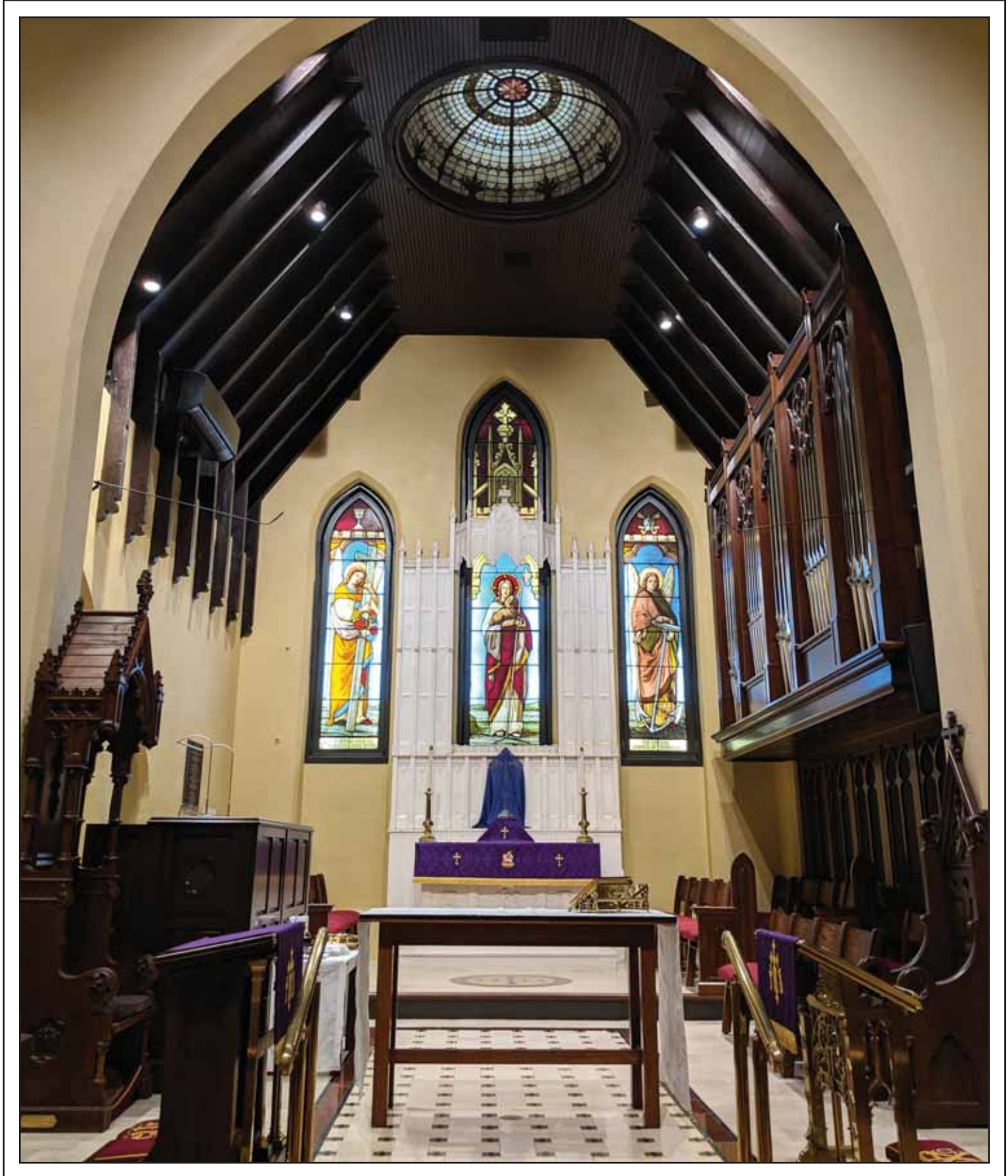


# THE DIAPASON

JUNE 2019



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Tuscaloosa, Alabama  
Cover feature on pages 22–23

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# THE DIAPASON

Scranton Gillette Communications

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the Harpsichord, Carillon, and Church Music

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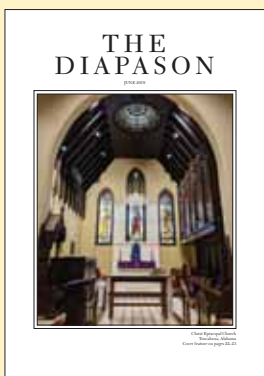
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**Jay Zoller**

## Editor's Notebook

### Never make assumptions . . .

Most of the world watched the news and other media in horror as Notre Dame Cathedral of Paris burned on Monday, April 15. The event caught the attention of the organ world immediately, and the response and concern has been heartening. The news of the following weeks indicates that the edifice and its organs can be rebuilt, though undoubtedly this will take years, if not decades to complete.

I happened to have been in Paris in January 2014, and the itinerary of that journey did not include a visit to the cathedral. We walked by the building, but did not enter. At that time, I thought, "This will always be here, I can always return to see it." The experience has awakened me to realize that I should never make assumptions like that and should take every opportunity to experience history and art.

Prior to April 15, we had planned the central feature of this June issue, an interview by Lorraine Brugh with Olivier Latry of Notre Dame Cathedral. The event of Holy Week made it even more poignant that we include this interview now, and Mr. Latry has added some comments at the end of the exchange, including information on how to assist those who have been affected by this catastrophic blaze.

### Also in this issue

Scott Elsholz introduces us to the life and work of Johann Heinrich Buttstett (1666–1727). This is the first of several

## Here & There

### Events



St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, Beckerath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces its summer organ recital series on the cathedral's Beckerath organ, Sundays at 3:30 p.m.: June 2, Kenneth Danchik; July 7, Edward Alan Moore; 7/14, Michael Andrew Hammer; 7/28, Bruce Ludwick; August 4, James Burns; 8/11, Daniel Kovacic; September 8, Don Fellows. For information: <http://stpaulpgh.org>.

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: June 2, Yuhan Niu; 6/9, David Hatt and Christoph Tietze, works by Eugène Gigout for his 175th birthday; 6/16, Justan Foster; 6/23, Widor festival, marking his 175th birthday, David Hatt, *Symphonie I*; 6/30, Jin Kyung Lim;

July 7, Widor festival, David Hatt, *Symphonie VII*; 7/14, Pierre Zevort with Augustin Zevort, trumpet, music for Bastille Day; 7/21, Widor festival, Angela Kraft Cross, *Symphonie VIII*; 7/28, Mateusz Rzewuski. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).

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planned installments on this musician. In "Harpsichord Notes," Larry Palmer reviews the recently published *Cambridge Companion to the Harpsichord* and relates of a harpsichord for Mount Vernon of Virginia. Gavin Black, in "On Teaching," begins a discussion of J. S. Bach's *The Art of the Fugue*. In "In the Wind . . .," John Bishop recalls several catastrophic fires where historic and influential pipe organs were a total loss.

Our calendar section includes numerous summer recitals across the globe. If you are traveling in the coming months, you will want to see what performances may be in your area!

Here & There contains information about several summer organ recital series in the Midwest. Carillon News includes information for various carillon series around the country, as well as a profile of the Bok Tower Gardens in Florida.

Our cover feature spotlights Orgues Létourneau's Opus 132, recently finished for Christ Episcopal Church, Tuscaloosa, Alabama. The instrument is located just a few blocks' distance from the builder's Opus 129, for First Presbyterian Church, featured in our May 2017 issue. ■



Christ Church, Michigan City, Indiana, Roosevelt organ

The Roosevelt Organ Summer Recital Series announces recitals for summer 2019, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m.: June 5, Derek Nickels; 6/12, Stephen Schnurr; 6/19, Michael Soto;

July 3, Matt Gerhard; 7/10, Kent Jager; 7/24, Lee Meyer; 7/31, Carol Garrett; August 7, George Karst; 8/14, Oliver Rzycki. Roosevelt Opus 506 is an instrument of three manuals, 28 ranks. For information: [annlouise39@yahoo.com](mailto:annlouise39@yahoo.com).



Holy Name Chapel, Madison, Wisconsin, Aeolian-Skinner organ

Holy Name Chapel, Madison, Wisconsin, announces its 2019 summer organ recital series, Thursdays at 7:00 p.m., featuring 1953 Aeolian-Skinner Opus 1204, two manuals, 19 ranks: June 6, Andrew Kreigh; 6/13, Kevin Edens; 6/20, Michael Mills; 6/27, Don VerKuilan;

July 11, Matthew Buller; 7/18, David Jonies; 7/25, James Grzadzinski and

Rachel Mallette; August 1, Kevin Vaughn; 8/8, Jeff Verkuilen; 8/15, Simone Gheller; 8/22, Chris Stroh; 8/29, Mitchell Miller. For information: [www.madisondiocese.org/organ](http://www.madisondiocese.org/organ).



Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, Noack organ

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, announces its 2019 summer recital series, Sundays at 3:00 p.m.: June 9, Christopher Berry; July 14, David Jaronowski; August 4, Christopher Holman. The shrine houses an organ completed in 2008 by the Noack Organ Company with three manuals, 54 ranks. For information: [www.guadalupe Shrine.org](http://www.guadalupe Shrine.org).



St. Matthew's by-the-Bridge Episcopal Church, Iowa Falls, Iowa

St. Matthew's by-the-Bridge Episcopal Church, Iowa Falls, Iowa, announces its 2019 summer series of

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organ recitals, Sundays at 4:00 p.m.: June 9, Gregory Hand; July 7, Catherine Rodland; August 25, Thomas Fielding. For information: jimhammann@aol.com.



**Madonna della Strada Chapel, Chicago, Illinois, Goulding & Wood organ**

**Madonna della Strada Chapel**, Loyola University, Chicago, Illinois, announces its 2019 Summer Celebrity Series. All concerts are presented on the third Sunday of the month at 3:00 p.m., are free to the public, and feature the chapel's three-manual Goulding & Wood organ, Opus 47: June 16, Stephen Buzard; July 21, Ahreum Han; August 18, Jonathan Rudy. For information: www.luc.edu/organ.



**Spreckels Organ Pavillion, Balboa Park, San Diego, California, Austin organ** (photo credit: Robert Lang)

**The Spreckels Organ Society**, Balboa Park, San Diego, California, announces summer organ recitals: June 24, Raúl Prieto Ramírez, with the Spreckels Organ Rock Band; July 1, Raúl Prieto Ramírez; 7/8, David Wickerham; 7/15, Aaron Tan and Luke Stasiunas; 7/22, Peter Richard Conte and Andrew Ennis, organ four hands and organ and flugelhorn duo; 7/29, Hector Olivera;

August 5, Thomas Ospital; 8/12, Isabelle Demers; 8/19, Gunnar Idenstam; 8/26, Raúl Prieto Ramírez and Art of Elan string quartet; 8/31, silent movie night with Clark Wilson. For information: <https://spreckelsorgan.org>.

**Augsburg Fortress** announces six free summer music clinics, featuring workshops led by Jeremy Bankson and Robert Hobby, as well as a hymn festival:

July 19–20, Columbia, South Carolina; 7/22–23, Twin Cities, Minnesota; 7/26–27, Seattle, Washington; 7/29–30, Chicago, Illinois;

August 1–2, Philadelphia, Pennsylvania; 8/5–6, Columbus, Ohio. For information: [www.augsburgfortress.org](http://www.augsburgfortress.org).



**First Presbyterian Church, Kilgore, Texas, Aeolian-Skinner organ**

Registration for the 2019 **East Texas Pipe Organ Festival**, November 10–14 and headquartered in Kilgore, Texas, is now open. The annual event features Aeolian-Skinner organs designed and tonally finished by Roy Perry (1906–1978). Guest organists and speakers include John Schwandt, Jan Kraybill, John Walhausen, and Jared Cook (a member of THE DIAPASON's 20 Under 30 Class of 2019). For information: [www.easttexaspipeorganfestival.com](http://www.easttexaspipeorganfestival.com).

## People

**Karen Beaumont** announces her 2019–2020 season of solo organ recitals (in Milwaukee, Wisconsin, unless otherwise indicated): June 16, Milwaukee Catholic Home; 6/23, St. Hedwig Catholic Church; July 13, St. Andrew's Church, Quebec City, Canada; 7/21 and August 18, St. Hedwig Catholic Church; September 8, St. John Cantius Catholic Church, Chicago, Illinois; 9/15, St. Hedwig Catholic Church; 9/22, Milwaukee Catholic Home; October 6, St. Hedwig Catholic Church; 10/15, King's Chapel, Boston, Massachusetts; November 28, Milwaukee Catholic Home; December 7, First Unitarian Society;

January 1, 2020, Salem Lutheran Church; February 9 and March 15, St. Hedwig Catholic Church; April 14, Church of the Transfiguration, New York, New York; May 20, Domkirke, Tonsberg, Norway; July 5, Cathedral of St. Mary of the Assumption, San Francisco, California. For further information: <http://karenbeaumontorganist.mysite.com>.



**Philip Crozier**

**Philip Crozier** plays recitals: June 21, Kapel Romaanse Poort, Leuven, Belgium; 6/23, St. Thomä, Soest, Germany; 6/29, St. Nikolai Kirche, Flensburg, Germany; 6/30, Friedenskirche, Siek, Germany; July 1, St. Martin Kirche, Rheinbach, Germany; 7/5, Cathedral, Riga, Latvia.



**Stephen Hamilton at St. Matthäus Lutheran Church, Munich, Germany**

**Stephen Hamilton** recently completed his tenth European tour, March 24 to April 17, with concerts at St. Matthäus Lutheran Church, Munich, Germany; Saint Paul within the Walls, Rome, Italy; St. Giles Cathedral, Edinburgh, Scotland; St. Andrew's University, Scotland; Crail Parish Church, Crail-Fife, Scotland; the Cathedral and the University of Glasgow, Scotland. The three concerts in Munich, Crail-Fife, and the University of Scotland were general repertoire programs, and the other events featured Marcel Dupré's *Le Chemin de la Croix*. For information: [www.stephenjonhamilton.com](http://www.stephenjonhamilton.com).



**Jean Herman Henssler**

**Jean Herman Henssler** performed a recital March 24 at Trinity Memorial Episcopal Church, Binghamton, New York. The program was part of the church's Lenten Service Series. Henssler played music of Bach, Tournemire, Dupré, Reger, and Craig Phillips. The recital was played on the church's three-manual, 49-rank Casavant organ, rebuilt by Timothy E. Smith.

**Dennis Janzer** has established a "World Premiere Concert Series" at St. Mary's Episcopal Cathedral, Memphis,



**Dennis Janzer and violinist Barrie Cooper**

Tennessee, where he is director of music. During recent seasons, he composed new works for solo organ, organ duet, and organ with instruments for the series. Compositions performed include *Go out with joy!* for organ and soprano saxophone; *Two Impressions for Flute and Organ: I. A Tranquil moment, II. A pleasant occurrence*; *In random light* for violin and organ. The choir at St. Mary's Cathedral has also performed his choral works, many written specifically for them. He received an ASCAP award in recognition of the performances of his published catalog.

Janzer composed a festival setting of the fraction anthem sung at the May 4 consecration of Bishop Phoebe Roaf as Fourth Bishop of the Episcopal Diocese of West Tennessee.



**Bach and Sons**

**Jeanne Jordan**, organist and narrator, and David Jordan, media artist, performed their organ and multimedia concert, *Bach and Sons*, at Gold Canyon United Methodist Church, Gold Canyon, Arizona, on March 29. Co-sponsored by the church and the Gold Canyon Arts Council "Canyon Sounds" Concert Series, the concert was a celebration of J. S. Bach's 334th birthday. Doug Benton, director of music ministries of the church, hosted the concert. For information: [www.promotionmusic.org](http://www.promotionmusic.org).

**Nicholas Schmelter** performed the premieres of *Introduction and Toccata*, op. 1323, by **Carson Cooman**, and *Mon Cher Ami* (Danse-Intermezzo), by **Edward Moroney**, on March 31 at St. Paul's Episcopal Church, Flint, Michigan, where Schmelter serves as artist in residence. He has commissioned and premiered new music by Moonyeun Albrecht, Cooman, Moroney, Robert Powell, Philip Rice, Bernard Wayne Sanders, and others. For information: [www.schmeltermusic.com](http://www.schmeltermusic.com).

**John Walker** performed a recital at **Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, on April 26, an event co-sponsored by the **Organ Artists Series of Pittsburgh** and the **American Guild of Organists**. The Guild selected Walker as the honoree

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► page 4



**John Walker** (photo credit: Nick Conti, Image-box Productions)

for its 2019 AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit. Walker's program included selections for Palm Sunday through Holy Week and Eastertide, featuring works by Guilment, Bach, and Paine on the church's four-manual, 106-rank Reuter organ. For information: [www.shadysidepres.org](http://www.shadysidepres.org).



**Magnus Windelen**

**Magnus Windelen**, managing director of **Aug. Laukhuff GmbH & Co. KG**, Weikersheim, Germany, is leaving the firm to take on new professional challenges. Windelen joined the family-owned enterprise in 2011 and was appointed general manager in 2012. An organbuilder and musicologist, he transformed and restructured Laukhuff, a supplier and technological partner of the organbuilding industry worldwide. On his path of modernization he opened up new sales and distribution channels, extended the corporate portfolio with pioneering innovations, and strengthened existing marketplaces. During this period, Laukhuff took over the keyboard manufacturer Otto Heuss early in 2017. Windelen initiated the Laukhuff Academy in summer 2017, the corporate training institution for employees and friends of the firm. For information: [www.en.laukhuff.de/index.html](http://www.en.laukhuff.de/index.html).

**Competitions**

**Ball State University**, Muncie, Indiana, announces its third **Sursa American Organ Competition**. For this year's competition, a high school division has been added to the pre-professional division. The high school division awards are: first prize, \$500 with a performance with a Ball State ensemble; second prize, \$250; third prize, \$100; audience prize, \$100. The pre-professional division awards are: first prize, \$2,000 with a performance with the Muncie Symphony Orchestra; second prize, \$1,000; third prize, \$500; audience prize, \$200. The jury for the final rounds, September 6–8, will be Wilma Jensen, James Kibbie, and Mark Herris. Deadline for application is July 15. For information: [www.bsu.edu](http://www.bsu.edu).



**Diane Meredith Belcher, Michael Unger, Bruce Neswick, Mária Budáková, Richard Gress, Alden Wright** (photo credit: Ryan Boyle)

**The 2019 Arthur Poister Scholarship Competition in Organ Playing** was held April 26 at St. Paul's Episcopal Church, Syracuse, New York, sponsored by the Syracuse Chapter of the American Guild of Organists in cooperation with Setnor School of Music, Syracuse University. **Alden Wright** was awarded first prize (\$3,500) and audience prize (\$500). **Mária Budáková** and **Richard Gress** shared the second prize (\$1,000). Judges were Diane Meredith Belcher, Bruce Neswick, and Michael Unger. For information: [www.syracuseago.org](http://www.syracuseago.org).

**Organizations**

**The Organ Historical Society** has reopened its online catalog and store. The store offers CDs of organ performances, organ music, books about the pipe organ, and other related materials and products.

**Appointments**



**Jean-Baptiste Robin**

**Jean-Baptiste Robin** is appointed visiting artist-in-residence for the 2019–2020 academic year for Oberlin Conservatory of Music, Oberlin, Ohio. Robin is organist of the Royal Chapel at the Palace of Versailles, France, and is professor of organ at the Conservatoire à Rayonnement Régional in Versailles. He will collaborate with Jonathan Moyer and Christa Rakich in several projects related to French Baroque music and improvisation. For information: [www.jbrobin.com](http://www.jbrobin.com). Jean-Baptiste Robin is represented by Phillip Truckenbrod Concert Artists: [www.concertartists.com](http://www.concertartists.com).



**David von Behren** (photo credit: Nicole Marane)

**David von Behren** is appointed assistant university organist and choirmaster for Memorial Church, Harvard University, Cambridge, Massachusetts, effective in August. Von Behren earned his Master of Music degree at the School of Music/Institute of Sacred Music, Yale University, New Haven, Connecticut, studying organ with Martin Jean and improvisation with Jeffrey Brillhart. He is also a graduate of the Cleveland Institute of Music, Cleveland, Ohio, where he earned his Bachelor of Music degree in organ performance and music theory (double degree), pursuing organ studies with Todd Wilson.

Von Behren served as organ scholar at Trinity Episcopal Church on the Green, New Haven, under the direction of Walden Moore, working with the Trinity Choir of Men and Boys and Choir of Men and Girls. Prior to his appointment at Trinity, he served four years as organ scholar at Plymouth Church UCC, Shaker Heights, Ohio.

Von Behren is the first organist to receive the Cleveland Institute of Music's Darius Milhaud Award, given each year to a student "who displays qualities of unusual talent and creativity, sensitivity, expressiveness, strong love for and dedication to the musical arts, outstanding musical accomplishment, and evidence of academic excellence." He also was named one of THE DIAPASON's 20 Under 30 Class of 2016. The winner of the Jack Kent Cooke Young Artist Award on National Public Radio's *From the Top*, von Behren's live radio performance has reached over half a million listeners.



**Thomas Sheehan** (photo credit: Pete Checchia)

Current associate organist **Thomas Sheehan** is leaving the Memorial Church to become organist at the National Cathedral in Washington, D.C., effective in July. He is also a member of THE DIAPASON's 20 Under 30 Class of 2016.

Sheehan previously served at Saint Mark's Church, Philadelphia, Pennsylvania, and Trinity Church, Princeton, New Jersey. He is currently finishing his Ph.D. at Boston University. He is a graduate of the Curtis Institute of Music, Philadelphia, and Westminster Choir College, Princeton, and has performed across the United States, Canada, and Europe. At Westminster, he studied organ with Ken Cowan. He also studied improvisation with Matthew Glandorf, Ford Lallerstedt, and Bruce Neswick.

The re-launch with new staff in place coincides with new products specific to the OHS. Gift items include Christmas ornaments, coffee mugs, a brand new OHS lapel pin, note cards, and a designer golf shirt (available soon), alongside the traditional inventory of products dedicated to the organ.

Until the end of June, one dollar from every purchase will go to the E. Power Biggs Scholars program. This scholarship program provides financial support to young people to attend an OHS convention. Since its inception over 200 scholars have benefited from the program. For information: <https://ohscatalog.org/>.

