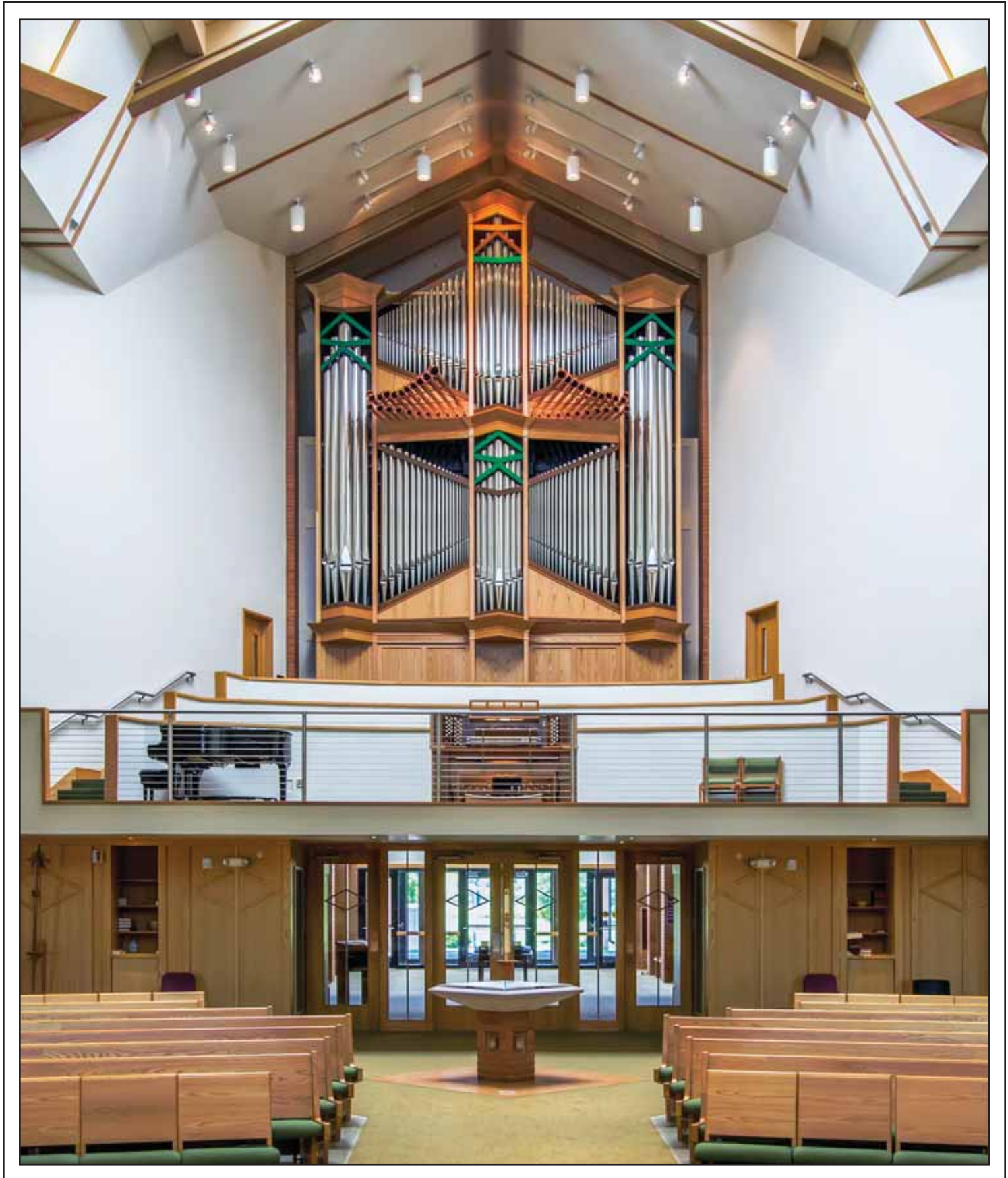


THE DIAPASON

JULY 2020



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Carmel, Indiana
Cover feature on pages 18–20

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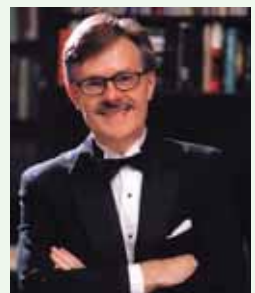
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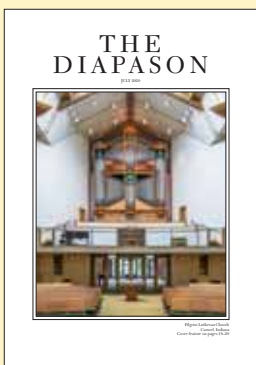
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On Teaching

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Leon Nelson

Editor's Notebook

In this issue

Brian Gurley reports on the recent Conference of Roman Catholic Cathedral Musicians gathering in Oakland, California. Our editor-at-large, Andrew Schaeffer, interviews Thomas Murray, recently retired from Yale University, yet still leading a very active life. Thomas Murray, in turn, provides a tribute for the late Charles Krigbaum, who served for many years at Yale's university organist and taught alongside Murray.

In "Harpsichord Notes," Larry Palmer introduces the work of composer Glenn Spring of Colorado. Gavin Black, in "On Teaching," muses on stories, conversation, and counterpoint. John Bishop, in "In the Wind . . .," reports on how the novel coronavirus has affected teaching organ, including examples of several teachers who have successfully transitioned to distance learning. Brian Swager relates several items of interest in the "Carillon News" section of Here & There.

Our cover feature this month spotlights two organs by Buzard Pipe Organ Builders of Champaign, Illinois: Pilgrim

Here & There

Appointments



David Jonies

David Jonies is appointed director of music and organist for Holy Name Cathedral, Chicago, Illinois, where he will oversee four choirs and play the two Flentrop organs and the Casavant choir organ in liturgy and concert. Prior to his appointment he had served as associate director of music at Holy Name for 13 years. Before coming to Chicago, he held positions at St. Joseph & St. Patrick Parish, Escanaba, Michigan; Westminster Cathedral, London, UK; and the Chapel Royal at Hampton Court Palace, UK.

A native of Germany, he holds bachelor and master of music degrees from the Hochschule für Musik in Würzburg and the performer's certificate from the Royal Academy of Music in London. His teachers have included James O'Donnell, David Titterington, Gunther Kaunzinger, and Gerhard Weinberger. He was awarded the first prize at the 1999 Landau International Organ Competition. International concert appearances include Notre Dame Cathedral in Paris; Westminster Abbey and the London Handel Festival in the UK; the Pusan Bach Festival in South Korea; the cathedral at Buejovice in the Czech Republic; the Bluvial Music Festival and the cathedrals of Bamberg, Mainz, Passau, and Trier in Germany. In the United States, he has performed at Chicago's Orchestra Hall with the Civic Orchestra of Chicago; Marcus Center with the Milwaukee Symphony Orchestra; Pine Mountain Music Festival, Michigan; Piccolo Spoleto Festival, South Carolina; at the Catholic cathedrals of Seattle, Washington, Helena, Montana, Houston, Texas, Pittsburgh, Pennsylvania, Hartford, Connecticut, Sioux City, Iowa, and Milwaukee, Wisconsin; and recitals

and workshops for American Guild of Organists chapters and Catholic dioceses around the Midwest. He has been a featured artist for national conventions of the Organ Historical Society and the National Association for Pastoral Musicians.

People



John Watson

The American Musical Instrument Society has awarded **John Watson** its 2020 **Curt Sachs Award**. The award, named for one of the founders of the modern systematic study of musical instruments, recognizes individuals who have made significant lifetime contributions to the goals of the society.

Watson is an internationally respected builder and conservator of historical keyboard instruments. As a maker of early keyboard reproductions from 1974 to 1995 and a conservator in private practice from 1977 to 1995, he joined Colonial Williamsburg, Williamsburg, Virginia, in 1988 as conservator of instruments and associate curator of musical instruments, retiring in 2016. Since retirement, he has continued his work as a private conservator and scholar.

The instruments he has conserved, restored, or built over his career have revealed previously unexplored aspects of historical design, construction, and performance. For example, closely observing tool marks and other evidence, he has done path-breaking research on the methods that historical instrument makers used.

He has edited or written three books, 22 articles, and five reviews. His books, *Organ Restoration Reconsidered* (2005), *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* (2010), and *Changing Keys: Keyboard*

Instruments for America 1700–1830 (2013), are statements of enlightened approaches to the conservation of musical instruments. He has been an international advocate of restorative conservation, a concept and approach he introduced. The American Institute for Conservation of Historic and Artistic Works honored him with its Conservation Advocacy Award in 2016 "in recognition of his substantial efforts in public outreach and advocacy." For information: amis.org.

Nunc Dimittis



Charles Krigbaum (photo courtesy: Yale Institute of Sacred Music)

Charles Russell Krigbaum, 91, Professor Emeritus of Music at Yale University, New Haven, Connecticut, died at his home in Beverly, Massachusetts, on April 30. A remembrance of Krigbaum by Thomas Murray may be found on page 14 of this issue.

Edward J. Sampson, Jr., 77, of North Andover, Massachusetts, died January 2. Born in Brockton, Massachusetts, he attended Northeastern University, where he received his Bachelor of Science and Master of Science in electrical engineering degrees. He then embarked on a fifty-year career as a systems engineer at Raytheon Company in Bedford and Tewksbury, Massachusetts. In 2008, he was one of the first recipients of the Bishop Cheverus Award of the Catholic Archdiocese of Boston for his devotion to St. Patrick Parish, Lawrence, and the archdiocese.

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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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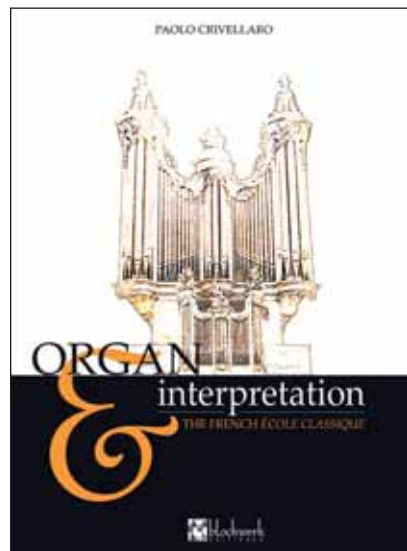
Edward J. Sampson, Jr.

Sampson had a lifelong passion for classical organ music and since 1976 served as president of the board of trustees of the Methuen Memorial Music Hall, home of the world-famous "Great Organ," the longest tenure in the trustees' history. Over the ensuing years, he promoted the use of the hall's organ for commercial recordings and played an active part in planning and publicizing summer organ recitals and expanding off-season organ and "organ plus" programs. Seeing some important needs from the outset, he became an indefatigable fundraiser for the hall and its organ. During his tenure major repairs to the building's fabric were made, along with upgrades as basic as new restrooms and a handicap-accessible entrance, completed in 1996. An organ restoration fund was also established that facilitated a complete upgrade of the failing combination action and renovation of the console. In addition, Sampson had a very active interest in the history of the hall and the organ, and one of his early projects was the revision of the outdated visitor's pamphlet describing the hall's history, and later, a well-researched "timeline" plaque, produced for the 2009 centenary of the former Boston Music Hall organ's relocation in its specially designed hall in Methuen, an event that he took an active part in organizing.

Edward J. Sampson, Jr., is survived by his wife of 50 years, Kathleen; sister-in-law and brother-in-law Honor and Bill Jutila; and sister-in-law Nancy Crowley. A wake was held at Methuen Memorial Music Hall on January 5, and a funeral Mass was celebrated on January 6 at St. Patrick Parish, Lawrence. Memorial contributions may be made to the Methuen Memorial Music Hall, Inc., Post Office Box 463, Methuen, MA 01844-0463, or to St. Patrick Parish, 118 South Broadway, Lawrence, MA 01843-1427.

—Barbara Owen

Publishers



Organ & Interpretation: the French École Classique

Blockwerk Editiones announces a new book by Paolo Crivellaro, *Organ & Interpretation: the French École Classique* (978-3-9821872-0-4, \$46.50). The 368-page book is a study of French Classical organ repertoire and contains 274 musical examples and 27 illustrations, examining historical context, period instruments, and available musicological sources. For further details: organ-interpretation.com. The volume may be ordered from amazon.com.

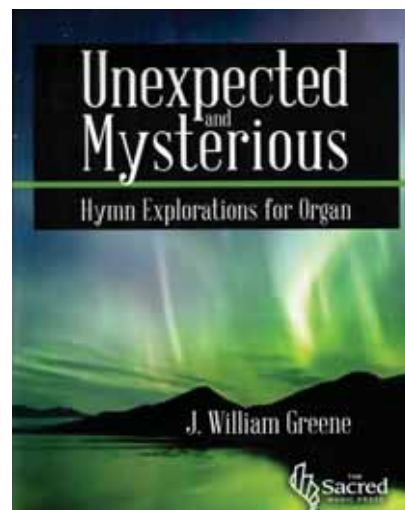
Breitkopf & Härtel announces new publications: *Mitteldeutsches Chorbuch: 112 Stücke für gemischten Chor a cappella*, edited by Andreas Göpfert (ChB 5365, €19.90), is a selection of sacred and secular works from 500 years of musical and cultural history of choral singing in Middle Germany; *Sechs Suiten II/ Six Suites for Harpsichord (Piano)*, by Georg Muffat, edited by Glen Wilson (EB 9325, €26.90), is a first edition of six previously unknown suites, recently discovered in Kiev, Ukraine. For information: breitkopf.com.

MorningStar Music Publishers announces new organ publications: *Arise and Shine: Ten Easy Hymn Settings for Organ* (10-465, \$20), by Clay Christiansen; *Festive Classics: 15 Works for Keyboard* (10-299, \$22), by Charles Callahan; *Once in Royal David's City: Four Carol Settings for Organ* (10-182, \$16), by Maureen Howell; and *Something Old, Something New: Wedding Music for Organ* (10-462, \$35), a compilation of previously published works by various composers. For additional information: morningstarmusic.com.

Randall M. Egan, Publisher of Music, Ltd., announces new choral publications: *Soul of Christ* (EC-462), by Michael McCabe, for SATB and organ; *The Omaha Canticles* (EC-446), also by Michael McCabe, for unison voices, optional divisi; *Magnificat and Nunc Dimittis No. 2, The St. George's Service* (EC-319), for soprano solo, SATB, and organ, by Richard C. Baker; and *Vidi Aquam* (EC-399), by Marty Wheeler Burnett, soprano solo and SATB unaccompanied. For information: randalleganmusic@gmail.com.



J. William Greene



Unexpected and Mysterious: Hymn Explorations for Organ

Sacred Music Press, a division of the Lorenz Company, announces a new publication: *Unexpected and Mysterious: Hymn Explorations for Organ* (70/2251) by **J. William Greene**, edited by **Carson Cooman**. The collection contains settings of six hymntunes and one free piece titled *Bell Triptych*, the movements of which are "Hymn," "Aria," and "Carillon." The hymntunes set include JEFFERSON; JESU, MEINES LEBENS LEBEN, a tune formerly called ALLE MENSCHEN MÜSSEN STERBEN; MENDELSSOHN; PICARDY; STILLE NACHT; WONDROUS LOVE; and EIN' FESTE BURG. For information: www.lorenz.com.

Recordings



Once upon a time

Brilliant Classics announces a new CD: *Once upon a time* (BC96134, \$9.99), featuring French organist **Jean-Baptiste Robin** performing on the Rosales/Glatzer-Götz organ at Walt Disney Concert Hall, Los Angeles, California. The recording, inspired by fairy tales and the magical world of Walt Disney, passes alternately from improvisation to unpublished transcriptions to Robin's own compositions. The disc includes works by Chopin, Debussy, Dupré, Duruflé, Massenet, Ravel, and Tchaikovsky. Robin is represented by Phillip Truckenbrod Concert Artists (concertartists.com). For information: brilliantclassics.com or hbdirect.com.



L'Unique: Harpsichord Music of François Couperin

Cedille Records announces a new recording: *L'Unique: Harpsichord Music of François Couperin* (CDR 90000 194). **Jory Vinikour** performs solo works of François Couperin, specifically, his Sixième (Sixth), Septième (Seventh), and Huitième (Eighth) Ordres. For information: www.cedillerecords.org.

Gothic announces new CDs. *Bach: Lüneburg to Weimar* (LRCD-1158, \$18.98), features **Roger W. Sherman**

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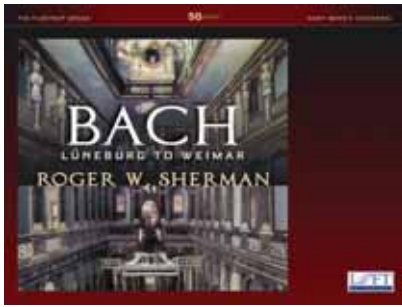
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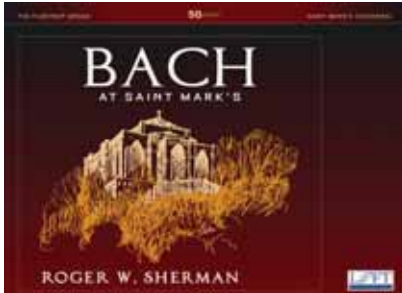
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Bach: Lüneburg to Weimar



Bach at St. Mark's

performing on the Flentrop organ of St. Mark's Episcopal Cathedral, Seattle, Washington. The disc is part of a series of concert recordings celebrating 50 years of the organ. This concert explores works from Bach's earliest days through the end of his time in Weimar.

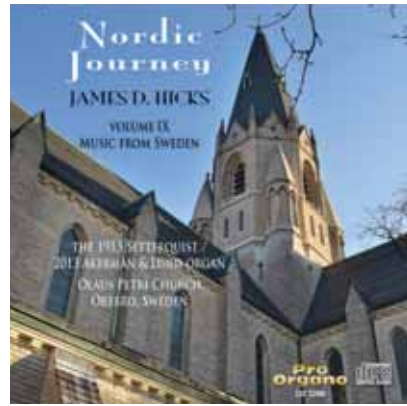
Bach at St. Mark's (LRCD-1157, \$18.98) is the final recording in a series marking the 50th anniversary of the Flentrop organ at St. Mark's Episcopal Cathedral, Seattle, Washington, with Roger W. Sherman performing. For information: gothic-catalog.com.



Johann Sebastian Bach, The Complete Works for Keyboard, Volume 3: In the French Style

Harmonia Mundi announces a new CD/digital release: *Johann Sebastian Bach, The Complete Works for Keyboard, Volume 3: In the French Style* (3 CDs, HMM 902457.59), with **Benjamin Alard** performing. The

recording features the 1710 Andreas Silbermann organ at Abbaye Saint-Étienne, Marmoutier, France; an early 18th-century harpsichord from Château d'Assas, France; and a 1989 Philippe Humeau harpsichord, after Carl Conrad Fleischer, c. 1720. For information: www.benjaminlard.net.



Nordic Journey, Volume IX: Music from Sweden

Pro Organo announces a new CD: *Nordic Journey, Volume IX: Music from Sweden* (7290, \$17.98). **James Hicks** performs on a three-manual Setterquist organ, restored in 2013 by Åkerman & Lun, in Olaus Petri Church, Örebro. New compositions by Gunnar Idenstam, Nils Lindberg, Fredrik Sixten, and Anders Börjesson receive their first recordings here.

