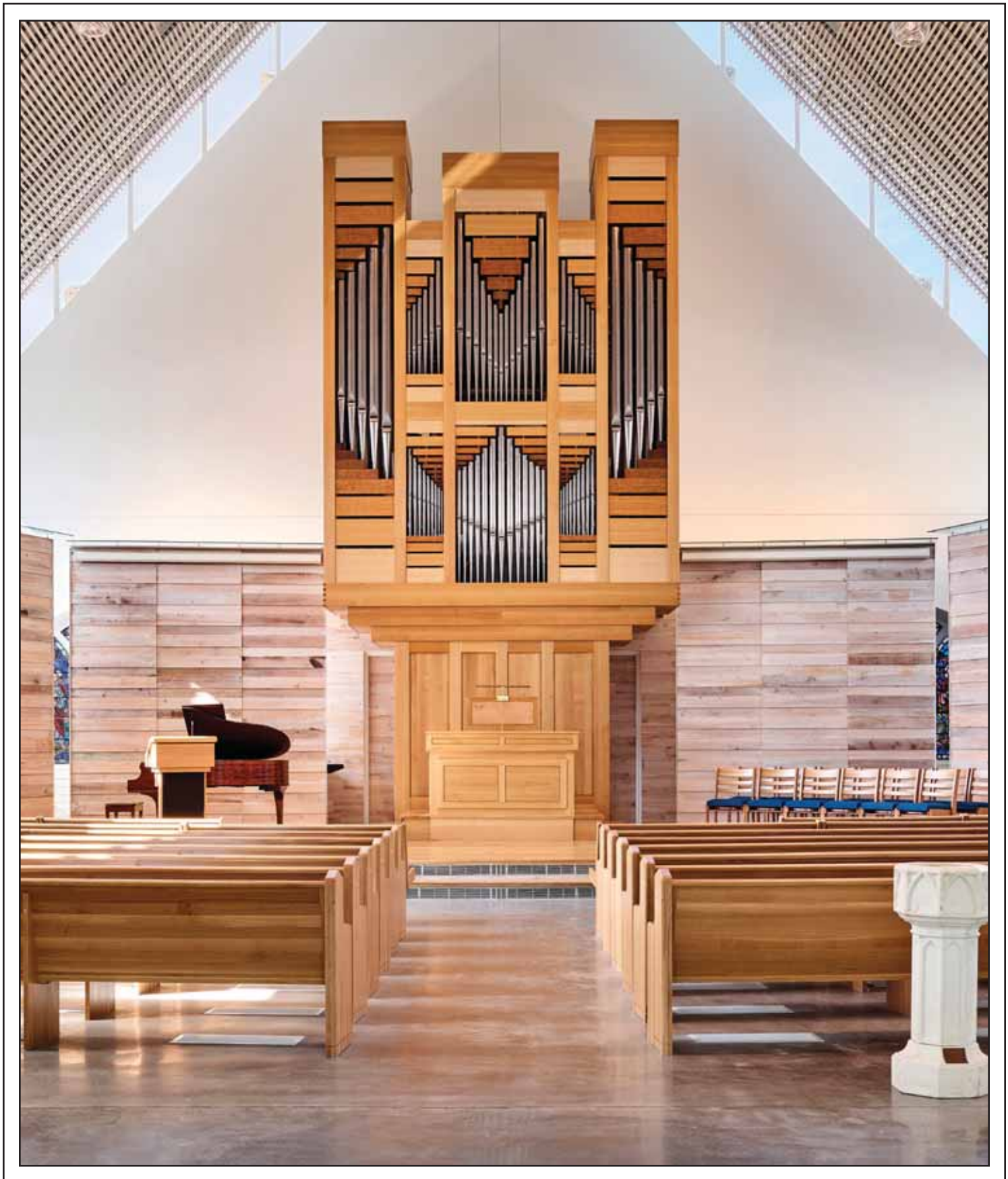


THE DIAPASON

JULY 2019



Westport Presbyterian Church
Kansas City, Missouri
Cover feature on pages 22–23

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the Harpsichord, Carillon, and Church Music

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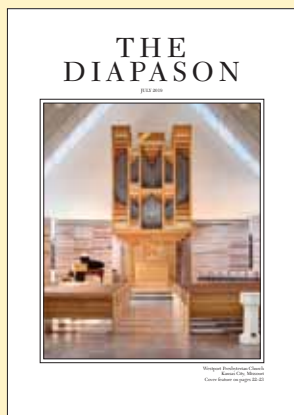
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Editor's Notebook

Responses to our digitization project request

I have been amazed that several of our readers have generously responded to my request to provide missing copies of vintage magazines for use in our digitization project. At this time, it appears we have filled in many of these gaps, and we are acquiring copies of many issues dating back to the 1930s. Please stay tuned for further updates on this important endeavor to make our website one of the world's finest for organ and church music research! Visit www.thediapason.com often! The website is continuously updated with news, events, and more.

In this issue

Our feature article this month is a fascinating examination of J. S. Bach's *Clavier-Übung III* by Michael Radulescu, a discussion of music and theology. In "On Teaching," Gavin Black continues his analysis of another monumental Bach work, *The Art of the Fugue*.

In "Harpsichord Notes," Larry Palmer introduces us to Domenico Scarlatti's "Cat Fugue" and Antoine Reicha's "Cat Fugato." John Bishop, in "In the wind . . .," muses on the wonderment of music, as vividly encountered by an audience at a recent performance of the Boston Handel and Haydn Society that culminated with the quiet yet audible response by the "Mozart wow child."

Our Reviews include choice treble anthems selected by Anne Krentz Organ for those who are planning their upcoming choral year. The Calendar for this month is again truly international, for those who travel, with programs to attend from the Czech Republic to Australia.

Here & There

Events



Northfield United Methodist Church,
Northfield, Minnesota, Kney organ

The 2019 Northfield Noontime Organ Recital Series announces its thirteenth year of programs, Wednesdays at 12:15 p.m.: July 10, Joanne Rodland, St. John's Lutheran Church; 7/17, Brian Carson, Boe Memorial Chapel, St. Olaf College; 7/24, Noah Klein, Northfield United Methodist Church; 7/31, Bill Peterson, All Saints Episcopal Church; August 7, Stephen May, Northfield United Methodist Church; 8/14, Janean Hall and Larry Archbold, Bethel Lutheran Church. For information: rkcollman@msn.com.

Aspen Music Festival and Aspen Community United Methodist Church, Aspen, Colorado, announce organ recitals, Sundays at 7:00 p.m.: July 14, Stephen Hamilton; 7/28, James Welch. For information: www.aspenmusicfestival.com.

Westminster Cathedral, London, UK, continues its 2019 Grand Organ Festival with recitals on Wednesdays at

7:30 p.m.: July 24, Matthias Havinga; August 28, Peter Stevens; September 18, Yves Castagnet; October 23, Martin Baker. For information: www.westminstercathedralchoir.com.



Merrill Auditorium, Portland, Maine,
Kotschmar Organ

Friends of the Kotschmar Organ announces events featuring the Kotschmar Organ at Merrill Auditorium, Portland, Maine: August 2, James Kennerley and the Kotschmar Festival Brass; 8/23, Peter Krasinski accompanies the silent film, *Wings*; 8/24, Port City Organ Day, featuring short recitals by local organists and tours of the organ; and additional concerts by James Kennerley with tours of the organ at noon on 8/15 and 8/20;

September 13, James Kennerley & Friends; 9/27, Jens Korndörfer; October 29, James Kennerley, silent film, *Potemkin*; December 23, Christmas with James Kennerley; March 20, Bach Birthday Bash. The organ, built by Austin Organ Company of Hartford, Connecticut, now consists of five manuals, 104 ranks, with 7,101 pipes. For information: www.foko.org.

People

Beginning with an April 7 recital at First United Methodist Church (The



Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com

Our cover feature this month is Pasi Organbuilders Opus 24, recently completed for Westport Presbyterian Church, Kansas City, Missouri. The instrument is an integral part of the rebuilding campaign of this congregation, whose previous edifice was destroyed by fire in 2011. In Organ Projects, we learn of a 111-year-old Hinners organ that has been transplanted to a new church building in Hortonville, Wisconsin.

Help spread the word

It never hurts to remind you, our readers, that as you enjoy your issue, please consider giving a gift subscription for THE DIAPASON to a colleague, student, or friend. If you know someone who would like a sample copy as a potential subscriber, please contact our subscription director, Rose Geritano, at rgeritano@sgcmail.com or 847/391-1030. Our digital subscription is a bargain at \$35 for one year, and our student rate is incredible at \$20 for one year. And, through the next few months, any new one-year subscription qualifies for one free Raven CD, two CDs for two years, and three CDs for three years. Visit www.thediapason.com/subscribe for more details! ■



Nicholas Schmelter and Tyler Kivel

Chicago Temple), Chicago, Illinois, **Tyler Kivel** and **Nicholas Schmelter** are performing more than ten concerts in a three-state Midwest tour of piano-organ duo recitals. The ensemble has realized new arrangements and transcriptions of selections by Debussy, Fauré, Grainger, Lutosławski, Milhaud, Poulenc, Saint-Saëns, Shostakovich, and others. Chicago-based pianist Tyler Kivel is a freelance performer, teacher, and chamber musician, including his faculty role at ChiArts and musical direction of *Thrones! The Musical Parody*. Nicholas Schmelter is director of worship and congregational life at First Presbyterian Church of Caro, Michigan. For information: www.schmeltermusic.com.

Competitions

The Northern Ireland International Organ Competition announces its 2019 competition, August 19–21, at St. Patrick's Church of Ireland Cathedral, Armagh, with categories for senior, intermediate, and junior organists age 21 and under. The jury will be Martin Baker, Katherine Dienes-Williams, and David Hill. The winner will receive £1,500 with recitals at St. Thomas Church Fifth Avenue, New York City; ► **page 4**

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

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► page 3



St. Patrick's Church of Ireland Cathedral, Armagh, Northern Ireland, 1996 Wells-Kennedy Partnership, Ltd., organ

Stockholm Cathedral; Notre-Dame-d'Auteuil, Paris; King's College, Cambridge; Westminster Abbey and Westminster Cathedral, London. Deadline for application is July 19. For information: www.niioc.com.

The Third Odoyevsky International Organ Competition will take place November 17–25 in Moscow, Russia. The contest consists of four rounds in which participants of ages 17 to 33 play organs of different styles and epochs in five Moscow halls including the Organ Hall of the Russian Gnessins' Academy of Music, where a historic 1871 Henry Jones organ is located. Besides traditional organ repertoire, the competition program includes 20th-century compositions, as well as a number of organ works by Russian composers. In addition to obligatory pieces, participants of the final round will have an opportunity to play a short concert program of their choice. Application deadline is October 10. For information: https://gnesin-academy.ru/organ_competition/.

Publishers

Augsburg Fortress announces new choral publications for Advent and Christmas: *Now Hear the Glad Tidings* (978-1-5064-5680-5, \$1.80) is an arrangement by Hal H. Hopson of a movement from Bach's *Christmas Oratorio* for unison voices and keyboard; *The Virgin Mary Had a Baby Boy* (978-1-5064-5690-4, \$2.25) is an arrangement

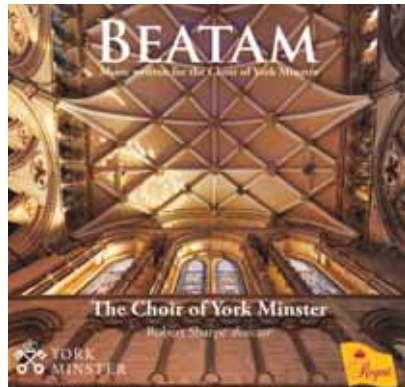
for SAB voices of a West Indian carol by Alan Smith; *There Is No Rose of Such Virtue* (978-1-5064-5691-1, \$1.50) is an arrangement of a 15th-century English carol for SATB voices; *Wake, O My Soul*, (978-1-5064-5694-2, \$1.80), by Steve Danyew, is for SATB voices a cappella. For information: www.augsburgfortress.org.

Doblinger announces new choral publications: *Il Cantico di Frate Sole* (The Sun Chant), by Peter Planyavsky (45-315, €24.95), for SATB, soprano solo, and organ; *Missa solemn in C Minor*, by Christoph Rheineck (DM 1510, €44.95), for SATB, SATB soloists, and orchestra; and *Te Deum*, by Wolfram Wagner (45-978, €29.95), for SATB, TB soloists, and orchestra. For information: www.doblinger.at.

Wayne Leupold Editions announces new organ publications: *Finale*, op. 78, by Rachel Laurin (WL700059); *Ghouls and Gremlins*, op. 31, for organ duet, by Dennis Janzer (WL700057); *La Danza*, by Pamela Decker (WL710022); *Arabic Suite*, by Bálint Karosi (WL600312); and *Eight Short and Easy Jazz Preludes*, by Joe Utterback (WL600317).

Several publications feature the work of James H. Rogers (1857–1940). *James H. Rogers Organ Music*, volume 1, includes sonatas (WL600306), while volume 2 includes suites and sonatas (WL600322). *James H. Rogers: The Keynote of His Life Was Harmony*, by Charles L. Echols (WL800066), is a biography with a discussion of the performance of his music. (A review of the book will be forthcoming.) For information: www.wayneleupold.com.

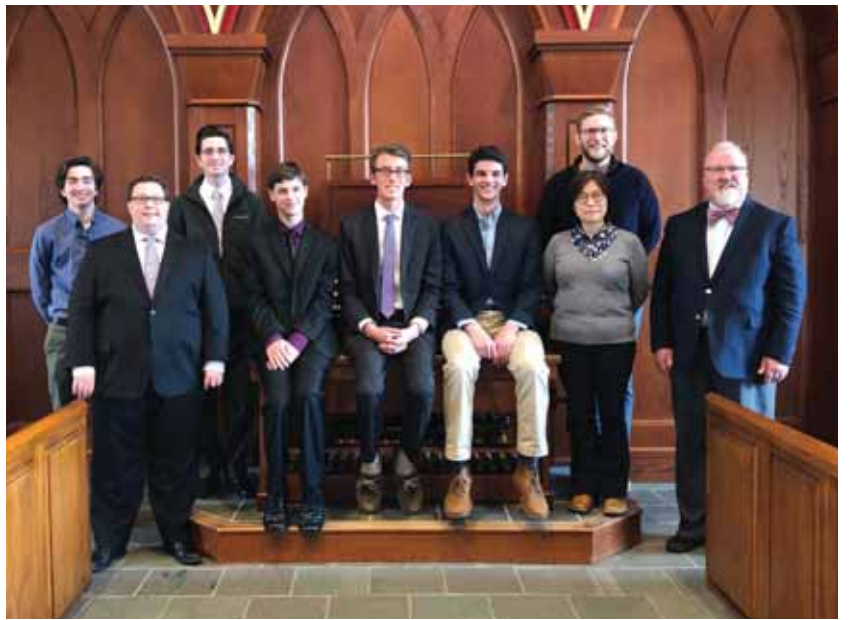
Recordings



Beatam

Regent Records announces new recordings. *Beatam* features the choir of York Minster, Robert Sharpe, director, Benjamin Morris, organist

► page 6



Participants in East Carolina University competition, left to right: Tyler Schodt, Andrew Scanlon, Jason Schodt, Michael Gibson, Justin Brueggemann, Matthew Buie, Pei-Yi Ho, Chris Pharo, and Peter Krasinski

East Carolina University, Greenville, North Carolina, announces the results of its 13th annual Young Artists Competition in Organ Performance, held March 16. **Matthew Buie**, a student of Timothy Olsen at North Carolina School of the Arts, was awarded first prize and the hymn-playing prize. **Justin Brueggemann** of Johnson City, Tennessee, and a pupil of Joby Bell, earned second place, and the third place award and the Bach prize both went to **Michael Gibson** of Williamsburg, Virginia, a student of Rebecca Davy. The competition judge was Peter Krasinski, who presented live accompaniment to the 1925 silent film *Ben-Hur* on C. B. Fisk, Inc., Opus 126 the previous evening. Prize sponsors were East Carolina Musical Arts Education Foundation, C. B. Fisk, Inc., and East Carolina Chapter of the American Guild of Organists. For information: www.ecu.edu.



Elon University, Elon, North Carolina: left, Casavant organ in Whitley Auditorium; upper right, console in Schar Hall; lower right, console in Koury Gymnasium

Elon University, Elon, North Carolina, has chosen **Solid State Organ Systems** to provide a technological and musical solution for their Casavant organ in Whitley Auditorium. The university sought to have organ music for large events in other locations on campus. In consultation with **Casavant Frères, Limitée**, the solution was realized with the addition of two Solid State Portal Systems and a dedicated data and audio network.

Two additional consoles were built by Casavant: a two-manual and pedal console in Schar Hall (a basketball stadium roughly a mile from the auditorium) and a one-manual console without pedal in Koury Gymnasium (a small multipurpose gymnasium roughly a quarter mile from the auditorium). The first challenge presented was for the consoles to communicate to the pipe organ. Through the MultiSystem II relay network, each console was able to connect via a dedicated CAT5e cable to the pipe organ without latency in the transmission of data. The pipe organ sound is then captured live from microphones in Whitley and amplified directly into both or either of the additional rooms.

Each portable console has access to the main organ combination action, recalling piston settings on each memory level and creating new piston settings. While the two-manual console has a pedalboard, the one-manual console does not. To accommodate this, the AutoBass feature was enabled on the one-manual console, thus bringing the lowest 18 pedal notes to the manual. Additionally, three vents were added so to remove organ divisions from the one manual keyboard. All of this is represented on the Solid State Portal Touchscreen, a virtual stop-jamb. For information: 703/933-0024; ussales@ssosystems.com.

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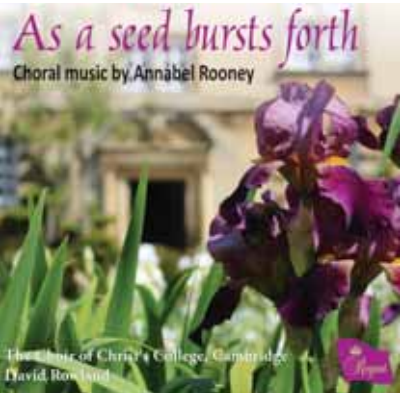
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As a seed bursts forth

(REGCD522). The selections feature works written for the cathedral and the choir within the last century, with compositions by Edward Bairstow, Francis Jackson, Philip Moore, Judith Bingham, and others.

As a seed bursts forth features the choir of **Christ's College**, Cambridge, **David Rowland**, director, **Gabriel Harley** and **Edward Lilley**, organists (REGCD525). The disc celebrates the 40th anniversary of the admission of women to the choir with selections by Christ's College alumna **Annabel Rooney**.

The mystery of things features the **Proteus Ensemble**, **Stephen Shellard**, director, and **Richard Cook**, organist (REGCD520). The compositions are the choral and organ works of **Paul Fisher**, the first recording of these works. For information: www.regentrecords.com.

Organbuilders



Len Berghaus

The Fox Valley Chapter of the **American Guild of Organists** (Illinois) presented **Berghaus Pipe Organ**

Builders, Bellwood, Illinois, with its "Organ Builder Appreciation Award" on May 17. Chapter dean **Barbara Masters** gave the certificate to the company's founder, **Len Berghaus**, during the chapter's annual meeting. The chapter had organized a tour of the organ factory in March, and Berghaus provided the participants a glimpse of the many aspects of organbuilding. The May evening was capped off by a performance by **Isabelle Demers** on the Berghaus organ at St. Raphael Catholic Church, Naperville, Illinois. For information: www.foxvalleyago.org.



Church of the Holy Communion, Lake Geneva, Wisconsin, 1883 Hook & Hastings Opus 1144

John-Paul Buzard Pipe Organ Builders of Champaign, Illinois, has restored the 1883 Hook & Hastings Opus 1144 for **Church of the Holy Communion**, Lake Geneva, Wisconsin. The instrument will be rededicated in recital on August 4, 6:00 p.m., with a program presented by **Max Yount**, director of music and organist for First Congregational Church and professor emeritus of music at Beloit College, both of Beloit, Wisconsin, including works by Handel, Copland, Bach, Hindemith, Vaughan Williams, and Mendelssohn. Other instrumentalists include Marianne Peterson, oboe, and Emily Sobacki, violin. For information: <https://holychommunionlakegeneva.com>.

Faucher Organ Company, Inc., of Biddeford, Maine, has been contracted to rebuild the historic 1938 four-manual Casavant gallery console at the **Basilica of Sts. Peter & Paul** in Lewiston, Maine. The console controls the largest

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Appointments



Bryan Dunnewald

Bryan Dunnewald is appointed interim assistant organist and choirmaster at St. Mark's Church, Philadelphia, Pennsylvania, for the 2019–2020 season. The parish has a music program in the Anglo-Catholic tradition under the direction of Robert McCormick and supports a semi-professional parish choir and a choir of boys and girls, as well as a 1937 Aeolian-Skinner organ (restored in 2019). Dunnewald will serve as principal accompanist for the choirs as well as assist in conducting, program administration, and mentoring the organ scholar.