**Publishers**

**Augsburg Fortress** announces new instrumental music: *Across the*

*Pond: Organ Settings on English Tunes* (9781506457253, \$19), by Kevin Uppercue, features eight works for preludes, postludes, or recitals; *Christ Reigns: Organ Improvisations* (9781506457222, \$20), by Aaron Shows, includes eight pieces based on hymns for Christ the King, Transfiguration, and other triumphant occasions; *Sound Every Voice: Organ Interpretations* (9781506457185, \$20), by Emma Lou Diemer, comprises eleven hymn settings; *Joyful We Adore Thee* (9781506457154, \$22), by Franklin Ashdown, is eleven hymn pieces for the Thanksgiving and harvest seasons; *Four by Four: Hymns for Piano and Four Ringers* (9781506457215, \$16), by Anne Krentz Organ, is a collection of hymn settings designed for occasions calling for pieces that do not require

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*A committee of church leaders with various backgrounds was formed and a visit to the Allen factory was initiated. After this visit, the committee was unanimous in their decision that Allen Organ represented the best stewardship of church funds and should be contracted to build a custom 4-manual organ. In anticipation of the new organ, a major renovation of the sanctuary was completed just in time for the installation in July 2018.*

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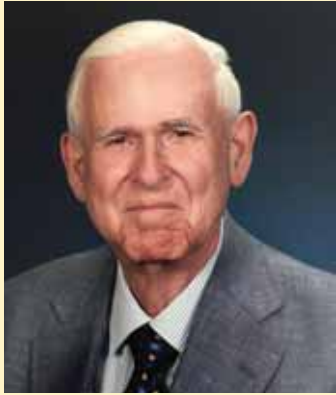
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**Nunc Dimittis**



**Robert Edward Coleberd**

**Robert Edward Coleberd**, 86, died on December 5, 2018. Born July 6, 1932, in Kansas City, Missouri, he graduated from William Jewell College, Liberty, Missouri, with a degree in economics. He then served in the United States Army during the Korean War. After his discharge he earned an MBA degree at Cornell University, Ithaca, New York. A few years later he enrolled at University of Illinois, Champaign/Urbana, where he received MA and PhD degrees in economics.

Coleberd began his years of college teaching at Bridgewater College, Bridgewater, Virginia, and then at Western Maryland College (now McDaniel College), Westminster, Maryland. He also worked a few

years for the American Enterprise Institute in Washington, D.C. While there he attended Fourth Presbyterian Church in Bethesda, Maryland, where he met his future wife, Barbara.

He returned to college teaching at Longwood College, Farmville, Virginia. After six years during which he was promoted to department head and earned tenure, he decided to leave academia and moved to Houston, Texas, to work in the petroleum industry.

In 1979 he moved to California to work for Tosco (The Oil Shale Corporation). Four years later, he and a colleague formed a partnership to start their own business, Pacific West Oil Data. This company prepared and published a monthly data book of tables and graphs of statistics and other information on the West Coast petroleum industry. He sold the business and retired in 2000.

Throughout his life Coleberd was interested in pipe organs, sparked by his brother's becoming a church organist at the age of 12. He visited many factories of organbuilders both in the United States and on trips to Europe. For several years he was an economic consultant to the Associated Pipe Organ Builders of America (APOBA). He also served on the board of directors of the Reuter Organ Company, Lawrence, Kansas. He wrote articles about the history of various organbuilders, mainly in the Midwest, and published many of them in *THE DIAPASON* and *The Tracker*. He built two organs himself, one of which he kept in his home in Granada Hills for many years. Recently, with the help of Manuel Rosales, he donated his organ to St. Paul's First Lutheran Church in North Hollywood, California.

Coleberd enjoyed woodworking and had a workshop at home, where he had projects including bottle stoppers, bowls, and trays. He was a member of the Glendale Woodturners Guild. Recently he became interested in making kaleidoscopes. He joined the Brewster Kaleidoscope Society and made kaleidoscopes with wooden barrels. He wrote articles for the quarterly newsletter of the Brewster Society and attended their conventions.

Robert E. Coleberd is survived by his wife of 47 years, Barbara; his sister-in-law Linda Coleberd of Hannibal, Missouri; his brother-in-law Stuart Kennedy of Edgerton, Wisconsin; and many nieces and nephews.

Some of Robert Coleberd's bibliography in *THE DIAPASON*:

- Trophy Builders and their Instruments: A Chapter in the Economics of Pipe Organ Building, August 1996
- Is the Pipe Organ A Stepchild in Academe?, March 1997
- The Economics of Pipe Organ Building: It's Time to Tell the Story, January 1999
- August Gern and the Origins of the Pitman Action, June 2000
- Three Kimball Pipe Organs in Missouri, September 2000
- Stevens of Marietta: A Forgotten Builder in a Bygone Era, June 2002
- "A Perfect Day," February 2004
- The Mortuary Pipe Organ, July 2004
- Organist and Organbuilder, Jerome Meachen and Charles McManis: A Meeting of the Minds, June 2005
- Stanley Wyatt Williams, 1881–1971, June 2006
- Steuart Goodwin: Organbuilder, April 2007
- The Masonic Lodge Pipe Organ: Another neglected chapter in the history of pipe organ building in America, August 2008



**Brett Austin Terry**

**Brett Austin Terry**, 31, died February 27 in Harrisburg, Pennsylvania. Born June 6, 1987, in Bartlesville, Oklahoma, he received his early education in piano, organ, and voice at the First Methodist Church, Bartlesville, then at Grace Episcopal Church, Kansas City, Missouri, and Southminster Presbyterian Church, Prairieville, Kansas.

Terry earned Bachelor of Music degrees in organ and in voice at the University of Missouri-Kansas City Conservatory, where he graduated *summa cum laude*, studying organ with John Ditto. His 2013 Master of Music degree in organ was from Yale School of Music, where he was a student of Thomas Murray. He also earned the Certificate in Church Music at the Yale Institute of Sacred Music, where he became interim director of chapel music at Yale Divinity School. Terry subsequently became director of music and organist at Scarsdale Congregational Church in Scarsdale, New York. In 2015, he was appointed minister of music and worship at Pine Street Presbyterian Church in Harrisburg. In 2016, he also became artistic director and conductor of the Central Pennsylvania Oratorio Singers and Orchestra.

Terry had worked in the greater New York City area as a vocal coach, choral conductor, arranger, harpsichordist, cellist, and singer. He directed a 24-voice professional choir and several concert series and worked collaboratively in opera, ballet, and musical theater. Terry was active in the American Guild of Organists and was dean of the Harrisburg Chapter at the time of his death. He was also active in the American Choral Directors Association. In addition to his organ studies, his voice teachers included Marilyn Horne and Renée Fleming. He sang the title role of Massenet's *Werther* in a Parisian production several years ago.

Brett Austin Terry is survived by his mother and her husband, his father and his wife, a paternal grandmother, a maternal grandmother, two sisters, and nieces and nephews. His funeral service was held at the Adams Boulevard Church of Christ, Bartlesville, on March 8. A memorial service took place on March 23 at the Pine Street Church in Harrisburg. Memorial contributions may be made to the Music at Pine Street concert series at Pine Street Presbyterian Church, 310 North 3rd St., Harrisburg, PA 17101. ■

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much rehearsal time yet are enjoyable to play. For information: [www.augsburgfortress.org](http://www.augsburgfortress.org).

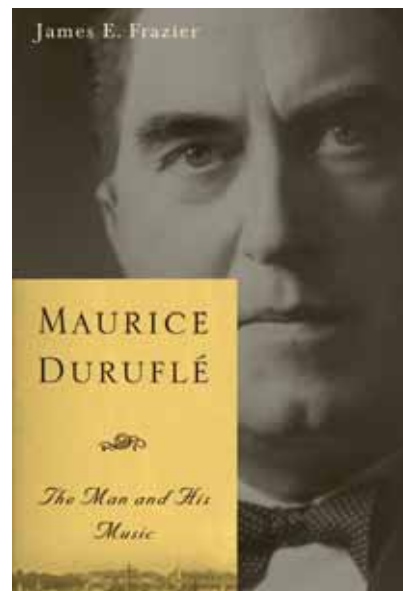
**Editions Walhall** announces a new publication, *Compositori della Scuola Romana e Napoletana (18. Jh.): 17 Composizioni rare per clavicembalo* (EW462, €23.50), edited by Jolando Scarpa. The volume contains numerous first editions of Neapolitan compositions for harpsichord or organ—fugues, toccatas, and preludes by composers such as de Majo, Fago, Greco, Leo, Lorenzini, Sellitto, and Speranza. For information: [www.edition-walhall.de](http://www.edition-walhall.de).

**MorningStar Music Publishers** announces new choral publications for Advent and Christmas: *On Christmas Night* (50-1145, \$1.95), by Paul Manz, arranged by David M. Cherwien, a setting of SUSSEX CAROL for unison voices and organ; *Long-Expected Dawn* (50-0096, \$2.25), by Karen Marroli, uses the tunes VENI EMMANUEL and ERMUNTRE DICH, set for SATB, flute, and piano; *I Will Make a Way!* (50-6198, \$2.50), by Tom Trenney, is set for SATB

and piano; and *God Rest You Merry, Gentlemen* (60-1108, \$1.95), by Stuart Forster, for SATB, organ, and brass ensemble. For further information: [www.morningstarmusic.com](http://www.morningstarmusic.com).

**Oxford University Press** announces new choral works: *Da Vinci Requiem* (978-0-19-351902-2, \$14.95), by Cecilia McDowall, is a moderately difficult 35-minute work for SATB, soprano and baritone soloists, and orchestra; *The Lark Ascending* (978-0-19-352820-8, \$5.50), by Ralph Vaughan Williams, arranged by Paul Drayton, is an easy to moderately difficult 15-minute work for SATB and violin; *Images of Peace* (978-0-19-352465-1, \$5.50), by Alan Bullard, is an easy to moderately difficult work for SATB a cappella; *Ave verum corpus* (978-0-19-352815-4, \$2.50), by Ben Parry, is an easy work for SATB a cappella. For information: [www.oup.com/sheetmusic](http://www.oup.com/sheetmusic).

**The University of Rochester Press**, in partnership with **Boydell & Brewer, Inc.**, announces that *Maurice Duruflé: The Man and His Music*, by **James E. Frazier**, is available in a new paperback



**Maurice Duruflé: The Man and His Music**

edition for \$39.95. The book continues to be available in the hardback edition for \$80 and in an electronic edition for \$29.99. For information: [www.boydellandbrewer.com](http://www.boydellandbrewer.com).



**Organ Music of the 21st Century**



**Momentum**

**Recordings**

**Alba** announces new recordings. *Organ Music of the 21st Century* (ABCD 440) features **Susanne Kujala**, organist. Compositions of Veli Kujala, Maija Hynninen, Minna Leinonen, Olli Virtaperko, and Antti Auvinen are included.

*Momentum* (ABCD 439) features **Niels Burgmann**, organ, and **Erica Nygård**, flute, in works by Poulenc, Burgmann, Alain, Widor, and Lars Karlsson. For information: [www.alba.fi](http://www.alba.fi).

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Nunc Dimittis



Marilyn Mason at her studio organ at the University of Michigan



Marilyn Mason at Hill Auditorium, c. 2007



A young Marilyn Mason, Hill Auditorium, University of Michigan

**Marilyn Mason**, internationally acclaimed concert organist, longtime Professor of Music, University Organist, and Chair of the Organ Department at the University of Michigan, died April 4 in Fort Lauderdale, Florida, at the age of 93. Mason joined the staff of the University of Michigan in Ann Arbor in 1947, became chair of the organ department in 1962, was named professor of music in 1965, and university organist in 1976. She retired in May of 2014 after serving on the faculty for 67 years.

Born in Alva, Oklahoma, Mason earned both bachelor's (1946) and master's (1947) degrees in organ at the University of Michigan, studying with Palmer Christian. Beginning in 1950 Mason began doctoral studies at Union Theological

Seminary in New York City, as a student of Clarence Dickinson. After several summers at Union and guest teaching at Columbia University, Mason earned her doctorate in 1954. Earlier, she traveled to France in the summer of 1948 to study with Nadia Boulanger at Fontainebleau School of Music. During this study leave she also studied organ with Maurice Duruflé.

Mason's concert career began concurrent with her appointment at the University of Michigan, with a major recital in 1947 at the Church of the Advent in Boston, Massachusetts, followed by her landmark performance of *Variations on a Recitative* by Arnold Schoenberg at the 1950 American Guild of Organists national convention in Boston. Her reputation as a formidable performer grew rapidly, and she was added to the roster of the concert management firms of Lillian Murtagh and Karen McFarlane.

Her career as performer, lecturer, adjudicator, and teacher took her throughout the western world, at one point performing more than thirty recitals per year. In 1988, she was described as "among the important influences on the American organ scene in the second half of the 20th century" by the American Guild of Organists New York Chapter when she was named International Performer of the Year.

Mason was the first American woman organist to perform in London's Westminster Abbey, the first American woman organist to perform in Latin America, and the first American organist to perform in the newly completed Sayyid Darwish Concert Hall in Cairo, Egypt. During one sabbatical leave from her duties at the University of Michigan, Mason's performing career took her to venues on five continents. She was an adjudicator in nearly every major organ competition in the world. Mason also led a life of service as a church musician, serving various denominations including 27 years as organist at First Congregational Church in Ann Arbor.

Over her career, she also commissioned over 75 original works for the organ. In 1985, a C. B. Fisk organ modeled on the eighteenth-century organs of Gottfried Silbermann was commissioned by the University of Michigan School of Music and named the Marilyn Mason Organ in her honor.

While at University of Michigan, Mason was responsible for starting two signature events. Since 1960 the University of Michigan has been home to the annual Organ Conference. The second signature event was her series of Music Tours of Historic Organs. Using her knowledge of European instruments and her network of colleagues throughout the world, Mason was able to plan, promote, and lead over fifty historic organ tours.

Mason's mother, Myrtle Mason, served as pianist and organist at the First Presbyterian Church in Alva, Oklahoma. Marilyn began studying piano when she was six years old and continued studying piano through high school. She began her organ studies when she was ten, and she soon became her mother's assistant and substitute at First Presbyterian.

Marilyn Mason married Richard K. Brown in 1948. With a background as a research scientist working in acoustical physics, Professor Brown spent over forty years teaching in the Department of Electrical Engineering at the University of Michigan. The couple enjoyed a close and mutually supportive relationship over the course of their 43-year marriage until Richard's death in July 1991. In 1993 Dr. Mason married William Steinhoff, who had served for many years as a University of Michigan Professor of English, and who later taught classes at the Turner Geriatric Center. He died in September 2009.

Marilyn Mason is survived by her two children, M. Christian Brown (married to Margaret C. Brown) of Lincoln, Massachusetts; Edward A. Brown (married to Quincy L. Brown) of Chatsworth, California; and by four grandchildren. Contributions made be made to the "Marilyn Mason - William Steinhoff Scholarship" at the University of Michigan School of Music, Theatre & Dance (2005 Baits Dr., Ann Arbor, MI 48109-2075; contact: Jillian Neill: jeneill@umich.edu).

Marilyn Mason's career is described in the book, *Reflections: The Organ Department, School of Music, The University of Michigan*, edited by Marilyn Mason and Margarete Thomsen, The University of Michigan School of Music, Ann Arbor, MI.

Mason describes her life and work in these interviews:

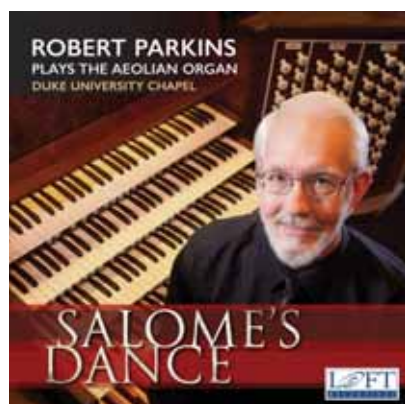
<https://www.youtube.com/watch?v=FT4Z3UF0dRc>

[https://www.youtube.com/watch?v=\\_aGzcD0R76I](https://www.youtube.com/watch?v=_aGzcD0R76I)



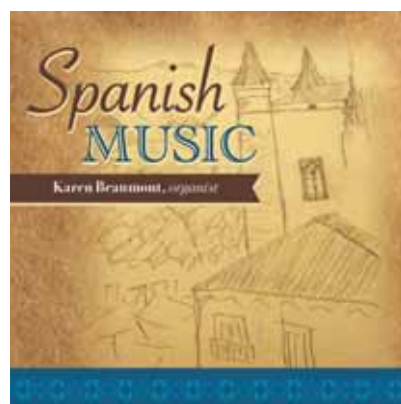
Johann Pachelbel

**Antichi Organi del Canavese** announces a new CD, *Johann Pachelbel* (AOC 45), featuring **Rodolfo Bellatti** performing on the organs of the Oratorio della Visitazione di Maria of Antilone (Biderbost c. 1690/Carlen 1727) and Chiesa di S. Gaudenzio of Baceno (Carlen-Walpen 1822-1824). Rodolfo Bellatti is organist at the Basilica of Our Lady of the Rose in Santa Margherita Ligure. For further information: <http://www.antichiorganidelcanavese.it>.



Salome's Dance

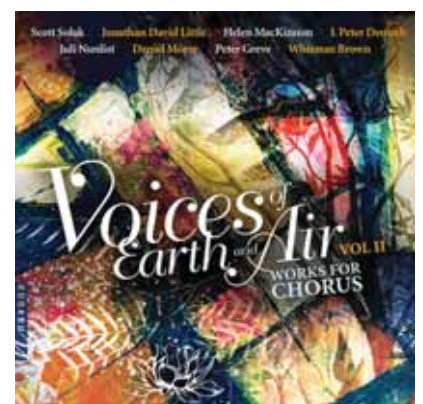
**Gothic Catalog** announces a new recording, *Salome's Dance: Robert Parkins plays the Aeolian Organ, Duke University Chapel* (LRCD-1147, \$18.98, individual track downloads available). Composers include Max Reger, Florence Price, Kent Kennan, Robert Ward, Adolphus Hailstork, Dan Locklair, and arrangements of Richard Strauss by university organist **Robert Parkins**, performed on the 1932 Aeolian organ of four manuals. For information: [www.gothic-catalog.com](http://www.gothic-catalog.com).



Spanish Music

**Karen Beaumont** has released a compact disc, *Spanish Music*, recorded live in performance on the 2010 Holtkamp organ at St. Hedwig's Catholic Church, Milwaukee, Wisconsin. For further information: [kmbeaumont@hotmail.com](mailto:kmbeaumont@hotmail.com).

**Navona Records** announces new recordings. *Voices of Earth and Air, Vol. II: Works for Chorus*, features various choral groups performing, including



Voices of Earth and Air, Vol. II: Works for Chorus

Vox Futura, Prague Mixed Chamber Choir, and Kühn Mixed Choir. Works by Scott Solak, Jonathan David Little, Helen MacKinnon, Juli Nunlist, and others are featured.

*In Heaven* features the Jitro Czech Girls Choir, conducted by Jiri Skopal. The recording, the fourth of this group, continues to explore traditional Czech music, including *Liturgical Chants*, five

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pieces by Petr Eben. For information: [www.parmarecordings.com](http://www.parmarecordings.com).



The Orchestral Organ

Reference Recordings announces a new CD, *The Orchestral Organ* (RR-145SACD, \$11.98–\$24.98), featuring **Jan Kraybill** performing on the Julia Irene Kauffman Casavant Organ (Opus 3875) at the Kauffman Center Helzberg Hall, Kansas City, Missouri. Kraybill performs works by Pyotr Ilyich Tchaikovsky, Felix Mendelssohn, Camille Saint-Saëns, Charles Gounod, Gustav Holst, Jean Sibelius, Giuseppe Verdi, and others. For further information: [www.referencerecordings.com](http://www.referencerecordings.com).



Le Memorie Dolorose

TENET Vocal Artists and ACRONYM of New York City announce the release of a new CD, *Le Memorie Dolorose* (\$15), featuring the first commercial recording of the title work by

the Austrian composer Johann Heinrich Schmelzer (1623–1680). For further information: [www.tenet.nyc](http://www.tenet.nyc).

Organbuilders



John and Mark Muller at St. Paul's Episcopal Church, Maumee, Ohio

**Muller Pipe Organ Company**, Hartford, Ohio, recently completed renovations to the pipe organ at St. Paul's Episcopal Church, Maumee, Ohio. The project included several new ranks of pipes, extensive revoicing of existing pipework, rebuilding and upgrading the console to solid-state technology, construction of several new windchests, and other miscellaneous work. The two-manual, 19-rank organ was rededicated in a recital by organists Jane Weber and Dennis Blubaugh on March 24.

Current work in the Muller shop includes a new 22-rank organ for St. Patrick Catholic Church, Columbus, Ohio. An open house for the instrument will be held June 21, 7:00 p.m., and June 22, 10:00 a.m. until 3:00 p.m., in the firm's shop. For information: <https://www.mullerpipeorgan.com>.

Organbuilders in the United States, Canada, and the UK can order **Espressivo** components through established **Solid State Organ Systems** (SSOS) sales channels. The Espressivo system uses magnetic sensors that can be mounted in almost any organ keyboard

instead of mechanical or opto-electric contacts typically used in electronic pipe organ control systems. Its patented design ensures easy installation and stable operation. The all-digital architecture reduces wiring and enables new features such as remote adjustment of key travel and spread on/off-positions that mimic the agility of mechanical tracker actions.

The Espressivo system was developed by the German company **Technscape** and its creative technology in cooperation with the **August Lankhuff Corporation**, the world's largest supplier of pipe organ components. Since its introduction in 2014, Espressivo systems have been installed in more than 200 organs worldwide. In its core market, Germany, Espressivo has all but completely displaced classical contacts in Lankhuff customers' installations. Under the exclusive distribution agreement, Solid State Organ Systems will sell Espressivo components independent of capture technology. As the contact system has both a classical MIDI-connector and a high-speed midi-over-IP interface using an ethernet port, the system is compatible with all control systems on the market offering MIDI connectivity. Over time, SSOS will add additional levels of integration with their MultiSystem II.

Solid State Organ Systems is ready to accept and deliver orders. Espressivo components will carry their two-year manufacturer's warranty along with technical support of SSOS. For information: [ussales@ssosystems.com](mailto:ussales@ssosystems.com) or [uksales@ssosystems.com](mailto:uksales@ssosystems.com).

A note from the editor regarding THE DIAPASON digitization



Reprint of the first issue of THE DIAPASON

For a number of years, our website ([www.thediapason.com](http://www.thediapason.com)) has presented monthly issues in PDF and digimag formats. However, subscribers could only browse through issues from the past decade. It is our plan to eventually make

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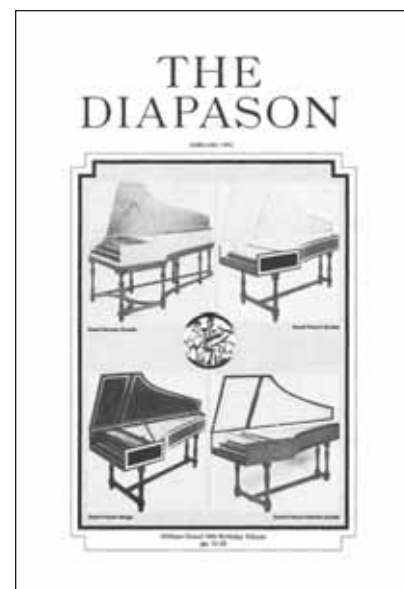
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THE DIAPASON, February 1992

all issues of THE DIAPASON available at the website.