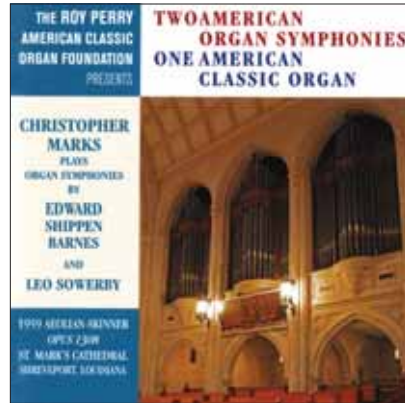
The church's choir organ by Fredericksburg Orgelbyggeri of Hillerød, Denmark, is used in a concerto for two organs by Gunnar Thyrestam, with **Mats Bertilsson** at the smaller instrument. Also collaborating with Hicks is soprano **Helena Ek**. They present a new set of Swedish songs commissioned from Lindberg. For information: proorgano.com.



Urlicht: Symphonische Orgel

Raven announces availability of a new CD by **Ambiente Audio**: *Urlicht: Symphonische Orgel* (Primal Light: The

Symphonic Organ) (ACD-3044, \$16.98). **Kensuke Ohira**, organist, and **Seda Amir-Karayan**, alto, perform works of Mendelssohn, Liszt, Mahler, and Bach. Ohira utilizes the organs of Hildesheim Dom built in 2014 by Seifert of Kevlaer—97 stops, 119 ranks in two organs: one of four manuals organ and one of two manuals, incorporating parts from previous organs by Breil of 1960 and Klais of 1989 and 2006. For information: ravencd.com.



Two American Organ Symphonies—One American Classic Organ

The Roy Perry American Classic Organ Foundation announces a new CD: *Two American Organ Symphonies—One American Classic Organ* (\$20, postpaid). **Christopher Marks** plays Edward Shippen Barnes's *Symphony*, op. 37, and Leo Sowerby's *Symphony in G Major* on the 1959 Aeolian-Skinner Opus 1308 at St. Mark's Episcopal Cathedral, Shreveport, Louisiana. For information: easttexaspipeorganfestival.com.

Organbuilders



Létourneau organ, St. Mark's School of Texas, Dallas (photo courtesy: St. Mark's School of Texas)

Completed in late 2014, the Létourneau organ at **St. Mark's School of Texas** in Dallas was heavily damaged last October when a tornado ripped through the neighborhood of North Dallas. In addition to significant destruction elsewhere on campus, the tornado tore

off parts of the chapel's roof, and much of the 61-rank instrument was soaked in the process.

An agreement has been signed between the school and **Orgues Létourneau** for Opus 127's complete restoration, with the organ to be removed this summer for transportation to the company's workshops in St-Hyacinthe, Québec, Canada. Several of the windchests and most of the wind system will be replaced as part of the refurbishment, as will the oak casework and the three-manual console. Most of the wooden pipes will be replaced, including the swollen 32' Bourdon rank, while the metal pipes will be restored. Reinstallation is planned for the summer of 2021. The organ was featured on the cover of the May 2015 issue. For information: letourneauorgans.com.

Carillon News

The Johan Franco Committee of the Guild of Carillonneurs in North America has announced its 2021 Franco Composition Contest. Two monetary prizes (\$1,500 for first place; \$750 for second place) will be awarded. Additional performance awards (\$100 each) may be made at the committee's discretion. The GCNA will publish the first and second place compositions, and performance award compositions will be given the option of publication. All compositions awarded prizes and performance recognition will have the opportunity to be performed at the 2021 GCNA Congress.

The competition is open to all. Composers are asked to submit works five to ten minutes in length. Submissions must be original compositions, not arrangements or transcriptions of existing works, and each composer may submit only one work. The composition must be playable by a solo carillonneur on a four-octave carillon: 48 bells (C, D, chromatic to C4 with low C# omitted) with a two-octave pedalboard (C, D, C2). Notating bells outside of this range is permitted provided that substitutions are given in the 48-bell range. Compositions that have been performed or published are ineligible. Public performance of any winning composition prior to the 2021 GCNA congress will be grounds for disqualification.

Submissions must be received by November 1. Composers may submit works via email (preferred) to Thomas Lee, franco@gcna.org. If one cannot submit electronically, contact Lee via email for a mailing address. Submissions will be anonymized for the jury. Do not include information identifying the composer on the composition; separately include contact information.

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The seven voting members of the Franco Committee serve as the jury in this contest: Margaret Angelini, Wesley Arai, Joey Brink, Amy Johansen, Alex Johnson, Dave Johnson, and Tiffany Ng. The jury will evaluate submissions based on their effectiveness on the carillon, playability, originality, and general musical interest. All prize-winning compositions will be announced March 1, 2021. For information: franco@gena.org.

Bell and carillon solidarity

Bell ringing and carillon playing events are often scheduled concurrently across the country or around the world to mark special events.

- The **National Park Service** organized a commemoration of the 400th anniversary of the landing of the first enslaved Africans in English-occupied North America in 1619. During the multi-day event in August 2019, a four-minute bell ringing ceremony was held at **Fort Monroe National Monument** in Hampton, Virginia, the site of the ship's arrival.

Other institutions were invited to participate and were encouraged to include the bell ringing in a larger educational or commemorative program. At the **Netherlands Carillon**, Arlington, Virginia, which is also administered by the National Park System, a two-hour program was presented featuring exhibits geared toward an audience-centered experience. The commemorative tolling of the bourdon bell was followed by a 30-minute carillon recital of spirituals and music that reflected the African-American experience. The Guild of Carilloners in North America spread the word to its members, and the Episcopal Church reached out with a video by Preaching Bishop Michael Curry.

- At noon local time on May 21, 2020, carilloners in thirteen countries on six continents collaborated to perform a world premiere in an artistic response to Covid-19. The composition *Healing Bells* was created by American carillonner and composer **Pamela Ruiter-Feenstra** and Dutch journalist **Jet Schouten**. The collaboration was the result of reflection on the ancient belief that bells can ward off disease and doom. May 21 is the UNESCO Day for Cultural Diversity, Dialogue, and Development.

Healing Bells opens with ominous-sounding viral spirals. The carillonner's hands move in a circular gesture over the keys similar to the shape of the coronavirus under a microscope. The corona motif alternates with a haunting, lamentful Ukrainian folksong, *Plyve Kacha*. This folksong became an anthem for many Ukrainians following the 2014 crisis when dozens of people were killed by snipers in Maidan, Kiev's Independence Square. The low, close, parallel harmonies of Ukrainian folk singing find kinship in the deep resonance of bells. As *Healing Bells* progresses, the virus gradually grows weaker as the song grows stronger. Then a heavy carillon bell kicks away the corona motif, one particle at a time, eventually eradicating it. The piece concludes with a stately presentation of the folk tune lament.

The premiere resounded in Australia, Belgium, Brazil, Denmark, France, Germany, the Netherlands, Norway, Poland, South Africa, South Korea, Spain, and the United States.

- **City of Bells**, a non-profit organization in Minnesota, is dedicated to coordinating, restoring, and celebrating bronze bell installations. The organization invited churches and institutions with bells across the country to join in

a national bell ringing during the pandemic. Daily ringing for up to 15 minutes began at noon on April 13.

- **Geert D'hollander**, carillonner of **Bok Tower Gardens**, Lake Wales, Florida, organized a simultaneous carillon tribute to front-line health care professionals. Many carilloners played "Amazing Grace" at 4:15 p.m. on April 15.

- Commemorations were held in many parts of the world this year to celebrate the 75th anniversary of the end of the Second World War. The United Nations will celebrate its 75th anniversary on October 24, 2020. For these occasions, **The International Network of War Memorial and Peace Carillons** presented a collection of *Peace Music for Carillon* to carilloners around the world. The collection contains arrangements and fantasies based on music related to peace and commemoration. Thirteen carilloners who play memorial or peace carillons in seven countries contributed to this publication. The cities represented in the collection are: Rochester and Albany, New York, in the United States; Ypres and Leuven in Belgium; Amsterdam, Bergen, Arnhem, Waalre, and the Hague in the Netherlands; Wellington, New Zealand; Sydney, Australia; Gdansk, Poland; and Ottawa and Simcoe in Canada.

Pandemic and its effect on carillons

Most major carillon events have been cancelled due to COVID-19 restrictions, notably the joint congress of the Guild of Carilloners in North America and the World Carillon Federation that was scheduled for June at Longwood Gardens, Kennet Square, Pennsylvania, as well as the International Carillon Festival in Springfield, Illinois. Many businesses around the world have closed due

to the pandemic as did the **John Taylor & Co. Bell Foundry** in Loughborough, Leicestershire, England. I was taken by the headline in *The Art Newspaper* that notes, "The machinery was meticulously cleaned and oiled before workers turned out the lights at Taylor's Bell Foundry."

Many carillons have continued to ring out where possible, but others were silenced by their host institution or by local laws. Mayo Clinic carillonner **Austin Ferguson** in Rochester, Minnesota, reports that concerts are halted until the stay-at-home order is lifted by the governor. In response, he sent a composition, *Zumbro River Dance* by **Charles Zettek**, to members of the Guild of Carilloners in North America. Ferguson had commissioned the piece in honor of his predecessor at Mayo Clinic, **Jeff Daehn**, but was unable to premiere the piece in April as planned, so he invited other carilloners to play it if possible.

Carillon recording

Joey Brink, carillonner of the Rockefeller Memorial Chapel in Chicago, Illinois (and a member of THE DIAPASON's 20 Under 30 Class of 2015), was also unable to play but shared a new CD of carillon music entitled *Ripple Effects*. Performers include Brink, Simone Brown, Ellen Dickinson, Frans Haagen, Tiffany Ng, and Michael Solotke on the Rockefeller carillon, with Riley Leitch, trombone, and Silhao He (cello). The selections had been presented at the Rockefeller Carillon New Music Festival in 2018. The CD is available to stream, free (with advertisements or accounts) at Spotify, Apple Music, and Amazon Music. Physical CDs will be available from the chapel gift shop for \$20 when it reopens. For information: jbrink@uchicago.edu.

—Brian Swager

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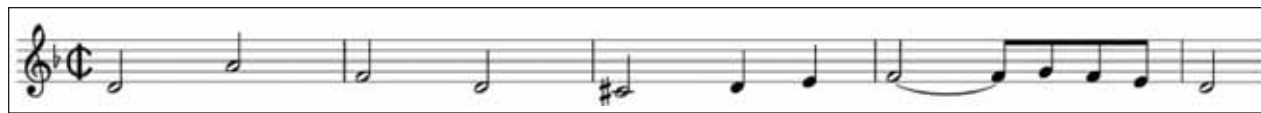
Stories and conversation

In mid-March, when I last sat down to write a column, the current health crisis was at a relatively early and very uncertain stage. I wrote that I hoped that by the time that column appeared in THE DIAPASON things would be much better. I sit here writing now a week or two after that last column appeared, and this one will not be read for nearly another six weeks. It seems accurate to say that the situation remains dire and that the sense of uncertainty remains as high as it was then. While society is slowly starting to reopen, we will not know the effects of this action for quite some time. This very morning there are hopeful headlines about a vaccine, but we have no idea whether that hope will pan out or, if so, what sort of timeframe this will take.

I still cannot consider it prudent to schedule concerts. I wrote in my March column (written in mid-January) that I did not have any concerts scheduled at all, a first in nearly thirty-five years. I stated that that was “odd: simultaneously peaceful and eerie.” Today it feels more eerie than peaceful: the latter has been partially replaced by impatience and the fear that it will never seem right to schedule events. Looking back, as of a couple of weeks ago I have not played in public for over a year. That arises out of a chain of mostly unrelated circumstances: first I kept my schedule clear for several months so that I could practice for planned performances of J. S. Bach’s *The Art of the Fugue*; then I had to deal with my shoulder surgery and recovery; then the current phase in the history of the world set in. The last time that I went more than a year without playing in public was prior to 1980.

Over the last several weeks there has been a lot of discussion, much of it deeply anguished, about choirs and choral singing. This does not affect me directly at this point in my life except as a listener, though I know it is deeply affecting many of my friends and colleagues. In fact, it may be two years before widespread choral singing will be possible again. I hope very much that by the time you are reading this that hypothesis will have turned out to be overly pessimistic.

There is a lot of variation in how people react to this uncertainty when it comes to the parts of their lives and daily activities that are subject to discretion. Some colleagues are using their extra free time to learn new music or new skills—the technique required to work on new and unfamiliar repertoire or even a new instrument. Some are taking up new activities or hobbies—perhaps ones that they have always meant to pursue. So far, I have done none of the above. My reaction to the situation has been to put much of my motivation to tackling preexisting projects. I mentioned in my previous column that I needed “to take a deep breath.” At that point, early in this whole scenario, I felt that my students needed that as well, and that it was a good thing for all of us. Shortly after writing that, I did start to offer various forms of remote lessons or consultations to my students. However, I have not felt my own motivation returning, either to plunge back into practicing or to explore anything new. Most of what I have been doing has been “comfort food,” as we have been baking a fair amount of bread and cooking a bit more elaborately.



Example 1

I am not certain why this is. It may be partly a direct reaction to the sadness and difficulty of what is happening. If so, it is not necessarily entirely a depressive reaction or a reaction of feeling indifferent. I suspect that in the face of so much tragedy right around me I am afraid that I will find the music that I might normally be playing too intense. That has been my reaction to the little bits of playing that I have done and also to much of the music that I have heard. Also, I have always had better practice habits when I have performances coming up. That impetus is gone for now. I do feel certain that the motivation will come back. But the main point is this: that any such reaction is okay. I am overjoyed that so many of my colleagues are, for example, posting videos of performances from their homes. That is generous and helpful. I have been an avid viewer and listener, and that is helping me get through certain days. However, I believe it is important that no one feels pressure to cope in ways that are unnatural. In general getting a lot done is more admired in society than not getting anything done. And I am confessing to embracing the latter, though just for now, and claiming that I am within my rights to do so.

But if it is self-serving, it is not selfish since I hope very much to help persuade everyone to give themselves the same leeway, as much as they need. Doing the things that we have to do is enough as far as fulfilling obligations is concerned.

At the same time, I have been thinking about counterpoint and *The Art of the Fugue*. It feels like the odd times in which we live are encouraging me to engage in ever more speculative thinking. Rather than indulging in the technical aspects of counterpoint, I have been pondering more about images and ideas around the concept of counterpoint. Ideally the images and ideas will inform the way that I think about the technicalities.

One very powerful idea about counterpoint is that it is related to conversation. If two musical entities are engaged with one another, doing different things at the same time, it is natural for us to hear what is happening as analogous to human verbal conversation. This is not an idea of mine, but has been the subject of articles and books as well as informal discussion. It is intuitively convincing. When counterpoint is being produced by separate instruments the conversational aspect is enhanced by the visual and the conceptual: we see and are aware of a different source for each musical line, just as we see and are aware of each different speaker in a conversation. In vocal counterpoint, we see and hear something that is remarkably similar to conversation, down to the humanity of the sources of the sound and the expressions and gestures. At a keyboard instrument the conversational aspect is something that presumably arises solely from the sound. Visually, and often spatially, everything comes from pretty much the same place. The extent to which it is up to the performer and to performance choices to make the conversational aspect of the

music convincing is not necessarily very different from the parallel concerns with ensemble counterpoint.

For the performer, one of the great strengths of conceptualizing counterpoint as conversation is that it brings home the need to make each line in and of itself an effective piece of communication—something that has “meaning” though not dictionary or visual-image based meaning. At a minimum this is psychologically helpful, even inspiring, for many performers. For me it serves as a reminder to behave as if every note matters. In conversation every word matters, in that it can be heard by someone and may affect that person. That does not mean that every word is serious, solemn, or weighty. Some are funny, light-hearted, rhetorical rather than meaning-laden. But they are all there and all have an effect.

I have a few caveats about counterpoint as conversation. For one thing, it seems important to me to remember that, as I just mentioned, music in itself does not have dictionary meaning, semantic, idea-based meaning, and that it does not mean anything that can be encapsulated in a visual image. It is liberating and powerful to accept that **Example 1** means exactly what it says and nothing else. This freedom from word-like meaning gives a line of music the ability to do things that words cannot do and the flexibility to be used in ways that words are not used.

Related to that is the first major difference between verbal conversation and musical contrapuntal conversation. In the latter, we not only allow but expect material to be used multiple times. Although the essence of counterpoint is found in two different things happening at the same time, it is habitual for identical or similar things to happen at different times. This can be recurrence, repetition, echoing, answering, returning, and so on. But all of these techniques play a minor role in anything like normal conversation and a limited though sometimes important role in poetry, drama, and literary narrative. They are pervasive and important in music.

In verbal conversation, we do not expect many voices to be sounding at the same time. We expect them to take turns and occasionally overlap, which is fascinating in verbal conversation. Sometimes, it functions to create continuity and an overall arc. At times it is an interruption, which can be a sign of enthusiasm and can constitute rudeness. It is common and normal for interruption to take the form of one person’s finishing another’s thought—not necessarily in the way that the first speaker would have finished it. It is not normal for two or more people simply to talk steadily at the same time as one another for a substantial amount of time. This would cease to be conversation. But it is the norm for musical contrapuntal conversation.

With words, we do not expect to be able to follow even two let alone three or more lines of thought at the same time. With counterpoint, that is exactly

what we expect to do: it is a major concept of the exercise. It is not necessarily easy, and it is not necessarily something at which we always fully succeed. It is almost certainly both common and unproblematic for some of that following to be subconscious or subliminal. People differ in the extent to which they are consciously, specifically aware of following and really parsing the separate lines of counterpoint as it goes by. And, of course, different performances of the same piece or passage can seem to make it easier or harder to follow in that way. (And interestingly different performances can seem different in that respect to different listeners.) I think that it is a pitfall of the counterpoint-as-conversation idea that it can tempt us to try to make the analogy fit even more closely than it naturally does. This might involve downplaying the significance of the simultaneity of lines or even denying that following multiple lines at once is possible. I have heard people suggest that the way we listen to counterpoint should fundamentally involve switching focus from one line to another, as we would presumably have to do if we were trying to listen to two or more people talk at the very same time.

Questions of how many lines we can listen to simultaneously are complex. Does it vary from one person to another? If so, is that somehow intrinsic—or of life-long standing—or does it arise specifically from music-based training? Can almost everyone follow two voices? Can anyone really follow six? eight? forty? Do people mainly listen to or notice the beginnings of notes, or are the sustained portions of notes important as well? In counterpoint is one line ever more “important” than another, and, if so, what does that mean and what should a performer do about it? Whatever these questions are, I believe it is important not to let the speech analogy influence our answers to them, or how we frame them, more than it should.

Another concern about the conversation analogy is that musical conversational counterpoint is mostly experienced by listeners, whereas verbal conversation is fundamentally experienced by those who participate in it. We who love counterpoint love playing it. It is interesting to contemplate how much we function as listeners while we play and how much of our experience is the pure experience of playing. But the vast majority of music listening is done by listeners. Listening to a spoken conversation in which you have no part happens and is perfectly normal, but not the most usual or common.

