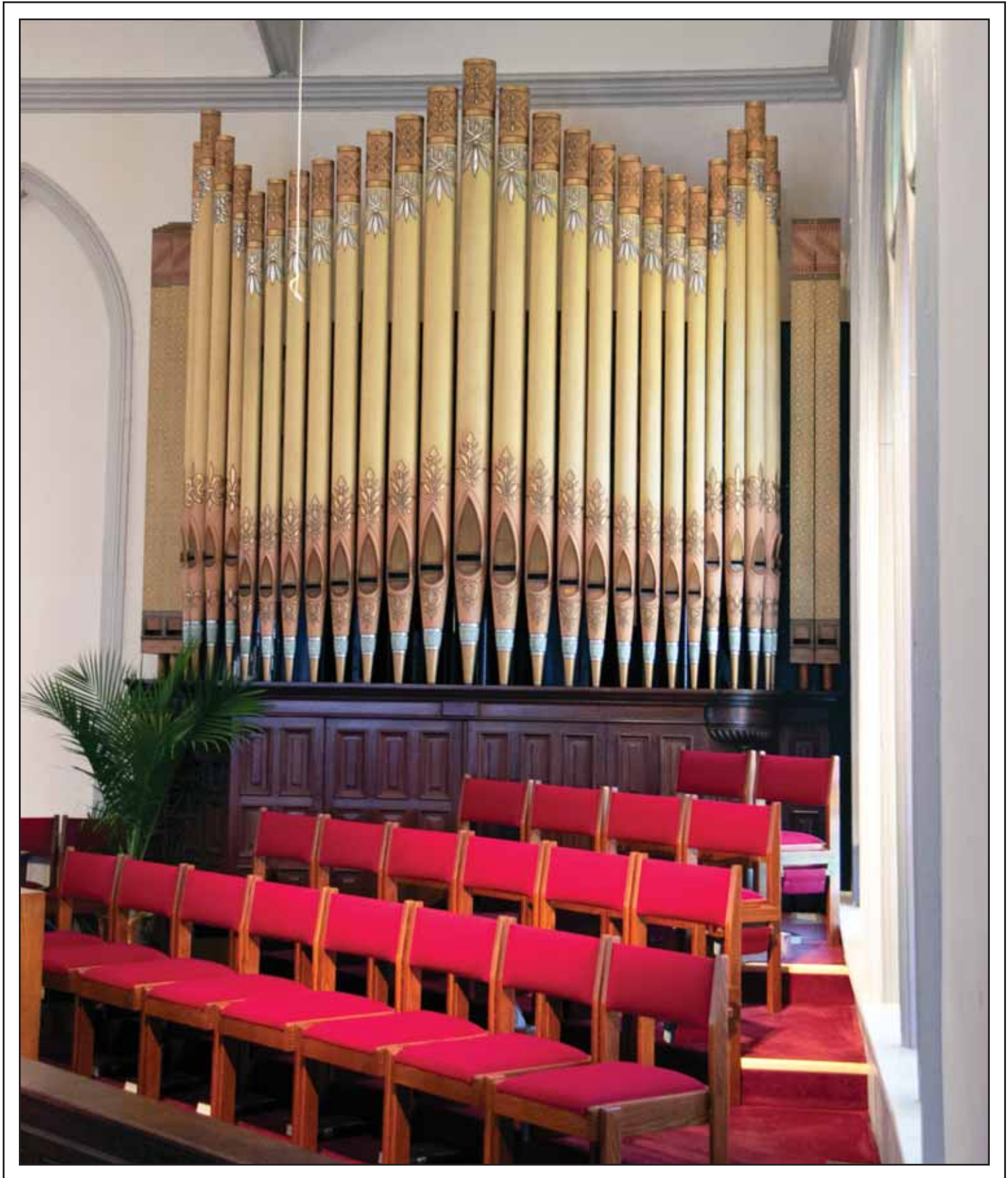


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AUGUST 2019



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Cover feature on pages 22–23

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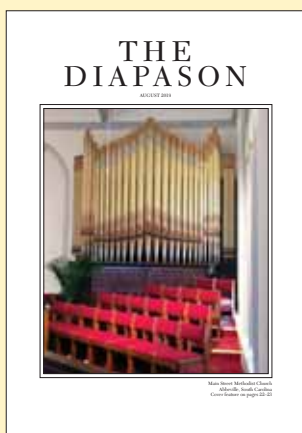
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In the wind . . .

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On Teaching

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Leon Nelson

Editor's Notebook

A new season of recitals, concerts, masterclasses, Evensongs, etc.

As summer draws to a close, we are receiving notices of various events for the 2019–2020 season from churches, universities, and other institutions. If you are coordinating a series of events of interest to our readers, please be sure to send me the particulars, so that we can include them here and at our website. Be sure to take note of these events in your area and show your support for what you love by attending!

With a new academic and choir year, remember your colleagues!

Remember that a subscription to THE DIAPASON makes a great gift, especially for young students enrolled in high school, college, or graduate school programs. Our student subscription remains an incredible bargain at \$20/year. Gift options for those not in an academic program include our digital subscription (no mailed copy), also a bargain at only \$35. To take out a new subscription or renew one for you or for a friend or student, visit www.thediapason.com/subscribe. Throughout the remainder of 2019, new and gift subscriptions qualify for one or more free CDs from Raven. If a friend would like a complimentary sample copy, please notify me of their mailing information at sschnurr@sgcmail.com.

In this issue

Michał Szostak introduces us to the Basilica of Our Lady of Licheń in Licheń Stary, Poland, and its organ. Construction for this major edifice began in 1992 and continued for ten years. Inside one finds an equally monumental organ

Here & There



Events



Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m., including several programs in the cathedral's Widor festival, celebrating the 175th anniversary of the birth of Charles-Marie Widor: August 4, Dominic Pang, Widor, *Symphonie IV*; 8/11, Anna Maria Lopushanskaya, flute; 8/18, Diana Stork and Portia Diwa, harps; 8/25, Norman Paskowsky, organ;

September 1, Christoph Tietze, Widor, *Symphonie III*; 9/8, John Karl Hirten, Widor, *Symphonie Gothique*; 9/15, Ugo Sforza, Widor, *Symphonie VI*; 9/22, Domenico Severin, organ; 9/29, Jonathan Dimmock, Widor, *Symphonie*

V. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

St. Paul's Episcopal Church, Delray Beach, Florida, announces its 2019–2020 season of classical music, the church's 32nd year: August 18, The Judaic Muse, with José López, piano; October 20, Beethoven's First [publication], with Trillium Piano Trio; November 3, choral Evensong; 11/24, Jason Calloway, Bach suites for solo 'cello; December 8, Advent Lessons & Carols;

January 5, 2020, Christmas Lessons & Carols; 1/19, Lynn Conservatory of Music chamber music competition finalists; February 9, Anne Timberlake, recorder, and Adam Cockerham, lute; 2/23, choral Evensong; March 8, Anita Smith and the Prime Time Music Orchestra; May 3, the Girl Choir of South Florida; June 14, Roberta Rust, piano. In addition, the Delray String Quartet, the church's artist-in-residence for the season, presents concerts: September 22, January 24, February 28, March 29, and May 31. For information: www.music.stpaulsdelray.org.

GIA Publications announces its Fall Institute, October 17–19, at Fourth Presbyterian Church in Chicago, Illinois. Presenters include Marilyn Biery, James Jordan, and James Abbingdon. The conference features workshops, intensives, lectures, and performances. For information: www.giamusic.com.

People

The world premiere of **Dan Locklair's Angels (Two Brief Poems for Organ)** was presented July 1 by **Alan Morrison** during his concert at St. Rose of Lima Catholic Church, Haddon

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of 157 stops, built between 2002 and 2006. Also, Lorraine Brugh interviews Colin Walsh, organist laureate of Lincoln Cathedral, UK.

John Bishop, in "In the Wind . . .," writes of birds, birding, and Olivier Messiaen. In "On Teaching," Gavin Black continues his discussion of Johann Sebastian Bach's *The Art of the Fugue*. Larry Palmer covers several topics in "Harpsichord Notes," including a new recording of 20th-century harpsichord concertos and a new biography of Zuzana Růžicková.

Our cover feature is the new organ by Kegg Pipe Organ Builders of Hartville, Ohio, for Main Street United Methodist Church of Abbeville, South Carolina. The clever and colorful design makes the most of only ten ranks of pipes!

Future cover features

Cover features are not just for new organs! These opportunities introduce our readers to exceptional rebuilt or restored instruments, as well. Are you a teacher in a college/university organ program who would like to see your institution placed in the forefront of our readers' minds? Join the other schools who have had or will have a cover feature. Please contact Jerome Butera to reserve a cover feature for your use: 608/634-6253 or jbutera@sgcmail.com. ■

Heights, New Jersey, part of the 2019 American Guild of Organists Mid-Atlantic Regional Convention. The piece, published by Subito Music, consists of two movements, "Angels of Tranquility" and "Angels of Joy." It was commissioned by the SouthWest and SouthEast Jersey AGO Chapters. For information: www.locklair.com.



Marilyn Mason at Hill Auditorium, c. 2007

A memorial service for **Marilyn Mason**, professor emerita of the University of Michigan, will be held Friday, December 6, 7:00 p.m., at the First Congregational Church, Ann Arbor, Michigan. Music will be provided by former students of Mason. The public is invited to attend. (For more information on the life of Marilyn Mason, see the June 2019 issue, page 9.)

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Left, Karl Wilhelm Opus 123, to be relocated to St. Francis de Sales Oratory, St. Louis, Missouri; right, schematic drawing of Wilhelm Opus 123

St. Francis de Sales Oratory, St. Louis, Missouri, has signed a contract for **Karl Wilhelm Opus 123**, a three-manual, 58-rank, freestanding mechanical-action organ. The Oratory supports a varied musical repertoire spanning several centuries, performed by ensembles including five choirs and an orchestra in residence. Liturgies are conducted in Latin using the Extraordinary Form of the Roman Rite. To finance the purchase and necessary updates to the existing infrastructure, the Oratory has launched a fundraising campaign for \$400,000.

Previously installed in the First Presbyterian Church, Syracuse, New York, the organ contains 2,670 pipes in five white oak freestanding cases. The instrument replaces a three-manual, 22-rank organ from 1924 by the Wicks Organ Company of Highland, Illinois. After studying possible transplant organs that might be appropriate, four were selected as finalists. Several considerations led in the direction of the Wilhelm instrument, including detail of the casework, traditional methods of construction and voicing, and the overall tonal design that harkens back to the German ancestry of the parish. The instrument is well suited, in particular, for Baroque music. Organbuilder **Karl Wilhelm** has agreed to come out of retirement to oversee the installation and voicing of this instrument. For information: www.institute-christ-king.org/stlouis-home/.

► page 3



Rhonda Rider, Christa Rakich, and James Woodman at Methuen Memorial Music Hall, Methuen, Massachusetts

Christa Rakich and cellist Rhonda Rider premiered James Woodman's *Chamber Sonata IV for Organ and Cello* at the Methuen Memorial Music Hall, Methuen, Massachusetts, on June 26. The work's three movements are "Earth,"

"Air and Fire," and "Water." The program also included Margaretha Christina de Jong's *Sonata for Organ and Cello*, a 2016 commission from the American Guild of Organists Hartford Chapter.

Competitions

The **Incorporated Association of Organists (IAO)** and the **Royal College of Organists (RCO)** announce their 2020 IAO-RCO Organ Playing Competition, July 24–28. The competition will take place in St. Cuthbert's Church, Edinburgh, Scotland, during the IAO Music Festival. First Prize is £1,000, with recital opportunities at Methodist Central Hall, Westminster, University of Edinburgh, St. Chad's Cathedral, Birmingham, and a future RCO event. Second and third prizes are £500 and £200. Competitors between the ages of 18 and 26 on July 1, 2020, are eligible. Judges will be Gerard Brooks, John Kitchen, and Naji Hakim. Deadline for application is February 29, 2020. For information: www.rco.org.uk/events/organcompetition2020.

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Winners of the 2019 Longwood Gardens International Organ Competition: Sebastian Heindl, Bryan Anderson, and Colin MacKnight (photo credit: Laurie Carrozzino Photography)

Longwood Gardens, Kennett Square, Pennsylvania, announces winners of its **2019 Longwood Gardens International Organ Competition**.

Sebastian Heindl, 21, of Gera, Germany, is the winner, garnering the \$40,000 Pierre S. du Pont First Prize. In addition, Heindl, a student at the University of Music in Leipzig, receives a contract with Phillip Truckenbrod Concert Artists and a 2019–2020 performance at Longwood Gardens. Heindl also earned the \$1,000 Audience Choice Prize and the American Guild of Organists Philadelphia Chapter Prize of \$1,000, recognizing outstanding performance of the judges' choice piece, *To Longwood Gardens*, by Samuel Barber.

The Firmin Swinnen \$15,000 Second Prize was awarded to **Bryan Anderson**, 26, interim director of music of St. Thomas Episcopal Church and School, Houston, Texas, and a member of THE DIAPASON's 20 Under 30 Class of 2017. **Colin MacKnight**, 25, of Morristown, New Jersey, was presented the Clarence Snyder \$5,000 Third Prize. MacKnight is associate organist and choirmaster at the Cathedral of the Incarnation, Garden City, Long Island, and a member of THE DIAPASON's 20 Under 30 Class of 2019.

Judges were Peter Richard Conte, Marnie Giesbrecht, Maggie Hamilton, Thomas Heywood, Rossen Milanov, Alan Morrison, and Todd Wilson. Haig Mardirosian served as master of ceremonies.

The Longwood Gardens International Organ Competition began in 2013 and is held every three years. It is designed to recognize young talent of ages 18 to 30. Ten musicians are selected from around the world to compete on the Longwood Organ, the largest residential organ in the world with 10,010 pipes, 146 ranks. A video of the final round performances is available at www.longwoodgardens.org/organcompetition.



Elizabeth Naegele, Un-Young Whang, and Michael Naegele at Moody Bible Institute retirement dinner celebration

On March 26, 2019, **Elizabeth Naegele** and her colleague and keyboard-duo partner, **Un-Young Whang**, were given a joint retirement dinner at **Moody Bible Institute**, Chicago, Illinois, attended by friends, family, and former students. At the end of the 2017–2018 school year, Naegele retired after 42 years of teaching at Moody.

Elizabeth Naegele took her first music lessons on a harmonium in the Democratic Republic of the Congo, Africa, where her parents were missionaries. Following graduation from the American High School of Kinshasa, Congo, she began classical organ study, first at Moody Bible Institute with Lillian Robinson and then at Michigan State University with Corliss Arnold. In 1989, she completed doctoral studies in organ performance at Northwestern University where she was a student of Wolfgang Rübsam.

Naegele was appointed a member of the faculty at Moody Bible Institute in 1976, where she served as professor of music and coordinator of organ instruction and ethnomusicology. In 1998, Moody's Alumni Association awarded her their annual Faculty Citation Award, which honors one teacher, nominated by faculty peers and students, for their distinguished service. Naegele used the stipend from this award to participate in a tour of Cavaillé-Coll organs in and around Paris, France, and to visit former students working with Native Americans on Vancouver Island in Canada.

Naegele also continues to perform regularly with Un-Young Whang in programs that feature solo and duo works for organ, piano, and synthesizers. They released their first recording *Solid Joys and Lasting Treasure* in 2012. In 2013, 2016, and 2018, they toured Mexico, Hong Kong, Australia, and Uganda, giving recitals and leading keyboard masterclasses and workshops.

Since 1990, Naegele has been and continues to be director of music and organist at First Presbyterian Church, Waukegan, Illinois, where her responsibilities include conducting the adult and handbell choirs, plus the church's orchestra. Under her tenure the church's bell choirs have made six recordings.

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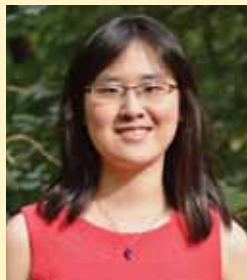
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Appointments



Hannah Lingen Cen

church's Taylor & Boody organ, and playing piano for evening services. Cen is pursuing a master's degree in organ performance at the Manhattan School of Music as a student of Andrew Henderson. She earned Bachelor of Music and Master of Music degrees in piano performance at Manhattan studying with Philip Kawin. Prior to her appointment at Grace Church, she served as pianist at Redeemer Presbyterian Church in New York and organist at Calvary United Methodist Church in Bronx.

Hannah Lingen Cen is appointed organ scholar for Grace Church, New York, New York, effective September 2019. She will assist organist and master of the choristers Patrick Allen in all aspects of the music program, including accompanying the children's, adult, and parish choirs, playing for choral services on Sundays on the



Marsha Foxgrover

Foxgrover earned a Master of Music degree from the University of Southern California, and she holds degrees from Whittier College and Moody Bible Institute. She has concertized widely throughout the country, including appearances at the Mormon Tabernacle and various conventions.

Foxgrover has also served as organist of the Lake Avenue Congregational Church, Pasadena, California, First Covenant Church, Rockford, Illinois, and has taught on the music faculties of Azusa-Pacific University, Rockford University, Beloit College, College of DuPage, and was the first artist-in-residence in organ at Aurora University, Aurora, Illinois.

Marsha Foxgrover is appointed organist of New England Congregational Church, Aurora, Illinois. She leaves her position as organist for Wheaton Bible Church, West Chicago, Illinois, where she oversaw installation of Létourneau Opus 109. In her new position Foxgrover will accompany the choir



Zebulon M. Highben

As the head of the chapel's music program, Highben will provide leadership for a program of sacred music in worship and in concert, which comprises students, volunteer singers, staff choral singers, instrumentalists, and professional colleagues. He will be the primary conductor of the Duke Chapel Choir, which sings regularly in the chapel's Sunday morning worship services and also presents annual performances of Handel's *Messiah* and other major choral works.

As a choral director, Highben has conducted choirs in worship services, hymn festivals, and concerts for more than two decades. At Muskingum, he led

Zebulon M. Highben is appointed director of chapel music for Duke University Chapel, Durham, North Carolina. An Ohio native, he leaves positions as associate professor of music and director of choral activities at Muskingum University, New Concord, Ohio, and as director of music at Trinity United Methodist Church, Columbus, Ohio.

choirs on international tours and at choral music conferences. At Trinity United Methodist Church, he helped plan the worship services for the 1,500-member congregation, conducted the church's Chancel Choir, and managed a staff of instrumentalists and professional singers. In 2015, he won the American Prize in Choral Conducting in the College/University Chorus Division. In 2016, he was selected as the Central Division Fellow for the American Choral Directors Association's International Conductors Exchange Program with South Korea.

As a professor of music, Highben has taught courses on topics such as choral methods, conducting, and the musical heritage of the Reformation. His work as a scholar includes the publication of sacred choral anthologies and choral compositions, essays on the practice of church music, as well as lectures on rehearsal techniques, choral literature, choral composition, and related topics. He earned an undergraduate degree in music education from Ohio State University, a Master of Sacred Music degree from Luther Seminary with St. Olaf College, and a Doctor of Musical Arts degree from Michigan State University.

Highben serves on the board of the Ohio Choral Directors Association and the Advisory Council for the Institute of Liturgical Studies at Valparaiso University, Valparaiso, Indiana. He is a deacon in the Evangelical Lutheran Church in America. For information: <https://chapel.duke.edu>.



Olivier Latry (photo credit: Deyan Parouchev)

and perform concerts, with his first visit in November. (See an interview with Olivier Latry in our June 2019 issue, pages 16–18.)

Olivier Latry is one of three titular organists at the Cathedral of Notre-Dame in Paris and professor at the Paris Conservatory. He is represented in the United States by Karen McFarlane Artists, Inc. For information: www.concertorganists.com.

Olivier Latry of Paris, France, is appointed the William T. Kemper Artist-in-Residence for the University of Kansas School of Music, Lawrence, Kansas, beginning with the 2019–2020 academic year. The appointment is Latry's first academic position outside of France. He will visit the university each semester for three years to give lessons, teach masterclasses,



Shireen S. Shahawy

executing strategic marketing communications programs for a variety of organizations including Efficiency Maine, Bath Savings Institution, Vreeland Marketing, Yarmouth Chamber of Commerce, IDEXX, Pet Health Network, Local Thunder, MaineHealth's Partnership for Healthy Aging, and most recently for Ground Round Independent Owners Cooperative.

Shahawy is a graduate of Colby College, Waterville, Maine, earning a Bachelor of Arts degree in arts management, a self-designed major combining class work in economics, administrative science,

Shireen S. Shahawy is appointed executive director of the Friends of the Kotschmar Organ, Portland, Maine. She is the owner/senior strategist (and voice actor) at Shahawy Communications, located in Portland, and brings experience in promotion and marketing to the organization.

Shahawy's work has included creating and

and theater. Her community involvement includes governing board service at Good Theater and the Institute for Civic Leadership. For information: www.foko.org.



Ian Keatley

as a vicar choral at Wells Cathedral and has served at Westminster Abbey Choir School as director of music, the Chapels Royal and the Tower of London as assistant organist and deputy master of music, and was organ scholar at Southwark Cathedral and Westminster Abbey. He is also a trustee of the Charles Wood Festival and the founding director of the New Charles Wood Girls' Choir. Keatley succeeds Peter Wright, who retired at the end of July, having served as director of music at Southwark Cathedral for the last 31 years.

Keatley will be installed as director of music on September 8, the Feast of the Nativity of the Blessed Virgin Mary and patronal festival of the Cathedral. For information: www.southwarkcathedral.org.uk.

Ian Keatley is appointed director of music for Southwark Cathedral, London, UK. He leaves a position as organist and director of music for Christ Church Cathedral, Dublin, Ireland. He began his career as a cathedral musician



Sean Vogt

organist and conductor. Vogt holds a Doctor of Musical Arts degree in choral conducting from Michigan State University, Lansing, Michigan, and a Master of Music degree in choral conducting from the Meadows School of the Arts at Southern Methodist University, Dallas, Texas.

