas-Kirche,
Korschenbroich, Germany.
Henning Dembski, Amelie Dembski,
Jean Guillou, Michael Landsky, Wolf-
gang Seifen.
Contact: <www.orgelfreundeskreis.de/
Orgelwoche/orgelwoche.html>.

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Calendar

This calendar runs from the 15th of the month of
issue through the following month. **The deadline is
the first of the preceding month** (Jan. 1 for Feb.
issue). All events are assumed to be organ recitals
unless otherwise indicated and are grouped within
each date north-south and east-west. * = AGO chap-
ter event, * = RCCO centre event, += new organ
dedication, ++ = OHS event.
Information cannot be accepted unless it speci-
fies **artist name, date, location, and hour** in writ-
ing. Multiple listings should be in chronological order;
please do not send duplicate listings. THE DIAPA-
SON regrets that it cannot assume responsibility for
the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 APRIL
Daniel Stipe; All Saints' Chapel, University of
the South, Sewanee, TN 7:30 pm

16 APRIL
Daniel Sullivan; Trinity College, Hartford, CT
7:30 pm

David Hurd; Westminster Presbyterian, Al-
bany, NY 7:30 pm
Isabelle Demers; Christ and St. Luke's
Church, Norfolk, VA 8 pm

Carol Britt; Wheeler Concert Hall, University
of Evansville, Evansville, IN 7:30 pm

Massimo Nosetti; Cathedral of the Assump-
tion, Louisville, KY 7:30 pm

Paul Carr; Fourth Presbyterian, Chicago, IL
12:10 pm

Christopher Houlihan; Shryock Auditorium,
Carbondale, IL 7:30 pm

17 APRIL
Francesco Cera; Houghton Memorial Chapel,
Wellesley College, Wellesley, MA 8 pm
Bach, *St. John Passion*; Union Theological
Seminary, New York, NY 8 pm

Ken Cowan; St. Norbert Abbey, DePere, WI
2 pm
Sarah Holland; First Presbyterian, Macomb,
IL 5 pm

18 APRIL
Choral Evensong; All Saints, Worcester, MA
5 pm

Davis Wortman & Christopher Jennings, fol-
lowed by Choral Evensong; St. James' Church,
New York, NY 3:30 pm

Mark Trautmann; St. Mary the Virgin, New
York, NY 4:40 pm, 5 pm Evensong

David Lamb; Cathedral Church of St. John
the Divine, New York, NY 5:15 pm

Jeremy Bruns; St. Thomas Church Fifth Av-
enue, New York, NY 5:15 pm

Mark Paoe; Christ Church, New Brunswick,
NJ 4 pm

Philippe Lefebvre; Bryn Mawr Presbyterian,
Bryn Mawr, PA 4 pm

Isabelle Demers; Trinity Evangelical Luther-
an, Lansdale, PA 4 pm

Choirs of New College Oxford and St. Thomas
Church, Three Choirs Festival; Washington Na-
tional Cathedral, Washington, DC 4 pm

Lee Dettra; Ebenezer United Methodist, New-
ark, DE 4 pm

John Walker, with Peabody Percussion En-
semble; Griswold Hall, Peabody Conservatory,
Baltimore, MD 4 pm

Solemn Choral Vespers; Cathedral of Mary
Our Queen, Baltimore, MD 5:30 pm

Alleluia Concert; Church of St. John the Evan-
gelist, Severna Park, MD 7 pm

Marion Civic Chorale, *Messiah* selections;
Dunnellon Presbyterian, Dunnellon, FL 4 pm