Dunnewald will split his time between New York City and Philadelphia while he continues his studies in conducting at the Mannes School of Music. He is a graduate of the Curtis Institute of Music and Interlochen Arts Academy, serving as organ scholar at Saint Mark's for three years while a student at Curtis. He is also a member of THE DIAPASON's 20 Under 30 Class of 2019. For information: www.bryandunnewald.com.



Jonathan White

Jonathan White is appointed director of religious music for Christ Church Cathedral, Montreal, Canada. Born in the UK, White studied music at the University of Oxford where he was organ scholar at Lady Margaret Hall. Following his graduation, he spent a year at Canterbury Cathedral, where he was responsible for playing daily services and training choristers, as well as playing for special services, broadcasts, and recordings. He then returned to Oxford to undertake research into the symphonic works of Charles Villiers Stanford. White subsequently spent two years studying at the Institute of Sacred Music at Yale University, New Haven, Connecticut.

White has held positions at Christ Church Cathedral, Oxford; Magdalen College, Oxford; and Henley Parish Church. He holds diplomas in organ performance and choral directing from the Royal College of Organists, and was a lecturer in music for ten years at St. Catherine's College, Oxford. For information: www.montrealcathedral.ca.



Curtis Institute of Music students who performed at Macy's Department Store: Monica Czausz, Aaron Patterson, Clara Gerdes, and Adrian Binkley

The **Curtis Institute of Music** organ department presented its annual recital on the Wanamaker Organ at Macy's Department Store, Philadelphia, Pennsylvania, April 6. The event was sponsored by the Friends of the Wanamaker Organ. **Monica Czausz**, **Aaron Patterson**, **Clara Gerdes**, and **Adrian Binkley**, all students of **Alan Morrison**, performed repertoire and transcriptions by Debussy, Duruflé, Elgar, Fauré, Finzi, Gershwin, Hakim, Howells, Jongen, Karg-Elert, and Ravel. For information: www.curtis.edu.

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Basilica of Sts. Peter & Paul, Lewiston, Maine, Casavant console

church organ in the state (see “Two Casavant Organs, Seventy-Five Years: The Basilica of Sts. Peter and Paul, Lewiston, Maine,” May 2014, pp. 22–25). New solid-state controls and relays will be provided by Virtuoso of **Integrated Organ Technologies, Inc.**, replacing the original electro-pneumatic and mechanical equipment that had become trouble-prone and increasingly difficult to service. The Faucher firm is also releathering the instrument in multiple phases as funds are available. For information: www.faucherorgan.com.



Foley-Baker technician Rich Cote scrubs ten years of storage damage from the Gemshorn rank of Aeolian-Skinner Opus 908.

Foley-Baker, Inc., Tolland, Connecticut, is refurbishing Aeolian-Skinner Opus 908, built in 1933 and 1934 for **Holy Cross Catholic Church**, New York, New York. Chimes were added to the three-manual, 25-rank organ by the builder in 1941. The reconditioning process is finished, and the organ is now being reinstalled. A dedication concert is under consideration, and a feature article will be forthcoming. For information: www.foleybaker.com.

Carillon News

By Brian Swager



Mead Chapel, Middlebury College, Middlebury, Vermont

In the tower of Mead Chapel on the campus of **Middlebury College** in Vermont hangs a 48-bell carillon. The instrument began in 1918 as an 11-bell chime cast by the Meneely Bellfoundry in West Troy (now Watervliet), New York. The 2,300-pound bourdon sounds E and is now keyed to C. In 1985, the instrument was expanded to four chromatic octaves (excepting the lowest C#) by the Paccard Bellfoundry of Annecy, France.

Ever since, there has been an annual summer recital series featuring guest carillonneurs. Russian carillonneurs **Sergei Gratchev**, his wife **Elena Sadina**, and their son **Nikita Gratchev** go to Middlebury every summer to direct the summer Russian School choir and to participate in the summer carillon series. Along with their colleague **Alexander Solovov**, they constitute a Russian folk group, Zolotoi Plyos (Golden Strand).

Resident carillonneur **George Matthew, Jr.**, considers himself a town carillonneur rather than a college carillonneur. Between himself, the summer series, guest carillonneurs, and his four students, he estimates that the instrument is played about 180 times per year. Like many carillons in academic institutions, it is played for convocation, baccalaureate, commencement, and February graduation. Matthew's closing program for the summer series always consists of a piece for each of the 11 languages that are taught in summer language school. Also, for the last 15 years, he has played preludes for the Jewish High Holy Services of Rosh Hashanah and Yom Kippur, held in Mead Chapel, with traditional Jewish music of *Yamim Noraim* (Days of Awe). From about December 15 to the end of the year, he plays a daily program of worldwide Christmas carols. Matthews is also carillonneur of Norwich University and organist at St Stephen's Episcopal Church in Middlebury.

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John A. Romeri (photo credit: Meg Goldman)

St. Malachy's–The Actors' Chapel, New York, New York, announces that **John A. Romeri** has received the **2019 Paul Creston Award**. Romeri is director of music and organist for Christ Cathedral (formerly the Crystal Cathedral), Diocese of Orange, California. He is the conductor of the newly formed Cathedral Choir, Vietnamese Cathedral Choir, Diocesan Children's Choir, and the Diocesan Adult Choir. He is also host of the radio program, *Music from the Tower*, featuring sacred and classical music, broadcast each Saturday evening or on the website, www.christcathedralmusic.org. He previously served cathedral music positions in Philadelphia, Pennsylvania, and St. Louis, Missouri.

The Paul Creston Award was established in 2009 to honor the memory of Paul Creston and his legacy, having served 34 years as music director and organist at St. Malachy's–The Actors' Chapel. Award recipients embody Creston's passion for the spiritual nature of composition and musical expression, and are chosen for their accomplishments in church music, as distinguished scholars and performing artists, and proponents of excellence in music and the arts. Past awardees include Frederick Swann (2009), Bruce Neswick (2010), David Higgs (2012), Janette Fishell (2014), Stephen Tharp (2015), Jennifer Higdon (2016), Timothy Sun and Cindy Ho (2017), and Jennifer Pascual (2018).

This year's award ceremony took place May 10 at St. Malachy's–The Actors' Chapel, with guest musicians David L. Ball, Ryan Dodge, Michael Hey, and John A. Romeri, II, and The Actors' Chapel Choir and Creston Singers under the direction of Stephen Fraser. For information: <https://actorschapel.org>.



Binghamton Bach performance

Bruce Borton conducted the Madrigal Choir of Binghamton, Trinity Choir, Trinity Orchestra, and soloists in a performance of J. S. Bach's *Saint John Passion* at Trinity Memorial Episcopal Church, Binghamton, New York, on April 13. **Timothy E. Smith**, organist and choir director at Trinity, accompanied on harpsichord, and **Jean Herman Henssler** accompanied on organ. Tenor **Steven Nanni** was Evangelist, and aria soloists were **Christina Taylor**, soprano, **Kelly Miller**, mezzo-soprano, **James Gleason**, tenor, and **John Shelhart**, bass. Borton, retired professor of music at Binghamton University, is director of the Madrigal Choir of Binghamton.

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St. Paul Catholic Church Choir, Valparaiso, Indiana, at the Cathedral Basilica of the Assumption, Covington, Kentucky

The **Youth Choir of St. Paul Catholic Church**, Valparaiso, Indiana, traveled to Covington, Kentucky, and Cincinnati, Ohio, May 10–12. The group sang for Mass on Saturday, May 11, at the **Cathedral Basilica of the Assumption** in Covington. **Stephen Schnurr** is director of music.

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Roy Henry Carey, Jr.

Roy Henry Carey, Jr., 89, died April 28. He was born in Carlsbad, New Mexico, on October 18, 1929, and lived there most of his life. He attended Washington University, St. Louis, Missouri, before transferring to Trinity University, San Antonio, Texas, where he received degrees in music and humanities, with a major in organ performance, studying with Donald Willing. He reported to Officer Candidate School in Newport, Rhode Island, in July 1953 and was in active service with the United States Navy until his honorable discharge as a Lt. JG in 1956. During his active duty he was stationed in Morocco and Nantucket as an information officer.

Carey entered Stanford University Graduate School of Business in 1958. His pursuit of a Master of Business Administration degree was cut short by the untimely death of his father, owner of the Carlsbad Oil Company. Carey returned to Carlsbad that year to become manager of the family business. During his time as a student at Stanford, he met his wife, Barbara, whom he married in 1962. Before he was married, he used his Navy money to purchase a small Rieger mechanical-action organ, which he sold in 2010.

A devoted member of Grace Episcopal Church, Carlsbad, he served as its senior warden and as its organist for 54 years. One of his proudest achievements was shepherding the acquisition of a mechanical-action Kney organ for the church. Over the years he arranged many concerts on this instrument. He was a member of the Diocese of the Rio Grande Music Commission during the years when the Episcopal hymnal and prayer book were being revised. In this capacity, he and his wife traveled to national meetings to participate in the hymnal revision process. Later he served as president of the Rio Grande Standing Committee.

Roy Henry Carey, Jr., is survived by his wife, Barbara; his son Hank Carey and wife Michele and their children Hayden and Ashley; daughter Martha Carey and wife Elisabeth Fidler; and daughter Julia and husband William and their daughters Annemarie and Téa. A memorial service was held May 4 Grace Episcopal Church.

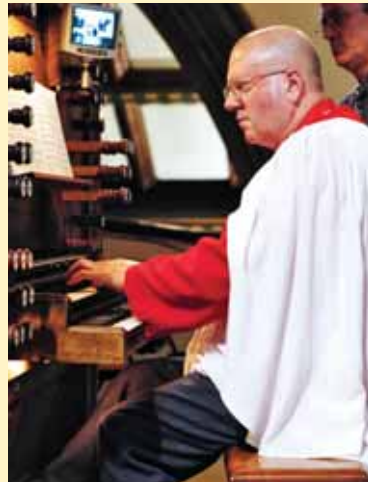


Kathryn Ulvilden Moen (photo credit: Michael Barone)

Kathryn Ulvilden Moen, 99, died May 16. She was born May 14, 1920. A fixture of the Twin Cities, Minnesota, church music and organ scene, she graduated from Luther College, Decorah, Iowa, in 1941, earned a Master of Music degree from Northwestern University, Evanston, Illinois, and was awarded a Fulbright scholarship to go to Norway where she studied at the Konservatoriet. She later studied with André Marchal in Paris, France, and with Heinrich Fleischer at the University of Minnesota.

Moen taught for 30 years at the University of Wisconsin-River Falls, retiring at age 86. She held various church music positions including that at Bethlehem

Lutheran Church in south Minneapolis, where she was instrumental in the selection of a Casavant organ in the 1960s, and later at St. Anthony Park Lutheran Church. Moen attended summer organ seminars in the Netherlands, France, Norway, and the Czech Republic. She later recorded an LP album of Czech organ repertoire that was reissued in CD format.



Patrick Wedd (photo credit: Jonathan Sa'adah)

Patrick Wedd, 71, church musician, organist, composer, choral conductor, and founding director of the choral ensemble Musica Orbium, died May 19. He retired as director of music at Christ Church Cathedral, Montreal, Canada in 2018, after 22 years of service.

Wedd was born in 1948 in Ontario and earned degrees in organ performance from the universities of Toronto and British Columbia. He was director of music for 11 years at Christ Church Cathedral, Vancouver, British Columbia.

In 1986 he moved to Montreal to assume artistic directorship of the Tudor Singers. He performed organ recitals in North America and England, and he recorded the Poulenc and Jongen organ concertos with the Calgary Symphony Orchestra, NAXOS discs of music for

organ and trombone with Alain Trudel, as well as organ works of Healy Willan. He composed for the church, including anthems, Masses, canticles, and hymns. He was also artistic director of the Montreal Boys' Choir Course (now the Massachusetts Course) for over 20 years.

Wedd received an honorary Doctorate of Divinity degree from McGill's Diocesan College and an honorary Fellowship of the Royal Canadian College of Organists. At his retirement he also received the President's Award of the RCCO Montreal Centre. (Additional information can be found in the September 2018 issue, pp. 10–11.)

Patrick Wedd is survived by his husband Robert Wells, his sisters Penny and Pam, and Pam's partner Jane, along with Wedd and Wells family in-laws. His funeral was held May 31 at Christ Church Cathedral, Montreal.



William Freestate Wharton

William "Bill" Freestate Wharton, 75, of Easton, Maryland, died May 19. Born January 4, 1944, he earned degrees (Bachelor of Arts, Master of Music, and Doctor of Musical Arts) in music from Trinity College, Hartford, Connecticut; Northwestern University School of Music, Evanston, Illinois; and Catholic University of America School of Music, Washington, D.C. His teachers included Margaret Wolcott, organist and choir director of his hometown church, Clarence Watters, Richard Enright, and Conrad Bernier.

Wharton taught music for 35 years in the public schools of Talbot County and Chesapeake College, Maryland, where

he was named professor of music and was honored at his retirement as professor emeritus. He served as organist of St. Mark's United Methodist Church, Easton, for over 50 years. In 2007 with 40 years of service at St. Mark's, the church honored him with the rebuilding and updating of the pipe organ's console. In 2017 with 50 years of service he was honored with a commissioned piece, "Variations on Engelberg" by Mark Miller. He earned the Associate and Choir Master certifications of the American Guild of Organists, and he presented and organized recitals and concerts throughout the Mid-Shore region.

William Freestate Wharton is survived by his brother, Franklin M. Wharton of Centerville, Maryland, and sister-in-law Kay G. Wharton of Butler, Pennsylvania. ■

► page 8

The 2019 summer series at Mead Chapel, Middlebury College, Middlebury, Vermont, Fridays at 6:00 p.m.: July 5, Sergei Gratchev; 7/12, Tatyana

Lukyanova; 7/19, George Matthew, Jr.; 7/26, Ellen Dickinson; August 2, Elena Sadina; 8/9, Austin Ferguson; 8/16 (3:00 p.m.), George Matthew, Jr. For information: www.middlebury.edu. ■



Participants in Paul Manz centennial hymn festival: Sarah Forsberg, Scott Hyslop, Andrew Schaeffer, Anna Forsberg, Rev. Michael Costello, Rev. David Abrahamson

May 10, 2019, marked the centenary of the birth of Lutheran organist and composer, **Paul Manz**. To celebrate the occasion, the **Evangelical Lutheran Church of Saint Luke**, Chicago, Illinois, where Manz served as Cantor from 1983–1998, presented a hymn festival in his memory. The program, "So Much to Sing About," was based on a text written by Jaroslav Vajda on the occasion of Manz's 70th birthday and featured **Andrew Schaeffer**, organist, **Scott Hyslop**, commentator, and the combined choirs of Saint Luke Church; Grace Lutheran Church, River Forest, Illinois; and Luther Memorial Church, Madison, Wisconsin, under the direction of **Rev. Michael Costello**. Among the many guests were Manz's daughter, **Sarah Forsberg**, and granddaughter, **Anna Forsberg**. Proceeds from the hymn festival benefitted the Lutheran Summer Music Academy and Festival.

Scarlatti's cat in London, Vienna, and Texas

Our story begins with Thomas Roseingrave, born in Winchester, England, in 1688. He emigrated to Dublin, Ireland, with his father, his first music teacher. In 1707 he entered Trinity College, but did not complete his degree. A life-changing trip to Italy was financed in 1709 by Saint Patrick's Cathedral, "to improve himself in the art of music that hereafter he may be serviceable to the Cathedral's music program."

It was at the home of a nobleman in Venice that young Roseingrave was invited to play the harpsichord. As he related to music historian Charles Burney some years later, "finding myself rather better in courage and finger than usual, I exerted myself and fancied by the applause I received that my performance had made some impression on the audience . . ." Burney continues,

. . . a grave young man dressed in black and in a black wig had stood in one corner of the room, very quiet and attentive while Roseingrave played. Being asked to sit down at the harpsichord, when he began to play, 'Rosy' said he thought ten hundred devils had been at the instrument. He never had heard such passages of execution and effect before. Inquiring the name of this extraordinary performer he was told it was Domenico Scarlatti, son of the famous opera composer Alessandro Scarlatti. Roseingrave did not touch the harpsichord for a month following this experience, but, after his hiatus he became very intimate with the young Scarlatti, following him to Rome and Naples, and hardly ever leaving him during his time in Italy . . .

Returning to England in 1714 or 1715, Roseingrave continued to champion Scarlatti's music, producing one of his operas at the Haymarket Theatre and publishing an edition of forty-two Scarlatti sonatas in 1739, a volume that included some examples from the 1728 *Essercizi*, including Kirkpatrick number 30, the "Cat's Fugue," which came to bear the descriptive title that is often credited to the composer Muzio Filippo Vincenzo Francesco Saverio Clementi, born in 1770 in Bonn. And why, you may ask, is it universally known today as something to do with a cat?

That answer derives from its wide-ranging fugal subject that begins on the G below middle C and continues upward dotted quarter note by dotted quarter with these intervals: G—B-flat, E-flat—F-sharp, B-flat—C-sharp, then cascades downward in eighth notes: D, C-natural, B-flat, A, G, F-sharp, G—a rather strange subject, but, bearing Scarlatti's original tempo indication of "Moderato" this 6/8 theme does indeed sound rather like a middle-aged tabby cat walking on its favorite harpsichord keys!

I would emphasize the moderate tempo should you wish to play this audience-pleasing harpsichord or organ sonata! A Lyrachord recording by a very fine harpsichordist who is excessively fleet of finger rather destroys the fun and enjoyment of the quite unusual harmonies generated. Of course, I, too, have been guilty of playing too quickly many

times, but once I approached retirement age I found that I really preferred to dwell longer on sonorities that I find beautiful. (Although my late-in-career students would probably counter, "But he always mentioned that he would prefer a *slightly* slower tempo!")

Roseingrave made a number of changes to Scarlatti's score of K. 30: these included a few differing notes, some octave doublings, and the replacing of many dotted quarter notes with a plain quarter, followed by an eighth rest rather than a dot—making these passages much more suitable to the organ and to the resonant acoustics of London churches. Speaking of which it may be of interest that Roseingrave, in 1725, became the organist of Saint George's, Hanover Square, the parish church of none other than George Frederic Handel, the longest-lived of the 1685 triumvirate.¹

If one should wish to play from Roseingrave's score, the best edition of K. 30 is a 1972 publication from Alfred Music, New York, edited by Willard Palmer (who used to say when I was performing in his presence, "Unfortunately, no relation") and Margery Halford, both Houston-based early-music supporters. These intrepid researchers compared all the earliest printings (there is no autograph known to exist)—and their edition contains a facsimile of the work from the first printed edition (London, 1738) of which the first copy was presented by the composer to his patron King João V of Portugal. Roseingrave's changes to the score are given in smaller staves directly above the affected measures, and other divergences are indicated by footnotes referencing a copy of Scarlatti's first edition that was reprinted by Witvogel in 1742 and Clementi's version, published about 1811 in the second of four volumes comprising *Clementi's Selection of Practical Harmony*. All of these useful addenda resulted in a score of 10 pages: the most comprehensive edition that I have found of this iconic work.

To continue with the references found in my title, I used an April 2019 recording from a demonstration concert performed on the oldest playable organ in Texas, the Caetano Oldovini organ built in 1762 and now housed in Southern Methodist University's Meadows Art Museum. This instrument was originally in the Monks' Gallery of Evora Cathedral in the university city of that name in Portugal, where it was one of three organs in the building.

Vienna: Reicha

A composition that I have never encountered on anyone else's concert programs is the *Fugue on a Theme by Domenico Scarlatti*, opus 36/9 by Antoine Reicha. I found this delightful homage in Volume 2 of *Bohemian Piano Music from the Classical Period*, edited by Peter Roggenkamp, published by Universal Edition, Vienna (UE18583), in 1990. Perhaps Reicha, an exact contemporary of Beethoven (both born in 1770) felt some



Larry Palmer at his talk for the 2019 conference of the Historical Keyboard Society of North America, with Silvanio Reis in the background (photo credit: Judith Conrad)

special kinship when he moved from Prague to Bonn with his parents in 1785?

In 1799 Reicha traveled to Vienna with the hope of provoking interest in his newly composed opera. His first visit was not to Beethoven, however, but to his idol, Josef Haydn, to whom his opus 36, a collection of contrapuntal works, is dedicated.

Eventually Reicha moved to Paris, where in 1818 he was appointed professor of counterpoint and fugue at the Paris Conservatoire, where his classes included such now well-known figures as Hector Berlioz, Franz Liszt, and, for the ten months prior to his death in 1836, as special mentor to César Franck!

Reicha's "Cat Fugato" (pun intended) with its tempo indication of "Allegro moderato" may portray a slightly younger cat than Scarlatti's, but the theme is the same, and the full title *Fugue on a Theme from Domenico Scarlatti* leaves no doubt as to the homage work that it is. Gently swirling sixteenth notes sound lovely on the harpsichord, and I enjoy, immensely, introducing this beautiful novelty to audiences. Depending on my mood of the moment I sometimes make the piece even more special by changing the concluding chord from minor to major; thus far, no thunderbolt has reached me from the heavens (nor from below the earth), so I suspect that I have the composer's blessing.