The completely different model of counterpoint that has come to interest or even preoccupy me over the last few years is one that is harder to encapsulate in words: counterpoint in music is a model for the whole phenomenon of the existence of the universe. This model was suggested to me by some of my experience as a theater attendee.

Over the last several years I have attended quite a few theater events that are organized in what amounts to

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Discovering Spring this summer

In his own words: composer Glenn Spring

As a young boy in the late 1940s I attended a piano recital at the studio of Q'Zella Oliver Jeffus in Fort Worth, Texas. Her studio featured shiny black side-by-side Mason & Hamlin grand pianos, but people could not help noticing a smaller instrument off to one side, one that they did not recognize. In response to questions, Jeffus gave a brief introduction to the harpsichord and an impromptu performance of Mozart's *Alla Turca*. It was many years before I learned that "Turca" was a staple of harpsichord recitals at the time, and even longer before I found out that Q'Zella's instrument was a recent acquisition built by the noted instrument maker John Challis.

Years later, as a young man I had my first hands-on encounter with a harpsichord: William Byrd's *Earle of Salisbury: His Pavane and Galliard* was in place on the rack. I was overwhelmed by both the music and the sound of the instrument, so much so that I could not stop playing it!

Such encounters were rare until 1982, when Walla Walla University, where I was teaching at the time, took delivery of a long-awaited powder blue William Dowd French double. Sitting at that keyboard was *déjà vu*, so exploring the technical and expressive potential of the instrument struck me as something I must do. I had no clue for what to call the six-minute piece that resulted from those efforts, but a perceptive organist friend who was the first to try it suggested *William Dowd: His Bleu*. I recognized the name immediately as "just right."

His Bleu was selected as a finalist in the 1990 Aliénor Composition Competition Contest, and my colleague Dr. Craig Scott performed it at the Southeastern Historic Keyboard Society (SEHKS) conclave in Augusta, Georgia. That event put me in touch with the wider harpsichord fraternity, spawning many new friendships and performances in the ensuing years. Larry Palmer went beyond performance by selecting *William Dowd: His Bleu* for publication as the centerfold in the February 1992 issue of THE DIAPASON, a memorable tribute to Bill Dowd on the occasion of his seventieth birthday.

Other composition projects kept me away from the harpsichord during the 1990s, but in 1999, between larger works, I decided to write something just for fun. *Trifles*, a suite of seven miniatures, was born in short order, bridging a temporary move from Washington State to Denver, Colorado. History does repeat itself: Kraig Scott was the first performer of the piece that became another Aliénor finalist, and Larry Palmer played the 2004 SEHKS performance in Durham, North Carolina. *Trifles* has since been adopted by pianists and organists as well, becoming one of my most played compositions.

Fortunately for me, Palmer liked my music well enough to have commissioned and premiered my next four works for the instrument. *Suite 3-D* for harpsichord four-hands was premiered in 2002 at the Washington, D.C., house concert featuring Charles and Susan Mize's new Richard Kingston "Millennium" harpsichord, with Palmer and Charles Mize at the keyboard. In 2003 the composer's wife, violinist Kathleen Spring, joined Palmer for another house concert premiere, this time in Dallas, Texas: *Images from Wallace Stevens* for violin, harpsichord, and narrator. *Hommages* followed in 2006 as a commissioned work for Southern Methodist University's harpsichord workshop (number 17) in Denver, Colorado.

In Memoriam Georgia O'Keeffe was first heard in Santa Fe, New Mexico, during July 2008. *Béla Bagatelles* (not a commissioned piece) consists of six short pieces, inspired by Bartók's shorter piano pieces and violin duets. Another Aliénor finalist, the work received its premiere by Larry Palmer in Cincinnati, Ohio. Though I am not really a keyboardist, and I do not own a harpsichord, I continue to enjoy writing music for the instrument. I still think the harpsichord's expressive capacity is underutilized!

Truly audience-friendly music

Glenn Spring's beautiful music for harpsichord is all self-published in clear, readable sheet music, some of which features beautiful covers by his daughter, California artist Heidi Spring.

• If one is a subscriber and a keeper of past issues, you will already have *William Dowd: His Bleu* in your February 1992 magazine. (The issue is also



Rancho di Chimayo, New Mexico, July 30, 2011: Clyde Putman, Larry Palmer, Kathleen Spring, and Glenn Spring

available in PDF format for subscribers at the website, www.thediapason.com.) The composer lists it at his website as a special order and does not quote a price. Warning: it is among the more technically difficult pieces.

• *Trifles* is "intended for the amateur harpsichordist" (I love to play them). One-page: "A Start;" two-pages: "Blues for Two;" "Burlesque;" "Cantilena" (if you are feeling in need of sheer beauty this one is highly recommended); one-page: "Habañerita" (great fun; I wish it were longer, but you can play it twice—or more); "Recitative;" which leads into the concluding one-page "Introspection," \$15.

• *Suite 3-D* (Denver, Dallas, DC) is for four-hands at one harpsichord. Five movements "covering a wide expressive range," \$20.

• *Images from Wallace Stevens* is scored for violin and harpsichord with narration. There are seven short movements each introduced by verses from the poet, \$20.

• *In Memoriam Georgia O'Keeffe*: "Prelude: Ghost Riders;" "Tocatta: Colors;" "Fugue-Fantasia: The Faraway Nearby" (cover by Heidi Spring), musical depictions of three of O'Keeffe's most beloved paintings, \$30.

• *Béla Bagatelles*, Spring captures the moods of Bartók. Fun to play, fun to hear, \$15.

• *Hommages*, quoting the composer:

With the passage of time I become ever more aware of how much I have learned from those who went before. *Hommages* was composed in recognition of my personal indebtedness to five among many composers whose works have contributed to the way I think as a composer. The five movements are not intended as emulations of the various composers' styles, but rather as personal responses to the sound world of each.

"Fugue" (Schumann); "Teasing Song" (Bartok); "Le soir dans la ruelle" (Debussy); "Hang On!" (Stravinsky); and, finally, "Sehnsucht" (Longing)—a heart-wrenching evocation of Gustav Mahler. I had long wished for a work by the great German Romantic, and here is one in tribute to him. I think he would be deeply moved. It is difficult to play this piece without tears. Quite possibly the best bargain of the lot, \$15.

The composer's directions on the list: all prices in US\$ include shipping within the United States. Order via email: glennspring1@gmail.com. Just in case, his mailing address: 9050 E. Cherry Creek South Dr., Unit E, Denver, Colorado 80231. ■

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

On Teaching

contrapuntal layers: different parts of the story going on in different or overlapping spaces, perhaps threads sometimes coming together in one space or passing near one another, sometimes remaining separate. Together they all add up to the complete story. Some such pieces that I have experienced are *Sleep No More*, *Then She Fell*, *The Grand Paradise*, *Ghost Light*, *Here*, *Seeing You*, and versions of *Hamlet* and *A Midsummer Night's Dream*.

I was initially puzzled by why I found this sort of story-telling so powerful. Events of this sort seem very much like closed worlds: nothing from the outside gets in or interferes. This helps the audience to concentrate and stay committed. It also means that the world built up inside the walls of the event has the chance to feel complete—it is temporarily defined as being all that there is, and it is structured according to its own content.

I realized after a while that the structure always felt, through a number of different styles and each time with a different story, like an analogy to the "real" world: layered and complex enough for that analogy to seem valid and emotionally convincing.

At some point I realized that the experience of being at this sort of show reminded me strongly of closing my eyes and becoming totally absorbed in a piece of contrapuntal music. In such a piece of music there might be only three or four component lines; in a show such as the ones that I am talking about there might be any number of component storylines weaving their ways around one another. In the universe as a whole there are infinite numbers. But the analogy still seems to hold.

This image neither contradicts nor directly complements the conversation analogy. It is simply another angle and one that I along with some of my students have found particularly interesting and powerful.

It is my intention—uncertainties aside, for the moment—to return next month to some nitty-gritty motivic analysis of *The Art of the Fugue*, not without some speculation about the role of memory in creating structure. ■

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by email at gavinblackbaroque@gmail.com.

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Keep your distance.

In both the May and June issues of THE DIAPASON, I wrote about watching the world react to the spread of the novel coronavirus. I have told you how my family and I left New York City for our place in Maine, leaving behind the horror of the spread of vicious contagion in a densely populated city. Individual boroughs of the city have higher death tolls than many countries, and our friends there tell of fear and loss. As I write in mid-May, there have been over 160,000 cases confirmed and over 13,500 deaths in New York City. There have been thirteen cases and no deaths confirmed in Lincoln County, Maine, where we live.

We left New York two days after Broadway, Lincoln Center, and all the museums of the city were closed, that great engine of culture, those vibrant theaters, those stately crowded buildings all going dark at once. By that time, virtually every college and university had closed or was closing. Social media pages became clamors of teachers comparing notes about how to teach from a distance and students facing unprecedented interruptions in their education. I am particularly well connected on Facebook where my community includes some three thousand organ professionals, and I have been impressed by the thoughtful interchange.

I wrote a post asking colleagues if they would be interested in talking about distance learning and, with a half dozen responses, spent more than ten hours last week on FaceTime, Zoom, and video chat (and on the phone when the internet got slow), conversing with friends and colleagues about how they were developing methods to cope with this untenable situation, keeping the wheels of learning turning.

Necessity is the mother of invention.

The common opener was that it is nobody's first choice to close a campus and send students home, there is no precedent, and we had better figure this out. The biggest variable is whether students have access to organs, pianos, or even cheap keyboards during the closures. When away from campus, students live in a wide variety of circumstances. While some students go home to luxury, others return to poverty where shortage of food is an issue, never mind whether there is a piano, let alone an organ. Before being able to establish connections to continue teaching, some teachers have petitioned their schools to provide instruments, WiFi connections, and, in some cases, food.

Christa Rakich teaches organ performance at Oberlin Conservatory of Music, where students were informed a week

before spring break that the school was closing and they needed to vacate their dorm rooms. There was a flurry of activity as clothes, books, and personal items were packed and parents came to help ferry stuff home. There must have been a shortage of cardboard boxes in town.

Because Zoom and other video conferencing platforms can be shaky and imprecise, Christa is using video recordings as a primary tool for private lessons. Students send recordings to her that she watches with scores and sends emails with comments referring to measure numbers. "It's tedious progress, but it's progress, and helpful for them to have my return email in hand for the next practice session."

Christa is also sending weekly "Improv Challenges" to her students by email. In an email before our conversation she wrote, "I submit this with an audio file. I record myself improvising, for example, a two-voice chorale prelude or a pedal cadenza or a fugal exposition in three voices with a cadence, something contained and short. The email includes instructions on how I did it or perhaps a written sample. Students are challenged to send me back an audio file using the same technique with a different tune."

Early on, Christa experimented with live playing over Zoom for studio class, but found that the platform was unstable, so she and her students have spent productive time together planning future projects, working hard to keep a productive learning environment in place as much as possible. According to Christa, the administration of the school is encouraging students' ideas for study projects and reading, supporting their creativity by giving credit—"everything you do counts as work."

Andrew Scanlon is assistant professor of sacred music and organ performance at East Carolina University and organist at Saint Paul's Episcopal Church in Greenville, North Carolina, where Andrew's students are accustomed to having their lessons on the spectacular forty-five-stop C. B. Fisk, Inc., organ (Opus 126, 2005). The university has supplied the faculty with tutorial videos on distance learning helping Andrew to develop techniques for video teaching, and he has been able to find access to organs for all his students. He reports that the organ literature course he teaches has been easiest to transfer, mostly by giving lectures online. He is guiding students toward the AAGO exam and continuing their improvisation training.

Nicole Keller has been teaching organ and harpsichord students at Baldwin-Wallace Conservatory of Music, Berea, Ohio, for twenty years. During our conversation, she spoke of how the

school's administration has been sharing information openly with bi-weekly video town hall meetings for the faculty, and the school's IT department is helping with information about available resources and helping to get students online. Nicole is facing this disruption, wondering how she can use the experience to become a better teacher. She is finding the exchange of recordings to be effective, and to a lesser extent, playing through Zoom. She added that external microphones for laptops make a big difference in the sound quality, especially when using Zoom, and mentioned that the conservatory has provided microphones for the students.

George Emblom teaches at the University of California at Berkeley and is director of music at Saint Mark's Episcopal Church in Berkeley. He started our conversation with the simple comment that this is unprecedented. No one expected this, and no one had planned for it. With the campus and church building closed, he has been able to secure access to instruments for his students, even in some cases through loans from members of the choir at Saint Mark's where his students have their lessons on the Flentrop organ.

We are all learning and developing the art of distance teaching simultaneously, and George believes that some of the new techniques will continue to be useful when we are able to return to teaching private students face-to-face. He particularly mentioned shared video recordings, commenting that he is spending a lot of time watching the pinwheel on his screen as videos are downloading. Students send videos to him through Google Drive, and he shares his screen with them, allowing student and teacher to watch together in real time. He has found that students benefit greatly from watching their performances, seeing their posture, hands and feet, and the motions of their bodies, both useful and unnecessary. "At measure 43, do you think you looked comfortable?" He intends to continue using this tool in the future.

George's performance degrees are in piano. Remembering that there were always two pianos in a teacher's studio so the teacher could demonstrate, he has been using the piano more extensively as a teaching tool and considers this another technique to be developed and used more in the future. He also reminded me that the concept of distance teaching for serious musicians is in its infancy. He is in conversation with colleagues around the country comparing and assessing techniques and imagines that new and more powerful platforms will be developed quickly.

Jonathan Moyer is assistant professor of organ and chair of the organ department at Oberlin and organist at the Church of the Covenant in Cleveland, Ohio. He is teaching some private lessons with students sending him recordings followed by video conferences, usually on Zoom. But he is really focused on finding new ways for students to learn. Organ literature classes are productive as he can provide listening lists on YouTube. Students "mute out" to listen, then return for discussion. He shares PowerPoint slides on Zoom and gives out reading assignments, some of which temporarily take the place of performance.

Oberlin is well known for its extraordinary collection of more than thirty organs, and Jonathan feels that a big part of education there is being on campus with those instruments, sharing musical inspiration in person with students and teachers. He feels that most of his students have had enough of the "video thing."



Beckerath organ, St. Michael's Episcopal Church, New York City (photo credit: NYC AGO Organ Project)

Katherine Johnson is a third-year student of Christa Rakich at Oberlin. She spoke of the shock of being told to vacate her dormitory just before spring break. She is working hard to make the most of it and is fortunate to have a Hauptwerk instrument in a relatively private space at home where she is working on the "self-taught" piece she has chosen for her jury, whenever that will be. In course work, she notes that her fellow students are in different time zones, which makes it difficult to schedule class meetings online, but she is generally impressed by how video platforms make distance learning possible.

§

I am grateful to the six people who spoke with me last week. Each spent an hour or more with me and shared not only how they are approaching the different acts of teaching and learning, but also about their concerns for each other. All five of the teachers echoed their concern for the well-being of their students, many of whom have been shuttled off campus into stressful situations of crowded houses full of distance learners and parents working from home. WiFi is everything, and housemates are having to negotiate for bandwidth. Students who are strongly self-motivated are finding rich new ways to learn, while others are struggling with the difficulties and uncertainties of their situations and the disruption of their education.

As of this writing, none of the schools involved has yet made announcements regarding the status of the fall semester. Jonathan Moyer mentioned that Oberlin would be deciding by mid-June whether to open the campus for the fall, perhaps without large ensembles and with limited class sizes. Different schools are considering having only single rooms in dormitories and somehow staggering the semesters, a scheme that falls apart in a hurry when you get to communal bathrooms.

All of the teachers spoke of the spirit of camaraderie and cooperation among students. Everyone I spoke with mentioned fatigue, especially screen fatigue. Even if you are used to spending hours in a practice room or teaching studio each day, you are still moving around between classrooms, offices, and dormitories. Likewise, there was a lot of talk about maintaining energy, keeping things lively and inspiring in online discussions. Teachers are spending lots of time just talking with their students, helping them redefine their dreams and ambitions while staying optimistic.

And what about church?

All but one of the teachers I spoke with also serve as church musicians, and each

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C. B. Fisk, Inc., Opus 116, Finney Chapel, Oberlin College, Oberlin, Ohio (photo courtesy: C. B. Fisk, Inc.)

shared a little about how online worship is working. Very few church buildings are open, so most are either sorting and streaming recordings from years past, or recording preludes, postludes, and hymns on whatever instrument they have at home.

Last month we published a photo of John Cantrell, choirmaster and organist at Saint Michael's Episcopal Church in Manhattan seated at the desk he has adapted for the production of the church's video services. He described to me the challenge of creating an essence of worship for the congregation. He has always been interested in audio engineering, but "this video thing" is new, and he has been learning on the job. He and the clergy have been drawing on the example of Mr. Rogers and his legendary ability to communicate on television with children. How did Mr. Rogers draw children into the screen, suspending their disbelief, and can we emulate that in online worship?

At Saint Michael's, the organ scholar records a prelude and postlude in the empty church with John as the videographer, allowing the congregants a rare glimpse of the organist who is normally hidden by the Rückpositiv of the great Beckerath organ. They also record at least two hymns, generally one verse for each, and show the text on the screen so "distance congregants" can sing along. John records a rehearsal track for an anthem that he sends to choir members who practice and record their part, and they send it back to John who stacks the tracks, tweaking the early or late notes as needed, and mixes the whole thing into a choir. This is far from perfect, and many people are unable to participate, especially elderly parishioners with no internet skills. We can suppose that powerful apps will be developed making all this possible without the need for each music director to reinvent the wheel.

A common concern is the future of choirs. On April 29, *The Guardian* reported that the German government had met with church leaders and agreed that when German churches open for worship in May, singing would be prohibited. The article noted that three quarters of the members of a church choir in Mount Vernon, Washington, fell ill and two died, and that fifty-nine of seventy-eight singers in the choir of Berlin's Protestant cathedral contracted the virus. On March 8, the Amsterdam Gemengd Koor (mixed choir) gave a performance of J. S. Bach's *Saint John Passion* in the Concertgebouw, the city's famed concert hall. Of 130 singers, 102 contracted

COVID-19 and four died. The American Choral Directors Association has issued an announcement to its membership stating that singers are "super spreaders" of the coronavirus because singers breathe more deeply than normal and expel breath at great velocity. A group of people singing may as well be sneezing on each other.

Andrew Scanlon said the reason the choir at Saint Paul's in Greenville sings psalms so beautifully is that they do it all the time. It is in their blood. Will choirs have to wait years before being able to gather again? How much interest, proficiency, and experience will be lost?

Lemonade

We have no idea how long this will last. My family and I came to Maine thinking we would be here for a few weeks and have now been holding in place for over eight weeks. Given our usual lifestyle with two homes and a significant amount of business travel, this is the most consecutive nights I have spent in one place in nearly twenty years. The statistics of the epidemic as some states try opening selected businesses may indicate that we

will be in this longer than we have yet imagined. From our seclusion, it is impossible to imagine when we might next enter a Broadway theater with twenty-inch wide seats and endless lines for the restrooms.

Most organists are employed by churches or universities. Although playing the organ seriously is a solitary venture, both types of institutions depend on people working in groups. Seminars, classrooms, staff meetings, faculty meetings, and especially choirs are important to the work of the organist. At the moment, the challenge of setting up distance learning and distance choral singing is taking more time for many people than the familiar weekday rehearsals and Sunday services.