Dave Wickerham; First Presbyterian, Pom-
pano Beach, FL 4 pm

Karel Paukert; St. Paul's Episcopal, Cleve-
land Heights, OH 3 pm

+Marek Kudlicki; St. Stanislaus Kostka
Church, Bay City, MI 3 pm

Nathan Laube; St. Augustine Cathedral, Kal-
amazoo, MI 4 pm

Evensong; Christ Church Grosse Pointe,
Grosse Pointe Farms, MI 4:30 pm

John Gouwens; The Culver Academies, Cul-
ver, IN 7:30 pm

Albert Travis, with The King's Brass and First
Baptist Nashville Sanctuary Choir, hymn festival;
First Baptist, Nashville, TN 7 pm

Haydn, *The Creation*; First Presbyterian, Ar-
lington Heights, IL 4 pm

Mary Gifford; Our Lady of Sorrows Basilica,
Chicago, IL 3 pm

19 APRIL

Stetson University organ students; Morrison
United Methodist, Leesburg, FL 7:30 pm

20 APRIL

Choir of New College Oxford; St. Thomas
Church, New York, NY 7:30 pm

Thierry Escaich; Cathedral of St. John the
Divine, New York, NY 7:30 pm

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

Jean Krinke; Church of St. Louis, King of
France, St. Paul, MN 12:35 pm

21 APRIL

Gail Archer; St. Paul's Chapel, New York, NY
7:30 pm

Vera Kochanowsky, harpsichord; St. Luke
Catholic Church, McLean, VA 1 pm

Kristin Farmer; Old Salem Visitor Center,
Winston-Salem, NC 12 noon

Cardinal Stritch University Concert Choir; Ca-
thedral of St. John the Evangelist, Milwaukee, WI
12:15 pm

22 APRIL

Thierry Escaich; Sayles Hall, Brown Univer-
sity, Providence, RI 8 pm

Clive Driskill-Smith; Asbury United Method-
ist, Delaware, OH 7:30 pm

23 APRIL

Andrew Henderson; St. Stanislaus Church,
Buffalo, NY 7 pm

Musica Sacra, Mozart, *Mass in C Minor*;
Carnegie Hall, New York, NY 8 pm

Alan Morrison; Pine Street Presbyterian, Har-
risburg, PA 7:30 pm

Choir of New College Oxford; St. Paul's Epis-
copal, Philadelphia, PA 8 pm

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Choral Evensong, Choirs of All Saints Church, Worcester, MA; Washington National Cathedral, Washington, DC 5:30 pm
Chelsea Chen; Holy Trinity Lutheran, Akron, OH 8 pm
Bach, *Magnificat*; Cathedral of St. John the Evangelist, Milwaukee, WI 8 pm
Cameron Carpenter; First United Methodist, Evanston, IL 8 pm

24 APRIL

Joan Lippincott; St. Paul's on the Green, Norwalk, CT 7:30 pm
Hector Olivera; First Congregational, Old Greenwich, CT 8 pm
CONCORA; St. Patrick-St. Anthony Church, Hartford, CT 8 pm
Isabelle Demers; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Daniel Roth; Macy's Department Store, Philadelphia, PA 5:30 pm
Ken Cowan, masterclass; St. Andrew's Episcopal, College Park, MD 2 pm
Felix Hell; St. John's Episcopal, Chevy Chase, MD 7 pm
Seraphic Fire, chant concert; All Saints Episcopal, Fort Lauderdale, FL 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