Thus we have fulfilled the offerings named in the title of my presentation for the May conference of the Historical Keyboard Society of North America (HKSNA) held this year at Huntsville, Texas, in the beautiful venues provided by Sam Houston State University. I made an *ad hoc* quick recording of Reicha's *Fugue* utilizing my Richard Kingston

Franco-Flemish double harpsichord, to complement the organ solo of Scarlatti's original *Fugue*. A neighbor did the recording, and, with the multiple duties of preparing for the trip, I did not check the disc that was offered. Thus, when I checked its suitability and compatibility with my computer, I had the shock of its not being playable.

My rescuer in this debacle was newly minted DMA Silvanio Reis, a star pupil of Temple University's Joyce Lindorff (who, incidentally, succeeded me as president of the Southeastern Historic Keyboard Society, one of the now-merged components of the current national organization). His computer was receptive to MP-3 recording, and he not only operated the sound for this second selection, but also took over the earlier disc of the organ fugue, which made my morning presentation much easier than I could have imagined. Dr. Reis also made his own presentation, "The International Idiom in the Keyboard Sonatas of Domenico Scarlatti," during which he played examples from six sonatas as apt musical preludes to my more verbal and humorous offering. ■

Note

1. Dates given in Gerald Gifford's article for *Grove's Dictionary of Music*, Fifth Edition.

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

Editor's note: the staff of THE DIAPASON congratulates Dr. Palmer on being named a member of the International Advisory Panel for the Historical Keyboard Society of North America.



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Choral Music Gems from the file cabinet—Treble choir anthems

Sometimes the piece we are looking for is right under our noses, filed away, ready to be pulled out and sung again. The following pieces for treble choir are worth a second look, whether you have a standing SSA choir, are giving the men of the mixed voice choir a week off, or are assembling a treble group for a special occasion.

Prayer Litany, Helen Kemp. 2-part, piano, opt. oboe, Choristers Guild, CGA747, \$1.95.

"Lord, make me an instrument of thy peace." The text of this anthem is appropriate at any time during the church year. Kemp has written a beautiful, lyrical piece with substantial unison sections allowing the choir to focus on musicality of line and phrasing. The harmony is primarily in thirds, easily learned. The addition of oboe (or violin) makes the piece sparkle.

"Dona Nobis Pacem" from Missa Brevis, K. 259, W. A. Mozart, arr. Patrick M. Liebergen. SSA, keyboard, opt. flute, Belwin Mills, OCT9817, \$2.25.

Although the English text is also provided, this would be an excellent introduction to singing in Latin since only three words are required: *Dona nobis pacem*. Consider using this as a challenge piece for an older children's or youth choir, teaching it in small sections over a couple of months, targeting an end-of-semester performance. The singers, rising to the occasion, will be proud of their accomplishment!

Blessing, Katie Moran Bart. SSA, piano, Neil A. Kjos, No. C8425, \$1.85.

This piece may be used in addition to, or as a replacement for, the Benediction in a worship service. Having a piece like this in your choir's repertoire comes in handy for "farewell" banquets or "sending services." You might use it simply as a sung blessing at the close of your choir rehearsals. The text is an Irish poem, "May the road rise up to meet you; may the wind be always at your back. May the sun shine warm upon your face, and the rains fall soft upon your fields. Until we meet again, may God hold you in the palm of his hand." The writing alternates between unison, two, and three parts, supported by a flowing piano accompaniment.

Good Shepherd, Gwyneth Walker. Women's chorus SA(A) and organ; E. C. Schirmer, No. 8069, \$1.85.

Walker has altered the text of Henry Baker's hymn, "The King of Love My Shepherd Is," a paraphrase of Psalm 23,

and incorporates the Celtic prayer, "God before me. God beside me. God behind me. God above me. God within me." While in the key of E-flat, which is often used for "The King of Love," Walker has composed a new tune. This piece is musically sophisticated, requiring care and attention in teaching, yet very much worth the effort!

When You Pass Through the Waters, Paul D. Weber. Unison or 2-part voices, piano, MorningStar Music Publishers, MSM-50-0501, \$2.25.

Suitable for services of baptism, confirmation, Easter Vigil, or whenever a theme of comfort and belonging arises: "Fear not, for I have redeemed you; I have called you by name, you are mine." Weber's piece, written for the Montreat Worship and Music Conference in 2009, may be sung by choir alone or may involve congregation. A printed bulletin insert is included. When done in two parts, the voices sometimes sing in unison, at other times antiphonally, and still other times overlapping or sung together in harmony. The end result is gentle, yet powerful and convincing.

Oh, I Will Praise the Lord, Georg Philipp Telemann, ed. and arr. Michael Burkhardt. 3-part equal voices and keyboard, MorningStar Music Publishers, MSM-50-5903, \$1.70.

The text from Psalm 34:1 is general enough to work most any Sunday of the church year. The German text is also included. If your choir has sung the piece previously in English, you might consider teaching the German for a second or third rendition. The selection provides a good opportunity to teach the term "melisma" and to work on singing with lightness and pulse. All parts sing the opening section in unison, then break into a three-part canon.

Canticle to the Spirit, Eleanor Daley. SA and piano, Alliance Music Publications, AMP 0411, \$1.90.

This piece with a text by Hildegard of Bingen (1098–1179) is especially appropriate for Pentecost Sunday, or any time the focus is on the Holy Spirit. Set in the key of D-flat major, the vocal range is fairly extensive, from middle C to a high F and G-flat for the altos and sopranos, respectively. The writing is lyrical and soars on the words "luminous, wonderful, awak'ning the heart." The piece, not long, is worth every minute of rehearsal time required to learn it.

Lift Thine Eyes, Felix Mendelssohn. SSA a cappella, Choral Public Domain Library (CPDL), [http://](http://www3.cpdl.org/wiki/images/7/7b/Ws-mend-001.pdf)

www3.cpdl.org/wiki/images/7/7b/Ws-mend-001.pdf.

You may have dilapidated, yellowing copies of this choral score in your file cabinets. If that is the case, rather than purchasing new copies you might choose to go online to the link above and download free copies for printing. This score is accurate, but in other cases, remember that errors are possible. *Caveat emptor!* Mendelssohn's setting of Psalm 121:1–4 is a joy to sing. It is a good vehicle for working on intonation and phrase shaping. All three voice lines are significant and interdependent.

—Anne Krentz Organ
Park Ridge, Illinois

New Organ Music

Journey to the Manger: Hymn Preludes for Advent and Christmas, by James Biery. Concordia Publishing House, 97-7663, 2014, \$26.00. Available from www.cph.org.

James Biery received bachelor's and master's degrees in organ performance from Northwestern University where he studied with Grigg Fountain and Wolfgang Rübsam. He also holds the AAGO, FAGO, and Choirmaster certificates of the American Guild of Organists and has received annual ASCAP awards since 2006. Biery currently serves as minister of music at Grosse Pointe Memorial (Presbyterian) Church, Grosse Pointe Farms, Michigan. Prior to this appointment, he served from 1996 until 2010 as director of music at the Cathedral of St. Paul, St. Paul, Minnesota.

Biery has become known as a talented composer of choral and organ music. One of his collections for organ is *Journey to the Manger: Hymn Preludes for Advent and Christmas*, published by Concordia Publishing House. The collection comprises preludes on eight tunes. Four of the tunes are common in mainline denominational hymns; four of them seem to be more specific to *The Lutheran Service Book*, the hymnal of the Lutheran Church–Missouri Synod. The tunes included in this collection are *ČAS RADOSTI*, *DIVINUM MYSTERIUM*, *GO TELL IT*, *HELMSLEY*, *MILWAUKEE*, *SIEH, HIER BIN ICH*, *W ŻŁOBIE LEŻY*, and *WO SOLL ICH FLIEHEN HIN*. The pieces range in length from three to five pages.

ČAS RADOSTI ("Let Our Gladness Banish Sadness"), a Bohemian tune from the twelfth century, is set in a dancing, trio-like style, reminiscent of the Renaissance. *DIVINUM MYSTERIUM* ("Of the Father's Love Begotten") incorporates ritornello material, based on the chant-style melody, between the phrases of the tune. The setting offers the opportunity to showcase an instrument's string celestes and a mellow solo stop; the composer suggests a clarinet.

GO TELL IT ("Go Tell It on the Mountain"), as indicated by the composer, is composed in a "cool jazz" style. If the jazz harmonies and easy listening approach to this well-known spiritual style does not fit into one's worship style, it would certainly be a well-received selection on a Christmas concert program.

The traditional English tune *HELMSLEY* is often associated with the Charles Wesley text "Lo! He Comes with Clouds Descending." Biery's setting of this majestic tune offers the opportunity to

showcase a large tuba or trumpet stop on certain phrases of the tune. Beginning *piano*, the piece continually grows in its dynamic level, concluding in a *fortissimo* climax marked "Very grand." This prelude will serve well as a dramatic introduction to this grand hymn tune at a major church festival service or a hymn festival service.

The tune *MILWAUKEE* was composed by August Friedrich Wilhelm Lenke (1820–1913), a Lutheran musician and teacher who resided in Wisconsin. The text associated with this tune in *The Lutheran Service Book* is "Lift Up Your Heads, Ye Mighty Gates." Biery's prelude on *MILWAUKEE* is set in a delightful 6/8 dance-like style, incorporating *ritornelli* material between phrases of the tune. The tune is played on a Cornet or reed stop, accompanied on a secondary manual with a bright ensemble utilizing a high-pitched mixture.

In *W ŻŁOBIE LEŻY* ("Infant holy, Infant Lowly"), the composer's use of hemiola creates a gentle rocking effect from which the tune emerges, played on an 8' flute stop. The opening material is used as a basis for interludes between phrases of this beautiful Polish tune. The composer indicates an optional cut if a shorter version of the piece is desired.

SIEH, HIER BIN ICH is paired with the Advent text "Jesus Came, the Heavens Adoring." The use of an undulating eighth-note pattern throughout creates a quiet and serene effect. The setting would be quite useful when a more meditative style of music is needed during the Advent season.

WO SOLL ICH FLIEHEN HIN, a tune familiar to those acquainted with Bach's cantatas and organ works, had its origins in a tune by the sixteenth-century composer Jacob Regnart. A perpetual triplet pattern is tossed back and forth between the left hand and right hand as the chorale tune is harmonized in the other hand. This continuous accompaniment pattern creates a sense of joy and energy, expressing the jubilation of the text associated with the tune, "O Bride of Christ, Rejoice."

Any organ or choral music composed by Biery is skillfully crafted and deserves a look by organists and directors. For those wishing to perform more organ music or to be introduced to Biery's music, this collection is highly recommended. The music is geared toward the medium to advanced level organist and will require practice; however, both the performer and the listener will enjoy the rewards of the preparation.

—Charles W. Steele
Pisgah Forest, North Carolina

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The Art of the Fugue, II

For discussion in this the next two columns, I offer the program notes I wrote for my first performance of *The Art of the Fugue* in May 1985. This performance, on the Fisk organ at Westminster Choir College, was one of my two graduate recitals. I prepared these notes over more or less an entire semester and had some input and help from my teacher Eugene Roan and from William Hays, who was the advisor for degree recital program notes. I have been pleased with this essay, and I have used it as partial program notes for subsequent performances. It has an integrity to its overall structure—thanks in significant part to Dr. Hays's assistance—such that I have not changed it or excerpted it. Despite that, if I were to write these notes today, there are a number of things I would phrase differently.

It could be fruitful to use some of those theoretical revisions to frame future columns about the learning process, the evolution of my relationship with this work, and the relationship between my own work on this piece and teaching. Some of what I wrote about the order of the movements was too cut-and-dried, rather too simple, failing to reflect some of the complexities of what we do and do not know about the piece. In later columns, I will discuss that, including some new ideas.

History and form

J. S. Bach wrote *The Art of the Fugue* during the last years of his life, probably beginning work on what turned out to be his longest and most complex instrumental composition in 1743, leaving the opus incomplete at his death in July 1750. It was published in 1751 in Leipzig in a poorly engraved edition, the preparation of only part of which had been supervised by Bach himself. The publication was not a commercial success, and the project was soon abandoned by Bach's heirs.

Copies of *The Art of the Fugue* circulated among musicians, however, from that time on. In 1799 a scholar referred in print to the work as "celebrated," and both Mozart and Beethoven owned copies. *The Art of the Fugue* was studied extensively by musicians throughout the nineteenth century, and nearly twenty editions or arrangements were published during those years. The first known public performance of the whole work took place in 1927 in Leipzig under the direction of Karl Straube, one of Bach's successors as Kantor of Saint Thomas School in that city.

The Art of the Fugue is a work of well over an hour in length, consisting of eighteen movements all based in one way or another on the same musical theme. This theme occurs in something like one hundred different forms throughout the piece. The first and simplest form of the theme is shown in **Example 1**.

The theme is closely based on the tonic triad of the key of D minor, or, looking at it another way, on the interval of a fifth, and on the idea of filling that interval in. The first gesture creates a perfect fifth; the next gesture fills in that fifth, in the simplest possible way. The rest of the theme provides the remaining notes needed to fill in the perfect fifth, D–A, by step, and outlines a diminished fifth, C–sharp–G. In the tonal world of Bach the perfect fifth is the source of security and repose, while the diminished fifth is a source of tension, unrest, and striving. The two are antithetical to one another. This antithesis, with the one side represented not only by the perfect fifth as such but also by all diatonicism, and the other side mainly represented by the chromaticism implicit in the diminished fifth, is a major



Example 1



Example 2



Example 3

source of direction, growth, and meaning throughout *The Art of the Fugue*.

The opening theme also contains, in significant contexts, all the intervals from the semitone to the perfect fifth. This is in spite of the brevity, compactness, and apparent simplicity of the theme. The use of such a theme creates a situation in which any interval, either open or filled in by step, can be used by the composer as a motive significantly related to the main theme of the work. This possibility for motivic interrelation is an important source of unity and coherence in *The Art of the Fugue* in spite of considerable variety and diversity.

Most of the movements of *The Art of the Fugue* are fugues or are largely constructed through fugal procedures. Four movements are strict two-voice canons. Bach did not designate any of the movements as fugues, but rather as *contrapuncti*. (He may well also not have been responsible for the title under which the work is known, since the title page was engraved after his death.) He seems to have been concerned in his use of nomenclature to suggest that the movements were not autonomous fugues such as the organ fugues or the fugues of the *Well-Tempered Clavier* (all of which are paired with non-fugal preludes), but rather stages in the working out of a musical idea, or a set of musical ideas, through a variety of contrapuntal techniques. Several of the movements, even apart from the canons, would probably not have satisfied Bach's own definition of a fugue as such, because of serious irregularities in the construction of their opening sections. These irregularities, however, make perfect sense as stages in the contrapuntal development of the work as a whole. They serve invariably as responses to what has come before and as preparations for what will follow. These relationships are described in detail below in the comments on the individual *contrapuncti*.

The four two-voice canons (numbers 12–15) are lighter in texture and mood than any of the other movements and are simpler in construction. Coming after the most complex of all the *contrapuncti*, and before the movements in which contrapuntal ingenuity is carried to its farthest extremes, they provide for performer and listeners a moment of repose. This makes possible a renewal of energy and of momentum towards the climax of the final movement. Many individual Bach organ fugues contain within their structure a similar "relaxed" passage, which serves a similar function of providing a breathing space before the final climactic musical gesture. (Measures 121–139 of the Fugue in C minor, BWV 546ii, and measures 141–155 of the Fugue in E minor, BWV 548ii, are particularly good examples of this.) This suggests that *The Art of the Fugue* should be thought of not as a collection of fugues, but as one structure analogous to a single giant

fugue. Further facts bear this analogy out (assuming it is not pressed into too detailed a form). The first movements of the work introduce the main musical ideas in a straightforward way, as does the exposition of a fugue.

The middle movements of *The Art of the Fugue* develop those musical ideas and others, with increasing complexity, contrapuntal and harmonic, and with increasing variety of texture. This is similar to the middle section (sometimes called "development") of many fugues, especially, longer ones. The four canons fulfill the purpose described above. In the final three movements harmonic complexity is reduced, and anything even approaching the almost impenetrable density of *Contrapunctus 11* is abandoned. In *Contrapunctus 17*, the original theme is reintroduced in a form closer to the opening of *Contrapunctus 1* than anything that has been heard since *Contrapunctus 4*. This is analogous to the return of the initial subject that characterizes the final section of many fugues. The extraordinary contrapuntal ingenuity of *Contrapuncti 16* and *17* (see below) is analogous to the increase in contrapuntal complexity that is found at the end of many Bach fugues, usually in the form of *stretto*.

Neither the first edition of *The Art of the Fugue* nor any of the eighteenth-century manuscript copies say on what instrument or instruments the work was meant to be performed. Over the years many different performing forces have been used, including piano, chamber ensembles of various composition, symphony orchestra, jazz combo, harpsichord, and organ. Many scholars believe that Bach actually meant the work for organ, some that he meant it for harpsichord, even though the posthumous title page says neither. The first edition was published in open score, that is, with a separate line for each voice. This was an old Italian and German way of presenting keyboard music used, for example, by Samuel Scheidt in his *Tabulatura Nova* (1624). It was certainly not the standard keyboard notation in 1750, but Bach had used it shortly before, in his *Canonic Variations*, BWV 769. The *contrapuncti* all fit very well under two hands and two feet, and with some difficulty under two hands alone. The pedal parts work as pedal parts: that is, they can be learned using the kinds of pedal technique known to Bach and his students, and when so learned they are comfortable (though occasionally challenging) to play. This would not be true of the bass lines of Bach chamber works or harpsichord works, by and large. The editors of the first edition chose to include a short additional piece by Bach, to compensate the purchaser for the incomplete state of the last movement. The piece they selected was an organ chorale, which they also presented in open score. It is thus likely that they assumed that the users of the work would be organists, even though they did



not say so on the title page. It is also quite possible that Bach himself wanted musicians to use their own judgment as to how the piece can be realized in sound.

B-A-C-H

The third subject of the last movement of *The Art of the Fugue* is made up of notes that, in the standard German musical nomenclature, spell the name "Bach" (**Example 2**). In the German system, B-flat is called B, and B-natural is called H. Bach was aware throughout his life that the letters of his name made a plausible musical theme—it was certainly known to his musical ancestors as well—but he used it sparingly in his music. The only extensive use he made of it was in *The Art of the Fugue*. The final appearance of the B-A-C-H theme as the subject of a powerfully climactic fugue in *Contrapunctus 18* is prepared by a chain of musical developments running through the whole work. This chain is best followed retrospectively. Before *Contrapunctus 18*, the B-A-C-H theme appears in *Contrapunctus 11*. Here, the four relevant notes form part of a lively and insistent eighth-note motive (**Example 3**). They do not stand on their own, but they are clearly present. This eighth-note motive, however, is an inversion of one of the main themes of *Contrapunctus 8*. That movement is thus revealed to have contained the B-A-C-H theme in a highly disguised form. The motive also occurs in once in *Contrapunctus 8*, casually, without repetition or development, in the bass voice at measure 143, transposed up a whole step. The first appearance of the B-A-C-H theme in the work occurs at the end of *Contrapunctus 4*, where the four notes form part of an otherwise meandering free chromatic countersubject to the main theme. This serves to underline the essential chromaticism of the B-A-C-H theme, and to tie that theme to the other chromaticism in *The Art of the Fugue*. The seeds of the chromaticism in the work, and thus the seeds of the B-A-C-H motive itself, are found, as explained above, in the initial statement of the main theme. The four *contrapuncti* in which the B-A-C-H theme is found (4, 8, 11, and 18) are by a considerable margin the four longest movements in the work, and each of the four is longer than the last. ■

To be continued.

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



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In the wind...

Momentous mementos

In the 2016 movie *Sully*, Tom Hanks plays Chesley Sullenberger, the US Airways pilot who secured a spot in popular and aviation history by safely landing Flight 1549 on the Hudson River in January 2009. In the film and especially in the cockpit voice recordings of the actual flight, Sully was the epitome of cool. As air traffic controllers were frantically suggesting alternative emergency landings at LaGuardia and Teterboro airports, Sully simply said, "We're gonna be on the Hudson." All 155 people on board the plane survived, and the episode quickly became known as "The Miracle on the Hudson." We live in lower Manhattan, and every time I drive on the Henry Hudson Parkway I think of that grand river as Sully's landing strip.

The movie dramatizes the incident from taxi to take off to splash down, then moves into the chaotic aftermath of the crash. The action shifts back to the hour or so before the flight, and we are introduced to several of the passengers. An aging father and his two sons race to catch the flight they almost missed. A young mother apologizes for her infant son to the friendly man sitting next to her. "He likes to throw everything." "That's okay, I like to catch everything." An elderly woman in a wheelchair and her middle-aged daughter argue in a gift shop. She wants to buy a souvenir for a family member, and paws over the kitschy New York knick-knacks. "Mom, you were never this generous to us when we were kids." "How 'bout a snow-globe?" "Mom, here's one." "Okay, I'll buy you a [much smaller] snow-globe, too."