Thus far, our staff has completed scanning and uploading issues from 1944 to 1945, 1966 to 1993, and 2005 to the present. The PDFs include a search procedure, to assist subscribers with scanning and researching.

If you look at the masthead of this magazine, you will see that THE DIAPASON was founded in 1909, with the first issue having been distributed in December of that year. Since that time, there have been 1,315 issues. With nearly 110 years of magazines, twelve times each year, that is a lot of scanning to do!

For two decades before I joined the staff of THE DIAPASON, I conducted considerable research on pipe organs, particularly in the Great Lakes states, much of which has been published in books and articles in various journals. I have spent hours looking in libraries at bound copies, unbound copies, and issues on microfilm of THE DIAPASON. The content of our journal is simply astounding, and it has been that way for more than a century. It is safe to say that THE DIAPASON has been an invaluable resource to countless researchers.

The scanning project is working its way through my personal collection of vintage issues, which start in 1943. In due time, you will find them available at the website.

What can you do? We still need missing issues to make this project complete. Below you will find a list of issues we need. We would prefer copies that are not bound, but if you have bound copies, please let us know. Your part of this would help make THE DIAPASON's website simply the finest research website about the organ, harpsichord, carillon, and church music.

We hope that this exciting new perk of your subscription will be of service to you, whether you are a casual reader or a serious researcher.

Following is a list of issues of THE DIAPASON needed to complete the digitization project:

- January 1910 through July 1943
- September through November 1943
- January and February 1944
- April and June 1945
- July and November 1946
- November 1947
- January 1948
- February and October 1949
- May 1968
- January 1969
- June and September 1978
- January and July 1984
- June through August 1989

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MORE INFORMATION: [gailarcher.com](http://gailarcher.com) TO PURCHASE: [meyer-media.com](http://meyer-media.com)

**The Cambridge Companion to the Harpsichord**

One of the exciting events of 2019 has been receiving my copies of both hardback and paperback editions of this 388-page compendium, a decade in the making. The softbound edition is priced at \$29.99 (ISBN 978-1-316-60970-5); hardbound is listed at \$105 (ISBN 978-1-107-15607-4).

Efficiently and carefully guided by editor Mark Kroll, this hefty tome is the tenth addition to the Cambridge University Press solo instrumental series, joining earlier books about cello, clarinet, guitar, organ, piano, recorder, saxophone, singing, and violin. Also in the “Cambridge Companions to Music Series” are 25 “Topics” individual volumes (from ballet to twentieth-century opera) and 34 individual single-volume studies devoted to composers (from Bach to Verdi).

Seventeen essays “written by fourteen leading experts in the field . . . cover almost every aspect of the harpsichord,” states Editor Kroll in his introductory comments. Here is the list of chapters contributed by an international group of authors:

- History and Construction of the Harpsichord (John Koster)
- The Virginalists (Pieter Dirksen)
- England (Andrew Wooley)
- The Netherlands and Northern Germany (Ton Koopman)
- Southern Germany and the Austro-Hungarian Empire to 1750 (P. Dirksen)
- France (Mark Kroll)
- Italy (Rebecca Cypess)
- Portugal (João Pedro d’Alvarenga)
- Spain (Agueda Pedrero-Encabo)
- Domenico Scarlatti in Portugal and Spain (João Pedro d’Alvarenga and Agueda Pedrero-Encabo)
- Russia (Marina Ritzarev)
- The Northern and Baltic Countries (Anna Maria McElwain)
- The Harpsichord in Colonial Spanish and Portuguese America (Pedro Persone)
- Bach, Handel, and the Harpsichord (Robert L. Marshall)
- The Harpsichord in Ensemble (Mark Kroll)
- Contemporary Harpsichord Music (Larry Palmer)
- Tuning and Temperament (Paul Poletti)

**Replica of George Washington’s harpsichord returns its sound to Mount Vernon**

A much appreciated news item that I had not otherwise seen arrived in my mailbox at the end of January, courtesy of James Bakner, a longtime friend first met as a church member at St. Luke’s Lutheran Church in Richardson, Texas, my last part-time church music appointment. I am finally sharing this information with our readers, many of whom, I suspect, may be as surprised as I was!

A Google search (“harpsichord at Mount Vernon”) brought up multiple items of interest, not the least of which was that the first president of the United States was an avid music lover who has been quoted as saying, “Nothing is more agreeable, and ornamental, than good music!” I knew that Thomas Jefferson was an avid supporter of music, but I had never read the acclimation from his venerable colleague.

The harpsichord that Washington purchased was acquired in 1793 for his step-granddaughter Eleanor (Nelly) Parke Custis, then 14 years of age, who frequently played it for guests. The instrument, built by the London firm of Longman and Broderip, was a particularly interesting one of grand proportions. Here is its specification as found in Donald H. Boalch’s *Makers of the Harpsichord*

*and Clavichord 1440–1840*, as it appears in the third edition, edited by Charles Mould (Oxford University Press, 1995):

Two-manual harpsichord; owned by The Mount Vernon Ladies’ Association of the Union, Mount Vernon, Virginia, USA . . . . Serial Number 735 stamped on the wrest-plank. Specification: I: 2x8’, 1x4’; II: 1x8’, Lute. Additional Features: 6 hand stops (one a dummy), machine, Venetian swell, music desk, dogleg, 2 pedals. Compass: FF–f3 Keyboard: white naturals, black sharps. Scale: 325 mm. Length: 2343 mm. Width: 955 mm. Depth: 345 mm . . . . It was the final piece of original furniture to be restored to Mount Vernon.

This large instrument was originally delivered to the presidential dwelling in Philadelphia and later moved (with the ex-president’s family) to Virginia. The specification shows a number of additions to an instrument that was struggling to match some of the dynamic possibilities of the new and very popular fortepiano.

The original harpsichord, unplayable for many years, was found to be deteriorating even more quickly than had been noticed previously, and it was moved to a climate-controlled facility (which Mt. Vernon is not). Because of this and the resulting empty spot among the small parlor’s furnishings at the iconic mansion, John R. Watson, curator emeritus of musical instruments for Colonial Williamsburg, was commissioned to create as exact a replica as possible of the original instrument, one to be heard as well as seen.

Among the first artists to perform period music on the meticulously crafted new harpsichord was Temple University harpsichord professor Joyce Lindorff. Among the items that appeared during my Google search were sound tracks of her playing, as well as a video documenting various stages of the replication during Watson’s lengthy work to achieve his result.

In this year of celebrating music at Mount Vernon one of the scheduled events is a harpsichord symposium August 2–3. The cost is \$250 for the program of lectures, concerts, and meals. The venue is the Robert H. and Clarice Smith Auditorium at George Washington’s Mount Vernon, 3200 Mount Vernon Memorial Highway, Mount Vernon, Virginia.

Perhaps an assessment of the importance of the replica instrument should be left to John Watson: “What we have with the Mount Vernon harpsichord is a harpsichord that is different from any other surviving period harpsichord” (referring to its distinctive leather plectra, Venetian swell, and machine stop). . . . “And we’re able to hear that sound again without any impact at all on the original harpsichord. They did the best possible thing, which is to leave the original instrument as the historical document to guide the making of an accurate reproduction. We ended up with an instrument that’s more like the original harpsichord would have been when it was new, than the original one can ever be again.” ■

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

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## New Recordings

**Evocations.** Katelyn Emerson plays the Aeolian-Skinner organ at the Church of the Advent, Boston, Massachusetts. Pro Organo, CD7277 \$14.98. Available from [www.proorgano.com](http://www.proorgano.com).

*Praeludium in E Moll* (the larger), Bruhns; *Allein Gott in der Höh' sei Ehr'*, BWV 676, J. S. Bach; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn; from *Messe pour les couvents*—Benedictus, Élévation (Tierce en taille), Offertoire sur les grands jeux, François Couperin; *Variations sur un thème de Clément Jannequin*, Jehan Alain; from *Pièces de fantaisie*—Naiades, op. 55, no. 4, Louis Vierne; *Choral improvisation sur le "Victimae paschali laudes,"* Charles Tournemire; *Évocation III*, Thierry Escaich; *Rhapsody*, op. 17, no. 3, Herbert Howells.

Since she won the first prize in the 2016 American Guild of Organists National Young Artists Competition in Organ Performance, Katelyn Emerson has taken the organ world by storm. I do not know anyone, myself included, who has heard her play and has not been impressed. In addition to her status as an international recitalist who is increasingly in demand, she was associate organist of the Church of the Advent, Episcopal, in Boston, and was active in choir training as well as playing the organ.

The organ in the Church of the Advent was originally a three-manual, 77-rank Aeolian-Skinner, Op. 940 of 1936, finished by G. Donald Harrison. It was altered by Aeolian-Skinner as Op. 940A in 1964, and again, rather unfortunately, by another builder between 1972 and 1978. When I heard it at the Organ Historical Society convention in 2000, though very pleasant in its way, it did not sound to me very much like Harrison likely left it. Though Nelson Barden has reversed many of the unfortunate changes of the past, I am still doubtful whether the instrument still deserves to be called a Harrison-designed Aeolian-Skinner organ. For example, the removal of original Great 5½' Quint has altered the sound of full Great, although it must be admitted that this stop was probably never a good idea. The removal of the original Great 2' Super Octave is inexplicable

since the only 2' pitches now available on the Great are in the Mixtures. Even as it is, however, the organ is a very fine instrument, and the Church of the Advent supplies an excellent acoustical environment for it.

The works featured on this compact disc are mostly drawn from core repertoire, and one might think there was not much new to say about them. At least I might have thought that if I had not read Katelyn Emerson's program notes in the leaflet, which are refreshingly original and interesting. The compact disc begins with Nicolas Bruhns's *Praeludium in E Moll*, in which Katelyn Emerson's tempi and phrasing are impeccable, particularly in the transitions between the different sections of the work. In the fugal second section she makes particularly effective use of the organ's beautiful Choir Clarinet, and some very pretty flutes come into play in her ebullient performance of Bach's *Allein Gott in der Höh' sei Ehr'*, BWV 676, from the third part of the *Clavierübung*.

No compact disc of core repertoire is complete without one of Mendelssohn's six organ sonatas, and I was not disappointed by Emerson's performance of *Sonata No. 4 in B-flat*. Once again her phrasing and tempi are faultless, and once again she makes effective use of the Clarinet contrasted with the flutes in the second (Andante religioso) movement. The fugal (Vivace) section of the last movement quite took my breath away.

We then return to the eighteenth century for a couple of sections of François Couperin's *Messe pour les couvents*. The first of these is the *Tierce en taille* written for the *Élévation*. This is unfortunately not entirely suited to the Advent organ, since the mutations are hardly classical French in character and there is no 1½' Larigot, so that the solo line in the tenor lacks a certain piquancy. By contrast the *Offertoire sur les grands jeux* comes off surprisingly well, especially since G. Donald Harrison was not compelled to provide any Great reeds.

We then travel forward a couple of centuries to Jehan Alain's *Variations sur un thème de Clément Jannequin*. Emerson's notes inform us—which I for one did not know before—that the

theme is not actually by Clément Jannequin, as Alain mistakenly thought, but is from a song called "The hope I have of obtaining your favor," by an anonymous sixteenth-century composer. The performer very successfully captures the almost medieval flavor of the piece, both in her playing and in her registration. Next Emerson demonstrates her manual dexterity in Louis Vierne's well-known piece, "Naiades," from the *24 Pièces de fantaisie*. Every note can be heard distinctly, which is a tribute both to the performer and to the action of the organ. Another twentieth-century work, Maurice Durufle's reconstruction of Charles Tournemire's improvisation on *Victimae paschali laudes*, is full of excitement, and once again the changes of tempi and dynamics are most interesting.

For the next track, although remaining in France, we move to the twenty-first century and to the composer Thierry Escaich (b. 1965), who with Vincent Warnier succeeded Maurice Durufle as *co-titulaire* of Église de Saint-Etienne-du-Mont in Paris, France. He has written much orchestral as well as organ music. Among his compositions are a number of *Évocations* for various ensembles including at least four for organ, of which the Advent work, *Évocation II*, is probably the best known. The work performed here, *Évocation III*, is also an Advent work, based on the chorale, NUN KOMM DEN HEIDEN HEILAND. Escaich writes in a refreshingly original way, and Emerson has clearly taken a great deal of trouble to study his intentions in the way she performs the work. She includes her own translation of Escaich's explanations of the piece in the leaflet.

The final work on the disc is Herbert Howells's *Rhapsody*, op. 17, no. 3. There is a certain darkness to the work, which it owes to having been composed during a Zeppelin raid in World War I. I had always assumed that the Zeppelin raid was in London, but I discovered from Emerson's very comprehensive notes that Howells was in fact convalescing in York from an illness and was staying at the house of his friend Sir Edward Birstow, the organist of York Minster. The piece comes off well on the organ of the Church of the Advent.

It ought not come as a surprise that I thoroughly enjoyed and heartily recommend this compact disc.

—John L. Speller  
Port Huron, Michigan

## New Organ Music

**Three Autumn Sketches after a Watercolor by Maria Willscher,** by Carson Cooman. Zimbel Press, Subito Music Corporation, #80101407, \$11.95. Available from [www.subitomusic.com](http://www.subitomusic.com).

Many composers have been so moved by a painting that they have attempted to put into musical form the feelings that they had when looking at the artwork. For example, see my review of Pamela Decker's music based on the Freeze Collection in the March 2018 issue of THE DIAPASON, p. 14. Carson Cooman found himself touched by a watercolor painting by Maria Willscher (1922–1998), the mother of Cooman's good friend, Andreas Willscher. A copy of the painting is included in the edition, and it shows two trees almost devoid of leaves overlooking water that appears to have mist rising over it. It is a very poignant rendition of the autumn and leaves you with a little shiver as you think of the coming winter.

The title of the painting is *Herbststimmung*. Cooman has chosen to explore different moods and colors of autumn in three movements. The music is transcendent. The first sketch is called *Herbststimmung* (Autumn Mood), and under an undulating right hand, a musical line descends depicting perhaps the slow falling of leaves. A short middle section that Cooman calls a chorale gives us a quiet moment of suspended animation.

The second sketch, *Herbstfarben* (Autumn Colors), picks up the tempo slightly and in its shifting harmonies shows the subtle variety and gradations of the autumn colors.

*Sonnenuntergang* (Sunset), the third sketch, is especially effective. Slow moving, sitting perhaps, watching the sun sink behind the mountains; the vision is sharp and clear. Or are we talking about death here? It could easily be the slowing down as death approaches, remembering, reminiscing. Or perhaps that is not what the composer intended because he says "imagining the sun's departing rays illuminating the autumn landscape." Whichever way you might think about it, it is most effectively composed and thought-provoking music. This collection may be used for many occasions, and I know you would get much use out of it as well.

—Jay Zoller  
Newcastle, Maine

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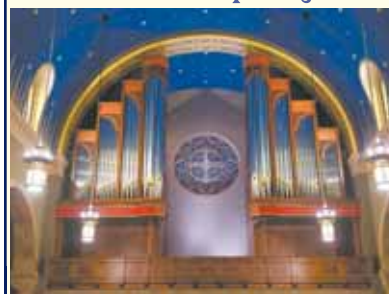
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## The Art of the Fugue, Part 1

Before delving into the principal topic of this column, I must first briefly revisit the subject of the last two columns, which dealt with aspects of the practice of listening to music. Shortly after I finished the May column, I was in New York City for the day, and I happened to notice, walking along one of the avenues, some bins of used LPs outside an antique store. I had a few minutes to spare, so I started leafing through the boxes. Midway through I saw a record of Brahms's *First Symphony*. This is a favorite piece of mine, and part of my program for that day was to hear a concert performance of it at Lincoln Center. I pulled it out to take a look, as I wanted to know who recorded it. But there was nothing: no orchestra name, no conductor, no date, no recording venue, no clues.

I had just written of my experience noticing that students and other listeners have a habit of seeking out recordings online and listening to them without noticing anything about who the performers are. I presented this as being a characteristic of the structure of modern listening technology and a strong and well-accepted modern ethos. But it is interesting to be reminded that it also is not a new concept. This Brahms LP, monaural as far as I could tell, is an artifact reflecting the view that it is perfectly acceptable to listen to a performance not only without noticing who is playing, but also without having any way to find out.

Some of the implications of this would be fascinating to explore at greater length, and I will write more about it at some point. When we listen to a performance, especially when we listen to the same one repeatedly, what do we feel about letting that particular way of performing the piece shape our way of defining it? Do we think about this consciously and give the performance permission consciously and deliberately to affect us in certain ways? The history of this has been more complicated than I was remembering when I touched on it before. That in turn ties in with questions of authenticity, which we tend to think of as being about composers, and authority, which can come from any number of places—writings, performances, teachers—and which can influence us with or without our being aware of it.

### Questions concerning Bach's *The Art of the Fugue*

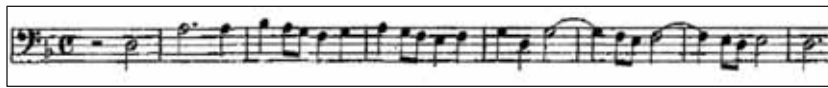
For this month's discussion, I turn to Johann Sebastian Bach's *The Art of the Fugue*, BWV 1080. There are a myriad of issues surrounding this monumental opus that open windows into our thinking about authenticity and authority in particular, as well as many different aspects and dimensions of what we do as performers, listeners, students, and teachers. With its length, complexity, and importance in the arc of the work and career of Bach, crucial questions about the work are unanswered and perhaps unanswerable.

So, what is *The Art of the Fugue*?

It is a work written by Bach over the last decade or so of his life, consisting of many movements—about twenty, but that is one of the areas that can be looked at a number of different ways—each constructed contrapuntally, some as fugues and some as canons. The movements are all based to some extent and in some way on a particular theme. The piece was published shortly after Bach's death in an engraved edition, and while Bach certainly composed the bulk of the music, the work was completed by others. There are also surviving earlier manuscripts of some but not all of the work.



Example 1



Example 2

The theme mentioned above is found in **Example 1**. The theme in this form opens the first movement, which is a four-voice fugue on this subject. The first movement is the only one to open with a simple statement of the theme in exactly this form and the only one that is based primarily on this form of the theme. The variants of the theme that form the basis of the other movements include inversions, diminutions and augmentations, rhythmic variations, and versions with added passing tones.

One question that intrigues me, and that I will broach here and come back to in the course of these articles about *The Art of the Fugue*, is, why this theme? One answer could be, why not? After all, Bach wrote fugues on a large number of different subjects and must have improvised fugues on many, many more. However, I think that it is worth interrogating the ways in which this theme in particular might have lent itself to the extended and varied treatment that constitutes this long work. *The Art of the Fugue* theme was not, as far as we know, or as far as I have ever heard, taken from somewhere else. (As, for example, the theme of *A Musical Offering* was, or as the themes of all chorale-based pieces are.) Bach wrote a number of other fugues on themes that are largely based on a minor triad, like this one. That is true of the subject of the fugue from the *Fantasia and Fugue in G Minor*, BWV 542, and, in an even more thoroughgoing way, of the stand-alone *Fugue in G Minor*, BWV 578. The *Canzona in D Minor*, BWV 588, is based on a subject that could in fact qualify as a variant of *The Art of the Fugue* theme (**Example 2**).

(If that piece were dropped into the middle of *The Art of the Fugue* it would be quite possible to justify it, at least as far as themes and motifs are concerned, as part of the work. It would seem an interesting variant that the semitone by which the subject departs from the confines of the perfect fifth is the one going up, whereas in the original subject it is the one going down, and that the two of those outline the notes that give the minor mode its harmonic flexibility or instability.)

I have heard or read suggestions that this theme or subject is so simple, basic, plain, that it is astonishing that Bach could construct a massive edifice upon it: that his ability to do so is a particular proof of the power of his genius. I do not disagree with that conclusion, in that it took a genius to create this work. However, I am not inclined to agree with the premise. It seems to me that constructing this theme was indeed part of the genius: that it is specifically and purposely designed to carry the weight of all that was developed out of it, and potentially more. I will come back to this later on.

That brings us to one of the most famous and important things about *The Art of the Fugue*: that it is incomplete. The movement we regard as the final one, while already the longest in the piece, breaks off in the middle of a measure. It is not a neat ending; it is not the end of a section—just an abrupt crashing from music into silence.

The reason that fugue is incomplete is that Bach died before he could finish

it. Perhaps, he had it composed in his head. It seems likely that Bach or any composer would have had to have a fairly strong idea as to where a big contrapuntal structure such as this movement was going before venturing on starting it. It is a complicated fugue with multiple themes. But that does not mean that he had worked out the ending in detail.

In any case, we do not have the last measures of this movement, and therefore we do not have all of *The Art of the Fugue*. This creates a set of dilemmas for performers. Should one simply break off, playing all and only those notes that we have, allowing the “ending” to be jarring? Or should the performer or performers play one of the many endings that composers, scholars, and performers have composed over the last hundred years or so? Or should one look for a nice closing cadence as close as possible to where the piece currently ends and stop there? The fundamental fact is that none of these portrays Bach's true intentions.

I have always favored the practice of ending abruptly. This preserves a certain “purity” of playing only Bach. It also forces us to confront in the most direct way the fact that things do not always go the way we want. That breaking off is beyond jarring: it can be deeply distressing and filled with anguish. It is an ending determined, as endings often are, not by any person but by death itself.

There is no way to maintain that this troubling breaking off is what Bach intended. I have had colleagues point out to me that by playing only and all of what we have on the page, we guarantee that we are doing something that Bach could not possibly have wanted. And every completion that has been attempted has been predicated on some analysis of what Bach might have been planning. Therefore any one of them has a chance at least of being similar in concept to what Bach would have envisioned. If nothing else, the length of the piece gets closer with each added measure to wherever it would have ended up if Bach had been able to finish it. And the abrupt breaking off is replaced by a normal ending. In between, the further working-out of the counterpoint might well be something like what Bach would have done. That is presumably the goal for those who have written such continuations, and each person has brought knowledge, care, and analysis to that project. But it is not Bach's ending, and the piece is no longer just a Bach piece.

The first published edition, supervised by some of Bach's surviving family and colleagues, chose a version of the third plan. The printed edition ends with the last solid chord, so to speak, before the spot where the manuscript source breaks off. This is an A-major chord in a piece in D-minor and indeed sounds like a dominant. It is a chord, and the rhythmic structure of what has preceded it gives it some solidity. But it does not sound stable, which raises an interesting question about authority. This is the approach apparently sanctioned by those closest to Bach. What authority do we give to that? What do we know or believe about how likely it was that they got that idea from J. S. Bach himself?



We tend to believe that this movement, an ostensible triple fugue that was very likely intended to end up as a quadruple fugue, was clearly meant to be the last section of the overall work. It certainly looks the part. However, we do not know for certain that if he had had several more years, Bach would not have added much more. Perhaps this triple (quadruple?) fugue would have ended up as a centerpiece rather than a culmination. Or perhaps it was really intended to be a centerpiece even without more movements. We do not have absolute certainty about the intended order of the movements, only very well-informed guesses.