He has most recently served as choirmaster at the Cathedral of St. Paul, St. Paul, Minnesota. With twenty years of orchestral conducting experience, he also served as artistic director and principal conductor of the Minnetonka Symphony Orchestra. Vogt has also prepared choirs for orchestral performances with several national and international conductors.

Prior to his appointments in Minnesota, Vogt was director of choral activities and department chair at Mount Marty College, Yankton, South Dakota. Here the choral program grew from 7% to 20% campus-wide, received multiple orchestral invitations, and was a national semi-finalist for the American Prize in Music. As an administrator, he grew scholarships in quantity and dollars and was regularly sent by the office of advancement for fundraising. He also has ten years of administrative and artistic experience with non-profit/501(c)(3) organizations.

As an organist, Vogt has performed at national conventions of the Organ Historical Society, National Collegiate Choral Organization, American Choral Directors Association, as well as solo performances at the National Cathedral, Washington, D.C., St. Philip's Cathedral, Atlanta, Georgia, and several other national and international venues. He works regionally and nationally as a collaborative keyboardist. For more information: www.seanfvoigt.com.

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Publishers

Augsburg Fortress announces new publications. *Young Children Sing*, Volume 2 (9781506457789, \$29.95), is a collection of ten anthems, incorporating part of a familiar hymn into each piece. *Augsburg Organ Library Series 2: Christmas* (9781506448084, \$40), features 36 pieces by various composers for worship or recital based on Christmas hymntunes. *Healing Leaves of Grace: A Thomas Pavlechko Hymnary* (9781506454979, \$14.95), contains 40 hymns by poets such as Susan Palo Cherwien and Brian Wren set to Pavlechko's hymntunes; *There Is No Rose of Such Virtue* (9781506456911, \$1.50), by Beth Kenreich, for SATB a cappella. For further information: www.augsburgfortress.org.

Doblinger announces a new organ method book, *Organ Method with Hands and Feet*, Volume 1 (978-3-902667-70-0) and Volume 2 (978-3-902667-71-7), by **Ulrike Theresia Wegele** (€27.95 each). The text is in German, English, and French. Volume 3 will be available in December. The set is designed for beginning students from age 8, for those returning to the organ after a hiatus, or for autodidacts of any age. For information: www.doblinger-musikverlag.at.

Dunstan House announces a new publication by **Daniel E. Gawthrop**: *24 Microludes for Organ*. The short, easy to play selections vary from free-composed works to items based on chorale or plainchant melodies. For information: <http://bit.ly/24Microludes>.



Jesse's Song: A Hymn of Peace, Duo for Carillon

As a gratis publication, **Fruhauf Music Publications** has reissued *Jesse's Song: A Hymn of Peace, Duo for Carillon*, an eight-page free composition for

four-octave carillon and two players. The letter-sized PDF booklet is available along with other titles that have been offered as complimentary scores in previous seasons from Fruhauf's website downloads page at www.frumuspub.net.

Hope Publishing Company announces new choral publications for autumn and Christmas: *Harvest Hymn* (C6235, SATB, \$2.20), by Henry Alford and Folliott S. Pierpont, arr. Mary McDonald; *One Small Child* (C6241, SATB, \$2.35), by David Mercer, arr. Mark Hayes; *Of the Father's Love Begotten* (C6226, SATB, with opt. 2 oct. handbells, \$2.30), by Lloyd Larson; and *We Gather Together* (C6244, two-part mixed, \$2.20), by Jeremy Walton. For information: www.hopepublishing.com.

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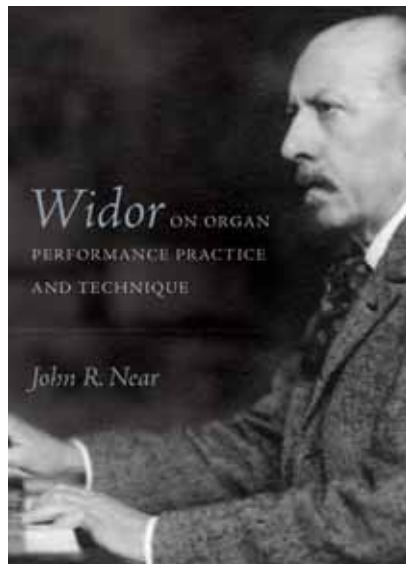


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MorningStar Music Publishers announces a new book by **Susan Palo Cherwien**, *To God I Give My Melody: Reflections for Worship* (978-0-944529-79-9, \$26). This is the third in Palo Cherwien's series presenting reflections for hymn festivals, worship services, and private reading. The book includes suggested hymn festival outlines that served as the inspiration for the meditations found in the book as well as a basic template for structuring a hymn festival. For information: www.morningstarmusic.com.



Widor on Organ Performance Practice and Technique

The University of Rochester Press and **Boydell & Brewer** announce a new book in the Eastman Studies in Music Series: *Widor on Organ Performance Practice and Technique*, by John R. Near (ISBN-13: 978-1-58046-944-9, \$60). Widor's pedagogical writings, translated for the first time, offer guidance for interpreting his organ compositions as well as those of his followers in the French Romantic organ school. To complement the pedagogical material and bring a broader view of Widor's involvement in things pertaining to the organ, his four most significant writings about the organ and organ playing are included in the appendixes. For information: www.boydellandbrewer.com.

Denice Rippentrop announces new choral compositions, with texts by Jeanne Guyon. *The Present Moment* is for SATB chorus with violin, viola, and violoncello. *Make Room and God Will Come In* is scored for SSAA chorus with piano and vibraphone. For information: www.denicerippentrop.com.

Recordings

In celebration of the 200th anniversary of *Stille Nacht, heilige Nacht* (Silent Night, Holy Night), **Butz-Musikverlag** has published compositions by three prizewinners of an international competition, *200 Jahre Stille-Nacht-Lied Kompositionen Wettbewerb für Orgel Solo* (BU 2936). **Johann Simon Kreuzpointner** (Vienna), **Luigi Mengoni** (Florence), and **Andreas Willscher** (Hamburg) conceived their compositions for organ solo. The works are for two-manual organs, though the Willscher work is also suitable for three-manual instruments. The winning compositions were selected from 68 submissions by the cathedral organists from Cologne, Salzburg, and Regensburg.

The compositions and other Romantic organ works are recorded on CD by **Heinrich Wimmer** on the Rieger organ in the church of St. Jakob in



200 Jahre Stille-Nacht-Lied Kompositionen Wettbewerb für Orgel Solo

Burghausen (CD 632), the same church Franz Xaver Gruber (1787–1863), the composer of *Stille Nacht, heilige Nacht*, received his musical education. For information: email@butz-verlag.de or www.organhistoricalsociety.org.



New Raven recording of the works of Olivier Messiaen



Die Orgeln der Evangelischen Stadtkirche in Nagold

Raven announces new recordings. **Jon Gillock** has recorded the fourth CD volume of Olivier Messiaen's organ works (OAR-984). The disc includes *Les Corps Glorieux*, *Diptyque*, and *Monodie*, and was recorded at the Church of the Ascension, New York City, on the 111-rank organ built in 2011 by Pascal Quoirin, Saint-Didier, France. Gillock's entire cycle of Messiaen uses this organ, as it was conceived to play the works of Messiaen. Gillock was involved with the instrument's design.

Die Orgeln der Evangelischen Stadtkirche in Nagold features a live concert performance by **Nathan Laube** recorded at the Johanneskirche in Nagold, Germany, released on the Ambiente label and imported by Raven for sale in America and elsewhere (ACD-1062, \$16.98). Laube plays his transcription for organ of the Mendelssohn's *Variations Serieuses*; Reubke, *Sonata on the 94th Psalm*; Widor, "Allegro vivace" from *Symphonie V*; and Bruhns, *Praeludium in E Minor*.

Carillon Profile

Salisbury University, Salisbury, Maryland
Whitechapel Bell Foundry, London, England, and Meeks, Watson & Company, Georgetown, Ohio



Guerrieri Academic Commons



The bells in the tower



The bells are prepared for installation in the tower. The two largest bells were cast by Whitechapel of London



Guerrieri Academic Commons at night



Richard Watson of Meeks, Watson & Company, at the carillon clavier

One of the newest carillons in North America, the Brown and Church Carillon of Salisbury University, Salisbury, Maryland, was completed in September 2017. This is the only carillon at a university in Maryland, and the third in the state. The four-octave, concert pitch instrument includes two of its largest bells from the Whitechapel foundry, the British foundry famous for casting the first Liberty Bell and Big Ben. These two bells, 2.5 tons each, were two of the last cast during its almost 450 years in business. The other 46 bells were cast by Meeks, Watson & Company of Ohio.

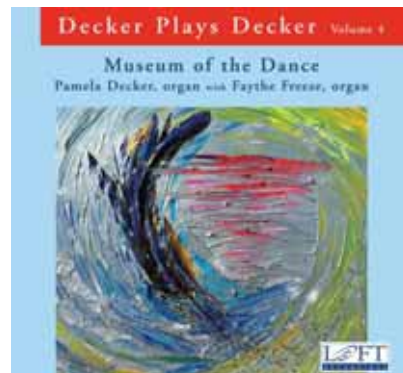
Delaware entrepreneur William Church donated the funds for the carillon in memory of his partner, Samuel Brown. Their names are inscribed on the two largest bells. The tower is attached to the Guerrieri Academic Commons, the new academic hub of campus, which opened in 2016. The tower sits on the highest point of campus and is the tallest enclosed building in the county; the tower and carillon have taken on the important role of visual and aural icon for the university community.

The carillon is played for special occasions by resident carillonneurs, professors William Folger and Susan Zimmer. It also plays automated melodies on the hour. For information: www.salisbury.edu.

—Kimberly Schafer, PhD
Founder and Partner,
Community Bell Advocates, LLC
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A 32-page printed catalog of CD recordings and DVD videos, mostly produced by Raven but with a few items by Fugue State Films and others, has been published and is free upon request to RavenCD@RavenCD.com or 804/355-6386 or Raven, Box 25111, Richmond VA 23261. For information: www.ravencd.com.

Gothic announces a new recording: *Decker Plays Decker, Volume 4: Museum of the Dance* (LRCD-1151, \$18.98). **Pamela Decker** performs her own compositions on the Flentrop organ of St. Mark's Episcopal Cathedral, Seattle, Washington. Premiere recordings include *La Danza*, *Two Psalm Paraphrases: Dances of Prayer & Praise*,



Decker Plays Decker, Volume 4: Museum of the Dance

Psalm 139, and *Windows of the Spirit*. Other works include *Faneuil Hall* and



Philadelphia Young Artists Organ Camp participants: Emily Amos, Michael Gibson, Alexander Leonardi, Dominic Fiacco, Peter Richard Conte, and Alan Morrison

The 14th annual **Philadelphia Young Artists Organ Camp** took place June 23–28. Teaching and organ class venues included St. Clement's Church, Girard College Chapel, and the Wanamaker Organ at Macy's Department Store. During the camp the students had daily lessons with **Alan Morrison** (organ literature), **Peter Richard Conte** (transcriptions), and **Matthew Glandorf** (hymn playing and improvisation), plus an organ class. The intensive program concluded with two recitals featuring both organ literature and transcriptions at St. Clement's Church and Macy's on the Wanamaker Organ.

The camp is generously funded by the Sansom Foundation and enables the students to attend tuition free. Therefore, enrollment is limited and acceptance is highly competitive. Students selected for this year were **Emily Amos**, **Dominic Fiacco**, **Michael Gibson**, and **Alexander Leonardi**. For more information on how to apply, contact Alan Morrison, alanmorrison@comcast.net.

The Freese Collection, the latter performed by Faythe Freese. For information: www.gothic-catalog.com.

The **Organ Historical Society** e-shoppe is taking orders for a new DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by **Daniel Moul**. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround sound). More than thirty organs have been filmed and recorded, including Christ

Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George's Hall Liverpool, St. Paul's Cathedral Melbourne, and King's College. The set can be preordered for \$98, and orders will ship directly from the UK by Christmas. For information: <https://ohscatalog.org>.

Organbuilders

In early July, **Berghaus Pipe Organ Builders**, Bellwood, Illinois, finished the first in a planned series of rebuilding phases for the 1959 M. P.



Young Organist Cooperative group class: Jacqueline Morin, Emily Currie, Louise Munding, Ronan Miner, Jennifer Medina, and Audrey Verde (missing: Alexa Hande) (photo credit: Eleise Lattimer)



Masterclass: Connor Reed, Gillian Croteau, Diane Meredith Belcher, Thomas Latham, and Marshall Joos (photo credit: Michael Laird)

On April 6, the **Young Organist Collaborative**, Portsmouth, New Hampshire, sponsored a group class for six first- and second-year students and a masterclass for four continuing organ students who participate in the organization. The classes were held at Christ Episcopal Church, Exeter, New Hampshire, using the church's 2006 Lively-Fulcher organ.

Louise Munding, music director for MagnificatBoston, an Episcopal Diocese of Massachusetts choir, taught the group class. **Diane Meredith Belcher**, music director of St. Thomas Episcopal Church and lecturer in music theory and organ at Dartmouth College, Hanover, New Hampshire, taught the masterclass. For information: www.stjohnsny.org/young-organist-collaborative.



Joe Poland works in the Swell division of the Möller organ, St. Paul's Episcopal Church, Peoria, Illinois

Möller organ at St. Paul's Episcopal Church, Peoria, Illinois. The leathers

in the four-manual, 45-rank instrument have reached the end of their useful life. The church elected to perform the work in stages.

In April, Berghaus removed the entire Swell division for a comprehensive rebuild, which included releathering the pouchboards, pitmans, and primaries, and releathering the reservoirs and original shade pneumatics. After cleaning and repairing the pipes and installing new slide tuners, Berghaus returned to the church in June to clean the chambers and chests, reinstall all components, and restore the tonal finishing of the division.

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Nunc Dimittis



Roger Allen Banks

Roger Allen Banks died June 5 in Oklahoma City, Oklahoma. He was born October 12, 1940, in Lawrence, Kansas, and grew up in the funeral business in Wichita, Kansas, though developing an interest in music early in life. His first experience maintaining organs was with the theater pipe organ in his uncle's basement. He attended the University of Kansas, majoring in electrical engineering, but moved with his parents to Oklahoma City in 1960 and earned a Bachelor of Arts in Music degree in 1965 from Oklahoma City University. Because of his uncle's affiliation with the Reuter Organ Company in Lawrence, he had the opportunity to work on pipe organ projects while in school. He then went

to work full-time for Reuter upon graduation where he was responsible for new installations around the country, in addition to tuning and maintenance. He met his wife Betsy while installing a large instrument at Old South Church in Boston, Massachusetts, and told her if he married an organist, he would build her a pipe organ. He built her a home practice organ that, each time they moved, dictated where they could live. His last project was to convert the practice organ to a digital instrument for their new, smaller home.

The Bankses moved to Oklahoma City in 1970 where he eventually became manager with Oklahoma Wilbert Vaults and was active in the Oklahoma Funeral Directors Association. He established his own organ maintenance business in the early 1980s, also serving as sales representative for the Reuter Organ Company. He was a long-time member and former vestry member at St. Mary's Episcopal Church in Edmond.

Roger Allen Banks is survived by his wife of 49 years, Betsy; his daughter, Jennifer McGrew of Edmond and her husband, Shane; son, Chris of Edmond; two grandchildren, one sister, and one brother. A memorial service was held June 18 at Westminster Presbyterian Church, Oklahoma City. A scholarship has been established in his name at the University of Oklahoma to benefit organbuilding and technology students. Memorials should be addressed to: OU Foundation, Banks Fund #33905, c/o The American Organ Institute, 2101 W. Tecumseh Rd., Suite C, Norman, OK 73069.



Jane Manton Marshall

Jane Manton Marshall, 94, composer of sacred music, author, choral conductor, clinician, and educator, died May 29 in Dallas, Texas. Jane Manton was born December 5, 1924, in Dallas. Her earliest musical studies were with piano teacher Hazel Cobb.

Marshall had a long association with Southern Methodist University, Dallas, earning both Bachelor of Music (1945) and Master of Music (1968) degrees there. She studied organ with Dora Poteet Barclay and was a member of Sigma Kappa, Alpha Lambda Delta, and Mortar Board. A year after completing her undergraduate degree, she married high school classmate

Elbert Hall Marshall, a mechanical engineer and also an SMU graduate.

At various times she taught in the SMU English department, in the Music department at Meadows School of the Arts, and at Perkins School of Theology. From 1975 to 2010 she led the Church Music Summer School at Perkins. In 1965 she received the Woman of Achievement Award from SMU, and she was named a Distinguished Alumna in 1992. In addition, she received the Roger Deschner Award from the Fellowship of United Methodist Musicians (1997) and was honored twice by the Southern Baptist Musicians Conference for her contributions to church music.

As a composer, she is perhaps best remembered for her anthem "My Eternal King," her first published work, cited by publisher Carl Fischer as one of its 15 or so best-selling anthems of all time, and considered a favorite of many church musicians. Other notable compositions include "He Comes to Us," a setting of the closing words of Albert Schweitzer's "The Quest for the Historical Jesus;" "Awake, My Heart," winner of the Best New Anthem prize of the American Guild of Organists in 1957; "Fanfare for Easter," "Sing Alleluia Forth," and many others. Her catalog extended to over 200 published anthems for adult and children's choirs and three collections of children's choir music.

Later in her career she focused her attention on the writing of hymn tunes and texts, as in "What Gift Can We Bring," for which she wrote both words and music. Her work is represented in the hymnals of every major Protestant denomination, and she was a frequent contributor to church music journals. Other writings include *Grace, Noted*, a book of sermons and essays on music making.

Jane Manton Marshall is survived her husband Elbert Marshall; children Shoshana Lash of Ansonia, Connecticut, David Marshall of Lewisville, Texas, and Peter Marshall of Atlanta, Georgia. A memorial service is planned for a later date. Memorial gifts may be made to Perkins School of Theology at SMU and to Northaven United Methodist Church, Dallas.



Nancianne B. Parrella

Nancianne B. Parrella, 83, died June 2 in Cincinnati, Ohio. She was born November 14, 1935, in Trenton, New Jersey, and earned degrees in music from Trenton State College, now known as the College of New Jersey. She began teaching music in the Princeton, New Jersey, public schools in 1957. Her church music career began at First Presbyterian Church and Trinity Episcopal Cathedral in Trenton. She continued advanced organ studies with Vernon deTar in New York City in the 1960s.

As an organist, Parrella presented solo recitals and concerto performances with orchestras; she was best known as a collaborative artist, particularly as a choral accompanist. In Princeton, she was co-director with William Trego of the Princeton High School Choir, and she joined the faculty of Westminster Choir College of Rider University, where she was accompanist and assistant director of the Westminster Choir and Symphonic Choir directed by the late Joseph Flummerfelt, with which she toured and recorded in Europe, America, Taiwan, and Korea.

Parrella taught in summer programs at Westminster, performing with major choral conductors; and she assisted at the Spoleto Festivals in Italy and in Charleston, South Carolina, where she was the founding director of the chamber music series "Intermezzo." She worked with Maurice Duruflé on the first performances of his *Requiem* in the United States.

Parrella was long associated with Robert Shaw, with whom she worked in summer choral workshops and later in France with his Festival Singers, and toured and recorded in America, France, and Brazil. She also collaborated with other conductors of the era—Kurt Masur, Charles Dutoit, and Lorin Maazel with the New York Philharmonic; Wolfgang Sawallisch of the Philadelphia Orchestra; Zdenek Macal and Neeme Järvi of the New Jersey Symphony; and James Bagwell and Louis Langrée in New York's Mostly Mozart Festival.

As a church musician, she worked with Kent Tritle and later Scott Warren at the Church of St. Ignatius Loyola, New York City, and its concert series Sacred Music in a Sacred Space, where she served for over 20 years. Also in New York, from 1978–1992 she worked with Frederick Grimes in the Bach Vespers program at Holy Trinity Lutheran Church and was a frequent accompanist for other conductors, including Dennis Keene and Voices of Ascension. For 14 years she worked with Greg Funfgeld and the Bethlehem Bach Choir in its historic festivals in Pennsylvania, and she also served at Trinity Episcopal Church, Princeton, with John Bertalot.

After moving with her husband Joachim E. Parrella to Cincinnati, she commuted to New York City to continue to play at St. Ignatius Loyola and to work with Andrew Henderson at Madison Avenue Presbyterian Church. She was also active in music programs in Cincinnati: Christ Church Cathedral with Stephan Casurella, Knox Presbyterian, Covenant First Presbyterian, Collegium Cincinnati, Summer Sing, Indian Hill Episcopal Presbyterian Church, and for community events at Deupree House.

Nancianne B. Parrella was preceded in death by her husband Joachim E. Parrella in 2013. She is survived by her two daughters: Amy Noznesky, her husband David, and their daughter Megan Strauss, of Hobe Sound, Florida; and Lisa O'Connell, her husband Terry, and their daughters Catherine Rose and Madeline Kellett, of Loveland, Ohio. A funeral service was held June 11 at Christ Church Cathedral, Cincinnati, and a memorial service will be held September 21, at St. Ignatius Loyola, New York City.

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Berghaus has carried out restorative repairs at **St. Joseph Catholic Church** (now St. Joseph/Immaculate Conception Parish), Chicago, Illinois, as its 1892 Geo. S. Hutchings organ had suffered from wind sag, metal fatigue in pipes, and construction detritus. In April, technicians removed most of the pipework from the church for cleaning and repairs. A crew spent one week at the church cleaning construction debris from the chambers, chests, and remaining pipes. Sliders were removed from the chests and cleaned and



St. Joseph Catholic Church, Chicago, Illinois, 1892 Geo. S. Hutchings organ

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lubricated to eliminate problems caused by construction dust. A new Zephyr blower was supplied. For information: <http://berghausorgan.com>.