I have a snow-globe. It is my talisman, bringing inspiration and good luck to my superstitious mind. It contains the statue of Pythagoras that stands at the end of the breakwater at the entrance to the harbor of the town of Samos on the Island of Samos in the Greek Aegean Sea. It shows Pythagoras standing erect with index finger pointed skyward forming the long side of a right triangle with a leaning beam forming the hypotenuse ($a^2 + b^2 = c^2$). The majesty diminishes when you see the great man's finger is pointing at a compact fluorescent bulb. We sailed into that harbor in 2014, and I was thrilled to see my hero welcoming us, the grandfather of music who discovered and defined the overtone series, and whose observations are the root of the tuning of western music. There is a 4,700-foot mountain on Samos that rarely receives snow, and never mind that it never snows on the plain or near the coast of the island, I brought that snow-globe home.

Many of us have mementos on our desks, bureaus, mantles. A shell from a

beach in Florida, a pocketknife that was a gift from a friend who died too young, a lucky silver dollar, a ticket stub from a World Series game. In the winter, I sometimes grab a shackle from a box of miscellaneous sailboat parts and keep it in my pocket, just to reassure myself that winter will end sometime, and that we will be back on the water.

One man's junk is another man's treasure.

Donald Hall (1928–2018) was a prolific writer of both poetry and prose. In his late forties, he married his former student, the poet Jane Kenyon, and moved to the house in rural New Hampshire where his grandmother had been born. The family called it Eagle Pond. Hall had spent summers there as a kid, helping his grandfather with farming chores, an experience that fostered and nurtured his life-long fascination with the concept of work. He had given up the security of a tenured position at the University of Michigan to settle in New Hampshire with nothing to do but write. There he felt freedom in his work, though his method of writing poetry often involved as many as four hundred drafts.

Wendy is his literary executor, and it was with trepidation that we drove to the ancient house in New Hampshire for his estate sale. One of Hall's books bears the title, *String Too Short to be Saved*. That could have been the motto of the sale. At first glance, it seemed there were thousands of glass ashtrays. There were cups from the New York World's Fair, loose gears from a bicycle, rental car receipts from trips forty years ago, at least four empty bottles labeled "Paine's Celery Compound,"¹ and oh yes, the autograph score of *Three Donald Hall Songs* by William Bolcom. It was as if no one threw anything away for five generations. The ten-year-old daughter of an English teacher from a neighboring private prep school was dying of boredom while her father searched the house hoping to find the box of short pieces of string.

A wood block plane, a hammer, and a carpenter's ruler told of the industrious rural farmer keeping things working. A pitchfork, a wood wheelbarrow with spoke wheels, a shovel, a rake all hint at the back-breaking work of farming when the most powerful machine was a horse. New Hampshire is known as the Granite State,² and any farmland is reclaimed from wild forest. It is legend that the easiest crop to grow there is rocks.

And there was an Estey reed organ, a dilapidated mess that once must have filled the parlor with the strains of hymns played by Donald's grandmother. It is just under seventy miles from Eagle Pond to the Estey factories in Brattleboro,



Good for what ails you . . .

Vermont, and Google Maps™ tells me that it would take around twenty-three hours to walk. I suppose that is about the speed of the horse or ox-drawn cart that carried it to Eagle Pond. When it stopped working, or the last family member who could play it passed away, it was granted a spot in the shed where it could waste away.

We are given a touching look into Hall's life-long connection with the farm at Eagle Pond in his book *Life Work* (Beacon Press 1993), where he chronicles how the family's needs were met through the daily, weekly, seasonal, and annual repetition of essential chores. He tells of spending summers helping his grandfather with those chores, cutting and raking hay by hand, hauling it to the barn on a horse-drawn cart, and pitching up overhead to the loft. When he moved to Eagle Pond, he practiced his life's work in the shadow of the example set by the generations that preceded him surrounded by the artifacts of the working farm.

The selfie generation

Do you remember when photography was expensive? We would come home from a vacation or study trip with thirty or forty rolls of film to drop off at the drug store. Six days and fifty bucks later, you would have a bundle of snapshots, your mementos from the trip. Today, we snap away at our heart's delight. Doesn't cost a dime, unless you consider that in any airplane, any coffee shop, any movie theater, or any concert hall, every single person has a thousand-dollar phone in his pocket.

In Praise of Painting: Dutch Masterpieces at the Met is a current exhibition at the Metropolitan Museum of Art. It closes on October 4, 2020, so you have plenty of time to get there. It features sumptuous iridescent portraits by the likes of Jan Steen, Vermeer, and Rembrandt, portraits carefully crafted in the seventeenth century. Rather than stepping into a drug store photo booth, a Burgomaster posed by a table for days so his image could be immortalized, a memento of his impression of his own grandeur. *A Young Man and Woman in an Inn*, their cheeks boozy rosy, are gazing sloppily at something that is amusing them, but while it shows a moment in time, the image took days, weeks, maybe months to complete—a moment set in four-hundred-year-old paint that is so vivid you imagine you can smell their horrible breath. You can tell by the color of their teeth.



Eagle Pond

Many of these paintings, especially the portraits, were commissioned by the people seen in the images, people who were prepared to spend plenty of money to immortalize themselves. Others were the whim of the artist, capturing a bucolic scene, a frantic scene, or a way of life. *Still Life with Lobster and Fruit* gives us an idea of how food was prepared in a seventeenth-century kitchen. As far as I know, there is no actual record of what Moses looked like, but in Abraham Bloemaert's painting, *Moses Striking the Rock*, the prophet points his scantily draped rear end to the viewer, pretty much concealing his miraculous production of water for the Israelites. I suppose that Bloemaert was being careful not to assume too much about what Moses was actually like as a person, because if I were asked to name the painting without knowing the intended subject, I would call it *Bare-breasted Muscle-Woman with Pitcher*.

Now that I have your attention, you can view all these images at www.metmuseum.org. Click on "Exhibitions," then "Current Exhibitions," and scroll down to "In Praise of Painting." Then choose "Exhibition Objects." Each image is a memento of a moment, of a personality, or of an allegorical story.

The shorthand of emotion

Leo Tolstoy wrote, "Music is the shorthand of emotion." Leopold Stokowski wrote, "A painter paints pictures on canvas, but musicians paint their pictures on silence."

When you are standing in a gallery viewing a painting or sculpture, you are seeing exactly what the artist left behind. The physical touch of a human being is present in the brush strokes. You marvel that Rembrandt himself, the very man with the bumpy nose, made that little squiggle four hundred years ago. You can tell something about the person or the person's mood by the brush strokes. Look closely at a square inch of a painting to see how the paint was applied, how coarse were the bristles, whether the strokes were straight or not. Then step back and study that square inch in context to see how the texture catches the light, how it affects the square inches around it, and how it contributes to the complete work of art.

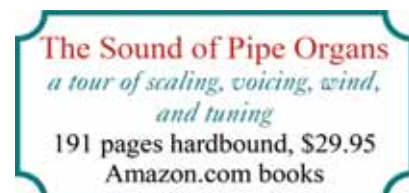
Claude Monet revolutionized painting by substituting little dabs of paint with broader brushstrokes, leaving an impression of a scene. Does that make him a dabbler? Between 1890 and 1891, Monet painted twenty-five scenes of stacks of hay in fields around his home in Giverny. Each *Meules* was a study in light at different times of day, in different weather. Each evokes the other senses, the whiff of drying hay, the whistling of wind across an open field. People must really love Monet's dabbling. As I write, my iPhone chirps the news that one of those canvasses sold this afternoon for \$110,700,000, a record high price for an

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Pythagoras at the head of the harbor

impressionist painting. How's that for making hay while the sun shines?

If a painting was like a musical composition, you would not see the image, but you would be schooled in reading the code, the language that unlocks the artwork. You would complete an equation and an artwork would appear. If the viewers of art were like musicians, each viewer would perceive a painting differently, according to the level of his skill. If you were a beginning viewer, you would see a fuzzy image with muddled colors, because you did not have the chops to see it properly.

The same concept can apply to preparing food. A beginning cook can read a recipe, assemble the ingredients, and produce a gooey or burned shadow of a favorite dish. An experienced cook has a starting sense of what happens when you apply heat to a piece of meat or a vegetable, and the skillful chef understands the chemistry and the artistry of making food sing.

Last weekend, on our way to the estate sale, Wendy and I stayed at a country inn whose website made it clear that they were very proud of their restaurant. Rightly so. The drinks were made with the best stuff, blended beautifully, and served in attractive glassware. The wine was nicely chosen and delicious. Each dish was made with the best ingredients, their flavors artfully combined. The servers were friendly and attentive to just the right degree, knowing not to interrupt the nicer moments of our conversations, but being sure we were having a nice time.

The beginning musician can make a weak stab at a monumental musical masterpiece. I have heard countless performances in which the players were not equal to the music. But when the players are up to it, magical things happen. They read the code and interpret the language to get the notes right, but there is so much more to it than that. Like the chef who adds a slurp of wine to a sauté at exactly the right moment and exactly the right temperature to make flames dance over the stove and the dish come alive, so the musician adds a dash of alchemy by blending tempo, intonation, inflection, and energy into a momentary creation that has life and produces energy.

"... Musicians paint their pictures on silence." During a concert at Symphony Hall in Boston on May 5, 2019, the Handel and Haydn Society performed Mozart's *Masonic Funeral Music* (K. 477). Conductor Harry Christophers brought the piece to a steady measured conclusion, the final chord especially alive with a crescendo followed by decrescendo and held his arms aloft to maintain the capture of the audience's attention. Several rich seconds of tense silence passed, the kind of silence that makes me fight back tears, and clear as a bell, a young boy's voice piped up an expressive "Wow!" With the innocence of a child, he spoke that single



Pythagorean snow globe

word that expressed the feelings of everyone present, and the audience broke into laughter and applause.

Boston's classical radio station, WCRB, was broadcasting the concert so the moment was captured and immortalized. Executives of the Handel and Haydn Society spread the word that they wished to find the "Wow Child" to give him an opportunity to meet the conductor, and

By John Bishop

sure enough, the word spread to the family of nine-year-old Ronan Mattin whose grandfather Stephen had taken him to the concert. International news outlets quoted Ronan's father saying that Ronan is on the autism scale and "expresses himself differently," that he is a huge fan of good music, and that his parents and especially his grandfather take him regularly to high-end performances. David Snead, president of the Handel and Haydn Society, said that it was one of the most wonderful moments he had ever experienced in a concert hall.

You can hear this delightful moment yourself. Enter "Mozart wow child" in any search engine and you will find dozens of stories and the live recording. Ronan Mattin's "wow" had inflections similar to the final chord that so moved him.

Remember the decoder rings that came as prizes in boxes of Cracker Jack™? When you play a piece of music you are deciphering a code. You have learned the language of the printed score, the recipe for the instant creation of an artwork. The composer has left that for you as a memento. You put on your secret ring, say the magic words,



and poof. You have a work of art. When you finish, no one will ever hear the same work of art. You will never do it the same way, nor will anyone else.

Wow.

Notes

1. "A true nerve tonic, an active alternative, a reliable laxative and diuretic. It restores strength, renews vitality, purifies the blood, regulates the kidneys, liver, and bowels. Price \$1.00."

2. A popular bumper sticker says, "Don't take New Hampshire for Granite."

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J. S. Bach's Organ Music and Lutheran Theology

The *Clavier-Übung* Third Part

By Michael Radulescu

When approaching Baroque music in general and spiritual music in particular, it is of greatest importance to take into consideration the fundamental difference between the function and the aims of music in the Roman Catholic rite and the Lutheran conception of music. While Roman Catholic music mainly embellishes and adorns the liturgy, Lutheran music wants to preach, to impress, to move, to convince every single listener. Whereas the mystery of the Canon is at the center of the Roman Catholic Mass, the announcing and the elucidation of the Word of God, spoken by the minister and sung or performed by the church musician, stand at the core of the Lutheran Divine Service.

From this dichotomy results the overwhelming importance of rhetoric, of the musical speech (*Klangrede*) in Lutheran music. Both the ancient rules of rhetoric and the use of the rhetorical-musical figures determine respectively the overall formal concept of a work as well as the invention of characteristic "speaking motifs."

In the case of J. S. Bach's music, however, there also seems to be a more subtle, profound, and hidden means of communicating a message, an interpretation of a text. This happens through the ample use of symbols such as allegories, certain characteristic motifs and specific

numerical ratios between different sections of the overall formal concept of a piece, and also, most controversial of all, as numerological entities. The latter aspect has been both heartily emphasized and strongly questioned and even ruled out by scholars and practical performers in recent decades. Nevertheless, a surprising hint at the possibility of Bach's interest in the use of the "numeric alphabet" seems to be, among others, the theoretical work called *Cabbalologia* by Johannes Henningius (Johann Henning), published in Leipzig in 1683. This publication is said to have been found also in the famous private library of Bach's neighbor and colleague Johann Heinrich Ernesti, former rector of Saint Thomas Church in Leipzig.

Bach published the Third Part of his *Clavier-Übung* for the feast of Saint Michael at the end of September 1739 on the occasion of the bicentenary of the Lutheran Reformation in Leipzig. This collection of keyboard compositions is generally known under the titles "The Organ Mass" or "The Dogma Chorales," neither of which can suggest the complex meaning and the message of the entire opus.

It should be remembered that when Luther introduced his Reformation in



Examples 1: *Praeludium*, measures 1–7



Example 2: *Praeludium*, measures 32–36

Leipzig in 1539 he preached on Pentecost Monday in the Leipzig Pleissenburg Castle on two most crucial themes: the Mystery of the Trinity in the Lutheran Mass and the Lutheran Catechism. Most significantly, Bach takes both these theological categories into consideration and, obviously referring to Luther's sermon of 1539, treats them consistently in his Third Part of the *Clavier-Übung*. Of the total of twenty-one chorale settings in the collection, the first nine deal with the Lutheran *Missa brevis* (which includes only the "Kyrie-Christe-Kyrie" and the "Gloria"), while the remaining twelve chorales follow exactly, chapter by chapter, Luther's Catechism of 1529.

Seen as a whole, the entire *Clavier-Übung III* seems to suggest a most striking resemblance to Bach's own organ improvisations as described by his first biographer, J. N. Forkel, in 1802:

- a) a great prelude and fugue in *Organo Pleno* as an opening;
- b) a long series of different kinds of chorale settings with a varying number of parts;
- c) a great fugue in *Organo Pleno* at the end.

In Bach's *Clavier-Übung III*, these correspond to the following sections:

- a) the E-flat *Praeludium* in *Organo Pleno* also containing the two fugal sections;
- b) the 21 chorale settings in 3, 4, 5, or 6 parts, as well as four duettos;
- c) the E-flat Fugue in *Organo Pleno*.

Two further allusions to the Trinity are most interesting in the overall plan of the entire collection. These are manifest already in the title, "Third Part of the *Clavier-Übung*," and also in the use of the majestic key of E-flat major, with its three flats in the signature, for both the opening Prelude and the closing Fugue. Also striking is the fact that both the Prelude and the Fugue appear to be determined by the number 3 (three main musical ideas in the prelude and three themes in the triple fugue).

Another obvious hint at the Trinity is the fact that the first 9 chorales dealing with the Lutheran Mass are organized

in 3 groups of 3 each: 3 "great" settings for Kyrie-Christe-Kyrie, 3 "small" *alio modo* settings for the same *cantus firmi* Kyrie-Christe-Kyrie, and 3 settings for the German Gloria, "Allein Gott in der Höh' sei Ehr."

The remaining 12 chorales, which follow Luther's Catechism, are arranged by 3 + 3 groups of 2 each, the first group dealing with the 3 main chapters of the Catechism (The Law of the Lord = The Ten Commandments, The Creed, and The Prayer of the Lord = The "Our Father"), and the second with the 3 chapters concerning the Sacraments and the Penitence respectively (Baptism, Penitence as continual renewal of Baptism, and the Communion). Each of these *cantus firmi* is treated twice, in a "great" version with pedal and in a "small" version without pedal, mostly in another key.

It has often been suggested that these two contrasting versions may allude to Luther's "Great Catechism" versus its reduced form, the "Small Catechism" for younger and "more modest people." This double treatment of the "catechism settings," however, seems also to allude to the double form of liturgy: as the great, official one "in churches," versus its "small," intimate, personal form "at home," within each Christian family. Interestingly enough, this dualism appears also in the original subtitle of the *Clavier-Übung III* dedicated to both amateurs (*Liebhaber*) and connoisseurs (*Kenner*).

II

The opening *Praeludium pro Organo pleno*, Bach's largest organ prelude, suggests, in spite of the original slurring of the dotted rhythms of its beginning, the pattern of a French overture:

- a) majestic homophonic section with dotted rhythm, measures 1 to 70;
- b) *Fugato* section, measures 71 to 97;
- c) majestic homophonic section with dotted rhythm, measures 98 to 129;
- d) *Fugato* section, measures 130 to 173;
- e) majestic homophonic section with dotted rhythm, measures 174 to the end.

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On the true rubato...

In the pianoforte introduction to the first of the *Harfenspieler* songs by Wolf ("Wer sich der Einsamkeit ergibt") the metronome and I would be at odds in the very first measure, for the third and fourth beats here take longer than the first two beats: the second bar is similarly shaped to the first; but the third bar—climbing in pitch to the fourth bar—is in a quicker tempo altogether; the fifth slow again. This is the shape as Fischer-Dieskau conceives it, a shape to be clothed by colour and feeling.

Gerald Moore

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Ex. 3: *Praeludium*, bars 40–50

The three different musical ideas used by Bach seem to illustrate in a marvelous way the three Persons of the Trinity:

1. majestic five-part homophonic section for God the Father (**Example 1**);

2. transition passage with staccato notes suggesting drops of tears (as in the Passions and in several cantatas) and a plaintive theme in the right hand, full of suspensions and chromaticisms and going to the “extreme” keys B-flat minor and E-flat minor, respectively (musical-rhetorical figure of *parrhesia*), suggesting the human sufferings, the Passion and Death of God, the Son (**Examples 2 and 3**);

3. The fugal sections using the most spiritual writing, the fugue, and a theme which by its shape (musical-rhetorical figure of *hypotyposis*) suggests the movement and the shape of the flames, the fire of God, the Holy Spirit (**Example 4**).

III

Considering the 9 chorale settings of the *Missa brevis*, the great “Kyrie-Christe-Kyrie,” the small “Kyrie-Christe-Kyrie,” and the 3 “Allein Gott” settings, one notes the following characteristics:

- The first three settings of the great “Kyrie-Christe-Kyrie” are written in the ancient vocal, *a cappella* style, the *stylus gravis*, using the so called white notation (breves, whole notes, half notes, quarter and, more rarely, eighth notes as note values). According to Bach’s cousin J. G. Walther the *stylus gravis* is “majestic, serious . . . and best appropriate to elevate the human soul to God.”

- The respective *cantus firmus* descends within this first triad from the soprano in *Kyrie, Gott Vater in Ewigkeit* (highest part ~ God Father as the Highest) into the tenor in *Christe aller Welt Trost* (middle part ~ God the Son as the Mediator) and finally into the pedal-bass in *Kyrie, Gott, heiliger Geist* (bass part ~ God, the Holy Spirit as the universal Basis). This *katabasis*, i.e., “descending

movement,” suggests the descending of God’s mercy upon us and depicts the “eleison” (“have mercy”).

- The tenor *cantus firmus* in *Christe aller Welt Trost* stresses the idea of Christ as the Mediator between God and Man, as strongly emphasized by Luther.

- The bass *cantus firmus* in *Kyrie, Gott, heiliger Geist*, on the other hand, represents the fundamental Lutheran idea of Justification through the power of Faith; the text of the chorale also prays for “the reinforcement of our Faith.” The final section of this setting, “eleison,” is excruciatingly dissonant, once again stressing human misery awaiting God’s mercy.

- The total number of measures of all three large chorale-settings is a primary, indivisible number:

Kyrie (42 measures) + Christe (61 measures) + Kyrie (60 measures) = 163 ~ indivisibility of the Holy Trinity!

- The three small settings of “Kyrie-Christe-Kyrie” strongly contrast with the preceding three works. The *cantus firmus* is only hinted at by quotation of its first phrase. Their writing is *manualiter*, without pedal, and in a soft “cantabile clavier style.” This might suggest love and the soft breath of the Holy Spirit by its “cantability.”

- All three small settings end modally on an E-major chord.

- The time signatures of all these 3 chorales also allude to the Trinity, being “progressions” of the number 3: 3/4; 6/8; 9/8 (= 1 x 3/4; 2 x 3/8; 3 x 3/8).