Speaking of performance: we also do not know for certain what Bach's intentions were for the performing forces that are brought to bear on this work. The surviving manuscript sources and the first edition say nothing about what the music is “for.” It is all in open score—four staves for a four-voice piece, three for a three-voice piece, and so on. There are no instrument names or any words on the pages of music talking about instrumentation or performance. There is a significant amount of evidence that this was probably intended to be a work for keyboard instruments, though that is not absolutely certain. And accepting that, it is less clear whether it was for harpsichord or for organ. There is a tantalizingly similar amount of suggestive evidence for each. Another real possibility is that the piece was intended equally for each of those two instruments. There was a long tradition of writing music that fits that profile, mostly from the generations before J. S. Bach. And there is a great deal about this piece that suggests that the composer wanted it to resonate in part as a throwback to those older generations.

The question of what instrument or instruments to use in playing a piece is crucially relevant to performance, to put it mildly. And since this series of columns is really about my own efforts to grapple with *The Art of the Fugue* as a performer, I will return to this in considerable detail. ■

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### Fire in the steeple

Writing for a monthly journal is no place to be commenting on today's news. A momentous story will develop during the six weeks between submission and publication leaving the telling of the event, which seems so fresh and urgent at the moment of writing, little more than a heap of yesterday's news.

Today is April 17, 2019. Two days ago, the world watched in horror as Notre-Dame de Paris burned. Dramatic photos in the hundreds were provided by still photographers, television cameras, helicopters, and fire department drones. We all speculated as to the extent of the damage. One aerial photo convinced me that the great Cavaillé-Coll organ at the west end of the cathedral was ablaze.

Yesterday we learned with relief that most of the stone fabric of the great church remained intact and that many priceless artifacts had been whisked out of the building by heroic firefighters forming a bucket brigade. And to the joy and relief of the world's community of organists, both organs remained intact. As of today, it seems that the Choir Organ suffered significant water damage but can be restored. But miraculously, the Great Organ stood above the fray. It is nestled between the two towers like a brute in a too-tight sport jacket, and it is under a pitched roof that is lower than the main roof that was destroyed. The heat of the fire, which we might have expected would reduce the brilliant instrument to a puddle of molten lead, dissipated into the night air far above the organ.

By the time you read this, we may know the cause of the fire and the actual condition of the building and its contents. I hope the blame does not get pinned on one person. Perhaps the organ and rose windows will have already been removed to safe storage, and committees of engineers, historians, and artisans with impressive credentials will have been formed to plan how to spend the billions of euros that have accrued. While I am tempted to write lots of detail of what I know or think I know from the safety of New York City, I think I will sit back and wait with the rest of you to know the situation as of the first of June.

Many of the stories I have read and heard have spoken of the integrity of the 850-year-old building. The medieval architects and craftsmen who built it had such foresight and skill. Could they have imagined that their work would be robust enough to sustain such an event so far in the future?

In 1973, David Macaulay published *Cathedral* (Houghton Mifflin), a delightful romp through the construction of a fictional medieval cathedral told in prose and dozens of intricate pen-and-ink drawings. It is technically a children's book—it won the Caldecott Medal that celebrates illustrated books for children—but any adult will enjoy and learn from this spirited book. The author introduces you to the workers who built the cathedral, the tools they used, how they gathered the vast bulk of materials, and the methods of construction. He describes and draws the huge wheel, similar to what you would find in a gerbil's cage but large enough for two men to walk inside in an endless loop, coiling the rope that lifts fabulously heavy stones hundreds of feet.

Central to the structure of any Gothic cathedral, whether ancient and modern, is the system of flying buttresses (repeatedly called "trusses" by a CNN commentator) and vaulted stone ceilings that counteract each other to hold the whole thing up in an exquisite demonstration of engineered balance. That balance is essential to allowing the high walls to be perforated

by enormous windows. The combination of the soaring fluted columns and the windows letting sunlight in through acres of stained glass gives an impression of weightlessness to a structure that weighs thousands of tons. Anyone who has wandered into a great cathedral and had their gaze drawn upward deserves a read through this vivid description of how in the world such a thing could be accomplished when the only available industrial power was supplied by mammals.

David Macaulay's *Cathedral* is available through your favorite independent bookstore, or if you must, amazon.com.

### Medieval cathedrals, old and new

Three years ago, Wendy and I had a wonderful trip to Great Britain. She attended the London Book Fair for a few days while I explored London's ecclesiastical buildings and their organs. I also found a gobsmacking whole hog roast at Borough Market adjacent to Southwark Cathedral and had a life-altering sandwich. "Do you want crispies on that, mate?" We took the train to Durham, where I had invited myself for a visit at the workshops of Harrison and Harrison and where we stayed in a rickety bed and breakfast above an ancient pub called the Victoria Inn. I picked up a rental car the next morning (shifting gears with my left hand) and mentioned where we had stayed to the clerk. "Oh, the Old Vic. You take your life in your hands when you go in there."

A friend from the Harrison & Harrison workshop gave us a splendid visit to the organ at Durham Cathedral (why have one 16' Double Open Wood when you can have two, one on each side of the choir, one of which goes all the way down to 32' low CCCC?), and we drove to York. This time we stayed at a very swank inn with views of York Minster from our room, and after a ponderous "Full English Breakfast," we toured the Minster. Durham Cathedral is really old as medieval cathedrals go, built between 1093 and 1133, and its stone fabric is dense and heavy. I have not done a lot of research, but I assume that it was built before flying buttresses were invented, because instead of that lacy weight-defying tracery, Durham Cathedral is built with some of the thickest stone walls in Christendom. Even the windows seem load bearing. It holds itself up by sheer bulk. By contrast York Minster, started in 1220 and completed in the full glory of the high Gothic, sports huge windows, a magnificent vaulted ceiling, and the elaborate system of buttresses that help such massive buildings seem weightless.

What a terrific place. York is one of the really big ones, a hundred feet longer inside than Durham Cathedral and twenty-five feet higher. Although the sky was overcast during our visit, the building seemed light and airy inside. The organ sits high on the screen that separates the choir from the nave, commanding both the east and west views, and its 32' Diapason, metal this time, stands in full-length splendor in the ambulatory. It is disguised with circular ridges of some kind of putty and painted to resemble the lofty stone columns. Incredible.

There was no sign, no informational kiosk, and no trace of the fire that ravaged York Minster in July of 1984. The wood structure of the roof burned in similar fashion to this week's fire in Paris. Firefighters contained the blaze to the transept by intentionally collapsing the roof with tens of thousands of gallons of water. The investigation that followed suggested that the fire was likely caused by a lightning strike, but there was at least some chance it was caused either by arson or



Fritts organ for First Lutheran Church, Lorain, Ohio (photo credit: John Bishop)

an electrical fault. Conservative Anglicans supposed that the fire was God's response to the recent consecration of David Jenkins as Bishop of Durham, with whose policies and philosophies they vehemently disagreed. 'Twas ever thus . . .

The good news is that the damage was fully repaired. That triumph of recovery has been cited as a potent example proving the possibility and feasibility of returning Notre-Dame de Paris to its original condition.

### A modern historic organ

John Brombaugh installed his Opus 4 in the First Evangelical Lutheran Church in Lorain, Ohio, in 1970. Professor of organ at Oberlin David Boe, then in his twenties, was organist at the church and had much to do with the creation of that remarkable instrument. As one of the first modern instruments built in the United States using ancient European principles and given its proximity to the teeming community of budding organists at Oberlin, that organ caused quite a sensation and was revered by countless musicians as a milestone of the art. The Organ Historical Society awarded the instrument a historic citation, one of the few occasions when the OHS has honored a modern instrument for its historical importance.

On August 28, 2014, the church building and its contents were destroyed by an arsonist. A new building was completed in 2017, and a new organ by Paul Fritts & Company will be installed later this year.

A couple weeks ago, my colleague Amory Atkins and I were in Seattle installing an organ at the School of Music of the University of Washington, and we took the opportunity of proximity to take a field trip to Tacoma to visit Paul Fritts's workshop. It was Amory's birthday, and it was fun to have a reunion with friends there as we had all worked together on a large project, a couple years earlier, and Bruce Shull (who works there) and his wife Shari were my pals at Oberlin in the 1970s. We saw the beautiful new instrument for First Lutheran in Lorain, pretty much

complete and playable in the workshop. It was poignant to note how far the concept of the modern American tracker-action organ has come in the past fifty years.

Organs built by Paul Fritts are elegant, expressive, and impressive, and the craftsmanship is impeccable. Complex joints and multifaceted moldings are brilliantly accomplished. Embossed polished façade pipes gleamed in the late afternoon sun.

The Fritts workshop sports a tantalizing juxtaposition of modern and ancient techniques. A sophisticated CNC (Computer Numeric Control) router the size of a small bus lurked in a separate building, exiled along with its specialist operator from the peace and tranquility of the rest of the workshop. It is capable of converting digital drawings into finished wood projects from windlines with complex miters to reed boots with compound tapers. Another room houses the centuries-old technology of a melting pot and casting table, where metal becomes liquid and is cast into sheets from which the parts of organ pipes are cut. Paul shared that casting sheets on sand rather than cloth or marble produces metal with a crystalline structure that springs to life under the hands of the voicer like none other. Once the sheets are cast, they are hammered to increase their density and planed smooth. While the casting table is the same technology shown in eighteenth-century prints like those by the good monk Dom Bédos, the metal hammer and drum plane are monster industrial products of the modern age.

First Lutheran in Lorain has built a new building on a new plot of land. Visit their website, [www.firstlutheranlorain.org](http://www.firstlutheranlorain.org), to see photos of the new building, photos, specs, and history of the Brombaugh organ, and photos of the new Fritts organ. It is a great example of the phoenix, rising from the ashes.

### The death of an old friend

In 1984, I went to work for Angerstein & Associates in Stoughton,



**First Baptist Church, Wakefield, Massachusetts**

Massachusetts, where one of my responsibilities was to participate in the firm's active organ maintenance business. One of the organs I visited regularly from the beginning was the twenty-rank instrument built in 1872 by E. & G. G. Hook & Hastings (Opus 635) for the First Baptist Church of Wakefield, Massachusetts. Three years after I joined Angerstein & Associates, the owner Dan Angerstein closed the business to accept the position of tonal director at M. P. Möller. That turned out to be a short-term appointment as Möller closed its doors a few years later, but it was a great opportunity for me to take on Dan's maintenance contracts and start my own company.

About three years after that, I moved the Bishop Organ Company into a sunny building in an industrial neighborhood in Wakefield, just blocks from the Baptist Church. There is a two-mile-long lake right in the center of town, and one of my employees had grown up in the little sailing club on its western shore. It did not take long for me to get involved there, to buy a boat from him, and start my sailing career in earnest. I helped start a junior sailing program, teaching children how to sail; my son Michael became an earnest competitor in the club's weekly races, and I was elected commodore. Michael and I share the passion for sailing today thanks to our years in Wakefield.

I enjoyed the proximity of the workshop to the Baptist Church and occasionally went there to practice, just for the pleasure of playing on that beautiful historic organ. Along the way, the leather gussets and canvas hinges on the huge double-rise reservoir failed, and my crew and I removed the wildly heavy assembly to the workshop, including two feeder bellows, stripped off all the old material, and restored it to original reliable working condition.

The First Baptist Church fit the stereotype of the quintessential New England Protestant church. Its soaring spire dominated the landscape of the town, and its grand 800-seat sanctuary was as large a room as one might imagine being built with a wood frame and no supporting columns inside. The way the structure of the building worked was that the ceiling and walls were suspended by the steeply pitched superstructure that supported the roof, another ingenious approach to building large structures that defy their own weight.

There was a second pipe organ in the chapel downstairs, a one-manual tracker built in the 1970s by the Andover Organ Company, just like the instrument that had been owned by Daniel Pinkham and used in his famous recording of Antonio Soler's concertos for two organs. The other organist on that recording was the brilliant E. Power Biggs playing



**First Baptist Church, Wakefield, Massachusetts, 1872 E & G. G. Hook Opus 635**  
(photo credit: John Bishop)



**First Baptist Church, Wakefield, Massachusetts, after the fire of October 23, 2018** (photo credit: John Boody)

"his" Flentrop organ in Harvard University's Busch Hall, formerly known as the

By John Bishop

Busch-Reisinger Museum. The chapel was decorated with ornate oak carvings including pews, chancel furnishings, and an elaborate screen, all relocated from a downstairs worship space at Boston University's Marsh Chapel.

For more than thirty years I made maintenance visits to the organ, knowing all along that it was the home church of my colleague and friend John Boody, principal at Taylor & Boody Organbuilders. John's grandfather had been pastor of the church. Often during one of those visits, I would send John a photo of the organ just to say hello, and we talked fondly about it whenever we met. The church's pastor (it was the same guy for more than thirty years) had a big candy habit, and we knew we could expect him to provide little baskets or bags fit for the season. Once I went there to tune during Holy Week and found the pastor sporting a Crucifixion necktie, complete with images of three crosses with an "Elvis on black velvet style" sunset. Hope I never see another like it.

In the evening of Tuesday, October 23, 2018, the spire was struck by lightning, and the building burned. A portion of the



front wall facing the street was all that remained. The church's safe, jam-packed with 150 years of historic documents, fell through four stories of burning floors into six feet of water. Both organs were incinerated. The E. & G. G. Hook & Hastings organ, built by some of history's finest organbuilders, inspiration for one of the finest of twentieth-century American organbuilders, present for more than 7,500 Sunday mornings and countless weddings and funerals, 146-years-old and still going strong . . . gone. ■

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# An interview with Olivier Latry

At the Three Choirs Festival, Hereford Cathedral, England

By Lorraine S. Brugh

*The Three Choirs Festival celebrated its 300th anniversary in 2015. With a brief hiatus during each world war, this is the longest-running non-competitive classical music festival in the world. The festival is so named for the three cathedral choirs of Gloucester, Worcester, and Hereford. For more information, see Lorraine Brugh's article on the 2018 festival at Hereford Cathedral in the February issue of THE DIAPASON, pages 20–21. The festival included a recital by Olivier Latry on the cathedral organ.*

*This interview took place in the Hereford Cathedral gardens after Latry's early morning practice time. His program for July 31, 2018, included: Prelude and Fugue in E-flat, BWV 552, Johann Sebastian Bach; Choral No. 2 in B Minor, César Franck; Clair de lune, Claude Debussy, transcribed Alexandre Cellier; Prelude and Fugue in G Minor, opus 7, number 3, Marcel Dupré; Postlude pour l'office des Complies, Jehan Alain; Evocation, Thierry Escaich; improvisation on a submitted theme.*

**Lorraine Brugh: I came in this morning to hear you practice a bit. It sounded wonderful. Is the organ tuned above 440?**

**Olivier Latry:** Yes, a bit. It is always the case in summer when the temperature is high.

**I am curious about your recital. Is this the first time you played at the Three Choirs Festival?**

No, I was here fifteen years ago for the festival, so this is my second time. I have played recitals on all three of the cathedral organs, but only once before at the festival.

**Your program tomorrow includes the Franck Choral in B Minor, a favorite of mine.**

Yes, it works very well on this organ.

**I'm curious about the Debussy transcription. How did that become an organ piece? It is your transcription?**

The piece was originally transcribed for the organ by Alexandre Cellier, a contemporary of Debussy's. In fact it was normal at that time, when a piece was composed, to make transcriptions of these new works to other instruments. It helped the publisher to sell more copies of the music. Many publishers did that. There are other Debussy pieces that were published that way. Vierne did the same thing with Rachmaninov. With transcriptions we often have to adjust the music. I don't think it's a problem to transcribe a transcription, since it was already on the way toward that.

**I'd like to hear about Gaston Litaize as a teacher, and the way you have followed him in his footsteps.**



Olivier Latry at the console of the organ of Notre-Dame Cathedral, Paris, France (photo credit: Deyan Parouchev)

Let me say first why I went to Litaize because it is important. I grew up in Boulogne-sur-Mer, in the north of France. I began to study the organ in 1974.

The year after, a new organ had just been built for the cathedral there, a very nice instrument by Schwenkedel in the German style. There were a lot of concerts there at that time.

We heard all the great organists. Pierre Cochereau came to play, Philippe Lefebvre, Litaize. Among them it was Litaize who impressed me the most. He had a way of playing the organ that was *viril*. (He looks up the word in a French dictionary.) In English it is virile, manly. (Latry makes a growl like a lion.)

I was so impressed because the organ sounded like I hadn't heard it before. We knew that the organ wasn't the master, he was the master. He played his own music, Franck on this German instrument, the *Prelude and Fugue in D Major* by Bach, and Clérambault. It was really great. Then I decided I wanted to study with that man at the Academy of Saint-Maur. He was very nervous, much like his playing in fact. Never relaxing, always speaking with a very big voice as well. He was impressive.

For my first lesson at the Academy of Saint-Maur, I was 16 and went on the train with my parents. He was not there that day. He had me play for his assistant. Then the next day he called me and said gruffly, "I heard that you are very good. We will meet next week, and you can play for me."

So I went there, and he asked me to prepare the first movement of the [Bach] first trio sonata. I said OK, but I thought it wasn't enough. He didn't know anything about me so I prepared the whole trio, and then I also played the Bach *B-minor Prelude and Fugue*.

He first gave me a musicianship test, to see what I could hear, what kinds of chords he played. It wasn't a problem to do that, it was almost like a game! Then, during the Bach, he made me play an articulation I didn't like. I didn't know what to say. I wondered if I should say I don't like that, or just say yes. I said, "I don't really like that. Would it be possible to do something else?" He said gruffly, "Ah, very good! Yes, of course, you can do that." He was so happy because I had my own way.

**That was taking a risk.**

Of course, especially since it was the first time I played for him. From that day, really, it was very nice, because Litaize could teach his students at different levels. For those who didn't know anything or have their own musical personality, he would say, "No, do it like this . . . that," making everything very precise. When someone had enough of their own ideas, then he said they could do it on their

own, which was very good. In some ways he taught me many things.

I remember some very nice teaching on the Franck *Second Choral*. It was just wonderful. The French Classical literature was also very nice. Then we became closer. The second year I went to Paris. I lived with a friend of Litaize who had an organ in his home. Litaize didn't want to go back home during his two days of teaching in Paris, so he also stayed in that home. He spent all evening speaking about music, listening to music, which for me was very nice. I heard a lot of stories from the 1930s; it was great, great, great. He was also very nice to all of his students. He arranged concerts for his students, and he set up invitations for us to play recitals. The first concert I gave in Holland was because of him. He just gave my name, and that was it. The same thing happened in Germany, and that was very funny.

He said he had accepted an invitation to play in the cathedral in Regensburg, but he didn't want to go there. He said to me, "Here is my program. You practice my program, and three weeks before the concert I will tell the people that I am ill and I can't go there. Then I will give your name, and you will play it."

**Can we talk about Notre-Dame? You became one of the titulars early in your life. Can you speak about how the position is for you?**

It's just the center of my life (laughs) although I am not there very often. The three of us titular organists rotate, playing once every three weeks.

**I see that you are on to play this weekend.**

Yes. We make the schedule at least three or four years in advance; we are currently scheduled until 2022, so we know when we are free. If we need to be away, it is no problem to switch with a colleague.

Notre-Dame is the center of my life for several reasons. First, as you said, I began there early in my life, and it was quite unexpected.

**Wasn't it a competition for that position?**

No, there was not a competition for that position. When Cochereau died, Jean-Jacques Grunenwald at St. Sulpice died almost a half year before Cochereau, so that meant that both big instruments had a vacancy for the titular organist at about the same time.

Cardinal Lustiger, the Archbishop of Paris, made a rule for hiring the organists for the entire Archdiocese of Paris. We young organists all competed for that, to create a list for the Archdiocese of Paris. This is what the competition was for. I just applied, and was thinking, because I was the second assistant to François-Henri



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Olivier Latry (photo credit: Deyan Parouchev)

Houbart at La Madeleine, that perhaps there might be another opening there. I played some of the Masses there, and I thought François might move to Notre-Dame. He was one of the best organists in Paris. He first applied and then pulled out. He felt it was better for him to stay at La Madeleine than to be one of four organists at Notre-Dame.

In fact, I didn't know that, but I suspected that many of the finest organists would apply for Notre-Dame, and that would create vacancies in other parishes. But a few weeks before the competition, I just got a letter saying I was chosen for the competition for Notre-Dame. I was surprised and wondered why. I think it was because I had already been a finalist twice for the Chartres competition, so I was already known by some of the organ world. In addition there was a scandal related to the second competition. In fact I was more known for not winning the prize than had I won the prize. Many people as well as the newspapers were on my side. They all reported that I didn't win the prize, so everyone was talking about it.

**That's a good way to get famous if it works.**

In fact, it was normal, well, not normal, but at least it happened many times in those years that competitions were contested. The Rostropovich competition, the Besançon conductors' competition, which happened at exactly the same time, also the Chopin Competition, where Martha Argerich left the jury, because Ivo Pogorelich was kicked out.

**Was it politics?**

We never know. I was also known by the clergy because I was teaching at the Catholic Institute of Paris, so that's probably why I went on the list for Notre-Dame.

I was so sure that I would not be chosen that I was totally relaxed. I just played. I almost never improvised at that time. The first time I improvised three hours in a row in my life was at Notre-Dame for the rehearsal for the competition. It was very funny. And it worked!

**Evidently! That's a good way to enter something, though, when you don't think you have a chance.**

It was not difficult afterwards, because I was ready technically, but I was only twenty-three. I had a lot of repertoire, but I wasn't fully mature. With Litaize I played at least thirty to forty minutes of new music every week. I just wanted to spend my time learning repertoire.

**Did he require that?**

No, I just wanted to spend my time learning repertoire. I could learn pretty fast. It is how I was trained. If you are trained to learn fast, you can learn even faster. I remember, once on a Monday I started the *Diptyque* by Messiaen, and I spent nine hours that day, and I played it the next day for a lesson. I couldn't do that now.

**Do you think you have some unusual kind of memory or is that just how you were trained?**

It is my training. I don't have a photographic memory; that is actually my weakest kind of memory. Even so, visual memory would be the last kind I would use. When I see someone just use their visual memory it makes me nervous. I would use more tactile memory.

**We call that muscle memory.**

The best is always intellectual memory. I'll come back to that.

When I began at Notre-Dame it was difficult because I was not ready for that kind of exposure to the public. When I played a concert before, perhaps forty a year or so, I had between eighty and two hundred people at a concert. Then, from one day to the next, it was never less than two hundred, and usually more. And why? I don't play better or worse than yesterday, so why is it like this now? That is the first point.

The second point is that I discovered that people can be very tough. Many critics I had for a recording I made early attacked me for no reason. Just because I was there at Notre-Dame, I was the target. That was really difficult for the first two years, and then afterwards I was OK, I just said, 'let's go.' Before that I was on my way to resigning. Some friends had said to me if I didn't feel comfortable there, if I needed to protect myself more, perhaps I shouldn't stay there. These were not organists who wanted to be there, they were just friends. Then I realized that I am an organist at Notre-Dame. I can't leave it now. So I just changed my mind, and that was that. It was very hard.