From A to Z: Harpsichord Notes

Seated one day at the computer, I was weary and ill at ease, and my fingers wandered idly over the noisy keys . . . oops, wrong setting. Or is it? I have just been searching a list of past winners of the quarterly Global Music Awards bestowed on independent musicians who submit their recordings for judging by a California company, and I have come across the welcome information that **Asako Hirabayashi**, harpsichordist and composer, won a first prize medal in the year 2018.

Thus, belatedly, I wish to congratulate Asako for the recognition that has been bestowed on her for the compact disc *The Harpsichord in the New Millennium* (Albany: Troy 1180) that I have mentioned previously in these columns. Asako, who also won first prizes for her submissions to the Alienor Harpsichord Composition Competitions in 2004 and 2012, is a current member of the Historic Keyboard Society of North America (HKSNA), and she continues her career as a virtuoso player as well as a celebrated composer. Brava, Asako!

A duo and The Harpsichord Diaries

One of the highlights of the HKSNA meeting in Huntsville, Texas, this past May was the elegant presentation by Elaine Funaro and her husband Randall Love, “The Salon of Madame Brillon”—to my ears the most enticing of duos for harpsichord and fortepiano—a four-movement *Duo in C Minor* by Anne Louise Brillon de Jouy (1744–1824), a composer totally new to me. To introduce her, I quote from a brief program note, “Pupil of Schobert and friend of Boccherini, Mme. Brillon, (according to Charles Burney), one of the greatest lady-players on the harpsichord in Europe, and to this lady many of the famous composers of Italy and Germany, who have resided in France at any time, have dedicated their works.” Her music is a fascinating window into the cosmopolitan culture of pre-revolutionary France. Also of somewhat prurient interest was the declaration by the Love-Duo that the lady had also been a special friend of Ambassador Benjamin Franklin, whom she addressed as “mon cher papa!”

The finesse and delicacy of nuance displayed by Elaine at the harpsichord and Randall at the fortepiano provided some of the best music making of the entire meeting. The Love family is totally engaged in the arts, both aural and visual.

For some years now I have had the pleasure of a preview copy of the forty-four-page book, *The Harpsichord Diaries: A Musical Journey*, given to me by Elaine at the HKSNA conference in Montreal. Another brilliant event in Huntsville was an impromptu viewing of the video now completed to accompany this book, the purpose of which is similar to that of the recording “Said the Piano to the Harpsichord,” the first exposure to our instrument touted by so many prominent harpsichord aficionados and professionals such as master builder Richard Kingston, who claim that iconic recording as their first exposure to historic keyboards. With Haiku written by Elaine, who with her pianist husband made the compact disc that accompanies the written story, and narration by son Eric Love (a Broadway actor), plus the book’s illustrations by his twin sister Andrea Love, one may say accurately that this is a “family endeavor.”

The book itself is a musical tale about a girl named Elena who discovers a magical book in her grandmother’s attic. Transported through five centuries, Elena meets eccentric talking harpsichords that bring music and history to life. Check it out online at www.harpsichorddiaries.com.

com, and be enchanted anew by a delightful musical and visual journey.

Twentieth-century harpsichord concertos

A most satisfying compact disc by the virtuoso harpsichordist Jory Vinikour is the latest offering from this artist for Cedille (CDR 90000 188, www.cedilrecords.org). Ably supported by the Chicago Philharmonic Orchestra conducted by Scott Speck, at long last one can hear Ned Rorem’s *Concertino da Camera*. Composed in 1946, the work provides seventeen minutes of legendary status, finally receiving its world premiere recording.

I had known of this concerto, but did not expect ever to hear it. With typical Rorem finesse, and the aid of a cornet that serves as excellent melodic foil to the virtuoso keyboard writing, this work, at least from my point of view, is the best reason for purchasing this disc.

The other concerti on this bountiful disc offer the three far too brief movements of Walter Leigh’s (1905–1942) hauntingly beautiful *Concertino* (three British pastoral beauties by a composer who died far too soon). I have performed this work for harpsichord and strings quite a number of times, and, together with my listeners, always wanted more of this pastoral beauty.

Two more bracing bits of modernism fill out the disc: *Concerto for Harpsichord and Strings*, opus 42 (just slightly more than twenty-eight minutes comprise its three movements: “Allegro,” “Andante,” and “Allegro vivo”) by Victor Kalabis and the *Concerto for Amplified Harpsichord and Strings* by Michael Nyman (twenty-one minutes). This is not for the weak of heart, but I suspect it grows on one with repeated listenings.

Jory Vinikour, who with his duo partner Philippe LeRoy performed the stunning duo harpsichord opening concert at the Huntsville HKSNA meeting, sought suggestions from Robert Tifft, friend and colleague at Southern Methodist University, when he began selecting the works for this recording. As I have said many times, Robert is indeed the person to consult. He is not only knowledgeable but extremely generous in sharing this information—another prince among harpsichord aficionados.

One Hundred Miracles: A Memoir of Music and Survival, by Zuzana Růžicková (with Wendy Holden)

This most remarkable book from Bloomsbury Publishing (London, 2019) is the great Czech harpsichordist’s autobiography as told to British author Wendy Holden in recorded interviews, completed shortly before Růžicková’s death in 2017.

It is dedicated to Johann Sebastian Bach, to whom she devoted a significant amount of her career studying and performing. In fact, it was a small copy of one of Bach’s works that helped give her the stamina to survive three Nazi concentration camps during World War II.

With striking prose presented in chapters that are not ordered chronologically, but are arranged as a surprisingly effective back and forth narrative that begins with a 1960 post-war concert tour in Transylvania and continues with chapters about childhood and adolescent memories, these are interspersed with other chapters that detail Zuzana’s survival of her internment in three Nazi death camps, her happy marriage, and her very successful post-war life as a concert harpsichordist and teacher. Each of these units is titled simply with the name of the city, town, or other location in which the events occurred.

This memoir details a long and productive life made most meaningful by music and Zuzana’s prodigious musical abilities that included a fantastic memory for the works she performed. As I read the 327 pages of this amazing memoir, I became more and more awestricken with her incredible ability for survival, her deep love for her husband—the composer Victor Kalabis (who predeceased her in 2006)—and for her devotion to Bach’s sublime artistry as a composer.

The interviews with the Suffolk author Wendy Holden, who had previously written the book *Born Survivors* about three mothers and their babies who survived the Holocaust, were completed only a few days before Růžicková’s death in 2017. They are effectively utilized to tell the compelling narrative of a most important life: that of a person who realized the necessity for keeping these true events in the memories of succeeding generations to help insure that history does not repeat such horrors.

I was reminded how my driving instructor during high school days in Crestline, Ohio, shared photos that he had taken while serving in the armed forces that helped to liberate one of the German concentration camps. Even as early as 1952 there were those who insisted that the Holocaust never happened, but those of us who had seen these actual onsite photographs knew otherwise. This book should be required reading for each succeeding generation in years to come.

The organization into fourteen chapters struck me, as well, since fourteen is a symbolic Bach number. I wonder if that simply happened, or if it was another demonstration of Růžicková’s veneration for the great composer. (In case this bit of number symbolism is unfamiliar to some readers, fourteen is the sum of the alphabetical placement of the letters B-A-C-H (2 + 1 + 3 + 8); once one begins to comprehend Bach’s love of numbers and clever hidden riddles, it becomes rather evident that he often incorporates his name in measures that are strategically placed in measure fourteen, or after fourteen notes, etc. And, of course, there is his musical signature: B-flat [the German B], A, C, and the H which is B-natural in German musical notation].

I recommend *One Hundred Miracles* as a book you will find difficult to put



Asako Hirabayashi

down once you have begun to read it; and I believe it might cancel any doubt about the importance of Růžicková and guarantee her a spot among the other great female players of the twentieth century. I do have one caution about the claim that she was the first to record the entire keyboard literature of her favorite composer. Isolda Ahlgrimm recorded thirty volumes for Philips of the Netherlands quite a few years before the Czech artist, and Ralph Kirkpatrick also made a number of German recordings earlier as well.

I checked these facts with Robert Tifft, who suggested that when a documentary was made about Růžicková the producers made the “first recording” claim so often that it is now considered to be a fact. He also agreed with me that, while she was definitely one of the earliest (and while she may have recorded a few obscure pieces that were not in other artists’ repertoire), she was definitely not the very first. However she belongs, without a doubt, among that revered group that includes the remarkable female players Wanda Landowska and Ahlgrimm—and neither one of them left us a written memoir of such brilliance and intensity! ■

Comments and questions are welcome. Address them to lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

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The Art of the Fugue, part III

This month's installment picks up exactly where last month's left off.

Notes on the Individual Movements

Contrapunctus 1 is a four-voice fugue on the original and simplest form of *The Art of the Fugue* theme (**Example 1**). There is no regular countersubject. The mood is forthright and powerful, but with underlying calm.

Contrapunctus 2 is a four-voice fugue on the same theme, except that the last notes are changed from eighth notes to dotted eighths and sixteenths (**Example 2**). This dotted rhythm pervades the piece. The sounds jump rather than flow from one beat to the next. The effect is, at least intermittently, unsettling. The dotted rhythms convey a suggestion of French musical style, though the piece is not fully worked out in that style.

Contrapunctus 3 is a four-voice fugue on the inversion of the original theme (**Example 3**). The piece moves slowly and gently, and the mood is quiet. The subject is accompanied (after the first entrance) by a chromatic countersubject loosely derived from the subject itself (**Example 4**). This countersubject also provides a short motive (**Example 5**) on which two episodes are based. In measure 23 the subject enters in a new form: with passing tones (**Example 6**). Although it is abandoned in the next movement this will become the most important form of the theme later on.

Contrapunctus 4 is also a four-voice fugue based on the inversion of the main theme (see **Example 3**). The theme is accompanied by a short chromatic motive, more explicitly dissonant than that of *Contrapunctus 3* (**Example 7**). The movement is also characterized, however, by long episodes of almost exaggerated consonance. These are based mainly on a simple two-note descending third (which can be heard as a reference to the thirds in the original, non-inverted theme, although that theme is not explicitly present in this movement) and a four-note stepwise fourth, both ascending and descending, which is derived from the last four notes of the main theme, in both its inverted and non-inverted forms. There are several lushly beautiful internal cadences, almost hypnotic in their effect. The last measures conceal a single reference to the B-A-C-H motive.

Contrapunctus 5 opens with a statement of the inverted theme with passing tones, introduced in *Contrapunctus 3*. Before the end of the theme, this is joined by the non-inverted theme with passing tones in the bass (**Example 8**). This overlapping of themes, called "stretto" by theorists of fugue writing, is by no means characteristic of the opening of a fugue. Nor is it characteristic for the second subject entry to be an inversion rather than a transposition of the first. This is a gesture of union of the two essential forms of the main theme. They are the opposite of each other, but

they can be joined together. In measure 53, an even closer union is suggested with a four-voice stretto at the interval of one quarter note. The inverted and non-inverted themes, however, are treated to this process separately (measures 53–57 and 65–69)! The mood of *Contrapunctus 5* is alternately urgent and dreamy, or perhaps both at once. In the last measures of the movement the two versions of the theme are heard simultaneously, somewhat concealed by an unexpected six-voice texture.

Contrapunctus 6 is marked in *Stile Francese*. Thus it realizes the suggestion made by *Contrapunctus 2*. It is not easy to define what the "French style" is. For the purposes of this piece, however, it is enough to recognize that it involves the use of dotted rhythms, very fast short runs, and moderately fast longer runs. It also aims to create a feeling of power and



Example 5, Contrapunctus 3



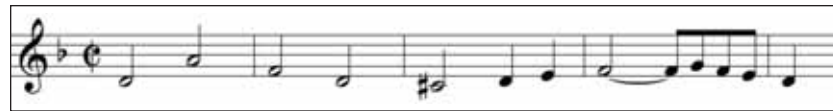
Example 7, Contrapunctus 4

grandeur in the context of rather static (non-flowing) rhythm. Native French pieces in this style would never have been fugues, so Bach was doing something new. This piece, like the last, opens with a stretto, at the interval of only one measure. The impatient quality of the second voice, created by its insistence on coming in early, is here intensified by the fact that it comes in "too fast," that is, in diminution. The very rapid four-note runs, heard from measure 7 on, are a standard characteristic of the French style, but they can also be seen as a double diminution of the last four notes of the main theme.

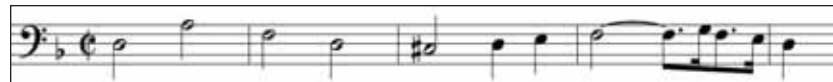
Contrapunctus 7 is a fugue on the main theme with passing tones, sometimes inverted and sometimes in diminution. To this is added the theme in augmentation (**Example 9**) that is heard first in the bass and once in each voice. Almost every note in this *contrapunctus* is derived directly from the theme, by augmentation, diminution, or double diminution. The effect is one of extreme concentration and intensity, but also of rather jovial power and good humor.

Contrapunctus 8 opens with a short fugue exposition on a brand new theme, not derived in any way from what has come before (**Example 10**, but see under *Contrapunctus 18*, below). After several short episodes and a cadence in the tonic, a second exposition begins, based on the same theme and another brand new theme (**Example 11**), simultaneously. These two themes work themselves out with increasing intensity and exuberance, until they are joined in a somewhat hidden manner, that is, in an inner voice, by a new version of the main theme (**Example 12**). The intensity and exuberance, the latter quality created mainly by the almost exaggerated repetitions of the second theme (**Example 11**), continue to the end.

Contrapunctus 9 is a fugue on a new subject (**Example 13**) that is loosely derived from the main theme. Whereas *Contrapunctus 8* opened with a descending whole-step (see **Example 10**), this movement opens with an upward leap of an octave. This is a contrast to *Contrapunctus 1–7*, all of which opened with the interval D–A or A–D. *Contrapunctus 9* is a lively, flowing piece in which



Example 1, Contrapunctus 1



Example 2, Contrapunctus 2



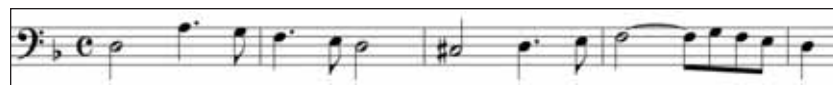
Example 3, Contrapunctus 3



Example 4, Contrapunctus 3



Example 6, Contrapunctus 3



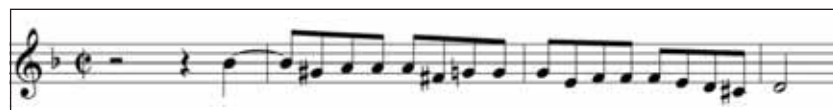
Example 8, Contrapunctus 5



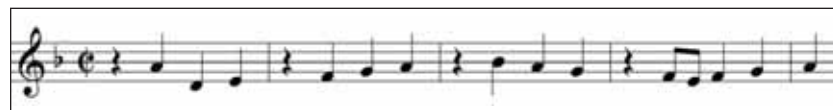
Example 9, Contrapunctus 7



Example 10, Contrapunctus 8



Example 11, Contrapunctus 8



Example 12, Contrapunctus 8



Example 13, Contrapunctus 9



Example 14, Contrapunctus 10

exuberance, though present, is restrained. The main theme enters in augmentation in the soprano voice in measure 35 and is heard several times thereafter.

Contrapunctus 10 opens with a fugue exposition on a subject (**Example 14**) whose rhythmic and melodic peculiarities create more of a sense of expectation than of fulfillment. The expectation is

met with the entry of the main theme in the soprano voice in measure 23. What follows is a fugue on this subject, in which **Example 14** serves as a countersubject. So many new motives are introduced, developed briefly, and then abandoned, that the movement becomes a celebration of fecundity (or perhaps of profligacy!). The countersubject (**Example**



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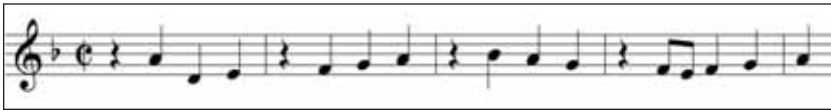
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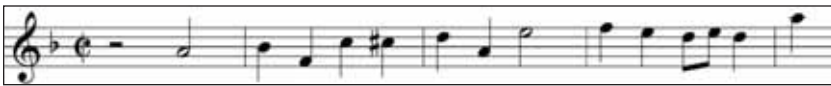
Example 15, Contrapunctus 10, measures 22–26



Example 16a, Contrapunctus 11



Example 16b, Contrapunctus 11



Example 16c, Contrapunctus 11



Example 16d, Contrapunctus 11



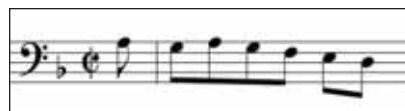
Example 16e, Contrapunctus 11



Example 16f, Contrapunctus 11



Example 16g, Contrapunctus 11



Example 16h, Contrapunctus 11



Example 16i, Contrapunctus 11



Example 16j, Contrapunctus 11



Example 17, Contrapunctus 12



Example 18, Contrapunctus 13



Example 19, Contrapunctus 14

15) that appears in measures 22–26, and does not appear again in this movement, will supply the subject of the second section of *Contrapunctus 18* (see below).

Contrapunctus 11 is the centerpiece of *The Art of the Fugue*. It is probably the most complex contrapuntal creation of J. S. Bach, as well as one of the most

deeply and powerfully expressive. It is a contrapuntal fantasy making significant use of at least ten different themes and including five fully worked out fugue expositions. It is related to what has come before and what will come after in more ways than it is possible to describe. All of the thematic material is taken from earlier *contrapuncti*, mostly from *Contrapunctus 8*, but also at least from 3 and 10. The richness of thematic material is reminiscent of 10, while the compactness with which it is used is reminiscent of 7. The sectional construction is reminiscent of 5 and 8. The compellingly powerful cadences suggest number 4. The most powerful of these cadences is followed by the introduction of the B-A-C-H motive, which looks forward to *Contrapunctus 18* and also back to number 8 (see above under B-A-C-H). At measure 158, the main theme and its inversion are again, as in *Contrapunctus 5*, united in absolute simultaneity, this time without the concealment that marked this event in the earlier movement.

Contrapunctus 11 opens with a fugue exposition on the main theme, with passing tones and altered rhythmically as in *Contrapunctus 8*. The opening rhythm is the same as that of *Contrapunctus 10*. Following a cadence in measure 27 there is a loosely constructed fugal exposition on the two new themes: the inversion of the first theme of *Contrapunctus 8* and a chromatic theme filling out the interval of a fifth. These themes are joined by a motive taken from *Contrapunctus 3*. This section ends with a cadence in measures 70–71. The next section is a short fugal exposition on the inversion of the opening theme, in which the motive borrowed from *Contrapunctus 3* is also used. In measure 89 there begins a long, rather freely constructed fugue based primarily on the new eighth-note theme that incorporates the B-A-C-H motive. All of the thematic material that has been introduced so far in this movement participates in this section, which lasts until measure 158. At this point *The Art of the Fugue* theme and its inversion enter simultaneously in the soprano and alto, and then in the tenor and bass. The remaining thirty bars are concerned with a limitlessly joyous uniting of themes in all possible combinations. The main theme appears for the last time (in this movement) in the soprano in measure 180. The last note of this theme is also the last note of *Contrapunctus 11* (see **Example 16 a–j** for all the thematic material of *Contrapunctus 11*).

At this point, power, grandeur, complexity, repetition, development, and intensity have gone as far as they can. The next four movements are relatively short, quiet, and simple, though not any less expressive. They are strict canons in two voices. *Contrapunctus 12* is a canon at the octave based on an ornamented version of the main theme in triplet sixteenth notes (**Example 17**). It is a good-humored, even humorous, piece. *Contrapunctus 13* is somewhat darker in mood. It is a canon at the twelfth, based on a close variant of the main theme (**Example 18**). Its rhythmic interest comes from an alternation between triplets and duple rhythms. *Contrapunctus 14* is a canon at the tenth, based on a completely straightforward version of the inverted main theme. This is accompanied by a quiet, rather wistful triplet figure (**Example 19**). *Contrapunctus 15* is a canon by augmentation in contrary motion. That is, the second voice enters with an inversion of the first voice, at half speed. The second voice falls progressively farther behind, and by the end it has presented less than half the musical material of the first voice. As if to be fair, Bach has arranged the work in two sections, with the upper and lower



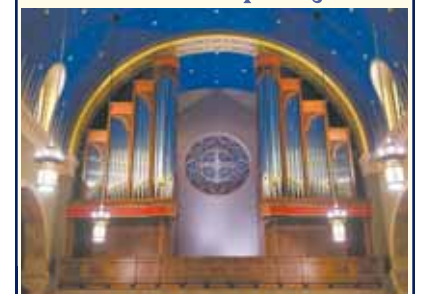
parts changing roles halfway. This canon is based on a chromatically altered version of the main theme (**Example 20**, p. 24). The effect is rather weird, both disquieting and humorous.

Contrapunctus 15 reintroduces a principle of inversion that was so important through number 11. *Contrapuncti 16* and *17* carry this principle farther than before. Each is in two sections, and, in each case, the second section is a note-by-note inversion of the first. These are contrapuntal tours-de-force of the highest order, all the more so since in both cases the inversions sound just as natural, spontaneous, and free as the original forms. *Contrapunctus 16* is in three voices, and based on a triplet version of the main theme, reminiscent in different ways both of *Contrapunctus 9* and of *Contrapunctus 12* (**Example 21**, p. 24). The style is that of a moderately lively trio sonata movement. *Contrapunctus 17* is a four-voice fugue based on a version of the main theme that is identical to the original version (Example 1), except that it is in triple time (**Example 22**, p. 24). The texture is very thick. With many voice crossings, the contrapuntal nature of the work is somewhat obscured. The mood is dreamy and brooding. In measure 21 a new version of the subject enters (**Example 23**, p. 24), which is derived from a short countersubject figure (**Example 24**, p. 24), which was, in turn, derived from the last four notes of the subject itself. Each half of the work ends with a flourish in sixteenth notes.