- The three *Allein Gott in der Höh’ sei Ehr* settings fulfill a wonderful *anabasis* (ascending movement) by the sequence of their keys: following the small “Kyrie-Christe-Kyrie” settings ending all on E major, they rise up to F major, G major, and finally to A major, thus obviously alluding to *Gloria in excelsis* (*Allein Gott in der Höh’* “Glory to the Lord in the Highest”).

- All three settings are trios and written in an “instrumental keyboard style,” the first and the last in a brilliant, light



Example 4: *Praeludium*, measures 71–74

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Example 5: *Allein Gott in der Höh' sei Ehr' I*, measures 78–83 only right hand and pedal and measures 87–92 only left hand and pedal

Example 6: *Dies sind die heil'gen zehn Gebot*, measures 4–6

style, the second *à 2 Claviers et Pedale* imitating violins or flutes accompanied by a *basso continuo* in the pedal.

• The G-major trio on “Allein Gott” seems to stress Jesus’s role as Lamb of God, alluding to the third stanza of the chorale, “Lamb of God, holy Lord and God, accept the prayer of our misery,” by citing these two verses in canon, a most simple symbol for “one part following another part:” first between the right hand and pedal in measures 78 to 83, and in measures 87 to 92 between the left hand and pedal, and thus alluding to the Gospel of John, 1:29–30: “The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world. / This is he of whom I said, After me cometh a man which is preferred before me: for he was before me” (Example 5).

IV

The density and complexity of Bach’s dealing with the theological message through music is most impressively revealed in the settings of chorales treating the main chapters of Luther’s Catechism: the Ten Commandments, the Creed, and the Lord’s Prayer.

The large setting of *Dies sind die heil’gen zehn Gebot* is written in five

parts distributed on two manuals and pedal. The *cantus firmus* is carried out as a canon between the two tenor parts played by the left hand while the right hand plays the two free upper parts. Surprisingly, these free parts never imitate or cite the *cantus firmus*.

Most interesting is the fact that in Bach’s treatments of this *cantus firmus* (*Orgelbüchlein*, the cantata BWV 77 *Du sollst Gott, deinen Herrn, lieben*, and the two settings in the *Clavier-Übung*), he uses the same key, Mixolydian on G, the “pure” key without accidentals in its signature. Never does this *cantus firmus* appear transposed: this obviously suggests the “immutability of the Divine Law.” Most consistently, the treatment of the *cantus firmus* as a canon also evokes the “severity of God’s Law.”

A further symbolic meaning of the musical texture is the setting of the canonic *cantus firmus* in the two middle parts, which clearly refers to Luther’s commentary in his Catechism, regarding the way to keep the Divine Law through “Christ’s the Mediator’s Intercession.”

The beginning of the chorale is most serene, diatonic, and calm, and takes place over an organ point in the pedal. After four measures of “complete harmony” the character changes in the fifth measure: the alto plays a “harsh” descending chromatic figure (the figure of *parrhaesia*) while the soprano plays three times a “sighing figure” consisting of a sixteenth rest followed by three sixteenth notes, and followed by two groups of stepwise descending eighth notes (Example 6).

This seems to be a strong allusion to the Book of Genesis describing the Garden of Eden (= full harmony~4 measures) and Adam’s Fall in the fifth measure (Adam in Hebrew meaning man and being symbolized, according to Andreas Werckmeister, by the number 5 for man’s 5 senses, 5 fingers and toes, and also hinting at Jesus’s 5 wounds on the Cross).

Interestingly enough, this “sighing” *figura suspirans* is played by the two upper parts during the whole piece exactly 33 times, reminding of the 33 years of Jesus’s earthly life.

Example 7: *Dies sind die heil’gen zehn Gebot*, measures 21–22, pedal

Example 8: *Dies sind die heil’gen zehn Gebot*, measures 47–48, 51–52, right hand

From measure 6 on this figure appears also “transformed” into another figure called *kyklosis* or *circulatio* and suggesting a “turning around,” an “insecurity” or, as in our case, a great joy.

This “transformation” of suffering (“sighing figure”) into joy (“turning around in joy”) perfectly matches Luther’s commentary about the Commandments, stressing that those who keep the Law apparently suffer in this earthly world, but that through Christ they shall live in joy.

Luther also considers the First Commandment as being the most important of the Decalogue. It is this very commandment that is cited in the second stanza of the *cantus firmus*, the stanza to which the great chorale setting seems to allude the most: “I alone am your God and Lord. Thou shalt not have other gods; thou shalt love me from the bottom of your heart. Kyrieleis.”

It is when the *cantus firmus* expounds the phrase “Thou shalt not have other gods” that the pedal plays a “huge” and “exaggerated” interval of two octaves, C – c’ (the figure of hyperbole = exaggeration) and obviously referring to God’s immensity (Example 7).

Astonishing is the fact that the motif of measures 47 and 48 appears altered in measures 51 and 52, transformed insofar as it is now divided between the two upper parts: one part continuing the other, and thus suggesting the idea of “two parts becoming one” (the figure called *heterolepsis* = meaning this continuity, the unification of two parts, i.e., love, as described by J. G. Walther). It is striking to note how often Bach makes use of this figure when alluding to love, to unification in and through love. Not surprisingly, this figure appears in our chorale setting only two times, exactly where each of the two canonic *cantus firmus* parts play the notes for *lieben mich* (love me); as one can easily see in the “transformed” version, the motive is played by two “unified” parts according to the text line “Thou shall love me” (Example 8).

If we take a look at the pedal part we note that it is divided into several sections either by rests or by the recurring long organ point on A in measure 29. A most intriguing and striking speculation presents itself in this context when considering the number of notes of each of these sections:

- measure 1 to 10 = 37 notes
- measure 10 to 20 = 60 notes
- measure 21 to 28 = 47 notes
- measure 29 to 55 = 147 notes
- measure 56 = 5 notes
- measure 57 = 5 notes
- measure 58 to 60 = 14 notes

a) Could 37 represent the monogram JCHR for Jesus Christ? (the number alphabet with the correspondence between the letters of the alphabet and

the natural numerical order: A = 1, B = 2, C = 3, . . . , Z = 24, with I = J and U = V as in old Latin: J (9) + C (3) + H (8) + R (17) = 37);

b) Could 60 allude to the Old Testament, to the 6 Days of God’s Creation, and also to the 10 Commandments = 60?

NB! Bach occasionally uses the number 6 as allegory for the Creation, for the Entire World (also *Orgelbüchlein: Christum wir sollen loben schon*, measure 6, where the whole range of the organ is encompassed by the lowest C in the pedal and the highest C in the treble part).

NB! Luther always sees and treats the Old Testament considering the New Testament and vice versa.

c) Could 47 recall the 47th Psalm, mentioned by Luther in his *Great Catechism*: “O, clap your hands, all ye people; shout unto God with the voice of triumph. / For the Lord most high is terrible; He is a great King over all the earth”?

NB! This third section of the pedal starts in measure 21 where the *cantus firmus* plays the phrase “Thou shalt not have other gods.” Also, it is here where the pedal plays the enormous, exaggerated interval of the double octave, which also perfectly matches the second verse of Psalm 47.

d) Could 147 recall the 11th verse of the 147th Psalm: “The Lord taketh pleasure in them that fear Him, in those that hope in His mercy”?

NB! Luther himself quotes Ps. 147, 11 in his Catechism, in the chapter dedicated to the Ten Commandments. This could make the assumption mentioned above quite plausible!

e) & f) Could the number 5 possibly allude in this context to mankind (five senses; the five wounds on Jesus’s crucified body) as “the Old” vs. “the New Man”?

g) 14 might well suggest Bach’s own name (B [2] + A [1] + C [3] + H [8] = 14) as his personal commitment as a believer, as the *pro me* (= “for me”), a central point in Luther’s theology.

Another interesting symbolic connotation is suggested by the general form of the chorale setting. The total of 60 measures is clearly divided into two unequal sections considering the sort of “recapitulation” of the beginning, in measure 29:

28 measures (= 7 x 4) + 32 measures (= 8 x 4) = 60 measures, or 28 : 32 = 7 : 8.

Could 7 allude to the seven days of the week, of the 6 + 1 days of the Creation of the earthly world and 8 to the eighth day (the day of Messiah)? Could this overall form and its “articulation” transmit the message of Redemption?

The “small,” *manualiter* version of *Dies sind die heiligen zehn Gebot* seems to have a more obvious, more straightforward approach to the text. It is a fughetta using the theme in both normal and inverted position. The gigue-like

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Example 9: *Vater unser im Himmelreich* I, measures 1-4 right hand



Example 10: *Vater unser im Himmelreich* I, measures 27-31

theme is characterized by the strongly repeated notes at its beginning and by strong leaps followed by stepwise passages. It is most interesting to note some aspects of this piece:

1) the title in the original print from 1739 is *Dies sind die heiligen zehen Gebot* consisting of exactly 10 syllables (Ten Commandments?)

2) the repeated G in the theme appears 14 times (BACH's commitment? See above).

3) the theme appears 4 times in normal, 4 times in inverted, and again 2 times in its normal forms, i.e., $4 + 4 + 2 = 10$ times (see above).

4) there is quite a long interlude without the theme between measures 18 and 31, lasting 14 measures (see above).

V

The large chorale setting dealing with the Creed, *Wir glauben all an einen Gott (Schöpfer)* is striking because of its dynamism, abundant syncopations, "modern" 2/4 time signature, constant movement in sixteenth notes, and lack of organ points in the pedal, by the six times of the pedal ostinato, and the flamboyant movement of the manual parts. The theme treated in the manual is rooted in the first phrase of the *cantus firmus*, and it is this very phrase that appears literally quoted in the tenor in the last 12 measures of the piece. The overall flamboyant, dynamic character of this setting might be surprising, but it seems in perfect coherence with Luther's idea of a willful, powerful, and passionate personal commitment of each believer aiming to attain personal justification.

Some characteristics of this composition might elucidate its possible further message:

a) the total of exactly 100 measures of the piece might suggest the idea of the totality of the Creation (*Gott Schöpfer* = God, the Creator);

b) the 6-fold appearance of the pedal ostinato might hint at the 6 "working" days of God's Creation (see above);

c) the quotation of the first *cantus firmus* phrase in the tenor, starting in measure 89 might allude to Christ as the Mediator;

d) the last pedal entry is longer than its other entries and has exactly 43 notes; this may well mean: (C [3] + R [17] + E [5] + D [4] + O [14] = 43: CREDO) "I believe."

NB! Interestingly enough, the score of the first Credo chorus in the *B Minor Mass* shows the word "Credo" written 43 times and heard 41 times, i.e., J-S-B-A-C-H's creed.

The small version of the same chorale is written as a short *manualiter* fughetto in the style of a brilliant French overture. This surprising setting can be seen as an introduction to the large version of The Lord's Prayer, *Vater unser im Himmelreich*, written in the same key of E Dorian. More likely, however, it also seems to have the function of dividing the whole set of 21 chorales into 12 + 9. One should remember that, on the other hand, the 21 chorales are also divided into 9, dealing with the Lutheran Mass, and 12, treating Luther's Catechism and the Sacraments. A very beautiful parallel, indeed!

VI

The large version of *Vater unser im Himmelreich* is possibly Bach's most difficult and intricate organ work. It is written in 5 parts distributed once again among the two manuals and the pedal, with the *cantus firmus* in canon. Unlike the Ten Commandments however, each hand here plays a free voice and a canonic *cantus firmus* part.

Some characteristics may help understand and elucidate the enormous complexity of this composition:

a) the slow, majestic tempo in the 3/4 time signature suggests the austere character of a slow sarabande;

b) the pedal is treated as a *basso continuo* without quoting the *cantus firmus*;

c) the *cantus firmus* is treated in canon suggesting our intimately repeating the prayer spoken by Jesus according to Saint Mark and Saint Matthew;

d) the alternating order of the canonic parts at each new entry seems to suggest a still dialogue between the believer and Jesus;

e) the free manual parts are based on a theme quoting the richly embellished first phrase of the *cantus firmus* (Example 9);

f) each hand expounds this theme 3 times, alluding probably once more to the Trinity;

g) the two free manual parts display an enormous rhythmical richness with frequent use of the "plaintive" Lombard rhythms and the staccato triplets (Example 10);



Example 11: *Christ unser Herr zum Jordan kam* I, measures 1-4

h) this "plaintive" Lombardian rhythm and the overall rhythmical complexity seem to depict Luther's comment on The Lord's Prayer expressing the "multitude of human miseries;"

i) the staccato triplets obviously describe Saint Matthew 7:7: "Ask and it shall be given to you; seek and ye shall find; knock and it shall be opened unto you." As a matter of fact, this very verse appears quoted in practically all older Lutheran hymn books on the page where the chorale *Vater unser im Himmelreich* is printed. The staccato triplets may also allude to drops of tears;

j) there is only one spot where the pedal quotes the "plaintive" Lombardian rhythm and this happens in measure 41 (J [9] + S [18] + B [2] + A [1] + C [3] + H [8] = J. S. BACH), alluding to the composer's personal commitment.

After this extraordinary piece, the *alio modo manualiter* version of the same *cantus firmus* is a simple, quiet meditation on the Prayer, devoid of all further speculative symbols.

VII

Following Luther's *Large Catechism* exactly, Bach now treats the Sacraments of Baptism in *Christ, unser Herr zum Jordan kam*, Penitence in *Aus tiefer Not schrei ich zu dir*, the latter considered by Luther as the continuation and constant renewal of baptism, and finally the Sacrament of Communion in *Jesus Christus, unser Heiland*.

The large version of *Christ unser Herr zum Jordan kam* treats Jesus's baptism as described in Saint John, Chapter 1. The piece is set for two

manuals and pedal with the *cantus firmus* in the latter, the bass in the left hand and the two upper parts in the right hand. This setting is quite full of important symbolic meanings:

a) the tenor *cantus firmus* in the pedal suggests, as the middle part of the setting, Christ's role as Mediator between God Father and mankind;

b) the almost constant movement in sixteenth notes in the left hand bass part seems to allude to the flow of the waters of the Jordan River;

c) the two upper parts of the right hand can be seen as a symbol for the Holy Spirit floating above the scene of Christ's Baptism by Saint John the Baptist. The beginning four notes in each of the two upper parts seem to depict, as a *hypotyposis*, a cross motif. Also, the most intricate imitations between the small motives of the two upper parts can be seen as a hint to the Holy Spirit proceeding from the consubstantiality of God Father and God Son, as mentioned in the Nicene Creed (Example 11).

d) NB: the final note of the fifth chorale phrase in the pedal d° seems to generate a "wrong" 6/4-chord d° - g° - b°. This is to be seen as a hint to avoid the wrong harmony by the use of a 4' reed in the pedal if the left hand were based on 8', or a 16' basis for the left hand, should the pedal be played only on an 8' basis!

e) The total number of measures, 81, equals $3 \times 3 \times 3 \times 3$ as a most impressive symbol for the Trinity.

The small *manualiter* version of the same chorale is quite a short fughetto based on the first phrase of the chorale, combined with an "obbligato"

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counter-subject, both treated in normal and inverted position. Could the theme itself represent Christ and its inverted form Christ's descent on Earth? Could the countersubject stand for Saint John the Baptist? Interesting enough is the fact that this fughetto consists of 27 measures (3 x 3 x 3) with exactly 81 quarter notes (see above).

The large version of *Aus tiefer Not schrei ich zu dir*, the German version of Psalm 130, "De profundis," is an exceptional work, as it is written in the old, solemn, majestic vocal *stylus gravis* or motet style, which, according to Johann Gottfried Walther's *Musicalisches Lexicon* of 1732, is able to "elevate the soul to God." This setting marks a pinnacle in Bach's entire organ music insofar as it is written in six parts, four in the manual and two in the pedal, with the augmented *cantus firmus* of Luther's chorale melody in the right foot's part. This obviously seems to be an allusion to the significance of the upper bass part as the voice of the Old Testament psalmist. Most impressive is also the fact that at the beginning of the last verse of the chorale *Wer kann, Herr, vor dir bleiben?* (Who can, Lord, stand before Thee?) in the seventh to last measure, the upper bass part playing the *cantus firmus* is the highest part in the whole texture (**Example 12**).

- The registration should be the *Organo pleno*, i.e., an 8' based Plenum in the (coupled) manual(s) and 16' Plenum in the pedal, without mixtures but with reeds 16', 8', and 4'.

- This setting is obviously inspired by the great *pleno* settings in five parts, with double pedal, in Matthias Weckmann's great chorale settings with the *cantus firmus* in the upper pedal part.

NB! In one of the Lüneburg tablatures containing Weckmann's majestic hymn on *O lux, beata Trinitas* the opening first movement in five parts with double pedal and the *cantus firmus* in the upper bass bears the indication that the *cantus firmus* of the upper bass could be played in the pedal by the right foot, or on the manual by the left hand, or also by both the pedal and the left hand together. This comment seems to confirm the registration mentioned above, with the result that the left foot bass is playing in the reeds-pleno, the manual parts in the mixture-pleno and

the *cantus firmus* in both the reeds- and the mixture-pleno, and thus strengthening the *cantus firmus*.

The following *alio modo manualiter* version of the same chorale is written in four parts. Learned contrapuntal imitations in the three lower parts—in normal and inverted form—of each phrase of the chorale, anticipate each phrase of the augmented *cantus firmus* expounded each time by the treble part.

- Each section of the piece begins with five contrapuntal measures in intricate counterpoint between the three lower parts, followed by eight bars expounding the respective phrase of the chorale in the treble and one supplementary bar concluding each section.

- The overall organization of the piece is quite extraordinary:

Sections a), b), c) & d): 5 + 8 + 1 bars; section e): 5 + 8 + 5

- But 5 + 8 + 1 = 14 [= B-A-C-H = 2 + 1 + 3 + 8] and 8 : 5 stands for the golden ratio.

The large version of *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt* is a trio for the two manuals and pedal with the *cantus firmus* in the latter. It seems quite interesting that the pedal oscillates between playing the tenor and bass parts. Could this hint at Jesus's double nature, as God and Man?

- The two manual parts seem to actually symbolize the "Wrath of God" by their extremely virtuosic, agitated, and aggressive movements in sixteenth notes and eighth notes.

- The main theme in the manuals starting with big and then diminishing intervals (tenth-octave-sixth) could possibly hint at Man's approach to God, whereas, on the other hand, these leaps sometimes occur also in the opposite direction, from smaller to larger (sixth-octave-tenth). The message of these patterns seems to be the "struggle" between God and sinful mankind expecting redemption through communion, Luther's second sacrament.

The following *alio modo* version of the same chorale is a very complex fugue in F minor, using as a main theme the first phrase of the *cantus firmus*. The extremely rich counterpoint and the surprisingly daring new motives seem to recall the big, learned fugues of the *Well-Tempered Clavier*, Book II.



Example 12 *Aus tiefer Not schrei ich zu dir* I, measures 68–69



Example 13: *Duetto II*, measures 69–78



Example 14: *Fuga à 5*, measures 1–4

- The augmented entry of the main-theme in the tenor part in measure 57 might be another symbol for the praise of Christ the Lord, as the mediator between God and Man.

- NB! In order to emphasize this augmented theme in the tenor it should be helpful to use a registration of foundations (principals) 8' and 4' and a trumpet 8'.

VIII

Most intriguing and surprising part of the work are the following four *duettos* preceding the final *Fugue in E-flat Major*. Some speculations might help justify their presence:

- a) Luther adds a "Short Admonition of Confession" after the chapter about Communion. In this short appendix he quotes the various ways of confessing: 1. to the priest/pastor; 2. as an open and common confession in front of the congregation; 3. to the neighbor; and 4. to God;

- b) in the first part of his *Large Catechism* Luther quotes the four elements of the world: 1. Fire; 2. Air; 3. Water; 4. Earth;

- c) in his *Neu vermehrtes Hamburgisches Gesangbuch* (New Hymn Book) from 1739, Vopelius inserts after the Catechism Hymns other hymns for: 1. the morning; 2. the evening; 3. before meals; 4. after meals;

- d) taking into consideration the Baroque Theory of Affects one can easily imagine a certain parallel with the four temperaments: 1. choleric; 2. sanguine; 3. phlegmatic; and 4. melancholic temperament;

- e) the *duettos* form a tight unity: their tonal progression ascending from E to F, to G, and finally to A corresponds strikingly to the sequence of keys in the "Trinity chorales" 4 to 9, and thus leading to the first note, B-flat, starting the following fugue;

- f) two of the *duettos* are in a major (II and III) and two in a minor key (I and IV);

- g) two are in a ternary (I: 3/8 and III: 12/8) and two in a binary (II: 2/4 and IV: 2/2) time signature.

- h) two start with the right hand (I and II) and two with the left hand (II and IV).

It also seems quite remarkable how well the *duettos* match—by their astonishing variety and by their individual character—both the conception of the four elements (mentioned by Luther in his *Great Catechism*) and that of the four temperaments and even maybe of the four archangels (Michael, Gabriel, Raphael, and Uriel) as well as the four Evangelists (?).