**Can we talk about your teaching and how much you do at the Conservatoire?**

In fact, I started at Rheims, and then Saint Maur where I succeeded Litaize, and remained there for five years. Then I was approached by the Conservatoire in 1995. It was very funny because before that, I was assistant to Michel Chapuis. When he was retiring, the director of the Conservatoire asked if I would like to be one of the teachers. He wanted to divide the organ class in three different ways. One teacher would teach ancient music, i.e., the music up to Bach; another would teach Bach and after, including contemporary music; the third position would be for improvisation. He wanted me to be the teacher for Bach and contemporary music.

I said I wasn't sure I wanted something like this because I like to teach every style of music. I don't think it's good to have some sort of specialization like that. One really needs to have a general approach to literature. He said that it was my choice, but think about it, and that if I didn't want to do that, it was my decision. I was quite depressed about this and called my good friend Michel Bouvard. I said I had to tell him something, I was just asked to teach at the Conservatoire de Paris, and he let me speak.

Bouvard told me that he agreed with my approach not to specialize, and he said what he liked in music is what is common in all music. He let me speak for ten minutes, and then he said that the director had called him also. I didn't know that! He wanted him to teach the early music part, and he would refuse because he didn't want to do that. So we both refused. Then, finally, we decided to have an organ class with two teachers teaching all the literature.

The students can go to either teacher. It's very nice, because it's a different approach for the students. It is sometimes difficult for them, because

Bouvard and I are never in agreement about interpretation. Often we have a student for one year, and then we switch, but it can be less, sometimes months or even one lesson. In fact, when they have the same piece with both teachers it is very funny because I might say, "Why do you do it like this?" and "It's not right, you should do it like this." And the same goes for Bouvard. The student wonders what they should do. It can be disturbing for the student in the beginning because they have to find their way, their own way. The only time we ask them to do something really as we want is when we both agree. Then they better do that.

It is very effective because we are friends, and don't always agree, but we never fight, even over these twenty-three years. It is also a good thing for the students to see that we can disagree about some things. It is also good for the general idea of the organ world. It is not that we are only critical of one another. In fact since we have made these changes at the Conservatoire, other areas, the oboes, for example, have started sharing students. The best would be when the pianists will share students, but, for that, we will probably have to wait another hundred years.

It is nice because Bouvard and I have the same goal with the music but we always take it in different ways. We have a lot of discussion; we write and call each other five or six times a week and discuss and argue about musical points. We have long discussions.

**That's nice for the students, too, that they can see you dealing with each other in mutual respect.**

Yes, I agree. Especially in Paris, where there are so many instruments and that long tradition of fine organists, it is important for the students to see and hear as many of the Parisian organists as possible, to meet them, hear their improvisations, like Thierry Escaich, as I did when I was a student. I went to Notre-Dame, to Madeleine, to Trinité. We encourage them to do that, too. Beyond that, though, we set up some exchange for the students to perform concerts, or to be an organist-in-residence. We have an exchange at the castle in Versailles. Not bad, eh?

**Not bad at all!**

Each student will play once on their weekly concert there in the French Classic tradition. For that they have five hours of rehearsal on the castle organ. The castle is closed, and they have the keys to the castle in their pocket. Can you imagine having that as a student?

**It's like heaven!**

Yes, I think that too. This is one of the things that we do. We also have an exchange with the concert hall in Sapporo, Japan. We send a student there every year. They do teaching, playing concerts in the concert hall.

We have an exchange with the Catholic Cathedral in New Orleans, Louisiana. We send a student there the first Sunday in Advent, and they are in residence until the Sunday after Easter. They are playing for the choir there, also for Masses.

**So they're there for Mardi Gras. That's rather dangerous.**

(Laughter)

The Conservatoire makes the arrangements for this, but it is our decision to have this kind of exchange. We could just give our lessons, and that would be it. That is all that is required. We feel that it is so important for the students that we want them to have these experiences.

We also have now at Versailles a student in residence for a year there, and also at Notre-Dame. They play for the choir and other things. It would be like an organ scholar in the UK. They might accompany the choir, work with singers, do improvisations in the Mass, maybe play for Mass on the choir organ, anything that the professional organist would do.

At the Conservatoire we are trying to expand the students' repertoire for the master's students. They have to play fifty minutes of 'virtuoso' music the first year. This is music of their choice and proof that they can handle that. Then they play twenty minutes of music on the German Baroque organ, twenty minutes on the historical Italian organ from 1702 at the Conservatoire, then twenty minutes of French Classic music on the Versailles organ, to see how they react to different repertoire. Then for the master's degree program they can choose the organ they want to play in Paris. They could say



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they'd like to play Vierne, Alain, or Florentz at Notre-Dame, or Messiaen at La Trinité, or Franck *Three Chorals* at St. Clothilde, or a Mass by Couperin at St. Gervais, and we arrange that.

### I studied a few lessons with Chapuis one summer in Paris.

One really needs the instruments to do that.

### And the teacher. He was wonderful.

Yes, he was. I also had lessons with him, together with the musicologist, Jean Saint-Arroman. Jean is still alive, in his eighties. He wrote a dictionary for French Classical music from 1651 to 1789. It is really incredible because so much information is there. Each time we have a question we just call him. Even when I would have a fight with Mr. Bouvard, we could call him up, and he would settle it! We will have a great project on the music by Raison next term at the Conservatoire, with all the approaches (old fingerings, story, religious and political context, figured bass, etc.) ending with two concerts.

### I know one of the things you are interested in is new music.

Well, yes and no. What I love is music that is expressive, that brings something in an emotional way. So it could be something different for each piece of music. For instance, music can be angry. I don't play music for that only. (*laughs*) I think sharing those emotions is important. It is also sharing in a spiritual way. Being an artist and an organist, I think we have that privilege to connect the emotional and the spiritual more than other instruments, even more than a pianist.

I like contemporary music that touches me. I play a lot of this music. Sometimes I just play it once, some I hope to play many times. The French composers like Thierry Escaich and Jean-Louis Florentz are so emotional. I also play a lot of music for organ and orchestra. It is a way to connect the organ to the real world of music. Otherwise the organ is always a satellite, only found in a church.

Those *concerti* help more people to be connected to the organ. I played a new piece by Michael Gandolfi for the Boston Symphony Orchestra. I performed

a piece by Gerald Levinson at the 2006 dedication of a new organ in Philadelphia.

In Montreal, we first premiered a piece by Kaija Saariaho, a Finnish composer. This piece was also performed in London and in Los Angeles under the direction of Esa-Pekka Salonen. It is important to me to have that kind of relation with orchestras and other musicians. I will play the *Third Concerto* by Thierry Escaich in Dresden, and then in 2020, I will play the Pascal Dusapin *Concerto*.

### What is your relationship to the Dresden Philharmonic?

I have a position in residence there for two years, ending in June 2019. This allows us to do things we would never do otherwise. We will play a concert with the brass ensemble, Phil Blech of the Vienna Philharmonic, and they play wonderfully. We will also perform the same concert at the Musikverein in Vienna. Concert halls are important because some people don't want to go into a church. Hearing an organ concert in a concert hall shouldn't be a problem. In Paris we fight a lot to have organs in the concert halls. I just did a recording of transcriptions on the new organ at the Paris Philharmonie. It is an incredible organ. The CD *Voyages* is now available.

### What would you like to say to American organists? Most of the readers are practicing organists or organ enthusiasts.

It is difficult to know, but what I would say is just hope and try to do our best. We need to convince people that the organ can really add to our life in many ways. I don't know how it is in the United States with the relation to the clergy, but it can be complicated. I would say, at Notre-Dame, I only play the organ. I don't have anything to do with the administration, with anything about running the cathedral. The organ is high, far away from everything. We are there, and if we don't want to see the clergy, we can do that. It is better, though, to have a closer relationship.

The musicians go for an *aperitif* with the clergy after the Sunday Masses and we are all together. It is rather funny, because we talk about little details, and we can banter back and forth. We have mutual respect for each other, which allows us an easy rapport. It is a sort of

communion between the priest, the choir, and the musicians. We rarely play written literature during the ritual action in the service. We cannot make the priest wait for two minutes because our chorale isn't finished.

### You time the organ music to the liturgical action?

Yes, so, for that, we usually improvise, and it is much better. We can improvise in the style of what we heard, in imitation of a motet by the choir, or the sermon. Sometimes the clergy react to what we do. After a prelude or a sermon, the priest might say he heard something from the organ and responds in the moment.

### So the priests assume there is a dialogue going on with the music?

Yes, of course. It works both ways. It is not possible to do something against one another. We can do everything. The music isn't something to just make people quiet; it can make them cry or be angry. Usually after the sermon we do something soft, on the *Voix céleste* or something similar. However it is not a problem to improvise for two minutes on the full organ, even clusters, if it is a response to what the priest said. We have never heard a priest comment that it is too loud. This can only happen with a kind of relationship that allows everything to be open for discussion.

We have an organ that has a lot of possibilities. We have to exploit all those possibilities rather than follow a prescribed response just because it's the middle of the Mass. The context is not always the same. It is our job to create the atmosphere for the service.

One of my favorite times is the *introit* for the 10 a.m. Gregorian Mass. 11:30 is the polyphonic Mass, which is especially for tourists, and the evening Mass is the cardinal Mass, most like a parish Mass. Notre Dame is not a parish, but that is when the local people come. From the *introit* of the first Mass we have Gregorian texts and their interpretations. I read the texts before the improvisation. The texts will be the source for a ten-minute improvisation. It is like a symphonic poem. We can bring people to the subject of the day.

Let's talk about memorization, because it is so important how to learn to learn. We try to do this with memorization, especially at the Conservatoire, because people are scared. We say that a memory slip is like playing a wrong note. Don't be scared if you get lost. If you know how to come back to the music and learn the technique to do so, you won't have a problem. It is also a question of confidence. If you are confident, there is no problem.

It is like riding a bike. One must know first how to memorize the technical way. For me the best way to memorize is to have all the connections together. Memorization is like a wall. When you see a wall, one sees that the stones are never the same size. In fact, the actual musical notes are one level of the stones. Another level is the harmony, another is the fingerings, and then the movements, the music. All combined makes the big wall. Then, if there is one step missing you are still OK. If you have too many holes, then the wall falls down. So it is important to be sure that everything is in place.

One must know what is the fingering there, without moving the fingers. Be able to copy the music down like it is in the score, to make sure it is the same as the score. What I do for the students, because they are so scared, is I say "stop" while they are playing. I ask if they know



Olivier Latry and Lorraine Brugh (photo credit: Gary Brugh)

where they are, and ask them to pick up the music two bars later.

Then, finally I'd like to finish by talking about memorization with Litaize. We attended each other's lessons with him because we were all friends. He didn't require it but we wanted to. We were there at the same time. I listened to the lessons, and it was very nice. When he wanted to make an example to people, he could play, at the right tempo, the place in the music he wanted to demonstrate. It was like he had a film of the music going on in his mind, and he could play anywhere he wished. I do that with the students, and it is so effective. It is even better with a trio sonata. I ask the student to play, and then I turn one manual off and have them continue. This teaches them that they can go anywhere.

### They have learned the music deeply.

Yes. Once you have the music in your head, then it is easy to practice all the time. You don't need an organ to practice. Of course, you have to learn the notes on a piano or organ. Once it's in your head you can practice while you're walking, in the shower, sleeping. One can practice twenty-four hours a day.

### It's time we bring this to a close, and I think our readers will be interested in hearing what you have said today. I appreciate the time you have taken today to meet me the day before your recital. I look forward to hearing your recital tomorrow. Best wishes.

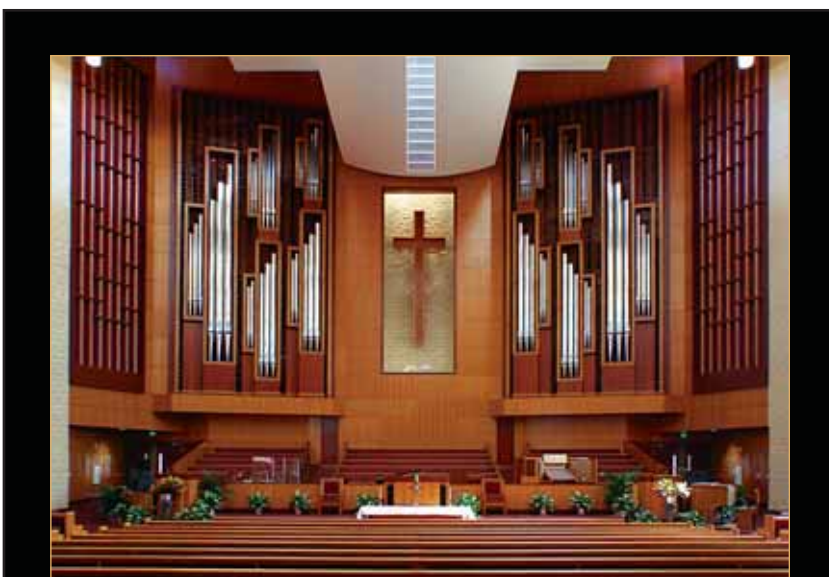
Thank you very much. ■

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

Editor's note: On Monday, April 15, the world watched as Notre-Dame Cathedral of Paris suffered a catastrophic fire that has damaged much of the historic building. Some of the edifice and its pipe organs have survived in a state that continues to be assessed for eventual restoration.

Mr. Latry recorded a compact disc on the cathedral organ in January, the last CD recorded before the fire. Released by La Dolce Vita, *Bach to the Future* features the works of Johann Sebastian Bach. For information, readers may visit: [www.ladolcevita.com](http://www.ladolcevita.com). The disc is also available from [www.amazon.com](http://www.amazon.com), and other resources.

Various news media sources of the world have reported that numerous donations have been made already to rebuild the cathedral. However, Mr. Latry has pointed out that a very different and very real problem exists as the 67 employees of the cathedral are now without an income. Those who wish to make a contribution to the rebuilding of the cathedral and to assist those who work at the cathedral may visit: <https://www.notredamedeparis.fr/participer-in-the-reconstruction-of-the-cathedral/>.



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# Johann Heinrich Buttstett

## Part 1: His life and work

By Scott Elsholz

The city of Erfurt was, by the middle of the seventeenth century, the most important city in the central German heartland of Thuringia (Figure 1). With nearly 18,000 residents, Erfurt was the largest city in Thuringia and was the commercial and cultural capital of the region.<sup>1</sup> Following the Thirty Years War and under the electoral archbishopric of Mainz, Erfurt became a uniquely ecumenical (i.e., bi-confessional) city, with nearly twenty percent of its residents worshipping as Roman Catholics. With such cultural and economic prominence and diversity, Erfurt drew some of the best musicians of the day to its churches and streets: members of the Bach family (including Johann Ambrosius, father of Johann Sebastian) were well-regarded as town musicians; Johann Pachelbel worked, taught, and composed the majority of his organ music here for over twelve years; and, of course, in the previous century, Martin Luther studied for six years at the University of Erfurt and became a monk in the Augustinian monastery. It was in this context that Johann Heinrich Buttstett spent nearly his entire life studying and practicing his art.

Members of the Buttstett family had lived for some time in the Erfurt region, as the name was quite common in city records at least a century prior to the birth of Johann Heinrich. Primarily tool-makers and furriers, the Buttstett clan belonged to the respectable craftsmen class, though the musician Buttstett's father (also named Johann Heinrich) deviated from such trades to become a Protestant clergyman.

Beginning in 1664, the pastor Buttstett became a prominent clergyman in Bindersleben, a small village just outside Erfurt. He apparently also had a fair amount of knowledge of and love for pipe organs, as the Bindersleben community thanked him for his assistance in procuring an instrument for the parish.<sup>2</sup> The musician Buttstett was born on April 25, 1666, and was the eldest of at least three sons and one daughter. The second son Georg Christophorus also joined the clergy (succeeding his father upon the latter's death), while little is known of the third son Johann Jakob and daughter Anna Sabina. It is interesting to note that all of the sons would have attended the Ratsgymnasium in Bindersleben under the tutelage of David Adlung, whose son Jakob Adlung would eventually succeed the musician Buttstett after the latter's death and who would become an influential music scholar and theorist.

It should be noted that there exist three possible spellings of Johann Heinrich's family name. "Buttstedt" is quite common, as it is found in contemporaneous documents, most notably the composer's contract at the Erfurt Predigerkirche, and was the spelling used by Ernst Ludwig Gerber in his *Lexicon der Tonkünstler* of 1790. "Buttstädt" was used by the musician's father and also apparently by the composer himself in business correspondence bearing his signature (though no handwritten musical manuscripts are extant). This is the spelling preferred by

the composer's biographer Ernst Ziller. "Buttstett" is the most common variation found in academic literature, beginning with Johann Gottfried Walther's *Musikalisches Lexicon* (1732), and it is the spelling that was used on the title pages of Johann Heinrich's publications.<sup>3</sup>

Little is known of the early years of Johann Heinrich Buttstett, but we do know that he studied for many years under Johann Pachelbel, most likely beginning around 1684 (though possibly as early as 1678), after successive outbreaks of the plague in Erfurt had subsided. Pachelbel was organist at the Erfurt Predigerkirche (Figure 2), considered to be the most prominent Protestant church in the entire city (i.e., the Ratskirche), and he gathered around him a large circle of students. In addition to Buttstett, Pachelbel taught Johann Christoph Bach (Johann Sebastian's brother), Nikolaus Vetter, and Johann Valentin Eckelt, among many others. Pachelbel was considered one of the greatest composers and teachers of his generation, and a letter written by the Erfurt authorities in response to Pachelbel's request to take his leave in 1690 attests to the level of great respect and appreciation the city had for this famous musician.<sup>4</sup>

Upon Pachelbel's appointment as court organist in Stuttgart, he was succeeded for one year by Nikolaus Vetter. Following Vetter's departure in 1691, Johann Heinrich Buttstett became the organist of the Predigerkirche on July 19 of that same year (Figure 3). Prior to his appointment at the Predigerkirche, Buttstett had served as organist at the smaller Reglerkirche from 1684 until 1687, and then as organist and teacher of Latin at the Kaufmannskirche and Kaufmannsschule. The former position was most likely part of an apprenticeship, while the larger Kaufmannskirche position can be considered his first full-time employment. Interestingly, beginning May 19, 1690, during his tenure at the Kaufmannskirche, Buttstett was already appointed to the Predigerkirche as a sort of *Werkmeister*.<sup>5</sup> Similar to Dieterich Buxtehude's dual roles as organist and *Werkmeister* at the Marienkirche in Lübeck, Buttstett was charged with collecting duties and maintaining the church's financial books. Upon his appointment as organist of the Predigerkirche, Buttstett remained administrator and continued in both roles until his death.

The prestigious position at the Predigerkirche was multifaceted. The details of the position were remarkably prescribed in Pachelbel's extant contract, dated June 19, 1678, and were restated in the *Fundbuch* of 1693, beginning with the title "Instruction for Mr. Joh. Heindr. Buttstedt as organist of the Predigerkirche."

He [Pachelbel] was to precede the singing of a chorale by the congregation with a thematic prelude based on its melody, and he was to accompany the singing throughout the stanzas. The wording makes it clear that he was not to improvise the prelude but should diligently prepare it beforehand. It was also specified that every year

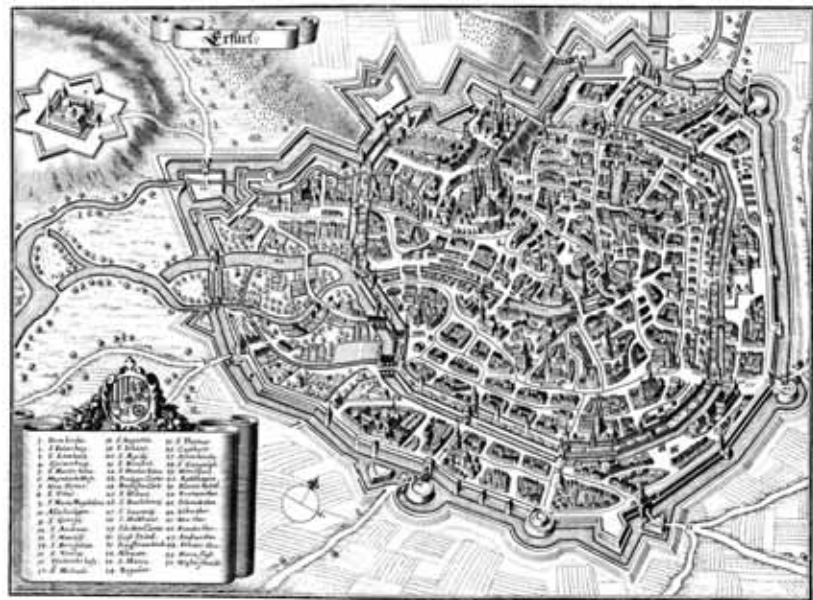


Figure 1, Erfurt in 1650



Figure 2, Erfurt Predigerkirche

on St. John the Baptist's Day, 24 June, he was . . . obliged not only to submit to a re-examination, but also to demonstrate his vocational progress during the past year in a half-hour recital at the end of the afternoon service, using the entire resources of the organ 'in delightful and euphonious harmony.'<sup>6</sup>

Further, like most of his contemporaries, Buttstett was required to maintain all organs and regals. He was responsible for playing two Sunday services at 9 a.m. and 2 p.m., in addition to Saturday vespers and high feast days. However, it is clear that Buttstett did not serve as *Kantor* for the Predigerkirche. This role was filled by at least four different musicians during Buttstett's long tenure in Erfurt. Thus, it is unlikely that Buttstett was actively involved in the musical education of choristers at the Predigerkirche, which is perhaps the reason so few choral works by Buttstett are extant. Finally, in his preface to "Ut, mi, sol . . ." Buttstett makes reference to his work for both Protestant and Catholic churches in Erfurt, but unfortunately, other than four extant Latin Masses, no

other details of this ecumenical service are forthcoming.

Of Buttstett's personal life, we know relatively little, but the few facts that are known are indeed interesting. As he held arguably the most prestigious position for a church musician in Erfurt, Buttstett was quickly and easily granted official citizenship to the city in 1693 and was named *Ratsorganist*. With citizenship came the right of beer ownership and admission to a prestigious shooting club, both of which surely must have brought the composer some measure of personal satisfaction. Still, in his published works, Buttstett often referred to the large *Hauskrenz*<sup>7</sup> he had to bear and endure, perhaps referring to a home life frequented by death. He married Martha Lämmerhirt (second cousin to Elisabeth Lämmerhirt, the mother of Johann Sebastian Bach) on July 12, 1687, at the Erfurt Reglerkirche. Their oldest son Johann Laurentius was born in 1688, and they had at least six more boys and three girls, though it is assumed that many died quite young as there is no mention of four of the



Figure 3, Predigerkirche Schuke organ with 1648 Compenius case



Figure 4, Johann Mattheson

children beyond their birth records.<sup>8</sup> Of his children, his eldest son applied for the Predigerkirche position upon his father's death, though he was clearly outranked by Jakob Adlung. Johann Heinrich's son Johann Samuel would eventually be the father of Franz Vollrath Buttstett, who would become a fairly successful organist and composer in the pre-Classical style of the mid-eighteenth century.<sup>9</sup> Martha Lämmerhirt Buttstett died in 1711, and there is no record of Johann Heinrich Buttstett marrying again.

