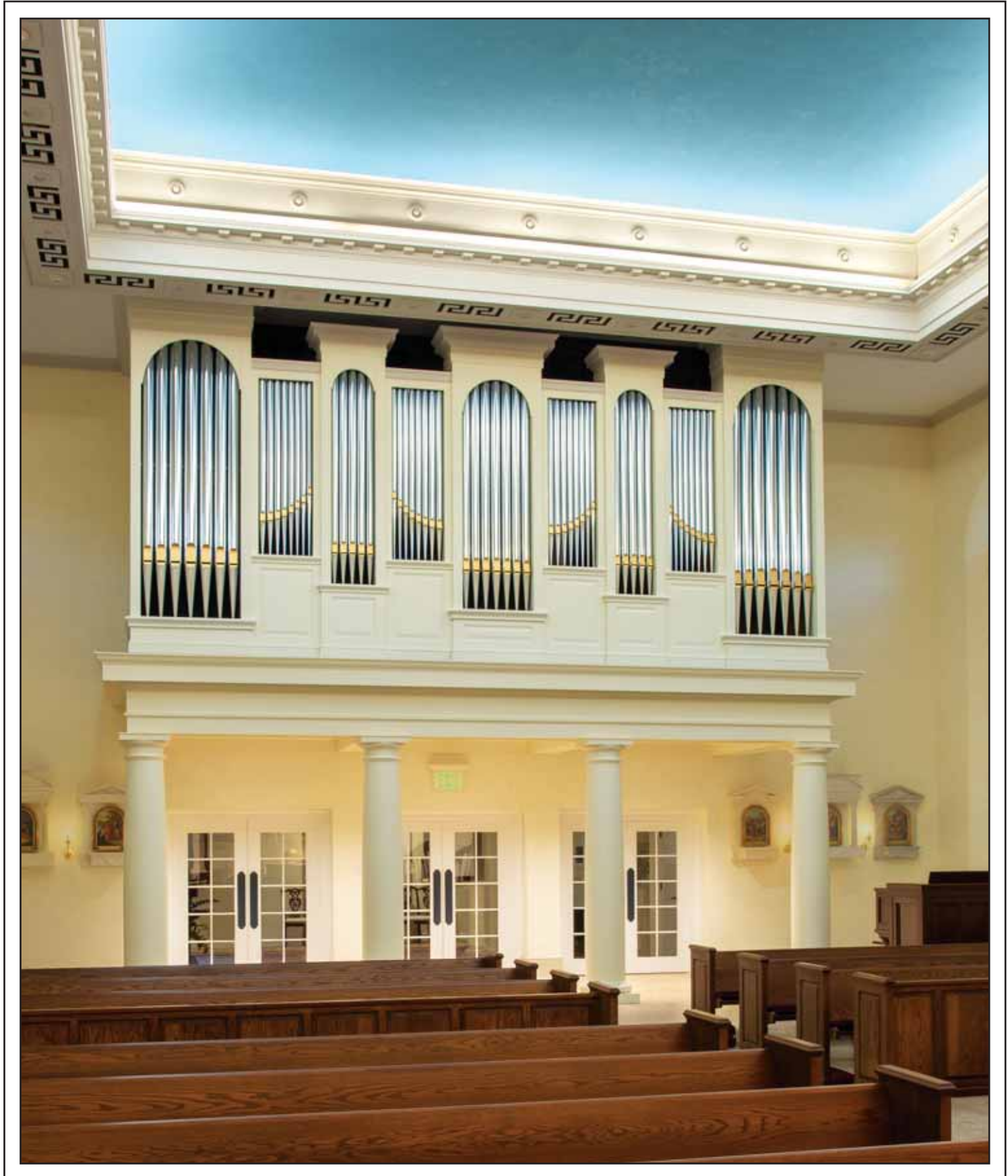


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SEPTEMBER 2022



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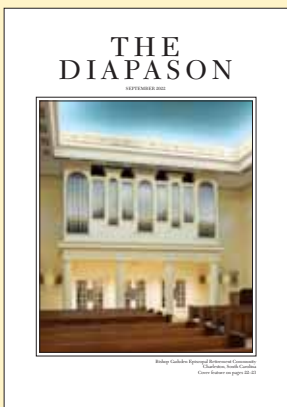
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Editor's Notebook

Digital edition promotion reminder

Through the end of this month, those purchasing a new or renewal one-year subscription can receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free subscription is digital only and is intended for a new subscriber. The free subscription makes a perfect gift for a friend, colleague, or student! For information and to subscribe: toll free, 877/501-7540; for new subscriptions: www.diapason.com/newfriend; for renewals: www.diapason.com/renewfriend.

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We appreciate all our current advertisers, many of whom have long demonstrated their support of the mission of THE DIAPASON. This month's issue welcomes new advertisers: Pro Organo, L'Organo, and Kimberly Marshall. Remember, for all your advertising needs, contact Jerome Butera, sales director, at jbutera@sgcmail.com or 608/634-6253.

In this issue

Robert McCormick provides the second installment of his series of interviews with organists about the art of improvisation, this time leading discussion with Mary Beth Bennett of Richmond, Virginia. Michael Gailit continues his discussion of the *Toccata and Fugue in D Minor*, BWV 565, the fifth installment of his series, a discussion that continues to focus on

Here & There

Appointments



Michael Delfin

Michael Delfin is appointed organist for the Episcopal Church of the Redeemer, Cincinnati, Ohio. The church houses 1964 Casavant Opus 2806 as well as 2006 Juget-Sinclair Opus 25. He also joins the faculty of the University of Cincinnati College-Conservatory of Music (CCM) Preparatory Division as a piano instructor this fall.

This past summer, Delfin performed Bach's *Concerto for Two Harpsichords in C Major* with Bourbon Baroque and Evan Williams's harpsichord concerto *Dead White Man Music* with the Central Ohio Symphony. Upcoming performances include Williams's concerto with the CCM New Music Ensemble in November, solo piano and vocal-piano works by Lisa Bielawa for The Stone Residencies in New York City in November, Bach's *Goldberg Variations* for the Bach Ensemble at St. Thomas dedicatory recital of a 1976 Dowd harpsichord in March 2023 at St. Thomas Episcopal Church, Terrace Park, Ohio, and Bach's *Brandenburg Concerto No. 5* with the Central Ohio Symphony in March.

Delfin was recently organist for Trinity Reformed Episcopal Church, Mason, Ohio. He is a member of THE DIAPASON's 20 Under 30 Class of 2021 (see the May 2021 issue, page 16, for more information). For information: michaeldelfin.com.



Margaret Harper

Margaret Harper is appointed visiting lecturer of organ at Baylor University, Waco, Texas. She will teach undergraduate and graduate organ students and manage the organ studio for the 2022–2023 academic year. Harper continues as associate director of music and organist at St. Michael and All Angels Episcopal Church, Dallas, Texas, where she helps oversee a choir program for children and adults as well as being one of three full-time organists on staff. She is the founding co-manager of the RSCM-America's Dallas Boys Course and serves in leadership roles for the American Guild of Organists, the Association of Anglican Musicians, and the Royal School of Church Music-America.

Previously, Harper served as director of music and liturgy at St. John's Episcopal Church, Portsmouth, New Hampshire, and as founding director of the choir school at St. John's, an after-school program for at-risk youth. She has also served as artist faculty in organ at the University of Southern Maine, on the faculty and board of the Young Organist Collaborative, and as a secondary instructor of organ at the Eastman School of Music. She has presented academic papers at national and regional conferences of organizations such as the American Bach Society and the American Guild of Organists. Harper holds a Doctor of Musical Arts degree and a performer's certificate from the Eastman School of Music. Her primary teachers include William Porter, David Higgs, Michel Bouvard, Edoardo Bellotti, and Edward Zimmerman. For information: baylor.edu and margaretharper.org.



Murray Forbes Somerville

Murray Forbes Somerville, former university organist and choirmaster at Harvard University, Cambridge, Massachusetts, is appointed chairman of the "L'Organo" committee by the Cultural Affairs Office of the City of Charleston, South Carolina, succeeding Robert Gant. L'Organo is a two-week-long series of daily free organ recitals showcasing the diversity of organs in the city, presented in conjunction with the Piccolo Spoleto Festival in early summer. These concerts, presented by artists from across the United States, regularly attract large audiences drawn to Charleston by the annual Spoleto Festival USA, an artistic festival known internationally. Those who wish to apply to perform at "L'Organo" will find more information in the advertisement on page 8 of this issue.

People

Gerrit Willem Lamain has published a set of essays about his life as a musician, *Gerrit's Notes: A Compilation of Essays* (979-8540986939, \$18.99). An 87-year-old Dutch immigrant, Lamain and his family came to Grand Rapids, Michigan, in 1947. He and his wife Bette now live in Rosemount, Minnesota. Essay topics range from his childhood in Rotterdam and immigration to the United States to his music education and music career. As an organist and choir director he performed or led performances in various places. He served as

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Gerrit's Notes: A Compilation

music director of the Lowell Showboat, Michigan, working with celebrities such as Louis Armstrong, Dinah Shore, and Bob Newhart, and played organ for the Minnesota North Stars. Proceeds from sale of the book are donated to Meals on Wheels. To purchase: amazon.com.



Collin Miller

Collin Miller has been named the **Peter B. Knock Intern in Sacred Music** at Rye Presbyterian Church, Rye, New York, for the 2022–2023 year. He will work with Jason Charneski, the church's director of music and organist, to gain practical experience in all aspects of choral rehearsal, conducting, and service playing. Miller is an incoming student in the master's degree program at the Yale School of Music and the Yale Institute of Sacred Music, New Haven, Connecticut.

Miller, a native of Lafayette, Louisiana, holds degrees in organ performance from the Jacobs School of Music of Indiana University, Bloomington, where his principal teacher was Janette Fishell. Most recently, he has served as organ scholar for Christ Church Cathedral (Episcopal), Indianapolis. He was the winner of the 2021 Arthur Poister

Scholarship Competition in Organ Playing and the 2017 southwest regional competition of the American Guild of Organists. In addition, he was a finalist in the 2021 St. Albans International Organ Competition and is a member of THE DIAPASON's 20 Under 30 Class of 2019. For information: ryepc.com.



Gregory Peterson

Gregory Peterson retired in May 2022 from Luther College, Decorah, Iowa, where he has been named Professor of Music and College Organist Emeritus. He has accepted a new call as director of worship and music at Normandale Lutheran Church, Edina, Minnesota, where he is principal organist and oversees a large and varied choral and instrumental music ministry.

Prior to his tenure at Luther College, Peterson served Old South Church, Boston, Massachusetts, as organist and minister of music from 1997 until 2005. At Old South, he directed the Old South Choir, Old South Ringers, and performed regularly with the Old South Brass, Organ, and Timpani Ensemble including the annual First Night Concerts on New Year's Eve. He was visiting assistant professor of music and Christ Chapel Organist at Gustavus Adolphus College in St. Peter, Minnesota, from 1993 until 1996. He has also been a visiting professor at Pacific Lutheran University in Tacoma, Washington, and served as music director for churches in Connecticut, Iowa, Minnesota, and Washington. He worked on the development committee and as a trustee of the Association of Lutheran Church Musicians and was president of ALCM from 1997 until 2001. He is active in the American Guild of Organists and is a frequent workshop leader at conferences. For the past ten



Six of the eight new carillonners: João Shida, Erika Anderson, Noah Kravitz, Kayla Gunderson, Carson Landry, and Michelle Lam with Jeremy Chesman

At the 2022 congress of the Guild of Carillonners in North America held June 16–19 and featuring the Laura Spelman Rockefeller Memorial Carillon at Rockefeller Memorial Chapel, University of Chicago, eight persons passed their Carillonneur exams. The new carillonners are **Erika Anderson, Kayla Gunderson, Robert Hobgood, Emily Kim, Noah Kravitz, Michelle Lam, Carson Landry, and João Shida**. For information: gna.org.



At American Guild of Organists Philadelphia Chapter event in Atlantic City, New Jersey: Charles Grove, Alan Morrison, Douglas Backman

Alan Morrison was honored by the Philadelphia Chapter of the American Guild of Organists with its 2022 Distinguished Achievement Award. The ceremony was held at Boardwalk Hall in Atlantic City, New Jersey, during the chapter's gala dinner event on June 24. The award reads, "In recognition of extraordinary contributions to the teaching, promotion, and preservation of the pipe organ and associated repertoire." Morrison recently completed his twentieth year at the Curtis Institute of Music in Philadelphia where he holds the Haas Charitable Trust Chair in Organ Studies. For information: www.alanmorrison.com.

seasons, he has served as organist for the annual Christmas festival concerts by the National Lutheran Choir.

Peterson has performed in venues including St. James Cathedral, Seattle, Washington; Pacific Lutheran University, Tacoma, Washington; Independent Presbyterian Church, Birmingham, Alabama; Trinity Church, Old West Church, and Basilica of Our Lady of Perpetual Help (Mission Church), Boston; Methuen Memorial Music

Hall, Methuen, Massachusetts; and The Riverside Church and Central Synagogue, New York City. European venues include Matthäuskirche, Dom, and Gedächtniskirche, Berlin; Rock Church, Helsinki; St. Anne Church, Warsaw; St. Nicholas Church, Prague; St. Thomas Church, Leipzig; Cathedral of Uppsala, Sweden; and St. Augustine Church, Cardiff. He is featured on the compact discs *Heroic Sounds* and *Dieterich Buxtehude*.

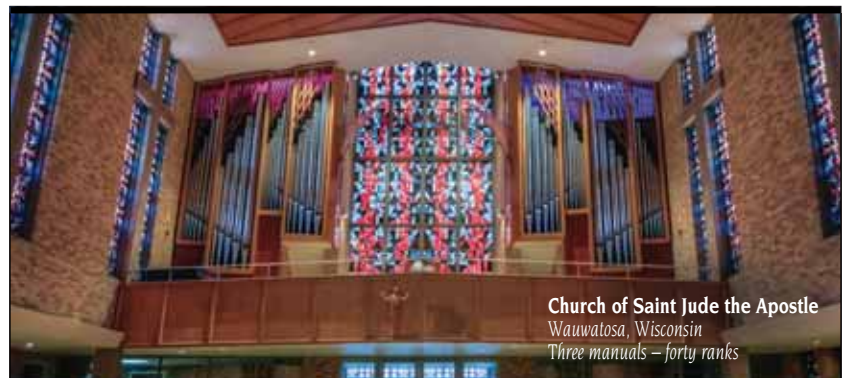
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A 300th Anniversary Celebration. His most recent releases are *Songs of Peace*, *Petition*, and *Proclamation* and a Christmas disc, *Air with Joy Is Ringing*.

Peterson earned his Bachelor of Arts degree in music at Luther College and holds the Master of Music degree from the Yale University Institute of Sacred Music. He received the Doctor of Musical Arts degree in organ performance and pedagogy from the University of Iowa. He has participated in the Summer Institute for French Organ Study and the Gothenburg International Organ Academy in Sweden.



Roger W. Sherman

During the American Guild of Organists national convention in Seattle, Washington, in early July, AGO President **Michael Bedford** presented **Roger W. Sherman** the organization's **President's Award**. Created in 1988, the AGO President's Award is presented biennially to recognize outstanding contributions to the art of the organ in the United States. Previous award winners include Christoph Wolff, Michael Barone, Fred Swann, and Edward A. Hansen.

Sherman has been active in the music and artistic life of Seattle for many years. He is associate organist emeritus of St. Mark's Cathedral, artistic director emeritus of the Orcas Choral Society, and served as executive director of the Westfield Center for Historical Keyboard Studies. Sherman is the owner of the Gothic Catalog, which offers numerous organ and choral recordings. For more than 25 years he has been host

and producer of *Organ Loft*, broadcast on radio in Seattle and Eugene, Oregon, the second-longest-running program on KING-FM. For information: agohq.org and gothic-catalog.com.

Organbuilders



M. P. Rathke, Inc., Opus 12, Grace Episcopal Church, Carthage, Missouri

The dedication recital of **M. P. Rathke, Inc.**, Opus 12 at Grace Episcopal Church in Carthage, Missouri, will be presented by organist/choirmaster Peter Frost on October 9 at 3:00 p.m. The entire instrument is housed in a pair of oak cases located on opposite sides of a shallow transept.

Manual pipework plus the full-length Pedal 16' Trombone is contained in a freestanding main case with an attached console, entirely under expression apart from front pipes 1–11 of the Swell 8' Dulciana. This pipework is controlled via direct mechanical key action, with electric stop action. The keydesk is located on the narrow end of the case, rather than the more conventional placement centered on the case front, the former allowing for better sight lines for conducting from the console.

Pedal fluework is housed in a shallow chamber opposite the manual case and comprises a 16'–8' Subbass unit and an 8'–4' Principal unit, both of which play from conventional electro-pneumatic unit chests. The bottom 24 notes of the Great 16' Bourdon are located beneath the choir risers. This organ will be featured on the cover of the December 2022 issue of THE DIAPASON. For further information: www.rathkepipeorgans.com.

Nunc Dimittis

James Cameron Taylor, organbuilder in Kaukauna, Wisconsin, died June 29. Born in Milwaukee, Wisconsin, May 25, 1948, his early motorcycle travels in the 1970s led him to apply for work at Andover Organ Company where he worked closely with Walter Hawkes and Robert Newton. After his time in Massachusetts he returned to Wisconsin, working for organbuilder Ronald Wahl in Appleton before setting up his own shop in the Fox River Valley of northeast Wisconsin.



James Cameron Taylor

J. C. Taylor & Co. was in operation for decades, producing seven new mechanical-action organs, one electric-action organ, and numerous restorations and rebuilds of nineteenth- and twentieth-century organs in Wisconsin, Ohio, and Minnesota, as well as providing service to organs throughout the Wisconsin area. Notable work included the rebuild of a three-manual Wadsworth organ for St. James Church, Madison, Wisconsin, and the conservation of the Hutchings organ at the James J. Hill House in St. Paul, Minnesota, and the Steere & Sons organ at Luther Memorial Church, Madison, Wisconsin. Taylor accomplished his work with the assistance of many career-long employees and partners including Michael Meyer, Bruce Petros, Tom Salzman, and Robert Voecks.

James Cameron Taylor is survived by his sister Vicki (Leo), brother Tom (Penny), nieces, a nephew, and a stepson, Rev. Jonathan Wallis. A funeral Mass was held July 7 at Holy Cross Catholic Church, Kaukauna, and he was buried next to his wife, Nancy. ■

Carillon News

The Guild of Carillonneurs in North America (GCNA) announces results of its **2023 Franco Proposal Contest**. Thirty-three submissions were received for this first proposal-based composition contest. Submissions included prior works by the composers in any genre and a statement by the composer regarding the proposed work. Submissions were made to be anonymous for the jury, which included Margaret Angelini, Linda Dzuris, Alex Johnson, Thomas Lee, Scott Orr, Tiffany Ng, and Charles Zettek. The jury selected two proposals to receive prizes, and the winners will compose the works over the coming months for performances in 2023.

The two prizewinners are **Pernille Faye** and **Joseph Klein**, who will each receive \$2,000. Faye is a Norwegian/Irish composer based in London, UK. She is currently in her first year at the Royal Academy of Music where she has been awarded a scholarship to study composition with Helen Grime and Morgan Hayes. Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electro-acoustic, and intermedia compositions. He is distinguished teaching professor and chair of composition studies at the University of North Texas, Denton. For information: gcna.org.

Competitions

First Presbyterian Church, Ottumwa, Iowa, announces the return of its national undergraduate organ competition, March 24–26, 2023. Contestants must be enrolled as an undergraduate student in an accredited institution and currently studying with an organ teacher. First prize is \$3,500; second prize is \$2,500; third prize is \$1,500; and there is an audience prize of \$500. Application deadline is January 15, 2023. For information and to apply: organcompetition@ottumwafpc.org.

Publishers

Edition Walhall announces publication of new arrangements by Harald Feller. *Meditation aus "Thais,"* by Jules Massenet (EW1211, €9.80), is arranged for violin and organ. *Lamento & Deux Danses à Agni Yavishita*, by Jehan Alain (EW1217, €13.80), is arranged for English horn/oboe or viola and organ. For information: edition-walhall.de.