Once you have mastered and improved the techniques, will you have more time for personal projects? Is this your chance finally to learn those last eighteen pieces so you can say you have played all of Bach's organ music? The Vierne symphonies? How about some of those pesky masterworks by Rachel Laurin or Jeanne Demessieux? Maybe it is time to finish and submit that article to *THE DIAPASON*? Spend some more



(photo credit: Félix Müller)

time with Beethoven's piano music? Or admit it, you have always wanted to take the FAGO exam. Contact your chapter leadership and sign up. Maybe you were going to spend a week or two at conventions this summer. How often have you wished for a couple extra weeks to tackle something you have always wondered about? Guess what, kids, now's the time.

When we meet on the other side, let me know how you did. ■

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Conference of Roman Catholic Cathedral Musicians Conference XXXVII: Oakland, California, January 6–9, 2020

By Brian F. Gurley

The Conference of Roman Catholic Cathedral Musicians (CRCCM) met at the Cathedral of Christ the Light in Oakland, California, for its thirty-seventh annual gathering. **Rudy de Vos**, director of music, designed and directed the gathering with **John Renke**, organist and director of cathedral operations; **Denise Kogler**, cathedral event operations manager; and the CRCCM steering committee.

Monday, January 6

The conference began with solemn Vespers at the cathedral with the Most Reverend **Michael C. Barber**, S.J., Bishop of Oakland, presiding. Organ music included *La Nativité* by Jean Langlais and *Wie schön leuchtet der Morgenstern*, op. 67, no. 49, by Max Reger. Choral repertoire included *Magnificat in B-flat Major* by Philip Moore and *Who Comes* by Leo Nestor.

The Cathedral of Christ the Light was constructed in 2008 in the late twentieth-century abstract style by Craig W. Hartman of the San Francisco-based architecture firm Skidmore, Owens, and Merrill. Notable architectural features of the cathedral include its footprint of a *vesica piscis* (a shape formed by the intersection of two circles of the same radius), which evokes the ichthys, a secret symbol of the early church; overlapping

panels of rich Douglas fir, which allow light to filter in gently throughout the cathedral; and a stunning pixelated icon of the *Christus Pantocrator*, a copy of an image from the Cathedral of Notre Dame de Chartres, in France. The Cathedral of Christ the Light is home to the Conroy Memorial Organ, a four-manual, ninety-rank instrument built by Orgues Létourneau, Limitée, in 2010.

After Vespers, the cathedral hosted a reception in the Events Center. Rudy de Vos welcomed everyone to Oakland; **Brian Luckner**, chair of the CRCCM steering committee, read the CRCCM Statement of Purpose; and conference participants introduced themselves.

Tuesday, January 7

On Tuesday morning at the cathedral, following Morning Prayer, the Very Reverend **Brandon Macadaeg**, rector of the cathedral, gave a brief tour and outlined the history of the cathedral and the Diocese of Oakland. The morning itinerary continued with a presentation by **Crista Miller**, director of music at the Co-Cathedral of the Sacred Heart in Houston, Texas, titled “Held in High Esteem: Cathedral Pipe Organs of the 21st Century and a Brief Survey of Their Community Impact.” Miller expounded on the general liturgical responsibilities of cathedral musicians, their opportunities



Cathedral choirs in concert (photo credit: Brian F. Gurley)

for evangelization, community arts outreach, and pedagogy. She presented a map of the United States, pinpointing forty-three organ installations among 193 Catholic cathedrals and drew connections to contemporary church documents and events relevant to liturgy and music. Miller described organbuilding projects as the musical monuments of cathedral musicians as a “community of practice,” drawing on the educational work of Étienne Wenger. She exhorted her colleagues to insist on the usage of the organ in the liturgy and the performance of organ repertoire, for the sake of exposing churchgoers to the instrument; she advocated consistent incorporation of congregational hymn singing in the liturgy, for the sake of exposing churchgoers to beautiful vernacular hymn texts and common practice harmony; she called for new organ projects in southern cathedrals, including a process copy instrument reflecting the rich organ building tradition of Latin America; and she called for an increase in the voices of women and minorities in the community.

Following a coffee break, Bishop Barber delivered his address, “The Urban Cathedral in the 21st Century.” Bishop Barber touched on the challenges of financing and constructing a modern cathedral, making mention of services such as the Malta Medical Clinic and the Pope Francis Legal Clinic; these demonstrate assistance to the poor while committing significant financial resources to new construction. He articulated his understanding of the mission of the Catholic Church: to create a place where people can encounter Jesus Christ, and where Jesus Christ can meet His people.

For Bishop Barber, this plays out through three practical priorities: the Sunday experience (including beautiful sacred music, intelligent preaching, and sincere fellowship), carrying out corporal and spiritual works of mercy, and the formation of missionary disciples. He underscored that the most important of these practices is the Sunday experience, the Mass, because it is “the place *par excellence* where we encounter Jesus Christ in the spoken Word, but especially in the Holy Communion, the Holy Eucharist; and people won’t even know there’s something spiritual going on there unless you create that atmosphere, that place where they’re drawn in, and they feel uplifted in heart and soul.” Bishop Barber also addressed the widely debated term “active participation,” advocating a both/and approach to liturgical music, including congregational hymns and refrains as well as choral music that engages the listening dimension of participation. He

shared copies of the text of one of St. John Paul II’s *ad limina* addresses to American bishops, in which the pope discussed the nature of liturgical participation in light of conciliar reforms.

The afternoon sessions began with a talk, “Kinds of Liturgy and Kinds of Music,” given by **William Mahrt**, president of the Church Music Association of America. Mahrt briefly prefaced his talk by mentioning various church documents regarding music, as well as identifying types of sacred music that are not liturgical. He focused on Gregorian chant, highlighting the often-quoted statement from *Sacrosanctum Concilium*, giving Gregorian chant *principum locum*, or “first place” in the liturgy. Mahrt contended that the common English translation “pride of place” falls short of the original Latin, suggesting that “first place” recognizes the paradigmatic quality of Gregorian chant in the Roman Rite. He contextualized his discussion of chant in light of its special suitability to liturgy, its ability to draw the mind and heart of the listener to contemplate eternal verities.

Gregorian chant is “unambiguously sacred” to the point of sounding strange when divorced from the liturgy, such as in a concert setting; “it is not strongly metrical, and so does not represent something tied down to the passage of time, rather it has the ability to evoke something of the eternal, because of that kind of rhythm.” Mahrt highlighted Gregorian chant, arguing that its formal flexibility and ability to set appointed liturgical texts made it particularly well suited to liturgies. Examples of this flexibility would be the more syllabic and neumatic antiphons for processions or the largely melismatic chants for the graduals.

Regarding the graduals, Mahrt referenced *Justus ut palma*, in which final unaccented syllables of words are treated with extended melismas, so “the music, in some sense, departs from the text itself the most meditative possible way,” fulfilling the psalm meditation articulated in the *General Instruction of the Roman Missal* in a more compelling fashion. He called for serious attempts to cultivate sung Masses consistently, in order that the musical commentary given by chant might better accomplish the solemn and beautiful celebration of the liturgy, in contrast to the practice of progressive solemnity, which often entails quantitative changes in the sung elements.

In addition to his service to the Church Music Association of America, Mahrt is associate professor of music at Stanford University and director of the Saint Anne Choir at Saint Thomas Aquinas Parish in Palo Alto, California. The



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CRCCM conference participants (photo credit: Brian F. Gurley)



Masterclass with David Briggs (photo credit: Brian F. Gurley)

choir specializes in Gregorian chant and Renaissance polyphony.

The first of two CRCCM business meetings followed the address. The afternoon events continued with a composers reading session, during which conference participants had the opportunity to sing through new compositions from their colleagues.

That evening, David Briggs performed an organ concert in the cathedral. The program consisted of Briggs's own transcription of the "Final" from *Symphony No. 3* by Camille Saint-Saëns; *Liebster Jesu, wir sind hier*, BWV 731, and *Pièce d'orgue*, BWV 572, by Johann Sebastian Bach; "Andante sostenuto" from *Symphonie Gothique*, op. 70, by Charles-Marie Widor; *Symphonie II*, op. 26, by Marcel Dupré; and an original *Tryptique Symphonique Improvisée* on two submitted themes.

David Briggs is an internationally renowned organist, maintaining a performance schedule of over sixty concerts per year. He currently serves as artist-in-residence at the Cathedral of Saint John the Divine in New York City.

Wednesday, January 8

Following Morning Prayer at the cathedral, David Briggs taught a masterclass on improvisation. Organists who participated in the masterclass were **Sebastián Modarelli**, music director and organist, Co-Cathedral of Saint John the Evangelist, Rochester, Minnesota; **Chris Ganza**, choir director and organist at the Cathedral of Saint Paul, Saint Paul, Minnesota; **Thomas Fielding**, director of music and liturgy at Saint Augustine Cathedral, Kalamazoo, Michigan; and **Daniel Sañez**, director of music and liturgy at the Cathedral of the Sacred Heart, Richmond, Virginia.

Following the masterclass, **Frank La Rocca** delivered a presentation titled, "The Apologetics of Beauty: A Musical Theology of the Incarnation." La Rocca discussed his creative processes as a composer of sacred music, and he referenced his setting of the antiphon *O Magnum Mysterium* to demonstrate certain compositional techniques. La Rocca addressed that the apologetics of beauty "appeals to the human person's innate sense of the universal, of the mysterious, of the [spiritual]. A sense that is pre-rational, or perhaps super-rational, and therefore capable of being reached more directly, because it bypasses the skeptical intellect." As a commissioned composer of sacred works intended for the concert setting, La Rocca reflected on his role of evangelization through beautiful music, even outside the liturgy. "Even in cultural contexts where relativism rules the day, and where people may not be responsive to appeals to truth or moral goodness, I am convinced they can nevertheless be engaged by the power of beauty. Because beauty is the visible form of the good, just as the good is the metaphysical condition of beauty. And where these two things

correspond, there we find truth." He proceeded to analyze his setting of *O Magnum Mysterium* textually, theologically, and musically, and he described the unique application of musical symbolism in this motet, influenced by his study of musical symbolism in the music of Johann Sebastian Bach. La Rocca is composer-in-residence at the Benedict XVI Institute for Sacred Music and Divine Liturgy.

After the presentation, conference participants attended daily Mass in the cathedral with Fr. Macadaeg, celebrant. Choral repertoire included "Kyrie" from *Missa Quinti toni* by Orlando di Lasso, *Magi veniunt ab oriente* by Clemens non Papa, *Ubi caritas* by Peter Mathews, and the mode I Gregorian Communion antiphon *Manducaverunt*. Organ voluntaries included "Desseins éternels" from *La Nativité* by Olivier Messiaen and *Toccata on "Antioch"* by Craig Phillips.

The second of the two business meetings followed, during which nominations were made for elections to the steering committee, per CRCCM bylaws. Brian Luckner discussed revisions to the bylaws as prepared by the steering committee, and electronic voting opened during the conference. **Marc Cerisier**, acting CRCCM treasurer, was recognized for his contributions to the organization, namely the maintenance of the CRCCM website; development of a membership database to streamline renewals and the publication of a directory; and his attention to administrative tasks.

The afternoon sessions continued with a roundtable discussion on chorister formation. **Teri Larson** and **John Romeri** were the principal presenters, describing approaches to chorister training in their cathedrals. Larson described a parish-based program that incorporates young singers into an intergenerational choral program. She made special mention of the training of young cantors, who enjoy serving with experienced adult cantors in liturgies at the Basilica of Saint Mary. Romeri described the diocesan-based model that he has established in his posts throughout his career. His diocesan model allows for recruitment of choristers from parishes throughout a given diocese, who rehearse together in preparation for major diocesan liturgies. The roundtable discussion concluded with a question and answer session and allowed other colleagues to share their experiences and ideas from their own chorister training programs.

Conference participants returned to the cathedral for an evening choral concert. The choirs of the cathedral presented a program titled, "21st Century Music in a 21st Century Cathedral." The Cathedral Camerata and John Renke, organist, performed *Missa Brevis* (2019) by **John Karl Hirten** and *Ace Maria* (2009) by Frank La Rocca. The Cathedral Choir of Men and Boys, featuring the Pacific Boychoir Academy, performed *Requiem* (2003) by David Briggs. Briggs served as organist for the performance

of his work. The concert was under the direction of Rudy de Vos, and all three composers were present for the concert.

Thursday, January 9

The Wednesday itinerary began with Morning Prayer at Saint Albert's Priory, at the Dominican House of Studies for the Western Province. Following Morning Prayer, Reverend **James Moore**, O.P., addressed conference participants in a talk titled, "The Relationship between Cathedral Rector and Cathedral Musician." Fr. Moore—a trained musician himself—demonstrated wisdom and credibility on this delicate topic, and he drew on experiences as a musician and as a priest. Regarding the formation of clergy, he discussed with candor the challenges of seminary formation, as well as how a priest's formation in seminary (even experiences and formation before and after) might influence his interactions with staff in problematic ways. Fr. Moore also challenged musicians who struggle with detachment, encouraging them not to determine their self worth and personal dignity on the success of their music

programs. After describing the challenges faced by clergy and musicians, he proposed regular communication to cultivate a deeper sense of collaboration and trust. Following the talk, Fr. Moore demonstrated the chapel organ, a two-manual, twenty-two-stop instrument, Opus 36, of Paul Fritts & Company Organ Builders, Tacoma, Washington, built in 2013. The Reverend James Moore, O.P., is Vicar Provincial for Advancement for the Western Province of Dominicans.

The closing banquet of the conference was held at the Mockingbird Restaurant in Oakland. Well-deserved appreciation was extended to Rudy de Vos, John Renke, Denise Kogler, Fr. Brandon Macadaeg, the cathedral's administrative staff, and the CRCCM steering committee for organizing such a successful and enjoyable gathering. The 2021 meeting of the CRCCM will take place in Orange, California, hosted by Christ Cathedral. ■

Brian F. Gurley is the choirmaster and director of music at the Cathedral of the Immaculate Conception in Albany, New York.

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A tribute to Charles Krigbaum

(March 31, 1929–April 30, 2020)

By Thomas Murray

On April 30, 2020, Yale Professor Emeritus Charles Russell Krigbaum died at the age of 91 in Beverly, Massachusetts. To generations of Yale University students he was a much-beloved teacher. His thirty-six years of service on the School of Music faculty spanned the regimes of four deans and five Yale University presidents. His performances, lectures, and masterclasses took him throughout the United States, to Europe, Japan, and the Far East.

Charles Krigbaum was born on March 31, 1929, in Seattle, Washington, and spent his youthful years in New Jersey, where he studied piano with Margaret Maass and organ with Margaret McPherson Dubocq. He earned his Bachelor of Arts (1950) and his Master of Fine Arts (1952) degrees from Princeton University, where he was a pupil of Carl Weinrich. Following his completion of Naval Officer Candidate School and three and a half years active duty he received a Fulbright grant to study at the Hochschule für Musik and the Goethe University in Frankfurt during 1956–1958; Helmut Walcha and André Marchal were his European teachers for organ.

He joined the Yale faculty in 1958 when there was a need for a junior instructor in organ and a desire to have professional leadership for music in Marquand Chapel at the Divinity School. The choir flowered under his well-organized management; with membership established at twenty-four voices, there was soon a waiting list. Concerts in churches where alumni were ministers gave added interest to the work of the singers, and within a few years his success led to an appointment as conductor of the University Choir in Battell Chapel, a position he held from 1961 to 1973, when the Institute of Sacred Music came

to Yale, bringing Robert Fountain as the head of an entirely new choral program.

Charles's time with the University Choir extended into the period when Yale became coeducational, necessitating the building of a new choral library, an important responsibility that he undertook with keen personal interest. William Sloane Coffin, then university chaplain, was a great lover of fine music and supported the University Choir in performing the *Saint John Passion* of J. S. Bach one year on Good Friday. Works commissioned during Charles's regime included a choral Mass by Richard Donovan for unison men's voices, with optional trumpet and tympani. "A very fine piece," Charles recalled. Donovan's *Magnificat* (TTBB voices) and his organ piece *Antiphon and Chorale* were later recorded in Battell Chapel for CRI.

Professor Krigbaum was instrumental in the design of the H. Frank Bozyan Memorial Organ, a significant legacy from his tenure at Yale. Bozyan ("Uncle Frank") was university organist and a long-time member of the organ faculty who retired in June of 1965. Within a few years gifts from Bozyan's family, colleagues, and admirers made it possible to commission the Rudolf von Beckerath organ in Dwight Memorial Chapel, a distinctive addition to Yale's collection that has had a notable influence on Yale students for nearly a half century. Charles recalled the arrival of the organ: "Beckerath had suffered through a very difficult time installing an organ in New York City only a few months earlier. I was determined to make everything as happy for him and his crew as possible, and I believe it shows in the result. We gave them feasts of corn-on-the-cob, blackberry cobbler, plenty of beer, and some trips to the seashore near Newport. John Mander, who now presides over the London firm established by his father Noel, was an apprentice with Beckerath at the time and part of the installation team." (Mr. Mander is now retired.)

Charles played the dedication recital and five all-Bach programs. During its first year the organ was played by a number of well-known visitors, but later the funding for guest performers dried up. Charles, ever eager to bring stimulating artists to Yale, was known to offer his services gratis to organists at other universities in exchange for their appearance in New Haven. This circumstance accounts for a memorable comment from Aubrey Thompson-Allen, curator of organs during those years, who was overheard one day making the wry observation: "Krig pro quo!"

Many events are recalled with pleasure—symposia on the Romantic organ, on Buxtehude, Widor, and Guilman,



Charles Krigbaum at the Newberry Memorial Organ, Woolsey Hall, Yale University, New Haven, Connecticut (photo courtesy: Yale Institute of Sacred Music)



Charles Krigbaum (center) with daughters Mary, Ruth (l to r), and son John in the foreground, c. 1964

not to mention the 1985 premiere (shared with John Ferris of Harvard) of Bach's youthful chorale preludes in the Neumeister Collection. Among lighter moments was the visit of the Dalai Lama, when Charles had to locate a copy of the Tibetan national anthem. He obtained one from John Fenstermaker at Grace Cathedral in San Francisco (where the Dalai Lama had appeared some time previously). In Charles's words: "the written music is indeed something to see—a melody for the right hand and a drone note for the left. I played the right hand on the Schalmey with a few other odds and ends. It seemed the sound of an exotic wooden instrument might work best. But, of course, there are only the two notes at a time, and the lower one never moves!" At the end, the Dalai Lama returned his appreciation with a reverential bow directed to Krigbaum in the gallery. Charles hastily faced him and returned the courtesy. It was the cause of some good-natured chuckles.

In teaching, Charles always sought to foster well-roundedness. "Universality" was his word for it. "A student who knows the Romantics should also be well acquainted with Scheidt and Couperin. If the earlier repertoire is what they bring from their past experience, they should come to love Widor and Messiaen just as much." It is well known that Widor and Messiaen were two of Charles's keenest interests. He became a staunch advocate for the renowned Newberry Memorial Organ in Yale's Woolsey Hall as a persuasive vehicle for their music, recording much of Messiaen's organ music on LPs and later recording the complete organ works of Charles-Marie Widor for AFKA. An unedited recording

of his live performance at the Organ Historical Society's 1975 convention was issued on a two-disc set, *An Evening at Woolsey Hall*.