Duetto I: E-minor key; 3/8 time signature; right hand starts, left hand follows; 73 measures; perfectly symmetrical form based upon the golden ratio (28 measures + 17 measures + 28 measures = 73 measures // 28:17 = ~ 1.64; 45 (= 28 + 17) : 28 = ~ 1.7; 73 (= 28 + 17 + 28) : 45 = ~ 1.62); flamboyant themes and countersubjects suggesting flames of fire; Archangel Michael (with attributes: fire, sword, perfect balance); choleric temperament (?); element Fire (?).

Duetto II: F-major key; 2/4 time signature; right hand starts, left hand follows; 149 measures; perfectly symmetrical form of: 37 + 31 + 13 + 31 + 37 measures. NB! 37 could stand for Christ's monogram in the Greek alphabet [ChRistos]; X ~ CH (= 20) + P ~ R (= 17); 31 may stand for the Latin "In Nomine Jesu" (In Jesus's Name): [I (= 9) + N (= 13) + I (= 9) = 31]; 13 could allude to Jesus and his Twelve Apostles at the Last Supper. NB! This section of 13 measures from measures 69 to 78 is the center, the middle of the whole piece in which the measures 74 to 78 are the exact "inversion" of measures 69 to 73; could that maybe hint to Jesus's death?; element Air (?) (**Example 13**).

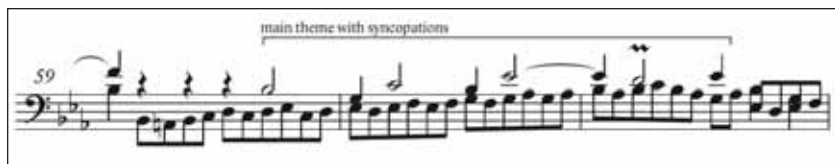
The overall form of the piece is quite complex, insofar as the first section and its *da capo* recapitulation (both 37 measures) are in major and in a serene, joyous mood, whereas the second and penultimate sections (both 31 measures) are in minor and written as canons; might this "discrepancy" remind one of the sanguine temperament (?); Air; could the three references to Jesus Christ (see above) suggest a link to the Archangel Gabriel, Jesus's messenger (with the attributes: lily and fish); could the perfect formal symmetry represent the symmetrical beauty of a lily?; could the inversion, the crossing

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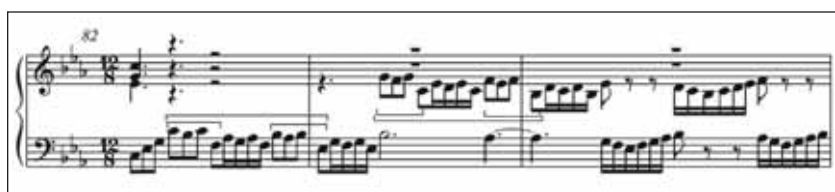
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Example 15: *Fuga à 5*, measures 37–40 and *Kyrie I*, measure 1, left hand



Example 16: *Fuga à 5*, measures 59–61



Example 17: *Fuga à 5*, measures 82–84

of the parts in measures 69–78 hint at a symbol for Christ's Cross and Death?

Duetto III: G-major key; 12/8 time signature; left hand starts, right hand follows; 39 measures:

$15 + 8 + 15 + 1 = 39$ measures; $15 (= 3 \times 5) + 24 (= 3 \times 8) = 39 (= 3 \times 13)$ = golden ratio (cf. Fibonacci); melancholic temperament (?); could the very serene character of the piece remind of the Archangel Raphael (with attribute: fish)? element Water?

Duetto IV: A-minor key; 2/2 (*Alla breve*) time signature; left hand starts, right hand follows; two themes are used (a and b); 108 measures arranged as 8 (a) + 8 (a) + 16 (b) + 8 (a) + 8 (a) + 8 (b) + 13 (b) + 8 (a) + 8 (b) + 10 (b) + 13(a); NB! The grouping of measures and themes reveals the scheme of: $9 \times 8 (= 72 \text{ measures}) + 2 \times 13 (= 26 \text{ measures}) + 2 \times 5 (= 10 \text{ measures})$, an order once more based upon the progression 5, 8, and 13 as quantities of the Fibonacci progression hinting at the "golden ratio;" the quite robust character of the music seems to allude to the strong phlegmatic temperament, while the very intricate formal scheme of the piece might possibly be a hint to the archangel Uriel (with attribute: fire); element Earth?

IX

The concluding *Fuga à 5 Pro Organo pleno* in E-flat major perfectly continues the ascending keys movement of the *duettos* (E-F-G-A) by its starting with a B-flat in the tenor.

The main theme suggests by its shape the form of a cross: connecting on paper the first note with the fourth and the second with the third, respectively the second with the fifth and the third with the fourth, respectively the third with the sixth and the fourth with the fifth, respectively the fourth with the seventh and the fifth with the sixth, one obtains three times (Trinity again!) the Greek letter X = Chi used as a symbol of the Cross, for crossing; cf. also Bach's original title *Da Jesus an dem X stund'* and the English No X-ing or Merry X-mas (Example 14).

This majestic theme dominates the whole first section of the fugue written in the ancient *stylus gravis* (see above, chorales 1 to 3). The second section of

the fugue is in 6/4 meter and based on a strongly contrasting theme characterized by its constant movement representing a lengthy *kyklosis* ("turning around-figure"), with the main notes E-flat—F—G and thus quoting the first phrase of the first large chorale *Kyrie, Gott Vater in Ewigkeit* (Example 15).

Exactly in the middle of this second section, the majestic first theme reappears, rhythmically strengthened by its syncopations, and dividing the whole fugue into two equal parts of $36 + 22\frac{1}{2} : 22\frac{1}{2} + 36$ (Example 16).

Finally, the third and last section of the fugue written in 12/8 time signature, expounds a third theme that will later be combined with the first and with a varied form of the second theme. This third theme seems to use a bass cadence formula of C—F, and B-flat—E-flat (Example 17).

Most impressive is the perfect formal symmetry of the whole fugue organized in: $(20 + 16 =) 36 \text{ measures} + (22\frac{1}{2} + 22\frac{1}{2} =) 45 \text{ measures} + (16 + 20 =) 36 \text{ measures}$.

Considering the fugue as a whole and the most natural tempo relationship of its three time signatures (half note = dotted half note = dotted quarter note), one can conclude the following:

a) the first and the third sections of the fugue are equal in length lasting 36 measures each, divided into $20 + 16$, respectively, into $16 + 20$;

b) applying the tempo relationship "half note = dotted half note = dotted quarter note" and taking as a common unity of measurement the smaller quantity, i.e., the measure length of the second fugue (which has only two beats per measure vs. the four beats of the first and the third sections respectively), one obtains the following measurements for the three sections:

$72 (= 36 \times 2)$ half-measures; 45 measures and again $72 (= 36 \times 2)$ half-measures

c) all these numbers being multiples of 9, these ratios can be reduced to: $72 (= 8 \times 9)$; $45 (= 5 \times 9)$; $72 (= 8 \times 9)$, or just $8 + 5 (= 13) + 8 = 21$

d) this series of numbers 8, 5, 13, 21 belongs to the famous "Fibonacci progression" starting by 1:1:2:3:5:8:13:21 and reaching the golden ratio or divine

proportion (= "proportio divina") in the infinite.

e) NB! according to the Italian Renaissance mathematician Luca Pacioli the golden ratio might symbolize the Holy Trinity:

A (the greater quantity/God Father) : B (the smaller quantity/God the consubstantial Son) = $(A + B) : A$, or, theologically speaking:

A (God Father) engenders B (the consubstantial Son) and, out of these two, proceeds A + B (the Holy Spirit);

f) could this majestic, astonishingly built fugue thus represent once more the ultimate Symbol of the Holy Trinity?

g) its perfectly symmetrical construction is most impressive:

First section (40 half measures—cadence—32 half measures),

Second section ($22\frac{1}{2}$ — $22\frac{1}{2}$ measures)

Third section (32 half measures—cadence—40 half measures), or, more simply:

$40 - 32 - 22\frac{1}{2} - 22\frac{1}{2} - 32 - 40$ measure lengths of the second section.

X

Taking a more attentive, new look at the Third Part of Bach's *Clavier-Übung*, one discovers some interesting facts concerning the overall compositional plan, a plan corresponding also to Bach's work, the *B Minor Mass*:

a) both cycles contain a total of 27 movements each.

b) these 27 movements are divided into two groups of: 6 "free" works without a *cantus firmus* (prelude in E-flat, the four Duettos, and the final fugue) and the 21 chorales; NB! the "Missa" and the "Symbolum Nicenum" in the *B Minor Mass* ("Sanctus," "Osanna," "Benedictus," "Osanna," "Agnus Dei," and "Dona nobis pacem") also contains 6 movements.

c) the 21 chorales in the *Clavier-Übung* are divided twice into: 9 for the Lutheran Mass ("Kyrie-Christe-Kyrie—Gloria;" Trinity) and 12 dealing with Luther's Catechism plus Sacraments.

d) The 21 chorales are also divided ("musically") into 12 and 9 chorales by the 13th chorale written as a French overture and thus opening the rest of 9 chorales.

[NB! All these numbers are multiples of 3 (Trinity again!).]

e) could the total number of 27 pieces possibly recall in both the *Clavier-Übung* and the *B Minor Mass* the 27 books of the New Testament?

f) could the number of 21 pieces allude to the "Teaching Books" of the New Testament, the 21 Epistles, and the 6 "free works" to the four Gospels, the Acts of the Apostles, and the prophetic Apocalypse of John?

g) could one not consider the overall architecture of Bach's most impressive cycles, *Clavier-Übung III* and the *B Minor Mass*, as huge symbols for the New Testament and thereby also for Martin Luther's Theology? ■

Michael Radulescu, born in Bucharest, Romania, studied organ and conducting in Vienna at the Academy (now University) of Music and Performing Arts where he taught as professor of organ from 1968 to 2008. His career encompasses work as a composer, organist, and conductor. Since his debut in 1959 he has presented concerts throughout Europe, North America, Australia, South Korea, and Japan. He regularly gives guest lectures and masterclasses in Europe and overseas, focusing mainly on the interpretation and elucidation of Bach's organ and major choral works.

As a composer, Radulescu has written sacred music, works for organ, voice and organ, choral and chamber music, and orchestral works. He is also in demand as a jury member in international organ and composition competitions and as an editor of early and ancient organ music. Radulescu conducts international vocal and instrumental ensembles in performances of major vocal works. As an organist, he has recorded among other things Bach's complete works for organ, without any technical manipulation.

For his musical and pedagogical contributions Radulescu was awarded the Goldene Verdienstzeichen des Landes Wien in 2005. In 2007 he received the Würdigungspreis für Musik from the Austrian Ministry of Education and Art. In December 2013 Michael Radulescu's book on J. S. Bach's spiritual musical language, *Bey einer andächtig Musiq . . .*, focusing on the two Passions and the *B Minor Mass* was published.



Fratelli Ruffatti

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Pasi Organ Builders, Inc.,
Roy, Washington
Westport Presbyterian Church,
Kansas City, Missouri

On December 29, 2011, a blazing fire engulfed and destroyed Westport Presbyterian Church. Located in historic Westport—the one-time outfitting station for traders, trappers, and pioneers heading west on the Santa Fe and Oregon trails—the Romanesque Revival church built in 1905 was home to a congregation that had worshipped in the community since 1835.

The second half of the last century saw a decline in both the congregation and the surrounding community as the population migrated to the suburbs. At the time of the fire, however, the residential, commercial, and entertainment districts of the neighborhood were thriving again, and the remnant of the congregation met this revival by turning outward in service toward the surrounding community.

The catastrophic turn of events may well have buried the small congregation, but brimming over with faith, hope, and love, the community doubled down on its joyful, inclusive worship celebrations, service and advocacy for the poor, and its outreach through arts ministries. Led by Pastor Scott Myers (also a poet and playwright), the congregation decided immediately to rebuild.

A team from the architectural firm BNIM (of Kansas City, Missouri), led by Erik Heitman, designed an award-winning steel and glass structure delicately nested within the limestone ruins of the old church, rising out of the rubble and ashes as a place of light and peace. The firm of Jaffe Holden (of Houston, Texas), under the direction of Russ Cooper, was engaged to oversee the acoustical design. Pasi Organbuilders of Roy, Washington, was simultaneously chosen to design and build a new organ for the church—a rare opportunity for architect, acoustician, and organbuilder to be involved in planning a project together.

The committee charged with recommending an organbuilder comprised several musicians and well-informed enthusiasts in the congregation, led by then-music director Filippa Duke, and later by former-organist Marian McCaa Thomas. The contract for the new organ was signed in late 2012, with delivery slated for late 2014. Delays in the church construction, however, postponed the installation of the organ until June 2016.

The new Pasi organ (Opus 24) replaced a 1926 Reuter (Opus 215, 3 manuals, 30 ranks), rebuilt in 1962 by Wicks (Opus 4277, 3 manuals, 28 ranks). The claim to fame of the original Reuter is that it was dedicated in recital on April 1, 1927, by none other than Louis Vierne (who was apparently fascinated by all its modern registration aids). Since the



Pasi Organ Builders, Inc., Opus 24

budget for the new organ was fixed by the insurance settlement, the decision was made to forego such conveniences and invest as much as possible in the tonal resources of instrument. The specification is both as economical and colorful as possible. The mechanical stop action allows for two double-draws, and both manuals boast complete principal

and flute choruses, mutations, strings, and versatile reeds.

The organ is housed in a tall, shallow white oak case, designed to visually harmonize with the horizontal panels of wood reclaimed from the old church. The extreme height of the room suggested a 16' case, while the room volume and budget required an 8' organ. The

horizontal pipe shades allowed for an 8' façade in towers housing the full-length 16' Posaun. The Great and Pedal chests are at the level of the impost with the Swell above.

All pipes for the organ were made in the Pasi shop. Most of the flue pipes are cast in 97% hammered lead. The 2' stops and mixtures are made with an alloy of 25% tin and 75% lead. The strings are 90% tin. The various flutes are distinctive in color, and the Swell 4' Rohrflöt has chimneys in the bass and is open in the treble. The Quint/Sesquialter is principal-scaled, while the Nasat/Hörnli is flute-scaled.

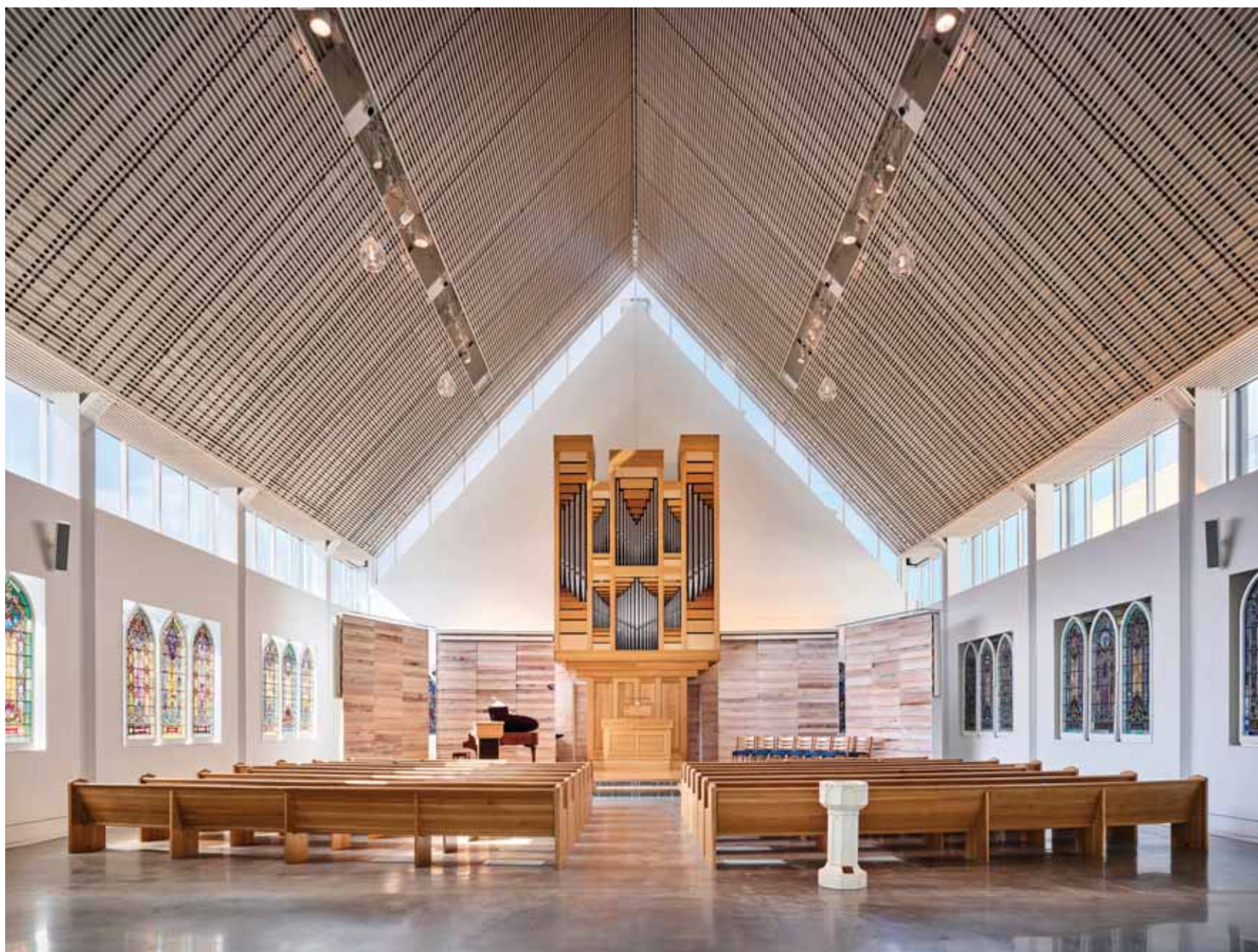
All reed shallots are made in the Schnitger (North German) style. Reed blocks are wood for the basses and metal for the trebles. The 16' Posaun has wooden resonators in the low octave. All other reed resonators are made of 97% lead.

All open flue pipes are cut to length and cone-tuned. Metal stopped pipes have soldered-on caps. Reed pipes have resonators as long as possible for

Pasi Organ Builders, Inc., Opus 24

Westport Presbyterian Church,
Kansas City, Missouri

HAUPTWERK (Manual I)		OBERWERK (Manual II, enclosed)		PEDAL	
16' Quintaden	58 pipes	8' Suavial	58 pipes	16' Subbaß	30 pipes
8' Principal	58 pipes	8' Unda maris (TC)	46 pipes	8' Principal (Transmission HW)	
8' Rohrflöt	58 pipes	8' Gedackt	58 pipes	16' Posaun	30 pipes
8' Viol di gamba	58 pipes	4' Fugara	58 pipes	8' Trompet (Transmission HW)	
4' Octav	58 pipes	4' Rohrflöt	58 pipes	Pedalkoppel I	
4' Spitzflöt	58 pipes	3' Hörnli II	116 pipes	Pedalkoppel II	
3' Sesquialter II	116 pipes	3' Nasat (Half-draw)		Detached console	
3' Quint (Half-draw)		2' Waldflöt	58 pipes	Mechanical key action	
2' Superoctav	58 pipes	2' Mixtur III	174 pipes	Mechanical stop action	
1 1/4' Mixtur IV	232 pipes	8' Dulcian	58 pipes	Balanced Swell pedal	
8' Trompet	58 pipes	Cymbelstern		Three wedge-shaped bellows	
Manuallkoppel				Quiet electric blower	
				Tremulant	



Westport Presbyterian Church, Kansas City, Missouri, and Pasi Organ Builders, Inc., Opus 24

tuning stability. The organ is tuned in an unequal circulating temperament devised by Mark Brombaugh. The wind-driven Cymbalstern comprises five un-tuned bells.

The organ is winded by three 7' x 3.5' bellows located in a room directly behind the organ. They are either fed by a 3/4-HP Laukhuff blower or mechanically raised with foot levers.

Both the key action and stop action are entirely mechanical, controlled from a detached reversed console that allows the organist to conduct the choir from the console at the apex of the choral semi-circle and to visually interact with other instrumentalists in ensemble situations. Trackers are made of carbon fiber for both horizontal and vertical runs.

The organ was dedicated on September 23, 2016, with a recital by Filippa Duke and Kevin Vogt. Emily Davidson is the current music director and organist for the church.

Pasi Organbuilders Opus 24 is the work of:

Markus Morscher: windchests, case, pipe racking, design, installation, and shop foreman

Steven Jett: pipe making and installation

Kaspar Vonbank: key action, stop action

Clara Mainetti: pedalboard, case woodworking, and assembly at the shop

Jennifer VonHolstein: administration

Martin Pasi: design, key action, stop action, reed pipe making, voicing, and administration

Anthony Balducci: on-site installation.

—Kevin Vogt, organ consultant



The bellows with foot-pumping levers

Photo credits:

Michael Robinson Photography (cover and top of this page)

Martin Pasi (all other photographs)

Pasi Organ Builders, Inc.