Contrapunctus 18, the last movement of *The Art of the Fugue*, is a monumental work, surpassing even *Contrapunctus 11* in scale, and equaling it in expressive power. It was left incomplete. Bach died either before he wrote the ending down or before he was even able to conceive of an appropriate ending to a work of this stature. In its present form, the movement has 239 measures. Any formally adequate continuation and ending would bring the length of the work to over four hundred measures, making it very likely the longest fugue from the Baroque era. This, however, was not to be.

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The desk in my country office (Organ Clearing House East) is a special artifact, a three-by-eight-foot, five-quarter thick library table of quarter-sawn white oak, rescued from the basement of Saint John's Chapel at the Episcopal Divinity School (now defunct) in Cambridge, Massachusetts. That building is home to an organ built by Holtkamp in 1956, when Charles Fisk was Holtkamp's apprentice, when E. Power Biggs lived a few blocks away, when Daniel Pinkham was Biggs's twenty-something protégé, and when Melville Smith, director of the Longy School of Music, was organist to the seminary. When I was twelve, I had my first organ lessons there with Alastair Cassels-Brown. My father was an alumnus from the days when it was known as the Episcopal Theological School and later taught homiletics there.

When I was running the Bishop Organ Company in the Boston area in the 1980s and 1990s, I had the care of that Holtkamp organ, the vehicle for my adolescent laboring over Bach's *Eight Little Preludes and Fugues*, a few numbers from *Das Orgelbüchlein*, and Clérambault's *Suite du premier ton*. During a service call, I scampered down the iron spiral stairs to the blower room in the basement,¹ where I noticed three or four oak tabletops standing against a basement wall with a heap of lumber from the corresponding trestles. I asked the guy from the buildings and grounds department, a cheerful old ally, if the tables had any future, and he said I was welcome to take them all. I took only one, heavy as lead, covered with spiders and mold. I brought it to my workshop in Newcastle, cleaned it up, re-glued a couple joints, and put a nice dark stain and lacquer finish on it.

Sitting at that desk as I write now, I think of my father, certain that when he was a student in early 1950s, he sat at this very table laboring over arcane theological texts. He has been gone more than six years, and his ninety-sixth birthday passed a few days ago. His relationship with this oak table may be imagined, but I believe it to be true.

I look across the lawn to the Damariscotta River, a tidal estuary with the Gulf of Maine about eight miles down, and these days (early June) my view is loaded with birds. We have just put out our birdfeeders, so goldfinches, purple finches, cardinals, blue jays, and four or five varieties of sparrows are darting back and forth, and our old friend the eastern phoebe is building her nest right over my office windows. She perches on a trellis a few feet away, glancing back and forth, and flits up above to work on her solid little mud-daube nest. She has wised up a little. For the past several years, she built her nest on the crook of a downspout just outside the front door, where she was regularly interrupted by our coming and going. Nevertheless, she persisted and raised a neat little brood of chicks right in front of our eyes. There she is again, a bit of moss in her beak and her tail twitching.

The other day I stopped at Home Depot with a springtime list. I was busy with a thousand choices of light bulbs (it is not as simple as it used to be) when I became aware of the chorus of birdcalls in the vast open spaces above the orange shelves. I recognized chipping sparrows, song sparrows, and white-throated sparrows ("Old Sam Peabody-Peabody"), and the lovely confused tumbling call of a robin, and I wondered if they had any chance of getting back outdoors during their lives. I suppose some are trapped forever, breeding indoors, perhaps forming new species like the "hardware sparrow, the kitchen-and-bath sparrow, or ironically, the lawn-and-garden sparrow." Will the call of the plumbing sparrow be distinct from that of the electrical sparrow?

Olivier Messiaen

When Charles-Marie Widor retired as professor of composition at the Paris Conservatoire, Paul Dukas was appointed his successor. His students included some of the greats of the organ world, including Jehan Alain, Maurice Duruflé, Jean Langlais, and Olivier Messiaen. Dukas frequently repeated to his students that they should "listen to the birds." Presumably the idea was to keep their ears full of natural and spontaneous musical sounds, sounds that had both purpose and beauty. I guess that made them the sorcerer's apprentices.

Olivier Messiaen grew to be both an admired composer and an ornithologist. Organists know well his devotion to birdcalls and how in his music he emulates birdcalls through the use of sophisticated combinations of mutations. His birdcalls are real, not imagined, collected from forests around the world with the help of his wife, the pianist Yvonne Loriod. Together, they recorded the calls, and he transcribed them into musical notation, amassing a collection of more than two hundred notebooks.

Messiaen was appointed professor of composition at the Paris Conservatoire in 1966 where he presided over a class of a dozen or more students each year. I recently met a student of his at a gathering of organists in New York City. We were seated next to each other with six others around a banquet table, in a large room alive with well-oiled conversation, and I was excited to hear a few stories about life as the student of such an innovative and revered composer and musician. Eager to hear more, I invited him to lunch a few weeks later.

Brian Schober, now organist of an Episcopal church in the New Jersey metropolitan area, was a member of Messiaen's composition class from 1973 through 1976. He recalls that the class of around twenty students met in seminar three times a week. Messiaen was a kind and thoughtful mentor who was close to his students, supportive of them both personally and in class. Brian's program was to last three years, but as the second year was coming to a close, he learned that the funding was ending. When he informed his teacher that he would be leaving, Messiaen responded by suggesting an alternative source of funds and helped him apply and receive it.

Messiaen showed his devotion to his students by arranging and attending performances of their music. In classes, he referred occasionally to his interest in birds, but he was also deeply interested in astronomy, Shakespeare, and the relationship of color to music. When listening to music, he perceived color, a concept that is often explored in literature.

One of my favorite stories is the twenty-novel saga of Captain Jack Aubrey of the



Episcopal Divinity School, Cambridge, Massachusetts, 1956 Holtkamp organ during renovation (photo credit: John Bishop)

Royal Navy and Stephen Maturin, the physician who travels with Jack as ship's surgeon that serves as cover for his interest in the natural world and his activities as a naval intelligence agent. Jack plays the violin, Stephen plays the cello, and they play together in the Captain's cabin as the various ships circle the globe.

In *Post Captain*, the second novel of the series, Jack has been injured in a battle and Stephen has prescribed some nasty medications. The battle was a stunning victory for the British, and as a result Jack was promoted from commander to post-captain. Newly promoted Jack and Stephen attended a party at the home of the admiral whose wife (known to Jack as "Queenie," a sort of nanny from his youth) was showing off a recently acquired, somewhat salacious painting of an "as of yet unrepentant" Mary Magdalene:

[Jack] had gone to bed at nine, as soon as he had swallowed his bolus and his tankard of porter, and he had slept the clock round, a sleep full of diffused happiness and a longing to impart it—a longing too oppressed by languor to have any effect. Some exquisite dreams: the Magdalene in Queenie's picture saying, "Why do not you tune your fiddle to orange-tawny, yellow, green, and this blue, instead of those old common notes?" It was so obvious: he and Stephen set to their tuning, the 'cello brown and full crimson, and they dashed away in colour alone—such colour!¹²

Knowing that Messiaen had strong impressions of color related to music, I wonder if he ever read that passage. It is a great concept, one that would be fun to associate with the organ. What if each stop of the organ produced a different color? I know, they do, but I do not mean tone colors, I mean 8' Navy Blue, 4' Crimson, 2 2/3' Aquamarine, 2' Lilac, and 16' Burgundy. (I guess the aquamarine doesn't go with the others.)

Brian talked of Messiaen's love for New Caledonia, especially the species of birds native to the island territory. While writing his opera, *Saint François d'Assise*, Messiaen traveled to the saint's home of Assisi and New Caledonia to research, record, and transcribe the birds Saint Francis would have known. Bryce Canyon National Park in Utah is another place that Messiaen made a point of visiting while touring in the United States. It was fun to hear the first-hand accounts of this innovative composer, musician, improviser, teacher, and gentle man.

New York City's Church of the Ascension is a few blocks from our apartment. It is home to a spectacular new organ built by Pascal Quoirin in Saint-Didier, France. It is one of a very few French organs in the United States, and by many times the largest. Two gorgeous cases face each across the chancel, framing a magnificent, monumental mural depicting the Ascension of Christ by John La Farge. In a sense, it is actually two organs. As one, it is a three-manual mechanical action organ with classical French registrations and brilliant Baroque choruses. As the other, it



The LaFarge mural and Quoirin organ, Church of the Ascension, New York City (photo credit: John Bishop)

is a big four-manual French symphonic instrument with radiating tiered stop jambs. Dennis Keene, long-time organist of the church (and successor to Vernon de Tar), was influential in the planning of this unique instrument, and one of his intentions was to include all the stops that Messiaen specified in his organ music.

One of the first recitals on the new Quoirin organ was played by Jon Gillock, who studied with Messiaen at the Paris Conservatoire in 1977. Jon played lots of Messiaen's music, taking advantage of the carefully planned organ to present that mystical music authentically. After his studies in Paris, Jon played the New York premieres of many of Messiaen's pieces for organ, including the first performance of all Messiaen's organ music in one series.

Messiaen was organist at Sainte-Trinité in Paris from 1931 until 1992, nearly as long as Widor played at Saint-Sulpice. The Cavaillé-Coll organ with three manuals and about sixty-five stops, built in 1869 and rebuilt twice during Messiaen's tenure, was the workshop for his tonal experiments. Sainte-Trinité is a vast interior space with grand acoustics. I imagine that Messiaen could picture open areas in his mind's eye as he sat at the console producing the chirps, trills, and warbles of his beloved birds. Although Church of the Ascension lacks the aural spaciousness of Sainte-Trinité, one can certainly sense the great outdoors listening to the organ in that beautifully decorated Greenwich Village landmark.

How do they do it?

The hermit thrush has the most beautiful call we hear in our yard. It sings from a hiding place in the woods (it's not kidding about the hermit part) just as the afternoon melds into evening. I am often outside on the patio with a cocktail in one hand and barbeque tongs in the other, watching the blur of activity around the backyard bird feeders, when the hermit thrush lets loose its lovely sounds. The call of the hermit thrush has been described as a waterfall flowing backward. One enthusiast wrote, "I heard this bird call in the woods, and wanted to know what it was. I went home and Googled 'a bird that sounds like a sad flute,' and there it was." It is easy to find this gorgeous call on YouTube.

One of the things that makes it special is that it is diplophonic—there are two distinct and separate tones occurring at once, kind of like a soprano trilling didgeridoo. I have seen oscilloscope displays that show this in real time. It is a marvelous example of the beauties and

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Birding with Kenn Kaufman (photo credit: John Bishop)

complexities of nature and an important reminder of our responsibility toward our fellow inhabitants of the planet. We are the ones with the gift of reason and the ability to understand. We are the ones who can help these creatures survive or spoil everything. The fact that we have cardinals in our yard is an anomaly. Ten years ago, they did not come this far north.

Regular readers recognize that I spend a lot of time writing about boats and birds when I should be writing about organs. After all, this is a journal for organists and organbuilders. But isn't a sailboat a tool that relies on the power and sophistication of the wind, just like an organ? And aren't birds the ultimate examples of tonal variety?

Andy Rooney, the curmudgeonly commentator on *Sixty Minutes* for about as long as Widor was organist at Saint-Sulpice, once wrote a column about nuts, those people who are nuts about one particular thing. We all know them, in fact, most of us are nuts about pipe organs. It is funny how many organ nuts are also railroad nuts, especially steam railroads. Bird nuts are equally nuts.

Kenn Kaufman, author of the *Kaufman Field Guides*, is one of Wendy's clients, and we have spent many days in the woods around our house with him and his wife Kimberly, watching and listening for birds, insects, and any other little feature of the natural world. When Kenn was a teenager, his parents agreed to let him hitchhike the United States to pursue a "Big Year," a race to see as many different species of birds as possible. His memoir *Kingbird Highway*, published by Houghton-Mifflin in 1997, tells the story of racing back and forth across the country to look for the specific hard-to-find bird in the most out-of-the-way places, places like a dump in Texas to see a Mexican Crow. Really. Birding with Kenn is like staring at a blank sky, listening to him name off all the birds he is seeing. He really is seeing them. His big year was around 675 species. The current big year record in the American Birding Association is 836 species, set in 2016 by Australian John Wiegel. The worldwide big year record is 6,852 species, set by Arjan Dwarshuis of the Netherlands. Now that's nuts.

The art of birding allows one to count hearing a song as a "sighting." Just as Messiaen could see colors as he heard music, we can populate the woods around us by "sighting" the songs of the birds. Once you know a call, you hear it all the time. The calls of robins and goldfinches are similar, little successive trills of random sounding notes, but the goldfinch is something like the robin "up a sixth." A raven looks like a punk-rock crow, and its deep rasping call sounds like a crow with a terrible attitude, a crow you would not want to meet in a dark alley.

Over at least five centuries, organbuilders have experimented with the shapes, scales, and materials of organ



Messiaen's church, Sainte-Trinité, Paris, France (photo credit: John Bishop)

pipes. We who spend lots of time "up close and personal" with organ pipes, like when we are tuning, get to know intimately the differences between a

Gemshorn and a Dulciana, a Trumpet and a Cornopean, an Oboe and a Flügel Horn, a Gedeckt and a Rohrflöte. Sitting in a pew, listening to the organ, I get pictures in my head of the little choo-choo train tops of the resonators of the English Horn, the tapered caps of the Koppelflöte, or the heavy lead of the Stentor Diapason. Their tones are as distinct as the differences between the calls of the greater black back gull and the great blue heron.

Learning to identify those "organ calls" is at the center of the art of registration. Imitating the natural world, we have been given the gift of tonal variety. Use it with care, cunning, love, and good taste.

Random associations

I am obliged to admit that while I was writing, a chirp from the background in my laptop lured me across to Facebook where a friend was making a sassy remark about something I wrote. I would not have confessed, but I stumbled on a brilliant video of Cecilia Bartoli singing "Agitate da due venti" from Vivaldi's *La Griselda*. There must have been a whiz of a soprano student at the school where



Vivaldi taught. If there was ever a magical display of tone production, variety of color, and management of wind, it was this woman singing this aria. Go on. I dare you. In fact, I require you. Send me a note and tell me what you think. It's why we make music: <https://www.youtube.com/watch?v=H4It44mYw2I>. ■

Notes

1. These days, scampering isn't what it used to be.
2. Patrick O'Brian, *Post Captain*, W. W. Norton, 1990, page 421.

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A 157-stop organ in the Basilica of Our Lady of Licheń

Licheń Stary, Poland

By Michał Szostak

Between 2002 and 2007, in Licheń Stary, near the geographical center of Poland, the Polish organbuilder Zakłady Organowe Zych built a monumental instrument of 157 stops. Designed by Andrzej Chorościński, the instrument is now the largest organ in Poland and is controlled by a six-manual console.

Licheń Stary has a population of approximately 1,500 people. After World War II, priests of the order of the Marian Fathers promoted the devotion to the Blessed Virgin Mary here, centered around a small seventeenth-century oil painting of the Blessed Virgin. The ever-increasing number of pilgrims visiting the village could not be accommodated in the small local church housing the painting.

The Marian Fathers decided to build a new and larger church for the painting and pilgrims, an edifice that would become a minor basilica and consequently the largest church edifice in Poland. Construction began in 1992, and Pope Saint John Paul II blessed the building in 1999, though construction continued into 2002. The size of the basilica is 3,237,000 cubic feet, and the usable area is 247,600 square feet. The length of the nave is approximately 456 feet, while the width of the transept with uneven shoulder lengths is approximately 472 feet.¹ With the completion of construction there was a need to equip the interior with liturgical elements, including a pipe organ.

The motivator of the pipe organ project was Reverend Eugeniusz Makulski, MIC, a great lover of organ music and the person most responsible for the construction of the shrine. In mid-2002, when construction of the basilica was nearly complete, Father Makulski finalized the plans that would lead to the construction of a pipe organ to adorn the monumental interior. He decided the organ must be exceptional and worthy of the largest church in Poland; it would have at least 100 stops with a beautiful and noble sound and visual appearance. The other stipulation was that at least some of the instrument had to be playable by June 14, 2003.²

After analyzing various organbuilders' bids, the Marian Fathers entrusted the project to the firm of Zakłady Organowe Zych. The signing of the contract for the construction of the first part of the organ, the instrument for the west gallery, took place on August 21, 2002.

The organ firm, headed by Dariusz Zych, had to rely on acoustical plans for the instrument concept to avoid disappointments and surprises at the final stage of this work. The starting point for the development of the whole specification by Andrzej Chorościński was the unrealized project by Aristide Cavaillé-Coll for Saint Peter's Basilica, Vatican City.³ Based on the measured analysis of the acoustic parameters of the basilica, Chorościński began to develop the specification of the organ and the composition of stops. The fact that the Licheń Basilica has five galleries (one in the main nave, two in the west and east aisles, and two galleries in the sanctuary), gave rise to the concept of creating a spatial sound unit composed of five elements. The great organ of the basilica has been placed in the southern, western, and eastern parts of the church. The project was completed with two Chancel Positives on two small balconies at both presbytery gables, where the apse connects to the main nave. The scales of the stops, as well as the compositions of composite stops (mixtures, etc.), were individually developed by Chorościński.

Zakłady Organowe Zych accomplished all design work, construction of organ cases, windchests, key and stop actions, wooden ranks and wooden resonators of reeds, as well as assembly of all elements, voicing, and tuning. Subcontractor companies that were commissioned to carry out specific assignments included: KOART Krzysztof Cieplak (structures made of stainless steel), Otto Heuss GmbH from Lich, Germany (consoles, electronics, Zimbelstern, tubular bells), Aug. Laukhuff GmbH & Co. KG from Weikersheim, Germany (West Organ façade pipes), Jacques Stinkens Orgelpijpenmakers BV from Zeist, the Netherlands (façade pipes for the South Organ), Süddeutsche Orgelpfeifenfabrik Roland Killinger GmbH from Freiberg on the River Neckar, Germany (reeds for West Organ, East and West Positives), Orguan Lda. from Avidos, Portugal (reeds for the South Organ), and Ryszard Chacinski from Kobylka near Warsaw (metal labial stops). Decorative elements adorning the organ cases were carved in wood by Janusz Regulski and Tomasz Kusnierz from Sochaczew near Warsaw, and then gilded in the goldsmith's workshop of Henryk Kwiatkowski from Poznań.



The Basilica in Licheń Stary, Poland (photo credit: Michał Szostak)



The interior of the Basilica in Licheń Stary (photo credit: Michał Szostak)

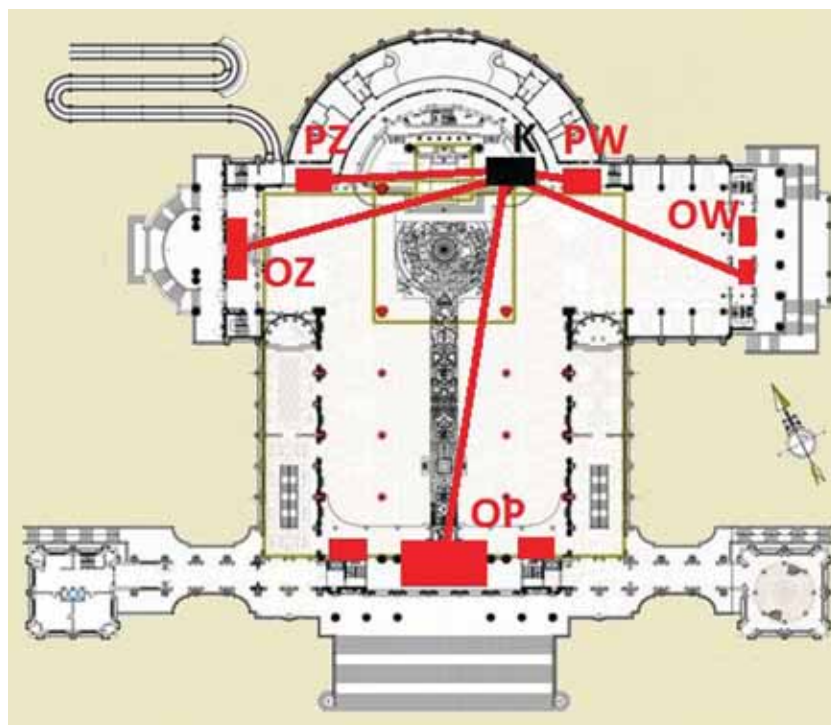


Figure 1: a diagram of organ sections in the basilica. Legend: K = main console; PZ = West Chancel Positive; PW = East Chancel Positive; OW = East Organ; OP = South Organ; OZ = West Organ.

All assembly, voicing, and tuning were completed before July 2, 2006, so that during the solemn Mass that day, when the famous painting of Our Lady of Licheń was introduced to the basilica, a fully prepared instrument could be heard. Thousands of pilgrims from all over the world took part in the ceremony of transferring the image to its new home.

One month later, on August 1, 2006, there was a technical and artistic reception of the completed organ made by a commission consisting of representatives of the Marian Fathers, organbuilders, organists, and musicologists, who were all very pleased with the work. The acceptance

protocol was signed by members of the commission composed of Rev. Wiktor Gumieny, MIC, Father Superior of the Licheń Shrine; Professor Ulrich Grosser, German conductor and organist; Professor Roberto Padoin, organist and professor at the Conservatory B. Marcello in Venice; Reverend Dr. Jacek Paczkowski, chairman of the church music committee of the Diocese of Kalisz; Reverend Dr. Mariusz Klimek, director of the Church Music Study of the Diocese of Toruń; Siegfried Sauer, organbuilder from Germany; Adam Klarecki, organist of the Włocławek cathedral; Jacek Łukasik and Robert Grudzien, organists; and Jarosław Adamiak, then

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The South Organ (photo credit: Michał Szostak)



The West Organ (photo credit: Michał Szostak)



The console of the South Organ (photo credit: Michał Szostak)



The West Organ console (photo credit: Michał Szostak)

organist of the Licheń Shrine. Artistic decoration of the cases took nearly another year, and the dedication of the organ took place on the first anniversary of the transfer to the basilica of the famous painting of Our Lady of Licheń on July 2, 2007, during a Mass celebrated by Bishop Wiesław Alojzy Mering.