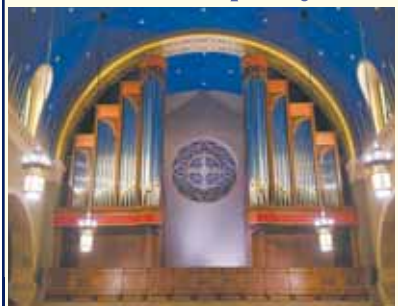
Charles Krigbaum retired from Yale in 1995. In 2007 a new three-manual Taylor & Boody instrument in the gallery of Marquand Chapel, commissioned by the Yale Institute of Sacred Music, was inaugurated and named the Krigbaum Organ in his honor.

In contemplating deep musical questions, he mused: "You know, the art of organ playing requires total commitment. Artistic growth is difficult to achieve without that." Along with many, he had great concern about the direction of church music. "We are seeing so much democratization. Democratization in itself—certainly the ideal of simplicity—is not bad. But for better or worse America sets the fashion in popular culture—in music, clothing, movies. And when we see a popular, market-driven style of music taking over in the church, especially where there is carelessness and a casual approach, it makes me wonder: how deep is the faith? How much of this is the work of a true artist with deep belief?"

Charles Krigbaum is survived by his children Ruth (Herb) Rich and Mary Krigbaum of Beverly, and John Krigbaum (Denise), of Gainesville, Florida. He is also survived by four grandchildren Sam Rich, of Brooklyn, New York, Ben Rich, of Boston, Massachusetts, Jennie Krigbaum of Beverly, and Clara Krigbaum, of Gainesville. ■

Thomas Murray, now Professor Emeritus of organ at Yale, taught alongside Charles Krigbaum from 1981 to 1995 and succeeded him as the designated Yale University Organist.

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An interview with Thomas Murray

By Andrew Schaeffer

Andrew Schaeffer: Let's begin by hearing a little bit about your formative years in California.

Thomas Murray: I must begin with the single most important thing, which is that my mother and father were unsparingly supportive of my musical interests. I had piano lessons early and was fortunate to be a member of the Pasadena Boy Choristers when it was still directed by its founder, Dr. John Henry Lyons.

When it came time to think about a career, my parents were fully aware of the risk of trying to make a living in classical music. American culture doesn't support that at all well! I was a keen organ student during high school years with a dream of being a performer both in concerts and in the church. My family wanted me to have a liberal arts education, in part to act as a safety net in case my passion for playing burned out! Very wise! Fortunately I was admitted to Occidental College in Los Angeles—a perfect choice, because that's where Clarence Mader taught organ! He was one of the very finest teachers of his time, especially in the West. It's important to note that, as a liberal arts institution, Occidental was not a place where you had the option of living in a practice room ten hours a day. But I was inseparable from music, and to be honest, I'm not sure if my aptitudes would have led me successfully down any other path.

Where did you land after your years at Occidental?

When I was preparing to graduate, Mader asked me where I hoped to go to graduate school. I didn't want to move on directly to graduate study, at least not right away. I yearned to be active in the profession, have a church and develop my ability in choral conducting. I have a feeling he privately shook his head with dismay, because the prevailing thought back in 1965 was that graduate degrees acted as secure passports to great jobs. What we didn't know at the time was just how saturated the church music field would become with people who had advanced degrees.

The single most important thing was that my parents did not try to prevent me from pursuing my dream. As far as events are concerned, a pivotal one occurred in 1966, when I was awarded first place in what is now referred to as NYACOP. The judges that year were Mildred Andrews of the University of Oklahoma, Vernon de Tar of Julliard, and my future senior teaching colleague at Yale, Dr. Robert Baker. A small world!

Tell me a bit about Clarence Mader as a teacher. Is there any contemporary

pedagogue that you know of who embodies his style today?

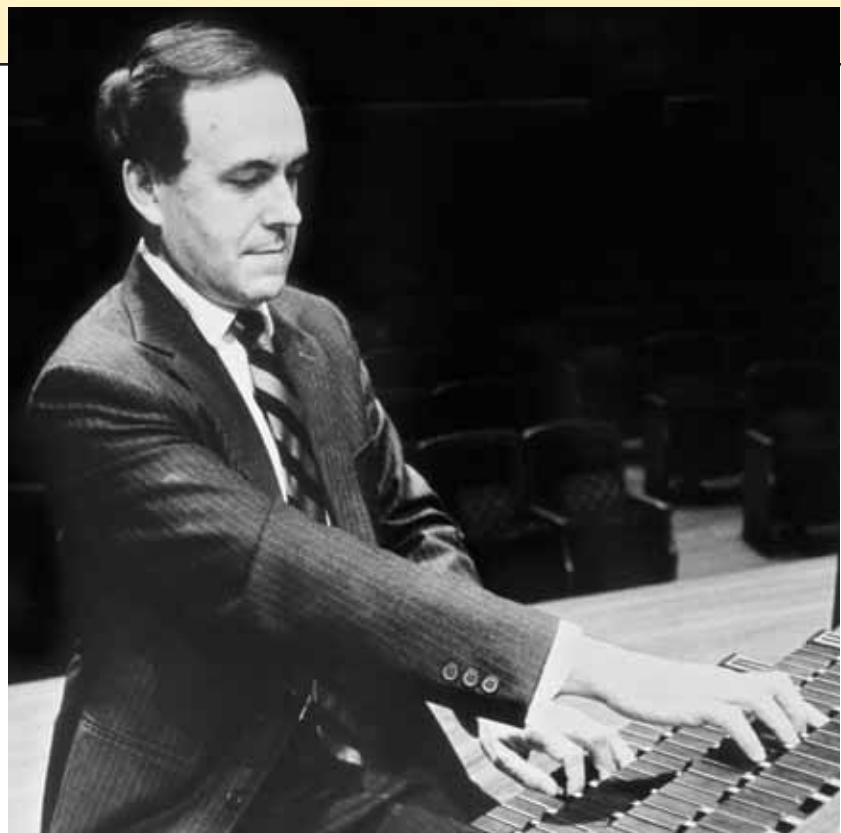
I studied with him prior to the rise of performance practice as a dominant orthodoxy. Mader stressed making the best musical use of whatever instrument one was playing for those there "in the present" to listen. He was deeply influenced by his teacher, Lynnwood Farnam, but was also "tuned in" to many of the contemporary composers of that time. I am certain he was disappointed in me because I had an aversion to much contemporary music of that period. I can embrace dissonance when it has an expressive purpose, but too much music of the late twentieth century I found acerbic and irritating. Dissonance is wonderful as a "spice," but not when it becomes the "main course."

When I studied with Mader he was not performing much, except on Sunday mornings at Immanuel Presbyterian Church. He had discovered that he loved teaching—just loved it—once telling me he had taught ten lessons in a day without a break! He was a gifted and avid composer, and I regret that the 2004 American Guild of Organists national convention in Los Angeles did not make a special effort to feature his music, because that year was the centennial of his birth.

What instruments were available to you during your time at Occidental? Did they make an impact on you?

The Schlicker in Herrick Chapel was installed after I graduated, so my time was spent on the 1930 Skinner organ in Thorne Hall. It was built for a Methodist Church in San Francisco that was forced into bankruptcy during the Great Depression. Occidental acquired it in 1938, installing it with the pipes in the back in a space probably intended for balcony seating and a projection booth. The console was located in an orchestra pit at the front. As you can imagine, it was not a comfortable arrangement, and additionally, reverberation was, and still is, non-existent. That organ, Skinner's Opus 819, fell into disuse but has now been removed and will be restored for the Episcopal High School in Belaire (Houston), Texas.

Occidental had a fine reputation for high caliber organ instruction. Not many remember now that David Craighead taught there for several years before his appointment at Eastman in about 1955. It was Craighead who encouraged Occidental to hire Mader to succeed him. When the administration noted Mader's lack of any college degree, Craighead, to his everlasting credit, told them "that doesn't matter!"



Thomas Murray at Suntory Hall, Tokyo, Japan

Speaking of organs, what were some of the first ones you were exposed to in Los Angeles, and did any of them cultivate your love of the symphonic style of building?

O yes! When I was growing up in Los Angeles, there were still fine pre-World War I instruments built by Murray M. Harris, and there were E. M. Skinners, Kimballs, and pre-World War II Casavants as well. Harris's organs were characterized by English-type ensembles and a few had imported Tuba stops from England. All Saints Church, Pasadena, and Second Church of Christ, Scientist, Los Angeles, are two that I was familiar with.

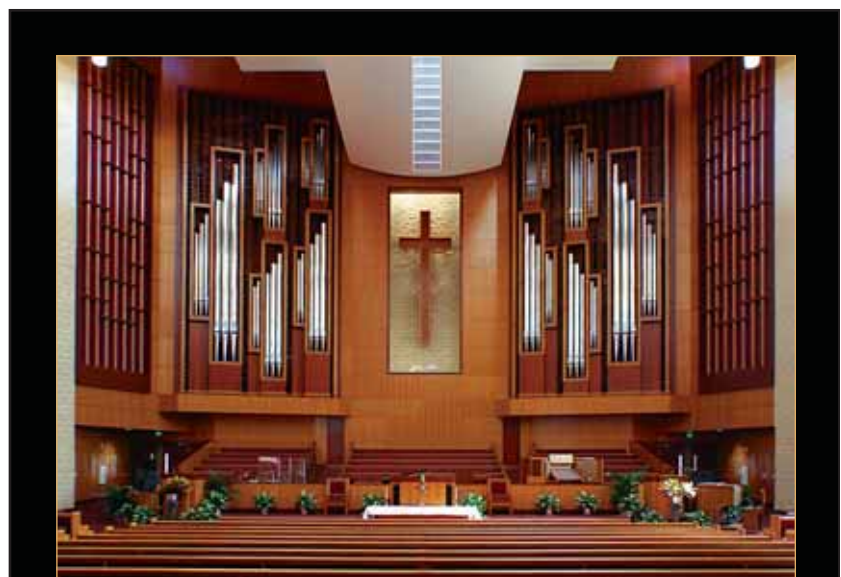
And there were some romantically trained organists who were really inspiring to watch and hear. I had the pleasure of knowing Anita Priest who played at First Methodist in Pasadena on their four-manual 1923 Skinner. Like many Skinners of his early period, it only had three general pistons, but Anita magically coaxed twelve out of the instrument! How? When she played a service, she could start with three generals for the prelude. (No one in those days would



Thomas Murray and Andrew Schaeffer

waste a general for the hymns!) During the invocation she reset them to accompany the professional quartet or the choir. Following that, she would reset them during the scripture readings in preparation for the offering, and finally reset them once more for the postlude. Presto! Twelve generals!

The choir occasionally did major choral works, one of which was an abridged version of *Elijah*. There was no



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Interview

orchestra involved, but Anita manipulated the organ so creatively that the music sounded thoroughly satisfying and natural. In the 1950s and 1960s, I witnessed the tail end of that style of accompanying, and in later years her style nearly became a lost art.

Now back to your career trajectory. After Occidental, where did you go?

Clarence Mader, who had been at Immanuel Presbyterian for nearly forty years, felt increasingly that he wanted to have his Sunday mornings free. I was enormously fortunate that he recommended me to follow him, and fortunate that the church acted on his suggestion. This led to my playing my first service there in January of 1966.

After some years, however, there appeared new incentives to think of a move from California. The first was the discovery—through the Organ Historical Society—of the old nineteenth-century Boston-built organs, especially those of E. & G. G. Hook. I was determined to experience New England first hand and was discouraged by the overdevelopment, congestion, and smog in Los Angeles. The idea of being surrounded with so much history and living in a brisk four-season climate was irresistible.

During my first trip to Boston, I became acquainted with the Hook organs at Immaculate Conception on Harrison Avenue, the Cathedral of the Holy Cross, and others, and I also met Barbara Owen, one of the great advocates of saving these amazing instruments. After that trip, I was convinced that New England, with its four seasons and historical riches, was where I wanted to live.

You recorded on the organ at Immaculate Conception shortly after that trip, correct?

Yes—in 1971, before leaving California. The first was a recording of Franck's *Grand Pièce Symphonique* and the *Fantaisie in A*. Immaculate Conception, which had originally stood in a very Irish neighborhood, was run by the Jesuits who founded Boston College adjoining the church. That organ was so fantastic—almost French in nature, with bright chorus reeds, singing Diapasons, and delicious flutes, all in sumptuous acoustics! It's in storage now, but all of us who knew it pray it will be heard again in a noble building like the one it left.

As a complete beginner in the recording field, there was no assurance whatsoever of releasing any recording on a commercial label, so I hired recording engineers Stephen Fassett and David Griesinger, paid for the editing, and afterward marketed it myself to Sheffield Records in California. They had previously released a disc of Anthony Newman's (it may have been his first), so I figured they were not averse to organ music! Thanks to great good fortune, they liked it and released it to a favorable reception. By the way, I've always been grateful to Robert Schuneman, then editor of *THE DIAPASON*, for a very favorable review of that first disc.

One other thing to note—E. Power Biggs had produced a disc on Columbia called *The Organ in America* with various light pieces by early American composers. But I believe our Franck recording made at Immaculate Conception can claim to be the first commercial recording of any major works on a significant nineteenth-century American organ, and a magnificent instrument it was, too.

So, when did you finally “bite the bullet” and make the move to Boston?

I left Immanuel Presbyterian in 1973 and was appointed interim organist-choirmaster at Saint Paul's Episcopal Cathedral in Boston. The Dean, the Very Reverend Charles Henry Buck, had re-established a choir of boys and men a few years before. I was appointed interim because the choirmaster was suffering from poor health and recruitment for the choir had lapsed. Developing and maintaining a choir of men and boys with only after-school rehearsal time is work, as anyone who has done it will tell you! But the dean supported the work of rebuilding the choir, and in due time I was appointed to the permanent position.

Things then changed considerably in the year after Dean Buck retired in 1978, because the new clergy “management” did not want to continue the choir and yet was unwilling to spend money on starting a choir for girls. But during my years there, before conditions became unfavorable, it was a really exhilarating time for us all!

We managed to take the choir on tour in 1978 to England. I wanted them to hear the best English choirs, so we went the last week of July, which afforded the opportunity to hear some fine London choirs for a week before beginning our own residency at Saint Alban's Cathedral. We also sang services at Saint Paul's, London, Christ Church Cathedral, Oxford, and, because we were from Boston, we traveled by coach to Boston in Lincolnshire to sing choral Evensong in the splendid medieval parish church there.

We shouldn't leave this subject without noting that one of the boy trebles in that choir was Jonathan Ambrosino, now very well-known as an organ consultant and writer on all things organical, and that Jonathan was influenced by the 1952 Aeolian-Skinner organ at Saint Paul's, Opus 1207, another organ that has now been removed to make room for an elevator. One of the men of the choir on that trip was Stephen Kowalshyn, inventor of the “Kowalshyn Servo-Pneumatic Lever” used on large mechanical-action instruments, and another notable name from the organ world is Robert Newton, for decades the head of Andover Organ Company's restoration department—he was a fine bass with us at Saint Paul's.

I know that you were making recordings during your time at Saint Paul's. Tell us about some of those projects.

Soon after moving in the summer of 1973, I made the first of two LPs of Mendelssohn sonatas on the 1854 E. & G. G.



The choir of Saint Paul's Episcopal Cathedral, Boston, Massachusetts, on the front steps of the cathedral



Martin Jean, Thomas Murray, organ curators Nate and Zach Ventrella, Joseph Dzeda, and Nicholas Thompson-Allen at a retirement reception for Murray in October 2018. Taken together the curators represent well over a century of service to Yale.

Hook organ at the Unitarian Church in Jamaica Plain. Because of the enormous frequency range of organ sound and the power of organ bass, one disc allowed only about twenty-four distortion-free minutes per side in those days. Sonatas 1, 3, and 4 were on that first disc. The acoustics in the church were so dry that we carried out the pew cushions and stacked them in the narthex. I also brought two blankets from home and built a tent on a 2 x 4 framework so they could be draped behind and above the console to keep the clatter of the worn key action out of the recording. It is a fascinating instrument that has recently received fine conservative restoration work by Scot Huntington.

To complete all six of the sonatas, we recorded a companion album with numbers 2, 5, and 6 on the 1857 William B. D. Simmons organ at Most Holy Redeemer Catholic Church in East Boston, another rare survival among our pre-Civil War organs. The adventure there was dodging the noise from the Boston airport!

So, how were these instruments perceived when the recordings were released? Were they in fashion? Out of fashion? Or simply forgotten?

Most of them had been forgotten except among Organ Historical Society people. And as I said before, the only comparable record had been made by E. Power Biggs with his album of early American keyboard pieces. For that reason, I am confident these early discs of ours broke entirely new ground in establishing the integrity of our American instruments.

Through your recordings and work at St. Paul's, you were firmly establishing yourself in the New England organ scene. How did your association with Yale come about?

Charles Krigbaum invited me to do a program in Woolsey Hall in about 1976. Not long before, Robert Baker had left the Union Seminary School of Sacred Music to be the first director of the newly established Yale Institute of Sacred Music. I remember devoting that first program to three sonatas, one each

by Rheinberger, Hindemith, and Elgar. It must have left a favorable impression with both Charles and Robert, because late in 1980, Charles called me to say that Yale was creating a junior instructor position in organ and that the search committee would welcome an application!

So I applied and was interviewed for that in the spring of 1981, playing a lecture-recital on the Beckerath organ in Dwight Chapel. I was enormously fortunate, yet again, that the audition was well received, resulting in the invitation to teach at Yale in the fall of that year. In retrospect, I suspect the new junior position was planned in preparation for Robert Baker's retirement, because he taught only a few years after that.

When I started, my job consisted of teaching a few organ students, directing the Marquand Chapel Choir at the Divinity School and playing some weekday services there. A little later on Charles Krigbaum stepped away from playing at the University Church (Battell Chapel), and I assumed those responsibilities as well. Around the same time, Fenno Heath, the revered long-time director of the Yale Glee Club decided to give up the Battell Choir so I took that on for about five years. When Charles Krigbaum decided to retire from Yale in 1995, I left all choral commitments to focus on the organ department.

I remain enormously grateful, not only to Charles Krigbaum and Robert Baker, but to Martin Jean, who came to join me on the faculty in 1997. Martin, now director of the Institute of Sacred Music, though under great pressure in his administrative role, has been a cherished colleague, an outstanding coach for his students, an excellent advocate for the organ here, and a dear friend.

When you arrived in 1981, the Romantic School of organbuilding and playing was still largely out of fashion, and I recall hearing that the organ in Woolsey Hall was not universally appreciated. Could you provide some insight into that?

That's true. For several decades, especially after the arrival of the Holtkamp organ in Battell Chapel in 1951, the organ



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Thomas Murray, Luther Noss, and Charles Krigbaum in front of Woolsey Hall, Yale University, New Haven, Connecticut

in Woolsey, properly known as the Newberry Memorial Organ, was dismissed by many as a decadent, categorically flawed instrument from a “bad period.” Some give me credit for raising awareness of the worth of this wonderful instrument, but it was really Charles Krigbaum who laid the groundwork for its return to favor. Though he played a wide variety of literature and believed in being a “universalist” about repertoire, Charles had a particular fondness for Widor and the music of Messiaen. He recognized the organ in Woolsey as a persuasive vehicle for that music, and he recorded much of it there—including all ten Widor symphonies!