25 APRIL

Alistair Nelson; Cathedral of the Incarnation, Garden City, NY 4 pm
Judith Hancock; Grace Episcopal, Brooklyn Heights, NY 5 pm
Ryan Jackson; Madison Avenue Presbyterian, New York, NY 3 pm
Jessica French; St. Mary the Virgin, New York, NY 4:40 pm, 5 pm Evensong
Maxine Thevenot; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Stephen Davies; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Martin Jean; Wilson College, Chambersburg, PA 3 pm
Singing Boys of Pennsylvania/Keystone Girls Choir; Notre Dame High School, East Stroudsburg, PA 4 pm
Clive Driskill-Smith; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Gary Davison; Washington National Cathedral, Washington, DC 5:15 pm
Ken Cowan; St. Andrew's Episcopal, College Park, MD 4 pm
James David Christie; Church of the Little Flower, Bethesda, MD 4 pm
Marion Civic Chorale, *Messiah* selections; Countryside Presbyterian, Ocala, FL 3 pm
Scott Dettra; First Congregational, Columbus, OH 4 pm
Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Frédéric Champion; St. John's Episcopal, Savannah, GA 5:30 pm
David Higgs; Schermerhorn Symphony Center, Nashville, TN 3 pm
Scott Hanoian, with Motor City Brass Quintet; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Gail Archer; First Wayne Street United Methodist, Fort Wayne, IN 4 pm
Barbara Harbach; St. Ita's RC Church, Chicago, IL 3 pm
Newberry Consort; Fourth Presbyterian, Chicago, IL 7 pm

26 APRIL

Karel Paukert; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 APRIL

Daniel Roth; Cathedral of St. John the Divine, New York, NY 7:30 pm
Scott Atchison & Nicole Marane, with trumpet; Peachtree Road United Methodist, Atlanta, GA 7 pm
David Schout; Park Congregational, Grand Rapids, MI 12:15 pm
Kirsten Uhlenberg; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 APRIL

Regina Pozzi; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Ricardo Ramirez; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

29 APRIL

Stephen Tharp; Brick Church, New York, NY 7:30 pm
Monteverdi, *Vespers of 1610*; St. Luke in the Fields, New York, NY 8 pm
Daniel Roth; St. Joseph's Catholic Church, Orlando, FL 8 pm

30 APRIL

Preston Dibble; Church of the Immaculate Conception, Montclair, NJ 8 pm
Maxine Thevenot; Emmanuel Church, Chestertown, MD 7:30 pm
Jean-Baptiste Robin; Christ Church Cathedral, Nashville, TN 7:30 pm
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
VocalEssence; Cathedral of St. Paul, St. Paul, MN 8 pm

2 MAY

Massimo Nasetti; First Church, Nashua, NH 3 pm

Scott Lamlein; Wesley United Methodist, Worcester, MA 12:30 pm

Christopher Houlihan; St. Teresa's Catholic Church, Staten Island, NY 3 pm

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

Choral Evensong; St. James' Church, New York, NY 4 pm

Jonathan Hope; St. Mary the Virgin, New York, NY 4:40 pm, 5 pm Evensong

Ben Woodward; Cathedral Church of St. John the Divine, New York, NY 5:15 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Christ Church Choirs; Christ Church, New Brunswick, NJ 4 pm

Andrew Henderson; First Presbyterian, Titusville, NJ 6 pm

New Handel Children's Choir of Baltimore; St. John's Episcopal, Hagerstown, MD 4 pm

Felix Hell; First Presbyterian, Gloucester, VA 3 pm

Ensemble Gaudior; St. Luke Catholic Church, McLean, VA 4 pm

Marion Civic Chorale, *Messiah* selections; First United Methodist, Ocala, FL 4 pm

Todd Wilson; Stan Hywet Hall & Gardens, Akron, OH 4 pm

Choral Festival; Cathedral Church of St. Paul, Detroit, MI 4 pm

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

Neal Biggers; First Presbyterian, Evansville, IN 4:30 pm, Choral Evensong 5 pm

Nathan Laube, with chorus; Independent Presbyterian, Birmingham, AL 4 pm

Alleluia Ringers; Concordia University, Mequon, WI 3:30 pm

Gary Wendt, with piano and instruments; Glenview Community Church, Glenview, IL 3 pm

3 MAY

Christian Lane, masterclass; Memorial Church, Harvard University, Cambridge, MA 12:15 pm, recital 7:30 pm