Description of the organ

The organ of the Basilica of Our Lady of Licheń comprises 157 stops, 12,323 pipes, and five "organs" (in the chronology of construction): the West Organ, the South Organ (located in three organ cases on the same gallery above the main entrance), the East Organ, the East Chancel Positive, and the West Chancel Positive. The South Organ and the West Organ are fully independent instruments and have their own consoles. The East Organ and both Chancel Positives do not have their own consoles and can be played only from the main console. An organist playing from the main console has eleven independent divisions from which to choose. The key action is mechanical-electric, while the stop action is electric; windchests are slider and pallet, and the alloys of pipe metals contain tin up to 85–90%. All divisions of the instrument have a manual compass of C–c⁴ and pedal compass of C–g¹. The layout of all parts of the organ throughout the basilica is presented in **Figure 1**.

The South Organ

The core of the whole organ of the Licheń Basilica is the South Organ, which contains the principal divisions of the instrument. The South Organ is the second in chronological order of construction, built between mid-2003 and 2005. This eighty-one-stop instrument with four manuals has a typical sound

arrangement for the nineteenth-century French Romantic period: Grand-Orgue, Positif, Récit-expressif, and Pédale. In addition there is a high-pressure Solo division placed on Manual IV. In each division one finds a full set of basic stops (*Jeux de Fonds*) in the form of principals, flutes, and strings, as well as stops—according to Aristide Cavaillé-Coll's nomenclature—available (*Jeux de Combinaisons*) in the form of mutations, mixtures, cornets, and reeds.

The console is placed centrally in the organ case and on a multi-stage elevation. Registers are placed on either side of the keydesk: on the left side for the Pédale and Grand-Orgue, on the right side for the Positif, Récit-expressif, and the Solo division. The stop action is electric, while the key action is mechanical (for the majority of the Grand-Orgue, Positif, Récit-expressif, and Pédale windchests) and electric (for the entire Solo division, as well as selected portions of the Grand-Orgue, Positif, Récit-expressif, Pédale windchests, and double pallets for bass notes). The Récit-expressif section is enclosed in a swell box controlled by a balanced shoe with electric action; next to the expression shoe is a crescendo roller, which allows seamless dynamic changes. The player sits with his back to the main altar, and the console has a solid-state combination action system with an extensive storage capacity.

The South Organ consists of three separate organ cases placed on the same gallery on the axes of the main and side naves and is anchored on a twenty-ton steel structure. Architecturally, the cases are inspired by the organ case built between 1999 and 2003 by Schoenstein & Co. for the Conference Center in Salt Lake City, Utah, in the United States. A great majority of the façade pipes are

speaking pipes. The main case contains the Grand-Orgue, Positif, Récit-expressif, Solo, and most of the Pédale division. In the side cases there are windchests for several Pédale stops (divided on C and C-sharp sides).

Each side case has its own small blower and a separate wind system. The wind system of the main South Organ's section is fed by three electric blowers: the first blower feeds the Grand-Orgue, Positif, and Pédale, the second feeds the Récit-expressif, and the third feeds the high-pressure Solo division.

The South Organ contains the tallest open wood pipes of the whole organ,

which belong to the Pédale 32' Subcontrabasse, a principal stop. In this section there is also a second 32' stop, the Contrabombard, the tallest reed resonators in the organ. The instrument also contains the largest tin pipes of the Licheń organ, located in the central organ case. The largest has a length of 25½ feet, a diameter of one foot, and weighs 330 pounds.

The West Organ

The West Organ, placed on the gallery above the left transept of the basilica above the Pieta Porch, was built between August 2002 and June 2003. This two-manual instrument includes 51 stops



Photo courtesy of Eric Harrison

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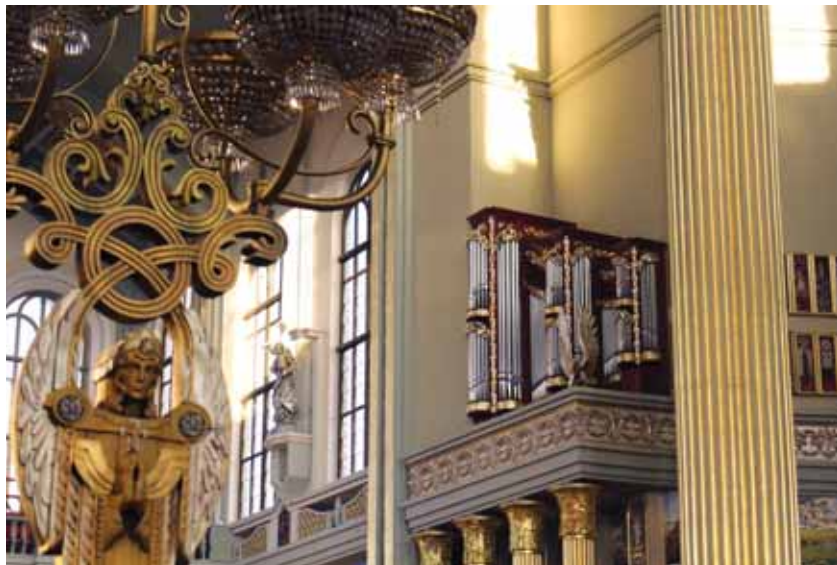
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Pipe organs in Poland



The East Organ (photo credit: Michał Szostak)



The West Chancel Positive (photo credit: Michał Szostak)

enhanced with *Zimbelstern* and *Tympan* imitating the sound of a storm (*Pédale d'Orange*). Registers are placed at either side of the keydesk: on the left for the Pedal and the Hauptwerk sections, on the right side for the Schwellwerk division and additional devices. The instrument contains both mechanical and electric-action chests, double pallets for low keys, and electric stop action. All couplers are electric. As in the South Organ, the Schwellwerk is enclosed in a box managed by a balanced expression shoe with electric action, in addition to a crescendo roller. The console, slightly elevated, is centrally integrated into the organ case. The player sits with his back to the main altar, and the console features an extensive solid-state combination action.

The specification of the West Organ is slightly non-standard, divided between two manuals and pedal. Initially, it was planned that this instrument would

have three manuals, however, due to the constraints imposed by basilica architect, Barbara Bielecka, on the dimensions of the organ case, it was decided to limit the number of manual divisions while maintaining a wealth of stops. In each section there is a full range of principals (in the Hauptwerk based at 16', in the Schwellwerk at 8', in the Pedal at 16'), enriched with flute stops of all types, strings, and reeds. In the Pedal section there is one 32' stop, a stopped wood Bourdon. All divisions have mutation stops (2 2/3', 1 1/3', 1 1/4', 3/4') and at least one mixture (in the Hauptwerk there are two mixtures and a cornet). This instrument was conceived for performing Baroque pieces; however, thanks to a large number of foundation stops (as many as eleven manual stops, i.e., 30%, are at 8'), Romantic and symphonic pieces also work well. In the West Organ are also placed tubular bells with a compass from g to g².



The East Chancel Positive (photo credit: Michał Szostak)



The main console (photo credit: Michał Szostak)

pipes at the very top, which are dummy pipes. Both towers are supplied by one blower that is placed in the left tower; the channel supplying air to the right tower runs along the gallery floor. The whole instrument is supplied with air under high pressure. As a result of this treatment, the volume of the eight stops of the East Organ is equivalent to the sound of fifty-one stops along with the super-octave couplers of the West Organ. This instrument can only be played from the main console and may be assigned to any of the six keyboards and pedalboard.

The West Chancel Positive

Built in 2006, the West Chancel Positive, with seven stops (plus *Nachtigall*), has electric key and stop action. Everything, including the blower, is enclosed in a single case, a mirror image of the East Chancel Positive. This instrument does not have a separate console, but rather is played from the main console only, as a floating division. This section, richly equipped with string stops, perfectly matches the ethereal voices of the *Récit-expressif* section of the South Organ. With proper registration, it surrounds the listener with the impression of "heavenly voices" (*Vox Coelestis*).

The East Chancel Positive

The East Chancel Positive was completed in 2006 and features eight stops constructed with early Baroque scaling and electric key and stop action. The whole instrument is enclosed in a single case like the West Chancel Positive. This division also does not have a separate console, but is a floating division of the main console. The disposition of this instrument was inspired by early Baroque Flemish organs and pairs well with the West Organ. With proper registration and manual changes, the East Chancel Positive and the West Organ can produce dialogue effects, *concertino* and *tutti*, in a manner characteristic of instrumental concertos of the Baroque era.

The whole organ

On the basis of the criterion of organ classification in terms of size (i.e., number of ranks and auxiliary devices managed from one console) published by the author in 2017 in Polish⁴ and English⁵ literature on the subject, the organ of the Basilica of Our Lady of Licheń is the largest instrument in Poland, the fourth largest in Europe, and the thirteenth largest in the world. Among ecclesiastical organs, it is the tenth largest instrument and has one of the largest consoles in the world. The console of the Licheń organ is also the largest console among Polish organs and is one of the largest consoles in Europe.

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The organist playing from the main console has a total of eleven fully independent divisions: nine manual divisions and two pedal divisions. Most divisions can be assigned at will on the six manuals and pedalboard, allowing ultimate flexibility.

The monumental main console is located in the sanctuary of the basilica. The lowest manual keyboard has the deepest key movement, while the top keyboard, the shallowest. The manual keyboards, moving from the lowest to the highest, are inclined at increasing angles. The main console is connected to all sections by a wired computer network and MIDI system. For each of the main console's keyboards and pedalboard, it is possible to assign each section of the West Organ, the East Organ, the West Chancel Positive, the East Chancel Positive, and Manual IV of the South Organ. The Grand-Orgue, Positif, Récit-expressif, and Pédale from the South Organ can be assigned only to manuals I, II, III, and pedalboard on the main console (plus standard section couplers within the South Organ).

The console is equipped with two balanced expression pedals to control two swell boxes (right, Schwellwerk of the West Organ; left, Récit-expressif of the South Organ). On the left side of the expressive pedals, there is a crescendo roller with two pre-programmed crescendos (smooth or stepwise). The console is equipped with a separate solid-state memory system; it has a cut-out switch for all reeds, as well as Tutti and General Tutti switches and General Cancel. The console was made in the workshop of Otto Heuss GmbH and is a work of art.

Conclusion

The course of history is surprising when considering a proposal for a project in 1875 by one of the greatest organbuilders of all times intended for the largest Catholic church in the world inspires the creation of a new organ 130 years later in the largest basilica of Poland, a country that did not even exist on the maps of Europe when Aristide Cavaillé-Coll lived. Though Cavaillé-Coll invited many great personalities from the world of politics, the Vatican authorities did not manage to materialize the project at Saint Peter's Basilica; yet a priest in a relatively poor country with the support of countless pilgrims offering their small donations for this purpose did. Really, history can be amazing!

Several compact discs of organ music have been recorded so far on the organ of the Licheń Basilica. In 2003, Andrzej Chorościński recorded organ literature, which was the first recording of the West Organ. In 2007, a Belgian organist of Polish descent, Karol Golebiowski, recorded a second album with the entire organ. In September 2017 the author recorded the third album, *Ave Regina Caelorum*, including improvisations on Gregorian and Polish Marian themes in two Romantic cyclic forms: organ symphony and symphonic poem on the South Organ. In June 2018 he recorded the fourth album, *French Inspirations: the Second Half of the 19th Century*, including literature of Franck, Lefébure-Wély, Lemmens, Guilmant, and an improvised five-movement organ symphony. (These last two discs can be found on eBay.)

I cordially invite you to Licheń Stry, where one can hear and see the largest organ in the largest ecclesiastical interior of Poland. ■

Michał Szostak, Polish organist, researcher, and author, completed a doctorate degree in organ performance in February 2019. He studied organ performance at the Fryderyk Chopin

University of Music in Warsaw with Andrzej Chorościński, as well as organ improvisation at the Pontificio Istituto Ambrosiano di Musica Sacra in Milan with Davide Paleari. He regularly performs organ recitals in Denmark, France, Germany, Great Britain, Italy, Poland, Russia, Ukraine, and the United States, and has recorded three CDs. His organological research is regularly published by Polish and international organ magazines. From 2011–2018 he was the music director and principal organist of the Basilica in Licheń Stry. For further information: www.michalszostak.org.

Notes

1. Krzysztof Jędrzejewski, *Przewodnik po Sanktuarium Lichenskim* (Licheń Stry, Zakład Gospodarczy "Dom Pielgrzyma," 2014), p. 181.
2. *Organy Lichenskie* (Licheń Stry, Zakład Gospodarczy "Dom Pielgrzyma," 2007), p. 22.
3. For more information on this organ proposal, see Ronald Ebrecht's book, *Cavaillé-Coll's Monumental Organ Project for Saint Peter's, Rome: Bigger than Them All* (Lanham, Maryland, Lexington Books, 2011).
4. Michał Szostak, "Wielkie organy Bazyliki w Licheniu w zestawieniu z największymi organami świata," *Wokół nowych organów w kościele NSPJ w Tarnowie*, ed. Paweł Pasternak (Tarnów, Poland, Biblos, 2017, ISBN 978-83-7793-504-0), and Michał Szostak, *Lichenskie organy na tle największych instrumentów Polski, Europy i świata* (Licheń Stry, Zakład Gospodarczy "Dom Pielgrzyma," 2017, ISBN 978-83-64126-14-7).
5. Michał Szostak, "The World's Largest Organs," *The Organ*, No. 382, November 2017–January 2018, ISSN 0030-4883, pp. 12–28.

Specification of the organ:

South Organ

GRAND-ORGUE (Manual I)

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Flûte Harmonique
- 8' Gamba
- 8' Kopula
- 8' Dolce
- 5 1/2' Quinte
- 4' Prestant
- 4' Flûte
- 4' Salicet
- 2 2/3' Quinte
- 2' Doublette
- 1 3/8' Tierce
- IV Gr. Fourniture
- IV Mixtur
- V Gr. Cymbel
- IV Cymbel
- 16' Bombarde
- 16' Fagot
- 8' Trompet
- 8' Hautbois
- 4' Clairon
- IV–I
- III–I
- II–I

POSITIF (Manual II)

- 16' Violon
- 8' Diapason
- 8' Flûte Harmonique
- 8' Salicional
- 4' Prestant
- 4' Flûte
- 4' Viole
- 2 2/3' Quinte
- 2' Piccolo
- III Sesquialtera
- V Plein Jeu
- III Scharf
- 16' Dulcjan
- 8' Cromorne
- 8' Clarinette
- 8' Jannhorn
- Tremolo
- IV–II
- III–II

RÉCIT-EXPRESSIF (Manual III, enclosed)

- 16' Bourdon
- 8' Montre
- 8' Flûte Traversière
- 8' Rurlet
- 8' Gamba
- 8' Voix Celeste
- 4' Prestant
- 4' Flûte Traversière
- 4' Viola
- 2 2/3' Nazard

- 2' Doublette
- V Cornet
- IV–V Fourniture
- 16' Basson
- 8' Trompet
- 8' Hautbois
- 8' Vox Humana
- 4' Clairon Harm.
- Tremolo
- IV–III

SOLO (Manual IV, enclosed)

- 8' Flauto Major
- 8' Gamba
- 8' Keraulophon
- V Cornet
- 8' Tuba Mirabilis

PÉDALE

- 32' Subcontrabasse
- 16' Contrabasse
- 16' Violonbasse
- 16' Subbass
- 10 1/2' Quintbass
- 8' Octavbass
- 8' Flûte
- 8' Flûtebass
- 8' Cello
- 4' Choral
- 2' Ocarina
- III Sesquialtera
- V Hintersatz
- IV Mixtur
- 32' Contrabombard
- 16' Bombard
- 10 1/2' Quinttrompet
- 8' Trompet
- 4' Clairon
- IV–P
- III–P
- II–P
- I–P

West Organ

HAUPTWERK (Manual I)

- 16' Prinzipal
- 8' Oktave
- 8' Holzflöte
- 8' Bourdon
- 8' Gamba
- 8' Gemshorn
- 4' Oktave
- 4' Szpicflet
- 4' Viola
- 2 2/3' Quinte
- 2' Superoktave
- 1' Flageolet
- V Cornet
- V Mixtur
- IV Mixtur
- 16' Trompet
- 8' Trompet
- 4' Trompet
- II–I
- Super I

SCHWELLWERK (Manual II, enclosed)

- 16' Quintadena
- 8' Prinzipal

- 8' Rohrflöte
- 8' Salicet
- 4' Prestant
- 4' Traversflöte
- 4' Gemshorn
- 2 2/3' Nazard
- 2' Oktave
- 2' Piccolo
- 1 3/8' Terz
- 1 1/8' Larigot
- 1/2' None
- V Scharf
- 16' Dulcian
- 8' Krummhorn
- 8' Clarinette
- Tremolo
- Tubular Bells

PEDAL

- 32' Bourdon
- 16' Prinzipal
- 16' Subbass
- 16' Violonbass
- 8' Oktavbass
- 8' Fletbass
- 8' Cello
- 4' Choral
- 4' Bourdon
- II Sesquialtera
- IV Mixtur
- 16' Bombard
- 16' Fagott
- 8' Trompet
- 4' Clairon
- II–P
- Super I–P
- I–P
- Zimbelstern
- Tympan

East Organ

- 8' Diapason
- 8' Gedeckt
- 4' Prestant
- 2' Oktave
- III–IV Cymbel
- 16' Tuba Magna
- 8' Tuba Mirabilis
- 4' Clairon

West Chancel Positive

- 8' Vox Humana (labial, 2 ranks)
- 8' Gamba
- 8' Aeolina
- 8' Vox coelestis
- 4' Prinzipal
- 4' Fugara
- III Harmonia Aeth.
- Nachtigall (nightingale)
- Tremolo

East Chancel Positive

- 8' Gedeckt
- 4' Prinzipal
- 4' Hohlflöte
- 4' Quintade
- 2' Dezchen
- III Zimbel
- 8' Regal
- 4' Zink
- Tremolo



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An interview with Colin Walsh Organist Laureate, Lincoln Cathedral

By Lorraine S. Brugh

This interview took place October 17, 2018, at Westfield House of Theological Studies in Cambridge, England.

Lorraine Brugh: I'm interested in your visits to Cambridge and what your work is here.

Colin Walsh: I teach the two organ scholars at Trinity College. I work with them both on solo repertoire and also the accompaniments. In some ways, the accompaniments are the most important thing at Trinity, as they have to accompany that choir under the direction of Stephen Layton. Of course, the playing has to be right for the choir to be able to perform at a high standard. I teach on the fine Metzler instrument, which doesn't lend itself to all literature, so there are compromises that have to be made.

Is it a tracker organ?

Yes, it's built as a classical instrument, so some of the Romantic repertoire needs quite a bit of thinking through. I use my experience to try and influence these youngsters to find the best solution.

Do you spend much time working on registration?

Yes, quite a bit of that. Of course, the organ is very different from King's College. King's is one of the finest organs for accompaniment there is. Trinity was really designed for Bach and his contemporaries, so that takes time to adjust. I like to think that I'm not dogmatic in my teaching. These are bright students who have their own ideas. I like to ask them to justify what they are doing. If I think they are playing something in a way that I wouldn't necessarily agree with, I would ask if they think that is the right approach. If they think it is, then I would try to work with their idea.

I think that's where American teaching would be somewhat different. We wouldn't tend to be so kind.

They are Cambridge undergraduates. They have quick brains, so they soak it up quickly. Of course, debate and justification are very much the *modus operandi* here. One must believe in the way they are playing.

Who were your significant teachers?

Nicholas Danby, who was at the Royal Academy and taught me at Oxford. Jean Langlais, and Simon Preston. I learned the French repertoire from Langlais and, in part, from Danby. Guy Weitz, who had been a student of Widor, taught Nicholas Danby, so there is another connection with France.

So what inspired you to study with Langlais?

It was Nicholas Danby. I'd been to Notre-Dame and heard Pierre Cochereau, and his playing had a dramatic effect on me. Danby knew I liked all this French repertoire and wanted to study it with someone in France, and he suggested Langlais.

I've always enjoyed travelling. I'm going to Germany tomorrow. As long as I get to Luton airport in time, I'll be in Berlin tomorrow night. Then on Friday morning I'll take a train to Leipzig, then to Zwickau for a recital on Sunday, which is where Schumann was born, a couple hours from Leipzig.

Anything else you'd like to say about Cambridge?

It's always a joy to hear the Cambridge choirs when I'm here. Yesterday, for example, I went to the first part of Evensong at King's, then caught part of Trinity, then ended at St. John's College.

There is such a confluence of people and excellence here.

Indeed.

I know of you most from Lincoln Cathedral. I enjoyed one of your recitals there. Can you talk about the position, and what the organist laureate entails?

I've been there for thirty years. I went as organist and master of the choristers. In 2002 I became organist laureate; I'm there as the organist and have the freedom to be an ambassador for the cathedral, to give concerts at home and abroad, make recordings, and teach in Cambridge.

I do have a regular playing schedule. I spend half of my time in Lincoln and half in other places. In Lincoln we have two treasures; the cathedral is one of the finest religious buildings in the world. Every time I get back to it, I realize it is really special. The other treasure is the Father Willis organ, which you heard in all its glory. I never tire of it. It has such a deep and rich quality.

Father Willis knew that building, and it's interesting, having worked in Salisbury, which is also a Father Willis, how different those two instruments are. I've always thought the Salisbury organ has a more vertical sound, much like the building itself. It was also built twenty years earlier than Lincoln. For me it has a lighter and more classical sound.