Fruhauf Music Publications announces a new roster of monthly complimentary score publications for September 2022 through August 2023, featuring compositions, arrangements and editions for organ, choir and organ, and for carillon (or piano, harp, etc.). *Fantasy on Morning Song*, an extended

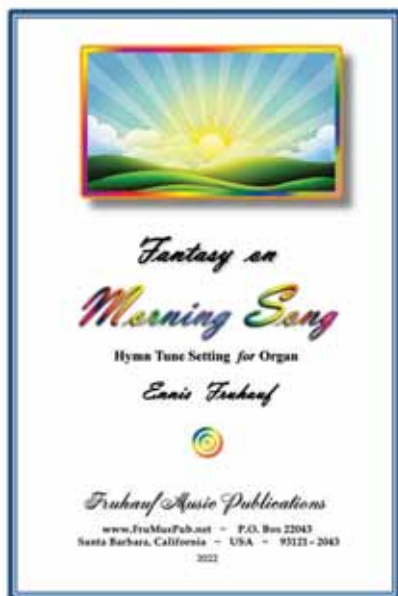
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Fantasy on Morning Song

hymntune composition for organ, will open the new season, followed in October by a set of *Rounded Variations on St. Stephen* for carillon. For November another selection for organ solo, *Toccata on Vigiles et Sancti*, will be available, then in December four settings of two plainchant hymntunes (*Adoro Te Devote* and *Divinum Mysterium*), also for organ. The new year will be launched with a six-movement *English Cantata* for choir and organ, followed in February by *Three Verses on Herald, Sound the Note*, the second of a triptych of Advent hymn tunes for carillon.

The second half of the year will begin in March with a *Baroque Partita on Ein Feste Burg* for organ, the first of four scores edited for organ, followed in April

by a collection of five Italian Baroque compositions. May will feature a *Prelude, Air and Grand Fugue* on the hymntune MICHAEL, and June's selection will present a set of five French Baroque compositions. In July, the third of the carillon triptych will feature *Canon, Air and Coda on Psalm 42*. The final presentation in August is another collection of Baroque organ repertory with five compositions by Jeremiah Clarke and Henry Purcell. The entire lineup is listed this month on the publisher's home page Bulletin Board, to be found at www.frumuspub.net. Also of note, FMP's complimentary downloads page provides a complete listing of all gratis PDF booklets.

The Leupold Foundation announces new publications in its Informative Classic Organ Repertoire series: *Variations sur un Noël* (LE600373, \$10), op. 20, by Marcel Dupré; *Fifteen Versets Founded on Antiphons of the Festivals of the Holy Virgin* (LE600368, \$23), op. 18, by Dupré; *Cortège et Litanie* (LE600357, \$18), op. 19, no. 2, by Dupré, containing transcriptions of the work for solo organ by Dupré and Lynnwood Farnam; "Final" from *Symphonie I* (LE7000074, \$15), op. 14, by Louis Vierne; and "Toccata" from *Symphonie V* (LE7000073, \$6), by Charles-Marie Widor. For information: theleupoldfoundation.org.

MorningStar Music Publishers announces new choral music for Advent and Christmas: *Prepare the Way, O Zion*, by Matthew Weaver (50-5414, \$2.65), for SATB and piano four-hands; *The First Nowell*, by Matthew Culloton (50-0072, \$2.85), for SATB divisi and piano; *I Saw Three Ships* (50-5558, \$3.20), by

Mark Hayes, for SATB divisi and piano four-hands; *When Christmas Morn is Dawning*, by Kyle Pederson (50-5174, \$2.85), for SATB and piano with optional clarinet; and *A Carol Fantasy*, by Mark Shepperd (50-0103, \$3.75), for SATB and piano with optional orchestra. For information: morningstarmusic.com.

Recordings



Poul Ruders: Harpsichord Concerto

OUR Recordings announces a new digital recording, *Poul Ruders: Harpsichord Concerto* (9.70896), featuring **Mahan Esfahani** with the **Aarhus Symphony Orchestra** conducted by **Leif Segerstam**, the world premiere recording of this work composed in 2020. For information: ourrecordings.com.

their works, September 16, 7:00 p.m., at the First Congregational Church, Ann Arbor, Michigan. Graeme Shields, Pamela Ruitter-Feenstra, Timothy Huth, and Timothy Tikker will perform works of Shields, Ruitter-Feenstra, Tikker, Debra Dyko, Robert Ashley, Connor Chee, B. E. Boykin, Laurel Sanders, William James Ross, and Aaron Flood. For information: annarborago.org.



Hazel Wright Organ, Christ Cathedral, Garden Grove, California

Christ Cathedral, Garden Grove, California, announces events for its 2022-2023 season, featuring the Hazel Wright Organ by Fratelli Ruffatti (see the cover feature of the April 2020 issue): September 23, dedicatory concert with Hector Olivera, recitalist, Michael Barone, host, and book release and interview with author David Crean; December 16, Christmas at the Cathedral;

January 28, 2023, interfaith choral festival and prayer service; February 4, Chelsea Chen; May 3, Emma Whitten;

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Find out more at www.johannus.com, or get in touch with your local Johannus dealer.

Here & There

Harpichord Notes

By Michael Delfin

A new edition of Mattheson's *Fingersprache*

Die Wohlklingende Fingersprache (The Melodious Talking-Fingers), by Johann Mattheson, edited by Colin Booth and Matthew Brown. Soundboard, 2020, 70 pages, with preface in English and German, \$37.00. Available from ravencd.com.

Two years ago, the British publishing house Soundboard unveiled a new edition of Johann Mattheson's largely neglected *Die Wohlklingende Fingersprache*, best translated as "The Melodious Talking Fingers." Edited by Colin Booth and Matthew Brown, this publication presents the performer with both a clean reprint of the original 1730s text as well as a historical preface, performance practice suggestions, and critical commentary. Considering the rarity of reliable editions of this work, Soundboard's issue is a must-have for all historical keyboardists.

German composer Johann Mattheson published the *Fingersprache* in two halves, in 1735 and 1737, and dedicated it to his one-time rival and subsequently colleague George Frederick Handel. The work consists of twelve fugues as well as various dances and character pieces interspersed throughout the work. A second edition followed in 1749; though merely a reissue of the original with a French title, it specifies the harpsichord as the intended medium for enjoyment. Breitkopf & Härtel presented a new edition just over two centuries later, edited by Lothar Hoffman-Erbrecht, which presented musicians with considerable errors. Booth and Brown have corrected many of these errors, and with the addition of substantial commentary, their work fulfills a need in the historical performance field, particularly in drawing attention to Mattheson's much-neglected output.

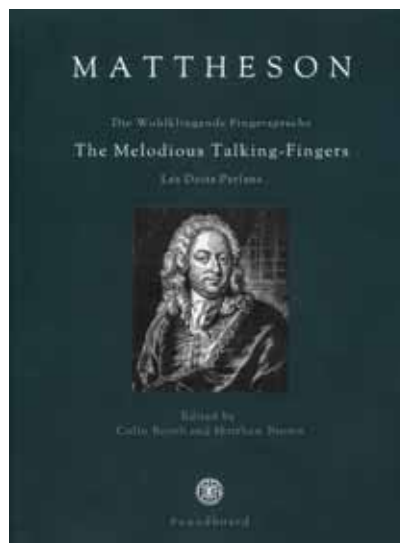
Mattheson's music utilizes the same vocabulary as that of his German compatriots Handel, Johann Sebastian Bach, and Georg Philipp Telemann, but he developed his own dialect through his fugal writing and often singular dances, both of which reveal a taste for harmony

and phrasing bordering on idiosyncratic. The *Fingersprache's* creativity in fugal writing constantly entertains the reader, who will encounter various contrapuntal games such as multiple subjects and/or countersubjects within the same fugue, choral-sounding textures thrown in between highly idiomatic keyboard writing, and a rich figural vocabulary stemming from Mattheson's German roots. In addition, Mattheson demonstrates a thorough knowledge of other styles such as the French clavecinists in *Seriosità*, an allemande-like character piece, and also a learned style combined with galant virtuosity in *Fugue X* for three subjects. He nonetheless closes with his Germanic roots in the final fugue, which takes as its subject the chorale tune *WERDE MUNTER, MEIN GEMÜTE*.

Booth and Brown provide details of Mattheson's life that allow the performer some context into the *Fingersprache's* origins and transmission. Their commentary situates the collection within the world of Bach and Handel, sometimes comparing the keyboard music of the three but more commonly highlighting the singularity of Mattheson's unique writing.

As very little performance practice exists specifically for Mattheson's music, Booth's brief summary of practices will serve the performer well as a starting point for further exploration. Although sources themselves are left to the performer to explore, any keyboardist who knows of Mattheson will also know of Carl Philipp Emanuel Bach and likely Johann Kirnberger and other Germans who penned guidance for keyboardists of their day. One might also benefit from consulting Booth's liner notes from his recent recording of the *Fingersprache* for a more personal take on the music (see "Harpichord Notes," November 2021 issue, page 11). After all, performers are the ones actually getting their hands dirty!

Also included in this publication is a critical report by Brown, complete with a statement of editorial practice. A policy of "refraining from intervention" guided the editors, and their critical report reflects this practice. They state ambiguities in the original edition, rather than merely correcting them without comment, as many twentieth-century urtext editions tended to do. The curious



Die Wohlklingende Fingersprache

performer may consult the original editions on the International Music School Library Project (IMSLP, imslp.org) to verify accuracy.

Booth and Brown's publication deserves a place in the library of any serious historical keyboardist. As original sources become more and more easily obtainable, the need for updated, clean editions requires a critical approach to editing. Keyboardists will readily appreciate this painstaking publication that brings to light a neglected yet considerable work of the High Baroque. ■

Equally at home with historical keyboards and the piano, Michael Delfin is a top prizewinner of the Juraw International Harpsichord Competition and is a member of THE DIAPASON's 20 Under 30 Class of 2021. Based in Cincinnati, Ohio, he is artistic director of Seven Hills Baroque.

Editor's note: for a review by Michael Delfin of Colin Booth's recording of Mattheson's Die Wohlklingende Fingersprache (as well as Booth's recording of Mattheson's Harmonisches Denckmahl), see Harpsichord Notes in the November 2021 issue, page 11.

Colin Booth's website: colinbooth.co.uk

Michael Delfin's website: michaeldelfin.com

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5/17, David Ball; 5/31, cathedral organ scholars; June 20, Paul Jacobs with Pacific Symphony and Pacific Chorale. For information: hazelwrightorgan.com.

The Friends of the Kotschmar Organ, Merrill Auditorium, Portland, Maine, announces events for its 2022–2023 season, featuring James Kennerley, performing on the Austin organ of five manuals, 7,101 pipes: October 2, Orff, *Carmina Burana*; 10/29, silent film accompaniment, *The Cabinet of Dr. Caligari*; December 19, Christmas with Kennerley; March 20, 2023, Bach Birthday Bash. For information: foko.org.



Detail of Wanamaker Organ console, Macy's Philadelphia

Macy's Philadelphia will host "Power and Majesty," October 8, 8:00 p.m., featuring the Wanamaker Organ with **Peter Richard Conte, Symphony in C** conducted by **Paul Bryan** and **Kenneth Bean**, and **Michael Barone**, host. The program will include works by Wagner, Dupré, Guilmant, and Franck. For concert information and tickets: symphonyinc.org or 856/963-6683. For information on the Wanamaker organ of Macy's department store: wanamakerorgan.com.



Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Colin Knapp)

The University of Michigan School of Music, Theatre, and Dance, presents its 62nd annual organ conference, "Our Own 'Clavierübung': Past, Present, and Future in American Keyboard Practice," October 9–11, in Ann Arbor, Michigan. The conference will examine the keyboard practices of the American landscape and ponder the future. Performers and presenters include Peter Sykes, Nicole Keller, Jeremy Tarrant, Bálint Karosi, James Kibbie, Michael Barone, Catherine Rodland, and Tiffany Ng. Free registration is available for students. For information: smt.d.umich.edu/departments/organ/organ-conference. ■





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James Polzois drawing of the historic organ built by Henry Erben, 1845
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Reviews

New Handbell Music

Chime Along! An Educational Resource for Handchimes and Handbells for 2–3 Octaves, Volume 1, written and arranged by Jason W. Krug and Brenda E. Austin. Agape (a division of Hope Publishing Company), Code No. 2957, reproducible (E+), \$29.95. Available from hopepublishing.com.

This collection is designed to get handbells or handchimes out of storage for use by a beginning choir. Exercises are provided to master each technique. A YouTube video series is available for demonstrating on handbells or handchimes. This is a valuable resource for directors with developing choirs.

Somewhere in My Memory, music from the motion picture *Home Alone* by John Williams, arranged for 6 ringers and piano with optional jingle bells, by Don Hart. Agape (a division of Hope Publishing Company), Code No. 3003 (E), \$4.75. Available from hopepublishing.com.

This popular Christmas song is simply written and adds a wonderful new holiday piece to your handbell repertoire. A separate full score and piano part is available (Code No. 3003D, \$12.95). The treble clef writing along with the piano is very effective.

His Glory, His Grace, by Linda R. Lamb, for 3–5 octaves of handbells, 3 octaves of handchimes. Concordia Publishing Company, #977853 (M-), \$3.95. Available from cph.org.

The hymntune CVM RHONDDA, often used for the hymn “God of Grace and God of Glory” or “Guide Me, O Thou Great Jehovah,” opens with a stately introduction, moving into a lively set of verses using mallets and other techniques. The handchimes ring a verse in the bass clef with handbells ringing harmony on top. This arrangement should be a memorable experience for players and listeners!

Clair de Lune, by Claude Debussy, arranged by William H. Mathis for 5, 6, or 7 octaves of handbells. Choristers Guild, CGB1075, L4 (D), \$5.50. Available from choristersguild.org.

Part of the publisher’s “Master Ringer” series, this monumental popular classic is adapted for handbells yet follows the piano score very carefully. Throughout the piece, players are given the opportunity to play sensitively and expressively. Highly recommended.

Chatter with the Angels, arranged for 3, 4, or 5 octaves of handbells by Mark S. Arnold. Choristers Guild, CGB978, L2+ (M-), \$4.95. Available from choristersguild.org.

This lively, traditional spiritual arrangement employs the mallet click along with marts that creates a lively “swing section.” These special technique effects make this piece quite literally into a percussive dance.

Great Is Thy Faithfulness, by William M. Runyan, arranged by Lloyd Larson for 3–5 octaves of handbells and piano. Agape (a division of Hope Publishing Company), Code No. 2843, Level 2 (M), \$5.95. Available from hopepublishing.com.

After a short introduction, this arrangement moves into the old and familiar hymntune, using a broad, full spectrum of bells. Opening in the key of D major, the piece moves into E-flat and finishes with a full final chord. The optional piano accompaniment adds immensely to the arrangement, as it uses some very

interesting accompanimental figures. There is a set of separate director/piano scores (Code No. 2843D, \$12.95).

—Leon Nelson
(1942–2022)

Choral Music Reviews

This month’s reviews feature some Advent choral repertoire as well as some general-use sacred repertoire, a song of Thanksgiving, several pieces incorporating organ with other instruments, and a song for peace based on an African American spiritual. Most of the repertoire is intended for church choirs, although Palestrina’s *Rise Up, Shine Forth* is probably the most challenging. It is hoped that the reader will find something useful for the upcoming choir season. It is encouraging to see publishers putting forward some excellent pieces that will be a joy for choirs to sing. The image of Christ as light shines forth in several of these selections. There is a lot of versatility as far as when and how one may integrate these pieces. It helps to think “outside the box” on occasion! Several pieces could also be

used for children’s choir with adult choir. Audio files of each can be found easily through an internet search.

Look, How Quickly Falls the Evening, music by Mark Shepperd, text by Dean Nadasdy. SATB, violin or flute, opt. piano (adaptable for organ), Concordia Publishing House, 984365, 2021, \$2.90. Available from cph.org.

A lyrical, lovely, and expansive piece, this is based on the hymntune CONSOLATION. It begins with eight measures of the hymntune played by the C instrument, continuing with unison women opening up to four-part choir. The anthem begins in 4/4 time in G minor and ends in 3/4 time in E major, and is appropriate as an evening anthem, for Advent, funerals, or for marking the End Time. The text recognizes the brevity of earthly life, acknowledging the powers of darkness and imploring the light of Christ to “guide us waking, guard us sleeping” as you might hear in a Lucernarium service. The harmonies imply trust in the resurrection to life eternal in Christ.

Rise Up, Shine Forth—Surge, illumine, Jerusalem, Giovanni Pierluigi da Palestrina, arranged by William J. Bullock. SATB, brass quartet or quintet. Concordia Publishing House, 984372, 2021, \$3.40. Available from cph.org.

The text from Isaiah 60:1–2 is provided in Latin and English, with four-part choral polyphony in dialogue with the four-part brass arrangement. (The brass reduction could be played by a keyboardist.) There are rising melodic lines to support the text, “Rise up.” Musically, there is a lot that can be done with the piece. Vocal range is from C4 to F6. The motet from 1575 was originally written for double choir. Its original note values have been halved and the pitches lowered a half step to make score reading easier. The work is in G minor but ends on a Picardy IV chord. Dynamics, tempo, and expressions are editorial additions but are well thought-out, and the English translation of the text follows the natural text stresses of the Latin. This is a hope-filled piece for competent

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In the wind...

Music in the mountains

Last January, Wendy and I moved out of our apartment in Greenwich Village and into a house in Stockbridge, Massachusetts. Stockbridge is a town with two thousand residents in the Berkshire Mountains about five miles from the New York border. It is a gentle little town, and we live within a ten-minute walk of the cluster of shops and restaurants that form downtown, with the historic Red Lion Inn as its anchor. It is a dramatic change from the energetic bustle of Manhattan. Stockbridge was home to Daniel Chester French, the sculptor who created the statue of Abraham Lincoln in the Lincoln Memorial, and to Norman Rockwell, the illustrator who produced hundreds of paintings to be used as covers for *The Saturday Evening Post*. French's home and studio, Chesterwood, is now a museum and sculpture garden, and the Norman Rockwell Museum includes his studio, which was relocated to the site. Rockwell's grave is about three hundred feet from our back door, in the cemetery behind the house along with many other quiet neighbors including the theologian Reinhold Niebuhr.

The area is rich with summertime cultural institutions like the Shakespeare Festival, the Berkshire Theater Festival, and the dance theater Jacob's Pillow. Tanglewood, the summer home of the Boston Symphony Orchestra, is the area's artistic centerpiece, located about fifteen minutes from our house in Lenox, Massachusetts. It is also home to the Tanglewood Music Festival founded by BSO conductor Serge Koussevitsky in 1940 as the Berkshire Music Festival, a rich educational program with a list of alumni that includes Leonard Bernstein, Claudio Abbado, Michael Tilson Thomas, Lorin Maazel, Christoph von Dohnányi, and Zubin Mehta.

Mrs. Gorham Brooks (née Tappan) and her aunt Mary Aspinwall Tappan donated the 210-acre Tappan estate to Koussevitsky and the Boston Symphony Orchestra in 1936, and an all-Beethoven concert by the BSO under Koussevitsky on August 5, 1937, was the beginning of the then-called Berkshire Symphonic Festival. The first concerts were held in a tent, and the 5,700-seat "Shed" was inaugurated on August 4, 1938. The Shed is an amphitheater-shaped structure with an enclosed stage and open walls. The rear of the building is a vast arc that opens onto a large lawn—lawn tickets are available to concertgoers who wish to sit outside—and there is a rich tradition of picnicking during concerts. We have seen some pretty elaborate rigs where families pull folding chairs and tables, coolers and baskets in wagons, and set up commissaries with fancy wines. A

"Rules" page on the orchestra's website states that patrons are free to bring any alcoholic beverages.

The BSO acquired the adjacent Highwood Estate in 1986, and an architect's master plan combined the two properties, making possible the construction of the 1,200-seat Seiji Ozawa Hall, which was opened on July 7, 1994. Ozawa Hall has real walls and side balconies, but the rear wall is a huge door, like that on an airplane hangar, that opens to another picnic lawn.

Summer weather in the Berkshires is notorious for sudden and unexpected violent thunderstorms and microbursts, and severe weather shelters are scattered about the campus in proximity to the two big picnic lawns. Throngs of music-loving picnickers dashing toward those shelters makes quite a spectacle, leaving thousands of glasses of wine to get diluted.

The riches of summer

Regular readers may remember that we have lived in Newcastle, Maine, for more than twenty years, while in the meantime we have lived in Lexington, Massachusetts, Charlestown, Massachusetts (a neighborhood of Boston), and Greenwich Village. Maine is also home to our sailboat *Kingfisher*, which we use for day sails, overnight sails, and at least one cruise each summer lasting something like a week. When we settled in Stockbridge and tickets for Tanglewood went on sale in February, we agreed that we would buy tickets only for weekends that would be rainy in Maine. Our first Tanglewood weekend has just passed, and it was sunny and breezy in Maine.