So, interest was already brewing by the time I arrived. We should all be thankful that during the “dark years” when there was a lack of interest among the students, the organ was conserved in its original form by Aubrey Thompson-Allen, the Yale Curator of Organs. Our current senior curators Nick Thompson-Allen and Joseph Dzeda, and now the younger members of their staff, Nate and Zach Ventrella, keep that legacy alive. Interestingly, as a student at Kent State University, Joe Dzeda had a framed photo of the Woolsey instrument in his dorm room!

Little did he know that his name would eventually be synonymous with its care!

Exactly! He’s admitted that during college, he wondered if he’d ever get the opportunity to see the instrument in person! Not only has he spent his career in it, but upon his demise, he will rest in the Grove Street Cemetery across the street, as he says, “to keep an eye on ‘The Newberry!’”

Speaking of Woolsey’s care, it must be gratifying, at the end of your time at Yale, to see the organ completely restored. Tell us about that process.

Yes, over many decades, the curators made timely repairs to the instrument to keep it in reliable working condition. But as years passed by repairs became more frequent and more urgent. In 2006, Martin Jean and I decided that the time was right to press for the first-ever comprehensive restoration, to be funded entirely by the Institute of Sacred Music. Readers may be surprised to learn that, until recent years, many of the 1915 Steere chests and 1928 Skinner chests were still operating on original leather! Due to the magnitude of the project, it was decided to undertake the work in stages over seven years, a division at a time during the summer months, to keep the organ in use during the academic year. The result is magnificent, and we are greatly relieved now that Skinner Opus 722 is poised for another century of service.

Back to recordings. So far, we’ve focused on your early work, recording historic instruments in Boston. I’d like to hear more about your recordings of orchestral transcriptions. I think it’s safe to say that you were one of the first to champion transcription playing.

Well yes—and you could say I took risks in doing that, but I don’t think I could have resisted the temptation! There are responsibilities we can’t ignore when playing original literature, particularly where composers are specific about registration. With transcriptions, it’s not that way. The philosophical question a player faces is whether to be faithful to arrangements as devised and published by a transcriber or to be as faithful as possible in translating the original score. I take the second approach, in part because the organs we have now offer flexibility and versatility not dreamed of in Edwin H. Lemare’s day. So I don’t take published transcriptions, even those written by Lemare, to be “holy writ,” though existing arrangements can often be useful as a “working score.”

Over the years, I’ve adapted several piano pieces for the organ. I really enjoy trying to get into the mind of the composer and posing the question: if I were Liszt, how would I orchestrate this piece? Do the figurations on the keyboard suggest an orchestral color? There may be no single right or wrong answer, but we must make a piece sound as convincing as possible in the new medium, the organ. There are two CD anthologies of transcriptions from Woolsey Hall: *The Symphonic Organist* and *The Transcriber’s Art*. One is on the Gothic label and the other on Priory. It’s the style of playing that I love, more than the fact that such pieces are transcribed ones. Of course, there is original organ music that invites the same approach as well.

Do you generally write your own transcriptions?

I’ve done only one transcription “from scratch” worth mentioning. Elgar wrote a major piece in the late 1920s, commissioned as a band competition piece called *Severn Suite*. No surprise that it’s in B-flat major! He must have sanctioned a proposed organ version by Ivor Atkins, his friend and Worcester Cathedral organist. That was published as the *Second Sonata* but, regrettably, Atkins eliminated a whole movement—the “Minuet”—adding an entire page of his own music in its place!

Later on Elgar rewrote the piece for full orchestra and transposed it to C major. I decided that I wanted to play this version—the definitive one—in the worst way! It is a superb multi-movement

work and every bit as wonderful as Elgar’s original *Organ Sonata*, opus 28. It was released by Joe Vitacco on JAV Recordings, no longer available on a “physical” CD, but can be downloaded from i-Tunes. Just look for Elgar’s *Severn Suite*, and you can have it for 99 cents per movement!

In addition to your work as an educator and recording artist, you’ve been a prolific recitalist all across the globe. Care to share some highlights?

I’ve been grateful for many invitations to play programs over the years, many for American Guild of Organists and Organ Historical Society conventions. In fact, there was a time when I was receiving an OHS invitation nearly every year, which led me to worry about folks becoming weary of me! There is such a thing as “too much of a good thing!”

I’ve been fortunate to do many performances in North America and Western Europe. An especially memorable tour was to Buenos Aires, organized by my former student Ezequiel Menéndez. From Australia came an invitation to play one recital in Sydney and two in Melbourne, and there was a recital at Suntory Hall in Tokyo when their Rieger organ was new.

My recital activity has been far from all consuming, though, and entering retirement, I’m happy to retreat a bit from that aspect of my activity. There are so many talented students I’ve had the pleasure of coaching. Not all have their heart set on concert playing, but for those who do I’d like to see them getting opportunities I had earlier.

Though you’ve stepped away somewhat from your recital career, you continue to serve as a church musician. Tell us about your responsibilities at Christ Church, New Haven.

For twelve years now I have been artist in residence and principal organist there, enjoying the spacious acoustics and playing a very satisfying English-sounding instrument. I’ve also mentored organ students from the Institute of Sacred Music who serve as organ scholars. Christ Church adjoins Yale’s campus and is one of America’s finest examples of Gothic Revival architecture anywhere. In my time we have had two fine rectors and a very appreciative congregation. It is a very happy association.

One final question. As you look at the profession, what are the challenges, concerns, and opportunities you see moving forward.

While there is certainly reason to be pessimistic about many trends we see in church music, I remain hopeful for a future that continues to support the music we love, music that nourishes because it is enduring! Churches supporting organ and choral music will not disappear, but they are becoming fewer and resources are diminishing. Too many think of “traditional” music and ceremonial as something stuck in the past. “Museum Church” they sometimes call it. People need to see that it really means being in the tradition—being a part of an ever-continuing creation of music and art that enriches the human spirit. My advice to students is to make sure they spare no effort to become as fine a musician as possible. If you’re among the best, you will have a far greater chance for success.

Also, if you’re an Episcopalian or Roman Catholic, don’t be lured into thinking that the best jobs are in cathedrals! Good parishes are often better motivated and better equipped to support robust music programs.

Beyond that, we must learn to be far more effective at being advocates for what we do, for its enormous worth in society. I wish more academic professional programs would provide students with the strategies—the tools for advocacy! Every branch of music education, especially the “classical” branch, must rise to meet this need in our time.

Thank you so much for your time, and best wishes for a tranquil retirement!

Hearty thanks to you for this opportunity—my pleasure! But “tranquil?” I don’t anticipate that! It’s more a transition from employment to “self-employment,” happily with more freedom to enjoy many things, extra-musical and musical alike. ■

Andrew Schaeffer holds degrees from St. Olaf College, Yale University, where he was a student of Thomas Murray, and University of Oklahoma. He currently serves as the director of music at Luther Memorial Church in downtown Madison, Wisconsin, and as editor-at-large of THE DIAPASON.

Scattered leaves ... from our Sketchbook



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Cover feature

**Buzard Pipe Organ Builders,
Champaign, Illinois
Pilgrim Lutheran Church,
Carmel, Indiana, Opus 45, 2017
Central United Methodist
Church, Fayetteville, Arkansas,
Opus 46, 2018–19**

Opus 45

“What have you done here!?” asked Todd Wilson as he leapt off the organ bench to greet me the day before Opus 45’s dedication. Hoping this was a friendly question, I asked to what exactly he was referring. “This organ just about plays itself!” Yes, it was a very friendly question and a complimentary one—even better.

What Mr. Wilson was referring to speaks to the heart of our organs’ playing mechanisms. Opus 45 was the first of our new organs in which our proprietary “Pallet Unit Chests” were used alongside our electrically operated slider and pallet windchests. More about this later.

Pilgrim Lutheran Church’s new long-hoped-for campus became a reality upon sale of their previous facility, the land being needed for a new entrance ramp to I-465. Early during their planning process, the organ committee selected Buzard Pipe Organ Builders for the instrument, and their architect, Jack Munson of Indianapolis, Indiana, asked us for dimensional and acoustical specifications. Imagine my delight and surprise when nearly ten years later Pilgrim Church’s cantor, Sarah Gran-Williams, called to tell me they were “ready for the organ!” And, imagine my further delight to discover Jack Munson had followed all of our recommendations, producing an intimate but lofty room, featuring four seconds of even reverberation, a nearly silent HVAC system and a perfect space for the organ case, choir, piano, and organ console!

The instrument at Pilgrim Lutheran Church in Carmel, Indiana is the 45th new pipe organ built by Buzard Pipe Organ Builders of Champaign, Illinois. It comprises 31 independent speaking stops and 37 ranks of pipes, distributed across two manual keyboards and the pedal keyboard. The instrument is housed in a free-standing case made of poplar, red oak, and walnut measuring 24 feet wide, 12 feet deep, and 35 feet tall. It was designed in concert with the building’s Prairie style architecture; every shape, line, and element of the room’s design is present in the organ case.

The Great and Pedal divisions are located in the top level of the case. The Swell division is placed in the center above the impost. The lower level contains the winding and mechanical systems and the Pedal 16’ Trombone. The blower and static reservoir are installed in



Opus 45 console, Pilgrim Lutheran Church, Carmel, Indiana

a room located away from the sanctuary. The upper façade comprises polished tin pipes from the Great 8’ Open Diapason; the copper Festival Trumpets bisect the case in its center; the lower façade and two towers feature pipe pipes from the Pedal 16’ Open Diapason beginning at low E (low C through D# are made of wood and lie horizontally behind the case) and the 8’ Pedal Principal.

We housed the color stops of the Great division in an expression box to provide additional expressive quality and accompanimental flexibility to this two-manual organ. Throughout our history we have tried to be “Traditional Visionaries” in situations in which space or financial resources were limited, resulting in subdivided Swell and Great divisions. This technique, originally utilized to overcome limitations, is becoming more a hallmark of our tonal style, in which equal emphasis is placed upon musical rendering of solo literature, accompanying, and congregational singing.

Buzard organs are custom designed, scaled, and voiced for each individual congregation’s musical tradition and acoustical environment. This means they

differ one from another in execution, but an unmistakable musical thread runs through every Buzard pipe organ. The stop names are consistent from organ to organ, but the scaling and voicing of each is entirely determined by the specific circumstances that impact the creation. In this way, Buzard organs are works of functional art, designed and crafted to each and every client’s identity, while at the same time demonstrating a consistent personality of tone quality and artistic style.

This instrument honors its Lutheran patrimony by a slightly brighter outlook in the Principal choruses, inclusion of a German Romantic Clarinet and Oboe, and the slightly lighter 16’ Pedal registers. But it is a Buzard organ through and through in the enveloping warmth and majesty of Full Organ, its delicacy and sensitivity of tone in softer registrations, and its thrilling Swell reed battery. It has been called “a cathedral organ in a parish church.”

Back to Mr. Wilson’s observation of the playing actions. Buzard organs use electrically operated slider and pallet windchests to eliminate leather, providing an action that encourages



Unit and slider chest pull-down magnets



English Horn in European style reed racking system

sophisticated tonal results and stable tuning. Beginning with Opus 45, our organs’ unit stops (stops which play in multiple locations or at multiple pitches) and Pedal stops are played on actions identical to the slider chests—but without the slider stop actions. Our “Pallet Unit Chests” provide a key-channel expansion chamber for the wind for every pipe, just as the main slider chests, and they utilize identical magnets as the slider chests to open the unit chests’ pallets, giving the unit stops the exact same speech and repetition characteristics as the main slider chests. We are pioneers in the development of sensitive and responsive electric key actions. One can truly feel the difference; the musical result is palpable.

Buzard Pipe Organ Builders, Opus 45

Pilgrim Lutheran Church, Carmel, Indiana

31 independent speaking stops, 37 ranks

GREAT – 3½” wind enclosed stops in red

- 16’ Lieblich Gedeckt (wood)
- 8’ Open Diapason (façade)
- 8’ Flûte à Bibéron
- 8’ Gedeckt Flute (ext 16’ Gedeckt)
- 8’ Viola da Gamba
- 4’ Principal
- 4’ Spire Flute
- 2½’ Twelfth
- 2’ Fifteenth
- 1½’ Fourniture IV
- 16’ English Horn
- 8’ Minor Trumpet (ext Sw 16’ Bassoon)
- 8’ Clarinet
- Tremulant
- Cymbalstern (14 bells)
- 8’ Festival Trumpets (copper, chamade)

SWELL (expressive) – 3¾” wind

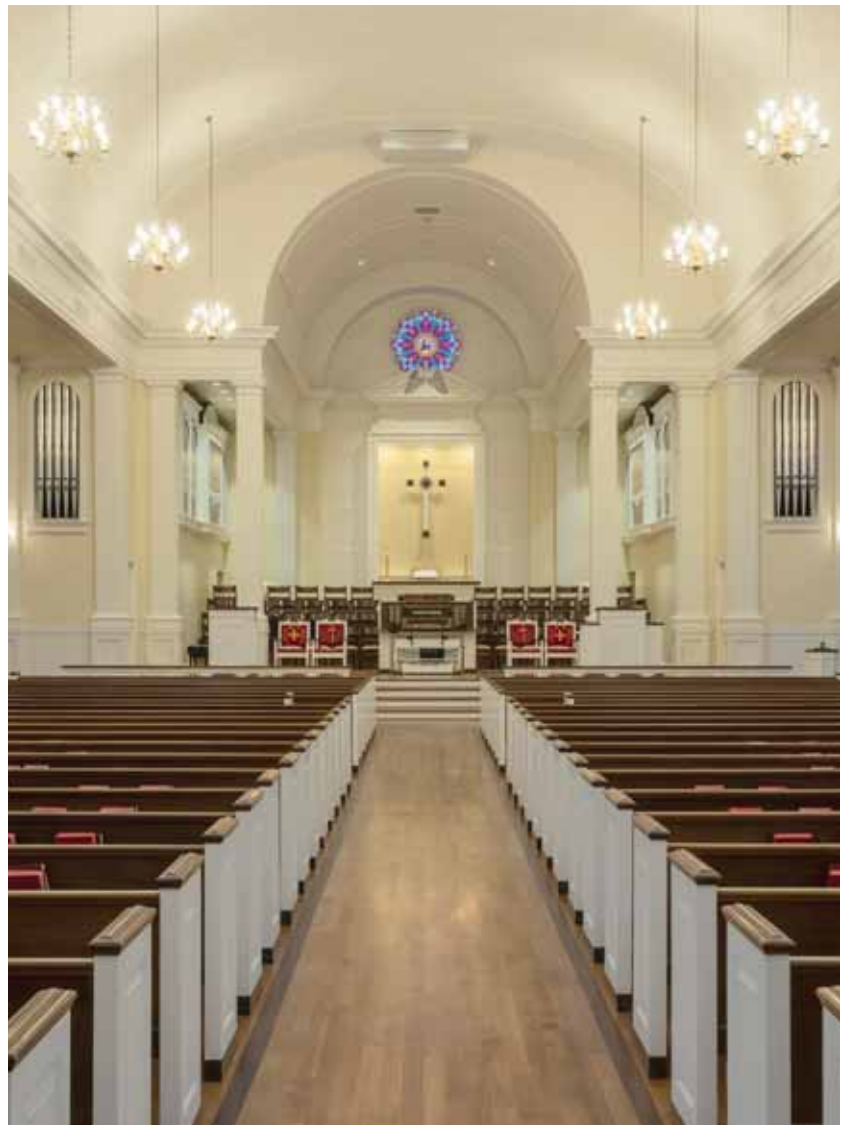
- 8’ Open Diapason
- 8’ Stopped Diapason (wood)
- 8’ Salicional
- 8’ Voix Celeste (TC)
- 4’ Principal
- 4’ Harmonic Flute (round mouths)
- 2½’ Nazard
- 2’ Octavin (harmonic)
- 1½’ Tierce
- 2½’ Grave Mixture II
- 1’ Plein Jeu III
- 16’ Bassoon
- 8’ Trompette
- 8’ Oboe
- 4’ Clarion (ext 16’ Bassoon)
- Tremulant
- 8’ Festival Trumpets (Gt)

PEDAL - various pressures

- 16’ Open Diapason (wood and façade)
- 16’ Bourdon (wood)
- 16’ Lieblich Gedeckt (Gt)
- 8’ Principal (façade)
- 8’ Bass Flute (ext 16’ Bourdon)
- 8’ Gedeckt Flute (Gt)
- 4’ Choral Bass (ext 8’ Principal)
- 4’ Open Flute (ext 16’ Bourdon)
- 16’ Trombone (wood)
- 16’ Bassoon (Sw)
- 8’ Trumpet
- 4’ Clarion (ext Sw 16’)
- 8’ Festival Trumpets (Gt)



Buzard Tremulant actions



Façade and Festival Trumpets

Buzard Opus 46, Central United Methodist Church, Fayetteville, Arkansas

Our pipes are made of thick, high tin-content pipe metal (as well as wood and copper) rather than zinc. We support them in felt-lined traces and European racking systems that prevent the pipes from collapsing and further firms the tone produced. Additional support for the large façade pipes is provided by lining the interior of the feet with copper. Although far more expensive than the metal zinc, we believe traditional tin-rich pipe-metal produces better tone and is more in keeping with the permanent nature of a pipe organ investment.

We regulate our wind supply using single-rise reservoirs, schwimmer regulators, and concussion bellows to deliver a copious and steady wind supply, with a fine degree of flexibility. Our Tremulant actions send an adjustable timed-pulse to electric solenoids under the schwimmers, which both push and pull on the schwimmer plate to provide a perfect sine wave much like the human voice singing with “vibrato.” These actions are absolutely

silent in their operation and extremely effective in both flue and reed stops.

Expression shutters are made of 2-inch-thick poplar, laminated to prevent warpage during seasonal changes, with heavily felted sound traps. Our expression boxes’ walls and ceilings are made of 1-inch MDF (the equivalent of 2 inches of solid hardwood) with 1½-inch-thick poplar stiles and rails, to produce an extremely effective swell expression. The shutters are moved by adjustable electric servo-motors.

Buzard organ consoles are intuitive in their layout and solidly built to last for generations. Their proprietary ergonomics of manual-to-pedal alignment allow for many playing hours without fatigue. The logical layout of drawknobs and couplers, toe-studs and expression pedals, encourages both technical accuracy and musical playing. Keyboards are plated in thick bone and ebony; the cabinets are made of 1½-inch-thick hardwoods.

We build all of our organs in sound reflective and protective cases, even when the organs are installed in chambers, as you will see we did in the second organ featured in this article for our Opus 46 organ at Central United Methodist Church in Fayetteville, Arkansas. We do this to provide excellent projection of sound into the room especially when chambers are located off the axis of the room (as in Opus 46) and to protect the organ from severe temperature fluctuations and potential building failure such as leaking roofs.

Cantor Sarah Gran-Williams said it best: “Buzard Organs sing, and they help us sing!” And, as Todd Wilson said: “This organ just about plays itself!”