Lincoln Cathedral is a big, solid mass of stone, very wide with those huge towers. It is a much broader, reed-based organ.

Do you think he had those ideas in mind with the two organs?

Yes, I think he did. Lincoln needs the weight of the reeds and foundations to project the sound into the building.



Colin Walsh (photo courtesy: Lincoln Cathedral)

And also the 16's and 32's?

Yes, there are two 32's. At the concert you attended I had some choir men singing the plainsong in the Dupré pieces. They were hiding away in the triforium. I love accompanying in that building. The choir is good and fun to work with.

You've done some recordings at Lincoln. Let's talk about recordings.

I have been involved in recordings beginning with Simon Preston during my time at Christ Church, Oxford. I noticed this week that the Archive of English Cathedral Music has put up on YouTube a 1977 recording called *Romantic Choral Classics*. I listened to some of it the other day, and the choir was so good, so virile, so energetic. When the choir went down to *pianissimo* the intensity was still there. It was something special, and it's a great joy to see it now available to all again.

I recorded at Salisbury with the wonderful choir there, and that is where I made my first solo organ recordings with Priory Records. I did two recordings of French organ music with them in 1984. I was in Salisbury from 1978 to 1985.

Then at St. Albans I made another recording for Priory, Vierne's *First Symphony* and the Duruflé *Suite*. At Lincoln I've done several recordings, some of the organ and some of the choir, and one that came out in August 2018 of J. S. Bach. I wanted to do something that showed that Bach can work well on a cathedral organ. Bach works well on the Trinity Metzler, but it's very different when played in a cathedral on an electro-pneumatic action.

Last July I recorded at Saint-Ouen, Rouen, a Cavaillé-Coll that I believe is one of the finest organs in the world. I recorded all the Dupré *Antiphons*, opus 18, part of which you heard in Lincoln.

Do you think there is a future for organ recordings?

Who knows? It's a different commercial world than it was thirty years ago.

I started working with Priory and they are still releasing new recordings. Recordings have been a big part of my career, and there are others being planned at the moment.

There was one recording I did with Priory that came out by accident four years ago. We make a recording of all

recitals at the cathedral, primarily for our archive, and also so that a visiting organist can have a recording of their recital—a sort of souvenir of their time in Lincoln. I played Messiaen, *La Nativité du Seigneur*, which I do every Christmas, and the 2014 version was recorded and is now available on the Priory catalog.

They took it more or less live?

Yes, we just retook a couple moments to eradicate "noises off." Overall I think it captures the atmosphere of a live performance.

Isn't it also a problem for students, who listen to these perfect and edited recordings, and think that's the level at which they should play.

There are plenty of people who can play all the right notes in all the right order. I don't always want that. If there are one or two small accidents I don't think that matters as long as they are making music. One also needs energy, drive, and danger. It's what I call "letting the dogs off the lead." There are times in a performance when one can change gear and go with the moment. I do like to light the fire sometimes and let it happen. It's a wonderful feeling when you get this.

That's also a way students can use their adrenaline, I believe. They've got all this energy, and they can put it into anxiety and nerves, or they can channel it for the performance.

Yes, that's it, this channeling. Use this tension in a big space for the music. We've had some fabulous recitals over the years—Daniel Roth, Olivier Latry, Philippe Lefebvre. It is often the ones who have come from big buildings and know how to project the music a long way. There are others who just play to themselves, and that doesn't work. Every stop needs its own nurturing, has its own little character. It's a question of action, space, timing, legato, tempo.

That's a very sophisticated level of performer and performance.

Those are the great ones. When I play on the reeds on the Great organ, I have to play into the keys so that the tone can develop. That's what makes them carry into the building. One must see each



Colin Walsh at the organ of Lincoln Cathedral (photo courtesy: Lincoln Cathedral)



Colin Walsh and Lorraine Brugh (photo credit: Gary Brugh)

stop as having a separate character, and above all, listen.

You can know those things when you know the instrument intimately.

It's interesting. You cannot approach any organ with a pre-conceived idea of what you will do. One has to adapt to it. It's the building, it's the organ, it's the music, and it's you. These four things need to come together. In many cases an instrument will tell you how to play, and you have to be receptive to this.

That's hard to teach.

It was Langlais who first said to me, "stop playing the console, play the pipes."

I don't remember him saying that to me. I don't think I was there long enough.

There was a reason he had to say it to me. If you're dealing with a little 2' piccolo and you just give it a little of air, it will be alright. But if you're dealing with the huge lumbering woods up in the roof, the largest and deepest pipes, one needs to give them time. It takes time, in a big building, for the sound to travel, so one often has to play them ahead.

Shall we talk about Langlais? I'm fascinated to hear how the experience was for you.

His apartment was in Rue Duroc, you'll know where. I always felt it was like entering into a mystical cave where the ghosts of Widor, Vierne, Dupré, and Franck were all in the shadows.

Most of my lessons were in Rue Duroc, on a small mechanical-action organ, which played the wrong notes before you even looked at them. His dog, Scherzo, near your left foot, appeared to be waiting for you to play a wrong pedal note. Langlais, too, was listening. I remember once when using my third finger on an F-sharp in a work by César Franck, he stopped me and said, "No, you must use your fourth finger there." He obviously heard it wasn't absolutely legato. I remember his teaching was also interspersed with stories about the composers themselves. That brought a nice humanity, it brought it all alive.

He also had tales from when he was teaching in other places. As I prepared to play the Vierne *First Symphony* to him, he told me a story. In the USA someone was playing the "Final" from the symphony. His interpretation was too fast and mechanical. Langlais sat there and waited until he finished. He kept silent and finally said to the student, "what was that?" The student responded with the title of the piece. Langlais said, "I don't know this piece. What have you played?" He was quite persistent; he wouldn't let him get away with it. He said, "That wasn't Vierne; that was you."

Langlais was interested in his students beyond their lessons. He was interested

in Salisbury Cathedral, where I was at the time, and what I was doing there. He was interested in other places in England, too.

I remember his approach, which I use with my students, that you must justify what you are doing. If he thought I played something too fast, he would say that the composer wrote little notes to be heard. His basic approach to articulation was that things were either staccato or legato. Staccato was half-length, or maybe three-quarter length. That's really a Dupré thing, isn't it?

Legato often meant Franck legato with a great emphasis on line and phrase. Yes, Franck was different from Vierne or Duruflé. Langlais would often say, "Insist on that note," highlighting by holding a tied note or the middle of the phrase as long as possible.

That's why I wanted to study with Langlais. I would play a different Franck piece every day and would soak up all of his suggestions. He had a way of seeing that music. I wanted to understand the overlapping legato that he could do so well.

Everything had to breathe. Take your time; don't hurry. But, at the same time, the music must move forwards. He taught me that playing Vierne involves playing a bit more robustly. In the "Adagio" of the *Third Symphony*, for example, he would want Franck-like legato, with overlapping notes, etc. In the more rhythmic movements, though, something quite different. There is much drama and emotion in his music that must be conveyed.

I remember watching Langlais play a couple of Masses when I was with him, and it was amazing how he knew how and when to play the pedal ahead of the manuals. He knew how to make the music come together, not at the console, but for the congregants downstairs.

Sometimes we went to Sainte-Clothilde to play the famous Cavaillé-Coll organ. I remember comparing notes with Daniel Roth, who went to Langlais as a student. He played the *Fantaisie in A* for him. Like me he got some instructions from Langlais before he began concerning strict time or rubato and the use of the swell box in Franck. The idea of the *crescendi* and *diminuendi* and the swell box were all connected to his use of rubato and the direction of a phrase.

Yes, inside the pulse was the flexibility. One doesn't lose the pulse; the flexibility comes inside it. That was a good thing to learn.

The pulse is not a metronome. It should change with the tension in the music. If there is a rising sequence, especially with some of those Vierne symphonic movements, the tension

needs to be emphasized. Langlais taught that the closer one got to the resolution, the more muscular playing was needed.

Langlais' criticism of American playing was well taken, I believe, because of the difficulty of understanding these differences. It is easy to err on either side of that flexible pulse idea. So all this happened while you were at Salisbury. Can you talk about that position?

Yes, I went there in 1978 and stayed seven years. It was great working with Richard Seal who was a consummate musician and ran a fine choir. His emphasis was on color, legato, and line. I like to think I learned a lot from him.

Before that was Christ Church, Oxford. How was that?

Christ Church was another special experience. This gave me the opportunity to work with the legendary Simon Preston. I had been listening to his recordings since I was twelve. His commitment to the choir was staggering. His energy seemed limitless.

How old was he at the time?

He was in his mid-thirties, very young. The influences of Boris Ord and David Willcocks, with whom he had worked at King's College, were evident. At the same time I worked with Preston, I also worked with Christopher Robinson with the Oxford Bach Choir for four years. That was a great experience and privilege, too.

Shall we keep going back and talk about Saint George's Chapel at Windsor Castle?

I was lucky there. I was eighteen; I went straight from school, so it was a sort of gap year. The man at the keys at the time was Sydney Campbell, who had been previously organist at Canterbury; he was a wonderful organist and

inspiring accompanist. In those days the organist had no sight lines to the choir and conductor, so one had to listen and play, which was a real challenge.

It was a great training. I'm glad I did that, not only because I was working with a great musician, but also it prepared me for Christ Church. Sydney Campbell had enormous respect for Simon Preston, and it was mutual. Campbell was great and quite a character. There was never a dull moment!

Have you been to the United States?

Yes, but it was some time ago. I've played at The Riverside Church in New York City, Philadelphia, and Ann Arbor at the University of Michigan.

In the United States, many of our organ departments are declining. Fewer young people believe they can find full-time work in the organ and church music field and are choosing other paths. I don't know if that correlates to the system here, but I'm interested in your views.

Even here in Cambridge there is that correlation. There are so few organ positions at the choral foundations that the chance of really getting a decent job is quite slim. The jobs don't open up very often, and the pay isn't that good. Cathedrals are missing potential talent, and the students are going on into a school or other music-related opportunities.

When I was organist and master of the choristers at Lincoln for fourteen years, there were a lot of administration and meetings to deal with. Nowadays I'm very happy to go to the organ loft, close the door, and play.

Do you encourage young people to go into organ and church music?

Yes and no. Yes, if I think they have a future. I don't think it's fair to encourage them if they don't have the musicality or character to pull it off.

That's a skill we don't teach much. We sometimes do a little bit about clergy-musician relationships, but it's not enough.

Yes, there is never enough time to learn all we need to do all the job entails. We keep at it, both teachers and students, doing what we can each day.

Thank you for the delightful conversation today.

Lorraine Brugh was recently resident director of Valparaiso University's Study Centre in Cambridge, England. She is professor of music and the Frederick J. Kruse Organ Fellow at Valparaiso University, Valparaiso, Indiana.

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Kegg Pipe Organ Builders,
Hartville, Ohio
Main Street United Methodist
Church,
Abbeville, South Carolina

Working in the South has its advantages. The climate can be most pleasant, but the main attraction is its people. Southern hospitality is real, and the folks at Main Street United Methodist Church certainly showed this to us in great measure.

When we first visited we found a handsome 19th-century Felgemaker case with highly decorated pipes. Behind it was an ailing Möller instrument built during the soft zinc era. Pipes were of thin metal, and the zinc basses were sagging. While we are always happy to retain worthy pipes and chests from existing instruments, the only parts of the previous organ we thought worthy were the chime tubes and the fine Felgemaker case. This case has speaking pipes, but sadly, all had been mute for decades.

The new instrument we have built consists of ten ranks of pipes, shared over two manuals and pedal. The stoplist is similar to others we have built of this size, with some special considerations. The 300-seat worship space of Main Street United Methodist Church would be familiar to many. It is a handsome room with vaulted plaster ceilings held up by ornate wood trusses. It is almost square with a raked floor and no balcony. Fully carpeted, it is an intimate room requiring a warm, rich, and powerful organ sound with a wide dynamic range. Such a space requires special voicing attention since any imperfections will be obvious. The Kegg company was chosen after a visit to Winnsboro, South Carolina, where the organs of Sion Presbyterian Church and First United Methodist Church were heard.

This instrument is a unit organ with careful attention to design and execution for which we have become known. In order to be successful, such organs must have special pipe scaling along with the dynamic balance of each rank of pipes that is different from such stops when in a straight design. Another key to successful unit design is restraint. One must resist the urge to violate this rule. Stops are designed with borrows for variety, but with discipline and a solid chorus in mind. The most important rule is an 8' Principal with a 4' Octave as two proper and independent stops. Couplers are provided with care and purpose. This is to help avoid double coupling of unit stops, which could destroy the thoughtful design. Unison couplers are not a concern, but octave couplers must have a specific use and not be able to do harm. For example, octave couplers are provided on the Swell to provide special effects such as massed strings, but there are no octave couplers to the Great.

The organ contains one stop that we have never before included on an



The finished instrument

instrument of this size, which is the Flute Celeste to join the Spitzflute. A Flute Celeste should be mysterious in the E. M. Skinner tradition, providing a soft blanket of sound. Our Spitzflutes as built in this style of instrument have a milky sound in the lower and mid ranges that appear to be quiet, especially with the shades closed. Here the Flute Celeste works beautifully. Because the Spitzflute ascends in volume to make a successful 2', the upper

range becomes louder. The Celeste is kept at the softer volume. Since the treble of the Spitzflute is louder, we purposely provide no way to couple the Flute Celeste at 4' pitch, which would ruin the heavenly effect.

Because the Flute Celeste provides a lovely soft sound, the Viola and Celeste could be made somewhat more aggressive than they might have otherwise been. On the keen side, these provide another dynamic level as well as a

character stop that blends well and adds texture to other stops.

The Mixture on this organ is derived from the Octave and the Quinte. Rooms such as this really require only a suggestion of a Mixture to make a pleasant chorus sound, and our "pretend" Mixture does this well. Larger rooms might require a genuine Mixture, but given the space limitations, we think the extra color of the second reed and second celeste is more useful for this client.

Kegg Pipe Organ Builders

Main Street United Methodist Church, Abbeville, South Carolina

GREAT		SWELL		PEDAL		ADJUSTABLE COMBINATIONS
8'	Diapason (17 existing pipes, 44 new pipes)*	8'	Rohrflute (73 pipes)	16'	Bourdon (12 pipes & from #4)	
	1	8'	Viola (61 pipes)	8'	Diapason (from #1)	150 memories
8'	Viola (from #5)	8'	Viola Celeste (TC, 49 pipes)	8'	Flute (from #4)	Great 1 2 3 4 5 Thumb
8'	Spitzflute (from #4 & #7)	4'	Principal 4' (from #3)	8'	Viola (from #5)	Swell 1 2 3 4 5 Thumb
8'	Flute Celeste (TC, 49 pipes)	4'	Spitzflute (73 pipes)	4'	Octave (from #1)	Pedal 1 2 3 Toe
4'	Octave (73 pipes)	2 2/3'	Nazard (TC, from #8)	16'	Trumpet (12 pipes & from #9)	General 1 2 3 4 5 6 7 8 Thumb & Toe
4'	Rohrflute (from #4)	2'	Octave (from #3)	8'	Trumpet (from #9)	General Cancel Thumb
2'	Piccolo (from #7)	1 1/2'	Quinte (49 pipes)	4'	Oboe (from #10)	Set Thumb
III	Mixture (from #3 & #8)	16'	Bassoon (TC, from #10)		Great to Pedal 8	Undo Thumb
8'	Trumpet (from #9)	8'	Trumpet (73 pipes)		Swell to Pedal 8	Clear Thumb
8'	Oboe (from #10)	10	Oboe (61 pipes)		Swell to Pedal 4	Range Thumb
	Chimes (existing bells, new action)	4'	Clarion (from #9)			Next Thumb and Toe
	Swell to Great 8		Tremulant			
			Swell to Swell 16			
			Swell Unison Off			
			Swell to Swell 4			
* Unenclosed						REVERSIBLES
						Great to Pedal Thumb & Toe
						Full Organ Thumb & Toe



16' Trumpet with Haskell bass pipes with 16' Bourdon behind



Forward main chest: 8' Viola, 4' Spitzflute, 4' Octave, and 8' Rohrflute



Console



Philip Brown and Cameron Couch setting façade pipes



Façade detail 1



Façade detail 2

The reeds are what you might expect from a Kegg organ. The Trumpet is dark and commanding in the bass, which provides a solid footing. The stop morphs into a bright sound in the treble, making the unit Clarion successful for added fire. The capped Oboe is patterned after a Skinner Flügelhorn, making a fine solo stop or minor chorus reed.

The only unenclosed stop in the organ is the 8' Principal on the Great. This stop also plays in the Pedal at 8' and 4'. For its bass, we restored the fine Felgmaker façade, using the center 17 pipes. These pipes were cleaned and restored with advice from historian Marylou Davis. The scroll tuners were in poor shape and were replaced with inside slide tuners. Inside slide tuners are easy

to tune and cause no wear on the pipe. I have had experience with pipes like these and knew they would work well with our voicing style. They required very little voicing to blend seamlessly with our new work and have a remarkably contemporary sound. The other case pipes include wood pipes, also with painted decorations.

The overall effect of this instrument is one that belies its size. It seems larger than it is. The derived Mixture is compelling, and the tutti satisfying. With the unusual dynamic range and the amount of color and variety available, one might think this organ is perhaps twice its rank count.

We would like to thank organist Dennis Kollmann, Pastor Brian Arant, and the congregation of Main Street United Methodist Church for their enthusiastic support throughout this project. We look forward to many years of continued friendship.

—Charles Kegg, President

Kegg Pipe Organ Builders

Philip Brown
Mike Carden
Cameron Couch
Joyce Harper
Philip Laakso
Bruce Schutrum

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Builder's website: www.keggorgan.com.
Church website:
www.mainstreetumcabbeyville.org



Cameron Couch voicing façade

ACCESSORIES
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Adjustable bench
Full Organ indicator light
Crescendo Pedal with numeric indicator
Transposer
Integral performance record/playback
Pencil drawer
Cup holder

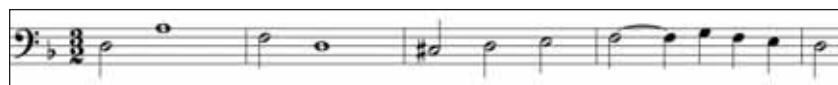
TONAL RESOURCES
10 ranks
646 pipes



Example 20, Contrapunctus 15



Example 21, Contrapunctus 16



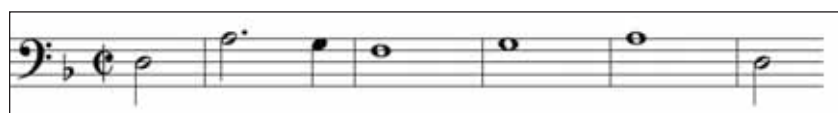
Example 22, Contrapunctus 17



Example 23, Contrapunctus 17, measure 21



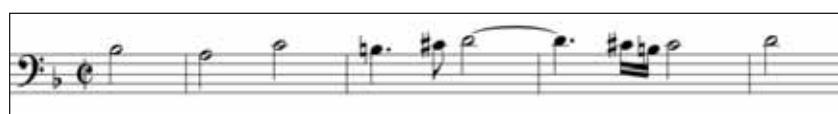
Example 24, Contrapunctus 17



Example 25, Contrapunctus 18



Example 26, Contrapunctus 18



Example 27, Contrapunctus 18

The movement opens with a fugue in four voices on an apparently new theme (Example 25). The first four notes of this theme, however, are identical to the first four notes of the main theme (with passing tones). After the fourth note the theme doubles back on itself, in an allusion to the mirroring process whereby the previous two movements were created. Thus this theme is a version of the first half of *The Art of the Fugue* theme. This new theme can also be derived directly from the second half of the first subject of *Contrapunctus 8* (see Example 10). Furthermore, the very first two notes of *Contrapunctus 18* are an exact echo of the last two notes of *Contrapunctus 17*; and the whole of Example 25 is essentially the same as the flourish that ended the first half of that movement. The fugue built on this subject—one of extraordinary grandeur—lasts 115 measures. It overlaps with a new fugue on a new subject (Example 26). This subject is derived closely from a theme that was introduced briefly in *Contrapunctus 10* (see above and Example 15). It also includes, on strong beats, all of the notes of the main theme that are missing from the first theme of *Contrapunctus 18*: it completes that theme. This fugue is livelier in character than the first fugue. The first theme does enter, however, five

times as a kind of cantus firmus. The last two such entries are in stretto with each other. This fugue ends in measure 193. A third fugue now begins, on the B-A-C-H theme in the simplest, most straightforward possible form (Example 27). This section brings a return to the majestic quality of the first section, but it is much shorter. In measure 233 it gives way to a return of the second subject in (partial) stretto with itself. This is joined one measure later by the first theme in the bass, and, one measure later still, by the B-A-C-H theme in the tenor. The three themes are united; the main *Art of the Fugue* theme is present only by implication or by transfiguration. At this moment the work ends. There is no cadence, no resting place. It ends as abruptly as could be. We are challenged to accept that the meaning, quality, and completeness of a work of art, as of a human life, do not come from the timing or nature of its end, but from what it is and what it does. ■

Gavin Black, director of the Princeton Early Keyboard Center, Princeton, New Jersey, is preparing performances on Bach's *The Art of the Fugue* on both harpsichord and organ for the next two concert seasons. He can be reached by email at gavinblackbaroque@gmail.com.

Reviews

Choral Music

Following are eight tried and true choral anthems for the Advent season. With the increased volume of music to prepare for the Advent and Christmas seasons, it may be helpful to have a couple of pieces that are easily learned. Several of the following pieces, although SATB, have sections that are 2-part mixed, enabling the director to utilize rehearsal time more efficiently.

