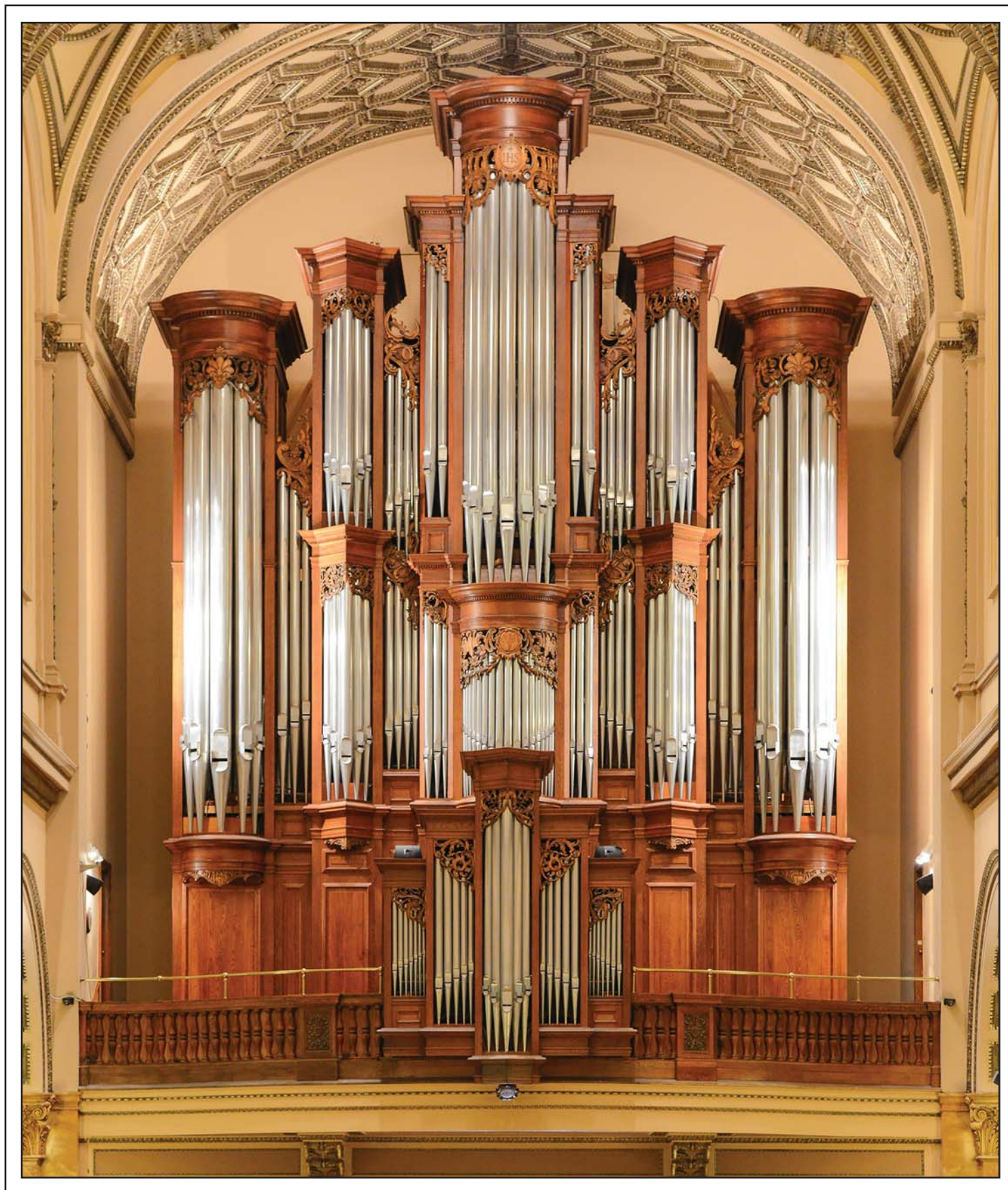


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NOVEMBER 2017



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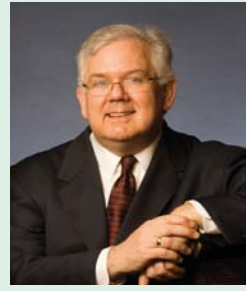
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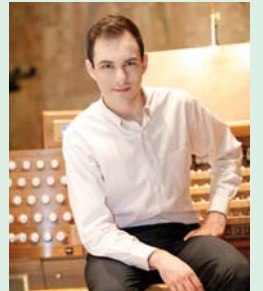
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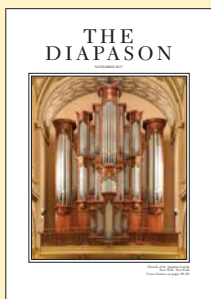
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Editor's Notebook

In this issue

This month, we present an article by Andrew Forrest on the restoration of the Casavant organ at the Cathedral-Basilica of Notre Dame de Québec, carried out by Létourneau Organs. Noel Beck reports on Indiana University's Sacred Music Intensive Workshop, held in Bloomington in June. Ennis Fruhauf takes us on a fantasy journey, of sorts, with Johann Sebastian Bach and Louis Marchand, centered on Bach's *Fantasy in G Major*, BWV 572. Fruhauf's "fantasy" is based on the legendary story of the meeting of these two musicians—giants in their own worlds—some 300 years ago.

In "In the Wind . . .," John Bishop introduces us to the eleventh municipal organist for Portland, Maine. Bishop illuminates for us the process by which James Kennerley was selected for what has become a rare musician's position in the United States. Gavin Black, in "On Teaching," continues his topic of helping students choose fingering. In "Harpsichord News," Larry Palmer provides us with a background to the Aliénor Harpsichord Competition and its upcoming celebration in Ann Arbor, Michigan, in May 2018. Palmer also introduces us to the Meadows Museum on the campus of Southern Methodist University, home to a Caetano Oldovini organ of 1762, as well as an exhibit of paintings by Francisco de Zurbarán. Our cover feature is the N. P. Mander organ at the Church of St. Ignatius Loyola, New York City, which celebrates its 25th anniversary in 2017–2018.