We heard three concerts, one in Ozawa Hall and two in the Shed. The great pianist Emmanuel Ax has created a series of three programs called "Pathways from Prague," largely featuring the music of Leoš Janáček and his mentor, Antonin Dvořák. The program opened with Janáček's *The Diary of One Who Disappeared*, a cycle of twenty-two songs for tenor, three female soloists, and piano. Emmanuel Ax was joined by tenor Paul Appleby and members of the Lorelei Ensemble to tell the tale of a "white" farmer who was seduced by a "black" Gypsy who bore him a child, a story including the triple whammy of taboos—interracial sex, extra-marital sex, and illegitimate births. Absorbing such a complex tale would have been easier if translations had been provided. There was a translation broadcast on a small monitor on the stage, but it was invisible to our balcony seats, and I am sure it was invisible to anyone more than ten rows from the stage. The evening was redeemed by a thrilling and dynamic



The back of the Shed at Tanglewood looking across the picnic lawn (photo credit: John Bishop)



The Boston Symphony Orchestra on stage at Tanglewood (photo credit: John Bishop)

performance of Dvořák's *String Quartet No. 13* by the Dover Quartet. Their rich tones were amplified by the lively acoustics of the hall, sending us home with our heads buzzing.

The two concerts we heard with the Boston Symphony Orchestra included some disappointments. Andris Nelsons and the orchestra covered soprano Nicole Cabell in Samuel Barber's *Knoxville: Summer of 1915*. Stravinsky's *The Rite of Spring* was a little muddled and lacked the energy one would expect. The last time I heard *The Rite of Spring* performed live was organist Stephen Tharp's memorable recital at The First Church of Christ, Scientist (The Mother Church), in Boston to close the 2014 national convention of the American Guild of Organists. Tharp's transcription of Stravinsky's controversial masterpiece was a lesson to all present about the power and range of the pipe organ. The church's 240-rank Aeolian-Skinner organ is a gold mine of tone color, and it seemed as though every pipe had something to say that night. In my memory, the energy of that single artist exceeded the collective energy of the mighty BSO.

Andris Nelsons's reading of Gershwin's *An American in Paris* was square, lacking the swagger and swing that is so much a part of Gershwin's music. Bernstein's *Symphony No. 2, The Age of Anxiety*, was programmed to end the first half of the concert on Friday night, but pianist Jean-Yves Thibaudet had to withdraw due to a death in his family, and the Chinese pianist Yuja Wang was his replacement, bringing with her Franz Liszt's *Piano Concerto No. 1*, a piece that she will be playing in Europe and New York later in the summer.

I have been watching Yuja Wang on YouTube videos for years, but this was the first time I had heard her play live. I will not mention technique. She flies up and down the keyboard like a conjurer. Her brilliant passages in octaves are more than just fireworks, they have shape and nuance along with the dazzle. She plays softer passages with exquisite tenderness, and she summons a vast range of tone from her instrument. Saturday night's concert included Duke Ellington's *New World A-Comin'* for piano and orchestra.

I do not know if the same piano was used for both concerts, but there was a dramatically different range and volume of sound between Ms. Wang and Saturday's pianist. Ms. Wang has a slight stature, but her touch on the keys of the piano is backed up by swimmer's shoulders, and she produces a tremendous sound. As has become increasingly usual, the audience demanded and was treated to an encore, a snippet from Vladimir Horowitz's *Carmen Variations*, using the full range of the piano keyboard at a rate of something like a hundred notes per second. How she thumbed out those inner melodies in the midst of all that is a mystery to me.

As a further example of the depth of her abilities, Ms. Wang is scheduled to play all four Rachmaninoff piano concerti and his variations on a theme of Paganini with Yannick Nézet-Séguin and the Philadelphia Orchestra on January 28, 2023, at Carnegie Hall in New York. Google it, there's still time to buy tickets.

But wait, there's more.

Wendy has just joined the board of directors of the Salt Bay Chamberfest, an annual festival of chamber music presented in our neighboring Maine town of Damariscotta. Each year they offer six or seven concerts with a wide variety of artists and music. Cellist Wilhelmina Smith is the artistic director; her wide connections in the music world help bring extraordinary musicians to our little village. One memorable moment several years ago was when Alan Gilbert, then conductor of the New York Philharmonic Orchestra, played viola in a performance of Arnold Schoenberg's *Verklärte Nacht* in a rustic barn.

After three evenings at Tanglewood, we packed Farley the Goldendoodle in the car and drove home to Maine for the opening fundraising concert of the Chamberfest. Violinist Sean Lee, a former student of Itzhak Perlman at the Juilliard School of Music, played ten of Paganini's *24 Caprices*. Like the Liszt concerto and Horowitz *Carmen* played by Yuja Wang, Paganini's caprices are the fiendishly difficult and complex creations of a renowned virtuoso. Niccolò Paganini (1782–1840) completed the *24 Caprices*

After 50 years, we too are just getting started!



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The picnic lawn at Seiji Ozawa Hall (photo credit: John Bishop)

at the age of twenty-seven. They are relatively youthful works, but they explore the depths of the instrument and are widely credited with expanding the range of expression on the violin.

Mr. Lee is young with a compelling gift for speaking with his audience about the music he is playing, and he led us through the well-selected caprices with a sort of travelog about what each piece was intended to display. Passages in parallel octaves and parallel sixths seemed especially daring for the layout of the instrument's four strings, and I was impressed by the accuracy of his tuning. He ended with the twenty-fourth caprice, a set of variations on that famous "theme by Paganini" that has inspired subsequent sets of variations by Johannes Brahms, Sergei Rachmaninoff, Andrew Lloyd Webber, and Witold Lutosławski, among others.

I had a brief conversation with Mr. Lee after his performance (there was a very nice wine-and-cheese reception). He spoke of Bach and Paganini as the two towering figures in the development of violin playing—with Paganini's influence the instrument was changed forever.

What is a virtuoso?

In my experience, virtuoso is a word that is often used casually, diminishing the gravity of the expression. We are members of a social club near our home in the Berkshires where recently we heard a guest artist play a piano recital after dinner. His performance was fine but not special. When he was finished, a friend turned to us and said gravely, "That is why they invented the word virtuoso." As they say on the street, for me, not so much.

The Oxford American Dictionary defines virtuoso as "a person highly skilled in music or another artistic pursuit." Merriam-Webster's dictionary offers "one who excels in the technique of art, especially: a highly skilled musical performer." Fair enough, but it seems to me that there is more to it than that. As a lifelong listener of music, I believe there is a magic line that a performance can cross above which the awareness of any sort of technical demands vanishes. The performer's physical being disappears from the flow of musical thought between the brain and the instrument. No matter how daunting the score, no matter how intense the demands, the listener is never aware that the performer thinks he or she is doing anything difficult. The music flows effortlessly off the fingertips, the embouchure, the lips. That is a different plane from "highly skilled."

Standing ovations have become more and more common, almost obligatory,

as if the audience is eager to know that they have witnessed greatness. Some brave soul in the first few rows stands, and gradually people heave themselves to their feet. When Yuja Wang sounded the final thundering chords of the Liszt concerto, the crowd sprang to its feet in unison with a roar of appreciation. Everyone present knew that they had witnessed something wonderful, something seemingly beyond human ability. Ms. Wang leaps around the piano keyboard as effortlessly as the butterflies outside my office window.

The other pianist we heard last weekend was highly skilled, and his performance of Duke Ellington's music was compelling, but he had to plan each difficult leap, stepping back to assess the issue and calculate the trajectory. It was well rehearsed, but it was not second nature.

Stephen Tharp's memorable concert in 2014 was a display of multiple levels of virtuosity. His transcription of *The Rite of Spring* was itself a virtuoso performance. Stravinsky produced a wildly complex score for a very large orchestra. There were eight French horns, three saxophones, and two tubas on stage with the orchestra on Saturday night. Distilling all that to two hands and two feet was a brilliant accomplishment. Even though he had created the score, memorizing the thing was other-worldly,

and performing it with power, drive, and sensitivity left the audience breathless. And remember, Yuja Wang was playing for a crowd of music lovers, only some of whom were musicians. Tharp was playing for a huge building full of organists. With a wink, I quip that introduced a special level of difficulty.

Beyond being "highly skilled" and beyond crossing that line about physical limitations, I believe a virtuoso raises the bar for those who follow. Vladimir Horowitz changed the world of the piano (and how could he play sitting so low with his shoulders and nose so close to the keys?). Niccolò Paganini stretched the limits of his instrument, paving the way for the great romantic composers. (Mendelssohn wrote his famous violin concerto four years after Paganini's death.) How can a fourteen-ounce cigar box with four strings produce such a range of sound? Cecilia Bartoli sings those fiendishly difficult Handel and Vivaldi arias as if she was singing "Happy Birthday," and Martha Argerich playing Scarlatti is beyond comprehension.

Remove the machine.

It is the challenge of the performer to diminish or eliminate the physical act of making music so there is nothing between the brain and the instrument, and it is the instrument maker and technician's challenge to remove the mechanics of the instrument from the equation. There was a mighty skillful piano technician behind Yuja Wang's performance the other night. Both the pieces she played are full of cascades of notes. I marvel at the skill of a great pianist when the percussive being of the piano disappears and the flow of notes sounds like a waterfall. That would not be possible without meticulous action regulation and tuning.

The oboist, bassoonist, and clarinetist spend countless hours making and adjusting reeds, cutting slivers of cane to produce the purest tone. Those who play wind instruments are continuously eliminating moisture from inside their instrument, using swabs, gravity, and spit valves. We have all heard that blurb when a watery bubble makes its way through a French horn.

The pipe organ is the most mechanical of all musical instruments. Practically, it



(photo credit: Félix Müller)

is impossible to eliminate all non-musical sounds from the instrument. We put padded muffler covers over pneumatic actions, balanced bearings for expression shutters, and precise bushings on keyboards and pedalboards. We strive to make wind connections airtight so the music is not interrupted by the hissing of leaking air, but there will always be a click, a squeak, or a groan to be tackled tomorrow. Heaven help us if there should be a cipher. Keep at it, friends.

§

As Wendy and I discussed the experiences of the weekend, I wondered if I was being too fussy, letting the snobbery born of a little knowledge cloud the overall experience. Guilty as charged, I suppose. When we were driving toward the Berkshires last week, we were listening to a performance of a Beethoven piano concerto, and I was thinking it was sub-par. At one of those climactic moments when the pianist roars up the keyboard in parallel tenths to break into a triumphant double trill, the two hands were trilling at different speeds, and I turned off the radio. We had a wonderful weekend, hearing lots of terrific performances along with a few duds, and two true thrills—the Dover String Quartet gave us a real treat. Tanglewood is a gorgeous mountain setting. The weather was perfect, sunny with a lovely breeze (should have been sailing in Maine?). The Shed was not filled, but given the huge seating capacity, there were well over three thousand people in seats, and another thousand or more picnicking on the lawn. Who's a lucky guy? ■





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Spotlight on improvisation, part 2: an interview with Mary Beth Bennett

By Robert McCormick

Editor's note: Part 1 of this series may be found in the May 2022 issue, pages 20-21.

Introduction

In this, the second in a series of articles exploring various aspects of the art of improvisation at the organ, we hear and learn from Mary Beth Bennett, an adjunct member of the faculty at the University of Richmond, Virginia, and organist of Second Baptist Church in that city. Dr. Bennett has enjoyed a distinguished and multi-faceted career as a church musician in a wide variety of denominations including Lutheran, Catholic, and Presbyterian churches, organ recitalist, teacher, composer, improviser, choral conductor, and accompanist.

I became aware of her as a musician a decade or so ago, and over the past year I have programmed her marvelous and extremely clever *Prelude and Toccata on KINGSFOLD* in several recitals. (Consider this a plug for that work and her music in general; this piece is tricky but well worth the effort, and has been a crowd pleaser.) I am delighted and honored by Dr. Bennett's participation in this series.

Discussion

When, how, and why did you start playing by ear and inventing your own music? How did it coincide with your early music training?

I started playing by ear when I was three years old. My mother told me that once I had just come home from Sunday school and started playing songs I'd heard. I played by ear until the age of five, when I began piano lessons at Lawrence University (Appleton, Wisconsin). However, I found it very difficult to read music. My five-year-old perspective was that I could play much better without it, thank you very much.

So my teacher made a deal with me that if I learned the music as written and played it in our little recital, I could follow it with an improvisation on the same tune. It was a big hit with me and the audience, and I was on my way. I started trying to write down my own music, but found it difficult and time consuming, so I just improvised or played pieces I would hear. Eventually, I made such a fuss that I quit lessons. At one point, the university became curious about me and sent out some people with a big recorder to check me out. My parents were so excited at that development, that back into lessons I went. I studied, unhappily, until I was about ten, when I quit lessons altogether. I didn't take another formal lesson until college. (Yes, I was a piano teacher's nightmare.)

How did you employ improvisation in public over the course of your childhood? Did you improvise in church in some way?



Mary Beth Bennett



Robert McCormick (photo credit: Kyle Babin)

I started to play regularly for the 7:00 a.m. service at my Lutheran church on a Hammond B-3 in the chapel when I was ten. Since I couldn't play any real organ literature, I improvised my own accompaniments to the hymns and chants, adding sporadic pedal when I could. One year I was given the opportunity to play the postlude for a Bible school service on the big pipe organ in the main church. I thought that all postludes were loud and fast, so I pulled out the only piece in my piano repertoire that fit the bill—a so-called *Elfin Dance*—which I launched into on full organ!

By the time I was in high school, I was playing in a rock band. One thing that I desperately wanted to do in middle and high school was to accompany my instrumentalist friends in the local and state competitions. So, I finally broke down and taught myself how to read music better. I did enough of that in order to be able to land my first real, paid church job.

As a child, when you improvised, did you understand the music theory behind what you were doing, or did that understanding catch up later?

I improvised instinctively in those days, and I wasn't very adventurous harmonically. I knew nothing about theory, technically, but I knew what worked for me, so I played my versions of all the pop songs and church hymns I heard. I studied theory for the first time as a freshman in college. It made perfect sense to me, and I realized that this was what I had been doing all along.

Was there a watershed moment that inspired you to develop your skills seriously?

When it came time for college, I knew that I wanted to study music, but I didn't know what instrument to play. (I was playing cello in the orchestra and bassoon in the band.) I ended up going to Stetson University (Deland, Florida) on a cello scholarship. But before I got there, I attended a concert by Paul Jenkins on the large Beckerath organ there. I was blown away by the organ with its magnificent sound (and reverse color keys!). When he played the Durufle *Veni Creator*, I was hooked. I changed my major to organ and jumped in with both feet, literally. It was a steep learning curve at first, because I hadn't taken any regular organ lessons, but I loved it. (The Durufle is still my favorite piece.)

Who were your principal teachers and influences in improvisation? How did you learn from them?

While I was at Stetson, my family moved to Minneapolis. Also at about that time, I began to hear about Paul Manz. As he was at Mount Olive Lutheran Church in the Minneapolis suburbs at the time, I decided to go hear him on a Sunday when I was home for the summer. He was able to improvise in so many ways and styles it made my head spin; his playing knocked my socks off. His congregation sang lustily with everything he dished out, and it was quite an epiphany for me. His actual improvisations were more adventurous

than his printed music. It felt like Bach, Reger, Langlais, etc., in one person. I wanted to improvise like that, so I began taking improvisation lessons from him in the summers when I was home. He was a remarkable man and musician, and he set me on the path to what I do today. I also studied improvisation with Peter Neumann in Cologne, Germany, when I was there for two years, alongside lessons with Michael Schneider at the Hochschule.

When did you first improvise in a concert setting?

Other than my first experience as a child, the first time I improvised in a concert setting was to close a joint concert of the Liturgical Organists' Consortium at a national convention of the National Association of Pastoral Musicians at the Cathedral Basilica of the Assumption in Covington, Kentucky. It was exhilarating, but I was scared to death.

Did you ever enter a competition in improvisation?

I have never entered an improvisation competition.

Do you consider yourself to have your own distinct musical language? Is there anything distinctively "American" about your improvising? For you, how does the creative process differ when you are imitating a historical style? Is it a different process altogether or a different side of the same coin?

I'd say that my improvisations have a decidedly French flavor to them. I do have a rather free harmonic language, though, which some might characterize as American—a melting pot? As an exercise, I ask my students to analyze what makes certain composers sound like themselves, and then improvise with those characteristics. Perhaps with quartal harmonies à la Langlais, or in the style of a Couperin *Tierce en taille*. Using a historical style is similar to free improvisation in that you use a structure, a basic harmonic language, etc., regardless. One might say there are fewer decisions to make using a historical model, and it is therefore easier to do; yet a free improvisation has fewer restrictions, so perhaps it is easier to do. So there you go.

How does improvising differ from composing to you?

To me, improvisation and composition are similar in that you must "hear" the music in your head before it comes out. One is just a longer and more thorough process than the other. I'm a little old school in that I sit down with manuscript paper and a pencil to compose. I don't just play an improvisation into a computer program. I try to finetune my compositions over time, whereas my improvisations are spontaneous. Whether on paper or in my head, bringing the notes to life in live sound is what makes them both compelling to me.

Do you have a preference for improvisation or composition, one over the other?

I like them equally; they are both challenging and rewarding. Improvisation brings an immediate exhilaration and satisfaction (if I've been successful), and, in my mind, composing delays gratification until the premiere. I'm not one who particularly loves the editing process of a composition, but I feel great when I've finished something I like. I'm fortunate to be able to do both, and I can't imagine my musical life without either of them.

Reflection

Learning about Mary Beth Bennett's background, as well as her present approach to improvisation and composition, has inspired me and led to much further contemplation on these matters. I am as fascinated as ever about the intersection of improvisation and composition, as well as what (if anything) constitutes a uniquely American approach to improvising. Both Dr. Bennett and Matthew Glandorf, who was interviewed in the previous article, suggest that extemporizing in a wide variety of musical styles, resulting in a musical melting pot of sorts, may be distinctively American.

I will admit that this notion had not previously occurred to me as more than a fleeting thought. My previous idea of what might make improvisation, or any music, distinctively American might perhaps have been harmonic language borrowed from folk hymnody, jazz, popular music, and so on, to name a few possibilities. This different perspective has given me much food for thought.

I shared in my introduction to this series that in my study of the art with McNeil Robinson I was very much encouraged to develop my own unique musical language, just as I would as a composer. That is a large part of the reason I rarely improvise in public in anything other than what feels authentic to me, though of course whatever my own voice may be influenced by any number of composers and styles. All musicians and all composers stand on the shoulders of those who came before, after all. Yet, a great composer sounds like herself and no one else—and who else does Elgar sound like than Elgar?

Regardless, imitating specific composers and historical styles is an invaluable pedagogical tool, as Dr. Bennett mentions. To this day, when I can make myself find the time, I will do things like go through the *Orgelbüchlein* and do my best to apply Bach's treatment to a hymn spontaneously chosen from the hymnal.

I would like to expand a bit on the matter of musical structure. I cannot agree more with Dr. Bennett that, in her words, "Using a historical style is similar to free improvisation in that you use a structure, a basic harmonic language, etc., regardless." It is my firm belief that musical structure begins with individual phrases. No, not all phrases in all composed music are units of four measures in the same meter, but it is essential to learn to improvise this way. (One should learn the rules before one breaks them! I am pretty sure that E. E. Cummings knew all the rules of syntax and punctuation.) Like riding a bicycle, after practice, one will learn to do this nearly as second nature. (I recall Gerre Hancock saying something along the lines that perhaps there is some universal mathematical principle that leads four-bar phrases to sound right and pleasing. Yet, on the other hand, the music of Hildegard sounds just right as well.)

After this, some of the musical forms or constructs I suggest improvisers (continually!) develop are a simple ABA (ternary) structure, hymn preludes (at their most simple, something in the manner of four-bar phrases of a hymn interspersed with four-measure interludes), sonata form (it need not be as daunting as it sounds: at heart, there are two contrasting themes presented in

complementary keys that are then developed and ultimately restated in a coherent fashion), fugues (at least an exposition), passacaglias (for which I suggest a written outline of one's plan), scherzos, rondos, canon (though perhaps this is more useful as a musical device than as a structure), theme and variations, and, of course, French-style toccatas. We all have our strengths and weaknesses, and I consider myself more comfortable with some of these forms than others.

Learning or improvising in all these forms requires practice and strict imitation of existing models. One of the texts McNeil Robinson had me use is Leon Stein's *Structure & Style: The Study and Analysis of Musical Forms*. I have subsequently reread the book at least once as a refresher. There are, no doubt, any number of similar textbooks, but over the years I've found this one clear, concise, and a handy reference.

Before closing, I would like to say that Dr. Bennett's assessment of the intersection of improvisation and composition reaffirmed my own viewpoint that they are in essence the very same process. As she puts it, "One is just a longer and more thorough process than the other." Something that I find notable about her work is that she seems equally devoted to both. (I cannot say the same for myself; I very much prefer improvising to composing.)

I am grateful that Mary Beth Bennett is a devoted composer as well as improviser, because she enriches our musical lives greatly through both. I hope that you have found her perspectives as inspiring and as valuable as I have. I eagerly await learning from yet another distinguished and distinctive improviser as this series continues. I referred to improvisation as a "fascinating and sometimes mysterious" art in the first article. Stay tuned as we continue trying to unlock some of those mysteries!