Frédéric Champion; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

4 MAY

Cameron Carpenter; Church of St. Vincent Ferrer, New York, NY 7 pm

Janette Fishell, masterclass; Church of the Transfiguration, New York, NY 7 pm

John Salveson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 MAY

Vincent Carr; Church of St. Ignatius Loyola, New York, NY 7 pm

Janette Fishell; Church of the Transfiguration, New York, NY 7:30 pm

Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

Todd Wilson, with Trinity Chamber Orchestra; Trinity Cathedral, Cleveland, OH 12:10 pm

6 MAY

Singing Boys of Pennsylvania/Keystone Girls Choir; Maple Lake Methodist, Moscow, PA 4 pm

Wilma Jensen; First Baptist, Nashville, TN 12:15 pm

7 MAY

Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); Saratoga Springs United Methodist, Saratoga Springs, NY 7:30 pm

Ken Cowan; Christ Church, Bronxville, NY 7:30 pm

Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm

Janette Fishell; St. Paul's Episcopal, Indianapolis, IN 7:30 pm

Milwaukee Handbell Ensemble; Concordia University, Mequon, WI 7:30 pm

8 MAY

Paul Jacobs; Kimmel Center for the Performing Arts, Philadelphia, PA 3 pm

William Ferris Chorale; Madonna della Strada Chapel, Loyola University, Chicago, IL 7:30 pm

Exultate; Lake Nokomis Lutheran, West St. Paul, MN 7:30 pm

9 MAY

+Susan Ferré; St. Barnabas Episcopal, Berlin, NH 3:30 pm

James Wetzel; St. Mary the Virgin, New York, NY 4:40 pm, 5 pm Evensong

HyeHyun Sung; Cathedral Church of St. John the Divine, New York, NY 5:15 pm

Nicole Marane; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Northwestern College Choir; Cathedral of St. Paul, St. Paul, MN 7:30 pm

10 MAY

Mendelssohn, *Paulus*; Carnegie Hall, New York, NY 8 pm

11 MAY

Lawrence Archbold; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 MAY

Frederick Teardo; St. Mary the Virgin, New York, NY 5:30 pm

Ascension Evensong; Emmanuel Church, Chestertown, MD 6 pm

Bach, Cantata 4; St. Lorenz Lutheran, Frankenmuth, MI 7 pm

14 MAY

F. Anthony Thurman; Fourth Presbyterian, Chicago, IL 12:10 pm
Apollo Chorus; Fourth Presbyterian, Chicago, IL 7:30 pm

15 MAY

Christopher Jennings; St. James' Church, New York, NY 3 pm
Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Monteverdi, *Vespers of 1610*; All Saints Episcopal, Fort Lauderdale, FL 8 pm

16 MAY

Jessica French; Cathedral of the Incarnation, Garden City, NY 4 pm
Larry Long; Church of the Epiphany, New York, NY 4 pm
Dale Bonenberger; St. Mary the Virgin, New York, NY 4:40 pm, 5 pm Evensong
Stephen Buzard; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Richard Webb; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Durufle, *Requiem*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Marcia Heirman; First United Methodist, Rocky Mount, NC 4 pm
Douglas Cleveland; First Congregational, Traverse City, MI 4 pm
Jeremy David Tarrant; First Presbyterian, Sturgis, MI 4 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Nathan Laube; St. Jerome Catholic Church, Oconomowoc, WI 2:30 pm
Dean Billmeyer; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
William Ferris Chorale; St. Thomas the Apostle Church, Chicago, IL 3 pm
Todd Gresick; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 MAY

Choral concert; Trinity Wall Street, New York, NY 7:30 pm

18 MAY

Timothy Strand; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 MAY

Gail Archer; Central Synagogue, New York, NY 7:30 pm
Paul Skevington; St. Luke Catholic Church, McLean, VA 1 pm

21 MAY

Choir of Men & Boys of St. Paul's Parish, K Street; Episcopal Church of the Redeemer, Bethesda, MD 7:30 pm

22 MAY

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

23 MAY

St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm
Daniel Brondel; St. Mary the Virgin, New York, NY 4:40 pm, 5 pm Evensong