2018 Resource Directory

This is your final reminder to notify us of any changes in your contact information or staff for our 2018 Resource Directory of businesses in the world of the organ, carillon, harpsichord, and church music. The directory will be published and mailed with

Here & There

Events

The Lafayette Master Chorale of Lafayette, Indiana, announces its 2017–2018 season, the organization's 53rd: November 4, Prayer for Peace, featuring Fauré, *Requiem*, St. John's Episcopal Church; 11/12, Patchwork for Peace, with children's voices, Immanuel United Church of Christ; December 17, Heavenly Peace, Lessons & Carols, First Baptist Church; April 15, A Peaceable Kingdom, featuring the work of Randall Thompson, St. Boniface Catholic Church; April 21, Peace on Earth . . . and Lots of Little Crickets, with children's voices, Immanuel United Church of Christ. For information: <http://lafayettemasterchorale.org>.

The Dessoff Choirs, Malcolm J. Merriweather, music director/conductor, announces its 2017–2018 season in New York City: November 5, Multidimensional Magnificence, at The Riverside Church, featuring Michael Hey (a member of THE DIAPASON's 20 Under 30 Class of 2016), organist; December 8, Welcome Yule, at St. Peter's Church, repeated 12/10 at St. John's Episcopal Church, Brooklyn; 12/9, Messiah Sing!, at Union Theological Seminary; March 11, 2018, The Little Match Girl Passion, at the Basilica of St. Patrick's Old Cathedral; April 28, Freedom Concert, at the Church of St. Paul and St. Andrew. For information: www.dessoff.org.

Washington National Cathedral, Washington, D.C., continues Sunday afternoon organ recitals: November 5, Jeremy Filsell; 11/19, Kipp Cortez; 11/26, Matthew Michael Brown; February 11, 2018, George Fergus and Benjamin Straley; 2/18, Ryan Hebert; March 11, Anthony Williams; 3/18, Jeremy Filsell; April 1, Easter Day organ recital; 4/8, James Kealey; 4/15,



Washington National Cathedral

Axel Flierl; 4/22, Jamila Javadova-Spitzberg; 4/29, Joseph Ripka; May 6, Aaron Goen; 5/13, Jeremy Filsell; 5/27, Mark Thewes and Chad Pittman; June 3, Chuck Seipp and Randall Sheets, trumpet and organ; 6/10, Robert Knupp; 6/17, Michal Markuszewski; 6/24, Tyler Boehmer; July 4, Independence Day Concert. For information: <https://cathedral.org/music/organ/>.

Christ Church, Grosse Pointe Farms, Michigan, announces its 2017–2018 season of musical events: November 5, Duruflé, *Requiem*; December 3, Advent Procession; 12/17, Candlelight Services of Lessons & Carols; January 5, Epiphany Procession; February 2, Feast of the Presentation (Candlemas Procession); April 15, Easter Lessons & Carols. Choral Evensong Sundays at 4:30 p.m.: November 19, January 7,

2018, 1/14, 1/21, 1/28, February 4, 2/11, 2/25, March 4, 3/11, 3/18, April 22, 4/29, May 13, 5/20.

Concerts include: November 12, Karl Jenkins, *The Armed Man: A Mass for Peace*; December 10, Handel, *Messiah*; March 25, Bach, *St. John Passion*; May 6, Bach, Easter and Ascension Oratorios; July 18, Farewell Concert for the choir's residency at Durham Cathedral, UK. For information: www.christchurchgp.org.



St. Chrysostom's Church, Fisk organ

St. Chrysostom's Episcopal Church, Chicago, Illinois, continues its 2017–2018 season of musical events: November 11, Third Coast Baroque, performing music of Bach, Handel, and Scarlatti; December 3, Advent Lessons & Carols; 12/17, Caroling with the Carillon; January 14, 2018, 125th anniversary Evensong; February 9, Richard Hoskins with guest vocalists and instrumentalists; February 23, Café Zimmerman, with Jason Moy and friends; April 22, Choral Evensong; 4/24, Jory Vinokour, harpsichord, and Anna Reinhold, mezzo-soprano; May 20, David Schrader performs Mendelssohn's six organ sonatas. For information: www.saintc.org.

Madison Avenue Presbyterian Church, New York, New York, continues its 2017–2018 concert season,

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Stephen Schnurr
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our January issue. The deadline for updates is November 15. Please send any necessary items to me at sschnurr@sgcmail.com.

The gift that will be remembered on a monthly basis

As we approach the holiday gift-giving season, please consider a gift subscription to THE DIAPASON for your colleagues who are church musicians, university teachers, and even those who are harpsichord and carillon aficionados. You subscribe to this journal for the benefits it brings to your life. Share those benefits with a like-minded friend!