Robert McCormick has been organist and choirmaster of Saint Mark's Church, Locust Street, Philadelphia, since 2016. Previously he held similar positions at Saint Paul's Church, K Street, in Washington, D.C., and at Saint Mary the Virgin, New York City. He is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.



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Pierre Firmin-Didot (1921–2021)

A tribute marking the one hundredth anniversary of his birth

By Lynne Davis Firmin-Didot

This past summer 2022, we witnessed the last musical moments of the great organ at Chartres Cathedral. At the end of August, scaffolding was built to take down the entire instrument—the pipes, the console, all the mechanical elements, and the Renaissance organ case—to leave space for a new instrument that will be built in three to four years. It will be an exceptional time for the organ case, which has never been taken down or restored in its long life. This is all great and wonderful news that will certainly enchant the organ world, both nationally and internationally. This new instrument, to be built by Bertrand Cattiaux and Olivier Chevron of Atelier Cattiaux as well as Manufacture d'orgues Mulheisen, will naturally prolong the life and great renown of the Chartres International Organ Competition, *Grand Prix de Chartres*, and its International Summer Organ Festival.

Centenary of his birth

We celebrated last year the centenary of the birth of Pierre Firmin-Didot. This tribute we address to his memory is doubly moving since the organ concerts of the summer of 2022 that make up the summer festival, founded by him in 1975, were the last to be heard on this instrument.

Pierre Firmin-Didot was born August 23, 1921, in Mesnil-sur-l'Estrée, Eure, France. On August 24, 1981, he married American organist Lynne Davis. Caroline Firmin-Didot was born April 25, 1983, to Pierre and Lynne. Pierre died January 5, 2001, and is buried in Escorpain, Eure, France.

Didot family dynasty

Pierre Firmin-Didot was a descendant of the famed Didot dynasty of printers and publishers founded by François Didot (1689–1757). The firm gained renown for illustrated editions of the classics as well as inexpensive editions of scholarly texts.

One of the family's lasting legacies is the Didot family of fonts, designed by Firmin Didot (1764–1836), grandson of the printing house founder. He was the inventor of stereotypography, which refers to the metal printing plate created for the printing of pages, an invention that influences typography to this day. He was appointed by Napoleon as the director of the *Imprimerie Impériale* type foundry. The family were printers to the kings of



Didot font types

France, printers of the *Institut de France*, and engraved the *assignats*, paper money used during the French Revolution. Firmin's statue is found on the upper frieze of the Hôtel de Ville in Paris.

The most famous Didot typefaces were developed between 1784 and 1811. Firmin Didot cut the letters and cast them as type in Paris. His brother Pierre Didot (1760–1853) used the types in printing. The Didot types are characterized by extreme contrast in thick strokes and thin strokes, using hairline serifs, and by the vertical stress of the letters. Firmin was inspired by Baskerville's typeface, and thirty years later Giambattista Bodoni started creating his own modern typeface. Viewing Baskerville, Didot, and then Bodoni alongside each other shows an important transition into modern typography.

Didot is described as neoclassical and evocative of the Age of Enlightenment. The Didot family was among the first to set up a printing press in newly independent Greece, and typefaces in the style of Didot have remained popular there ever since.

Visit of General de Gaulle

The present organ in Chartres Cathedral was built fifty years ago by Danion-Gonzalez, thanks to the initiative of Pierre Firmin-Didot. The ambition took root in his heart, his spirit, and through his determination. Affected at a very young age by the beauty of the cathedral and the harmony of the liturgy, he told the story of General Charles de Gaulle, then President of the Republic, who was to attend a big ceremony at the cathedral. But the organ was not playable, and an orchestra had to be called upon. The famous minister of culture at the time, André Malraux, told Pierre, "Dear friend, do something! It is a shame that the great organ is silent when there is the President of France who is visiting the cathedral."



Pierre Firmin-Didot and Lynne Davis at the American embassy, Paris



Pierre, Caroline, and Lynne Firmin-Didot at the Château de Saint Georges Motel

Initial effort to save the organ

For Pierre Firmin-Didot, something indeed had to be done; so in 1964 he started a campaign to save the great organ, raising a bit more than half of the funds necessary for its reconstruction, the other half being provided by the State. This was accomplished through the organization founded by Firmin-Didot, *Association pour la Rénovation des Grandes Orgues de Chartres*. June 5 and 6, 1971, witnessed the inauguration of the reconstructed great organ of the cathedral, in the presence of and presided over by the President of the Republic, Georges Pompidou, and Mrs. Pompidou. The same year saw the creation of the international organ competition, *Grand Prix de Chartres*. The association for the rebuilding of the organ was eventually renamed *Association des Grandes Orgues de Chartres* (AGOC).

Pierre Firmin-Didot surrounded himself always with the great masters of the organ world at that time including Pierre Cochereau, Gaston Litaize, and Norbert

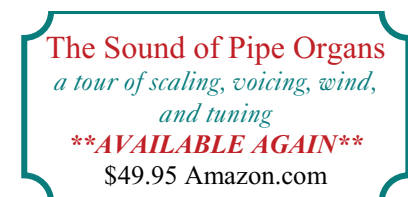
Dufourcq. Thus, with the encouragement of these luminaries, the *Grand Prix de Chartres* would lead to founding the summer festival with organ recitals every Sunday afternoon in 1975.

Chartres—symbol of excellence

Since then, throughout the world, Chartres has become a symbol of excellence in the organ profession. Having regained its voice, it was important for Pierre Firmin-Didot that outside of the liturgy, the great organ of the cathedral should be heard during cultural events destined to promote the international outreach of the cathedral. Chartres from then onwards attracted worldwide attention, alluring the greatest international talents and performers.

Endeavors and dedication

These projects entailed an enormous amount of work, and Pierre Firmin-Didot dedicated all his time to this cause. All this precise organization was aimed at making those unique moments of the





Pierre Firmin-Didot at the old console of the organ of Chartres Cathedral, c. 1964

competition or a concert in the cathedral truly memorable and of the highest quality. Every Sunday during each summer between 1975 and 2000, Pierre Firmin-Didot welcomed the public to the concerts and presented the artists. One can still see his tall silhouette at the crossing of the transepts or in the central aisle where he sold programs and took the collection, as the admission was always free.

One remembers the Sundays of the final rounds of the competitions: the excitement of the audience when the finalists played, the distinguished international jury members busily taking notes, the presence of a great part of the diplomatic corps in function in France (often the embassies of the countries from which the candidates came, sometimes even sponsoring them), the long rug running the whole length of the central aisle, the tingling excitement of the listeners when the *Grand Prix* was announced, the place reserved in the choir stalls for the press as they transmitted the fresh news of the competition results directly from the cathedral. The scheduling of this day was always done with the utmost precision, so that everything took place like clockwork.

Dedication and devotion

Pierre Firmin-Didot afforded us many precious moments of shared listening. There were countless times where beauty touched us profoundly, because it was present on all levels: the purity of the architectural lines in the cathedral that uplift and soothe us, the very stones resounding and reflecting the harmonics of the sounds of the pipes, and then the combination of the alliance of light and music in this monument that generates such a holy atmosphere.

Thus during his whole life, he never stopped devoting himself to the distinguished cathedral basilica of Chartres. Driven by this global vision of the universe of Chartres, he also created the *Centre International du Vitrail* (International Center for Stained Glass) in 1980.

This center was inaugurated during a concert in the cathedral of Hector Berlioz's *Requiem*, with Colin Davis, director, the orchestra and choir of Radio France, the choir of the Paris Opera, and the brass of the Garde Républicaine, in the presence of and presided over by the President of the Republic, Valéry Giscard d'Estaing, and his wife. Firmin-Didot also created the association *Chartres, Sanctuaire du Monde* in 1992. Both associations are large-scale and ongoing, in complete service to Chartres and its cathedral.

Pierre Firmin-Didot and Lynne Davis's charitable work was not limited to Chartres. In 1990, the two worked to



Colette Morillon, Pierre Firmin-Didot, Lynne Davis, Michel Bouvard, Fred Swann, and Yves Rousseau

form an exhibition administered by the Ville de Paris at the Mairie du 6^e, in addition to recordings produced by the Erato label of twenty of Paris's organs (*Prix du Président de la République*). Erato would release *Les Orgues de Paris de Couperin à Messiaen*, a three-CD set, in 1992. Performers included Lynne Davis Firmin-Didot, Marie-Claire Alain, Pierre Cochereau, Olivier Messiaen, Daniel Roth, André Isoir, Marie-Madeleine Duruffé, and others.

A pioneer

Pierre Firmin-Didot was a pioneer; he brought a modern focus and a new vision to cultural patrimony. Whereas in his day the word patrimony was still considered to be a term reserved for use by notary publics and lawyers regarding one's estate, he knew that it would become the crusade of our time, that it would embody the question of cultural identity and be transformed into a national cause today, which would embrace the safeguarding and conservation of historical buildings and works of art.

Trust in those around him

Pierre Firmin-Didot always put his trust in the persons engaged in working on and serving this cause. He had a particular talent and pleasure in bringing together such loyal volunteers and esteemed experts in a manifestation of the great French tradition of distinction and friendly spirit. He was constantly striving to promote this cause, touching

many lives along the way, so that the universe of Chartres would illuminate those of goodwill on the road to a true and pure light.

Final tribute

Pierre Firmin-Didot died in 2001, the twentieth year of our marriage, and all along the road traveled together, he gave me the opportunity—for an American arriving in France from Michigan just over fifty years ago in September 1971—to see so closely into the marvelous world of the French organ and society and to perceive that special and glorious light that comes so particularly from Chartres.

It is thus that I have wanted to pay tribute to my husband, Pierre Firmin-Didot, a man of duty and honor, with a great heart, to whom the organ world owes a special debt of gratitude for the prestige and perseverance he showed and for the legacy he left to future generations. *Noblesse et générosité*.

One can still hear him saying, "Chartres, c'est vous!"

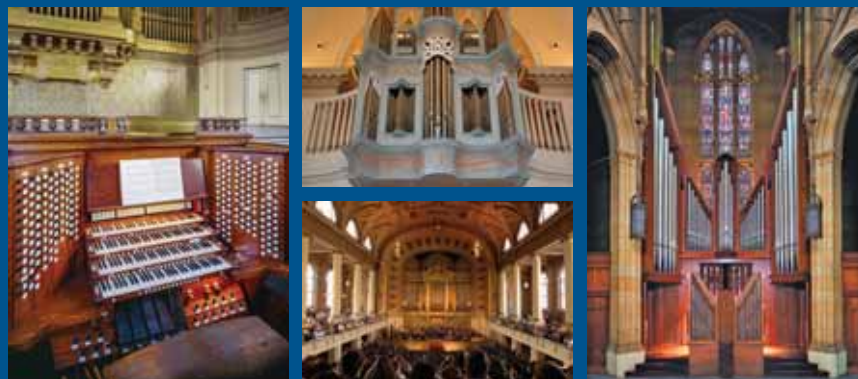
The Great Organ at Chartres Cathedral

As early as 1353, the Cathedral of Our Lady in Chartres housed an organ, and Jehan de Châteaudun served as one of the cathedral's organists. The instrument was installed on a wooden balcony in the second bay along the south wall that is still there today. In 1475, Gombault Rogerie, a novice in the order of Dominicans, was engaged to build an instrument that

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Twentieth-century French organists and organs



Lynne Davis, Pierre Firmin-Didot, and James Kibbie at Chartres Cathedral



Receiving the award of Officier de l'Ordre du Mérite, June 2000, with Marie-Claire Alain and Bertrand Dufourcq

played up to fifty pipes per note in the treble register in an enlarged case that featured two tall flat side towers separate from the central façade.

Robert Le Filleul rebuilt the organ on its existing chassis in 1542. He caused the case to be richly decorated with numerous scrolls, masks, foliage, and corbels on the large towers, and crowned this filigree with lamps, the work of local craftspeople.

Though the pipework experienced significant reworking over centuries, the size of the organ case remained the same, with the exception of the addition of the Positif division, which was moved further forward in the mid-nineteenth

century. In the early part of that century, there was discussion about moving the organ to the rear of the nave. A fire in the cathedral in 1836 rendered the instrument unplayable. In 1846 it was rebuilt and modified from a four-manual to a three-manual organ, and the case-work was repainted a dark color. Further projects occurred in 1846, 1850, 1868, and 1881.

The organ was yet again altered in 1911, and by the 1960s it was in very poor condition. In 1964, Pierre Firmin-Didot commenced his work that culminated with the inauguration of a new instrument in 1971, built in the neoclassical



The Danion-Gonzalez organ in the Robert Le Filleul Renaissance case

style by the firm Danion-Gonzalez. The instrument was modified from three manuals, thirty-six stops to four manuals, sixty-seven stops, and an electro-pneumatic action was fitted.

GRAND-ORGUE (Manual I)

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Flûte
- 8' Bourdon
- 4' Prestant
- 4' Flûte
- 2' Doublette
- Grosse Fourniture II
- Fourniture III
- Cymbale IV
- Cornet V (fr tenor G)
- 16' Bombarde
- 8' Trompette
- 4' Clairon

POSITIF (Manual II)

- 8' Montre
- 8' Flûte
- 8' Bourdon
- 4' Prestant
- 4' Flûte
- 2 1/2' Nasard
- 2' Doublette
- 1 1/2' Tierce
- Larigot
- Plein-jeu IV
- Cymbale III
- Cornet V (fr middle C)
- 8' Trompette
- 8' Cromorne
- 4' Clairon

RÉCIT (Manual III)

- 8' Principal
- 8' Cor de nuit
- 8' Gambe
- 8' Voix céleste
- 4' Flûte
- 4' Viole
- 2' Doublette
- Sesquialtera II
- Plein-jeu IV
- Cymbale III
- 16' Bombarde
- 8' Trompette
- 8' Basson-Hautbois
- 8' Voix humaine
- 4' Clairon
- Tremblant

ECHO (Manual IV)

- 8' Principal
- 8' Bourdon

- 4' Flûte
- 2 1/2' Nasard
- 2' Doublette
- 1 1/2' Tierce
- 1' Piccolo
- Cymbal III
- 8' Trompette
- 4' Clairon

PÉDALE

- 32' Principal
- 16' Montre (Grand-Orgue)
- 16' Soubasse
- 8' Montre
- 8' Bourdon
- 4' Principal
- 4' Flûte
- 2' Flûte
- Plein-jeu V
- 16' Bombarde
- 8' Trompette
- 8' Basson
- 4' Clairon

Personal remembrances of Pierre Firmin-Didot by Lynne Davis

I arrived in France in September 1971 to study with famed organist Marie-Claire Alain. As she had fallen ill, I took lessons with Jean Langlais at the Schola Cantorum in Paris. He was a master visionary and suggested three things that changed the course of my life, one of which was to encourage me during the spring of 1972 to make inquiries about the new international organ competition *Grand Prix de Chartres*, which had just been founded by Pierre Firmin-Didot. When I called, Pierre himself answered, and I met him before I competed. I didn't get the prize, but I won the heart of the president!

He was passionate about the pomp and grandeur of the ceremonies at the cathedral and above all by the profound sounds of the organ. He had served as an altar boy under the archbishop, Monseigneur Harscouët, and always felt a very special connection to the cathedral.

He played the organ in a rather natural kind of improvisatory style. One day, Pierre Cochereau, organist at Notre-Dame, told him, "You even know how



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Lynne Davis, Daniel Roth, and Colette Morillon



Pierre Firmin-Didot at the Danion-Gonzalez organ of Chartre Cathedral, 1970



Receiving the award of Officier de l'Ordre du Mérite, June 2000



André Isoir and Pierre Firmin-Didot

to modulate!" Then having met me and throughout my own concerts, he familiarized himself with the subtleties of the organ repertoire. He only liked to listen to the organ, no other instrument.

Although he was very proud of the three centuries of his family's printing and publishing dynasty, the printing business was not that of his soul; he needed a vision that was between heaven and earth. That is precisely where the organist is placed in the cathedral, and that is what certainly reinforced our own relationship. The cathedral was his great passion, which transcended everything his ancestors did. He became the light of Chartres.

His principal qualities embraced a profound courtesy and a welcoming attitude to all, regardless of their origins. He was kind and the epitome of a gentleman. He had a great sense of organization and managed all events from A to Z. It was he and our daughter Caroline who created the prototype of the great book of donors for the association *Chartres, Sanctuaire du Monde*, which is kept in the treasury of the cathedral.

Noblesse et générosité (noblesse and generosity) is how his nephew, Charles Firmin-Didot, described him during the ceremony where he was decorated with the Officer of Merit award in June 2000. It was a fitting epitaph.

Remembrances of Pierre Firmin-Didot by friends

Daniel Roth

April 8, 2021

Dear Lynne,

We owe a great debt of gratitude to Pierre Firmin-Didot for all he did for the magnificent Chartres Cathedral

and for the creation of the international organ competition at Chartres. All his great work will be passed on to future generations.

He was a man of great kindness with a natural kind of authority, which always greatly impressed me. I preserve a great memory of him.

—Daniel Roth
Grand Prix de Chartres, 1971
Organist at l'Église Saint-Sulpice,
Paris, France

George Baker

December 2, 2021

In this centennial year of the birth of Pierre Firmin-Didot, I have the pleasure and honor of writing a few recollections and words of gratitude.

Our first encounter occurred a few weeks after I arrived in Paris in August 1973, at Saint-Severin Church in Paris at an all-Messiaen concert played by organist Charles Benbow, 1972 *Grand Prix de Chartres* winner. Messiaen and Yvonne Loriod were there, and I was invited to the reception where I met Pierre Firmin-Didot, introduced by my friend, Lynne Davis. He was elegant, kind, charming, and very encouraging when I told him I intended to compete in the competition in 1974.

I'll always be grateful to Pierre Firmin-Didot. For me, the *Grand Prix de Chartres* was a defining moment in my life and career. I made my first recording on the Chartres Cathedral organ for which we were awarded not one but two *Grand Prix du Disque* in 1975. A young, skinny, long-haired dude from Texas sure got lucky in France! All the endless hard work had finally paid off!

At the 2000 post-competition dinner, we were sad to learn of Pierre's illness.

He was not able to attend the competitions, and we were all very sad. I recall that many people at the dinner shared their *souvenirs* and love of Pierre.

Many years have passed since 1973 and my first meeting with Pierre Firmin-Didot, and twenty years have already passed since he left us in 2001. The time has not diminished my gratitude to and admiration for this unique and great man. *Mon cher ami Pierre*, we miss you and love you.

—George Baker, DMA, MD, MBA
Grand Prix de Chartres, 1974
Organist and composer
Adjunct associate professor of organ

Southern Methodist University
Dallas, Texas
Retired dermatologist

James Kibbie

April 29, 2021

When I won the *Grand Prix d'Interprétation* at the 1980 Chartres competition, a member of the jury told me, "This will open doors for you; it's up to you to walk through them." It was great advice, and I now regard the Chartres competition as the single most important event in my professional development. I had the pleasure of visiting with M. Pierre Firmin-Didot

Scattered leaves ... from our Sketchbook



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in his magnificent home several times, including when I later served on the competition jury. I also had the honor of playing the *sortie* for his wedding to my fellow University of Michigan alumna Lynne Davis. Together they extended the Chartres competition with further initiatives to advance French organ music. M. Firmin-Didot's legacy still shapes the future of the organ in France and beyond. I'm enormously grateful to him for the doors he opened for me and so many others.

—James Kibbie
Grand Prix de Chartres, 1980
Professor and chair, organ department
University of Michigan, Ann Arbor

Christophe Mantoux

April 26, 2021

Twenty years ago, already, the premature death of Pierre Firmin-Didot was of great sadness in the organ world. There are many of us all over the world who owe much to him, even though he never promoted himself as such. Simplicity, modesty, selflessness, but also generosity, dynamism, imagination, perseverance: so many qualities brought together in one man to carry out a magnificent enterprise in service to art, the organ, and organists!

Presiding over the competition, Pierre Firmin-Didot was affable, courteous, caring, having conserved his capacity of wonderment, showing a tender and dreamer nature.

Dear Pierre, in this year of the centenary of your birth, we express to you our most profound recognition. You had the rare joy of seeing come to fruition the worldwide reputation of the competition (*Grand Prix de Chartres*) you created; your work, alive and well today, continues its magnificent vocation of emulation, in the service to excellence in art!

—Christophe Mantoux
Grand prix de Chartres,
interprétation, 1984
Professeur d'orgue au Conservatoire
régional et au Pôle supérieur de Paris
Organiste titulaire
de l'Église Saint-Séverin à Paris
Membre de la Commission nationale
des monuments historiques
(section des orgues)

Martin Jean

September 1, 2021

Few of us can probably say we met someone who truly changed the world. I feel privileged to claim that I did so by making the acquaintance of Monsieur Pierre Firmin-Didot.