Opus 46

In our Opus 46 organ at Central United Methodist Church in Fayetteville, Arkansas, we were given the wonderful opportunity to explore the nature of what a third manual keyboard could

be, in light of our practice of enclosing a substantial portion of the Great. More than half of the Great is enclosed in an independent expression box with its own slider windchest. This allows the Enclosed Great to couple to any location we want and at any pitch. The Enclosed Great includes a flute chorus, a string, and four colorful reeds, so it can function like the unison basis of a Choir division. Additionally, by modifying and adding to the inhabitants of the Swell division’s Principal chorus, the Swell can serve as a Positiv division in the context of the classic secondary foil to the Great Diapason Chorus—as well as the enclosed powerhouse of the organ.

Therefore, with an enclosed portion of the Great, and suitable treatment of the Swell, we were free to consider a different way to approach the third manual division. This Solo division is loaded with tone colors at both higher and lower volume levels than the Great or Swell, so it can be a material contributor on

Buzard Pipe Organ Builders, Opus 46

Central United Methodist Church, Fayetteville, Arkansas

43 independent speaking stops, 49 ranks

GREAT – 5” wind

enclosed stops in red

- 16’ Lieblich Gedeckt
- 8’ Open Diapason (façade)
- 8’ Flûte à Bibéron
- 8’ Gedeckt Flute (ext 16’)
- 8’ Viola da Gamba
- 4’ Principal
- 4’ Spire Flute
- 2½’ Twelfth
- 2’ Fifteenth
- 1½’ Mixture IV
- 16’ English Horn
- 8’ Trumpet
- 8’ Clarinet
- 8’ Vox Humana
- Tremulant
- Tremulant
- Cymbalstern (Walker)

- Chimes (Walker)
- 8’ Tromba (Ped 16’ Trombone)
- 4’ Tromba Clarion (ext 8’ Tromba)
- 8’ Major Tuba (Solo)

SWELL (expressive) – 6” wind

- 8’ English Open Diapason
- 8’ Stopped Diapason
- 8’ Salicional
- 8’ Voix Celeste (CC)
- 4’ Principal
- 4’ Harmonic Flute
- 2½’ Nazard
- 2’ Doublette
- 2’ Octavin (harmonic)
- 1½’ Tierce
- 2½’ Grave Mixture II
- 1’ Plein Jeu III
- 16’ Bassoon
- 8’ Trompette
- 8’ Oboe

- 4’ Clarion
- Tremulant
- 8’ Tromba
- 8’ Major Tuba (Solo)

SOLO (expressive) – 7” wind

- 8’ Grand Open Diapason (double mouthis)
- 8’ Harmonic Flute
- 8’ Viola da Gamba (E. M. Skinner style)
- 8’ Gamba Celeste (CC) (E. M. Skinner style)
- 8’ Flûte Cœlestis (double mouth, wood)
- 4’ Principal Forte
- 4’ Flûte Tremulant
- 8’ Major Tuba (15” wind pressure)
- 8’ Harp (Walker)
- 4’ Celesta (Walker)
- 8’ Chimes (Walker)

PEDAL – 5” wind

- 32’ Double Open Diapason (Walker)
- 32’ Subbass (Walker)
- 32’ Lieblich Gedeckt (Walker)
- 16’ Open Diapason (Walker)
- 16’ Bourdon
- 16’ Lieblich Gedeckt (Gt)
- 8’ Principal (façade)
- 8’ Bourdon (ext 16’)
- 8’ Gedeckt Flute (Gt)
- 8’ Spire Flute
- 4’ Choral Bass (ext 8’ Principal)
- 4’ Open Flute (ext 8’ Bourdon)
- 32’ Contra Trombone (Walker)
- 16’ Trombone (7” wind)
- 16’ Bassoon (Sw)
- 8’ Tromba (ext 16’ Trombone)
- 8’ Trumpet
- 4’ Clarion (ext 16’ Trombone)
- 8’ Major Tuba (Solo)
- 8’ Chimes (Walker)



Opus 46 console

the pianissimo and fortissimo ends of a seamless crescendo/diminuendo. When approached with this idea, organist Scott Montgomery embraced this vision—our next logical step in the evolution of the “Buzard Sound” and contemporary American organbuilding. Because the Enclosed Great and the Swell can move everywhere independently, Scott began to dream and consider the manifold uses to which such a tonal scheme could be used. Accompanying receives the first consideration of importance, because the rich choral program under Dr. Frode Gundersen’s direction regularly performs literature from literally every tradition. The organ can accompany the entire body of choral literature, and it can support hymnody and musically render just about any piece ever written for the organ. This is our goal. You can accompany Stanford and then play Vierne successfully; you can play Sweelinck for the

opening voluntary and Sumson for the closing voluntary, each with the effects the composer intended. And, because the instrument speaks clearly to the listeners in the nave—even though installed in off-axis chambers—the entire organ has an uncanny single voice, no matter how soft or loud it is registered.

In addition to exercising our evolving tonal style, Tonal Director Brian Davis and Production Director and Chief Engineer Charles Eames overcame what had seemed an impossible off-axis installation situation. Special scaling and voicing techniques, the addition of reflective panels above the pipes in the chambers, siting the divisions strategically for their best projection, constructing the organ in solid cases within the building’s chambers, utilizing slightly higher wind pressures and other techniques—and the tremendous improvement in the church’s acoustics

provided by a comprehensive sanctuary renovation project—gave the organ the best chance of success.

When Scott Montgomery heard the organ’s first sounds as the organ came to life, all his fears concerning the off-axis installation were dispelled. He knew this would be a very special and important organ in the American lexicon. We rise to challenges and consider them opportunities to learn and improve. We’d love for you to visit this organ! Just call ahead!

—John-Paul Buzard
 Founder, President, and Artistic Director
 Buzard Pipe Organ Builders

Builder’s website: buzardorgans.com/
 Pilgrim Lutheran Church: pilgrimindy.org/
 Central United Methodist Church: centraltolife.com/

Photo credit: John-Paul Buzard



Flûte à Bibéron



Pallet unit Pedal chest



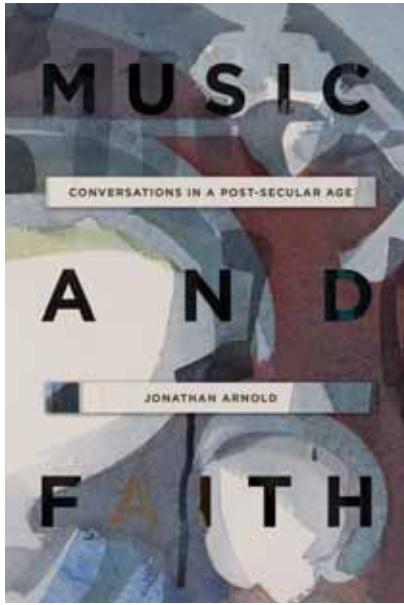
Enclosed Swell reeds



A Haskelled Pedal Trombone pipe

Reviews

Book Reviews



Music and Faith: Conversations in a Post-Secular Age

Music and Faith: Conversations in a Post-Secular Age, by Jonathan Arnold. Boydell Press, ISBN 9781783272600, 2019, 288 pages, 8 color illustrations, \$39.95. Available from: boydellandbrewer.com.

This book is for “anyone concerned with the nature of faith and its relationship, in the post-modern West, to music.” It contains a collection of interviews that deal with the experience of faith, religion, spirituality, agnosticism, and atheism, as these relate to theology and music within the “post-secular” world. Its references extend beyond music to the visual arts as well. Author Jonathan Arnold, a priest, professional singer, and Dean of Divinity and Fellow of Magdalen College, Oxford, UK, previously wrote *Sacred Music in Secular Society* (2014). Like its predecessor, this book is largely a compilation of interviews, but the interviewees are “non-professional listeners,” and include atheists as well as laity and clergy. The interviewees are almost all British, as is the book’s vantage point, and many references are as well.

Following an introduction concerning faith, belief, and post-secularism, there are three sections, each containing three chapters; concluding the book are notes, a bibliography, and index. The first section, “Medievalism to Post-Secularism,” outlines history and values beginning with Pythagoras, covering psalms, hymns, and spiritual songs, and includes a discussion with artist Janet Boulton about her “Eye Music” project, which Arnold finds “beautifully captures the relationship between music and faith.” The section is followed by an “interlude”—“O Sisters Too: Reviving the Medieval in Post-Secular Britain”—which includes illustrations of artwork and also a labyrinth.

The second section, “The Human Mind and Society,” examines music as it relates to human evolution, faith and the brain, and faith under persecution (focusing on Russia and Soviet Hungary). It too is followed by an interlude—“An Echo of the Spheres in the Shires: The Enduring Appeal of Sacred Music at the Three Choirs Festival.” The final section, “Belief and Unbelief,” considers music and faith as they relate to atheism, Anglican clergy, and the laity.

Arnold’s interviews deal with these numerous topics. The twelve interviewees feature clergy, academics, and others working in the arts and in counseling. Among these are visual artist Janet Boulton (whose work appears on the front and back covers of the book’s dust jacket),

who discusses her return to Catholicism, as well as her works that “tried to express the sensation of having sacred music as an integral part of a specific religious service.” Robin Dunbar, professor of psychology, studies the behavioral, cognitive, and other mechanisms involved in social bonding; he notes that music, especially choral singing, has an important role in how we relate to others—“social singing triggers the release of endorphins in the brain.” For church musicians, the chapters in the book’s third section may resonate the most, as the interviews deal with how music communicates the Gospel, the relationship between music and God, and the nature of music in a liturgical context.

Jonathan Arnold has presented a substantial and interesting compilation of history and the experience of faith and music. Wide ranging in scope, this book offers much historical background and unusually varied insights into aspects of music and faith. For those with a deep interest in how these relate, particularly in British life, it is highly recommended.

—Joyce Johnson Robinson
Niles, Illinois

Choral Music

Psalm singing is at the heart of worship. The psalms express every human emotion from sorrow, regret, and lament, to hope, joy, and praise. Choirs and congregations sing the psalms in a variety of ways, including formulaic chanting; responsorial settings, in which the congregation is invited to sing a refrain and a choir or cantor sings the verses of the psalm; metrical paraphrases set to hymntunes; and choral anthems based on the psalms. Following is a selection of resources, many of which include the congregation.

Psalm Settings for the Church Year: Revised Common Lectionary. Augsburg Fortress, 9780800678562, 412 pages, \$59.95, augsburgfortress.org.

Twenty-six composers and many different styles of music are represented in this collection of responsorial psalms. The Revised Common Lectionary identifies a psalm for each Sunday and festival over a three-year cycle. Congregational refrains are included for reproduction in worship folders. Choir scores are available for download from www.augsburgfortress.org/psalmsettings.

The People’s Psalter, by Hal H. Hopson. MorningStar Music, 80-786, \$38, morningstarmusic.com.

This is a collection of responsorial psalms that makes exclusive use of folk tunes and folk-like melodies. It includes all the psalms appointed in the three-year lectionary. Reproducible congregational refrains and reproducible parts for instrumentalists are included.

The Selah Psalter, edited by Richard Leach and David Schaap. Selah Publishing Co., 125-301, \$17.50, selahpub.com.

Forty-seven of the 150 psalms are included in this collection, with multiple settings of sixteen of the more commonly used psalms. Some are responsorial settings, while others are metrical paraphrases. Music and texts represent a wide variety of authors and composers.

Psalms for All Seasons: A Complete Psalter for Worship. Calvin Institute of Worship, Faith Alive Christian Resources, and Brazos Press, a division of Baker Publishing Group, ► page 22

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9781587433160, \$40, bakerpublishinggroup.com.

All 150 psalms are included in this hymnal, many with multiple settings, along with responsive readings and prayers. This is a rich, comprehensive resource including a delightful diversity of styles and composers.

Celtic Psalms: Musical Resource for Meditation and Worship, volumes 1 and 2, arr. Kiran Young Wimberly and the McGraths. For solo, assembly, piano, guitar, with optional C instrument and cello, GIA Publications, Inc., G-9353, \$6.50 (volume 1), G-9354, \$6.75 (volume 2), giamusic.com.

Each volume contains ten different psalm settings, with no overlap. The songs, using traditional Irish and Scottish tunes, are set primarily in strophic form, having the same music for all the verses. There is great flexibility in performance: any verse may be sung melody only, by a cantor or choir section, or in any combination with harmony and instrumentation. These settings may be most successful with choir alone, allowing the congregation to pray by listening.

The Lyric Psalter: Revised Grail Lectionary Psalms, by Tony Alonso and Marty Haugen. GIA Publications, Inc., G-8351, \$25 (Year A), G-8352, \$25 (Year B), G-8353, \$26 (Year C), G-8350, \$20 (Solemnities, Feasts, and Other Occasions), giamusic.com.

There are four volumes, one each for Lectionary Years A, B, and C, and a volume for "Solemnities, Feasts, and Other Occasions." Each responsorial psalm contains a two-part refrain as well as parts for one or two C instruments. A cantor or choir sings the verses. For many of the more widely used psalms, separate octavo editions are available for choir and fuller instrumental arrangements.

Cry Out with Joy: Responsorial Psalms, Gospel Acclamations, and Universal Prayers for the Liturgy of the Word, by David Haas, Kathleen Harmon, Stephen Pishner, Paul Tate, and Lori True. GIA Publications, Inc., G-8481, \$33 (Year A), G-8482, \$33 (Year B), G-8483, \$33 (Year C), G-8480, \$33 (Christmas, Triduum, Solemnities, and Other Festivities), giamusic.com.

In addition to psalm settings, these volumes contain formational material for cantors and music ministers, prayers, and brief reflections about the meaning of each psalm in the context of the Liturgy of the Word in which it is sung. Each volume has an accompanying CD with all refrains and sample verses to assist the cantor in learning the various settings. Refrains may be downloaded online.

Psalms of Patience, Protest, and Praise, by John Bell. GIA Publications, Inc., G-4047, \$10.50, giamusic.com.

John Bell is a minister, hymn writer, and liturgist, a member of the Iona Community, and leader of the Wild Goose Worship Group. The Iona Community is an ecumenical community of men and women founded in Scotland in 1938. The main tenets of the community are peace and justice, work and a new economic order, and community and celebration. Today the community is led by men and women who reside primarily in Britain, but also throughout the world.

Bell's collection of twenty-four psalms includes sixteen of his own tunes, newly

composed, and eight existing hymn-tunes. Most have options for singing in harmony, although all could be done with melody alone.

Ten Psalms from the "Becker Psalter," by Heinrich Schütz, edited and translated by Robert E. Wunderlich. Concordia Publishing House, 976303POD, \$13, cph.org.

These psalm settings for choir only are gloriously satisfying to sing. Schütz took the metrical psalm translations of Leipzig theologian Cornelius Becker, set them for four-part choir, and published them in 1628.

—Anne Krentz Organ
Park Ridge, Illinois

New Organ Music

On Christmas Night: Five Preludes for Organ, by Kenneth T. Kosche. MorningStar Music Publishers (a division of ECS Publishing Group), MSM-10-098, 2019, \$13. Available from: morningstarmusic.com.

Kenneth T. Kosche is emeritus professor of music at Concordia University, Mequon, Wisconsin. At Concordia, Kosche directed choirs, taught conducting, choral literature, and composing and arranging. He holds degrees from the University of Illinois (Urbana-Champaign) and the University of Washington. Now retired, Kosche resides in Billings, Montana, where he serves as the organist at Trinity Lutheran Church.

Throughout his life and career, Kosche has been associated with the Lutheran Church—Missouri Synod. Thus, the five tunes used in this collection are all found in the *Lutheran Service Book*, the worship resource and hymnal for congregations of the Missouri Synod. However, three of the tunes, FOREST GREEN, SUSSEX CAROL, and VENI EMMANUEL, are common to five mainline denominational hymns: *Celebrating Grace*, *Glory to God* (Presbyterian Church USA), *The Hymnal 1982*, *The United Methodist Hymnal*, and *Evangelical Lutheran Worship* (ELCA). They may also be found in various other hymnals and collections. Of the two additional tunes in this set of preludes, FRÖHLICH SOLL MEIN HERZE SPRINGEN and GOTTES SOHN IST KOMMEN, the latter is also included in *The Hymnal 1982*.

In these carol settings, which range in length from one to five pages, Kosche uses a variety of compositional techniques that makes each chorale prelude unique. SUSSEX CAROL is cast in an A-B-A form. Sparkling arpeggiated material of a Baroque flavor, played on a 4' flute, is reminiscent of the opening of Bach's *Pièce d'Orgue*, BWV 572. After a four-measure introduction, the melody enters in the left hand on a light reed stop. The beginning of the B section coincides with a change of registration to a flute celeste, with the texture expanding to four- and five-part harmony. The melody appears in the soprano, and a limited pedal part provides tonal support. The A section returns, followed by a coda that recalls material from the A and B sections.

GOTTES SOHN IST KOMMEN is a one-page *bicinium* for manuals alone. The chorale melody appears in the left hand, paired with a Baroque-style accompaniment in the right hand. Registration suggestions by the composer indicate that the chorale melody is to be played on an 8' Trompette stop with a combination of 8' and 2' stops in the right hand.

VENI EMMANUEL begins with a pattern of parallel chords in the left hand played on a suggested registration of a

Reviews

flute celeste. After eight measures, the chorale tune enters in the right hand on a 4' flute, while a pedal line provides a tonal foundation. A short burst of rhythmic activity occurs in the manuals at the point in the text where the words "Rejoice, Rejoice" appear. The prelude concludes in a style similar to how it began.

In several hymnals, FOREST GREEN is an alternate tune to use with the text "O Little Town of Bethlehem," providing a contrast to the traditional tune, ST. LOUIS; however, Kosche's setting will be useful at other seasons of the church year as well, since the tune is often paired with other texts. The introduction begins with musical material that is incorporated as accompaniment to the tune and as ritornello-type material between sections of the hymntune. The ritornello material is then recalled in the coda. To highlight the melody, the suggested registration for the piece is an 8' solo reed accompanied by a plenum.

FRÖHLICH SOLL MEIN HERZE SPRINGEN is composed in a Baroque trio style. Kosche presents the chorale tune in a straightforward manner in the left hand against eighth- and sixteenth-note motivic material in the right hand. The pedal part, the most active of any in the five settings, provides a strong tonal foundation for the piece. The composer demonstrates fine contrapuntal writing in this chorale setting.

For churches accustomed to creative hymn introductions, several of the pieces lend themselves to that type of use. The A section of SUSSEX CAROL, the A section of FOREST GREEN, and VENI EMMANUEL are easily adaptable as hymn introductions. If VENI EMMANUEL is used as an introduction to singing the hymn, the organist should remember to omit the Picardy third at the cadence.

This collection can be an excellent resource for a student who is new or relatively new to organ study. Three of the pieces have easy pedal parts, one piece is for manuals alone, and one of the pieces requires a slightly more advanced pedal technique. All in all, this small collection will be an excellent resource for many organists during the busy Advent and Christmas seasons.

—Charles W. Steele
Pisgah Forest, North Carolina

New Handbell Music

Poor Wayfaring Stranger, arranged for 3, 4, or 5 octaves of handbells with optional 3 octaves of handchimes and cello or bassoon, by John Atteberry. GIA Publications, Inc., G-9447, Level 2 (M+), \$5.50.

This nineteenth-century American folksong is creatively arranged with several rhythmic and melodic challenges. While handbells could stand alone in ringing this piece, the addition of handchimes weaving their way through along with a cello or bassoon would make this chestnut even more challenging.