Come Now, Savior of the Nations, arr. Michael Burkhardt. 2-part treble voices, TB voices divisi, piano, opt. handbells, MorningStar Music Publishers, MSM-50-0037, \$2.25.

If your congregation has not yet learned the Korean hymn "Come Now, O Prince of Peace," this anthem would be a wonderful introduction. The piece begins with either a solo or all of the women singing the first verse of the hymn in Korean. (A pronunciation guide is included.) The women's voices then split into two groups while the men intersperse snippets of "Savior of the Nations, Come." The men split into three parts as they continue with their verse, after which the women close out with the final verse of "Come Now, O Prince of Peace" sung in unison. Only two handbells are used, G5 and G6. The arrangement is simple and hauntingly beautiful.

Rejoice Greatly, O Daughter of Zion, Kenneth Kosche. SATB, keyboard, Concordia Publishing House, #98-3084, \$1.75.

More than half of this piece is two-part mixed; after the opening section it splits into one phrase for S/A followed by an answering phrase for T/B. This pattern is repeated, and the piece concludes in four parts, "Shout, daughter of Jerusalem!" The work is written in 6/8 with a lilting, joyful feel. Easily learned and very effective, it is a good choice for a youth choir just beginning to explore SATB music.

On Jordan's Bank the Baptist's Cry, Claudio Monteverdi, ed. Edward Klammer. SAB, two C instruments, continuo, GIA Publications, Inc., G-2834, \$2.00.

The addition of instruments makes this piece sparkle! Easily learned, there are three verses with different texts but identical music. The sopranos begin with a solo line, followed by the baritones, and finally the altos, before the three parts are juxtaposed in harmony. Not only is this piece an excellent vehicle to teach polyphony, but it is also satisfying to sing and pleasurable to hear.

Come, Thou Long-Expected Jesus, arr. Nancy Raabe. S(A)B, keyboard, opt. finger cymbals, Augsburg Fortress, #978-1-4514-6231-9, \$1.80.

Raabe has set this hymn using the *Southern Harmony* tuning JEFFERSON. She uses simple, spare writing for the vocal parts, trading the melody between women's and men's voices. Harmony is added in the final section; the piece broadens and ends with a Picardy third. This anthem would be another good option for a choir just beginning to dip their toes into mixed voice harmonies.

Walk in Light, Karen Marroli. SAB, violin, piano, MorningStar Music, MSM-50-5013, \$1.95.

Based on texts from both Isaiah and Romans, incorporating the tune DIVINUM MYSTERIUM (Of the Father's Love Begotten), this piece works well during Advent, Christmas, and Epiphany. Men and women begin in unison singing, "And we shall study war no more.

Come, O people, and walk in the light of the Lord." The text is repeated, this time in harmony, followed by new musical material for "The night is far spent; the day is at hand," while the sopranos sing a descant of "Dona nobis pacem." (Grant us peace.) The violin introduces the DIVINUM MYSTERIUM tune, which leads into the choir singing "Evermore and evermore." This lyrical, accessible piece is useful and appropriate at multiple points during the church year.

Emmanuel, Come, John Helgen. SATB, piano, opt. congas, Neil A. Kjos, 9179, \$2.25.

Helgen has arranged "O Come, O Come, Emmanuel" beginning with a slow, mysterious opening, morphing into a laid back groove with congas adding a rhythmic element. The women sing the melody on the first verse, with the men adding a harmony, breaking into four parts at the refrain. The parts switch for the second verse with the men singing the melody and the women a countermelody, again splitting into four parts for the refrain. The coda returns to the slower, mysterious feel of the opening section.

The Yearning, Craig Courtney. SATB, piano, Lorenz, 10/4171L, \$2.40.

The words by Susan Bentall Boersma sing of a yearning "for the promised One, the Firstborn of creation." A yearning "that fills the hearts of those who wait the day of His appearing." The piece begins with women alone, adds a men's part, and finally breaks into SATB. The harmonies are fresh and satisfying; the piano accompaniment is well written and complements the vocal parts without doubling. A lovely non-traditional addition to the Advent repertoire.

Climb to the Top of the Highest Mountain, Carolyn Jennings. SATB, opt. children's choir, keyboard, Neil A. Kjos, No. 1378900, \$1.60.

This beloved anthem is a natural for an Advent/Christmas Lessons and Carols service. The inclusion of a children's choir part allows singers of all ages to participate. In lieu of a children's choir, the part may be covered by a few sopranos. The text, adapted from Isaiah 40, is in turn hopeful, powerful, and comforting.

—Anne Krentz Organ
Park Ridge, Illinois

New Handbell Music

Two Hymns of Faith and Praise, arranged for 3 octaves of handbells or handchimes, by Bill Ingram. Choristers Guild, CGB871, Level 1+ (E), \$4.50.

Faith of Our Fathers and *Come, Thou Fount of Every Blessing* are the two hymns arranged in this collection. They are both given pretty straightforward treatment using quarter, half, and whole notes throughout. Here is a perfect set for beginning handbell choirs or for a choir preparing something quickly without a lot of rehearsal time.

Let All Together Praise Our God, arranged for 3–5 octaves of handbells, by Patricia Hurlbutt. Concordia Publishing House, #977803, Level 2 (M-), \$4.25.

This selection is based on the Christmas hymn, LOBT GOTT, IHR CHRISTEN, and the arranger has creatively provided a fresh, novel approach in bell writing using grace notes and "unexpected" harmonies. This arrangement should be well received by ringers and listeners.

—Leon Nelson
Vernon Hills, Illinois

Calendar

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

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

UNITED STATES
East of the Mississippi

15 AUGUST
James Kennerley; Merrill Auditorium, Portland, ME 12 noon
Simone Gheller; Holy Name Chapel, Madison, WI 7 pm

16 AUGUST
Christopher Houlihan; First Congregational Church, Camden, ME 5:30 pm

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

18 AUGUST
George Matthew, Jr., carillon; Middlebury College, Middlebury, VT 3 pm
Clara Gerdes; St. Patrick Cathedral, Charlotte, NC 7 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Jonathan Rudy; Loyola University, Chicago, IL 3 pm

20 AUGUST
James Kennerley; Merrill Auditorium, Portland, ME 12 noon

21 AUGUST
Anne Laver; Methuen Memorial Music Hall, Methuen, MA 8 pm
William Halliar; Christ Church, Michigan City, IN 12:15 pm
Ethan Mellema; First United Methodist, Appleton, WI 12:15 pm

22 AUGUST
Chris Stroh; Holy Name Chapel, Madison, WI 7 pm

23 AUGUST
Peter Krasinski, silent film, *Wings*; Merrill Auditorium, Portland, ME 7 pm

25 AUGUST
Evan Currie & Jimmy Jones; Myers Park United Methodist, Charlotte, NC 7 pm
Aaron Tan; Columbus State University, Columbus, GA 4 pm
Katelyn Emerson; First Evangelical Lutheran, Lorain, OH 3 pm

28 AUGUST
Rudolf Innig; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Auditorium, Ocean Grove, NJ 7:30 pm
Bruce Bengtson; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Aaron David Miller; Sinsinawa Mound, Sinsinawa, WI, 7 pm

29 AUGUST
Mitchell Miller; Holy Name Chapel, Madison, WI 7 pm

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

1 SEPTEMBER
Mark Steinbach; Brown University, Providence, RI 11:59 pm

6 SEPTEMBER
Tim Robson, with English horn; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 7:30 pm

8 SEPTEMBER
Scott Lamlein; Congregational Church, Somers, CT 3 pm
Jillian Gardner; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Don Fellows; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
Karen Beaumont; St. John Cantius Catholic Church, Chicago, IL 2:30 pm

9 SEPTEMBER
Choir of Trinity College, Cambridge, UK; Trinity Episcopal, New Haven, CT 7:30 pm

11 SEPTEMBER
Choir of Trinity College, Cambridge, UK; Overture Hall, Madison, WI 7:30 pm

13 SEPTEMBER
James Kennerley; Merrill Auditorium, Portland, ME 7 pm
Richard Elliott; Methuen Memorial Music Hall, Methuen, MA 8 pm
Nathan Laube; Christ and St. Luke's Episcopal, Norfolk, VA 7:30 pm
Choir of Trinity College, Cambridge, UK; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Carole Terry; Southern Illinois University, Carbondale, IL 7:30 pm

15 SEPTEMBER
Choir of Trinity College, Cambridge, UK; Church of St. Ignatius Loyola, New York, NY 4 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Jerry Jelsema; Loyola University, Chicago, IL 3 pm

18 SEPTEMBER
Choir of Trinity College, Cambridge, UK; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm

20 SEPTEMBER
Choir of Trinity College, Cambridge, UK; Calvary Episcopal, Pittsburgh, PA 8 pm
Nathan Laube; Cathedral of St. Matthew, Washington, DC 7:30 pm

21 SEPTEMBER
Johannes Trümpler; Brown University, Providence, RI 8 pm

22 SEPTEMBER
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Chelsea Chen; St. Luke Lutheran, Silver Spring, MD 5 pm
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

27 SEPTEMBER
Jens Korndörfer; Merrill Auditorium, Portland, ME 7 pm
Christopher Houlihan; Bushnell Auditorium, Hartford, CT 7:30 pm
David Calendine, silent film; St. John's Episcopal, Hagerstown, MD 7 pm
Isabelle Demers; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

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

29 SEPTEMBER
Christopher Houlihan; Bushnell Auditorium, Hartford, CT 4 pm
Bradley Hunter Welch; Wilson College, Chambersburg, PA 3 pm
Monica Czausz; St. John United Methodist, Augusta, GA 3 pm
David Hurd; Holy Trinity Lutheran, Akron, OH 4 pm
Stephen Buzard; Ball State University, Muncie, IN 3 pm

30 SEPTEMBER
Stephen Buzard, masterclass; Ball State University, Muncie, IN 9 am

UNITED STATES
West of the Mississippi

16 AUGUST
Samuel Libra; Christ Episcopal, Tacoma, WA 12:10 pm
Gregory Peterson; St. James Catholic Cathedral, Seattle, WA 7:30 pm

19 AUGUST
Gunnar Idenstam; Balboa Park, San Diego, CA 7 pm

25 AUGUST
Thomas Fielding; St. Matthew's by-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Norman Paskowsky; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 AUGUST
Raúl Prieto Ramírez, with string quartet; Balboa Park, San Diego, CA 7 pm

31 AUGUST
Clark Wilson, silent film; Balboa Park, San Diego, CA 7 pm

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Calendar

1 SEPTEMBER

Christoph Tietze, Widor, *Symphonie I*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

6 SEPTEMBER

Jonathan Ryan, Trinity University, San Antonio, TX 7:30 pm
Duo MusArt Barcelona (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano); University of Nevada, Las Vegas, NV 7:30 pm

8 SEPTEMBER

Amanda Mole, Cathedral of the Madeleine, Salt Lake City, UT 8 pm
John Karl Hirten, Widor, *Symphonie Gothique*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

15 SEPTEMBER

Aaron Tan; St. Philip Presbyterian, Houston, TX 2 pm
Bradley Hunter Welch, University Christian Church, Fort Worth, TX 7:30 pm
Ugo Sforza, Widor, *Symphonie VI*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

20 SEPTEMBER

Marijim Thoene, Trinity Episcopal Cathedral, Reno, NV 12 noon

22 SEPTEMBER

Choir of Trinity College, Cambridge, UK; Church of the Incarnation, Dallas, TX 4 pm
Domenico Severin, Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

23 SEPTEMBER

Choir of Trinity College, Cambridge, UK; South Main Baptist, Houston, TX 7 pm

24 SEPTEMBER

Jean-Baptiste Robin, Wichita State University, Wichita, KS 7:30 pm
Choir of Trinity College, Cambridge, UK; Sts. Martha, Mary, & Lazarus, Friends of Jesus Catholic Church, Porter, TX 7:30 pm

26 SEPTEMBER

Scott Dettra; Southern Methodist University, Dallas, TX 7:30 pm

27 SEPTEMBER

Jean-Baptiste Robin, Village Presbyterian, Prairie Village, KS 7:30 pm

29 SEPTEMBER

Jonathan Dimmock, Widor, *Symphonie V*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

15 AUGUST

Giampaolo di Rosa, Cathedral, Bratislava, Slovakia 7:30 pm
Anastasia Kovbyk, St. James Basilica, Prague, Czech Republic 7 pm
Francesco Pelizza, Jesuitenkirche, Vienna, Austria 6:20 pm
Hayo Boerema, Jesuitenkirche St. Michael, München, Germany 4 pm
Markéta Schley Reindlová & Ulrich Theißen, Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Michael Schönheit, Dom St. Petri, Bremen, Germany 7 pm
Rolf Müller, Dom, Altenberg, Germany 8 pm
David van Bouwel, St. Martinuskerk, Haringe, Belgium 6 pm
Laure Dernaut, St. Baafskathedraal, Ghent, Belgium 8 pm
Egor Kolesov, with clarinet; Notre Dame des Neiges, Alpe d'Huez, France 8:45 pm
Arnau Raynés, Cathedral, Guildford, UK 7:30 pm
Scott Lamlein, Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

16 AUGUST

Bernhardt Brand-Hofmeister, with saxophone; Evangelische Johanneskirche, Darmstadt, Germany 6 pm
Gerhard Löffler, St. Petri, Hamburg, Germany 6:30 pm
Armin Becker, Evangelische Bischofskirche St. Matthäus, München, Germany 7 pm
Francesco Buongiorno, Münster, Konstanz, Germany 8 pm
Michał Markuszewski, Münster, Überlingen, Germany 8:15 pm
Dariusz Bakowski-Kois, St. Salvatorkathedraal, Brugge, Belgium 8:30 pm
Anne Chollet, Cathedral, Lausanne, Switzerland 8 pm

17 AUGUST

Roman Hauser, Stiftskirche, Tübingen, Germany 8 pm
Bert van Stam, Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm
David Burn & Luc Ponet, Basilika, Tongeren, Belgium 4 pm
Andreas Liebig, Munster, Basel, Switzerland 12 noon

18 AUGUST

Arno Hartmann, Jesuitenkirche, Vienna, Austria 6:20 pm
Thorsten Hülsemann, Klosterkirche, Maulbronn, Germany 11 am
Peter van de Felde, Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Andreas Meisner, Dom, Altenberg, Germany 2:30 pm
Josef Miltschitzky, Münster, Obermarchtal, Germany 5 pm
Ekaterina Panina & Anna Myasoe-dova, Neuapostolische Kirche, Herford, Germany 6 pm
Rolf Müller, with brass; Dom, Altenberg, Germany 8 pm
Ignace Michiels, St. Anna-van-Drieënkerk, Antwerp, Belgium 5 pm
Gerard Brooks, with saxophone; Methodist Central Hall, Westminster, London, UK 3 pm
Matteo Venturini, St. Paul's Cathedral, London, UK 4:45 pm
Johannes Krahle, Westminster Abbey, London, UK 5:45 pm
Marc Senneville, Basilica Notre-Dame, Trois-Rivières, Québec, Canada 2 pm

19 AUGUST

Jan Verneire, O. L. V. ter Duinenkerk, Koksijde, Belgium 8 pm

20 AUGUST

Michael Grill, with flute; Erlöserkirche, München, Germany 7 pm
Jörg Halubek, Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Willem Harold Boog, Cathedral, Bruges, Belgium 8:30 pm
Daniel Glaus, with cello; Munster, Berner, Switzerland 5 pm
Relf Clark, St. George's Hanover Square, London, UK 1:10 pm

21 AUGUST

Jens Wollenschläger, harmonium, with soprano; Stiftskirche, Tübingen, Germany 6 pm
Martin Lücker, St. Michaelis, Hamburg, Germany 7 pm
Andrzej Szadejko, Kreuzkirche, Dresden, Germany 8 pm
Stephen King, Parish Church, Chingford, UK 1:10 pm

22 AUGUST

Willibald Guggenmos, Cathedral, Bratislava, Slovakia 7:30 pm
Kensuke Ohira, St. James Basilica, Prague, Czech Republic 7 pm
Markus Eichenlaub, Dom St. Petri, Bremen, Germany 7 pm
Andreas Meisner, Dom, Altenberg, Germany 8 pm
Loreto Aramendi, Martinikerk, Doesburg, Netherlands 8 pm
Dariusz Bakowski-Kois, St. Baafskathedraal, Ghent, Belgium 8 pm
Jan Vermeire, St. Walburgakerk, Veurne, Belgium 8 pm
Katherine Dienes-Williams, Cathedral, Guildford, UK 7:30 pm
Willy Ippolito, Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

23 AUGUST

Dörte Maria Packeiser, St. Petri, Hamburg, Germany 6:30 pm
Pavel Kohout, Münster, Konstanz, Germany 8 pm
Andrzej Chorosinski, Cathedral, Lausanne, Switzerland 8 pm

24 AUGUST

Christoph Schoener, St. Michaelis, Hamburg, Germany 12 noon
Frantisek Vanicek, Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm
Enrico Presti, Marienkirche, Reutlingen, Germany 8 pm
Martin Schmeding, Stiftskirche, Tübingen, Germany 8 pm
Ines Mairde, Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm
Dana Hemelaer, Basilika, Tongeren, Belgium 4 pm
Andreas Liebig, Munster, Basel, Switzerland 12 noon

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Calendar

25 AUGUST

Willibald Guggenmos; Jesuitenkirche, Vienna, Austria 6:20 pm

Emanuel Culcasi; Klosterkirche, Maulbronn, Germany 11 am

Kensuke Ohira; Klosterkirche, Fürstentfeldbruck, Germany 12:15 pm

Vox Luminis; St. Pankratius Kirche, Hamburg-Neuenfelde, Germany 5 pm

Jörg Weingarten; Liebfrauenkirche, Hamm, Germany 5 pm

James Lancelot; Münster, Herford, Germany 6 pm

Rudolf Peter; Augustinerkirche, Landau, Germany 6 pm

Andreas Meisner, with block flute; Dom, Altenberg, Germany 8 pm

Masako Honda; St. Nikolaaskerk, Neerpelt, Belgium 2:30 pm

Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

Martin Brossard; Basilica Notre-Dame, Trois-Rivières, Québec, Canada 2 pm

26 AUGUST

Benjamin Alard; Kirche Sts. Sixtus und Sinicius, Hohenkirchen, Germany 8 pm

Henry Fairs; Bromley Parish Church, Bromley, UK 11:30 am

27 AUGUST

Els Biesemans; St. Laurentius Kirche, Dedesdorf, Germany 6 pm

Jean-Claude Zehnder; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

Arp-Schnitger-Ensemble, Ensemble Aliquando; St. Bartholomäus Kirche, Goltzwarden, Germany 8 pm

Theo Flury, improvisation workshop; Munster, Berner, Switzerland 2 pm

Daniel Glaus & Theo Flury; Munster, Berner, Switzerland 5 pm

Kai Krakenberg; Grosvenor Chapel, London, UK 1:10 pm

28 AUGUST

Marcel Martínez; Stiftskirche, Tübingen, Germany 6 pm

Martin Haselböck; St. Michaelis, Hamburg, Germany 7 pm

Vincenzo Allevato; Kathedrale, Dresden, Germany 8 pm

Francis Jacob, with ensemble; Ludgerikirche, Norden, Germany 8 pm

John Rippon; Parish Church, Chingford, UK 1:10 pm

Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

29 AUGUST

Halgeir Schiager; Cathedral, Bratislava, Slovakia 7:30 pm

Maria Magdalena Kaczor; St. James Basilica, Prague, Czech Republic 7 pm

Tobias Gravenhorst; Dom St. Petri, Bremen, Germany 7 pm

Martin Schmeding & Wolfgang Seifen; Abteikirche, Brauweiler, Germany 7:30 pm

Benjamin Alard, with L'Armonia Sonora Instrumentalensemble; Findorffkirche, Grasberg, Germany 8 pm

Daniel Beckmann; Dom, Altenberg, Germany 8 pm

Edward De Geest; St. Baafskathedraal, Ghent, Belgium 8 pm

30 AUGUST

Sebastian Heindl; St. Petri, Hamburg, Germany 6:30 pm

Michel Bouvard; Kirche Ss. Peter und Paul, Cappel, Germany 7 pm

Manuel Gera; St. Michaelis, Hamburg, Germany 7:30 pm

Andreas Jost; Münster, Konstanz, Germany 8 pm

Thomas Ospital; St. Martinuskerk, Haringe, Belgium 8 pm

Stefan Moser; Cathedral, Lausanne, Switzerland 8 pm

31 AUGUST

Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon

Johannes Mayr, silent film; St. Ludwig Kirche, Darmstadt, Germany 7:30 pm

Michael Stadtherr, with cello; Stiftskirche, Tübingen, Germany 8 pm

Bernadetta Sunavska; St. Wolfgang, Reutlingen, Germany 8 pm

Jan Hage; Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm

Hans-Ola Ericsson; Martinikerk, Groningen, Netherlands 6 pm

Harald Vogel; Der Aa-Kerk, Groningen, Netherlands 8 pm

Jean-Luc Perrot; Basilika, Tongeren, Belgium 4 pm

Ilja Völlmy Kudravnsev; Munster, Basel, Switzerland 12 noon

1 SEPTEMBER

Martin Kovarik & Gert Hecher; Jesuitenkirche, Vienna, Austria 6:20 pm

Marcus Richter; Dom, Altenberg, Germany 11:45 am

Barry Jordan; Klosterkirche, Fürstentfeldbruck, Germany 12:15 pm

Martin Stephan; Dom, Altenberg, Germany 2:30 pm

Jens Korndörfer; Abteikirche, Marienstatt, Germany 5 pm

Jean-Christophe Geiser; Münster, Herford, Germany 6 pm

Arp-Schnitger-Ensemble, Oltremontano Bläserensemble; Ss. Cyprian- und Corneliuskirche, Ganderkesee, Germany 7 pm