Thanksgiving, Advent, and Christmas

The staff of THE DIAPASON wishes you a happy, healthy, and safe Thanksgiving holiday. For those who are preparing for the seasons of Advent and Christmas, may you have a successful journey in these weeks ahead in providing inspiring and uplifting music to your congregations. Be sure to check our Calendar and Here & There sections of this issue for notices of Lessons & Carols services and Christmas concerts. While you may be working hard on your own Advent and Christmas presentations, take the time to enjoy the music of your colleagues nearby. And take a friend along! ■

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com. Subscriptions: 1 yr. \$40; 2 yr. \$64; 3 yr. \$88 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$50; 2 yr. \$80; 3 yr. \$99. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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Madison Avenue Presbyterian Church, New York, New York (photo credit: Lee Ryder)

Sundays at 3:00 p.m., except where noted: November 12, Julliard415 performs chamber works of François Couperin; 11/19, Haydn *Harmoniemesse* and Schubert *Mass in G* with the St. Andrew Chorale and Orchestra; December 3, Christmas on Madison Avenue, with the New York City Children's Chorus; 12/17, 4:00 p.m., 13th Annual Carol Sing; January 28, 2018, Meeting of Musical Minds, with the Steinberg Duo (violin and piano); February 11, Steven Vanhauwaert, pianist; March 4, Weather Reports, with the Amuse Singers; 3/18, Margaret Mills, pianist; 3/25, Bach, *St. Matthew Passion*, with the St. Andrew Chorale and Orchestra; Friday, April 13, 7:30 p.m., Manhattan School of Music organ department recital; 4/22, Nadejda Vlaeva, pianist; 4/29, Memories, Dreams, Reflections, with Trio Appassionata; May 6, New York, New York!, with the New York City Children's Chorus. For information: www.mapc.com/music/sams.

The Cathedral of St. Philip, Atlanta, Georgia, continues Sunday concerts at 3:15 p.m. followed by Choral Evensong at 4:00 p.m.: November 12, David Lamb; 11/19, Jason Klein; 11/26, Clara Gerdes; December 3, Advent Procession with Lessons & Carols; 12/17, Christmas Lessons & Carols; January 7, 2018, Chase Loomer; 1/14, Alvin Blount; 1/21, Gail Archer; 1/28, Karen Black; February 4, Alan Lewis; 2/11, Robert Poovey; 2/18, Clayton State Collegium Vocale; 2/25, Christopher Lynch; March 4, Mark Pacoe; 3/11, Jeremy McElroy and Clinton Miller; April 8, Bryan Dunnewald; 4/15, Jason Roberts; 4/22, Stefan Kagl; 4/29, David Henning; May 6, Georgia Boy Choir; 5/13, Caroline Robinson; 5/20, Bruce Neswick. For information: www.stphilipscathedral.org.

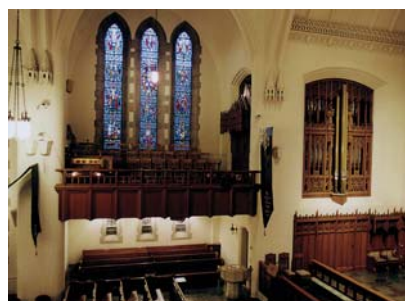
Advent Lutheran Church, Melbourne, Florida, announces its 2017–2018 concert series, Sundays at 3:00 p.m.: November 12, From Sea to Shining Sea, with Jeannine Jordan; February 25, 2018, Monica Czausz; May 6, Kathrine Handford. In addition, there is an Advent series of short concerts on Wednesdays

at noon: December 6, Dallas Grambrill; 12/13, Josiah Armes; 12/20, members of the Space Coast chapter of the American Guild of Organists. For information: www.adventlutheranbrevard.org.



Cathedral Church of St. Paul, Detroit, Michigan, Pilzecker organ (photo credit: Christian Hooker)

The Cathedral Church of St. Paul, Detroit, Michigan, continues choral Evensong services for the 2017–2018 season, Sundays at 4:00 p.m.: November 12 (Service of Thanksgiving and Act of Remembrance), 11/26, December 3 (Advent Procession), 12/17 (Lessons and Carols), January 14, 2018, February 11, 2/25, March 11, 3/25 (Passiontide Concert), May 10 (Evensong for Ascension). For information: www.detroitcathedral.org.



Grace Lutheran Church, River Forest, Illinois, Berghaus organ

Berghaus Pipe Organ Builders of Bellwood, Illinois, will present a recital honoring the company's 50th anniversary, November 12, 4:00 p.m., at Grace Lutheran Church, River Forest, Illinois. The featured performers are Mark Laubach, Jonathan Oblander, Michael Costello, and Derek Nickels. A reception follows the program. For information: www.berghausorgan.com.

Westminster United Church, Winnipeg, Manitoba, Canada, announces organ recitals, Sundays at 2:30 p.m.: November 12, Joshua Stafford; February 18, 2018: Raúl Prieto Ramírez; April 8, Rachel Mahon. For information: <http://westminsterchurch.org>.

The Eastman School of Music Department of Organ, Sacred Music, and Historical Keyboards announces its first biennial **Utech Hymnody Symposium and Festival**, November 17–18, in Rochester, New York. Paul Westermeyer will deliver the keynote address, followed by a panel discussion on new hymn texts. Bruce Neswick will lead a hymn festival that will include the first performance of the winning hymn text from the Utech Hymn Text Competition. Neswick will also coach Eastman organ students in a master class on hymn

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Eighth International Organ Competition Musashino-Tokyo finalists and judges (photo credit: Daisuke Ikeguchi)

The Eighth International Organ Competition Musashino-Tokyo, Japan, announces prize winners after its final round of the competition, September 17, and Prize Winners' Concert, September 18. First Prize is awarded to **Amanda Mole** (United States, a member of THE DIAPASON's 20 Under 30 Class of 2016), Second Prize to **Thomas Gaynor** (New Zealand, also a member of THE DIAPASON's 20 Under 30 Class of 2016), Third Prize to **Katelyn Emerson** (United States, a member of THE DIAPASON's 20 Under 30 Class of 2015), Fourth Prize to **Yasuko Chida** (Japan), Fifth Prize to **Risa Kimura** (Japan), and Audience Prize to **Yasuko Chida**. The competition received 57 applications from organists of 16 nationalities. The jurors for the final round were Guy Bovet, Hans-Ola Ericsson, François Espinasse, Bernhard Haas, Hiroe Rie, Shin Dong-Il, and David Titterton.