Like his teacher Johann Pachelbel, Buttstett gathered around himself a large group of students, the most famous of whom were Johann Gottfried Walther and Georg Friedrich Kauffmann. Walther includes a fascinating anecdote of Buttstett's teaching methods in one of his letters to Heinrich Bokemeyer. Apparently, Buttstett was known for hoarding knowledge of musical invention and contrapuntal techniques and required his students to pay him twelve *Thalers* to have access to a treatise on double counterpoint in Buttstett's library. Upon a down payment of six *Thalers*, Buttstett

would only allow Walther to copy small portions of the treatise at a time. Not unlike the tale of J. S. Bach's moonlight manuscript copying, Walther eventually bribed one of Buttstett's sons to steal the treatise for one night, during which time Walther was able to copy it in its entirety.<sup>10</sup> Walther and Kauffmann only studied with Buttstett for a short time, and this episode perhaps elucidates the reason for such an abbreviated period of study.

In his preface to the *Musicalische Clavier=Kunst und Vorraths=Kammer*,<sup>11</sup> Buttstett stated that he had over one thousand compositions in manuscript that would someday be ready for publication. But, perhaps due to circumstances discussed below, after the *Clavier=Kunst* of 1713, he would not publish a single keyboard work, and most of his manuscript copies are certainly lost. Nevertheless, likely due to the number of students who may have copied his works and disseminated them throughout central Germany, many other compositions still exist and deserve some mention. Two free works, the *Praeludium in G Major* from the *Clavier=Kunst* and

the remarkable "Tremolo"<sup>12</sup> *Fugue in E Minor*, are included in the *Andreas Bach Buch* and were likely copied by Johann Christoph Bach.<sup>13</sup> Of the free works, there also exist five additional fugues attributed to Buttstett (two of which are spurious) and one Prelude and Fugue. Also, as would be expected given the contractual requirements of his position at the Predigerkirche, a far greater number of chorale-based works have been preserved. Styles represented included *cantus firmus* chorales, chorale partitas (including verses reminiscent of J. S. Bach's famous written-out accompaniment to *In dulci jubilo*, BWV 729), chorale fuguetas, ornamented chorales, and figured chorales. Buttstett's chorale-based works feature some of his finest and most concise writing, and he was undeniably influenced in his compositional forms and techniques by his teacher Pachelbel.

Buttstett's fame, however, largely rests on a very public and protracted dispute with the great theorist and writer Johann Mattheson (Figure 4). In 1713, Mattheson published the first of a series of writings on music theory, aesthetics, rhetoric, history, and other varied topics, namely *Das neu-eröffnete Orchestre*. This three-part treatise, respectively dealing with musical nomenclature, compositional rules, and musical criticism, was one of the first to present the twenty-four major and minor keys as the basis for all contemporary musical composition. He derided previous authors, in particular Athanasius Kircher and his *Musurgia universalis* (1650), for their adherence to the ancient church modes in their writings, arguing that they often ignored actual compositional practice in their analyses. For instance, about Kircher's apparent omission of C minor, he states:

It would be no idle curiosity to investigate whether it was by crass error or by a most profound ignorance that this most attractive key merited a place neither in the authentic, plagal, or transposed modes, nor



Figure 5, Ut, Mi, Sol . . .

even in the ecclesiastic or Gregorian tones. The stupidity of the ancients is hardly to be believed, much less excused.<sup>14</sup>

Throughout his discussion of the keys versus the modes, Mattheson continued to use such vitriol. Although Mattheson saw a place for the retention of the church modes, namely in sacred music, he considered them to be completely inappropriate for contemporary composition.

Mattheson's work inspired much derision among conservative musicians, with the greatest critic being Johann Heinrich Buttstett. In ca. 1715, Buttstett published his complete repudiation of Mattheson's theories in *Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna* (Figure 5). On his ornately decorated frontispiece (ironically with symbolic representations of major and minor triads<sup>15</sup>), Buttstett states,

Ut, mi, sol, re, fa, la, the totality of music and eternal harmony, or newly published, old, true, sole, and eternal *Foundation of Music*, opposed to the *New-eröffnete Orchestre*, and divided into two parts, in which, and to be sure in the first part, the erroneous opinions of the author of the *Orchestre* with respect to tones or modes in music are refuted. In the second part, however, the true foundation of music is shown; Guidonian solmization is not only defended, but also shown to be of special use in the introduction of a fugal answer;

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lastly, it will also be maintained that someday everyone will make music in heaven with the same [solmization] syllables that are used here on earth.<sup>16</sup>

Essentially, Buttstett called for the return of compositional practices of the fifteenth century. He accepted the modes as the true basis of music composition and defended the use of hexachordal mutation using Guido d'Arezzo's system of solmization. Further, he argued that Mattheson's so-called keys were merely transpositions of only two modes, and that the sole differentiation of modes was based on the placement of the semitone mi-fa.<sup>17</sup> Buttstett also argues against Mattheson's tri-partite classification of musical style (e.g., *Stylo Ecclesiastico*, *Stylo Theatrali*, and *Stylo Cameræ*), favoring Kircher's rather cumbersome nine-part classification,<sup>18</sup> and he derides composers who favor profitable "popular and accessible music" over the more intellectually demanding counterpoint.<sup>19</sup> As George Buelow succinctly states, "In sum, he [Buttstett] believed that Mattheson was leading musicians to chaos by abandoning the rules of music which had been valid for more than 100 years."<sup>20</sup>

Mattheson responded to Buttstett in 1717 with *Das beschützte Orchestre*, a "merciless satire of Buttstett's opus."<sup>21</sup> The frontispiece depicts a tombstone for Guido d'Arezzo and the subtitle is a play on Buttstett's own title: "Ut, Mi, Sol, Re, Fa, La—Todte [i.e., dead] (nicht Tota) Musica." Citing Buttstett's insistence on only one true semitone, Mattheson points out that Buttstett also mentions that there are simultaneously two and twelve semitones per octave, thus leading Mattheson to ask how there can all at once be one, two, and twelve of something. He goes on to accuse Buttstett of taking previous authors out of context and finally solicits the opinions of other leading musicians and scholars on the matter, most of whom take Mattheson's side of the debate (the most notable exception being Johann Joseph Fux).

While Buttstett responded yet again in 1718, he was no match for the witty and intellectually superior Mattheson. Buttstett's arguments were the last gasp of conservative German music theory, prominent especially among organists, in a battle that had been clearly won by a new theoretical and more cosmopolitan approach toward music composition.<sup>22</sup>

Following this debate, it is plausible that, in defeat, Buttstett had given up on his dream of publishing a multi-volume series of keyboard compositions. The only publication that remained to come from his pen was his *Opera prima sacra* of 1720, the aforementioned four Latin Masses. Thus, the ambitious project that had begun with the *Musicalische Clavier=Kunst und Vorraths=Kammer* was abandoned, and the vast majority of Buttstett's keyboard music is likely forever lost.

One can only imagine what life was like for the aging Buttstett in his twilight years. Perhaps he was contented to continue his work as the Erfurt *Ratsorganist*. After all, Erfurt remained an important Thuringian city, and there is no indication that Buttstett was unable to perform his duties until his death on December 1, 1727. At least two of his sons outlived him, and it is likely he continued to teach and serve as a mentor to the next generation of organists. Still, after his death, Buttstett was largely forgotten. But even so, it is clear that, as his biographer Ernst Ziller states, "Buttstätt was a true Thuringian musician, very closely connected to his home town and its musical traditions, a deeply

religious personality, a human being who lived for his music until the end of his days. Music was his life's purpose and his calling from God."<sup>23</sup> ■

### To be continued.

Scott Elsholz is director of music for Saint Brigid Catholic Church, Memphis, Tennessee. He received his Doctor of Music degree in organ performance/literature from the Jacobs School of Music, Indiana University, Bloomington, where he was an associate instructor in church music, and he received his Bachelor of Music and Master of Arts degrees in organ performance from Eastern Michigan University, Ypsilanti, where he later served as an adjunct instructor of organ. He previously served as music director at the Church of the Nativity, Bartlett, Tennessee; Saint Mary's Episcopal Cathedral, Memphis; and Saint John's Episcopal Church, Plymouth, Michigan.

### Notes

1. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton & Co., Inc., 2000), 15.
2. Ernst Ziller, *Der Erfurter Organist Jo-*

*hann Heinrich Buttstätt* (Berlin: Buchhandlung des Waisenhauses G.m.b.H, 1935). Reprint, *Beiträge zur Musikforschung*, ed. Max Schneider, no. 3. (Hildesheim: Georg Olms Verlag, 1971), 5.

3. Further, his grandson, the composer Franz Vollrath, used this spelling.

4. Suzy Schwenkedel, *La tablature de Weimar: Johann Pachelbel et son école* (Arras: Association Nationale de formation des organistes liturgiques, 1993), 13.

5. A *Werkmeister* was responsible for managing the church's financial accounts and is roughly equivalent to a modern-day bookkeeper.

6. Ewald V. Nolte and John Butt, "Pachelbel, Johann," *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com> (accessed February 18, 2012).

7. Literally translated "House cross." Exact meaning unclear but the speculation by Ziller is plausible.

8. Ziller, 12.

9. George J. Buelow, "Buttstett, Franz Vollrath," *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com> (accessed February 24, 2012).

10. David Yearsley, "Alchemy and Counterpoint in an Age of Reason," *Journal of the American Musicological Society*, 51:2 (Summer 1998), 214.

11. The "=" in the title was a convention of the German *Fraktur* typeface (the typographic style used for the title page and pref-

ace of the *Clavierkunst*) for compound words in titles, common from the sixteenth to early twentieth centuries.

12. Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 427.

13. Christoph Bach and Buttstett both likely studied with Pachelbel concurrently.

14. Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg: Schiller, 1713), 245, quoted in Joel Lester, *Between Modes and Keys: German Theory, 1592–1802*, Harmonologia, 3 (Stuyvesant: Pendragon, 1989), 116–7.

15. Walter Blackenburg, "Zum Titelbild von Johann Heinrich Buttstedts Schrift UT-MI-SOL-RE-FA-LA, tota Musica et Harmonia Aeterna (1716)." In *Heinrich Sievers zum 70. Geburtstag*, ed. Günter Katzenberger (Tutzing: Hans Schneider, 1978), 23.

16. Lester, 119.

17. Lester, 120.

18. Paul Collins, *The Stylus Phantasticus and Free Keyboard Music of the North German Baroque* (London: Ashgate, 2005), 24.

19. Yearsley, 215.

20. George J. Buelow, "Buttstett, Johann Heinrich," *The New Grove Dictionary of Music Online*, ed. Laura Macy, <http://www.oxfordmusiconline.com> (accessed February 24, 2012).

21. Lester, 121.

22. Buelow, "Buttstett, Johann Heinrich."

23. Ziller, trans. Elke Kramer, adapt. Scott Elsholz, 22.

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## Cover feature

### Orgues Létourneau, Saint-Hyacinthe, Québec Christ Episcopal Church, Tuscaloosa, Alabama

#### From the Builder

It is unusual for an organbuilder to finish two instruments for churches a few blocks apart within two calendar years. Nonetheless, this is what happened in Tuscaloosa, Alabama, and we consider ourselves fortunate to say so. The first of these was our Opus 129 for First Presbyterian Church, which we completed in January 2016 (see the May 2017 issue of *THE DIAPASON* for more details). This 75-rank instrument's warmth and array of color piqued the interest of the organ committee at the nearby Christ Episcopal Church. Led by Mr. Wilson Green, this committee was already studying what to do with the church's ailing pipe organ. Having been serially rebuilt without success, its indifferent placement in Christ Church's organ chamber was its biggest challenge. The instrument's monochromatic tonal scheme and obsolete windchests were contributing factors in the decision to start from scratch and commission an all-new pipe organ.

An organ chamber like that at Christ Church does require a change in mindset from, say, a freestanding instrument like Opus 129. Here, there is a wide floor-to-ceiling opening across the chancel's south sidewall into the chamber. A smaller arch-shaped opening on the chamber's west wall leads to the nave. The chamber's wooden roof slopes downward moving west (away from the chancel), which dictated some aspects of the organ's layout, but the side and back walls in brick do reflect sound out of the chamber nicely.

Christ Church's organ committee was unambiguous; they wanted an instrument that would excel in accompanying the Episcopal liturgy. This fit, in many ways, with the organ's placement in a chamber. The emphasis here would be a profusion of smooth foundation color, elegant solo voices, and choruses in all families of organ tone, all backed by exceptional dynamic control. The organ's repertoire was kept in mind of course, but this instrument's *raison d'être* was always going to be the choral anthems of Howells, Parry, and Stanford.

Carefully studying the chamber, we determined there was enough space for a three-manual instrument; two of the three manual divisions would be under expression at the back of the chamber, with space to spare in front for lean Great and Pedal divisions. Working with the church's then-organist and assistant director of music, Tyler Canonico, Opus 132's stoplist soon took shape.



A view of the chancel and the new Létourneau pipe organ from Christ Church's nave (photo credit: Barbara Steimle)



The chancel façade as seen from the console opposite



The three-manual console

The Swell forms the core of the instrument with foundations including a pungent 8' *Voie de gambe*, a matching 8' *Voix Celeste*, a gentle 16' *Liebllich*, and a velvety 8' *Dolce Flute* and *Celeste* combination. Building on this is a solitary 4' stop, the *Gemshorn*; its scale transitions from a principal-like bass for definition towards a fluty treble to blend with the mutations. A refined 8' *Hautboy* with capped resonators can add a reedy tang to this ensemble or sing as a mezzo solo voice. One dynamic higher is the Swell's 8' *cornet décomposé*, whose wide-scaled tapered ranks fuse together richly. With choral accompaniment in mind, the Swell's III-V Full Mixture is harmonic in composition, meaning its uppermost pitch is constant through most of the compass while the fourth and fifth ranks add lower pitches to fill in the chorus. The Swell is crowned by a

grand reed chorus that begins, crucially, with a full-length 16' *Double Trumpet* through an 8' *Cornopean* to a 4' *Clarion*. On five inches of wind pressure, these stops feature thick spotted metal resonators, harmonic trebles, and Willis-style shallots. This powerful, golden-toned chorus can also be transferred as a group from the Swell to the other divisions via stopknobs to facilitate dynamic effects.

The second expressive division, the *Choir-Solo*, is something of a partner

to the Great with additional foundation stops and distinctive solo voices. The 8' *Flûte harmonique* isn't a thoroughgoing solo stop so much as it is a building block in a traditional *fonds* ensemble when coupled to the Great. Building on this 8', the vibrant 4' and 2' harmonic flutes provide a lighter chorus to their equivalent Great combination. The 8' *Geigen* brings a keen edge to the *fonds*, while its 16' extension provides depth and richness without getting muddy. The 16' *Geigen*'s clean pitch

## Orgues Létourneau Opus 132

GREAT – Manual II 80 mm wind pressure	
16' Contra Geigen (Ch)	
8' Open Diapason (façade)	61 pipes
8' Geigen (Ch)	
8' Chimney Flute	61 pipes
4' Principal	61 pipes
2' Fifteenth	61 pipes
1½' Mixture IV	244 pipes
Tremulant	
8' French Horn (Ch)	
8' Tuba (Ch)	
Swell Reeds on Great	
Great 16–Unison Off–Great 4	
Chimes (Ch)	
Cymbelstern (8 tuned bells)	

SWELL (expressive) Manual III – 85 mm w.p.	
16' Liebllich Gedackt	73 pipes
8' Voie de Gambe	61 pipes
8' Voix Celeste (G8)	54 pipes
8' Liebllich Gedackt (ext)	
8' Dolce Flute	61 pipes
8' Flute Celeste (C13)	49 pipes
4' Gemshorn	61 pipes
2½' Nazard	61 pipes
2' Flageolet	61 pipes
1½' Tierce	61 pipes
2' Full Mixture III–V	259 pipes
8' Hautboy	61 pipes
Tremulant	
16' Double Trumpet*	61 pipes
8' Cornopean*	66 pipes
4' Clarion*	78 pipes
Swell 16–Unison Off–Swell 4	

\* 125 mm wind pressure

CHOIR-SOLO (expressive) Manual I – 125 mm w.p.	
16' Contra Geigen	73 pipes
8' Flûte harmonique	61 pipes
8' Geigen (ext)	
8' Unda maris (G8)	54 pipes
4' Flûte octaviante	61 pipes
2' Octavin	61 pipes
8' Clarinet	61 pipes
Tremulant	
8' French Horn (c13–f42)§	30 pipes
8' Tuba§	66 pipes
Swell Reeds on Choir	
Choir 16–Unison Off–Choir 4	
Chimes (37 notes)†	
Harp (61 notes)†	
Glockenspiel (37 notes)†	

§ 325 mm wind pressure

† Walker Technical Company

PEDAL – 110 mm w.p.	
32' Resultant (derived)	
16' Contrabass	32 pipes
16' Bourdon	32 pipes
16' Geigen (Ch)	
16' Liebllich Gedackt (Sw)	
8' Principal (façade)	32 pipes
8' Liebllich Gedackt (Sw)	
4' Choral Bass (85mm)	32 pipes
16' Contra Tuba (ext, Ch)	12 pipes
8' Tuba (Ch)	
Swell Reeds on Pedal	

All usual sub, unison, and octave inter-manual couplers plus Great to Choir, Choir to Swell, and a GR-CH Manual Transfer.

6 divisional pistons for each division and 12 General pistons with a General piston sequencer.

Console prepared for the future installation of a 5-stop Antiphonal division.



The Swell 16'-8'-4' reed chorus with the Swell 8' Hautboy in the foreground



The pipes of the Choir-Solo 8' French Horn during pre-voicing in the Létourneau workshops

and responsiveness in the bass octaves is especially welcome when deployed as a pedal stop. Meanwhile, the 8' Unda maris pairs with the 8' Geigen to provide the organ's third and boldest celeste effect. The Choir-Solo has two high-pressure reed stops. The 8' French Horn was a request from Christ Church's rector, the Rev. David Meginniss, and given its rare appearances in choral accompaniments

or the organ repertoire—as well as the limited tessitura called for—we built it as a short-compass stop from c13 to f42. On high-pressure wind at the back of the Choir-Solo enclosure, the French Horn projects its fist-in-the-bell sound easily, evoking its orchestral ancestor. Its thick, smooth tone can be used to bulk up ensemble registrations, but it pairs especially well with the 8' Flûte harmonique with the treble-ascendant flute picking up smoothly where the French Horn's compass runs out.

The Choir-Solo's 16'-8' Tuba rank's harmonic-length resonators begin at 4' g, and the pipes are equipped with tapered Willis shallots for proper tuba tone. The overall dynamic, however, is kept in check. On 12¾ inches wind like the French Horn, the Tuba rank serves as solo stop or the ultimate chorus reed: it will peel out a melody against Full Swell—especially when played in octaves as asked for in much of the literature—but can be thrown in to otherwise Full Organ without a colossal dynamic jump. The 16' Contra Tuba extension in the Pedal has a big, round bass tone that ensures the instrument never sounds untethered.

In contrast to these two colorful expressive divisions, the Great has been stripped down to the essentials. There is a warm principal chorus built around a 42-scale 8' Open Diapason, with the Great windchest situated to face the nave's tone opening. The 8' Chimney Flute is a cheery, chameleon-like voice that does light solo duty or plumps up the ensemble. For flexibility, a number of stops from the Choir-Solo have also been made available on the Great manual.

The Pedal division is like the Great: minimalist but effective. The 16' Contrabass pipes are made from spotted metal and, voiced with slots and beards, give the pedal line a well-defined point. The 16' Subbass, with its pipes in yellow

poplar, is dynamically a notch lower with a correspondingly unobtrusive tone. Larger in scale than the Great 8' Open, the 8' Principal was also voiced with slots and on higher wind pressure; it has a bold, driven sound that fits with the Contrabass to give the pedal line a great deal of weight. Comparatively, the 4' Choral Bass is less powerful with a sweeter, more transparent sound in *cantus firmus* roles.

When the contract was signed for the new instrument, the organ project at Christ Church had a fixed budget that precluded any façades. Likewise, some of the stops in the specification were initially console preparations, meaning they were part of the instrument's technical designs but would not be provided with the instrument. The contract between the church and Létourneau was written such that if we were given the green light by a certain date, the façades and/or the prepared-for stops could be built and installed at the same time as the organ itself. The organ committee went to work raising the organ project's profile and explaining the opportunity at hand to the parish. They were tremendously successful; the gifts they raised came from many sources and enabled the complete instrument to be installed. Once our visual designs had been enthusiastically approved, our cabinetmakers began construction on the instrument's two façades made from solid mahogany. The display pipes are made from a 70% polished tin alloy from the Great 8' Open Diapason and the Pedal 8' Principal ranks.

The three-manual console shell was built from solid red oak while the interior puts swathes of dark walnut to good use. From the outset, the layout of the various console controls was a particular point of interest for Tyler Canonico and Wilson Green; many enjoyable discussions were had about the best practices from around the globe, and several different layouts were evaluated. The result is compact, logical, and comfortable. In a nod to the British tradition, the stop knobs for each division are arrayed in two columns and set within individual walnut jambs. The console's expression shoes also mark the debut of a new style for Létourneau, featuring a pedal made from maple for durability and deeply stained to match the surrounding walnut. A chromed stainless-steel surface discreetly displaying the Létourneau logo is then overlaid on this base with rubber cleats for grip above and below. Opus 132's switching system and combination action were provided by Solid State Organ Systems, with the console having 300 levels of memory, an adjustable crescendo pedal, and a generous number of divisional and general pistons (with a sequencer) to facilitate colorful accompanying.

The instrument was installed in January of 2018, and the voicing process carried through to the end of the following month. The instrument was dedicated at a choral evensong service on April 15, 2018, featuring the choir of Christ Church under music director Doff Procter, skillfully accompanied by Scott Roberts, organist and assistant music director. Before and after the service, several voluntaries were played by Tyler Canonico, who had returned to Tuscaloosa for the event; his selections included music by Bédard, Locklair, Howells, Bednall, Dupré, and Langlais.

Our Opus 132 is a sophisticated response to the host of physical, acoustic, and musical parameters this project presented. Importantly, the instrument contrasts significantly with the nearby Opus 129 at First Presbyterian Church, from placement to windchest design to tonal effect. For those who might be

curious to see what Létourneau is doing these days, Tuscaloosa is a destination well worth visiting.