M. Firmin-Didot was a visionary, a leader, and a pioneer. He saw possibilities where others saw defeat, and he built bridges where once there were walls. Firmin-Didot in France is a name of renown that is known today such that a statue of the family patriarch stands in the façade of the Hôtel de Ville in Paris. Only a person of such a reputation and legacy could lead a campaign to build a magnificent organ in one of the great cathedrals of the world, to set out an annual festival around it, and to launch one of the most prestigious organ competitions we have.

In a few days, when it came time for us to meet him, we expected formality, distance, reserve. While we were clearly in the presence of someone truly special, dressed in a gorgeous suit of clothes, with perfect manners and comportment, we were all disarmed by how personable he was. Shaking each of us by the hand, sharing a personal greeting, looking us in the eye with warmth and welcome, I was immediately put at ease. I am convinced this helped me play better.

I stayed in touch casually with M. Firmin-Didot over the years and shared meals with Lynne Davis, his wife, and him on return visits. I can still hear his lyric tenor voice shout, "Cher Martin!" when he saw me coming up the path. There was no reason that I could think of for him to be so kind and welcoming to me. No reason, except that this was his nature.

Leaders, true visionaries, give to the world, and they give equally to individuals. They set out a view of something really glorious—in the case of Chartres and Pierre, music in a setting of utter holiness. But the ones who really "get it," whose legacy long outlasts their lives, ensure that their grand picture of the world impacts the individual, the human being. This was certainly true for me.

This is my memory of the great Pierre Firmin-Didot. A man of honor, of courage, and of dreams who did what he did not to set up a legacy for himself, but to ensure that all our lives are changed forever.

Merci pour tout, Pierre Firmin-Didot!

—Martin Jean
Grand Prix de Chartres, 1986
Yale University
New Haven, Connecticut

Eric Lebrun

April 7, 2021

Dear Lynne,

As a young organist, still studying at the Conservatory, I crossed his path during the *Grand Prix de Chartres* in 1990. I was touched immediately by the very grand elegance, the profound kindness of this sensitive and generous man. It is to him we owe the setting in motion of all the work of restoration, of the enhancement of this magnificent patrimony, which explodes today in front of our eyes.

Men who initiate, who are bold, who book a "ticket with no return" for a beautiful adventure, permit our world to breathe and to hope. With enormous gratitude . . .

—Eric Lebrun
Organiste de l'Église Saint-Antoine-
des-Quinze-Vingts, Paris
Professeur d'orgue au Conservatoire
de Saint-Maur-des-Fossés
Professeur honoraire au Conservatoire
Royal de Aarhus, Denmark

Susan Landale

April 2021

Pierre was a very special person. I remember his kindness, his sense of humor, and his devotion to Chartres. I also remember the beautiful dresses you wore, Lynne, for your recitals! We still miss him as the captain of the ship!

—Susan Landale
Organist of Cathédrale Saint-Louis-
des-Invalides, Paris
E. Power Biggs Professor of Organ
Royal Academy of Music, London

Colette Morillon

April 2021

Pierre Firmin-Didot, an exceptional president!

Thanks to Pierre Firmin-Didot, the *grand-orgue* of the cathedral regained its voice in 1970, and it was important subsequently for him that it be honored by creating an organ competition of international magnitude to reflect the stature of the cathedral itself. It was important also that outside of the liturgy, the *grand-orgue* should be heard during cultural manifestations destined to further the universal outreach of the cathedral.

His goals were achieved:

—Reveal and promote young organ talents in France and elsewhere in the world. We always promoted the artist's career, and to win the *Grand Prix de Chartres* became a dream of every organist. Past winners acknowledge that it helped them to begin an international career. Likewise, most of the recitalists of the summer festival attest to the privilege of being able to "make the stones of the cathedral sing."

—Organize events of prestige in Chartres Cathedral, contributing thus to its universal cultural outreach. What was thrilling was the organization of quality events, the global dimension of the activities, the contacts with all the greatest organists, the discovery of young talents, and the partnerships with associations and festivals worldwide.

With Pierre Firmin-Didot, thanks to his numerous connections, which he mobilized for the benefit of Chartres, everything was always at the highest level. The *Association des Grandes Orgues de Chartres* also was present in Paris through other prestigious events they held to raise funds: two *Soirées de bienfaisance* (charity balls) at the residence of the U.S. ambassador to France in the presence of important personalities and with the support of the president of the United States, Ronald Reagan, who had also made a personal gift.

Pierre Firmin-Didot was really a president of exception!

—Colette Morillon
General secretary of the Association
des Grandes Orgues de Chartres

Jean-François Lagier

April 2021

Firmin-Didot is the name of a French family who lived during three centuries in service to books and publishing. Pierre Firmin-Didot (1921–2001) belongs to the ninth generation of "Didot, printer and publisher." Altar boy at Chartres Cathedral, he was impressed by the pomp of the great Roman liturgy. Through his faith and his fondness for splendid religious ceremonies was born his veneration for the universe of Chartres.

From a very young age, I experienced a sort of rapture when, as a young altar boy, guided by the luminous figure of Monseigneur Harscouët (archbishop), I served the *Grand-Messe* at Notre Dame of Chartres. The love of God certainly carried me, but it was magnified for the little one I

was. Everything around me radiated beauty: the harmony of the liturgy, the chants, the ornaments, the perfume of the flowers and the incense, the magic light from the stained glass windows, which brought forth so many apparitions of familiar personages from Biblical history, and finally as if embracing and inflaming all of this, the powerful majesty of the organ, capable of bringing us the trembling of a *Dies Irae* summoning the blessed vision of the Lamb of God.

Pierre Firmin-Didot was a pioneer: he wore the modern "vision" of cultural heritage. When during his time "patrimony" was only a notary public term, he knew that it would become the crusade of our times, that it would incarnate the question of cultural identity, and that it would be transformed into a national cause, today, which embraces the preservation and conservation of art and historical structures, like the safeguarding of the natural environment and buildings.

He anticipated this movement in Chartres through all his actions, born of a mindset that wasn't simply nostalgic of things past, a "folklorization" of cultural heritage, with a content that one would have stripped of all meaning: it is the living cathedral, which he saw as a beacon of Western Christianity, that which incarnates a worth of continuous value, the cathedral that Proust upheld, which affirmed that the religious vocation of the monument was the guarantee of its artistic beauty.

—Jean-François Lagier
President de Chartres,
Sanctuaire du Monde
Directeur du
Centre international du Vitrail
Trésorier de l'Association des Grandes
Orgues de Chartres

Following her graduation from the University of Michigan in 1971, Franco-American organist Lynne Davis moved to France to study with Marie-Claire Alain, and then Jean Langlais and Maurice and Marie-Madeleine Duruflé. While there, she met her future husband, Pierre Firmin-Didot, and ended up staying thirty-five years. After receiving the *Certificat d'Aptitude de Professeur d'Orgue* from the French Republic, she served as organ professor at the Conservatory of Music in Clamart and at the National Regional Conservatory in Caen.

In 2006, she was appointed the Robert L. Town Distinguished Professor of Organ at Wichita State University, where she produces and performs in the *Rie Bloomfield Organ Series: Distinguished Guest Artists and Wednesdays in Wiedemann*. In 2012, she was awarded as a French citizen the distinction of *Chevalier de l'Ordre des Arts et des Lettres* from the French Ministry of Culture and Communication. After receiving the *Excellence in Creativity Award* from Wichita State University in 2011, she was honored with the medal of the city of Wichita from Mayor Carl Brewer in 2013. In 2016, she received the *Burton Pell award* from the Wichita Arts Council and in April 2021 was promoted to full professor at the university. Her unique living and vast working experience and her lineage of study in France makes her an authority in all French organ repertoire, culture, and aesthetics to which she has added work as a translator from French to English. She is represented in North America by Phillip Truckenbrod Concert Artists, LLC.

Chartres cathedral website:
chartrescathedral.net

Chartres competition website:
orgues-chartres.org



Exploring the unknown of BWV 565

Part 5

By Michael Gailit

Editor's note: Part 1 of this series appeared in the June 2021 issue of THE DIAPASON, pages 18–19; part 2 appeared in the July 2021 issue, pages 12–14; part 3 appeared in the December 2021 issue, pages 16–18; part 4 appeared in the August 2022 issue, pages 12–14.

The post-Baroque revolution

The thorough analysis of the preceding four parts of this essay showed that BWV 565 was entirely composed on the basis of motivic-thematic work, a compositional technique developed only after the time of Johann Sebastian Bach in the second half of the eighteenth century.¹ There is no widely accepted descriptor for this time period between the Baroque and the Viennese Classical eras, approximately the forty years between 1740 and 1780. Compositions of similar content have been grouped and labeled, with such descriptors as *empfindsamer Stil* (sensitive style), *galanter Stil* (gallant style), Rococo, *Sturm und Drang* (storm and stress), Age of Enlightenment, Early Classical, or Pre-Classical. Quite inaccurate the latter, since composers of that time did not exist solely to prepare for others yet to be born.

The truth is that fundamental stylistic changes took place during those forty years. The author recently proposed the term *post-Baroque revolution* to describe this time period. Although composers developed in different ways, they had something in common: a comprehensive, revolutionary break with the past. No stone was left unturned.

Basso continuo: The bass line as the fundamental of music had had its day; the top voice took precedence. The Baroque figured bass became obsolete, allowing single-voice textures to blossom in keyboard music.

Harmonic tempo: Whereas harmonic tempo had once moved quickly, the post-Baroque revolution went in the opposite direction. Harmonic changes happened at a slower pace and stayed within simple chord progressions, making a bass line less important. As harmonic tempo slowed, allowing more elaborate figuration, actual tempos became faster and faster.

Fortspinnungstypus: Omnipresent since Gregorian chant, *Fortspinnungstypus* had its day as well. This German term describes music that continuously gives birth to itself. The seemingly endless lines of the Baroque were replaced with their opposite; small melodic cells of a few notes, sometimes as small as a single note, were put together to create as much contrast as possible. Cinematically speaking, the Baroque documentary of rolling out a theme in long scenes was replaced

by the post-Baroque action thriller with rapid scene changes. As if small music cells were not enough, rests were introduced to separate the cells even more.

Contrasts did not just happen between themes, sections, or movements, but were packed into short phrases. Rests frequently served as a means to enhance contrasts.

Perception time: Hardly anyone is aware of a phenomenon that the author calls “perception time,” defined as the time interval necessary to perceive a musical idea (**Example 64**).

Mozart's phrase gives you a perception time of eight quarter notes. With the same harmonic background, Bach's theme allows only four quarter notes of perception time. The small melodic cells of post-Baroque music require an unusually short perception time. In Wagenseil's theme, the character changes on each eighth note, and the perception time is as short as a single eighth note! If the performer or the listener is unprepared for such a short perception time, the true nature of the music will remain hidden.

Motivic-thematic work: Instead of ongoing lines separated occasionally by cadences, small, contrasting melody cells were placed within regular bar structures. In order to achieve cohesion, pieces were based on a *Hauptsatz*, a main musical idea, from which other essential ideas were derived and developed. The themes did not keep their shape, but morphed and took many forms.

The term *thematisch gearbeitet* (thematically worked), explained as a musical term, appeared for the first time 1802 in the *Musikalisches Lexikon*² by Christoph Koch (1749–1816), where it is described as an alternative compositional style to polyphonic writing.

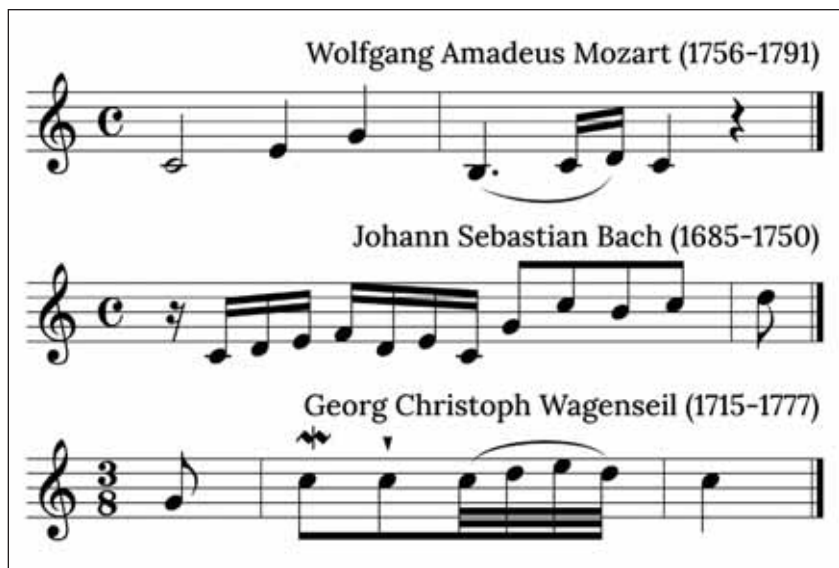
Thematisch. Man sagt, ein Tonstück sey thematisch gearbeitet, wenn die Ausführung desselben hauptsächlich in den mannigfaltigen Wendungen und Zergliederungen des Hauptsatzes, ohne Beymischung vieler Nebengedanken, besteht.

(**Thematic.** A piece of music is said to be thematically worked if its execution consists mainly of the manifold changes and dissections of the main idea, without mixing in many secondary ideas.)

Revolutionary etude BWV 565

BWV 565 perfectly fits in the post-Baroque revolution:

- Basso continuo style only in about 50% of the fugue.
- No bass for long sections.
- The harmonic tempo is generally slow, and in the fugue slightly faster in a few sections.
- The *Hauptsatz* juxtaposes two contrasting elements; the opening



Example 64

phrase of a single note is answered by a downward run.

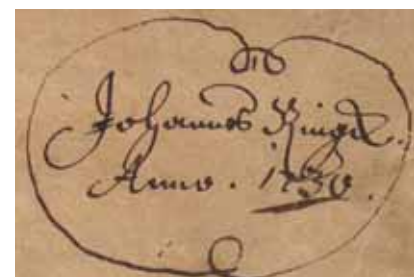
- Frequent texture changes.
- Frequent rests.
- Significant contrasts.
- A model example of a *Hauptsatz*, ready for motivic work.
- Motivic-thematic work throughout, with hardly any note unrelated to the *Hauptsatz*.
- Motivic work even within the *Hauptsatz*.

At first glance, the post-Baroque, motivic-thematic style of BWV 565 is not immediately obvious; in fact it is well-disguised. It is therefore not surprising that the text was misunderstood and criticized. Elements that contradicted the polyphonic tradition were perceived as deficiencies. Especially puzzling is the missing beat in measure 72, where a careful comparison of the theme entries proves that the theme is missing a beat. Even the scribe noticed it, and marked the omission with an x above beat 1. Instead, it became a tradition to fill beats 3 and 4 with an invention composed by a later scribe.

In view of the sparse sources and the unusual compositional style for an organ work of the time, it can be assumed that BWV 565 was rather a private study, not intended for publication. It might have been conceived as an experiment in applying new compositional techniques to the organ and to the traditional forms of the toccata and fugue.

Bach as author

Can BWV 565 pass as a composition by Johann Sebastian from his youthful years, when he was relatively inexperienced? Surely not! If the presumed year of composition is shifted to his youth, it



Example 65

does not explain why he would compose a motivic-thematic work that invented and anticipated a style of composition decades before its time. Furthermore, had he ingeniously anticipated the post-Baroque revolution, why are there no traces of additional compositions in this style, and why did he return to the polyphonic style of the Baroque?

Ringk as scribe

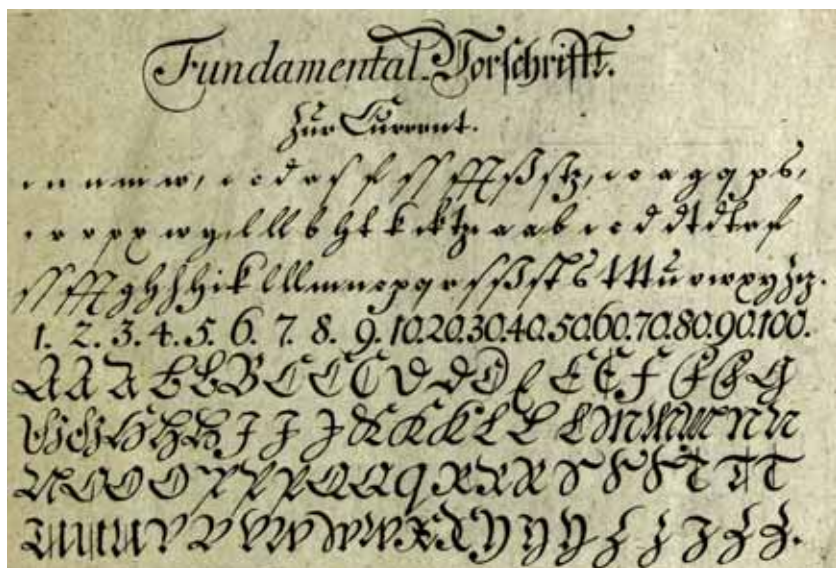
Bach's cantata BWV 202 occupies a unique place among musical manuscripts, due to the underlined date entry “Anno 1730” placed on the front page below the name entry “Johannes Ringk.” Dates on manuscripts of this period are rare (**Example 65**).

Ringk (1717–1778) is said to have copied the cantata manuscript at the age of thirteen:

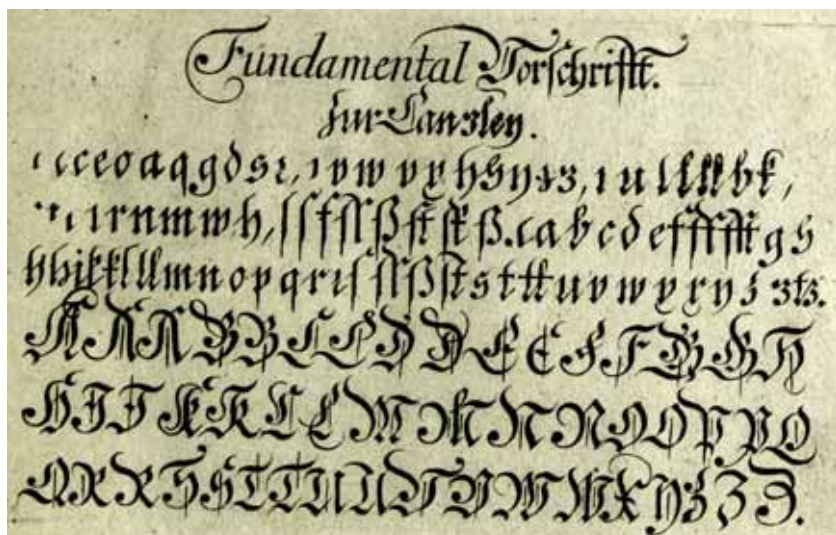
Geboren am 25. Juni 1717 zu Frankenhain in Thüringen, war [Ringk] nachweislich Schüler von Johann Peter Kellner (1705–1772) in Gräfenroda, wo er—seiner eigenen Datierung zufolge 1730—im Alter von 13 Jahren die einzige heute erhaltene Kopie der Kantate BWV 202 anfertigte.³

(Born on June 25, 1717, at Frankenhain in Thuringia, [Ringk]⁴ was verifiably a pupil of Johann Peter Kellner (1705–1772) in

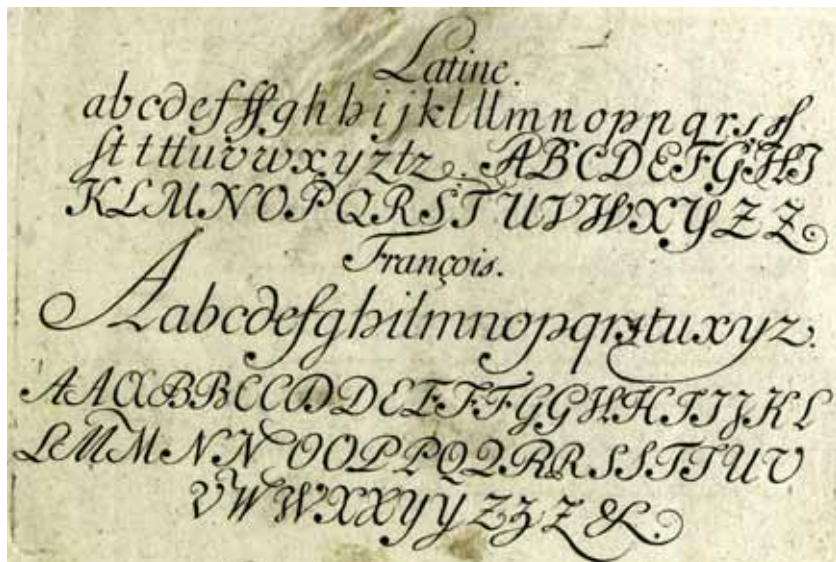
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Example 66: table of Kurrent letters, Leipzig, c. 1750⁵



Example 67: table of Kanzlei letters, Leipzig, c. 1750⁶



Example 68: table of Latin and French letters, Leipzig, c. 1750⁷

Gräfenroda, where—according to his own dating of 1730 at the age of 13—he made the only copy of the cantata BWV 202 that has survived until today.)