Shanghai International Organ Competition and Festival jury and prizewinners

The inaugural International Organ Competition and Festival was presented by the Shanghai Conservatory of Music and the Shanghai Oriental Art Center in Shanghai, China, September 12–17. The presidents of the jury were Paul Jacobs (United States) and Xuntian He (China). Also serving on the jury were John Walker (United States), Jurgen Kursava (Germany), David Hamilton (Scotland), Aude Heurtematte (France), Thierry Mechler (Germany), and Cherry Rhodes (United States). First prize, \$6,000, was awarded to **Michael Hey** (United States, a member of THE DIAPASON's 20 Under 30 Class of 2016), second prize, \$4,000, to **Zhen Piao** (China), third prize, \$3,000 to **Yunjung Lee** (Korea), fourth prize, \$1,000, to **Mahela Reichstätt** (Germany), and fifth prize, \$1,000, to **Mariia Lebedeva** (Russia). In addition to the competition, the festival included concerts by members of the jury and the winners, as well as masterclasses. For information: http://organartcenter.org/en/index_en.html.



Albert Schweitzer Organ Festival competitors and judges, left to right: Daniel Segner, Evan Cogswell, Reilly Xu, Aaron Patterson, Katherine Johnson, Joshua Ehlebracht, Vaughn Mauren, Diane Meredith Belcher, and Colin MacKnight. Not pictured: Grant Wareham, David Hurd, and Christian Lane. (photo credit: Nathan Lively)

The 20th annual Albert Schweitzer Organ Festival Hartford, Connecticut, (ASOFHartford) awarded its top performance competition prizes on October 1 to **Grant Wareham** of Houston, Texas, in the Young Professional division, and to **Aaron Patterson** of Philadelphia, Pennsylvania, in the High School division. Both organists also won the Prize of the Audience in their respective divisions. **Evan Cogswell** of Bloomington, Indiana, was awarded second prize and **Daniel Segner** of Glen Ellyn, Illinois, won third prize in the Young Professional division. Second prize among the High School division went to **Joshua Ehlebracht** of Kitchener, Ontario, Canada, with third prize to **Reilly Xu** of Suffern, New York. Winners of the hymn playing competition were **Reilly Xu** and **Daniel Segner**.

The festival's 2017 season was dedicated to the memories of David Spicer, founder and artistic director of ASOFHartford, and Robert Clement, a founding board member. Competition judges were Diane Meredith Belcher, David Hurd, and Christian Lane.

Beginning in 2018, ASOFHartford will hold its High School and Young Professional competitions in alternating years. Next year's festival will be held September 28–30 September at Trinity College in Hartford and will feature the High School division competition. For information: www.asofhartford.org.

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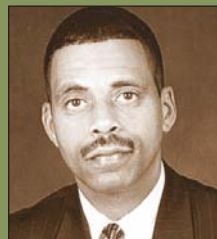
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University of Missouri-Kansas City
Melody Steed, organ, Bethany College



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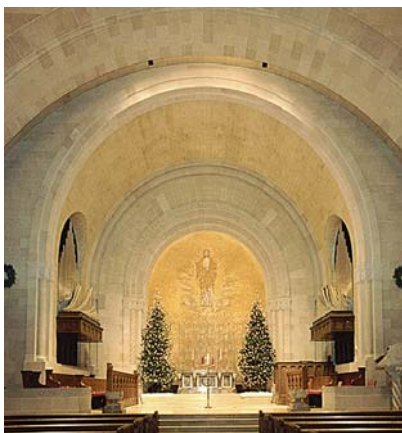
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playing and hymn-based improvisation. Events are free of charge and open to the public. For information: www.esm.rochester.edu/organ/utech/.



Ransdell Chapel, Campbellsville University, Campbellsville, Kentucky

Campbellsville University, Campbellsville, Kentucky, continues its 10th Annual Noon Concert Series with organ recitals at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help Catholic Church: November 14, Mark DeAlba; February 6, 2018, James Sperry; March 6, John A. Deaver; April 10, Wesley Roberts. In addition, recitals are offered at 8:00 p.m. in Ransdell Chapel: January 30, Wesley Roberts; February 27, Kevin Vaughn. For information: www.campbellsville.edu.



Shadyside Presbyterian Church

The Organ Artists Series of Pittsburgh, Pennsylvania, continues its 2017–2018 series: November 19, Ivan Bosnar, Amanda Mole, and Caroline Robinson, East Liberty Presbyterian Church; March 9, 2018, Benjamin Sheen, Calvary Episcopal Church; April

15, Katelyn Emerson, Shadyside Presbyterian Church. For information: <http://organseries.com/>.

Christ Church, Easton, Maryland, announces its 2017–2018 season of events: November 19, Annapolis Chamber Players; December 10, Advent Lessons & Carols; January 21, 2018, Monte Maxwell; February 11, The American Boychoir; March 18, Trio Galilei; April 22, Suspicious Cheese Lords; May 20, Wes Lockfaw with the Christ Church Brass. For information: www.christchurcheaston.org.

St. Paul's Episcopal Church, Delray Beach, Florida, continues its 2017–2018 season of musical events, Sundays at 3:00 p.m.: November 19, Duo Beaux Arts; December 17, Advent Lessons & Carols; January 21, 2018, Klotz, Calloway, Strezeva Trio; February 18, Serafin Quartet with pianist Roberta Rust; March 18, Bach's *Art of the Fugue* with harpsichordists Michael Bahmann and Paul Cienniwa; April 15, Amernet String Quartet; May 20, Bach arias with Camerata del Ré; June 10, Palm Piano Trio. For information: www.music.stpaulsdelray.org.