Michael Shake; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gerre Hancock; St. David's Episcopal, Baltimore, MD 4 pm
Jeremy Filsell; Falls Church Presbyterian, Falls Church, VA 4 pm
Ellingboe, *Requiem*; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm
Bach Society of Dayton, Ohio; Kettering Adventist Church, Kettering, OH 4 pm
Anaphantasia; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Voices of St. Chrysostom's; St. Chrysostom's, Chicago, IL 2:15 pm
Ars Musica Chicago; DePaul University Art Museum, Chicago, IL 7 pm
St. Charles Singers; Fourth Presbyterian, Chicago, IL 7:30 pm

24 MAY

Richard Pilliner; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 MAY

Frances Nobert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 MAY

John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

29 MAY

Monteverdi, *Vespers of 1610*, with period instruments; St. Luke in the Fields, New York, NY 8 pm

30 MAY

Christopher Creaghan; St. Mary the Virgin, New York, NY 4:40 pm, Evensong 6 pm
Daniel Beckwith; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
National Men's Chorus; St. Luke Catholic Church, McLean, VA 4 pm
David Lamb, hymn festival; First United Methodist, Columbus, IN 9 am
Mozart, *Little Credo Mass*; Cathedral of St. Paul, St. Paul, MN 10 am

UNITED STATES

West of the Mississippi

15 APRIL

Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

16 APRIL

Diane Meredith Belcher; St. Thomas Episcopal, Houston, TX 7:30 pm
Choir of New College, Oxford; St. John's Cathedral, Denver, CO 7:30 pm
Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

17 APRIL

Thomas Joyce, organ, **Kyobi Hinami**, harp-sichord; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
Paul Jacobs, with Pacific Symphony; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

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18 APRIL
Aaron David Miller; United Lutheran, Red Wing, MN 4 pm
Clive Driskill-Smith; St. Mark's Episcopal, St. Louis, MO 4 pm
 •Brahms, *Requiem*; First-Plymouth Church, Lincoln, NE 7 pm
Andrew Henderson; First Presbyterian, Wichita, KS 3 pm
James David Christie; Church of the Transfiguration, Dallas, TX 3 pm and 7 pm
 Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Jack Mitchener; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Glen Frank; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Cameron Carpenter; First Congregational, Los Angeles, CA 4 pm
Sophie-Veronique Cauchefier-Choplin; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

19 APRIL
Clive Driskill-Smith, masterclass; St. Mark's Episcopal, St. Louis, MO 7:30 pm

20 APRIL
Cherie Wescott; Trinity Episcopal, Tulsa, OK 12:05 pm
 Houston Chamber Choir, with P.D.Q. Bach; Cullen Theater, Wortham Theater Center, Houston, TX 7:30 pm

23 APRIL
 •**Aaron David Miller**; St. Andrew Lutheran, Beaverton, OR 7:30 pm
Eun Mi Oh; Spanaway Lutheran, Tacoma, WA 12 noon
Kimberly Marshall, all-Bach concert; St. Mark's Cathedral, Seattle, WA 7:30 pm

24 APRIL
Gerre Hancock, masterclass; First Presbyterian, Bryan, TX 10 am
David Enlow, masterclass; Our Lady of Lourdes, Sun City West, AZ 9:30 am, recital 1 pm
 •**Aaron David Miller**, improvisation workshop; St. Andrew Lutheran, Beaverton, OR 10 am

25 APRIL
Francesco Cera; St. Cecilia Cathedral, Omaha, NE 3 pm
Gerre Hancock; First Presbyterian, Bryan, TX 6 pm
Mary Preston; First United Methodist, Richardson, TX 6:30 pm