A closer look at the handwriting, however, reveals something else.

Writing styles

In German-speaking countries, it was customary to use two different fonts for print and handwriting. In print media, the broken *Fraktur* font was set for regular German text, whereas the round *Antiqua* font was used for foreign-language terms. For handwriting, the corresponding fonts *Kurrent* and *Latin* were used, but also an ornamental broken font, called *Kanzlei* (a German word for office). Local *Schreibmeister* (master scribes) took care of the dissemination of literature and general education through their teaching and publications. Sample

tables served as templates to practice writing (Examples 66, 67, and 68).

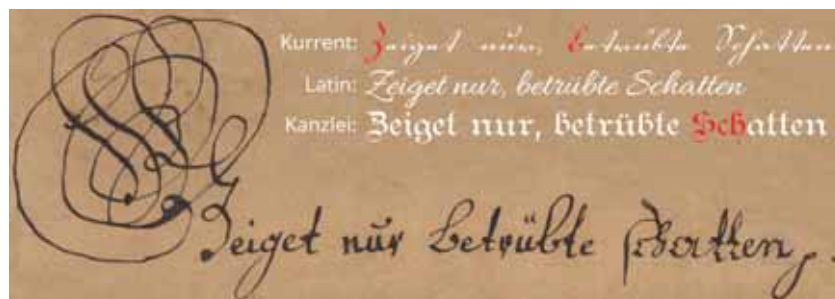
Among the features of calligraphy are the prescribed letter proportions of *ascender* : *x-length* : *descender*, as well as the slant of the letters, i.e., their inclination in degrees, where 90° stands for straight vertical, 0° for horizontal (Example 69).

The title on the front page of BWV 202 shows remarkably inexperienced copy and handwriting skills (Example 70).

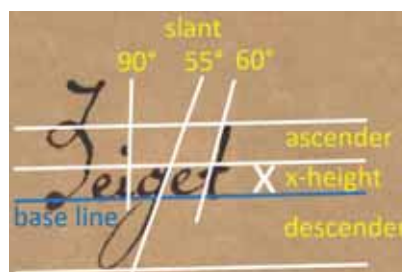
- *Zeiget nur, betrübt Schatten* (Show only, sorrowful shadows) is not only meaningless in itself, but does not correspond to the cantata text. It should read *Weichet nur, betrübte Schatten* (Move away, sorrowful shadows).

- The ornamentation of an initial should embrace the letter, not stand in front of it.

- The letters are a mixture of *Kurrent*, *Latin*, and *Kanzlei*.



Example 70



Example 69

- The slant of the letters is inconsistent throughout.
- The length proportions of the letters change inconsistently between 1:1:1 and 2:1:2.
- The letter “Z” sits on the base line without a descender.
- The words *Zeiget* and *Betrübt* begin with an upper case *Kurrent* letter and continue in Latin letters.
- The word *Schatten* shows insecure *Kanzlei* letters throughout.
- The single character at the end resembling a lower case “g” is superfluous.

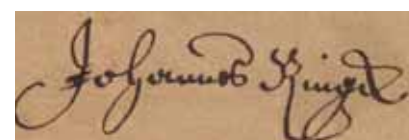
We see here an inexperienced handwriting that might be attributed to a thirteen-year-old boy. The flaws are many and in different categories such as the wording of the title, steady handwriting, inconsistency in the choice of fonts, slant, proportion, misplacement, and orthography.

On the other hand, the signature at the foot of the page is securely written in *Kurrent* throughout, with the required proportion 3:1:3 of *ascender* : *x-height* : *descender* (Example 71).

In fact the signature shows an experienced hand. The initial “R” is a perfect *Kanzlei* letter. The cantata texts in the score show a similar experienced *Kurrent* handwriting. The evidence overwhelmingly suggests that Johannes Ringk may perhaps have scribbled the title, but was not the scribe who made the copy of BWV 202.

And there is another significant piece of evidence to consider: Ringk had a completely different signature. He did not sign with *Kurrent* letters, but with *Kanzlei* letters. Among the eighteen manuscripts available online bearing the name Johannes Ringk, eight copies show matching signatures, among them three organ and three harpsichord works by Bach as well as two Telemann cantatas. These sources also contain other matching letters of characteristic forms, such as the uppercase “B” with an underscore, or the lowercase “t” with an arched top.

The overview in Example 72 lists in the left column the full signatures of these eight sources. The headings give the text as it is written on the front page with slashes indicating the line breaks. The two center columns show the letters uppercase “B” and lowercase “t” in the sources. To facilitate comparison, the right columns isolate from each signature the initials “J” and “R” as well as the last letter “k.” As much as all of the letters in the list look alike, they differ from the writing on the front page of the cantata BWV 202. The signature in *Kurrent* style cannot be assigned to



Example 71

Johannes Ringk, but only to another person. Unfortunately we have no evidence as to who that person was.

The signature on the title page of BWV 565 resembles strongly the one on the title page of BWV 202 (Example 73). Of all the signatures or name entries, only these two have an upper case “R” with two pointed tips on top. The inevitable conclusion is that Johannes Ringk was not the scribe of the BWV 565 copy as well! Both BWV 202 and BWV 565 show Ringk’s name on their front page, but not his signature.

The assertion that the thirteen-year-old Ringk was the copyist of BWV 202 and BWV 565 has been repeated so many times that it is now necessary to prove the opposite step by step. Although he cannot be credited with the title page, he might have copied the music. Evidence is required to match features in the copy of BWV 565 with other manuscripts that can be attributed safely to Ringk.

A copy. In theory BWV 565 could be an autograph. A number of markings in BWV 565, however, suggest that the scribe was dissatisfied and wished to check with an original source. Therefore the manuscript must be a copy.

A copy of a copy. The missing beat in measure 72 supports the conclusion that the scribe copied a copy, and not the original. It is highly unlikely that the composer would have forgotten a full beat of four sixteenth notes in the fugue theme. The scribe in turn noticed the missing beat and marked exactly the spot with an x.

Abbreviated notation. In measures 4 through 10, most of the octave doubling is replaced by indications such as all unison. There are also three repeats abbreviated by repetition markings. Ringk never used such abbreviations in his copies of other pieces; it is fair to mention, however, that their settings did not permit such abbreviations. So perhaps this point does not count.

Time signature. In all six Ringk copies of music by Bach we find an elaborate form of the time signature (Example 74). BWV 565 and other copies show only a simple form (Example 75). This is still another point against Ringk as the scribe of BWV 565.

Clef. In all six of Ringk’s Bach copies the clefs appear in about 60% of all accolades. As Examples 74 and 75 show as well, the soprano clef never has a break in its lines, and the bass clef is more ornamented, as is the curved bracket for the accolade. The clefs in BWV 565, to the contrary, appear only once on top of every page, that is in about only 11% of all accolades. The parallel lines of the soprano clef have a lower position throughout. The bass clefs show a simpler form. Another point against Ringk as the scribe of BWV 565.

Praeludium con Fuga/pedaliter/di/Joh.Christ.Bach[sic]/Sc:/Joh.Ringk [BWV 531]



Praeludium con Fuga/ex E Moll/pedaliter/di/Joh.S.Bach/Sc:/Joh.Ringk [BWV 533]



Praeludium con Fuga.ex A Moll/pedaliter/di/J.S.Bach/Sc:/Joh.Ringk [BWV 551]



Fuga.ex A.Dur / Manualiter / di / Joh.Sep.Bach / Sc: / Joh.Ringk [BWV 950]



Fuga ex B Dur / di / Joh.Se: Bach / Sc: / Joh. Ringk [BWV 955a]



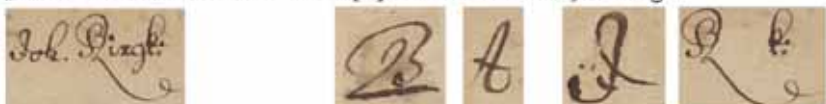
FUGA.EX.B Dur / di / Joh.S.Bach / Sc: / Joh.Ringk [BWV 992/6]



„Darzu ist erschienen der Sohn Gottes“ / [...] / di / Telemann: / Joh. Ringk.



„Dennoch bleib ich stets an dir“ / [...] / di / Telemann: / Joh. Ringk.



Example 72: Ringk, signature and handwriting



Example 73: Signatures BWV 202 and BWV 565

Adagio. No matter if it is “Adagio,” “Adag.,” “adag.,” or “Adagissimo,” the scribe of BWV 565 used the two-story “g” with its loop under the base line. This “g” belongs to the *Antiqua* font, usually reserved for print. No such “g” or any other letter in *Antiqua* font from Ringk’s hand appears in the other sources. Still another point against Ringk as the scribe of BWV 565.

Quarter-note rests in BWV 565 have the form of a reverse “S” with slant and ornamented ends. Ringk’s quarter-note rests have a distinctly different shape throughout. Another point against Ringk as the scribe of BWV 565 (Example 76 left side BWV 565, center and right side Ringk).

Sixteenth- and thirty-second-note flags. In BWV 565, single notes with more than one flag appear in an old form with both stems up and down. Ringk’s Bach copies (if there are such single notes) show this old form only for stems down/flags up, whereas for stems up/flags down the modern form is used (Example 77, left side BWV 565, right side Ringk). This is another point against Ringk as the scribe of BWV 565.

Custodes. Last, but not least, BWV 565 shows custodes at the end of an accolade whenever some room is left (Example 78). Custodes, resembling in BWV 565 a trill, are special characters that are placed at the end of the page taking the position of the very first note

on the next page. We can only speculate if the scribe added the custodes, or if the scribe kept the line breaks and copied the custodes as well. At any rate, no other copy bearing the name or signature of Ringk shows such custodes.

The prime suspect

So far our investigations have focused on the available musical text and on the relations and developments of motives. Our conclusion is that BWV 565 could not be attributed to Johann Sebastian Bach, due to the motivic-thematic nature of the work. This style of composition emerged only decades later, after Bach—and after the Baroque style—had been left behind.

Then our investigations extended to the writing style of the related manuscript sources. The different features of the preserved handwritings also revealed sufficient evidence suggesting that Johannes Ringk was not the scribe of the earliest manuscript.

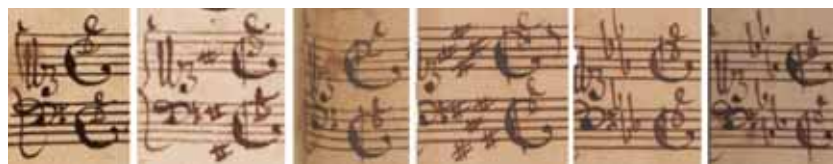
Did we arrive at a dead end, without knowing both the composer and the scribe? Who created such an innovative composition? The next and last episode has evidence for a prime suspect. ■

To be continued.

Notes

1. Pianist-musicologist Dr. John Strauss of Luther College, Decorah, Iowa, was of invaluable help in providing dedicated advice and assistance to the author in the completion of this text.

2. “Thematisch,” in Heinrich Christoph Koch, *Musikalisches Lexikon, welches die theoretische und praktische Tonkunst, encyclopädisch bearbeitet, alle alten und neuen Kunstwörter erklärt, und die alten und neuen Instrumente beschrieben, enthält* [Musical encyclopedia, which contains the theoretical and practical art of sound, encyclopedically edited, all old and new art words explained, and the



Example 74: Clefs and time signature, Ringk



Example 75: Clefs and time signature, BWV 565



Example 76



Example 77



Example 78

old and new instruments described] (Frankfurt am Main: August Hermann, 1802). 1533.

3. Rolf Dietrich Claus, *Zur Echtheit von Toccata und Fuge d-Moll, BWV 565*, 2nd ed. (Köln-Rheinkassel, Dohr, 1998), 51.

4. For clarification, “er” (he) has been replaced by “Ringk.”

5. Johann Friedrich Stäps. *Calligraphia in usum Iuventutis accommodata, das ist: Nützliche Schul-Vorschriften*. (Leipzig: Bierlig, c.1750) SLUB Dresden, <http://digital.slub-dresden.de/id339649291>, accessed September 15, 2021.

6. Ibid.

7. Ibid.

Michael Gailit graduated from the University of Music and Performing Arts in Vienna with both performance and pedagogy diplomas in organ as well as in piano. Teaching piano at this institute since 1980, he has also conducted the organ studio at the Musik und Kunst Universität in Vienna since 1995. As church organist he served at Saint Augustine’s Church, 1979–2008; in 2011 he was appointed organist at the Jesuit Church (Old University Church).

Both in his performance and teaching repertoire, Gailit includes all style areas on the basis of their individual performance practices. He toured with solo recitals on both instruments in Europe as well as in North America and appeared with leading orchestras and renowned conductors. Recordings, masterclasses, invitations to juries, musicological publications, editing

sheet music, compositions, arrangements, supporting the piano-organ duo repertoire, commissioned works, first performances, and finally occasional trips into the theatre and silent movie repertoire should be noted.

Particular attention was received in 1989 for the first performance of the complete piano and organ works of Julius Reubke (1834–1858), the performance of the complete organ works of Franz Schmidt (1874–1939) the same year, as well as in September 2005 a series of six recitals with the trio sonatas of Johann Sebastian Bach, the organ sonatas of Felix Mendelssohn-Bartholdy, and the organ symphonies of Louis Vierne. Currently Gailit is working on a book, *The Enigma BWV 565, a study elucidating new answers and new questions*.

Author’s website:
gailit.at/english/index_e.htm

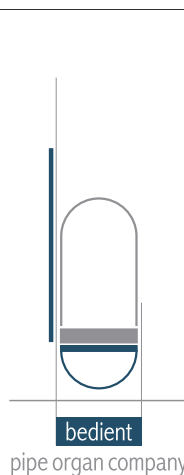
Johann Sebastian Bach.

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Bishop Gadsden Episcopal Retirement Community, Charleston, South Carolina**

The masked organ man

After installing more than seventy new pipe organs and dozens of rebuilds and renovations in almost every condition and environment I could think of, a new challenge was thrown into the mix, *Covid!* Installing a pipe organ at its best is a logistics challenge. Finding a time when we can take over a church six days a week for a month or more, being sure the organ (in a huge 18-wheeler), our crew, and hoisting equipment all arrive at the same hour, arranging for transportation and good lodging of our men who work a 63½-hour week can be a coordination nightmare.

We were supposed to begin the installation of Opus 179 in the chapel of Bishop Gadsden Episcopal Retirement Community in May 2020, but with Covid's emergence and the fact we were working with an obviously vulnerable population, we were forced to postpone the installation to give the client and us time to prepare for the new Covid challenges. Finally all agreed we could begin in August 2020, and we set out to take every precaution we could to protect ourselves and the Bishop Gadsden community. We had facemasks, hand sanitizer, and implemented our own temperature monitoring system each morning before even departing the hotel.

Bishop Gadsden also instituted many layers of safety, beginning with mandatory masking and daily temperature checks at the parking lot gate. We would have to return to the hotel if we failed to pass. We were given color-coded stickers for our name badges to let others know we had been cleared to work. Management installed an electronic automated temperature station inside the chapel that we could use to monitor ourselves during the day. We were even not allowed to use the existing restrooms and instead had a porta-potty and a garden hose with dish soap. The portable restroom outside in the summer was one of the most unpleasant parts of the job for obvious reasons, but in addition to the hot and humid conditions, each time we would go out, we would come back in with dozens of mosquito bites! The hotel had its own set of policies in place, such as masking in common areas, the gym was closed, and even the complimentary breakfast was changed to just a simple paper bag with an apple, a muffin, and a carton of milk. Hard to imagine but I sure did miss the mystery meat and reconstituted eggs that we regularly get.

Just travelling from California to Charleston was challenging with Covid screening and facemask mandates in the airport and on the plane. In some ways, however, travel was a bit easier as there was almost no one traveling! There is a silver lining in everything if you look for it.

Even with the logistical challenges and the inconveniences that Covid thrust upon us, the installation was a total success. However, Covid still wasn't done with Opus 179. The dedication of the organ was put off indefinitely! Nigel Potts kindly offered to give a preview concert on October 22, 2020, for those who could safely attend. The formal dedication and blessing of the Fei Family Organ took place on November 18, 2021. On the next day Jeffrey Smith, music director of St. Paul's Parish K Street in Washington, D.C., played a recital covering a wide range of repertoire plus exuberant hymn singing by the happy audience.

—Chris Hansford

Schoenstein Installation Foreman

Design for versatility

When one thinks of a chapel at a retirement community, even a very nice one, what first comes to mind is a small, heavily carpeted room on the first floor with a piano and, possibly, a digital instrument played by a local keyboardist. The chapel at Bishop Gadsden in Charleston, South Carolina, could not be any more different. On the other end of the spectrum, their Southern-Colonial-style chapel is of generous size (approximately 50 by 70 feet and 25 feet tall), with tile floor, traditional padded pews, tall windows, an elevated pulpit, gold leaf engravings of The Lord's Prayer, Credo, and Ten Commandments, and a painting of "The Presentation in the Temple" behind the altar. In the back of the room, an elevated gallery serves as the home for a free-standing instrument.

The challenge ahead of us lay in designing an instrument within limited space and height while also providing an array of color that will fulfill the needs of this community chapel and occasional visiting recitalists. The room, while sizeable for the typical retirement home, has the quality of intimacy without feeling claustrophobic. The organ needs to fit the same bill: colorful intimacy without overpowering the space.

The result is Schoenstein & Co. Opus 179, a three-manual, fourteen-voice instrument. On paper, one may notice similarities to the color palette of Opus 153 at Christ & Saint Stephen's in New York City (See Nigel Potts's tonal demonstration on YouTube @ tinyurl.com/4eumtt3c). However, Opus 179 stands apart in how it is adapted to the



Console



Compact but serviceable Swell

Schoenstein & Co. Opus 179

GREAT (II - Expressive)	
8' Open Diapason	61 pipes
8' Harmonic Flute	42 pipes
(Corno Dolce bass)	
8' Corno Dolce	61 pipes
8' Flute Celeste (TC)	49 pipes
8' Vox Celeste II (Swell)	
4' Principal	61 pipes
4' Corno Dolce (ext)	12 pipes
2' Mixture III†	166 pipes
8' Tuba Minor (Swell)	
8' Clarinet	61 pipes
Tremulant	
Great Unison Off	
Great 4'	

†Mixture does not octave couple

SWELL (III - Expressive)	
16' Bourdon (wood, ext)	12 pipes
8' Salicional	61 pipes
8' Chimney Flute	61 pipes
8' Gamba†	61 pipes
8' Vox Celeste†	61 pipes
8' Flute Celeste II (Great)	
4' Salicet (ext)	12 pipes
4' Chimney Flute (ext)	12 pipes
4' Flute Celeste II (Great)	
2½' Nazard (from Chimney Flute)	
2' Fifteenth (ext)	12 pipes
16' Bass Tuba† (ext)	12 pipes
16' Contra Oboe (ext)	12 pipes
8' Tuba Minor†	61 pipes
8' Oboe Horn	61 pipes
Tremulant	
Swell 16'	
Swell Unison Off	
Swell 4'	

†In separate box inside Swell

SOLO (I)	
SOLO STOPS	
8' Open Diapason (Great)	
8' Harmonic Flute (Great)	
8' Oboe Horn (Swell)	
8' Clarinet (Great)	
16' Bass Tuba (Swell)	
8' Tuba Minor (Swell)	
ACCOMPANIMENT STOPS	
8' Corno Dolce (Great)	
8' Flute Celeste (Great)	
8' Gamba (Swell)	
8' Vox Celeste (Swell)	
ENSEMBLE STOPS	
8' Salicional (Swell)	
8' Chimney Flute (Swell)	
4' Salicet (Swell)	
4' Chimney Flute (Swell)	
2½' Nazard (Swell)	

2' Fifteenth (Swell)	
Solo 16'	
Solo Unison Off	
Solo 4'	
PEDAL	
32' Resultant	
16' Contrabass	32 pipes
16' Bourdon (Swell)	
8' Open Diapason (Great)	
8' Violoncello (ext)	12 pipes
8' Salicional (Swell)	
8' Chimney Flute (Swell)	
8' Octave (Great Open Diapason)	
4' Flute (Great Harmonic Flute)	
16' Bass Tuba (Swell)	
16' Contra Oboe (Swell)	
8' Tuba Minor (Swell)	
4' Clarinet (Great)	



East interior of chapel



Great 8' Corno Dolce pipes employ Haskell tubes from G down to reduce height

room's acoustic and tonal properties. The Bishop Gadsden Chapel accentuates the high-middle frequencies above ½' (think page turns, clapping, and human speech), with an adequate distribution of bass tone; reverberation

time around 1½–2 seconds. Christ & Saint Stephen's is a wide, low ceiling room with very little reverberation.