Christ Church, Bradenton, Florida, Létourneau organ

Christ Church, Bradenton, Florida, announces its 2017–2018 Sacred Music in a Sacred Space series: November 19, Solomon Eichner, piano; 11/26, Schubert, *Mass in G*; December 10, Advent Lessons & Carols; 12/10, Sarasota Young Voices; February 11, 2018, Mozart, *Mass in F*; March 4, Ahreum Han, organist; 3/18, Craig Cramer, organist; May 12, Jakob Hamilton, organist. Two concerts for the Sarasota-Manatee Bach Festival are hosted by Christ Church: January 14, Richard Benedum, Cynthia Roberts-Greene, and Ann Stephenson-Moe, organists; February 18, Adam DeSorgo, oboe, Carol Lieberman, baroque violin, Christopher Schnell, cello, and others.

An Advent recital series is presented on Thursdays at 12:15 p.m.: December 7, Julane Rodgers, harpsichord; 12/14, John Fraser Jull; 12/21, Peter Madpak.

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Appointments



Karin Brookes

Karin Brookes is appointed executive director of Early Music America, leaving a position as development director for Early Music Seattle since 2015. A native of the UK, Brookes lived and worked in London, Philadelphia, and Glasgow before moving to Seattle in 2011. Before moving to the United States, she was assistant to Christopher Hogwood and manager of the Choir of King's College, Cambridge. Brookes has degrees in French and music from the Universities of Edinburgh and Cambridge, and a Master of Journalism degree from Temple University, Philadelphia, Pennsylvania. For information: www.earlymusicamerica.org.



Richard Gray (photo credit: Abi Poe Photography)

Richard Gray is appointed organ scholar for St. George's Episcopal Church, Nashville, Tennessee, for the 2017–2018 year, where he will work with music ministries director Woosug Kang and associate music director-organist Gerry Senechal in the newly created position. Gray will play regularly for services, accompany choirs, and work within a strong Anglican tradition. A native of Beaufort, South Carolina, he holds degrees from Oberlin Conservatory of Music, Oberlin, Ohio, and Southern Methodist University, Dallas, Texas.



Weston Jennings (photo credit: Gerry Szymanski)

Weston Jennings is appointed director of music and organist for First Presbyterian Church, Tyler, Texas, where he serves as the principal musician, directs the Chancel Choir, oversees two children's choirs, one handbell choir, and plans the annual fine arts series. First Presbyterian Church is home to the largest organ in East Texas, built by Casavant Frères, Limitée, in 2000, which is played regularly both for worship services and concerts. Jennings also serves as artistic and executive director of the Tyler Civic Chorale, now in its fiftieth season. A graduate of the Yale School of Music and Institute of Sacred Music, New Haven, Connecticut, he also holds degrees from the Eastman School of Music, Rochester, New York, and previously served as organ scholar of Canterbury Cathedral, Chelmsford Cathedral, and Royal Festival Hall in the UK. He continues an active concert schedule with upcoming performances in Moscow, San Francisco, and with the Baylor Brass. Jennings is a member of THE DIAPASON's 20 Under 30 Class of 2017. For information: www.westonjennings.com.



James Kennerley (photo credit: Christopher Duggan)

James Kennerley is appointed eleventh municipal organist for the city of Portland, Maine, one of only two cities remaining in the United States with a municipal organist (the other being San Diego, California). The appointment is effective January 1, 2018, following the retirement of Ray Cornils, the longest-serving municipal organist for Portland since the position was created in 1912. Kennerley is and will continue as organist and choirmaster for St. Ignatius of Antioch Episcopal Church, New York, New York. He was previously organist and choirmaster for the Church of St. Mary the Virgin, also of New York City. A native of Exeter, UK, he studied organ at Cambridge University, and served as organ scholar at St. Paul's Cathedral, London. For further information, see "In the Wind . . ." in this issue (pages 16–17).



Sunghee Kim

Sunghee Kim is appointed visiting assistant professor of music and interim director of chapel music for Valparaiso University, Valparaiso, Indiana. She will additionally serve as university organist and conductor of the campus choir, Kantorei. Kim holds degrees from the Jacobs School of Music at Indiana University, Bloomington, the University of North Texas, Denton, and Ewha Woman's University, Seoul, South Korea. She is a former first prize winner in the Fort Wayne National Organ Playing Competition, Fort Wayne, Indiana. She comes to Valparaiso having served at Pennsylvania State University at Abington and as director of music at Concordia Lutheran Church in Wilmington, Delaware. ■