David Bendix Nielsen; Abbey, Farnborough, UK 3 pm

Callum Anderson; St. Marylebone, London, UK 4 pm

3 SEPTEMBER

Barry Jordan, Prokofiev, *Peter & the Wolf*; Petrikerche, Herford, Germany 10 am

Berner Kammerchor; Munster, Berner, Switzerland 5 pm

4 SEPTEMBER

Barbara Straub & Markus Ege, children's program; Stiftskirche, Tübingen, Germany 6 pm

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Calendar

Manuel Gera; St. Michaelis, Hamburg, Germany 7 pm
Collegium Vocale Leipzig, Bach, *Mass in B Minor*; Dom, Freiberg, Germany 8 pm
Peter van de Velde; Frauenkirche, Dresden, Germany 8 pm

5 SEPTEMBER

Jürgen Wolf; Cathedral, Bratislava, Slovakia 7:30 pm
Pavla Salvová & Jan Rotrekl; St. James Basilica, Prague, Czech Republic 7 pm
Pavel Cerný; Petrikirche, Freiberg, Germany 8 pm
Johannes Skudlik; Dom, Altenberg, Germany 8 pm
William Fox; St. Paul's Cathedral, London, UK 6:30 pm

6 SEPTEMBER

Albrecht Koch; Jakobikirche, Freiberg, Germany 12 noon
Stefanie Ingenhaag & Gabriel Isenberg; Abteikirche, Marienstatt, Germany 7:30 pm
Johannes Krali; Kirche Cämmerswalde, Freiberg, Germany 8 pm
Tobias Willi; Marktkirche, Hanover, Germany 9 pm
Arjen Leistra; Stevenskerk, Nijmegen, Netherlands 8 pm
Franz Hauk; Cathedral, Lausanne, Switzerland 8 pm

7 SEPTEMBER

Ulrich Klemm; Münster, Überlingen, Germany 11:30 am
Volkmar Zehner; St. Michaelis, Hamburg, Germany 12 noon
Christian Stötzner; Willibrordi-Dom, Wesel, Germany 12 noon
Daniel Roth; Marktkirche, Hanover, Germany 6 pm
Gerhard Löffler; Kirche St. Marien, Marienberg, Germany 7:30 pm
Mendener Kantorei; St. Regina Kirche, Hamm-Rhyern, Germany 7:30 pm
Eberhard Becker; Evangelische Kirche, Gönningen, Germany 8 pm
Jens Korndörfer; Stiftskirche, Tübingen, Germany 8 pm
Andreas Meisner, with choirs; Dom, Altenberg, Germany 8 pm
Stephan van de Wijgert; Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm
Peter Merckx & Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Ignace Michiels, with trumpet; Cathedral, Bruges, Belgium 8:30 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon

8 SEPTEMBER

Ines Schüttengruber & Elke Eckertorff; Jesuitenkirche, Vienna, Austria 6:20 pm
Vierne, *Messe solennelle*; Marktkirche, Hanover, Germany 10 am
Armin Becker; Evangelische Bischofskirche St. Matthäus, München, Germany 11:30 am
Rolf Müller, with euphonium; Dom, Altenberg, Germany 11:45 am
Ulfert Smidt; Marktkirche, Hanover, Germany 12 noon
Christoph Hauser; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Andreas Meisner; Dom, Altenberg, Germany 2:30 pm
Martin Arneht; Erlöserkirche, München, Germany 4 pm
Michael Schönheit; Kirche Reinhardtsgrimma, Freiberg, Germany 5 pm
Baptiste-Florian Marle-Ouvrard; Abteikirche, Marienstatt, Germany 5 pm
Westfälische Kantorei; Münster, Herford, Germany 6 pm
Jürgen Sonnentheil; Aureliuskirche, Calw-Hirsau, Germany 7 pm
Britten, *War Requiem*; Stiftskirche, Tübingen, Germany 8 pm

9 SEPTEMBER

Ludger Lohmann; Kathedrale, Dresden, Germany 8 pm

11 SEPTEMBER

Clemens Lucke; Petrikirche, Freiberg, Germany 12 noon
Franz Josef Stoiber; St. Michaelis, Hamburg, Germany 7 pm
Thomanerchor Leipzig; St.-Wolfgangskirche, Schneeberg, Germany 7 pm
Samuel Kummer; Kreuzkirche, Dresden, Germany 8 pm

12 SEPTEMBER

Jean-Baptiste Dupont; St. James Basilica, Prague, Czech Republic 7 pm
Rie Hiroe; Dom, Freiberg, Germany 8 pm
Natalia Sander; Dom, Altenberg, Germany 8 pm

13 SEPTEMBER

Ensemble La Divina Armonia, Bach, *Das musikalische Opfer*; Schloss, Bieberstein, Germany 7:30 pm
Stefan Kagi; Cathedral, Lausanne, Switzerland 8 pm

14 SEPTEMBER

Katrien Mannaert, with dance; Cathedral, Bruges, Belgium 8:30 pm

Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
Christian Bischof; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Fabian Wettstein & Torsten Wille; Marienkirche, Reutlingen, Germany 8 pm
Johannes Mayr, silent film; St. Gebhard, Konstanz, Germany 8 pm
Dirk Out; Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm
Andreas Liebig, with soprano; Munster, Basel, Switzerland 12 noon
George Gillow & Alex Goldsmith; Victoria Hall, Hanley, UK 12 noon
Simon Lindley; St. Alphage, Edgware, UK 7:30 pm

15 SEPTEMBER

Christoph Hauser & Roman Hauser; Jesuitenkirche, Vienna, Austria 6:20 pm
Andreas Meisner, with violin; Dom, Altenberg, Germany 2:30 pm
Andreas Jost; Münster, Obermarchtal, Germany 5 pm
Ansgar Schlei; Willibrordi-Dom, Wesel, Germany 5 pm
Dominik Axtmann, with alphon; Kath. Kirche St. Peter, Bruchsal, Germany 6 pm
Andreas Liebig, with Chor des NDR Hamburg; Munster, Basel, Switzerland 6 pm

18 SEPTEMBER

Manuel Gera; St. Michaelis, Hamburg, Germany 7:30 pm
Tobias Frank; Kathedrale, Dresden, Germany 8 pm
Yves Castagnet; Westminster Cathedral, London, UK 7:30 pm

19 SEPTEMBER

Irena Chribková, works of Eben; St. James Basilica, Prague, Czech Republic 7 pm
Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm
Friedhelm Flamme; Abteikirche, Brauweiler, Germany 8 pm
Rolf Müller; Dom, Altenberg, Germany 8 pm
James Lancelot; St. John the Evangelist, Upper Norwood, UK 7:30 pm

20 SEPTEMBER

Wolfgang Seifen; Klosterkirche, Maulbronn, Germany 6 pm
Giulio Mercati; Cathedral, Lausanne, Switzerland 8 pm

21 SEPTEMBER

Elmar Lehnen, with trombone; St. Moriz, Rottenburg a.N., Germany 5 pm
Ansgar Schlei, children's program; Willibrordi-Dom, Wesel, Germany 6 pm
Stefan Schmidt, with instruments; Kiliansdom, Würzburg, Germany 7 pm
Ansgar Schlei, with Domkantorei und Synodaler Bläserkreis Wesel; Willibrordi-Dom, Wesel, Germany 7:30 pm

Evert Groen, Bend Stäb, Bernd Genz, Christian Hopp, & Bernhardt Brand-Hofmeister; Evangelische Johanniskirche, Darmstadt, Germany 6 pm
Matthias Mück, with Leipziger Sinfonieorchester; Kathedrale St. Sebastian, Magdeburg, Germany 8 pm
Leon van den Brand; Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm
Jörg Ulrich Busch; Munster, Basel, Switzerland 12 noon
Alasdair Friend; St. John the Evangelist, East Dulwich, UK 11 am
Andrew Caskie; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

22 SEPTEMBER

Franz Hauk; Jesuitenkirche, Vienna, Austria 6:20 pm
Sebastian Freitag; Dom, Altenberg, Germany 11:45 am
Christoph Hauser; Dom, Altenberg, Germany 2:30 pm
Gregor Simon; Münster, Obermarchtal, Germany 5 pm
Vokalensemble St. Jacobi; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

25 SEPTEMBER

Michael Grill; Erlöserkirche, München, Germany 7 pm
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

27 SEPTEMBER

Bernhardt Brand-Hofmeister; Klosterkirche, Lippoldsberg, Germany 5 pm
Johannes Mayr, silent film; St. Johannes Baptist Kirche, Oppenau, Germany 8 pm
Martine Reymond; Cathedral, Lausanne, Switzerland 8 pm

28 SEPTEMBER

Giampaolo Di Rosa; Kiliansdom, Würzburg, Germany 7 pm
Ton van Eck; Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm
Ilja Völmy Kudravnsev; Munster, Basel, Switzerland 12 noon

29 SEPTEMBER

Johannes Ebenbauer; Jesuitenkirche, Vienna, Austria 6:20 pm
Man(n) Singt; Dom, Altenberg, Germany 11:45 am
Andreas Meisner, with horn; Dom, Altenberg, Germany 2:30 pm
Andreas Liebig; Münster, Obermarchtal, Germany 5 pm
Andrea-Ulrike Schneller & Hans-Rudolf Krüger; Kath. Stadtkirche Heiligste Dreifaltigkeit, Stuttgart, Germany 5 pm
Ulrich Prenger; Liebfrauenkirche, Hamm, Germany 6:30 pm
Tobias Willi; Neumünster, Zürich, Switzerland 6 pm

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Recital Programs

BENJAMIN ALARD, Warner Concert Hall, Oberlin Conservatory, Oberlin, OH, March 19: *Toccata in D*, BWV 912i, *Fugue in G*, BWV 577, *Wie schön leuchtet der Morgenstern*, BWV 739, *Ein feste Burg ist unser Gott*, BWV 720, *Fugue in D*, BWV 532ii, Bach; *Nun freut euch lieben Christen g'mein*, BuxWV 210, *Ciacona in e*, BuxWV 160, *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude.

Kulas Recital Hall, Oberlin Conservatory, Oberlin, OH, March 20, harpsichord: *Praeludium in g*, BuxWV 163, Buxtehude; *Ach Herr mich armen Sünder*, BWV 742, *Toccata in D*, BWV 912, *Fugue in b* (J. Pachelbel-Weimarer Tabulatur), *Partita sopra O Gott du Frommer Gott*, BWV 767, *Sonata in a after Reincken*, BWV 965, Bach.

VIRGINIA BOLENA, St. Thomas Church Fifth Avenue, New York, NY, March 10: *Psalm Prelude*, Set II, no. 2, *Psalm Prelude*, Set II, no. 3, Howells; *Three Renaissance Dances*, op. 1079, Cooman; The peace may be exchanged (*Rubrics*), Locklair; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor.

JACKSON BORGES, Presbyterian Homes, Evanston, IL, March 25: *Allegro (Concerto in a)*, BWV 593, Vivaldi, transcr. Bach; *Prelude and Fugue in d*, op. 37, no. 3, Mendelssohn; *Adoration*, Price; *Petit Canon (Trois Impressions)*, Boulanger; *Albarda (Flores del Desierto)*, Decker; *Romanza*, op. 186, Cooman; *Étude Symphonique*, op. 78, Bossi.

ADAM BRAKEL, Neighborhood Church, Palos Verdes Estates, CA, February 18: *Tonstück in F*, Gade; *Praeludium in E*, BuxWV 141, Buxtehude; *Sonata II*, Hindemith; *Dankpsalm*, Reger; *Impromptu (24 Pièces de fantaisie, Troisième Suite*, op. 54, no. 2), Vierne; *Repeated Notes (Six Etudes*, op. 5, no. 5), Demessieux; *Etude in c-sharp*, op. 10, no. 4, Chopin; *Variations on Carmen Fantasy*, Horowitz, transcr. Brakel.

JAMES RUSSELL BROWN, Northern Illinois University, DeKalb, IL, February 24: *Praeludium in e*, Bruhns; *Pastorale*, op. 19, Franck; *Salamanca (Trois Préludes Hambourgeois)*, Bovet; *Miroir*, Wammes; *Attende Domine (Twelve Chorale Preludes on Gregorian Chant Themes)*, Demessieux; *Prelude and Fugue on the name Alain*, op. 7, Duruflé.

JEREMY BRUNS, St. Thomas Church Fifth Avenue, New York, NY, February 24: *Prelude and Fugue in D*, BWV 532, Bach; *The Embrace of Fire*, Hakim; *Pastorale (Sonata I in d*, op. 42), Guilmant; *Fantasmagorie (Quatre Ouvres pour orgue)*, Alain; *Allegro deciso (Évocation)*, op. 37, Dupré.

MATTHEW BULLER, Finney Chapel, Oberlin College, Oberlin, OH, February 19: *Overture (Paulus*, op. 36), Mendelssohn, transcr. Best; *Vitrail, Noël (Esquisses Byzantines)*, Prière, Mulet; *Andante*, Scherzo, A. Alain; *Deux Evocations*, Baker; *Symphonie*, op. 5, Barié.

CHELSEA CHEN, St. Thomas Church, Fifth Avenue, New York, NY, March 23: *Joie et clarté des Corps Glorieux (Les Corps Glorieux)*, Messaien; *Taiwanese Suite*, Chen; *Miroir*, Wammes; *Arise*, Revie; *Prelude and Fugue in D*, BWV 532, Bach; *Chorale-Fantasy on Hallelujah, Gott zu loben, bleibe meine Seelenfreude*, op. 52, no. 3, Reger.

ADAM COBB, Cathedral of St. Philip, Atlanta, GA, February 10: *Toccata (Plymouth Suite)*, Whitlock; *Elegiac Romance*, Ireland; *Sonata I in c-sharp*, Harwood.

SHAWN DAWSON, St. Francis in the Fields Episcopal Church, Harrods Creek, KY, March 3: *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Adagio*, Bridge; *Passacaglia (Symphony for Organ)*, Sowerby.

JONATHAN DIMMOCK, Trinity Lutheran Church, Worcester, MA, March 3: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Von Gott will ich nicht lassen*, Matter; *Sonata II*, Hindemith; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Tanz Toccata*, Heiller; *Psalm 51: Erbarme dich mein, o Herre Gott*, Sweelinck; *Prelude in e*, BWV 548i, Bach; *Largo (Harpsichord Concerto in f*, BWV 1056), Bach, transcr. Dimmock; *Fugue in e*, BWV 548ii, Bach.

KATELYN EMERSON, St. Thomas Church, Fifth Avenue, New York, NY, February 16: *Passacaglia and Fugue in c*, BWV 582, Bach; *Allegretto (Five Short Pieces)*, Whitlock; *Symphonie II*, op. 26, Dupré; *Prière*, op. 20, Franck; *Rhapsody No. 3*, op. 17, Howells.

JOHN FENSTERMAKER, Trinity-by-the-Cove Episcopal Church, Naples, FL, March 17: *Fugue in g*, BWV 578, Bach; *Triumphal March*, op. 26, Buck; *In India*, Stoughton; *Scherzo (Symphonie II)*, Vierne; *Killarney, Irish Air from County Derry*, transcr. Lemare; *Carillon-Sortie*, Mulet.

JILLIAN GARDNER, Cathedral of St. Philip, Atlanta, GA, February 24: *Mars (The Planets*, op. 32), Holst, transcr. Sykes, Gardner; *Master Tallis's Testament*, Howells; *Dialogue of the Mockingbirds*, Laurin; *Adagio*, Final (*Symphonie VI*, op. 59), Vierne.

STEPHEN HAMILTON, Christ Episcopal Church, Bradenton, FL, February 10: *Te Deum (Trois Paraphrases Gregoriennes)*, *Chant de Paix*, Langlais; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Hommage à Messiaen*, Robinson; *Choral in E*, Franck; *Final (Première Symphonie*, op. 14), Vierne; *Aria (Six Pièces)*, A. Alain; *Le Jardin suspendu*, JA 71, *Litanies*, JA 119, J. Alain; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

MICHAEL HEY, St. Thomas Church Fifth Avenue, New York, NY, February 3: *Paeon*, Howells; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Variations on The Last Rose of Summer*, op. 59, Buck; *Roulade*, op. 9, no. 3, Bingham; *Pageant*, Sowerby.

PAUL JACOBS, Walt Disney Concert Hall, Los Angeles, CA, February 3: *Fantasia*, Weaver; *Sheep May Safely Graze*, BWV 208, *Sonata in e*, BWV 528, Bach; *Fantasia in f*, K. 594, Mozart; *Variations on America*, Ives; *Fantasia and Fugue on Ad nos, ad salutarem undam*, Liszt.

MARIANNE KIM, Presbyterian Homes, Evanston, IL, February 25: *Lobt Gott, ihr Christen allzugleich*, BWV 609, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Wer nur den lieben Gott läßt walten*, BWV 642, Bach; *Pastorale*, op. 19, Franck; *Beautiful Dreamer*, Foster, transcr. Kim; *Immortal, Invisible, God Only Wise*, arr. Kim; *America the Beautiful*, Ward, transcr. Kim; *Someone to Watch Over Me*, Gershwin, transcr. Kim; *Variations on The Church in the Wildwood*, Pitts, transcr. Kim.

KEVIN KWAN, St. Thomas Church Fifth Avenue, New York, NY, February 10: *Fanfare*,

Cook; *Prelude and Fugue in C*, BWV 547, Bach; *Air*, Hancock; *Three Sacred Sounds*, Shearing; *Fantasia and Toccata in d*, op. 57, Stanford.

JUSTIN MAXEY, Cathedral of St. Philip, Atlanta, GA, February 3: *Sonata on the 94th Psalm*, Reubke.

KENNETH MILLER, Cathedral of St. Philip, Atlanta, GA, February 17: *Prelude in C*, BWV 547a, *Ein feste Burg ist unser Gott*, BWV 720, *Fugue on the Magnificat*, BWV 733, *Mit Fried und Freud ich fahr dahin*, BWV 616, *Wir glauben all an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach.

NICHOLAS SCHMELTER, St. Margaret's Episcopal Church, Palm Desert, CA, February 17: *Toccata*, Mushel; *Carillon*, Sowerby; *Variations on Old Folks at Home*, Buck; *Pièce d'Orgue*, BWV 572, Bach; *The Immovable Do*, Grainger; *Concert Fantasia on a Welsh March*, Best; *Méditation (Trois Improvisations)*, Carillon de Westminster (24 *Pièces de fantaisie*), Vierne.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, February 22: *Trumpet Tune*, McCabe; *Concerto in b*, Walther; *Baroques*, Bingham; *Elegy*, Biery; *Fanfare*, Lemmens.

DAMIN SPRITZER, St. James Episcopal Church, Richmond, VA, February 24: *Improvisation sur le Te Deum*, Tournemire; *Allein Gott in der Hoh' sei Ehr'*, BWV 662, Bach; *Chaconne in d*, BWV 1004, Bach, transcr. Messerer; *Mood Fantasy, Rhapsodie in d*, Rowley; *Elegy*, Willan; *Rhapsody in c-sharp*, op. 17, no. 3, Howells; *Cantilène*, op. 63, *Postlude in d*, op. 75a, Becker.

JEREMY DAVID TARRANT, Trinity Lutheran Church, Detroit, MI, February 3: *Overture (Occasional Oratorio)*, Handel, transcr. Best, Glasgow; *Sketch in D-flat*, op. 58, no. 4, *Canon in a*, op. 56, no. 2, *Canon in E*, op. 56, no. 3, *Fugue No. 3 on BACH*, op. 60, *Fugue No. 5 on BACH*, op. 60, *Sketch in f*, op. 58, no. 3, Schumann; *Marche du Veilleur de Nuit*, Sicilienne, Matheus-Final (*Bach's Memento*), Widor; *Impromptu*, Andantino, *Carillon de Westminster (Pièces de Fantaisie)*, Vierne.

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PUBLICATIONS / RECORDINGS

As a late summer gratis publication, **Fruhauf Music Publications** has reissued Jesse's *Song: A Hymn of Peace, Duo for Carillon*, an eight-page free composition for four-octave carillon and two players. The letter-sized PDF booklet is available from FMP's website Downloads page at www.frumuspub.net. It is featured along with numerous other titles that have been offered as complimentary scores in previous seasons.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: slporganist@gmail.com.

Scherzo in G Minor by René Becker, the famous Alsatian-American composer, is his lesser-known scherzo from 1926 that is both playful and sinister. michaelsmusicsservice.com 704/567-1066.

PUBLICATIONS / RECORDINGS

Organa Europae calendars featuring famous pipe organs of Europe; years 1969 to 1977. \$10.00 each. 219/662-0677, rzahora@att.net.

The Organ Historical Society e-shoppe is taking orders for a new DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by Daniel Moulst. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George's Hall Liverpool, St. Paul's Cathedral Melbourne, and King's College. The set can be preordered for \$98, and orders will ship directly from the UK by Christmas. For information: <https://ohscatalog.org>.

Raven has released the first CD recorded by a woman, also the first CD recorded by a non-British subject, on the 1892 Henry Willis organ at Hereford Cathedral in England: **Damin Spritzer** plays "Rhapsodies & Elegies" by early 20th-century English composers including Willan, Rowley, Ireland, Darke, Bullock, Grace, Elgar, and Norman Gilbert. Raven OAR-156, \$15.98; RavenCD.com 804/355-6386.

Pipe Organs of the Keweenaw by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

PUBLICATIONS / RECORDINGS

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

Raven has imported for sale in America a CD of **Nathan Laube** playing a live organ concert in the Black Forest, Nagold, Germany, on a 4-manual organ of 81 ranks as rebuilt in 2012 to incorporate romantic ranks from 1874 and classical ranks from 1971. Nathan plays his transcription for organ of the Mendelssohn piano masterpiece "Variations Serieuses;" Reubke: *Sonata on the 94th Psalm*; Widor: mvt. 1 Allegro from Symphony 5; and Bruhns: *Praeludium in E Minor*. Ambiente ACD-1062, \$16.98 postpaid in the US from RavenCD.com 804/355-6386.

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