Were Opus 153 transplanted to the home of Opus 179, it would not be successful. After all, the room is as much the

instrument as the pipes. Especially with the chapel at Bishop Gadsden, care was taken when pre-voicing this organ in the shop. A conservative approach allowed us to more easily bring the ranks up to their final mark instead of having to reign them in.

Another aspect of Opus 179 that we have found successful in previous instruments is the use of a third keyboard as, in essence, a coupling manual. Instead of relying on a plethora of couplers, however, they have dedicated drawknobs. Here one will find solo, accompaniment, and ensemble voices. Employing this technique makes the organ more versatile and enables the organist's registrational creativity to shine. The third manual paired with double expression stops also gives the aural illusion of a third division! Sixteen ranks become that much more flexible.

Limited vertical height dictated a single-level instrument with a greater length than height. With the main chests lowered as much as possible into the mechanical level, the remaining space is not much more than six feet. The expressive Great division on the left houses the expected principal chorus of 8', 4', and 2' Mixture III in addition to a softer 8'/4' Corno Dolce/8' Flute Celeste pairing, 8' Harmonic Flute (Corno Dolce bass to tenor G), and Clarinet. Other than being hyper-conscious of Harmonic Flute windiness accentuation in the room, these ranks are consistent with previous instruments.

The Swell division, on the right side of the organ, has most of the instrument's unification. The Bourdon serves as the Pedal Bourdon at 16' (available in the Swell also) and continues as a Chimney Flute at 4' C. The 8'/4'/2' Salicional is the division's unit echo diapason with a slight string edge as ample counterparts to both the Great chorus and Swell Gamba. The Oboe Horn serves as another color reed, a counterpart to the Great Clarinet, and also represents the softer 16' reed available in the Pedal adding support without too much power. Inner shades regulate the 8' Gamba, its Celeste (full compass), and the 16'/8' Tuba Minor. Rounding

out the instrument is an independent Pedal Violoncello and Contrabass unit sitting in front of the Great shades. Metal down to 16' C, it provides independent foundational support for the entire instrument.

Typically, with instruments of a modest size of sixteen ranks, organists are often "stuck" with ordinary combinations of a principal here, a flute there, and maybe a couple of reeds. They may resort to hand acrobatics to achieve a different sound or color they want. Flutes may sound the same—the reeds too close in character. At Bishop Gadsden, each of the fourteen voices is unique. They evolve as they move from low C to high C. No two ranks sound the same. The Solo (third) manual opens the door for organists to more easily achieve the sound they are looking for, and double expression adds another dimension of creativity for the organist. The result is an organ that sounds as though it has ten more ranks than it actually has. Each one plays a vital and equal role in its success.

—David H. Anderson

Schoenstein Service Manager & Voicer

Success = People who get things done!

In 2006 Bishop Gadsden Episcopal Retirement Community celebrated completion of its beautiful chapel modelled in the traditions customary to eighteenth-century South Carolina Anglican churches. The architect was Dan Beaman of the firm Cummings & McCrady. An organist with a custom digital instrument in his home, he would not leave the project without provision for a future pipe organ. The stout foundations for an organ gallery were key points on the first day of construction.

In fall of 2017, the dynamic and much beloved President/CEO of Bishop Gadsden, Bill Trawick, set about completing the chapel with the long-awaited pipe organ. He asked Nigel Potts, then canon organist and director of music at Grace Church Cathedral in Charleston, to work along with Dan Beaman as consultants on musical and architectural matters. Bishop Gadsden resident Patty Fei stepped forward to make the dream a reality by funding what was to become known as the Fei Family Organ in memory of her husband James and their daughter Christina.

While the organ was being built in California, Bill Trawick retired, and vice president, Sarah E. H. Tipton, became president/CEO. She and a fine staff supervised all the preparation for the organ's installation. The architect in charge of designing the organ gallery and the organ casework was Ben Whitener of Cummings & McCrady. Our design director Glen Brasel worked closely with Ben and with Brett Gerbracht of JMO Woodworks, Charleston, in merging the organ's inner works with the case. For steadfast support during the installation and continuing, we are ever grateful for the excellent help of Mike Anderson, facilities, and Catie Murphy, administration.

The continuing program of the chapel is under the direction of the Rev. Charles Jenkins. The chapel organist is Clara Godsell.

—Jack M. Bethards
Schoenstein & Co.

Builder's website: schoenstein.com

Retirement community website: www.bishopgadsden.org

Photo credits: Louis Patterson and Bishop Gadsden Archive

Bishop Gadsden Episcopal Retirement Community, Charleston, South Carolina

COUPLERS

Great to Pedal
Great to Pedal 4'
Swell to Pedal
Swell to Pedal 4'
Solo to Pedal
Solo to Pedal 4'
Swell to Great 16'
Swell to Great
Swell to Great 4'
Solo to Great
Great to Solo
Swell to Solo

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Solid State Capture Combination Action:
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Organ Projects

David E. Wallace & Company, LLC, Gorham, Maine Saint Rose of Lima Catholic Church, Jay, Maine

It is always an exciting moment when the music director of a parish church contacts our shop in search of a pipe organ for their worship space. Whether it is for a new organ or the restoration of an existing instrument, it is an opportunity to be creative and discover what will work best to fill the musical needs of the church. Such was the case with Saint Rose of Lima Catholic Church in Jay, Maine. The church building dates from the 1950s and was not designed to house a pipe organ, a situation that offered many challenges to the process of acquiring one.

It was decided that the 1868 Lathrop Tilton organ in storage at Wallace & Co. had the most potential for the gallery at Saint Rose. With minor alterations, the organ would fit in the shallow rear gallery and sit just under a low hanging structural beam. The one-manual organ, which was originally built in the neighboring town of East Livermore, was determined to have pipework of the correct scale and character to be appropriate for the Saint Rose nave.

Lathrop C. Tilton was a Maine-based organbuilder born in 1830 in Livermore. It is not known where he got his training as an organbuilder, though local newspapers noted that he provided wooden organ pipes to other builders. His shop was located in East Livermore when his four known pipe organs were built.

Given that the 1868 organ is one of three Tilton organs remaining, we wanted to be sensitive to its unique historical context. However, if the organ was to be rescued from eternal storage and to be used regularly in a church setting, some changes to its playability were absolutely necessary.

Though the pipes were in rough condition due to decades of improper maintenance, it was determined that it would be possible to successfully restore them. Two tonal changes were planned in order to assure the success of the organ. To make the best use of space, the 2' Fifteenth would become a double-draw stop. When the stop is drawn half way, the Fifteenth will play. When drawn fully, a quint rank is added to the Fifteenth. The quint starts at $\frac{3}{4}$ ' pitch, breaks to $1\frac{1}{4}$ ' at C13, and breaks to $2\frac{3}{4}$ ' at G32, continuing to G56. A third rank at 4' pitch is also added on the second draw and runs from G44 to G56, making a two- to three-rank Mixture. The second change was to replace the unusable original Pedal 16' Subbass with a new set of pipes.

The placement of the organ against a wall necessitated constructing a new expression box with roof-top access and a walkboard above the manual chest for tuning. The striking solid walnut Romanesque casework is a prime example of mid-nineteenth-century craftsmanship. To accommodate the narrow depth of the gallery, the Pedal was divided on each side of the organ. New casework matching the original was constructed to house the new Pedal windchests and action.

The structurally insufficient original framework of the organ was reengineered to improve both stability and ease of access for maintenance. The key action for both manual and pedal was redesigned to allow for better feel and easy adjustment. The original wind system had suffered from poor quality lumber and a botched re-leathering effort in the 1970s. A new double-rise reservoir was constructed that includes the original feeder bellows, allowing the organ to be manually powered.



1868 Lathrop C. Tilton organ, Saint Rose of Lima Catholic Church, Jay, Maine



The keydesk of the Tilton organ



Lathrop C. Tilton



Stopknobs



A closer view of the Fifteenth/Mixture

David E. Wallace & Company is delighted that Saint Rose of Lima parish chose the Lathrop Tilton organ to provide the musical support for Mass and other activities. The restored Tilton pipework, now controlled by a refined and sensitive touch, features a bright and bold principal chorus topped by the new mixture. The organ sports a wide dynamic range with four 8' voices that are all under expression. We can now play and hear an instrument that depicts the sounds of organbuilding practices in Maine during the 1860s.

The renovation project team included Nick Wallace, Rebecca Schnell, Gwen Rowland, and David Wallace.

—Nick Wallace

All photos credit Nick Wallace

Builder's website:
wallacepipeorgans.com.

Church website:
stroseandstjosephmaine.org.

Manual (56 notes, enclosed)

- 8' Open Diapason
- 8' Dulciana Treble (TG)
- 8' Dulciana Bass (1–19)
- 8' Keraulophon
- 8' Clarabella (TG)
- 8' Stopped Diapason Bass (1–19)
- 4' Principal
- 4' Flute
- 2' Fifteenth/II–III Mixture (double draw)

Pedal (30 notes)

- 16' Bourdon

One manual, nine stops, ten ranks, 488 pipes

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Reviews

► page 9

choirs or even a small schola, suitable for Advent, End Time, and Epiphany.

Light of Christ, Burn Bright, music by Orin Johnson. OCP Publications, 30148241, 2019, \$4.25 printed octavo, \$3.30 per download. Available from ocp.org.

This is written in an unusual metrical meter of 3/4 + 2/4 and is an anthem suitable for many occasions and themes such as Easter, comfort, light, sending, Eucharist, sacraments of initiation, and praise. It can be sung as a congregational song, in AABA form, and the melody is pentatonic. Set for SAB choir, piano or organ, and C instrument, there is variety to the composition of the verses, and the final fifth verse includes a descant. The choral range is B-flat3 to G6. The text by John T. Kyler fits this metrical setting beautifully. The first two verses are in E-flat major, and the second two are in F major.

The Light of Peace, by Russell Schulz-Widmar. For SATB and/or unison choir with piano or organ. Concordia Publishing House, 984369, 2021, \$2.40. Available from cph.org.

This is an anthem of trust, hope, and comfort, appropriate especially for funerals, with the text based on "Befiehl du deine Wege" by Paul Gerhardt (1607–1676). Schulz-Widmar incorporates the hymntune HERZLICH TUT MICH VERLANGEN. The accompaniment has primarily a four-voice texture, and the duration is approximately four minutes. There is a sense of timelessness as the rhythm varies between 3/4 and 4/4. The tonal center shifts but finally rests on a C-major chord, the only time that chord appears. This is well crafted and adaptable for SATB choir alone, unison choir, solo, or SATB choir and a unison choir such as a children's choir.

This Night, arranged by F. Melius Christiansen. SATB and two-part children's choir, Augsburg Fortress, 978-1-5064-7991-0, 2021, \$1.75. Available from augsburgfortress.org.

This text by Caspar Nachtenhöfer (1624–1685) and translated by Anna Hoppe (1889–1941) is based on the German chorale O DASS ICH TAUSEND ZUNGEN HÄTTE (Oh, That I Had a Thousand Voices). Lasting about 2¾ to 3 minutes, this would make a lovely introit for Christmas Eve. Reprinted in the St. Olaf Choral Series, this work is edited by Anton Armstrong and John Ferguson. With a range from G3 to G6, it is accessible to many choirs and would come together quickly, with only forty measures. The text is about Christ coming into the world as the light divine.

Thanks We Sing to Thee, arranged by Nancy Grundahl. SATB voices and piano, Augsburg Fortress, 978-1-5064-7988-0, 2021, \$2.25. Available from augsburgfortress.org.

This setting of a text by Ralph Waldo Emerson, adapted by the composer, would be a great piece for an ecumenical combined choir Thanksgiving celebration. Utilizing the hymntune SIMPLE GIFTS, the verses are in unison and the refrains are in four parts. The keyboard part is the same for verses one and two, using duple versus triple rhythms in the refrains. The last verse rises from G major to A-flat major. The accompaniment of verse three features staccato eighth notes and rolled half-note chords, but the refrain accompaniment is the same as heard previously, with a coda ending. A children's choir could easily

join the adults. Lasting approximately 3¾ minutes, this work is heart warming!

Song in the Night, arranged by Zach Busch. SAB and piano, Augsburg Fortress, 978-1-5064-7987-3, 2021, \$2.25. Available from augsburgfortress.org.

A three-note motif with the text "Come to us" recurs throughout incorporating the hymntunes EXPRESSION and BETHANY. The text by Joseph Swain (1761–1796) and Sarah Flower Adams (1805–1848) is creatively wrapped around the familiar hymn text "Nearer My God to Thee." Appropriate for Advent, Lent, or general use, the keyboard writing is engaging. There is a brief diversion moving from E-flat major to G-flat major, returning to E-flat major. The choral writing alternates between two and three parts, ending in a quiet, four-voiced hum. Duration is approximately 5½ minutes.

All My Hope on God Is Founded, by Nick Klemetson. Two-part mixed choir with piano, Augsburg Fortress, 978-1-5064-7969-9, 2021, \$1.95. Available from augsburgfortress.org.

Klemetson takes this well-known text by Joachim Neander (1650–1680), paraphrased by Robert Bridges (1844–1930), and creates a new hymntune for it, NEANDER NEW. This anthem, lasting approximately four minutes, includes mixed meter. The harmonizations are unpredictable, adding interest, and the melodies are tuneful. The key area moves from D major to F major and ends in E-flat major. The text stresses themes of trust in God and discipleship. Set in a very singable range, the final verse is sung more broadly. The accompaniment can be adapted from piano to organ.

Be Thou My Vision, arranged by Benjamin M. Culli. SATB, piano or organ, with two flutes or other C instruments and optional assembly, Augsburg Fortress, 978-1-5064-7972-9, 2021, \$2.40. Available from augsburgfortress.org.

The traditional Irish text by Eleanor Hull (1860–1935), translated by Mary E. Byrne (1880–1931), is set to the hymntune SLANE. Two flutes and keyboard set up a pastoral scene before the choir voices enter with a four-part hum. Verses one and two are in unison, and verse three is in four parts with interludes by two flutes and keyboard. There is a four-part a cappella section that can be accompanied if preferred. The fourth verse features the melody with a descant that could be sung by tenors or sopranos. The choral range is from G3 to G6.

We Shall Walk Through the Valley in Peace, by Clayton White. SATB a cappella, Augsburg Fortress, 978-1-5064-7992-7, 2021, \$1.95. Available from augsburgfortress.org.

The music and the African American spiritual text are reflective of Psalm 23. Lasting approximately 5½ minutes, this anthem begins and ends with four-part choir on "oo" to paint a reflective, ethereal mood. This can be sung during Lent, for funerals and memorials, or any service focused on the journey of the faithful. Altos can divide and cover the tenor I if it is desirable to assign all men to the bass. If the work needs to be accompanied, do so on organ if available. The choral range is from G3 to G6, and the choir divides into as many as seven parts. At a time when we are struggling with racial justice and peace for all, this is an appropriate anthem for this era.

—Karen Schneider Kirner
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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. *—AGO 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 SEPTEMBER
Choir of Merton College, Oxford; St. Ignatius Loyola Catholic Church, New York, NY 7 pm

16 SEPTEMBER
Katelyn Emerson; First Presbyterian, Glens Falls, NY 7:30 pm
Katherine Meloan; Cathedral Basilica of the Sacred Heart, Newark, NJ 3 pm
+ **Todd Wilson**; St. Patrick's Episcopal, Dublin, OH 7:30 pm

18 SEPTEMBER
Nathaniel Gumbs; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Jack Mitchener; First Baptist, Savannah, GA 5 pm
Jeremy David Tarrant, works of Franck; Cathedral of St. Paul, Detroit, MI 4 pm
James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

23 SEPTEMBER
Katelyn Emerson; Methuen Memorial Music Hall, Methuen, MA 7:30 pm
Todd Wilson, hymn festival; First Presbyterian, Fort Wayne, IN 7 pm
James Kealey; Fourth Presbyterian, Chicago, IL 12:10 pm
Bradley Hunter Welch; Bethel University, St. Paul, MN 7:30 pm

24 SEPTEMBER
Scott Dettra, works of Franck; Princeton University, Princeton, NJ 3:30 pm (program 1) & 8 pm (program 2)
Huw Lewis, with orchestra; Jack H. Miller Center, Hope College, Holland, MI 7:30 pm
Todd Wilson, hymn playing class; First Presbyterian, Fort Wayne, IN 10 am
Marilyn Keiser; Christ Church Cathedral, Indianapolis, IN 6:30 pm

25 SEPTEMBER
Nathan Laube; First Church of Deerfield, Deerfield, MA 3 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Geert D'hollander & Ellen Dickinson, carillon; Longwood Gardens, Kennett Square, PA 2 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); St. Luke Lutheran, Silver Spring, MD 5 pm
Ken Cowan; Duke University, Durham, NC 5 pm
Isabelle Demers; St. Paul's Lutheran, Massillon, OH 5 pm
Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm
Jens Korndörfer; St. Michael's Episcopal, Grosse Pointe Woods, MI 4 pm
James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

30 SEPTEMBER
Scott Dettra, works of Franck; Glenview Community Church, Glenview, IL 7 pm (program 1 of 2)

1 OCTOBER
Christopher Houlihan, with orchestra; St. John's Episcopal, Waterbury, CT 3 pm
Isabelle Demers, lecture; State University of New York, Potsdam, NY 3 pm
• **Gail Archer**, workshop; Christ the King Catholic Church, Milwaukee, WI 11 am

2 OCTOBER
James Kennerley, Orff, *Carmina Burana*; Merrill Auditorium, Portland, ME 3:30 pm
Isabelle Demers; State University of New York, Potsdam, NY 3 pm
Stephen Ackert, with guitar; Georgetown Lutheran, Washington, DC 4 pm
Cherry Rhodes; St. George's Episcopal, Germantown, TN 3 pm
• **Gail Archer**; Christ the King Catholic Church, Milwaukee, WI 1:30 pm
Scott Dettra, works of Franck; St. Luke's Episcopal, Evanston, IL 4 pm (program 2 of 2)

5 OCTOBER
Christopher Urban, with piano; First Presbyterian, Arlington Heights, IL 12:10 pm

6 OCTOBER
David Jonies; St. Patrick Catholic Church, Escanaba, MI 7 pm
Amanda Mole; St. James Episcopal, Fairhope, AL 7 pm
Cappella Romana; Valparaiso University, Valparaiso, IN 7 pm

7 OCTOBER
Ken Cowan & Bradley Hunter Welch; United States Naval Academy Chapel, Annapolis, MD 7 pm
Todd Wilson, with Cleveland Orchestra, Saint-Saëns, *Symphony No. 3*; Severance Music Center, Cleveland, OH 7:30 pm

8 OCTOBER
Peter Richard Conte, with Symphony in C; Macy's, Philadelphia, PA 8 pm
Joshua Stafford; Jacoby Symphony Hall, Jacksonville, FL 7:30 pm
Todd Wilson, masterclass; Westminster Presbyterian, Dayton, OH 10 am
Todd Wilson, with Cleveland Orchestra, Saint-Saëns, *Symphony No. 3*; Severance Music Center, Cleveland, OH 8 pm

9 OCTOBER
Todd Wilson; Westminster Presbyterian, Dayton, OH 4 pm
Isabelle Demers; First Congregational UCC, Columbus, OH 4 pm
Choral Evensong; Cathedral of St. Paul, Detroit, MI 4 pm
James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm
Stephen Tharp; Cathedral of the Holy Name, Chicago, IL 7 pm

10 OCTOBER
Jeremy David Tarrant; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm

12 OCTOBER
David Briggs; St. Ignatius Loyola Catholic Church, New York, NY 7 pm
David Jonies; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

13 OCTOBER
Scott Dettra, works of Franck; St. Luke's Episcopal, Atlanta, GA 7:30 pm (program 1 of 2)

14 OCTOBER
Scott Dettra, works of Franck; St. Luke's Episcopal, Atlanta, GA 7:30 pm (program 2 of 2)
Joshua Stafford; First Presbyterian, St. Petersburg, FL 7:30 pm

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Calendar

15 OCTOBER

Richard Webster, Malcolm Archer, hymn & anthem festival; St. Luke's Episcopal, Evanston, IL 4 pm

16 OCTOBER

Monica Czauz Berney; First Church of Monson, Monson, MA 3 pm

Gail Archer; St. Bernard Catholic Church, Pittsburgh, PA 3 pm

Chelsea Chen; Cathedral Basilica of the Sacred Heart, Newark, NJ 3 pm

David Hurd; Grace & St. Peter's Episcopal, Baltimore, MD 6 pm

Craig Williams; Culpeper Baptist, Culpeper, VA 4 pm

Robert McCormick; St. Andrew's Episcopal, Burke, VA 4 pm

James Kealey; Wertheim Performing Arts Center, Miami, FL 4 pm

Lynne Davis; St. Paul's United Methodist, Rochester, MI 4:30 pm

Douglas Cleveland; University of St. Thomas, St. Paul, MN 3 pm

21 OCTOBER

David Higgs; Christ United Methodist, Greensboro, NC 7:30 pm

Jonathan Ryan; Cathedral of St. Paul, Birmingham, AL 7 pm

22 OCTOBER

+ **James O'Donnell**; Christ Episcopal Church, Greenwich, CT 5 pm

TENET; St. Ignatius of Antioch, New York, NY 7 pm

Gail Archer; St. Stanislaus Bishop & Martyr Polish National Catholic Cathedral, Scranton, PA 3 pm