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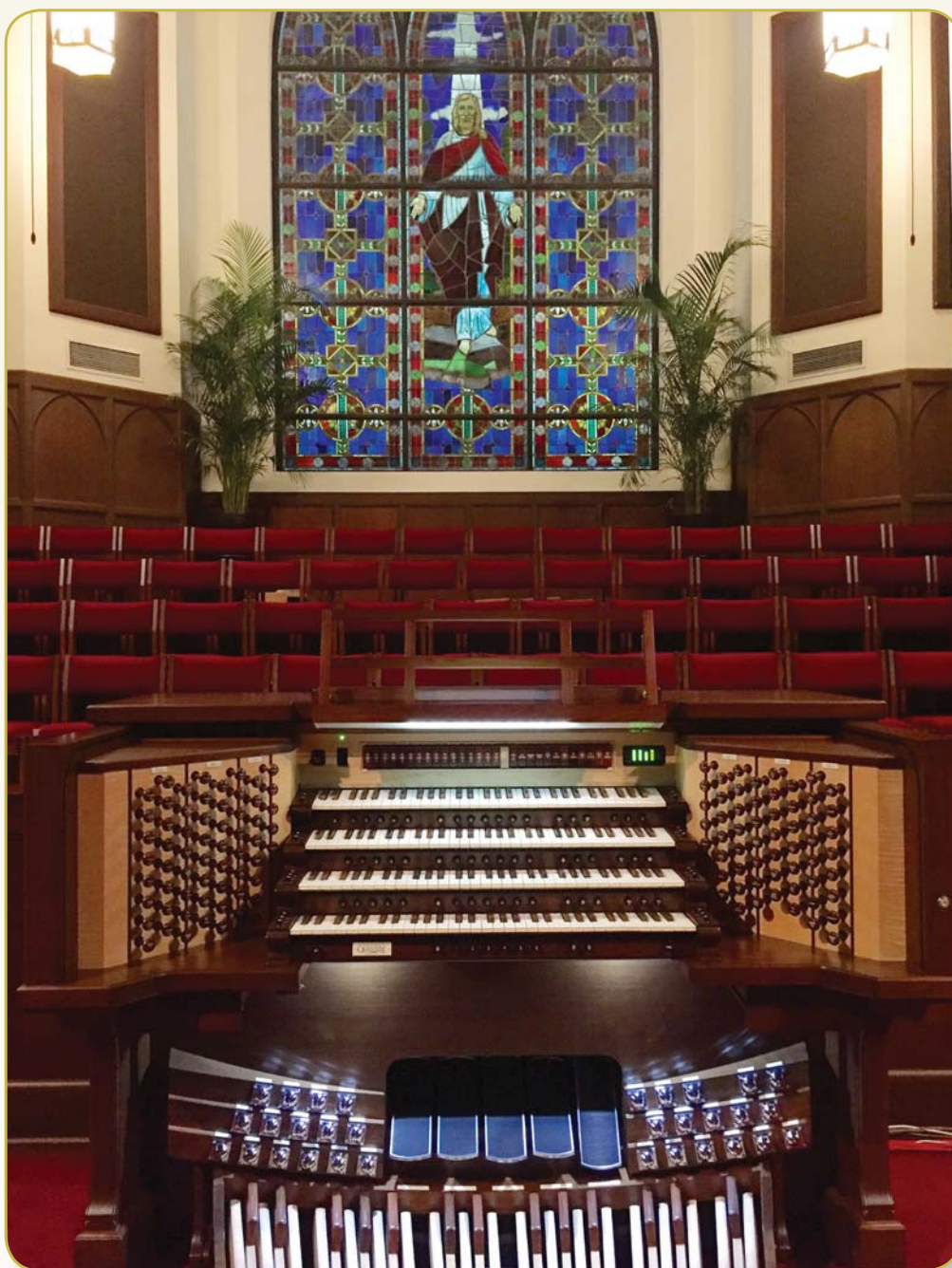
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Walt Rogers, Organist
Dr. Jeffrey Reynolds, Director of Music
Stuart Garrette, Church Administrator
Riverchase United Methodist Church, Birmingham, Alabama



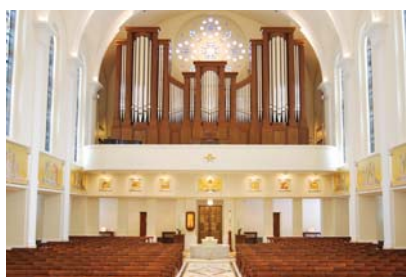
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BUILT TO INSPIRE GENERATIONS

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A Lenten recital series is offered Thursdays at 12:15 p.m.: February 15, James Guyer; 2/22, Robert Edwards; March 1, James Culver; 3/8, Glen Olsen; 3/15, Nancy Siebecker; 3/22, James Walton. For information: www.christchurchswfla.org.



Madonna della Strada Chapel, Goulding & Wood organ

Loyola University, Chicago, Illinois, announces its 2017–2018 organ recital series, held on the third Sunday of each month at 3:00 p.m. in Madonna della Strada Chapel and featuring the three-manual Goulding & Wood organ: November 19, Melody Turner; December 17, Joseph Burgio; January 21, 2018: Thom Gouwens; February 18, Christa Miller; March 18, Jonathan Oblander; April 15, Grant Nill; May 20, Christine Kraemer. For information: www.luc.edu/campusministry/sacramental_life/organ/.



The Vienna Boys Choir (photo © Lucas Beck)

The Vienna Boys Choir will perform a concert of sacred music at the Cathedral of St. Joseph the Workman, La Crosse, Wisconsin, November 20, 7:00 p.m. For information and tickets: www.viterbo.edu/fac.

VocalEssence, Philip Brunelle, founder and artistic director, presents its Welcome Christmas concerts, focusing on works of Minnesota composers: December 2, Shepherd of the Valley Lutheran Church, Apple Valley; 12/8, Roseville Lutheran Church, Roseville; 12/9 and 12/10, Plymouth Congregational Church, Minneapolis. The VocalEssence Chorus and Ensemble Singers

will perform works of Dominick Argento, David Evan Thomas, Randall Davidson, Stephen Paulus, Abbie Betinis, J. David Moore, Cary John Franklin, Barbara Rogers, Libby Larsen, Tim Takach, Daniel Kantor, Steve Heitzeg, and Paul Manz. Also, two winning compositions from this year's Welcome Christmas Carol Contest will be announced. For information: www.vocalescence.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2017 series of organ recitals and events: December 1, Holiday Open House with organ music; December 2–3, "A Merry Music Hall Christmas," with Ray Cornils and trumpets. For information: www.mmmh.org.



Music Institute of Chicago Chorale (photo credit: Elliot Mandel)

The Music Institute of Chicago Chorale announces its 2017–2018 season, the group's 31st: December 2, Holiday Concert with the Chicago Children's Choir's Rogers Park and Humboldt Park Neighborhood Choirs and the Northbrook Symphony at Our Lady of the Brook Catholic Church, Northbrook; March 18, Mozart, *Mass in C Minor*, with orchestra, Nichols Concert Hall, Evanston; June 10, a program of works by Chicago composers, Nichols Concert Hall. For information: www.musicinst.org/chorale.