To conclude, we are grateful to Christ Church for having given us the opportunity to build Opus 132; we expect their new Létourneau will serve their church and the Tuscaloosa community faithfully for several future generations. Our work has given us the opportunity to come to know several fine people as well. We have a deep appreciation for the tireless leadership of Wilson Green throughout the entire project. It has also been a pleasure to work closely with the church's two organists through the instrument's gestation, Tyler Canonico and Scott Roberts, as well as the church's director of music, Doff Procter. We are appreciative of the consistently generous support for the pipe organ project from Rev. David Meginniss. Christ Church's communications director, Barbara Steimle, was also a tremendous supporter in countless ways. Finally, a sincere thank you to Hubert Guthrie, both the church's contractor and a parishioner. His tenacious efforts to improve the organ chamber were crucial to the project's success, resulting in the best possible acoustic conditions for the new instrument.

—Andrew Forrest, Artistic Director  
Fernand Létourneau, President  
Dudley Oakes, Project Consultant

#### From the Chair of the Organ Committee

We asked Létourneau to deliver an instrument that emphasized the organ's central liturgical role in Episcopal worship, and they delivered beautifully. The organ is exceptional in enhancing and supplementing liturgical action, as well as in service and congregational accompaniment. Having two celeste effects in the Swell, for example, was motivated by a desire to communicate the transcendent, and they accomplish this exceptionally. Putting most of the organ under expression, with a relatively small Great, was a decision largely driven by the church's acoustics, which we altered before the organ's installation began with changes to the nave floor and the chamber itself. The result is an instrument refined in tonal breadth and uniquely appropriate to the room.

The organ's solo stops are not to be missed. The Choir-Solo 8' Flûte harmonique has a body and smoothness that fill the room. The 8' French Horn is one of my favorites, with a robust nobility and depth of tone with the box open, but which is quite mellow when enclosed. And the 8' Tuba is powerful as a solo reed but it's also capable of singing with the rest of the instrument—a rare combination, and one that was needed given the instrument's size.

Létourneau was a wonderful partner for our church. Andrew Forrest and Dudley Oakes were particularly effective in listening to our concerns and making tonal recommendations tailored to those concerns. They explained their design choices and how they were intended both to enhance the listening experience in the room and to mitigate the lack of direct linearity with the listener. Communication was always clear and timely, and their sense of proportion and design afforded us an instrument that is musically and visually in tune with our historic space. The best compliment I receive is, "It looks like it was always there!" But honestly, it sounds even better. And perhaps most of all, the Létourneau installation and tonal finishing teams were magnificent. The church staff was sad to see them leave us when they finished!

—Wilson Green

#### Christ Episcopal Church, Tuscaloosa, Alabama

Three manuals, 43 stops, 38 ranks, 2,162 pipes

Great Mixture IV				
c1 to b12	19	22	26	29
c13 to b24	15	19	22	26
c25 to b36	12	15	19	22
c37 to b48	8	12	15	19
c49 to c61	5	8	12	15
Swell Full Mixture III-V				
c1 to e17	15	19	22	
f18 to e29	12	15	19	22
f30 to e41	8	12	15	19
f42 to e53	1	8	12	15
f54 to c61	1	5	8	12

Photo credits: Andrew Forrest, unless indicated otherwise  
Cover photo: Andrew Forrest



The Thomas Rees Memorial Carillon, Springfield, Illinois

The 58th International Carillon Festival in Springfield, Illinois, will take place June 2–7. First held in 1962, the festival annually presents numerous recitals featuring carillonneurs from the United States and abroad. The festival is presented by the Springfield Park District with the support of the Rees Carillon Society and the Carillon Belles. Two recitals are held each evening, except Wednesday, in addition to other entertainment. Individuals and families are encouraged to bring a picnic dinner as well as lawn chairs and blankets. There is a large video screen at the base of the carillon tower that allows the audience to view the carillonneur in action.

The 2019 festival schedule: June 2: 6:00 p.m., Trinity Summer Band, 6:30, Lisa Lonie, 7:15, Trinity Summer Band, 7:40, Carlo van Ulft; 6/3, 6:00 p.m., Eddy Flute Choir, 6:30, John Gouwens, 7:15, Eddy Flute Choir, 7:40, Arie Abbenes; 6/4, 6:00 p.m., Cast of *Peter Pan* at the Muni, 6:30, Wesley Arai, 7:15, Cast of *Peter Pan*, 7:40, Lisa Lonie;

6/6, 6:00 p.m., Springfield Saxes, 6:30, Wesley Arai, 7:15, Springfield Saxes, 7:40, John Gouwens; 6/7, 6:00 p.m., Springfield Municipal Band, 6:30, Arie Abbenes, 7:15, Springfield Municipal Band, 7:40, Carlo van Ulft, with fireworks and carillon music at dusk. For information: [www.carillon-rees.org](http://www.carillon-rees.org).



Chapel, Culver Academies, Culver, Indiana

Culver Academies, Culver, Indiana, announce carillon recitals by **John Gouwens**, academy organist and carillonneur, Saturdays at 4:00 p.m.: June 1 (7:30 p.m.), 6/22, 6/29 (Bernard Winsemius, guest recitalist), July 6, 7/13, 7/20, 7/27, August 31, September 28. For information: [www.culver.org](http://www.culver.org).



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St. Chrysostom's Episcopal Church (photo credit: Alex Bailee)

St. Chrysostom's Episcopal Church, Chicago, Illinois, announces its second summer carillon concert series, Sundays at 4:00 p.m.: June 9, Jim Brown; 6/16, Sally Harwood; 6/23, John Gouwens. For information: [www.saintc.org](http://www.saintc.org).

The eighth edition of the “Queen Fabiola” International Carillon Competition will take place in Mechelen, Belgium, July 10–14. The competition was established in 1987 under the patronage of Her Majesty Queen Fabiola and is now held every five years. All candidates will perform on the carillon in the tower of St. Rombout's Cathedral for the qualifying round. An international jury will select five finalists who will continue with three rounds: another performance on the carillon of St. Rombout's, a solo performance on a chamber carillon, and a performance on the chamber carillon with a brass ensemble. An additional innovation this year is that all candidates may participate in an improvisation competition if they wish.

There are two required pieces for the competition: *Invicta* for mobile carillon and brass ensemble by Stefano Colletti, and *A Fast, Wild Ride* for solo carillon by Geert D'hollander. The latter was commissioned by the Belgian Royal Carillon School “Jef Denyn” specifically for the competition. The first prizewinner will receive €3,000, and there are also monetary awards for the other four laureates, the improvisation competition winner, plus the SABAM award for the best performance of a Belgian contemporary piece. For information: <https://beiaardschool.mechelen.be/queen-fabiola-competition>.

The Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine has announced its “Music for Mayo” carillon music series. The annual initiative will commission one new composition for solo carillon. Each new work will be premiered on the carillon of the Mayo Clinic in Rochester, Minnesota, before being made available to carillonneurs around the world. The program seeks not only to expand the repertoire of quality modern compositions for the carillon, but also to ensure that they remain accessible to all members of the carillon community. Composers from varied backgrounds across the world will be selected, making each piece unique and highlighting the diversity of patients, staff, and guests at the Mayo Clinic.

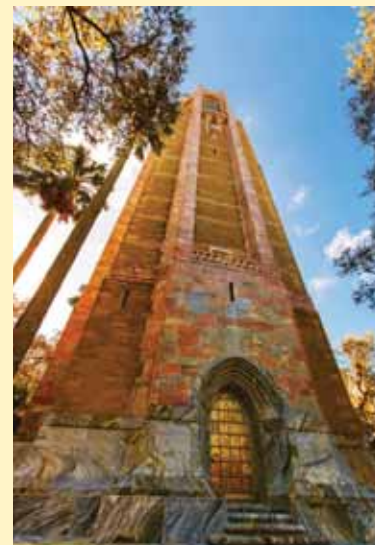
The inaugural composition, *City of Lights*, was composed by Dr. Scott Allan Orr, a carillonneur and also lecturer at the University of Oxford. It will be premiered by Mayo Clinic Carillonneur Austin Ferguson on June 22. Dr. Orr states that the work “is a play on American themes, drawing on inspiration and themes from the 20th century through the works of Aaron Copeland, jazz, and the rush of the urban metropolis.” For information: <http://history.mayoclinic.org/tours-events/carillon-music-and-concerts.php>.

Carillon Profile

Bok Tower Gardens, Lake Wales, Florida  
John Taylor & Co., Loughborough, England



Bok Tower Gardens, Lake Wales, Florida (photo credit: Bok Tower Marketing)



The Singing Tower of Bok Tower Gardens (photo credit: Bok Tower Marketing)



The clavier of the Singing Tower (photo credit: Geert D'hollander)



The bells in the Singing Tower (photo credit: Geert D'hollander)

The Singing Tower of Bok Tower Gardens in Lake Wales, Florida, constitutes the most unified, verdant setting for the carillon in North America. Edward Bok's entire sanctuary was created on a spare sand hill to showcase the carillon for serene enjoyment. Frederick Law Olmsted, Jr., landscaped the garden, while architect Milton B. Medary designed the neo-Gothic tower. Sculptor Lee O. Lawrie, metalworker Samuel Yellin, and tilemaker J. H. Dulles Allen decorated the tower with animals, plants, Biblical stories, and the zodiac, symbolically representing the life, history, and legends of Florida.

The carillon bells of 1928 were cast by Taylor of England and comprised four octaves. Subsequent expansions and replacements in 1929, 1966, and 1987 were completed by Taylor, resulting in the grand five-octave carillon of today. This carillon is the third heaviest in North America, with a D-sharp bourdon of nearly 12 tons. The carillon tower is notable for its library and archives, including that of the Guild of Carillonneurs in North America.

The current carillonneur is Geert D'hollander, who has been active as a performer, teacher, and composer for over 35 years. He won over 30 international competitions for carillon performance or composition and has held positions at the Royal Carillon School in Mechelen, Belgium; the University of California, Berkeley; and other institutions.

The carillon is performed on twice daily at 1:00 p.m. and 3:00 p.m. The gardens also host an international carillon festival every March, currently in its 90th year. June 10–14, 2019, the Bok Tower Gardens will host the annual congress of the Guild of Carillonneurs in North America. For information: <https://boktowergardens.org>.

—Kimberly Schafer, PhD  
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The Guild of Carillonneurs in North America has announced the winners of its 2019 **Johan Franco Carillon Composition Competition**. There were eleven submissions and eight jury members who evaluated the pieces based on their usefulness to the carillon community, effectiveness on the carillon, playability, originality, and general musical interest. Prizes were awarded for first and second place as well as two performance awards. The four scores will be premiered and published at the Guild's congress in June 10–14 at Bok Tower Gardens, Lake Wales, Florida. The first prize and \$1,500 were awarded to **Mathieu Polak** for *A Butterfly's Dance*. The second prize and \$750 were presented to **Pamela Ruiter-Feenstra**

for *Peacemakers*. The performance awards and \$100 went to **Peter Paul Olejar** for *Imaginary Dances* and to **Julie Zhu** for *As swiftly and fading as soon*. For further information: [www.gcna.org](http://www.gcna.org).

Two carillon congresses will be held at simultaneously at **Longwood Gardens**, Kennett Square, Pennsylvania, June 24–July 1, 2020: the **Guild of Carillonneurs in North America** and the **World Carillon Federation**. Details will follow for what promises to be a memorable event bringing together carillonneurs from around the world. In 2022, the GCNA congress will take place on the campus of the University of Chicago featuring the Rockefeller Chapel carillon.



# 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 JUNE  
**Monica Czausz**; Kimmel Center, Philadelphia, PA 11 am & 5 pm

16 JUNE  
**Jeremy Filsell**; Christ Church Capitol Hill, Washington, DC 5 pm  
**Paul Griffiths**; Washington National Cathedral, Washington, DC 5:15 pm  
**Karen Beaumont**; Milwaukee Catholic Home, Milwaukee, WI 2 pm  
**Stephen Buzard**; Loyola University, Chicago, IL 3 pm

17 JUNE  
• **Michael Hey**; Cathedral of St. John the Evangelist, Milwaukee, WI 7:30 pm

19 JUNE  
**Jonathan Vaughn**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Michael Soto**; Christ Church, Michigan City, IN 12:15 pm  
**Stephen Schnurr**; Trinity Lutheran Kaukauna, WI 12:15 pm  
**Jillian Gardner**; Ss. Peter & Paul Catholic Church, Milwaukee, WI 1:15 pm  
• **Lynne Davis**; Church of the Gesu, Milwaukee, WI 7:30 pm

20 JUNE  
**Michael Mills**; Holy Name Chapel, Madison, WI 7 pm

23 JUNE  
**Jackson Borges**; Washington National Cathedral, Washington, DC 5:15 pm  
**Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

24 JUNE  
**Robert McConnell**; Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE  
**Christa Rakich**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**The Chenaults**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**David Attein**; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

27 JUNE  
**Don VerKuilen**; Holy Name Chapel, Madison, WI 7 pm

28 JUNE  
**Marjijm Thoene**; St. Francis of Assisi Catholic Church, Ann Arbor, MI 7 pm

30 JUNE  
• **Joshua Stafford**; Chautauqua Institute, Chautauqua, NY 6:30 pm  
• **Scott Dettra**, with brass; Central Reformed, Grand Rapids, MI 8 pm

1 JULY  
• **Nathan Laube**; St. Joseph Catholic Cathedral, Buffalo, NY 8 pm  
• **Alan Morrison**, workshop; Crowne Plaza Hotel, Cherry Hill, NJ 8 am  
• **Alan Morrison**; St. Rose of Lima Catholic Church, Haddon Heights, NJ 8 pm  
• **Katelyn Emerson**; Grace Episcopal, Grand Rapids, MI 12:30 pm  
• **Todd Wilson**; La Grave Avenue Christian Reformed, Grand Rapids, MI 3:30 pm  
• **Ken Cowan**; Fountain Street Church, Grand Rapids, MI 8 pm

2 JULY  
• **Michael Hey**; Westminster Presbyterian, Buffalo, NY 1 pm  
• **Monica Czausz**; St. Mary's Episcopal, Haddon Heights, NJ 10 am  
• **Daniel Roth**; Haddonfield United Methodist, Haddonfield, NJ 8 pm  
• **Huw Lewis**; Miller Center for Musical Arts, Hope College, Holland, MI 3:15pm  
• **Lynne Davis**; St. Andrew's Catholic Cathedral, Grand Rapids, MI 8:30pm

3 JULY  
**Sarah Simko**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
• **Katelyn Emerson**; SUNY Buffalo, Amherst, NY 11:15 am  
• **Chelsea Chen**; Holy Trinity Lutheran, Buffalo, NY 6:30 pm

• **Nathan Laube**; Mayflower Congregational, Grand Rapids, MI 8:30 pm  
**Matt Gerhard**; Christ Church, Michigan City, IN 12:15 pm  
**David Bohn**; St. Thomas Episcopal, Menasha, WI 12:15 pm  
**Jillian Gardner**; Sinsinawa Mound, Sinsinawa, WI 7 pm

4 JULY  
• **Chelsea Chen**, masterclass; Holy Trinity Lutheran, Buffalo, NY 9 am  
• **Bruce Neswick**, hymn festival; St. Joseph Catholic Cathedral, Buffalo, NY 3 pm  
• **David Higgs**; Westminster Presbyterian, Buffalo, NY 7 pm  
Independence Day concert; Washington National Cathedral, Washington, DC 5:15 pm  
• **Nathan Laube**, workshop; Park Church, Grand Rapids, MI 10 am  
**Daniel Schwandt**, Independence Day sing-along; Trinity Episcopal, Appleton, WI 12:15 pm

7 JULY  
**Edward Alan Moore**; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

10 JULY  
**William Ness**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Kent Jager**; Christ Church, Michigan City, IN 12:15 pm  
**Naomi Rowley**; Faith Lutheran, Appleton, WI 12:15 pm

11 JULY  
**Matthew Buller**; Holy Name Chapel, Madison, WI 7 pm

14 JULY  
**Michael Andrew Hammer**; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm  
**David Jaronowski**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

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

17 JULY  
**John Walthausen**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Andrew Schaeffer**; St. Bernard Catholic Church, Appleton, WI 12:15 pm

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

19 JULY  
**Nicholas Schmelter**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

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

24 JULY  
**Kevin Neel**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Lee Meyer**; Christ Church, Michigan City, IN 12:15 pm  
**Jeffrey Verkuilen**; First Congregational UCC, Appleton, WI 12:15 pm

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

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

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

31 JULY  
**Julian Wachner**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Carol Garrett**; Christ Church, Michigan City, IN 12:15 pm  
**Paul Weber**; First English Lutheran, Appleton, WI 12:15 pm

## UNITED STATES West of the Mississippi

16 JUNE  
**Justan Foster**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

18 JUNE  
**Gail Archer**; Episcopal Church of the Good Shepherd, Lake Charles, LA 7:30 pm

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

23 JUNE  
**David Hatt**, Widor, *Symphonie I*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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## Calendar

24 JUNE  
**Raúl Prieto Ramírez**, with Spreckels Organ Rock Band; Balboa Park, San Diego, CA 7 pm

28 JUNE  
Blessed Sacrament Schola Cantorum; Blessed Sacrament Catholic Church, Seattle, WA 7:30 pm

30 JUNE  
**Jin Kyung Lim**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

1 JULY  
**Raúl Prieto Ramírez**; Balboa Park, San Diego, CA 7 pm

2 JULY  
**Olivier Latry**; Central Lutheran, Winona, MN 7:30 pm

3 JULY  
**Olivier Latry**; Central Lutheran, Winona, MN 7:30 pm  
• **Carole Terry**; Los Altos United Methodist, Long Beach, CA 12:30 pm

7 JULY  
**Catherine Rodland**; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm  
**David Hatt**, Widor, *Symphonie VII*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

8 JULY  
**Janette Fishell**; Webster Groves Christian, Webster Groves, MO 7:30 pm  
**David Wickerham**; Balboa Park, San Diego, CA 7 pm

10 JULY  
**Joanne Rodland**; St. John's Lutheran, Northfield, MN 12:15 pm

12 JULY  
**Janette Fishell**, worship service; Webster Groves Christian, Webster Groves, MO 11:15 am

13 JULY  
**David Gray**; Calvary Christian Assembly, Seattle, WA 2 pm

14 JULY  
++ **Scott Dettra**; Church of the Incarnation, Dallas, TX 4:30 pm  
**Stephen Hamilton**; Aspen Community United Methodist Church, Aspen, CO 7 pm  
**Pierre Zevort**, with trumpet; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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

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

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

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

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

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

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

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

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

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

### INTERNATIONAL

15 JUNE  
**Klaus Rothaupt**; St. Michaelis, Hamburg, Germany 12 noon

**Markéta Schley Reindlová**, with flute and soprano; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm  
**Hans-Dieter Meyer-Moortgat**; St. Basii und Marien, Fredelsloh, Germany 6 pm  
**Luc Ponet**; Basilika, Tongeren, Belgium 4 pm  
**Andreas Liebzig**; Munster, Basel, Switzerland 12 noon

16 JUNE  
**Andrea Trovato**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Jörg Nitschke**; Dom, Altenberg, Germany 11:45 am  
**Johannes Skudlik**; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm  
**Michael Utz**; Dom, Altenberg, Germany 2:30 pm  
**Helfried Waleczek**, with block flute; Willibrordi-Dom, Wesel, Germany 6 pm  
**Peter Stevens**; Methodist Central Hall, Westminster, London, UK 3 pm  
**Greg Abrahams**; St. Paul's Cathedral, London, UK 4:45 pm  
**Bridget West**; St. John the Evangelist, East Dulwich, UK 5 pm  
**Natalia Sander**; Westminster Abbey, London, UK 5:45 pm

17 JUNE  
**Benjamin Saunders**; Cathedral, Leeds, UK 1 pm  
**Colin Andrews**; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm  
**John Wellington**; Christ Church, Spitalfields, London, UK 7:30 pm

18 JUNE  
**Maurizio Salerno**; Munster, Berner, Switzerland 5 pm  
**Margaret Phillips**; Grosvenor Chapel, London, UK 1:10 pm  
**Greg Morris**; Temple Church, London, UK 7:30 pm

19 JUNE  
**Gerhard Löffler**; Kreuzkirche, Dresden, Germany 8 pm  
**Ben Bloor**; London Oratory, London, UK 7:30 pm  
**Nicholas Schmelter**, with piano; Yorkminster Park Baptist, Toronto, ON, Canada 12:30 pm

20 JUNE  
**Daniel Gottfried**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Thorsten Hülsemann**; Klosterkirche, Maulbronn, Germany 6 pm  
**Roif Müller**, with brass; Dom, Altenberg, Germany 8 pm  
**David Löfgren**; St. Margaret Lothbury, London, UK 1:10 pm

21 JUNE  
**Jean-Pierre Leguay**; Evangelische Bischofskirche St. Matthäus, München, Germany 7 pm  
**Johannes Mayr**, silent film; Klosterkirche, Bronnbach, Germany 8:30 pm  
**Philip Crozier**; Kapel Romaanse Poort, Leuven, Belgium 12:30 pm

22 JUNE  
**Heinz Peter Kortmann**; St. Michaelis, Hamburg, Germany 12 noon  
**Magne Draagen**; Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm  
**Luc Ponet**; Basilika, Tongeren, Belgium 4 pm  
**Taras Baginets**; Munster, Basel, Switzerland 12 noon  
**David Briggs**; Cathedral, Portsmouth, UK 2 pm  
**Malcolm Rudland**; St. John the Baptist, Harescombe, UK 5 pm

23 JUNE  
**Michael Gailit**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Gregor Mooser**; Dom, Altenberg, Germany 11:45 am  
**Klaus Geitner**; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm  
**Kornelia Kupski**; Dom, Altenberg, Germany 2:30 pm  
**Philip Crozier**; St. Thomas Kirche, Soest, Germany 5 pm  
**Martin Hofmann**, with Kantorei an St. Andreas; St. Andreas, Seesen, Germany 6 pm  
**Lidia Ksiazkiewicz**; Kirche St. Nikolaus, Frankfurt a.M.-Berg-en-Enkheim, Germany 7:30 pm  
**Philip Crozier**; St. Thomä, Soest, Germany 8 pm  
**Juan de la Rubia**; Munster, Basel, Switzerland 6 pm  
**Tom Winpenny**; St. Paul's Cathedral, London, UK 4:45 pm  
**Loreto Aramendi**; Westminster Abbey, London, UK 5:45 pm

24 JUNE  
**Ourlana Gassiou**; Cathedral, Leeds, UK 1 pm

25 JUNE  
**Daniel Glaus**, with Berner Kantorei; Munster, Berner, Switzerland 5 pm

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## Calendar

26 JUNE  
**Christoph Schoener, Thomas Dahl, Gerhard Löffler, Andreas Fischer, Eberhard Lauer & Manuel Gera**; St. Michaelis, Hamburg, Germany 7 pm  
**Hendrik Burkhard**; Kathedrale, Dresden, Germany 8 pm  
**Olivier Latry**; Temple Church, London, UK 7:30 pm