David Higgs, masterclass; Christ United Methodist, Greensboro, NC 10 am

Vincent Dubois; Corinth Reformed Church, Hickory, NC 7 pm

Jeffrey Biersch, hymn festival; Zion Lutheran, Wausau, WI 7 pm

23 OCTOBER

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Gail Archer; St. John Cantius Catholic Church, Philadelphia, PA 3 pm

Johann Vexo; Christ Church Episcopal, Philadelphia, PA 5 pm

Lorie Payne; St. John's Episcopal, Hagerstown, MD 5 pm

Alan Morrison; First Presbyterian, Virginia Beach, VA 4 pm

David Higgs, worship service; Christ United Methodist, Greensboro, NC 11 am

Bálint Karosi; Holy Trinity Lutheran, Akron, OH 4 pm

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

Huw Lewis; Central Reformed, Grand Rapids, MI 4 pm

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

25 OCTOBER

Isabelle Demers; Furman University, Greenville, SC 7:30 pm

Vincent Dubois; Cathedral of St. Paul, St. Paul, MN 7:30 pm

Christopher Houlihan; Overture Center for the Arts, Madison, WI 7:30 pm

26 OCTOBER

Scott Dettra, works of Franck; St. Ignatius Loyola Catholic Church, New York, NY 7 pm (program 1 of 2)

Johann Vexo; First United Methodist, Orlando, FL 7:30 pm

27 OCTOBER

Scott Dettra, works of Franck; St. Ignatius Loyola Catholic Church, New York, NY 7 pm (program 2 of 2)

28 OCTOBER

James Kennerley, silent film accompaniment, *The Cabinet of Dr. Caligari*; Merrill Auditorium, Portland, ME 7 pm

Mark Laubach, works of Franck; St. Anthony of Padua Catholic Church, Lancaster, PA 7 pm

Vincent Dubois; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

Johann Vexo; River Road Church, Baptist, Richmond, VA 7:30 pm

Adam J. Brakel; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7:30 pm

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, MI 12:30 pm

29 OCTOBER

Mark Laubach, lecture on Franck; St. Anthony of Padua Catholic Church, Lancaster, PA 10 am

Choral concert; Cathedral of St. Paul, Detroit, MI 7 pm

30 OCTOBER

Vincent Dubois; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm

James Kealey; Advent Lutheran, Melbourne, FL 3 pm

Scott Dettra, works of Franck; West End United Methodist, Nashville, TN 4 pm (program 1 of 2)

Gail Archer; St. John Cantius Catholic Church, Chicago, IL 3 pm

Chelsea Chen, Rheinberger, *Organ Concerto No. 2 in g*; Grace Lutheran, River Forest, IL 3:45 pm

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Calendar

31 OCTOBER

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

Scott Dettra, works of Franck; Christ Church Cathedral, Nashville, TN 7:30 pm (program 2 of 2)

UNITED STATES

West of the Mississippi

16 SEPTEMBER

Ken Cowan; Trinity University, San Antonio, TX 7:30 pm

18 SEPTEMBER

Scott Dettra, works of Franck; Visitation Catholic Church, Kansas City, MO 7 pm (program 1 of 2)

Aaron Tan; St. Philip Presbyterian, Houston, TX 3 pm

Damin Spritzer; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

19 SEPTEMBER

Scott Dettra, works of Franck; Visitation Catholic Church, Kansas City, MO 7 pm (program 2 of 2)

25 SEPTEMBER

David Higgs; Trinity Episcopal, Greeley, CO 4 pm

Cherry Rhodes; Meyerson Symphony Center, Dallas, TX 3 pm

Jin Kyung Lim, works of Franck; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

30 SEPTEMBER

Hector Olivera; Christ Cathedral, Garden Grove, CA 8 pm

1 OCTOBER

Nathan Laube, masterclass; St. Thomas More University Parish, Norman, OK 11 am

2 OCTOBER

Nathan Laube; St. Thomas More University Parish, Norman, OK 2 pm

Christoph Tietze, works of Franck; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

6 OCTOBER

Katherine Meloan; First United Methodist, Wichita Falls, TX 7:30

8 OCTOBER

Bruce Neswick, masterclass; Christ Church Lutheran, Minneapolis, MN 9 am

9 OCTOBER

Bruce Neswick; Christ Church Lutheran, Minneapolis, MN 3 pm

+ **Peter Frost**; Grace Episcopal, Carthage, MO 3 pm

Christopher Houlihan; Cathedral of St. Mary, Cheyenne, WY 2 pm

Scott Dettra, works of Franck; Grace Episcopal Cathedral, San Francisco, CA 4 pm (program 1 of 2) & 8 pm (program 2 of 2)

Robert Gurney, works of Franck; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

14 OCTOBER

Damin Spritzer, masterclass; Dordt University, Sioux Center, IA 3 pm

Daryl Robinson; Lewis & Clark College, Portland, OR 7:30 pm

15 OCTOBER

Damin Spritzer; Dordt University, Sioux Center, IA 7:30 pm

16 OCTOBER

Ken Cowan; First United Methodist, Lubbock, TX 5 pm

David Hatt, works of Franck; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Raúl Prieto Ramírez; St. James Episcopal, Los Angeles, CA 6 pm

21 OCTOBER

Andrew Peters, silent film, *Grandma's Boy*; Historic Trinity Lutheran, St. Louis, MO 7 pm

Jens Korndörfer; St. Monica Catholic Church, Dallas, TX 7:30 pm

23 OCTOBER

Michael Hey; St. Francis de Sales Oratory, St. Louis, MO 2 pm

Alexander Ffinch; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 OCTOBER

David Baskeyfield; Third Church of Christ, Scientist, Dallas, TX 7 pm

28 OCTOBER

Alan Morrison; St. Andrew United Methodist, Plano, TX 7:30 pm

30 OCTOBER

Thomas Ospital; Boston Avenue United Methodist, Tulsa, OK 5 pm

Stefan Engels; St. Rita Catholic Church, Dallas, TX 7 pm

INTERNATIONAL

15 SEPTEMBER

Richard Fenwick; York Central Methodist, York, UK 12:30 pm

Adrian Partington; Town Hall, Kidderminster, UK 1:10 pm

Will Nicholson; St. John the Evangelist, Upper Norwood, London, UK 7:30 pm

18 SEPTEMBER

Catalina Vicens; Dorfkirche, Uentrop, Germany 4 pm

Heinrich Walther; Marienkirche, Gelnhausen, Germany 5 pm

20 SEPTEMBER

Ton Koopman; St. Bavokerk, Haarlem, the Netherlands 8 pm

Anthony Gritten; Abbey, Tewkesbury, UK 1 pm

21 SEPTEMBER

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

James Gough; Welsh Church of Central London, London, UK 1:05 pm

24 SEPTEMBER

Daniel Moulit; Bloomsbury Central Baptist, London, UK 4 pm

David Titterton; St. John the Evangelist Catholic Church, Islington, London, UK 7:30 pm

Sean Heath; All Saints, Cheltenham, UK 7:30 pm

Gail Archer; Young United Church, Winnipeg, Canada 7:30 pm

25 SEPTEMBER

Thomas Rothfuß, with brass; Katholische Pfarrkirche St. Tertulin, Schlehdorf, Germany 4 pm

Gunnar Idenstam, with harp; Liebfrauenkirche, Hamm, Germany 4 pm

Frédéric Ledroit; Paroisse Saints-Angeles, Lachine, QC, Canada 3 pm

Gail Archer; Young United Church, Winnipeg, MB, Canada 3 pm

27 SEPTEMBER

Els Biesemans; St. Bavokerk, Haarlem, the Netherlands 8 pm

Carleton Etherington; Abbey, Tewkesbury, UK 1 pm

28 SEPTEMBER

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

4 OCTOBER

Anton Pauw & Jos van der Kooy; St. Bavokerk, Haarlem, the Netherlands 8 pm

5 OCTOBER

Christoph Schoener; Kathedrale, Dresden, Germany 8 pm

8 OCTOBER

Gail Archer; San Pancrazio, Piazzetta, Italy 9 pm

James Lancelot; Cathedral, Worcester, UK 7 pm

12 OCTOBER

Silvius von Kessel; Kreuzkirche, Dresden, Germany 8 pm

13 OCTOBER

Gerben Budding; Philharmonie, Haarlem, the Netherlands 8 pm

Katy Silverman; St. John the Evangelist, Upper Norwood, London, UK 7:30 pm

19 OCTOBER

Thierry Escaich, with Quatuor Tchalik; Kulturpalast, Dresden, Germany 8 pm

Richard Lyne; Welsh Church of Central London, London, UK 1:05 pm

20 OCTOBER

Isabelle Demers; Église Saint-Jean-Baptiste, Montréal, QC, Canada 7 pm

21 OCTOBER

Aaron Tan & Christian Lane; Ascension of Our Lord Church, Montréal, QC, Canada 7 pm

22 OCTOBER

Peter Krasinski, silent film accompaniment, *Nosferatu & The Cabinet of Dr. Caligari*; Church of St. Andrew & St. Paul, Montréal, QC, Canada 7 pm

23 OCTOBER

David Brondel; Oratoire Saint-Joseph du Mont-Royal, Montréal, QC, Canada 7:30 pm


26 OCTOBER

Holger Gehring; Frauenkirche, Dresden, Germany 8 pm

30 OCTOBER

Emmanuel Arakélian; Paroisse Saints-Angeles, Lachine, QC, Canada 3 pm

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ANGELA KRAFT CROSS, Congregational Church, San Mateo, CA, May 15: *Trumpet Fanfare*, Olson; *Variations on Ode to Joy*, Kraft Cross; *Pièce Héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck; *Trio (Triptyque)*, Langlais; *Allegretto, Allegro giocoso (Sept Improvisations)*, op. 150, nos. 4, 7), Saint-Saëns; *Healing Waters, Archangel Fantasie*, Kraft Cross; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

LYNNE DAVIS, Trinity Episcopal Cathedral, Portland, OR, May 20: *Le "Vive-le-Roy" des Parisiens à son entrée à l'Hostel de Ville le Trentième de Janvier 1687 (Offerte du 5^e Ton)*, Raison; *Récit de Tierce en Taille (Livre d'Orgue)*, de Grigny; *Plein Jeu, Fugue, Basse de Trompette, Dialogue sur les Grand Jeux (Livre d'Orgue)*, du Mage; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck; *Intermezzo*, JA 66, Alain; *Fantaisie in A*, FWV 28 (*Trois Pièces pour grand orgue*, no. 1), Franck; *Te Deum*, op. 11, Demessieux.

DOMINIC FIACCO, First Presbyterian Church, Ilion, NY, May 29: *Allegro (Symphonie II in e)*, op. 20), Vierne; *Fantasia super Komm, Heiliger Geist*, BWV 651, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Élévation (Messe pour les couvents)*, Couperin; *Final (Symphonie Romane)*, op. 73), Widor; *Final (Sonata I in d)*, op. 42), Guilmant; *Scherzo (Dix Pièces*, no. 8), Gigout; *Hymn to Freedom*, Takle; *Chorale-Improvisation on Victimae paschali laudes*, Tournemire.

NATHANIEL GUMBS, Walt Disney Concert Hall, Los Angeles, CA, May 29: *Concert Overture No. 2 in c*, Hollins; *Overture (Tannhäuser)*, Wagner, transcr. Lemare, Gumbs; *Harmonies du Soir (Three Impressions for Organ)*, op. 72, no. 1, Karg-Elert; *First Sonata for Organ*, Price; *Hold On!*, arr. Joubert; *Soon-a will be done*, arr. Stoddart; *What*

a Friend We Have in Jesus (*Gospel Preludes*, Book 1), Bolcom; *Church Yard Chatter*, Brown; *We Shall Overcome*, arr. Haywood.

MICHAEL HEY, Holy Cross Catholic Church, New York, NY, May 15: *Final (Symphonie I in d)*, op. 14), Vierne; *Prelude and Fugue in a*, BWV 543, Bach; *Cortège et Litanie (Quatre Pièces*, op. 19, no. 2), Dupré; *Allegro (Symphonie VI in g)*, op. 42, no. 2), Widor; *Variations on an Original Theme*, Roberts; *Prière (Deux Pièces*, op. 108, no. 2), Jongen; *Roulade (Six Pieces*, no. 3), Bingham; *Pageant*, Sowerby.

NICOLE KELLER, St. Patrick's Cathedral, New York, NY, May 8: *Fantasy, Air, Toccato (Suite No. 1 for Organ)*, Price; *I Love Thee, My Lord*, There Is a Happy Land (*Sacred Sounds*), Shearing; *The Primitives, At the Ballet (Five Dances)*, Hampton; *Toccata*, Wilson.

PETER MOREY, Fourth Presbyterian Church, Chicago, IL, May 20: *Toccata (Suite No. 1)*, Hampton; *Prelude on Iam sol recedit igneus*, Simonds; *Elegy for the Time of Change*, Harris; *Revelations of St. John the Divine*, King; *Alléluys*, Preston.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, May 26: *Festive Trumpet Tune*, German; *Cantabile*, FWV 36 (*Trois Pièces*, no. 2), Franck; *Allegro Appassionato (Sonata No. 1*, op. 5), Harwood; *Herr Jesu Christ, dich zu uns wend*, BWV 639, *Heut' triumphieret Gottes Sohn*, BWV 630, Bach; *Adagio for Strings*, Barber, transcr. Strickland; *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines*, no. 10), Mulet.

ALAN MORRISON, St. Ignatius Catholic Church, Baltimore, MD, May 1: *The Dancing Pipes*, Dove; *Prelude on an Old Folk Tune*, Beach; *Passacaglia and*

Fugue, Price; *Tambourine*, Stover; *Frollicking Flutes*, Kerr; *Fantasy in A*, FWV 35 (*Trois Pièces*, no. 1), Franck; *Octaves (Six Études*, op. 5, no. 6), Demessieux.

KENNETH MILLER, Cathedral of St. Philip, Atlanta, GA, May 15: *Overture (Solomon)*, HWV 67), Handel; *Sechs Studien in kanonischer Form*, op. 56, Schumann; *Sonata in D*, op. 56, no. 5, Mendelssohn.

SHARON PETERSON, organ & piano, with Ruth Heald, mezzo-soprano, Fourth Presbyterian Church, Chicago, IL, May 6: *I Will Be Earth*, Walker; *Night*, Price; *Partial Lunar Eclipse*, Laitman; *Nachtwanderer, Suleika*, F. Mendelssohn Hensel; *Liebeszauber, Er ist gekommen in Sturm und Regen*, C. Schumann; *Prelude-Pastorale*, Mungler; *Every Night When the Sun Goes Down*, Walker; *Soli deo Gloria*, Kim; *Solstek, I Sol og Regn*, Backer-Grøndahl; *I Would Live in Your Love*, Goble; *Love Let the Wind Cry... How I Adore Thee*, Smith Moore.

DARYL ROBINSON, University of Houston, Houston, TX, June 23: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Scherzo (Suite in Three Movements)*, Hurd; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn; *Salamanca (Trois Préludes Hambourgeois)*, Bovet; *O Gott du frommer Gott (2 settings)*, Smyth; *Moto Ostinato (Sunday Music)*, Eben.

JOHN ROMERI, with John Romeri, flute, Houlihan-McLean Center, Scranton, PA, May 7: *Flute Concerto in D*, MH 105, Haydn; *Fountain Reverie*, Fletcher; *Romance in f*, op. 11, B. 39, Dvorák; *Chanson de Matin*, op. 15, no. 2, Elgar; *The Peace May Be Exchanged (Rubrics)*, Locklair; *Suite for Flute and Piano*, op. 34, Widor.

STEPHEN SCHNURR, Cathedral of St. Joseph the Workman, La Crosse, WI, June 12: *Toccata in F*, BuxWV 156, Bux-

tehude; *Concerto del Sigr. Meck in b*, LV 133, Walther; *Offertoire sur les grands jeux (Livre d'Orgue)*, de Grigny; *Praeludium in G*, Bruhns; *Onder een linde groen*, SwWV 325, Sweelinck; *Sonata II in c*, op. 65, no. 2, Mendelssohn.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, May 27: *Morning Songs*, Walker; *Trinitas*, Daley; *Sanctuary*, Walker; *Hold On!*, arr. Taylor; *My Lord, What a Morning*, Lau; *We Shall Overcome*, Haywood.

STEPHEN THARP, Berliner Philharmoniker, Berlin, Germany, May 1: *Toccata and Fugue in d*, BWV 565, Bach; *Toccata prima in g*, Seixas; *Toccata seconda*, Frescobaldi; *Toccata de mà esquerra*, Cabanilles; *Toccata planyavska*, Bovet; *Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines*, no. 10), Mulet; *Toccata*, op. 104, Jongen; *Prelude/Toccata (Symphony No. 1)*, Newman; *Tanz-Toccata*, Heiller; *Toccata*, op. 9, Guillou; *Toccata (Symphonie V in f*, op. 42, no. 2), Widor.

EVERT VAN DE VEEN, Hervormde Bethelkerk, Lunteren, the Netherlands, May 14: *Fantasia Psalm 43*, van de Veen; *Siciliano*, Hollins; *Marche funèbre et chant Séraphique (Pièces dans différents styles*, Troisième livre, op. 17, no. 2), Guilmant; *Trilogy: In paradisum*, van de Veen; *Scherzo symphonique*, Debatt-Ponsan; *Elegy*, Archer; *Symfonische fantasie over Psalm 130*, Zwart; *Prière, Toccata (Suite gothique*, op. 25), Boëllmann; *Koraalfinale "Grote God, wij loven U"*, Mulder.

JANET YIEH, Cathedral of St. Philip, Atlanta, GA, May 8: *Prelude on Slane*, Hancock; *Arietta*, Taylor; *Hommage à Pachelbel: Ten Variations on Lobe den Herren*, Rakich; *Prelude on an Old Folk Tune*, Beach; *Reverie*, Still; *His Eye is on the Sparrow*, Haywood; *Épilogue*, op. 50, Laurin.

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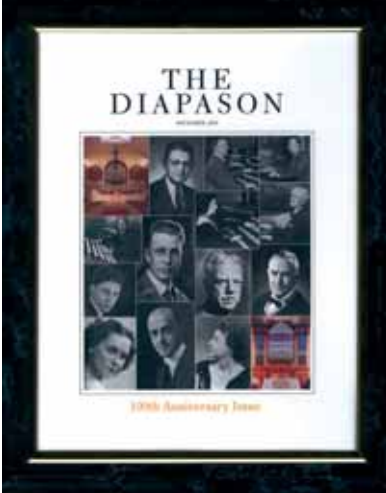
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Organ Music in Bulgaria. The first of its kind e-book on organs and organ music in Bulgaria! \$9.95. <https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah>. For information: imakemyownmusic.com@gmail.com or pavelmadzarov.com@gmail.com

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Fruhauf Music Publications is pleased to introduce a new compilation of PDF booklet scores to be published on a monthly basis through August 2023, beginning with an extended organ fantasy on the hymn tune, *Morning Song*, and followed in October by a setting for carillon, *Rounded Variations on St. Stephen*. Please consult FMP's updated home page Bulletin Board (www.frumuspub.net) for the new titles, also for access to the appropriate pages of Notes. A complete listing with the titles of all complimentary booklet files can be found on the Downloads page, along with links to individual pages and PDF files.

The Raven CD label has released Sweelinck and Scheidt Organ Music played by Aude Heurtematte on the organ built in 1981 by Jürgen Ahrend at the former Augustinian monastery church (a museum since the early 19th century) in Toulouse, France. In early north German Baroque style, the organ is ideal for the works of Sweelinck and Scheidt. When the recording was first released in 1994 on a small French label, it received the Grand Prix du Disque. It later became unavailable until the Raven reissue in 2021. Superb playing and superb sound. Raven OAR-152, \$15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and also from Amazon, E-Bay, etc.

PUBLICATIONS / RECORDINGS

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger, and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

The OHS online Catalog offers books, music, recordings, and many items of interest to the organ community. Featuring the organ music of César Franck throughout this bicentennial year, the Catalog also offers new works by women composers, and Mickey Thomas Terry's complete series of organ music anthologies by African-American composers/arrangers. If you haven't visited the OHS Catalog in a while, it's time for another look! www.OHSCatalog.org, or call 484/488-7473 for inquiries.

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