St. John's Episcopal Church, West Hartford, Connecticut, continues its 2017–2018 Music at the Red Door events: December 10, Candlelight Festival of Nine Lessons & Carols; March 10, 2018, Fauré, *Requiem*, with the



Joey Brink performs on the new Salisbury University carillon



Carillon tuner Richard Watson of Meeks, Watson & Co.

Salisbury University, Salisbury, Maryland, dedicated its new Brown and Church Carillon on September 6 before an audience of local residents, students, and carilloners from across the United States. **Meeks, Watson & Company** of Georgetown, Ohio, designed, crafted, and installed the 48-bell, concert pitch carillon that is housed in the Patricia R. Guerrieri Academic Commons, which features a 147-foot tall tower to house the bells.

The two largest bells, with a combined weight of some four tons, were provided by the Whitechapel Foundry in London, UK, which closed earlier this year after five centuries of bellcasting. The other bells were cast and tuned by Meeks, Watson & Company to go with the larger bells. Margo Halsted served as consultant for the project. Joey Brink, carillonist at the University of Chicago's Rockefeller Chapel and a member of THE DIAPASON's 20 Under 30 Class of 2015, was the dedication recitalist. His hour-long program included two of his own compositions, as well as pieces by Geert D'hollander, John Courter, and Ronald Barnes. He also played classical transcriptions, movie themes, and some Leonard Cohen.

The donor, Delaware entrepreneur William D. Church, was honored by university president Janet Dudley-Eshbach. Church gave the instrument in memory of his late partner, Sam Brown.



Left: Marshall Joos. Right: Young Organists Cooperative students at May 13 recital: Noah Jacobs, Colette Sevey, Gillian Croteau, Emmeline Sevey, Sophie Blair, Adeline Parker, Connor Reed, Benjamin Pajunen, Marshall Joos, Demetrius Phofolos, Brigham Parker, Carson Petrie, and Thomas Latham.



The students of the **Young Organist Cooperative**, centered in Portsmouth, New Hampshire, performed a group concert on May 13, on the Lively-Fulcher organ at Christ Episcopal Church, Exeter, New Hampshire. The organization, funded by donations, provides students from Southern Maine, the seacoast of New Hampshire, and northeastern Massachusetts in seventh through twelfth grades with financial support for lessons with local organists, opportunities for masterclasses, and field trips to regional pipe organs and organbuilders. The recital included works by Bach, Pachelbel, Widor, Franck, and Jongen. On June 17, the organization awarded its Penn Brown Memorial Scholarship for Advanced Organ Study to **Marshall Joos**, of Somersworth, New Hampshire.

choirs of St. John's Church and St. Paul's on-the-Green Episcopal Church, Norwalk (repeated March 11 at St. Paul's); April 22, Fa-Re-La Duo, piano and cello; May 4, The Yale Whiffenpoofs. Choral Evensong is offered on Sundays at 5:00 p.m. with the parish Adult Choir unless otherwise noted: January 28, 2018, February 25, March 25, and April 29 (Youth and Adult Choirs). St. John's Pipes Alive! organ recital series is presented Sundays at 12:30 p.m.: January 7, 2018, Scott Lamlein; February 4, James Barry; March 4, Jacob Street; May 6, Ezequiel Menendez; June 3, Susan Carroll. For information: www.reddoormusic.org.

of Harmony: American Choral Gems, Holland Theatre, Bellefontaine. For information: www.quirecleveland.org.



Merrill Auditorium, Portland, Maine, the Kotzschmar Organ

Quire Cleveland continues its 2017–2018 season, the organization's tenth: December 15–17, Carols for Quire from the Old and New Worlds, Trinity Episcopal Cathedral and St. Peter Catholic Church, Cleveland; April 27–29, 2018, Let the Heavens Rejoice: Celebratory Psalms for Voices and Instruments, Cleveland and Akron; May 12, The Land

Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, Maine, continues programs featuring the auditorium's historic Austin organ: December 19, Kotzschmar Christmas with Cornils

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Ecclesia D-470

Here & There

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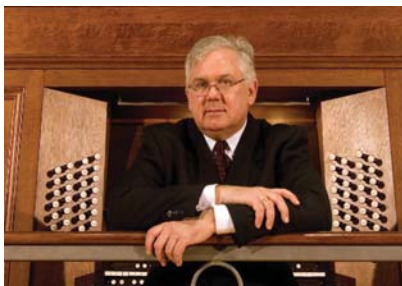
2017, marking Ray Cornils's final performance as municipal organist. For information: www.foko.org.

Conferences

Augsburg Fortress, Hinshaw Music, and MorningStar Music Publishers announce their **National Conference of Sacred Music: Leading the Church's Song**, January 3–5, 2018, at First Presbyterian Church, Charlotte, North Carolina. Clinicians include Isabelle Demers, Zebulon M. Highben, Heather Potter, and Andre Thomas. Worship leaders are David Bone and Mary J. Scrifes. For information: www.augsburgfortress.com/ncsm.

The University of Michigan, Ann Arbor, invites proposals for events at its 58th annual organ conference, September 30–October 2, 2018, on the theme: "Trailblazers: Women's Impact on Organ, Harpsichord, Carillon, and Sacred Music." Requirements for proposal submissions and further details are available from James Kibbie at jkibbie@umich.edu.

People



James David Christie

James David Christie has been named recipient of the New York City Chapter of the American Guild of Organists' 2017 International Performer of the Year Award. The award was created in 1978 to recognize excellence in organ performance and to increase public awareness of the organ and its performers. Christie is chair and professor of organ at Oberlin College Conservatory of Music, Oberlin, Ohio, distinguished artist-in-residence at the College of the Holy Cross, Worcester, Massachusetts, and serves as college organist for Wellesley College, Wellesley, Massachusetts. He has served on international organ competition juries in Paris, St. Omer-Wasquehal, Chartres, Biarritz, Bétune, St. Albans, Amsterdam, Lübeck, Bordeaux, Dublin, Worcester, Calgary, Montréal, Columbus, Dallas, Leipzig,

Erfurt, Weimar, Merseburg, Speyer, Tokyo, Moscow, Kaliningrad, Astana, Lausanne, Pistoia, Boston, Bruges, and several others. He has performed around the world with symphony orchestras and period instrument ensembles as well as in solo recitals.