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Westport Presbyterian Church

201 Westport Road

Kansas City, Missouri 64111

816/931-1032

<http://westportpresbyterian.org>



The reversed console

Organ Projects

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois
Bethlehem Lutheran Church, Hortonville, Wisconsin

Hortonville, Wisconsin, has had a continuing Lutheran presence since 1867. However, members of Bethlehem Evangelical Lutheran Church date their anniversary as August 14, 1870, the dedication of their first church building. In January 1897 the congregation voted to build a new church on the corner of Nash and Embarrass Streets. Five days later, the first stones were hauled for the basement, and less than three months later bids were opened for the building of the church. The contract was let to the local Diestler Lumber Co. for \$5,165, with \$500 later added to the total. The cornerstone was laid on Sunday, June 13, 1897, and the church was dedicated Sunday, November 28, 1897. That day the second English service in the history of the congregation was conducted.

That building, now the former church, is made of brick in Gothic style; the tower is about 100 feet high. An extensive remodeling of the original building took place in 1960. In 2010 Herman Jennerjohn, in his will, bequeathed twenty-five acres of land to the congregation for \$1, if a new church complex could be begun within ten years.

Hence, Bethlehem Church has been on the move! The congregation planned a campus including a new church, a school, a retirement community, and walking paths. The first phase of their growth was the new sanctuary, and the congregation passionately wanted to bring their 1908 Hinners organ with them. The church retained consultant and acoustician Scott Riedel of Milwaukee, Wisconsin, to oversee the project and assist in the choice of a builder to carry out the work. John-Paul Buzard Pipe Organ Builders was chosen to give the 110-year-old instrument new life in a new home.

The original Hinners slider and pallet windchests were replaced in the 1960s with equipment that was unusable. Fortunately, the staff of the Buzard service department had saved some beautifully built Kilgen slider and pallet windchests, coincidentally also made in 1908, which conveniently fit the Hinners pipework, its original tonal specification, and desired additions. The tables of these windchests were in perfect condition, streamlining restoration efforts. The channels were flooded as a precaution against runs; new felt and leather facings were glued onto the pallets; new powerful pull-down magnets were affixed to new magnet rails under the pallet boxes. All pipes were neatly racked, using as many of the original rack boards as possible.



The 1908 Hinners Organ Co. organ in its new home, Bethlehem Lutheran Church, Hortonville, Wisconsin

The original façade was restored. Since the 1908 organ utilized mechanical key action, new center panels matching the rest of the casework were made to fill in the location of the original keydesk. Additional space in the new organ gallery provided the opportunity to add some important new sounds to the organ to increase its versatility. A Pedal/Great 16’/8’ Trumpet, and a full-compass Swell 1½’ Tierce were added; the original Aeoline was replaced by a Celeste rank. The 1960s Pedal Principal was rescaled and revoiced.

The 1960s console cabinet was repaired, refinished, and retrofitted with a new solid-state relay, stop tablets, couplers, and combination pistons. The organ is now ready to serve the Bethlehem congregation in its new home for another century. We are honored to have served the people of Bethlehem Lutheran Church. The instrument now speaks with authority and clarity.

—Dennis E. Northway and Keith Williams



The console with the façade in the background



The organ's nameplates



Signatures of Kilgen employees on slider windchest bearers

Hinners Organ Co./John-Paul Buzard Pipe Organ Builders

Bethlehem Lutheran Church, Hortonville, Wisconsin

GREAT (Manual I)		PEDAL	
8’	Open Diapason (bass in façade)	16’	Subbass
8’	Melodia	16’	Gedeckt
8’	Dulciana	8’	Principal (bass in façade)
4’	Octave	8’	Gedeckt (ext 16’)
4’	Rohr Flute	4’	Octave (ext 8’)
2’	Principal	2’	Super Octave (ext 8’)
III	Mixture	16’	Trumpet (ext, Gt 8’)
8’	Trumpet	8’	Trumpet (Gt)
4’	Trumpet (ext 8’)		Great 8
	Chimes (25 tubes)		Great 4
	Great 16		Swell 8
	Great Unison Off		Swell 4
	Great 4		
	Swell 16		
	Swell 8		
	Swell 4		
SWELL (Manual II, enclosed)		Accessories	
8’	Violin Diapason	8	General pistons
8’	Bourdon	4	Great pistons
8’	Salicional	4	Swell pistons
8’	Voix Celeste (TC)	2	Pedal pistons
4’	Harmonic Flute		General Cancel piston
2½’	Nazard		128-level memory
2’	Piccolo		Balanced Swell expression shoe
1½’	Tierce		Balanced Crescendo shoe
8’	Oboe		Sforzando reversible
	Tremulant		
	Swell 16	20	stops
	Swell Unison Off	22	ranks
	Swell 4		1,303 pipes total
			electric pull-down slider windchests for manuals
			Builder's website: https://buzardorgans.com
			Church website: www.bethlehem-wels.com

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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

16 JULY
Christian Lane; Dennis Union Church, Dennis, MA 7 pm
Alcee Chriss; The Riverside Church, New York, NY 7 pm

17 JULY
John Walhausen; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Hurd; The Riverside Church, New York, NY 7 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm
Ann Dobie; Christ Church, Michigan City, IN 12:15 pm
Andrew Schaeffer; St. Bernard Catholic Church, Appleton, WI 12:15 pm

18 JULY
David Jonies; Holy Name Chapel, Madison, WI 7 pm

19 JULY
George Matthew, Jr., carillon; Middlebury College, Middlebury, VT 6 pm
Nicholas Schmelter; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

21 JULY
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Ahreum Han; Loyola University, Chicago, IL 3 pm

24 JULY
Kevin Neel; Methuen Memorial Music Hall, Methuen, MA 8 pm
Peter Krasinski, silent film, *The Ten Commandments*; The Riverside Church, New York, NY 7 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm
Lee Meyer; Christ Church, Michigan City, IN 12:15 pm
Jeffrey Verkuilen; First Congregational UCC, Appleton, WI 12:15 pm

25 JULY
James Grzadzinski & Rachel Mallette; Holy Name Chapel, Madison, WI 7 pm

26 JULY
Ellen Dickinson, carillon; Middlebury College, Middlebury, VT 6 pm

28 JULY
Bruce Ludwick; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

29 JULY
Joshua Stafford; St. Philip the Apostle Catholic Church, Saddle Brook, NJ 7:30 pm

31 JULY
Julian Wachner; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Creaghan; The Riverside Church, New York, NY 7 pm
Shane Brandes; Trinity Lutheran, Cleveland, OH 12:15 pm
Carol Garrett; Christ Church, Michigan City, IN 12:15 pm
Paul Weber; First English Lutheran, Appleton, WI 12:15 pm

1 AUGUST
Kevin Vaughn; Holy Name Chapel, Madison, WI 7 pm

2 AUGUST
James Kennerley, with Kotzschmar Festival Brass; Merrill Auditorium, Portland, ME 7 pm
Elena Sadina, carillon; Middlebury College, Middlebury, VT 6 pm
Yon Zhang; First Presbyterian, Evansville, IN 7 pm

4 AUGUST
James Burns; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
Christopher Holman; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
+ **Max Yount**, Church of the Holy Communion, Episcopal, Lake Geneva, WI 6 pm

7 AUGUST
Scott Lamlein; Mechanics Hall, Worcester, MA 12 noon
Janet Yieh; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Johnson; The Riverside Church, New York, NY 7 pm
George Karst; Christ Church, Michigan City, IN 12:15 pm
Derek Nickels; First Presbyterian, Neenah, WI 12:15 pm

8 AUGUST
Jeff Verkuilen; Holy Name Chapel, Madison, WI 7 pm

9 AUGUST
Austin Ferguson, carillon; Middlebury College, Middlebury, VT 6 pm
Christopher Houlihan; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

11 AUGUST
Daniel Kovacic; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

14 AUGUST
Mary Dolch; Methuen Memorial Music Hall, Methuen, MA 8 pm
Bradley Hunter Welch; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Oliver Rzycki; Christ Church, Michigan City, IN 12:15 pm
Kartika Putri; St. Paul Lutheran, Neenah, WI 12:15 pm

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

18 AUGUST
George Matthew, Jr., carillon; Middlebury College, Middlebury, VT 3 pm
Betty Jo Couch; Advent Lutheran, Melbourne, FL 3 pm & 6 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Jonathan Rudy; Loyola University, Chicago, IL 3 pm

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

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

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

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

25 AUGUST
Aaron Tan; Columbus State University, Columbus, GA 4 pm

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

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

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

UNITED STATES
West of the Mississippi

15 JULY
++ **Joshua Stafford**; Park Cities Presbyterian, Dallas, TX 1 pm
++ **Renée Anne Louprette**; Christ the King Catholic Church, Dallas, TX 2:15 pm
++ **Alcee Chriss**; St. Thomas Aquinas Catholic Church, Dallas, TX 7:30 pm
Aaron Tan & Luke Staisiunas; Balboa Park, San Diego, CA 7 pm

16 JULY
++ **Bradley Hunter Welch**; Meyerson Symphony Center, Dallas, TX 3:30pm

17 JULY
Brian Carson; St. Olaf College, Northfield, MN 12:15 pm
++ **Stefan Engels**; Southern Methodist University, Dallas, TX 3:15 pm

18 JULY
++ **Douglas Cleveland**; Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm

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Calendar

19 JULY
Mark Brombaugh; Christ Episcopal, Tacoma, WA 12:10 pm

21 JULY
Angela Kraft Cross, Widor, *Symphonie VIII*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 JULY
Peter Richard Conte & Andrew Ennis; Balboa Park, San Diego, CA 7 pm

24 JULY
Noah Klein; Northfield United Methodist Church, Northfield, MN 12:15 pm

28 JULY
James Welch; Aspen Community United Methodist Church, Aspen, CO 7 pm
Mateusz Rzewuski; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 JULY
Hector Olivera; Balboa Park, San Diego, CA 7 pm

31 JULY
Bill Peterson; All Saints Episcopal, Northfield, MN 12:15 pm

5 AUGUST
Thomas Ospital; Balboa Park, San Diego, CA 7 pm

7 AUGUST
Stephen May; Northfield United Methodist Church, Northfield, MN 12:15 pm

12 AUGUST
Isabelle Demers; Balboa Park, San Diego, CA 7 pm

14 AUGUST
Janean Hall & Larry Archbold; Bethel Lutheran, Northfield, MN 12:15 pm

16 AUGUST
Samuel Libra; Christ Episcopal, Tacoma, WA 12:10 pm

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

25 AUGUST
Thomas Fielding; St. Matthew's by-the-Bridge Episcopal, Iowa Falls, IA 4 pm

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

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

INTERNATIONAL

16 JULY
Bernard Focroulle; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Juan Paradell Solé; Cathedral, Bruges, Belgium 8:30 pm
Samuel Cosandey, with alto; Munster, Berner, Switzerland 5 pm
Geoffrey Coffin; Abbey, Selby, UK 12:30 pm
Stefan Donner; St. Lawrence Jewry, London, UK 1 pm
Zsombor Tóth-Vajna; Grosvenor Chapel, London, UK 1:10 pm
Isabelle Demers; Westminster Abbey, London, UK 7 pm

17 JULY
Matthias Maierhofer; St. Michaelis, Hamburg, Germany 7 pm
Richard Brasier; Kathedrale, Dresden, Germany 8 pm
Malcolm Rudland; Christ Church Cathedral, Grafton, Australia 12:30 pm

18 JULY
Gerhard Löffler; Dom St. Petri, Bremen, Germany 7 pm
Alexander Fiseisky; Dom, Altenberg, Germany 8 pm
Roman Perucki, with cello; Notre Dame des Neiges, Alpe d'Huez, France 8:45 pm
Joe Matthews; St. John the Evangelist, Upper Norwood, UK 7:30 pm

19 JULY
Jugendkonzertchor der Chorakademie Dortmund; Münster, Überlingen, Germany 7 pm
Elmar Lehnen, silent film, *The Hunchback of Notre Dame*; Münster, Herford, Germany 9 pm
Ignace Michiels; Cathedral, Bruges, Belgium 8:30 pm
Roman Perucki, with violin; Cathedral, Lausanne, Switzerland 8 pm

20 JULY
Konrad Paul; St. Michaelis, Hamburg, Germany 12 noon
Luc Ponet; Basilika, Tongeren, Belgium 4 pm

Alexandra Wiedlich; Munster, Basel, Switzerland 12 noon
Andrea Macinanti; Basilica, Valère, Switzerland 4 pm
Nicholas Mannoukas; St. John the Evangelist, East Dulwich, UK 11 am
Adrian Gunning; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

21 JULY
Josef Hofer; St. Stefan, Oststeiermark, Austria 6 pm
Gereon Krahforst; Jesuitenkirche, Vienna, Austria 6:20 pm
Torgen Zepke; Dom, Altenberg, Germany 11:45 am
Kseniya Pogorelaya; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Christiaan Ingelse; Dom, Altenberg, Germany 2:30 pm
Matthias Giesen; St. Paulus Kirche, Herford, Germany 6 pm
Roman Perucki; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
Andrés Cea Galián; Abbey Church, Romainmôtier, Switzerland 5 pm
Margaret Phillips; Methodist Central Hall, Westminster, London, UK 3 pm
Peter King; St. Paul's Cathedral, London, UK 4:45 pm
William Fox; Westminster Abbey, London, UK 5:45 pm
Gilles-Maurice Leclerc; Basilica Notre-Dame, Trois-Rivières, Québec, Canada 2 pm

23 JULY
Ivan Duchnysch; Erlöserkirche, München, Germany 7 pm
Lorenzo Ghielmi; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Luca Benedicti; Cathedral, Bruges, Belgium 8:30 pm
Bernard Haas; Munster, Berner, Switzerland 5 pm
Murray Forbes Sommerville; Abbey, Selby, UK 12:30 pm
Samuel Bristow; St. George's Hanover Square, London, UK 1:10 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm

24 JULY
Winfried Bönig; St. Michaelis, Hamburg, Germany 7 pm
Simon Johnson; Frauenkirche, Dresden, Germany 8 pm
Michael Emerson; Parish Church, Chingford, UK 1:10 pm

25 JULY
Wolfgang Zerer; Dom St. Petri, Bremen, Germany 7 pm
Thomas Ospital; Dom, Altenberg, Germany 8 pm
Jean-Paul Imbert; Notre Dame des Neiges, Alpe d'Huez, France 8:45 pm
Lionel Rogg; St. Margaret Lothbury, London, UK 1:10 pm
Richard Moore; Cathedral, Guildford, UK 7:30 pm

26 JULY
Markus Utz, with soprano; Münster, Konstanz, Germany 8 pm
Ansgar Schlei; Münster, Überlingen, Germany 8:15 pm
Stefan Kagi; Münster, Herford, Germany 9 pm
Joachim Neugart; Cathedral, Bruges, Belgium 8:30 pm
Elie Jolliet; Collegiate Church, Neuchâtel, Switzerland 6:30 pm
Bernhard Marx; Cathedral, Lausanne, Switzerland 8 pm

27 JULY
Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon
Rudolf Peter, with trombone; Augustinerkirche, Landau, Germany 7:30 pm
Andreas Dorfner; St. Wolfgang, Reutlingen, Germany 8 pm
Pieter Dirksen; Basilika, Tongeren, Belgium 4 pm
James O'Donnell; Munster, Basel, Switzerland 12 noon
Frédéric Mayeur, with cornet; Basilica, Valère, Switzerland 4 pm
Stefan Donner; Bloomsbury Central Baptist, London, UK 4 pm

28 JULY
Johannes Ebenbauer, with saxophone; St. Ruprecht an der Raab, Oststeiermark, Austria 6 pm
Hannes Marek; Jesuitenkirche, Vienna, Austria 6:20 pm
Markus Utz; Münster, Konstanz, Germany 11:30 am
Paolo Oreni & Rolf Müller; Dom, Altenberg, Germany 11:45 am
Umberto Kostanic; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Andrea-Ulrike Schneller & Hans-Rudolf Krüger; Ev. Martinskirche, Stuttgart-Plieningen, Germany 5 pm
Donato Cuzzato; Jakobikirche, Herford, Germany 6 pm
Ansgar Schlei, with instruments; Willibrordi-Dom, Wesel, Germany 6 pm
Gerhard Löffler; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

Calendar

Vincent Warnier; Stiftskirche, Tübingen, Germany 8 pm
David Enlow; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
Winfried Bönig; Munster, Basel, Switzerland 6 pm
Stefan Donner; Westminster Abbey, London, UK 5:45 pm
Raphaël Ashby; Basilica Notre-Dame, Trois-Rivières, Québec, Canada 2 pm

29 JULY
Peter Eilander; Ev.-Lutherse Kerk, Den Haag, Netherlands 8 pm

30 JULY
Diego Cannizzaro; Erlöserkirche, München, Germany 7 pm
Hans Fagius; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Anna-Victoria Baltrusch; with oboe, oboe d'amore & English horn; Munster, Berner, Switzerland 5 pm
Nathan Laube; Abbey, Selby, UK 12:30 pm
Matthew Jorysz; Westminster Abbey, London, UK 7 pm

31 JULY
Kirsten Sturm; Stiftskirche, Tübingen, Germany 6 pm
Christoph Schoener; St. Michaelis, Hamburg, Germany 7 pm
Jan Lehtola; Kreuzkirche, Dresden, Germany 8 pm
William Layzell-Smith; Parish Church, Chingford, UK 1:10 pm

1 AUGUST
Mark Steinback; St. James Basilica, Prague, Czech Republic 7 pm
Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm
Johan Hermans; Dom, Altenberg, Germany 8 pm
Daniel Beckmann; St. Paul's Cathedral, London, UK 6:30 pm
Colin Andrews; Cathedral, Guildford, UK 7:30 pm
Jonathan White; Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

2 AUGUST
Sirka Schwartz-Uppendieck; Evangelische Bischofskirche St. Matthäus, München, Germany 7 pm
Cindy Castillo; Münster, Konstanz, Germany 8 pm
Lukas Stollhof; Münster, Überlingen, Germany 8:15 pm
Stefan Kagi; with accordion; Münster, Herford, Germany 9 pm
Juan Paradel Sole; Cathedral, Lausanne, Switzerland 8 pm
Kurt Rampton; Abbey, Farnborough, UK 3 pm

3 AUGUST
Thomas Harnath; Willibrordi-Dom, Wesel, Germany 12 noon
Matthias Schneider; St. Michaelis, Hamburg, Germany 7 pm
Martin Neu; Ss. Peter & Paul, Storlach, Germany 8 pm
Hilger Kespohl; Stiftskirche, Tübingen, Germany 8 pm
Frederik Kranemann; Basilika, Tongeren, Belgium 4 pm

Giulio Mercati; Munster, Basel, Switzerland 12 noon

4 AUGUST
Joseph Hofer; Wallfahrtskirche, Maria Fieberbründl, Austria 6 pm
Wolfgang Sieber; Jesuitenkirche, Vienna, Austria 6:20 pm
Alexander Kuhlo; Klosterkirche, Maulbronn, Germany 11 am
Thomas Engler; with soprano; Dom, Altenberg, Germany 11:45 am
João Vaz; Klosterkirche, Fürstfeldbruck, Germany 12:15 pm
Matthias Ank; Dom, Altenberg, Germany 2:30 pm
Roman Perucki; St. Marien Stift Berg, Herford, Germany 6 pm
Christian-Markus Raiser; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
Richard Brasier; Abbey, Farnborough, UK 3 pm
Jamie Rogers; St. Marylebone, London, UK 4 pm
Jonathan Vaughn; St. Paul's Cathedral, London, UK 4:45 pm
James Kealey; Westminster Abbey, London, UK 5:45 pm
Suzanne Ozorak; Basilica Notre-Dame, Trois-Rivières, Québec, Canada 2 pm

5 AUGUST
Johannes Mayr; improvisation; Dom, Altenberg, Germany 8 pm

6 AUGUST
Michael Grill; Erlöserkirche, München, Germany 7 pm
Paul Goussot; improvisation; Dom, Altenberg, Germany 8 pm
Masaaki Suzuki; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Ignace Michiels; with panflute; Cathedral, Bruges, Belgium 8:30 pm
Tatjana Fuog; Munster, Berner, Switzerland 5 pm
Philippe Lefebvre; Abbey, Selby, UK 12:30 pm
Peter Holder; Westminster Abbey, London, UK 7 pm

7 AUGUST
Horst Allgaier; Stiftskirche, Tübingen, Germany 6 pm
Peter Kofler; St. Michaelis, Hamburg, Germany 7 pm
Wolfgang Seifen; improvisation; Dom, Altenberg, Germany 8 pm
Suzanne Z'Graggen; Kathedrale, Dresden, Germany 8 pm
Jonathan Marten; Parish Church, Chingford, UK 1:10 pm

8 AUGUST
Jesús Sampedro; St. James Basilica, Prague, Czech Republic 7 pm
Helke Ittmann; Dom St. Petri, Bremen, Germany 7 pm
Students of Altenberg Orgelakademie, improvisation; Dom, Altenberg, Germany 8 pm
Anne Page; Cathedral, Guildford, UK 7:30 pm
Maria Budacova; Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