David Enlow; American Evangelical Lutheran, Prescott, AZ 2:30 pm
Sandra Soderlund; University of Washington, Seattle, WA 3 pm
Gregory Peterson; Grace Lutheran, Tacoma, WA 3 pm
 Choral concert; Trinity Lutheran, Manhattan Beach, CA 4 pm
Peter Richard Conte; St. Mark's Episcopal, Glendale, CA 5 pm

2 MAY
Andrew Peters; Second Presbyterian, St. Louis, MO 4 pm
 •**Jean-Baptiste Robin**; St. Paul United Methodist, Lincoln, NE 3 pm
 Bach, Cantata 6; Christ the King Lutheran, Houston, TX 6 pm
Ken Cowan; First United Methodist, Colorado Springs, CO 5 pm
David Scofield; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Cameron Carpenter; Davies Symphony Hall, San Francisco, CA 6 pm
 Honegger, *King David*; First Congregational, Los Angeles, CA 11 am
 •**William Beck, S. Wayne Foster, Namhee Han, Timothy Howard, Elizabeth Lenti, Frances Nobert, Jelil Romano, Samuel Soria, James Walker, Ty Woodward**, Widor symphonies; St. Cyril of Jerusalem, Los Angeles, CA 2 pm

7 MAY
 Chanticleer; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
 Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

9 MAY
 Exultate; Normandy Lutheran, Edina, MN 4 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Evensong; St. James' Episcopal, Los Angeles, CA 4:30 pm
Paul Meier; St. James' Episcopal, Los Angeles, CA 6 pm

10 MAY
 •**Aaron David Miller**; Highland Park United Methodist, Dallas, TX 7:30 pm

11 MAY
Nathan Laube; Kerr Gothic Hall, University of Oklahoma, Norman, OK 7 pm
Richard Robertson; St. John's Cathedral, Denver, CO 12 noon

14 MAY
 Kantorei; St. John's Cathedral, Denver, CO 7:30 pm

16 MAY
 Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Thomas Joyce, with **Kyobi Hinami**, harpsichord; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
David Dahl, Svend Rønning and friends, Norwegian music; Trinity Lutheran, Lynnwood, WA 7 pm

21 MAY
 Orff, *Carmina Burana*; St. John's Cathedral, Denver, CO 7:30 pm

22 MAY
Stephen Tharp, with choir and orchestra; Cathedral Church of St. John, Albuquerque, NM 6 pm

23 MAY
Ken Cowan; Church of the Ascension, Denver, CO 7:30 pm
Sharon Porter Shull, with violas; Grace Lutheran, Tacoma, WA 3 pm

INTERNATIONAL

15 APRIL
Thomas Leech; St. Matthew's Westminster, London, UK 1:05 pm
Jonathan Rennert; St. Margaret Lothbury, London, UK 1:10 pm

17 APRIL
Avis McIntyre; Renfield St. Stephen, UK 1 pm
Francesca Massey; Crossing Church, Work-sop, UK 7:30 pm
David Briggs; Cirencester Parish Church, Cirencester, UK 7:30 pm
Thierry Escaich; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

18 APRIL
Richard Pinel; Westminster Cathedral, London, UK 4:45 pm
Massimo Nosetti; Salon Musical Monique Gendron, Montréal, QC, Canada 3 pm
Jennifer Pascual; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

20 APRIL
Tom Bell; St. Lawrence, Alton, Hampshire, UK 8 pm

21 APRIL
Pavla Bockova & Nikola Eckertova; St. Michael and All Angels, West Croydon, UK 1:10 pm
Anthony Gowing; Temple Church, London, UK 1:15 pm

23 APRIL
Massimo Nosetti; St. George's Cathedral, Kingston, ON, Canada 5:30 pm

24 APRIL
Saki Aoki; St. Albans Cathedral, St. Albans, UK 5:30 pm
Robert Poyser; Bridlington Priory, Bridlington, UK 6 pm

Anthony Hammond; Cirencester Parish Church, Cirencester, UK 7:30 pm
Frédéric Blanc; St. John the Evangelist, London, UK 7:30 pm