Christ Is Risen, He Is Risen Indeed!, arranged for 2-3 octaves of handbells, by Linda Scholes. Agape (a division of Hope Publishing Company), Code No. 2868, Level 1 (E), \$5.25.

This newer Easter piece written by Ed Cash, Keith Getty, and Kristyn Getty is dynamic and filled with the spirit of this special day. It is simply written, yet effective, using only quarter, half, and dotted half notes.

Dona Nobis Pacem, for 3-5 octaves of handbells with 3-5 octaves of optional handchimes, flute, and three-part any combination of voices, arranged by Brenda E. Austin. Agape (a division of Hope Publishing Company), Code No. 2894, Level 2 (M-), \$5.25.

This arrangement brings with it an opportunity to maximize the potential that is possible with the options provided. The lovely call for peace uses an eighth-note pattern throughout incorporating the familiar melody. Here is a perfect piece for worship during the Christmas season or anytime during the year.

New Day, arranged for 2 or 3 octaves of handbells, by Brenda E. Austin. Choristers Guild, CGB1053, Level 1 (E), \$4.95.

The composer has provided a delightfully melodic piece, easily learned, with all quarter and half notes and lots of special techniques including echo, thumb damp, and martelatto. There is also a compatible edition written for 3-5 octaves, CGB1054.

—Leon Nelson
Vernon Hills, Illinois

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JULY
Sarah Johnson; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

19 JULY
Benjamin LaPrairie; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
Nicholas Schmelter; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

26 JULY
Rev. Ugo Patti; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

29 JULY
Mark Campbell; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

2 AUGUST
Brendan Lowery; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

4 AUGUST
Sarah Simko; Cathedral Church of St. Paul, Detroit, MI 12:10 pm

5 AUGUST
Steven Young; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
David Briggs; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

7 AUGUST
Simon Pick; First Presbyterian, Evansville, IN 7 pm

9 AUGUST
James Wetzel; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

12 AUGUST
Mitchell Crawford; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)
David Jonies; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

13 AUGUST
David Jonies; Holy Name Chapel, Madison, WI 7 pm

16 AUGUST
Hazel Eaton; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

19 AUGUST
Bruce Adami; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

26 AUGUST
Rhonda Sider Edgington; Methuen Memorial Music Hall, Methuen, MA 7:30 pm (livestream)

UNITED STATES West of the Mississippi

17 JULY
Sheila Bristow, with trumpet; Christ Episcopal, Tacoma, WA 12:10 pm

19 JULY
Christopher Houlihan; Aspen Community United Methodist, Aspen, CO 7 pm
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

20 JULY
Alcee Chriss; Balboa Park, San Diego, CA 7:30 pm

26 JULY
Jordan Prescott, *Vierne, Symphony V*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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

9 AUGUST
Gregory Zelek; Aspen Community United Methodist, Aspen, CO 7 pm

Chase Olson, *Vierne, Symphony I*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

16 AUGUST
Ricardo Ramirez; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 AUGUST
Dana Robinson; Christ Episcopal, Tacoma, WA 12:10 pm

23 AUGUST
Jin Kyung Lim, *Vierne, Symphony IV*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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

INTERNATIONAL

15 JULY
Wolfgang Kapek; Frauenkirche, Dresden, Germany 8 pm

17 JULY
Monica Melcova; Stifttskirche, Stuttgart, Germany 6:30 pm
Thomas Ospital; Cathedral, Lausanne, Switzerland 8 pm

20 JULY
David Quinn; Reading Town Hall, Reading, UK 1 pm

21 JULY
Martin Baker; Selby Abbey, Selby, UK 12:30 pm

24 JULY
Jean-Baptiste Monat; Stifttskirche, Stuttgart, Germany 6:30 pm
Martine Reymond; Cathedral, Lausanne, Switzerland 5 pm

25 JULY
Katelyn Emerson; St. John the Evangelist, Islington, UK 7:30 pm

26 JULY
Roland Marie Stangier; Cathedral, Lausanne, Switzerland 5 pm

28 JULY
James O'Donnell; Selby Abbey, Selby, UK 12:30 pm

29 JULY
Stephen Hamilton; Cathedral, Trier, Germany 7:30 pm
Isabelle Demers; Frauenkirche, Dresden, Germany 8 pm

31 JULY
Martin Sturm; Stifttskirche, Stuttgart, Germany 6:30 pm
Klaus Geitner; Cathedral, Lausanne, Switzerland 8 pm

2 AUGUST
Christina Struta, Thomas Vodzak & Lorenzo Zaggia; Cathedral, Lausanne, Switzerland 5 pm

5 AUGUST
Stephen Hamilton; Kreuzkirche, Dresden, Germany 8 pm

7 AUGUST
Bálint Karosi; Stifttskirche, Stuttgart, Germany 6:30 pm
Stephen Hamilton; St. Matthäus Church, Munich, Germany 7 pm
Giampaolo di Rosa, works of Beethoven; Cathedral, Lausanne, Switzerland 8 pm

9 AUGUST
Ennio Cominetti; Cathedral, Lausanne, Switzerland 5 pm

14 AUGUST
Laurens de Man; Stifttskirche, Stuttgart, Germany 6:30 pm
Silvia Martinelli & Andrea Trovato; Cathedral, Lausanne, Switzerland 8 pm

16 AUGUST
Andreas Meisner; Cathedral, Lausanne, Switzerland 5 pm

19 AUGUST
Ben van Oosten; Frauenkirche, Dresden, Germany 8 pm

21 AUGUST
Mami Nagata; Stifttskirche, Stuttgart, Germany 6:30 pm
Antonio Garcia; Cathedral, Lausanne, Switzerland 8 pm

23 AUGUST
Andrea Albertin; Cathedral, Lausanne, Switzerland 8 pm

26 AUGUST
Andrew Lucas; Kreuzkirche, Dresden, Germany 8 pm

28 AUGUST
Kay Johannsen; Stifttskirche, Stuttgart, Germany 6:30 pm
Johannes Skudlik; Cathedral, Lausanne, Switzerland 8 pm

30 AUGUST
Nicolas Viatte; Cathedral, Lausanne, Switzerland 5 pm

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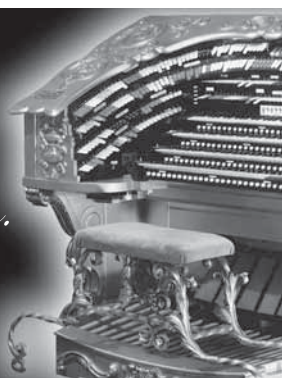
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BRENDAN CONNER, St. Francis in the Fields Episcopal Church, Harrods Creek, KY, February 2: *Sonata on the 94th Psalm*, Reubke.

CRAIG CRAMER, Reyes Hall, Notre Dame University, South Bend, IN, February 5: *Toccata in D*, BuxWV 155, Buxtehude; *Ricercare in D*, *Canzone Francese in F*, *Sonata in C*, Pasquini; *Tiento tercer tono*, *Tiento de falsas de 4º tono*, *Toccata de mà esquerra*, *Tiento lleno de 1º tono*, Cabanilles; *Passacaglia in c*, BWV 582, Bach.

LYNNE DAVIS, Wichita State University, Wichita, KS, February 5: *Prélude*, *Tiento*, *Acclamations (Suite Médiévale)*, Langlais; *Prelude and Fugue in b*, BWV 544, Bach.

JILLIAN GARDNER, Advent Lutheran Church, Melbourne, FL, February 2: *Prelude and Fugue in A*, BWV 536, Bach; *La Fille aux Cheveux de Lin*, Ballet (*Douze Pièces pour Orgue*), Debussy, transcr. Roques; *Introduction and Passacaglia in d*, Reger; *Scherzo (Sonata Chromatique)*, Barnes; *Fantaisie in C*, Franck; *Variations on a Theme of Paganini*, Thalben-Ball; *Adagio*, Allegro (*Symphonie VI in g*, op. 42, no. 2), Widor.

Zion Lutheran Church, Perrysburg, OH, February 21: *Prelude and Fugue in D*, BWV 532, Bach; *Variations on a Theme of Paganini*, Thalben-Ball; *Largo (Symphony No. 9*, op. 95), Dvorák, transcr. Lemare, Gardner; *Allegro con fuoco (Symphony No. 9*, op. 95), Dvorák, transcr. Ennis; *Fountain Reverie*, Fletcher; *Scherzetto (Sonata in c)*, Whitlock; *Adagio for Strings*, Barber, transcr. Ennis; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor.

SIMON JOHNSON, St. John's Episcopal Church, West Hartford, CT, February 21: *Fantasia and Fugue in G*, Parry; *Five Short Pieces*, Whitlock; *Nun*

ruhen alle Wälder, van Oortmerssen; *Symphonie III in f-sharp*, op. 28, Vierne.

SUE MITCHELL-WALLACE, Cathedral of St. Philip, Atlanta, GA, January 26: *Allegro vivace (Symphonie V in f*, op. 42, no. 1), Widor; *Pastorale*, Wegelaar; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Sinfonia (Cantata 29)*, Bach.

CHAD PITTMAN & MARK THEWES, Bethesda-by-the-Sea Episcopal Church, Palm Beach, FL, February 2: *Entrada Festiva*, Wood, transcr. Thewes; *Intermezzo (Cavalleria Rusticana)*, Mascagni; *Two Waltzes for Pedal Duet*, Strauss, arr. Michel; *Old Hundredth Psalm Tune*, Vaughan Williams, transcr. Thewes; *Pie Jesu (Requiem)*, Webber, transcr. Thewes; *Variations on Veni Creator*, Briggs.

NICHOLAS QUARDOKUS, St. Thomas Church Fifth Avenue, New York, NY, February 23: *Toccata*, op. 9, Guillou; *Choral*, Scherzo, Cantabile (*Symphonie II in e*, op. 20), Vierne; *Pag-eant*, Sowerby.

JACOB REED, Cathedral of St. Philip, Atlanta, GA, February 16: *Six Studies in Canon Form*, op. 56, Schumann; *Adagio and Allegro in f*, K. 594, Mozart.

KIRK MICHAEL RICH, St. John the Evangelist Episcopal Church, St. Paul, MN, January 26: *Épiphanie*, Litaize; *Offertoire sur deux Noël*s, op. 19, Guilmant; *Noël-Grand Jeu et duo*, d'Aquin; *Prelude and Fugue in C*, BWV 547, Bach; *Ciaccona*, Storace; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *La Vallée du Béhorléguay, au matin (Paysages euskariens)*, Bonnal; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor.

JAMES RIGHTMYER & Trevor Johnson, oboe/English horn, St. Francis-in-the-Fields Episcopal Church, Harrods Creek, KY, January 5: *Noël Suisse*,

d'Aquin; *Choral sur In dulci júbilo*, La Nativité (*Poèmes Évangéliques*) Langlais; *Partita for English Horn and Organ*, op. 41, no. 1, Koetsier; *Carillon de Westminster (Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

ANDREW SCANLON, First United Methodist Church, Wilson, NC, January 24: *Épiphanie*, Litaize; *Prelude sur l'introït sur l'Épiphanie*, op. 13, Duruflé; *Chorale Fantasia on Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Christ, unser Herr; zum Jordan kam*, BWV 684, *Sonata in e*, BWV 528, Bach; *Wondrous Love: Variations on a Shape-note Hymn*, Barber; *Lotus Blossom*, Strayhorn, transcr. Wyton; *Postlude in D*, Smart.

Parish Church of St. Helena, Beaufort, SC, January 31: *Chorale Fantasia on Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Christ, unser Herr; zum Jordan kam*, BWV 684, *Sonata in e*, BWV 528, Bach; *Uppon la mi re*, anonymous; *Piece No. 7 in d*, Worgan; *Postlude in D*, Smart.

DAVID SCHRADER, harpsichord and organ, Grace Episcopal Church, Hinsdale, IL, February 16: *Partita in a*, BWV 827, *Aria with 30 Variations*, BWV 988, *Concerto nach Italienischen Gusto*, BWV 971, *Ouverture nach Französischer Art*, BWV 831, *Fugue in E-flat*, BWV 552ii, Bach.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, January 31: *The Emperor's Fanfare*, Soler, arr. Biggs; *Adagio in g*, Albinoni, transcr. Wolff; *Toccata and Fugue in F*, Buxtehude; *You Tune Me With Gladness*, Janca; *Be Thou My Vision*, Gárdonyi; *The King of Love My Shepherd Is*, Stanford; *Fanfare*, Lemmens; *Méditation (Suite Médiévale)*, Langlais; *Spiegel im Spiegel*, Pärt; *Crown Imperial*, Walton, transcr. Murrill.

AVI STEIN, St. Thomas Church Fifth Avenue, New York, NY, January 26: *Organ Solo (Glagolitic Mass)*, Janáček; *Deuxième Fantaisie*, JA 117, Alain; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor; *Andantino (String Quartet in g*, op. 10), Debussy, transcr. Guilmant; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

KENT TRITTE, Church of the Redeemer Episcopal, Sarasota, FL, January 19: *Pièce d'orgue*, BWV 572, Bach; *Cantabile (Trois Pièces pour grand orgue)*, FW 36, *Choral No. 3 in a*, FW 40, Franck; *Adagio*, Final (*Symphonie III in e*, op. 28), Vierne.

Cathedral of St. John the Divine, New York, NY, January 28: *Praeludium in e*, Bruhns; *Adagio (Sonata in C*, BWV 529), *Pièce d'orgue*, BWV 572, Bach; *Cantabile*, FW 36, *Pièce Héroïque*, FW 37 (*Trois Pièces*), Franck; *Cantilène*, Adagio, Final (*Symphonie III in e*, op. 28), Vierne.

ANTHONY WILLIAMS, Cathedral of St. Philip, Atlanta, GA, January 19: *Toccata on How Firm a Foundation*, Phillips; *Three Organ Pieces*, Fax; *Pastorale*, op. 19 (*Six pièces pour grande orgue*), Franck; *Carillon de Westminster (Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne.

TODD WILSON, Texas Christian University, Landreth Auditorium, Fort Worth, TX, January 24: *Passacaglia in c*, BWV 582, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Variations on an American Hymn Tune*, Young; *Fantasy on Themes from Carmen*, Bizet, arr. Lemare; *Allegretto grazioso (Sonata in G)*, Bennett; *Soliloquy*, Conte; *Allegro vivace (Symphonie V in f*, op. 42, no. 1), Widor, with pedal cadenza, Swinnen; Improvisation.

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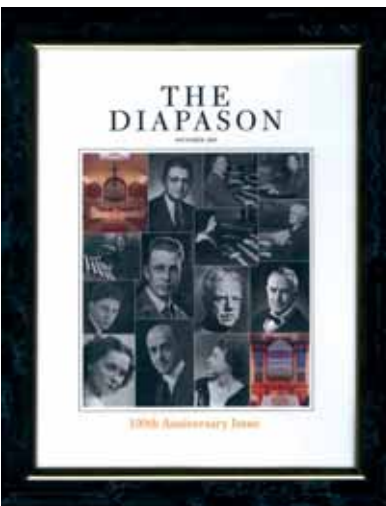
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PUBLICATIONS / RECORDINGS

Raven imports for sale in America the CD recordings of British harpsichordist and builder Colin Booth, on his Soundboard CD label. His most recent release is a 2-CD set of Book 2 of Bach's *Well-Tempered Clavier*, following on the release in 2019 of Book 1, also in a 2-CD set. Both have received outstanding reviews in the early music press. He plays a 2-manual harpsichord he built in 2016 as based on the design of an instrument of 1661 and signed by Nicholas Celini, but with an extended compass. Booth had restored the original Celini harpsichord in 2013. Celini was working in Narbonne in southern France when the original instrument was built. Booth observes that the instrument "has strong similarities to some German instruments, such as those by Mietke, but is of a rather more intimate character." The 2-CD sets include an extensive essay by Booth on the works, temperament, performance considerations, etc., and are SBCD-218 WTC Book 1, and SBCD-219 WTC Book 2, each 2-CD set sold for \$16.98 postpaid in the U.S. from RavenCD.com 804/355-6386.

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PUBLICATIONS / RECORDINGS

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From Fruhauf Music Publications—a prelude on the hymn tune, *Hyfrydol*. Written for organ, it is modeled after Baroque cantus firmus compositions in which the pedal voice (tenor range in this instance) presents the hymn tune in elongated note values. The treble clef offers a two-voice duet in light imitative counterpoint, and the bass clef plays the part of an active basso continuo voice. Please visit www.frumuspub.net's home page bulletin board for a link to the complimentary PDF score and booklet.

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Raven has published a 32-page catalog of CD recordings and DVD videos, mostly produced by Raven but with a few items produced by Fugue State Films and others. The catalog is free upon request to RavenCD@RavenCD.com or 804/355-6386.

PUBLICATIONS / RECORDINGS

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

The Organ Historical Society e-shoppe offers a new DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by Daniel Moulit. 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 is available for \$98. For information: <https://ohscatalog.org>.

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Schoenstein Opus 7, 1891. The great 1906 San Francisco Earthquake destroyed most of Felix F. Schoenstein's life work. This two-manual, 24-rank mechanical-action instrument in the German Romantic style is the only remaining example. It is currently in the care of A. David Moore of Pomfret, VT, who states, "A wonderful example of Nineteenth Century organ building influenced from earlier times—Full principal chorus on the Great with the correct balance of upperwork, a diverse selection of 8's and 4's and a 2' in the Swell." His firm is prepared to renovate and install it. The organ is offered free of charge along with a starter grant to the institution providing its new home. Full information: welcomed@schoenstein.com.

Exceptional original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/30. Depth 10.5'; height 15.5'; width 15.3'. For sale, with installation available. Inquiries: g.grenzing@grenzing.com. Tel. 00 34 629 30 17 18.

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Recent studio or antiphonal organ (2008), 2/6 + Mixture. Beautiful custom pipework, OSI chests, Peterson relay, additions available \$5,000. André CT 860/664-0046 rbenelli@outlook.com

Bosch Opus 518 (1968) for sale. Tracker action, 16 ranks, 12 stops, Hauptwerk, Schwellwerk (expressive), Pedal. Excellent condition. Detached console. Buyer to remove from Seattle, Washington by 2/26/21. Best offer. Contact for pictures and details: Howard Wolvington, howard@utemple.org, 425/761-4729.

Two-manual, 11-rank pipe organ with unit chests; also mixture III and aeoline (no chests). Wicks console, blower, reservoir. Some casework. \$5,000. Includes trumpet, oboe, waldhorn reeds. Roller relay board. Extra Reisner magnets. Denver area. Buyer removes. Tigers.paw@earthlink.net

Pfeffer and Debierre organs. Circa 1860 Pfeffer eight-rank organ, available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: www.redmanpipeorgans.com.

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Zoller home pipe organ (1985) for sale. One manual and flat pedalboard, cherry case with doors, and bench. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes). \$15,000 or best offer, buyer to remove, located Newcastle, Maine. For information and photos: 207/563-5679.

MISCELLANEOUS FOR SALE

1918 Casavant 38 ranks of pipework for sale. Some Skinner pipes, 3 keyboards and pedalboard with blower. Stored, specification and photos available. Sold to highest bidder, owner to approve bid. Contact Levsenorg@aol.com for information.

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