27 JUNE  
**Stefan Schmidt**; Dom, Altenberg, Germany 8 pm

28 JUNE  
 Mainzer Domchor; St. Pankratius-Kirche, Gütersloh, Germany 7:30 pm  
**Simon Peguiron**; Collegiate Church, Neuchâtel, Switzerland 6:30 pm  
**Stanislav Surin**; Cathedral, Lausanne, Switzerland 8 pm

29 JUNE  
**Philip Crozier**; St. Nikolai Kirche, Flensburg, Germany 11 am  
**Christoph Schoener**; St. Michaelis, Hamburg, Germany 12 noon  
**Bernhardt Brand-Hofmeister**; Evangelische Johanneskirche, Darmstadt, Germany 7 pm  
 Mädchenkantorei am Freiburger Münster; Münster, Überlingen, Germany 7 pm  
**Regina Schnell**; Klosterkirche, Fürstenfeldbruck, Germany 8, 9 & 10 pm  
**Georg Toch**; Basilika, Tongeren, Belgium 4 pm  
**Andreas Jost**; Munster, Basel, Switzerland 12 noon  
**Gordon Stewart**; Bloomsbury Central Baptist, London, UK 4 pm  
**Sebastian Gillot**; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

30 JUNE  
**Jeremy Joseph**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Robert Mäuser**; Dom, Altenberg, Germany 11:45 am  
**Tobias Frank**; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm  
**Andreas Meisner**, with oboe; Dom, Altenberg, Germany 2:30 pm  
**Markus Eichenlaub**; Liebfrauenkirche, Hamm, Germany 5 pm  
**Philip Crozier**; Friedenskirche, Siek, Germany 5 pm  
 Rossini, *Petite Messe solennelle*; Dom, Altenberg, Germany 8 pm  
**Benjamin Righetti**; Abbey Church, Romainmôtier, Switzerland 5 pm  
**Anastasia Kovbyk**; Westminster Abbey, London, UK 5:45 pm

1 JULY  
**Philip Crozier**; St. Martin Kirche, Rheinbach, Germany 8 pm  
**Thomas Heywood**; Cathedral, Leeds, UK 1 pm

2 JULY  
**Ludger Lohmann**; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm  
**Marc Fitze**; Munster, Berner, Switzerland 5 pm  
**Roger Tebbet**; Abbey, Selby, UK 12:30 pm  
**Gordon Stewart**; Grosvenor Chapel, London, UK 1:10 pm

3 JULY  
**Donato Cuzzati**; St. Michaelis, Hamburg, Germany 7 pm  
**Andrzej Chorosinski**; Frauenkirche, Dresden, Germany 8 pm  
**Graham Thorpe**; London Oratory, London, UK 7:30 pm

4 JULY  
**David Timm**; Dom St. Petri, Bremen, Germany 7 pm  
**Christian Iwan**; Abteikirche, Brauweiler, Germany 8 pm  
**David Enlow**; Jesuitenkirche St. Michael, München, Germany 8 pm  
**Ken Cowan**; St. Paul's Cathedral, London, UK 6:30 pm

5 JULY  
**Philip Crozier**; Cathedral, Riga, Latvia 7 pm  
**Marco Aurelio Lischt**; Evangelische Bischofskirche St. Matthäus, München, Germany 7 pm  
 Verdi, *Requiem*; Dom, Altenberg, Germany 8:30 pm  
**Heinz Specker**; Katholische Kirche St. Anton, Zürich, Switzerland 5:30 pm  
**Anna-Victoria Baltrusch**; Reforierte Kirche Neumünster, Zürich, Switzerland 6:30 pm  
**Aurelia Weinmann & Monika Keller**; Katholische Erlöserkirche, Zürich, Switzerland 7:30 pm  
**Douglas Bruce**; Cathedral, Lausanne, Switzerland 8 pm  
**Anthony Gritten**; Ss. Peter & Paul Church, Godalming, UK 1 pm

6 JULY  
**Peter Tiefengraber**; Wallfahrtskirche, Maria Fieberbründl, Austria 6 pm  
**Bernhard Sanders**; Münster, Überlingen, Germany 11:30 am  
**Daniela Grüning**; Willibrordi-Dom, Wesel, Germany 12 noon  
**Johannes Trümpler**; St. Michaelis, Hamburg, Germany 12 noon  
**Joost Termont**; Basilika, Tongeren, Belgium 4 pm  
**Aart Bergwerff**; Munster, Basel, Switzerland 12 noon  
**Marek Stefanski**; St. Alphage, Edgware, UK 7:30 pm

7 JULY  
**Jonathan Ryan**; Jesuitenkirche, Vienna, Austria 6:20 pm  
 Hayde, *Marienzeller Messe*; Dom, Altenberg, Germany 10:30 am  
**Marcel van Westen**; Dom, Altenberg, Germany 2:30 pm  
 Domkantorei Wesel; Willibrordi-Dom, Wesel, Germany 7 pm  
**Loreto Aramendi**; Abbey, Farnborough, UK 3 pm  
**Charles Francis**; St. Marylebone, London, UK 4 pm  
**Matthew Jorysz**; Westminster Abbey, London, UK 5:45 pm

8 JULY  
**David Pipe**; Cathedral, Leeds, UK 1 pm

9 JULY  
**Jan Willem Jansen**; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

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# Calendar

Ensemble Corund; Munster, Berner, Switzerland 5 pm  
**Jean-Christophe Geiser**; Cathedral, Lausanne, Switzerland 7 pm  
**Richard Elliott**; Abbey, Selby, UK 12:30 pm  
**Malcolm Rudland**; Founders' Hall, Radnor Walk, Chelsea, UK 6 pm

10 JULY  
**Johannes Skudlik**; St. Michaelis, Hamburg, Germany 7 pm  
**Johannes Ebenbauer**; Kreuzkirche, Dresden, Germany 8 pm  
**Johann Vexo**; Church of St. Jerome, Métachouan, QC, Canada 7:30 pm

11 JULY  
**Marco Amherd**; Dom St. Petri, Bremen, Germany 7 pm  
**Martin Setchell**; Dom, Altenberg, Germany 8 pm  
**Axel de Marnhac**; Notre Dame des Neiges, Alpe d'Huez, France 8:45 pm  
**Alessandro Bianchi**; St. Margaret Lothbury, London, UK 1:10 pm

12 JULY  
**Ingelore Schubert**; Aureliuskirche, Calw-Hirsau, Germany 8 pm  
 Students of Stuttgarter Orgelakademie; Münster, Obermarchtal, Germany 8 pm

13 JULY  
**Roberto Marini**; St. Michaelis, Hamburg, Germany 12 noon  
**Ulrich Theißen**, with trumpet; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm  
**Léon Berben**; Basilika, Tongeren, Belgium 4 pm  
**Andreas Liebig**; Munster, Basel, Switzerland 12 noon  
**Philip Smith**; Victoria Hall, Hanley, UK 12 noon  
**Karen Beaumont**; St. Andrew's Church, Quebec City, Canada 2 pm

14 JULY  
**Lukas Hasler**, with soprano; St. Johann bei Herberstein, Oststeiermark, Austria 6 pm  
**Peter Kofler**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Armin Becker**; Evangelische Bischofskirche St. Matthäus, München, Germany 11:30 am  
**Kornelia Kupski**, with tenor; Dom, Altenberg, Germany 11:45 am  
**Ferruccio Bartoletti**; Dom, Altenberg, Germany 2:30 pm  
**Arisa Ishibashi**; St. Pankratius-Kirche, Gütersloh, Germany 5 pm  
 Students of Stuttgarter Orgelakademie; Münster, Obermarchtal, Germany 5 pm  
**Olivier Latry**; Münster, Herford, Germany 6 pm

Kantatenchor Durmersheim; Augustinerkirche, Landau, Germany 6 pm  
**Tamá Bódiss**; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Richard Elliott**; St. Paul's Cathedral, London, UK 4:45 pm  
**Jonathan Allsopp**; Westminster Abbey, London, UK 5:45 pm  
**Julie Ainscough**; Christ's Chapel, Dulwich, UK 7:45 pm

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

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

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

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

20 JULY  
**Konrad Paul**; St. Michaelis, Hamburg, Germany 12 noon  
**Luc Ponet**; Basilika, Tongeren, Belgium 4 pm  
**Alexandra Wiedlich**; Munster, Basel, Switzerland 12 noon  
**Andrea Macinanti**; Basilika, Valère, Switzerland 4 pm  
**Nicholas Mannoukas**; St. John the Evangelist, East Dulwich, UK 11 am

**Adrian Gunning**; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

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

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

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

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

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

**Bernhard Marx**; Cathedral, Lausanne, Switzerland 8 pm

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

28 JULY  
**Johannes Ebenbauer**, with saxophone; St. Ruprecht an der Raab, Oststeiermark, Austria 6 pm  
**Hannes Marek**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Markus Utz**; Münster, Konstanz, Germany 11:30 am  
**Paolo Oreni & Rolf Müller**; Dom, Altenberg, Germany 11:45 am  
**Umberto Kostanic**; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm  
**Andrea-Ulrike Schneller & Hans-Rudolf Krüger**; Ev. Martinskirche, Stuttgart-Plieningen, Germany 5 pm  
**Donato Cuzzato**; Jakobikirche, Herford, Germany 6 pm  
**Ansgar Schlei**, with instruments; Willibrordi-Dom, Wesel, Germany 6 pm  
**Gerhard Löffler**; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm  
**Vincent Warnier**; Stiftskirche, Tübingen, Germany 8 pm  
**David Enlow**; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Winfried Böning**; Munster, Basel, Switzerland 6 pm  
**Stefan Donner**; Westminster Abbey, London, UK 5:45 pm

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

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


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


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ISABELLE DEMERS, South Main Baptist Church, Houston, TX, November 3: *Harry Potter Symphonic Suite*, Williams, transcr. Demers; *Requiescat in Pace*, Sowerby; Intermezzo, Finale (*Symphonie*, op. 5), Barié; *Ma Vlast*, Smetana, transcr. Demers; *Praeludium in g*, Bruhns; March to the Scaffold, Dream of a Witch's Sabbath (*Symphonie Fantastique*), Berlioz, transcr. Demers.

JOHN FENSTERMAKER, organ, with Alexandra Carlson, piano, Trinity-by-the-Cove Episcopal Church, Naples, FL, December 18: *Variations on Votre bonté grand Dieu*, Balbastre; Noël Nouvelet, Quelle est cette odeur agréable?, Touro-lour-louro, Dors, ma Colombe, Pat-a-Pan (*French Carol Miniatures*), Hopson; *Greensleeves*, Purvis; *The Christmas Song*, Tormé and Wells; Miniature Overture, March, Dance of the Sugar-plum Fairy, Russian Dance, Arabian Dance, Dance of the Reed-flutes, Waltz of the Flowers (*Nutcracker Suite*), Tchaikovsky, transcr. Fenstermaker.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, December 25: *Suite Gothique*, op. 25, Boëllmann; *Pastorale*, BWV 590, Bach; *Symphonie Gothique*, op. 70, Widor.

MATTHEW HAIDER, Loyola University, Chicago, IL, December 16: *Nun komm, der Heiden Heiland*, BWV 659, 660, 661, Bach; *Ave, Maris Stella*, Dupré; *Christmas*, Dethier.

CHRISTOPHER HOULIHAN, Westminster Presbyterian Church, Dayton, OH, October 7: *Toccata*, Sowerby; Master Tallis's Testament (*Six Pieces*), Howells; *Passacaglia and Fugue in c*, BWV 582, Bach; *Four Sketches for Pedal Piano*, op. 58, Schumann; Alleluias serene d'une âme qui désire le ciel (*L'Ascension*), Messiaen; Scherzo (*Symphonie II*, op. 20), *Toccata (24 Pièces de Fantaisie*, op. 53, no. 6), Vierne.

DAVID HURD, St. Paul's Chapel, Trinity Parish, New York, NY, December 14: *Nun komm, der Heiden Heiland*, BWV 659, 660, 661, Bach; *Three Preludes on Nun komm der Heiden Heiland*, Hurd; *Toccata*, Hurd; *Toccata on Veni Emmanuel*, Hailstork; *Magnificat Primi Toni*, BuxWV 203, Buxtehude.

SUSAN KLOTZBACH, Loyola University, Chicago, IL, November 18: *Concerto*

in a, BWV 593, *Passacaglia and Fugue in c*, BWV 582, Bach; Inflamm and Fire Our Hearts (*Dryden Liturgical Suite*), Persichetti; *Prière*, op. 20, Franck; *Toccata (24 Pièces de fantaisie*, op. 53, no. 6), Vierne.

CHRISTIAN LANE, St. Thomas Church Fifth Avenue, New York, NY, December 9: Allegro maestoso (*Sonata in G*, op. 28), Elgar; *Elegy*, Brewer; *Nun komm, der Heiden Heiland*, A. Mendelssohn; *Prelude and Fugue in C*, BWV 545, *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Theme and Variations in D*, Mendelssohn; *Hamburger Totentanz*, Bovet; *Gloucester Estampie*, op. 862, Cooman.

ANNA LAPWOOD, St. Thomas Church Fifth Avenue, New York, NY, December 16: *An Occasional Trumpet Voluntary*, Gowers; *Canon Variations on Vom Himmel hoch, da komm ich' her*, BWV 769, Bach; *Prelude*, Angel's Farewell (*The Dream of Gerontius*), op. 38, Elgar, transcr. Brewer; *Toccata-Gigue on the Sussex Carol*, Baker.

RENÉE ANNE LOUPRETTE, Wichita State University, Wichita, KS, November 13: *Prelude and Fugue in G*, BWV 541, Bach; *Pange lingua: Récit du Chant de l'Hymne précédent*, de Grigny; *Variations sur un thème de Clément Jannequin*, Alain; *Alcyone (Suite des Aïrs à jouer)*, Marais, transcr. Louprette; *24 Pièces de fantaisie*, Deuxième Suite, op. 53, Vierne.

KIMBERLY MARSHALL, St. Paul Catholic Cathedral, Pittsburgh, PA, November 16: *Prelude in E-flat*, BWV 552i, Bach; Mit ganzem Willen wünsch ich dir, Domit ein gut Jahr, Wilhemus Legrant (*Lochamer Liederbuch*), anonymous; *Fugue sur la Trompette*, Récit de Chromhorne, Duo sur les Tierces, Tierce en taille (*Messe des Paroisses*), Couperin; *Tiento XXIII de 6° Tono sobre la Batalla de Morales*, de Arauxo; *Fugue in E-flat*, BWV 552ii, Bach; *Mass L'homme armé*, Sandresky; *Litanies (Trois pièces)*, Alain; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

KATHERINE MELOAN, Grace Episcopal Church, Massapequa, NY, November 13: *Toccata and Fugue in d*, BWV 538, *Wachet auf, ruft uns die Stimme*, BWV 645, *Kommst du nun, Jesu vom Himmel herunter*, BWV 650, Bach; *Sweet Hour of Prayer (Gospel Pre-*

*ludes*), Bolcom; *Danse Macabre*, Saint-Saëns, transcr. Lemare; *Maria Zart (Tabulaturen etlicher Lobgesang und Liddlein)*, Schlick; *Sonata II*, Hindemith; *Adagio*, *Toccata (Symphonie V*, op. 42, no. 5), Widor.

RAYMOND NAGEM, St. Thomas Church Fifth Avenue, New York, NY, November 18: *Toccata, Chorale, and Fugue*, Jackson; *Trois Préludes et Fugues*, op. 7, Dupré.

EUNJAE PARK, Finney Chapel, Oberlin Conservatory of Music, Oberlin, OH, November 20: *Toccata in d*, op. 59, no. 6, *Fugue in D*, op. 59, no. 6, Reger; *Étoile du soir (Pièces de fantaisie*, Troisième Suite, op. 54), *Toccata (Pièce de fantaisie*, Deuxième Suite, op. 53), Vierne; *Scherzo*, op. 2, Duruflé; *Arietta in E-flat*, Kerr; *Whimsical Variations*, Sowerby; *Octaves (Six Etudes*, op. 5, no. 6), Demessieux; *Dessiens Éternels, Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

STEPHEN PRICE, Culver Academies, Culver, IN, November 4: *Prelude and Fugue in C*, BWV 547, Bach; *Choral Fantasia on Ein feste Burg ist unser Gott*, Walther; *Suite for Organ*, Alain; *Fast and Sinister (Symphony in G)*, Sowerby; *Miroir*, Wammes; *Psalms Prelude (Set 1, no. 3)*, Howells; *Toccata in C*, Schmidt.

NICHOLAS SCHMELTER, First Congregational Church, Oshkosh, WI, October 11: *Toccata*, Mushel; *Carillon*, Sowerby; *Capriccio*, Lemaigre; *Sinfonia (Ich steh mit einem Fuss im Grabe)*, *Pièce d'orgue*, BWV 572, Bach; *Largo (New World Symphony)*, Dvorak, transcr. Clough-Leighter; *Requiescat in Pace*, Sowerby; *Meditation (Trois Improvisations)*, Carillon de Westminster (*24 Pièces de fantaisie*, op. 54, no. 6), Vierne.

Sacred Heart Music Center, Duluth, MN, October 13: *Toccata*, Mushel; *Partita on Lobden Herren*, Hebble; *Capriccio*, Lemaigre; *Sinfonia (Ich steh mit einem Fuss im Grabe)*, *Pièce d'orgue*, BWV 572, Bach; *Variations on Old Folks at Home*, Buck; *Meditation (Trois Improvisations)*, Carillon de Westminster (*24 pièces de fantaisie*, op. 54, no. 6), Vierne; *Introduction, Passacaglia, and Fugue*, Wright.

RUDY SHACKELFORD, organ and piano, Bethany United Methodist Church, Gloucester Point, VA, November 18: *Pièce héroïque*, Franck; *Berceuse héroïque*, Min-

strels (*Préludes*, Book I), Des Pas sur la Neige (*Préludes*, Book I), The Snow Is Dancing (*Children's Corner*), Sarabande (*Pour le piano*), Golliwogg's Cake Walk (*Children's Corner*), La Cathédral engloutie (*Préludes*, Book I), Debussy, transcr. Shackelford; *Valses Nobles et Sentimentales*, Ravel, transcr. Shackelford; *La Plus que Lent, Valse*, Debussy; *Pastorale*, Roger-Ducasse; Tu es petra et portae inferi non praevalerunt adversus te (*Esquisses Byzantines*), Mulet.

BENJAMIN SHEEN, St. Thomas Church Fifth Avenue, New York, NY, December 2: *Overture (St. Paul)*, op. 36, Mendelssohn, transcr. Best; *Fantasia on Veni Emmanuel*, Leighton; *Choral No. 2 in b*, Franck; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Nun komm, der Heiden Heiland*, op. 67, no. 29, Reger; *Le Monde dans l'attente du Sauveur (Symphonie-Passion)*, op. 23, Dupré.

JOHN SHERER, Fourth Presbyterian Church, December 21: *Wachet auf, ruft uns die Stimme*, Karg-Elert; *O Come, O Come Emmanuel*, Lau; *Savior of the Nations, Come, Good Christian Friends, Rejoice*, Bach; *Noël*, Estrada; *Lullaby (Suite)*, Hampton; *Tomorrow Shall Be My Dancing Day, Away In a Manger, Go Tell It on the Mountain*, Wagner and Behnke; *What Child Is This?*, Vaughan Williams; *Carillon on a Ukrainian Bell Carol*, Near.

FREDERICK TEARDO, St. Thomas Church Fifth Avenue, New York, NY, November 25: *Fanfare*, Cook; *Clair de lune (24 Pièces de fantaisie*, op. 53, no. 5), Vierne; *Giga (Siciliana and Giga for Flute and Piano*, op. 73), M. Bossi, transcr. R. Bossi; *Nimrod (Enigma Variations*, op. 36), Elgar, transcr. Gower; *Fantasia and Fugue in d*, op. 135b, Reger.

JOHANN VEXO, Cathedral of St. Joseph, Hartford, CT, November 3: *Dialogue*, Marchand; *Choral No. 1 in E*, Franck; *Joie et clarté des Corps glorieux (Les Corps glorieux)*, Messiaen; *Choral varié sur Veni Creator*, Duruflé; *Messe pour 2 choeurs et 2 orgues*, Widor.

St. Thomas Episcopal Church, Medina, WA, November 11: *Praeludium in G*, Bruhns; *Onder een linde groen*, Sweelinck; *Sonata in G*, BWV 530, *Concerto in d*, BWV 596, Bach; *Psalms 24*, Van Noordt; *In dich hab ich gehoffet*, Herr, Tunder; *Fantasia in f*, KV 608, Mozart.

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## PUBLICATIONS / RECORDINGS

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

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**1812 Overture**, by Tchaikovsky, transcribed by Edwin Evans. Prepare to spend a couple of evenings learning this one. :) This is the full "Overture Solennelle," as Tchaikovsky called it in the French transliteration. Edwin Evans transcribed the entire piece from the orchestral score in 1909. The only thing not included are the cannons! If you play this, you are absolutely guaranteed a standing ovation! [michaelsmusicsservice.com](http://michaelsmusicsservice.com) 704/567-1066.

**ChicAGO Centenary Anthology**, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, [Wlpmusic.com](http://Wlpmusic.com).

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**Raven has released a new recording by Harry van Wijk** featuring a transcription of Bedrich Smetana's *The Moldau* and several other previously unrecorded works on the 1933 E. M. Skinner organ at Girard College Chapel (OAR-979). The program includes Edwin H. Lemare's edition of Josef Rheinberger's *Organ Sonata No. 4*, *Tango and Fandango* by Margreeth de Jong, and pieces by Guilimant, Mozart, Bossi, and Franck. \$15.98 postpaid worldwide from RavenCD.com.

**The Tracker**—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 48 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: [www.organsociety.org](http://www.organsociety.org).

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

## PUBLICATIONS / RECORDINGS

**Raven has released the first in a series of new recordings by Timothy Olsen**, *Organs of North Carolina*. Vol. 1, *The German Muse* (OAR-977), features the 1965 Flentrop at Salem College in works by Buxtehude, Distler, Böhm, J. S. Bach, Pachelbel, Zipoli, Hindemith, and Walcha. Vol. 2, *The American and French Muses* (OAR-145), features the 1977 Fisk op. 75 at the University of NC School of the Arts; works by Margaret Sandresky, Aaron Travers, Ted Oliver, Claude Gervaise, de Grigny, and Franck. \$15.98 each, postpaid worldwide from RavenCD.com.

**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](http://www.proorgano.com) and search for the term "Nordic Journey."

**The Organ Historical Society** announced the publication of its 2019 Pipe Organ Calendar. The calendar features organs by Wolff, Schudi, Noack, Bedient, Sipe-Yarbrough, Fisk, Hook & Hastings, Redman, Kern, and others. Available from the OHS e-Shoppe: \$18 members (\$21 non-members), <https://organhistoricalsociety.org/product/ohs-2019-calendar/?v=7516fd43adaa>

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

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