9 AUGUST
Ruben Sturm; Evangelische Bischofskirche St. Matthäus, München, Germany 7 pm

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Calendar

Stephen Tharp; Münster, Konstanz, Germany 8 pm
Martin Sturm; Münster, Überlingen, Germany 8:15 pm
Luc Ponet, with percussion; Cathedral, Bruges, Belgium 8:30 pm
Johannes Skudlik; Cathedral, Lausanne, Switzerland 8 pm

10 AUGUST
William Saunders; St. Michaelis, Hamburg, Germany 12 noon
D'Arcy Trinkwon; Marienkirche, Reutlingen, Germany 8 pm
Stephan Leuthold; Stiftskirche, Tübingen, Germany 8 pm
Hans Leenders; Basilika, Tongeren, Belgium 4 pm
Christoph Schoener; Munster, Basel, Switzerland 12 noon
Christian Schoen; St. Alphage, Edgware, UK 7:30 pm

11 AUGUST
Jürgen Wolf; Jesuitenkirche, Vienna, Austria 6:20 pm
Ralf Sach; Klosterkirche, Maulbronn, Germany 11 am
Matthias Haarmann; Dom, Altenberg, Germany 11:45 am
Nicolò Sari; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Stephan van de Wijert; Dom, Altenberg, Germany 2:30 pm
Daniele Dori; St. Johannes Baptist, Herford, Germany 6 pm
Klaus Geitner; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
James Orford; St. Paul's Cathedral, London, UK 4:45 pm
David von Behren; Westminster Abbey, London, UK 5:45 pm

13 AUGUST
Kaori Mune-Maier, with accordion; Erlöserkirche, München, Germany 7 pm
Bine Bryndorf; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Eckhard Manz; Munster, Berner, Switzerland 5 pm
Michel Bouvard; Westminster Abbey, London, UK 7 pm

14 AUGUST
Thomas Schäfer-Winter; Stiftskirche, Tübingen, Germany 6 pm
Willibald Guggenmos; St. Michaelis, Hamburg, Germany 7 pm
Jan Dolezel; Frauenkirche, Dresden, Germany 8 pm
June Rippon; Parish Church, Chingford, UK 1:10 pm

15 AUGUST
Anastasia Kovbyk; St. James Basilica, Prague, Czech Republic 7 pm

Francesco Pelizza; Jesuitenkirche, Vienna, Austria 6:20 pm
Hayo Boerema; Jesuitenkirche St. Michael, München, Germany 4 pm
Markéta Schley Reindlová & Ulrich Theißen; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Michael Schönheit; Dom St. Petri, Bremen, Germany 7 pm
Rolf Müller; Dom, Altenberg, Germany 8 pm
Egor Kolesov, with clarinet; Notre Dame des Neiges, Alpe d'Huez, France 8:45 pm
Arnau Raynés; Cathedral, Guildford, UK 7:30 pm
Scott Lamlein; Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

16 AUGUST
Dariusz Bakowski-Kois; Cathedral, Bruges, Belgium 8:30 pm
Bernhardt Brand-Hofmeister, with saxophone; Evangelische Johanneskirche, Darmstadt, Germany 6 pm
Armin Becker; Evangelische Bischofskirche St. Matthäus, München, Germany 7 pm
Francesco Buongiorno; Münster, Konstanz, Germany 8 pm
Michal Markuszewski; Münster, Überlingen, Germany 8:15 pm
Anne Chollet; Cathedral, Lausanne, Switzerland 8 pm

17 AUGUST
Roman Hauser; Stiftskirche, Tübingen, Germany 8 pm
David Burn & Luc Ponet; Basilika, Tongeren, Belgium 4 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon

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

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

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

22 AUGUST
Kensuke Ohira; St. James Basilica, Prague, Czech Republic 7 pm
Loreto Aramendi; Martinikerk, Doesburg, Netherlands 8 pm
Markus Eichenlaub; Dom St. Petri, Bremen, Germany 7 pm
Andreas Meisner; Dom, Altenberg, Germany 8 pm
Katherine Dienes-Williams; Cathedral, Guildford, UK 7:30 pm
Willy Ippolito; Church of St. Andrew and St. Paul, Montréal, Québec, Canada 12:15 pm

23 AUGUST
Pavel Kohout; Münster, Konstanz, Germany 8 pm
Andrzej Chorosinski; Cathedral, Lausanne, Switzerland 8 pm

24 AUGUST
Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
Frantisek Vanicek; Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm
Enrico Presti; Marienkirche, Reutlingen, Germany 8 pm
Martin Schmeding; Stiftskirche, Tübingen, Germany 8 pm
Dana Hemelaer; Basilika, Tongeren, Belgium 4 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon

25 AUGUST
Willibald Guggenmos; Jesuitenkirche, Vienna, Austria 6:20 pm
Emanuel Culcasi; Klosterkirche, Maulbronn, Germany 11 am
Kensuke Ohira; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Vox Luminis; St. Pankratius Kirche, Hamburg-Neuenfelde, Germany 5 pm
Jörg Weingarten; Liebfrauenkirche, Hamm, Germany 5 pm
James Lancelot; Münster, Herford, Germany 6 pm
Rudolf Peter; Augustinerkirche, Landau, Germany 6 pm
Andreas Meisner, with block flute; Dom, Altenberg, Germany 8 pm
Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

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

26 AUGUST
Benjamin Alard; Kirche Sts. Sixtus und Sinicius, Hohenkirchen, Germany 8 pm
Henry Fairs; Bromley Parish Church, Bromley, UK 11:30 am

27 AUGUST
Els Biesemans; St. Laurentius Kirche, Dedesdorf, Germany 6 pm
Jean-Claude Zehnder; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Arp-Schnitger-Ensemble, Ensemble Aliquando; St. Bartholomäus Kirche, Golzwarden, Germany 8 pm
Theo Flury, improvisation workshop; Munster, Berner, Switzerland 2 pm
Daniel Glaus & Theo Flury; Munster, Berner, Switzerland 5 pm
Kai Krakenberg; Grosvenor Chapel, London, UK 1:10 pm


28 AUGUST
Marcel Martínez; Stiftskirche, Tübingen, Germany 6 pm
Martin Haselböck; St. Michaelis, Hamburg, Germany 7 pm
Vincenzo Allevato; Kathedrale, Dresden, Germany 8 pm
Francis Jacob, with ensemble; Ludgerikirche, Norden, Germany 8 pm
John Rippon; Parish Church, Chingford, UK 1:10 pm

29 AUGUST
Maria Magdalena Kaczor; St. James Basilica, Prague, Czech Republic 7 pm
Tobias Gravenhorst; Dom St. Petri, Bremen, Germany 7 pm
Martin Schmeding & Wolfgang Seifen; Abteikirche, Brauweiler, Germany 7:30 pm
Benjamin Alard, with L'Armonia Sonora Instrumentalensemble; Findorffkirche, Grasberg, Germany 8 pm
Daniel Beckmann; Dom, Altenberg, Germany 8 pm

30 AUGUST
Michel Bouvard; Kirche Ss. Peter und Paul, Cappel, Germany 7 pm
Manuel Gera; St. Michaelis, Hamburg, Germany 7:30 pm
Andreas Just; Münster, Konstanz, Germany 8 pm
Stefan Moser; Cathedral, Lausanne, Switzerland 8 pm

31 AUGUST
Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon
Johannes Mayr, silent film; St. Ludwig Kirche, Darmstadt, Germany 7:30 pm
Michael Stadtherr, with cello; Stiftskirche, Tübingen, Germany 8 pm
Bernadetta Sunavska; St. Wolfgang, Reutlingen, Germany 8 pm
Jean-Luc Perrot; Basilika, Tongeren, Belgium 4 pm
Hans-Ola Ericsson; Martinikerk, Groningen, Netherlands 6 pm
Harald Vogel; Der Aa-Kerk, Groningen, Netherlands 8 pm
Ilja Völmy Kudravytsev; Munster, Basel, Switzerland 12 noon

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Recital Programs

F. ALLEN ARTZ, III, Jerusalem Lutheran Church, Schuylkill Haven, PA, December 16: *Nun komm, der Heiden Heiland*, Scheidt; *Partita on Freu dich sehr*, Böhm; *Fantasy on Veni Emmanuel*, Lau; *Toccata on Antioch*, Angerman; *Nun komm, der Heiden Heiland*, Pachelbel; *Nun komm, der Heiden Heiland*, Buxtehude; *Four French Couplets on Angels We Have Heard on High*, Visser; *Es ist ein Ros' entsprungen*, Fedor; *Es ist ein Ros' entsprungen*, Brahms; *Improvisation on God Rest You Merry, Gentlemen*, Roberts; *Nun komm, der Heiden Heiland* (2 settings), Bach; *Reflection on Greensleeves*, Vaughan Williams, transcr. Roper; *Partita on Wie schön leuchtet der Morgenstern*, Burkhardt.

MARTIN BAKER, Calvary Episcopal Church, Pittsburgh, PA, February 24: *Chaconne (Partita in d)*, BWV 1004, Bach, transcr. Middelschulte; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Rubrics*, Locklair; *Pictures at an Exhibition*, Mussorgsky, transcr. Baker; improvisation.

RICHARD BENEDUM, Fourth Presbyterian Church, Chicago, IL, February 8: *Praeludium in D*, BuxWV 139, Buxtehude; *Dies sind die heiligen zehn Gebot*, BWV 678, Allein Gott in der Höh' sei Ehr', BWV 676, *Prelude and Fugue in G*, BWV 541, Contrapuncti I, II, IV, IX, XI, Fugue on three subjects (*Art of the Fugue*, BWV 1080), *Vor deinen Thron tret ich*, BWV 668, Bach.

JAMES RUSSELL BROWN, St. Giles Episcopal Church, Northbrook, IL, January 13: *Praeludium in e*, Bruhns; *Pastorale (6 Pièces d'orgue)*, op. 19, Franck; *Salamanca (Trois Préludes Hambourgeois)*, Bovet; *Miroir*, Wammes; *Attende Domine*, Demessieux; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

CORRADO CAVALLI, Loyola University, Chicago, IL, January 20: *Epithalame*, Willan; *Lyric Rhapsody*, Wright; *Pavane pour une infante défunte*, Ravel, transcr. Cavalli; *Sonata I in d*, op. 42, Guilman.

JOHN COLLINS, St. Nicholas Church, Brighton, UK, January 9: *Puer Natus in Bethlehem*, Steenwick; *Der Tag, der ist so freudereich*, Vom Himmel hoch der komm ich her, Pachelbel; *Pastorale (Concerto VIII)*,

Corelli, transcr. Marsh; And the glory of the Lord (*Messiah*), transcr. Marsh; *Pastorella in F*, Mariner; *Tocata Amorosa Pastoril in G*, Mestres; *Variations on Lasst uns das Kindelein wiegen per imitationem Cucculi*, Murschhauser; *Pastorale*, Zipoli; *Wie schön leuchtet der Morgenstern*, Buxtehude.

RHONDA EDGINGTON, with Brian Reichenbach, trumpet, Fourth Presbyterian Church, Chicago, IL, January 18: *Trumpet Tune in D*, Johnson; *Allegretto (Three Prayers without Words)*, Damase; *Solstice Sonata*, op. 1013, *Three St. Francis Legends*, Cooman; *Andante (Concerto in E-flat)*, Haydn; *Prelude and Fugue in A*, BWV 536, Bach; *Lobet Gott in seinen Reichen*, Bach, transcr. Powell; *Chinchilla (Grooving Outfit)*, Kalke.

JOHN FENSTERMAKER with strings from Naples Philharmonic, Trinity-by-the-Cove Episcopal Church, Naples, FL, January 18: *Concerto in F*, HWV 293, *Concerto in B-flat*, HWV 294, Handel; Four sonatas for strings and organ, K. 67, 244, 328, 336, Mozart.

JILLIAN GARDNER, First Baptist Church, Vero Beach, FL, January 25: *Fantasy and Fugue in g*, BWV 542, Bach; *Amazing Grace! How Sweet the Sound, There Is a Happy Land, Jerusalem, My Happy Home*, Shearing; *Fountain Reverie*, Fletcher; *Inventions 1, 8, 10 (School of Trio Playing)*, Bach; *Variations sur le choral: Nun komm' der Heiden Heiland*, Bédard; *Pas de quatre, La Fée-Argent, Cendrillon et Fortuné, L'oiseau Bleu et La princesse Florine, Chaperon rouge et le loup, Apotheose (The Sleeping Beauty)*, Act III, op. 66, Tchaikovsky, transcr. Gardner; *Passacaglia (Sonata VIII)*, op. 32, Rheinberger.

RICHARD GRAY, St. John the Evangelist Episcopal Church, St. Paul, MN, January 25: *Fantasia and Fugue in g*, BWV 542, Bach; *Psalms Prelude*, Set 2, No. 1, Howells; *Psalms Prelude*, Phillips; *Prelude on Hyfrydol*, Willan; *Deuxième Fantaisie, Variations sur l'hymne Lucis Creator*, Alain; *Adagio, Final (Symphonie III in f-sharp)*, op. 28, Vierne.

STEPHEN HAMILTON, St. Mark's Episcopal Cathedral, Minneapolis, MN, January 26: *Toccata, Villancico y Fuga*, op. 18, Ginastera; *Prelude and Fugue in c*, BWV 546, Bach; *Homage à Messiaen*, Robinson; *Choral*

in E, Franck; *L'Ascension*, Messiaen; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

DANIEL HYDE, St. Thomas Church, Fifth Avenue, New York, NY, December 22: *La Nativité du Seigneur*, Messiaen.

KAY JOHANSEN and Henning Wiegräbe, trombone, January 18: *Sonata III in d*, Bach; *Choral No. 1 in E*, Franck; *Fantasia über den Choral Wie schön leucht' uns der Morgenstern*, Reger; *Movere*, Ruoff.

DAVID JONIES, Cathedral of St. Peter, Marquette, MI, January 3: *March on Theme by Handel*, op. 15, Guilman; *Vom Himmel hoch, da komm ich her*, BWV 700, Bach; *Greensleeves*, Vaughan Williams; *Votre Bonté, Grand Dieu*, Balbastre; *Prelude and Fugue in D*, BWV 532, Bach; *Pavane-Danse liturgique*, Proulx; *Symphonie VI*, op. 42, no. 2, Widor.

JAMES KENNERLEY, St. Thomas Church Fifth Avenue, New York, NY, January 27: *Introduction, Passacaglia and Fugue*, op. 149, Willan; *Fantasy and Fugue on the chorale Ad nos, ad salutarem undam*, S. 259, Liszt, transcr. Kennerley.

CHRISTA RAKICH, St. Alban's Episcopal Church, Tucson, AZ, December 7: *Passacaglia in d*, BuxWV 161, Buxtehude; *Fantasia on Komm, heiliger Geist, Herre Gott*, Tunder; *Variations on Christe Sanctorum*, Dahl; *Sonata in C*, BWV 529, Bach; *Three Autumn Sketches*, Cooman; *Passacaglia and Fugue in c*, BWV 582, Bach.

KIRK MICHAEL RICH, Cathedral of St. Philip, Atlanta, GA, January 20: *Épiphanie*, Litaize; *Noël – Grand jeu et duo*, d'Aquin; *Bergamasca*, Frescobaldi; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

NICHOLAS SCHMELTER, with Townes Miller, flute, St. Paul's Episcopal Church, Flint, MI, January 27: *Shenandoah*, McTee; *Sonata in E*, BWV 1035, Bach; *Méditation (Trois Improvisations)*, Vierne; *Pièce V*, Franck; *Deux Arabesques*, Debussy; *Élégie*, Widor; *Prelude and Fugue in G*, BWV 541, Bach; *Psalms for Flute and Organ*, Set 2, Albrecht.

BENJAMIN SHEEN, St. Thomas Church, Fifth Avenue, New York, NY, January 19: Al-

legro maestoso (*Sonata in G*, op. 28), Elgar; *Andantino doucement expressif (String Quartet)*, op. 10, Debussy, transcr. Guilman; *Non Allegro (Symphonic Dances)*, Rachmaninoff, transcr. Sheen; *Scherzo*, op. 2, Duruflé; *Liebestod (Tristan und Isolde)*, Wagner, transcr. Lemare; *Sonata on the 94th Psalm*, Reubke.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, January 25: *Toccata (Suite Gothique)*, Boëllmann; *Toccata (Fiori Musicali)*, Frescobaldi; *Toccata in G*, S. A. Sherer; *Toccata and Fugue in F*, Buxtehude; *Toccata, Adagio, and Fugue*, BWV 564, Bach; *Toccata (Symphonie V)*, op. 42, Widor.

EDWARD TIPTON, Cathedral of St. Philip, Atlanta, GA, January 6: *Prélude sur l'Introit de l'Épiphanie*, op. 13, Duruflé; *Stella ista, Lumen ad revelationem*, Dupré; *Epiphania Domini, L'Orgue Mystique*, op. 55, no. 7, Tournemire.

GEOFFREY WARD, Cathedral of St. Philip, Atlanta, GA, January 13: *Hymne d'Actions de grâces "Te Deum"*, Langlais; *Trois pièces*, Alain; *Prelude and Fugue in C*, op. 109, Saint-Saëns; *Master Tallis's Testament (Six Pieces)*, Howells.

JAMES WETZEL, St. Thomas Church Fifth Avenue, New York, NY, January 6: *Flourish for an Occasion*, Harris; *Rhapsody*, op. 4, Darke; *Salix (Plymouth Suite)*, Whitlock; *St. Patrick's Breastplate (Sonata IV)*, op. 153, Stanford; *Benedictus*, Rowley; *Orb and Sceptre*, Walton, transcr. McKie.

ANTHONY WILLIAMS, Fourth Presbyterian Church, Chicago, IL, December 14: *Toccata on Veni Emmanuel*, Hailstork; *Pastorale*, op. 19, Franck; *Noël Où S'en vont Ces gais bergers*, Balbastre; *Spiritual Lullaby*, Cooper; *O Little Town of Bethlehem, Joy to the World, Good Christian Friends, Rejoice*, Dinda; *Carillon*, Sowerby; *Deux Noëls*, Bédard.

CHRISTOPHER YOUNG, St. Francis in the Fields Episcopal Church, Harrods Creek, KY, January 6: *Prélude sur l'Introit de l'Épiphanie*, op. 13, *Fugue sur le thème du carillon des heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Star Rising*, Santos; *Phantaisie über den Choral Wie schön leuchtet der Morgenstern*, op. 25, Reimann.

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PUBLICATIONS / RECORDINGS

A Whispered Prayer, for unison voices with organ accompaniment, is the third of a trio of complementary hymn anthems to be offered by **Fruhauf Music Publications** in the course of 2018–19. Available in May, the hymn text is omni-seasonal. The setting provides three unison verses and a brief transition, followed by a unison fourth verse that features a free accompaniment and descant. A visit to FMP's home page bulletin board at www.frumuspub.net will provide a link to the letter-sized PDF booklet file's download page, along with access to the other two anthems being featured this year.

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

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."

PUBLICATIONS / RECORDINGS

Raven has released the CD, Tell of His Love, Raven OAR-144, featuring the musicians of the Cathedral of St. John, Albuquerque, New Mexico. The Choirs of the Cathedral of St. John, Maxine Thévenot, Director and Organist, and Edmund Connolly, Assistant Organist, perform the *Magnificat and Nunc Dimittis* by Aaron David Miller; Andrew Carter's setting of "Consider the Lillies"; settings of *O sacrum convivium* and *Haec Dies* by McNeil Robinson; and other choral works by Philip Moore, Ola Gjeilo, Fauré, Samuel Wesley, Casals, Cabena, Lindley, DeLong, Dyson, Gibson, and Stephanie Martin. Thévenot plays *Variations on Ubi Caritas* by Denis Bédard and Robinson's *Chorale Prelude on Llanfair*. Edmund Connolly plays *Fanfare* by Kenneth Leighton. Raven OAR-144, RavenCD.com, \$15.98 postpaid.

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

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

PUBLICATIONS / RECORDINGS

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

Raven has released a new recording by Jeremy Filsell, Gaston Litaize, Music pour orgue (OAR-147). Filsell plays the 64-rank Aeolian-Skinner at the Church of the Epiphany, Washington, D.C., where he is Director of Music and Organist. Works include *Final* from *Messe pour tous le temps*; *Variations sur un Noël Angevin*; *Final*; *Arches*; *Épiphanie*; *Prélude et Danse Fugée*; *Reges Tharsis*; *Final* from *Messe pour Toussaint*; and eight of the *24 Préludes Liturgiques*. \$15.98 postpaid worldwide from RavenCD.com.

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(September 2019)

Notre-Dame Cathedral
Paris
(April 2020)



Alan Morrison



James O'Donnell*



Thomas Ospital*



Jane Parker-Smith*



Daryl Robinson



Daniel Roth*



Jonathan Ryan



Todd Wilson



Christopher Young

**Celebrating
Our 98th
Season!**

*=Artists based outside
the U.S.A.