25 APRIL
Carl Jackson; Westminster Cathedral, London, UK 4:45 pm
Massimo Nosetti; Eglise Saints-Anges, Lachine (Montréal), QC, Canada 3 pm

26 APRIL
Frédéric Blanc; Southwark Cathedral, London, UK 1 pm

28 APRIL
Gary Sieling; St. Michael and All Angels, West Croydon, UK 1:10 pm
Andrew Scott; Temple Church, London, UK 1:15 pm

30 APRIL
Sebastian Thomson; St. Bride, Fleet Street, London, UK 1:15 pm

1 MAY
Scott Brothers Duo; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
James Lancelot; St. Stephen, Bournemouth, UK 7 pm

5 MAY
Jonathan Holl; Town Hall, Reading, UK 1 pm
Mark Brafield; Temple Church, London, UK 1:15 pm

6 MAY
Marcus Wibberley; Holy Trinity, Fareham, UK 7:30 pm

7 MAY
Stephanie Burgoyne & William Vandertuin; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

9 MAY
Jos van der Kooy; Laurenskerk, Rotterdam, Netherlands 3 pm

10 MAY
Michael Unger; St. Andrew's Church, Ottawa, ON, Canada 8 pm

12 MAY
Karen Beaumont; Queen's College, Oxford, UK 1:10 pm
Roger Sayer; Temple Church, London, UK 1:15 pm

15 MAY
Victor Urban; Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Clive Driskill-Smith; St. Peter's Church, St. Albans, UK 5:30 pm

16 MAY
Cameron Carpenter; Moscow International House of Music, Moscow, Russia 7 pm

18 MAY
Carol Williams; St. Martin, Dudelange, Luxembourg 8 pm
Jacques van Oortmerssen; Hereford Cathedral, Hereford, UK 7:30 pm




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PUBLICATIONS/ RECORDINGS

"Schmücke dich" is known to many as "Deck Thyself, My Soul, with Gladness." Jeanne Shaffer's *Partita* has been performed and recorded but has only been available privately in manuscript since 1970. We present a beautiful print edition with photo and notes by Dr. Frances Nobert. michaelismusicsservice.com; 704/567-1066.

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carol Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: http://OHSCatalog.com/hiorofse.html.

PUBLICATIONS/ RECORDINGS

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.

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.

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.

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ANNOUNCEMENTS

British Columbia July 18-22, with an optional trip to Vancouver. Featured performers will include David Palmer, Philippe Bélanger, Paul Jacobs, and Tong-Soon Kwak; keynote speaker will be Paul Halley. The festival will feature commissioned works by British Columbia composers Alan Matheson (flügelhorn and organ) and Larry Nickel (choir). While an important centerpiece will be the recently installed Helmuth Wolff tracker organ in Christ Church Cathedral, there will also be visits to historic instruments by Bevington (1862), Appleton (1840), Pease (1880), Conacher (1891), and Aeolian (1920). Daily events will include worship services from the Taize, Anglican, and Jewish traditions, and workshops on Asian music for organ and harpsichord (Calvert Johnson), tracker organs of the Pacific coast (David Dahl), organists' health issues (Dr. Steven Benson), contemporary Canadian organ music (Valerie Hall), youth and the organ (Neil Cockburn), extemporization (Paul Halley), a choral reading session (Fran Pollet), and many others. Optional events include a visit to the Butchart Gardens (Aeolian player organ), a banquet in Victoria's historic Chinatown, and a daytrip to Vancouver on July 22 to see and hear instruments by Casavant, Kenneth Jones and others. For registration forms, fees, and all other information, contact Mrs. Jean McClennan, Registrar, 4701 Hillwood Rd., Victoria BC V8Y 2N3, e-mail <registrar@rcco2010.ca>, or telephone 250/658-3773. A downloadable registration form is available at <www.rcco2010.ca>.

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