Philip Crozier

In July and August, Montréal organist **Philip Crozier** performed four recitals in Germany (Friedenskirche, Siek; Wallfahrtskirche, Andechs; Sankt Nikolai, Kiel; Klosterkirche, Riddagshausen) and one in Austria (Stadtpfarrkirche, Mödling). Upon his return he played a recital on the historic Eusèbe Brodeur organ in l'Église Saint-Georges, Cacoua (Québec). In October 2016 he was appointed music director at Westmount Park United Church, Montréal. He also serves as organist at St. George's Anglican Church, Montréal from September through Pentecost.



Daniel Roth

Dr. J. Butz-Musikverlag announces the publication of a festschrift to celebrate the 75th birthday of **Daniel Roth**, organist of St-Sulpice Church, Paris, France. *Licht im Dunkel—Lumière dans les ténèbres*, edited by Prof. Dr. Birger Petersen, contains essays in German with short synopses in French and English. Authors include Yannick Merlin, Kurt Lueders, Michael Grüber, George

Baker, and others. The book contains 432 pages, hardcover, with numerous photographs, musical examples, and organ specifications. Included is a CD recording of the premiere of Roth's *Missa beuronensis*, with the Mönchschole Beuron and Daniel Roth, organ, at the Beuron Archabbey in Germany. For information: www.butz-verlag.de (order no. BuB 23), or www.organsociety.org.

Also in production is a separate CD of Roth playing organ works by Bach, Saint-Saëns, Widor, and improvisations on the organ of Saint Sulpice. The *Missa beuronensis* is also included in this recording. For information: michael.grueber@gmx.de.



Mateusz Rzewuski

Mateusz Rzewuski of Warsaw, Poland, has been making his first recital tour to the United States in October and November. Rzewuski, age 26, earned a master's degree from the Fryderyk Chopin University of Music in Warsaw in the organ class of Andrzej Chorosinski and a master's degree from the Musikhochschule in Lübeck, Germany, in the organ class Franz Danksagmüller. He then completed his concert diploma in organ and improvisation at Conservatoire à Rayonnement Régional in Paris, France, studying with Christophe Mantoux. He has performed recitals and won awards in competitions across Europe. His American tour performances include appearances at the University of Tampa, Florida (October 22), Good Shepherd Catholic Church, Minneapolis, Minnesota (October 29), Grace Episcopal Cathedral, Topeka, Kansas (November 3), and the Cathedral of St. Mary of the Assumption, San Francisco, California (November 5). For information: www.mateuszrzewuski.eu.



San Diego Councilmember Chris Ward, representing the Balboa Park city district, presents Carol Williams a proclamation naming her San Diego Civic Organist Emerita (phot credit: Mike Cox)

Carol Williams played her San Diego closing night concert at the Spreckels Organ Pavilion in Balboa Park August 28, performing with her band (The CWB) a Doors Tribute for about 3,500 people. After an entrance carriage ride through the audience, she was presented a proclamation awarding her the title of San Diego Civic Organist Emerita. Williams served as civic organist to San Diego for 15 years, introducing to Spreckels Organ fans the music of David Bowie, the Von Trapp Family, The Doors, and many other local popular musicians. She

performed numerous concerts raising money for various charities and instigated the Spreckels Organ Scholarship awards for young organists and various other outreach programs. Now based in Lynchburg, Virginia, Williams maintains her concert schedule and composing. For information: www.melcot.com.

The Hymn Society in the United States and Canada honored four people as Fellows of the society, the highest honor given by the organization, at its July conference in Waterloo, Ontario, Canada. **John R. Watson** was recognized as an eminent scholar of hymnology and advocate of hymns and hymn singing. He is Professor Emeritus of the University of Durham, England, where he served as professor of English and public orator. He is co-editor of *The Canterbury Dictionary of Hymnology* and author of numerous books and articles on hymnology. **John Ambrose** is recognized for his work as an editor, compiler, and encourager of congregational song, as well as his contributions to the work of the Hymn Society. He served as managing editor of *Voices United*, the hymnal of the United Church in Canada, and project coordinator for *Hymns in Times of Crisis*, a digital hymnal of the Hymn Society. **João Wilson Faustini** is honored for his work as a composer, publisher, translator, educator, and practitioner of church music, particularly the music of his native Brazil. An ordained minister and a church musician, he founded the Brazilian Millennium Presbyterian Community in Hillside, New Jersey. He is noted as having published the largest collection of sacred music in the Portuguese language. **Melva W. Costen** is honored for her work as a scholar, editor, and practitioner of church music with a particular emphasis on African-American congregational song. She is Helmar Emil Nielsen Professor Emeritus of Worship and Music at the Interdenominational Theological Center, Atlanta, Georgia, and was visiting professor of liturgical studies at the Institute of Sacred Music at Yale Divinity School, New Haven, Connecticut. Her publications include *African American Christian Worship* (1993, rev. 2007) and *In Spirit and in Truth: The Music of African American Worship* (2004). For information: www.thehymnsociety.org.

Competitions



Chartres Cathedral organ

Association des Grandes Orgues de Chartres announces its 26th International Organ Competition "Grand Prix de Chartres," August 29–September 9, 2018. The jury will consist of Daniel Roth, chair, Véronique Le Guen, Olivier Vernet, Susan Landale, Jon Laukvik, Dong-ill Shin, and Stephen Tharp. The final round will be held September 9. Deadline for application is April 30, 2018. For information: <http://orgues-chartres.org>.

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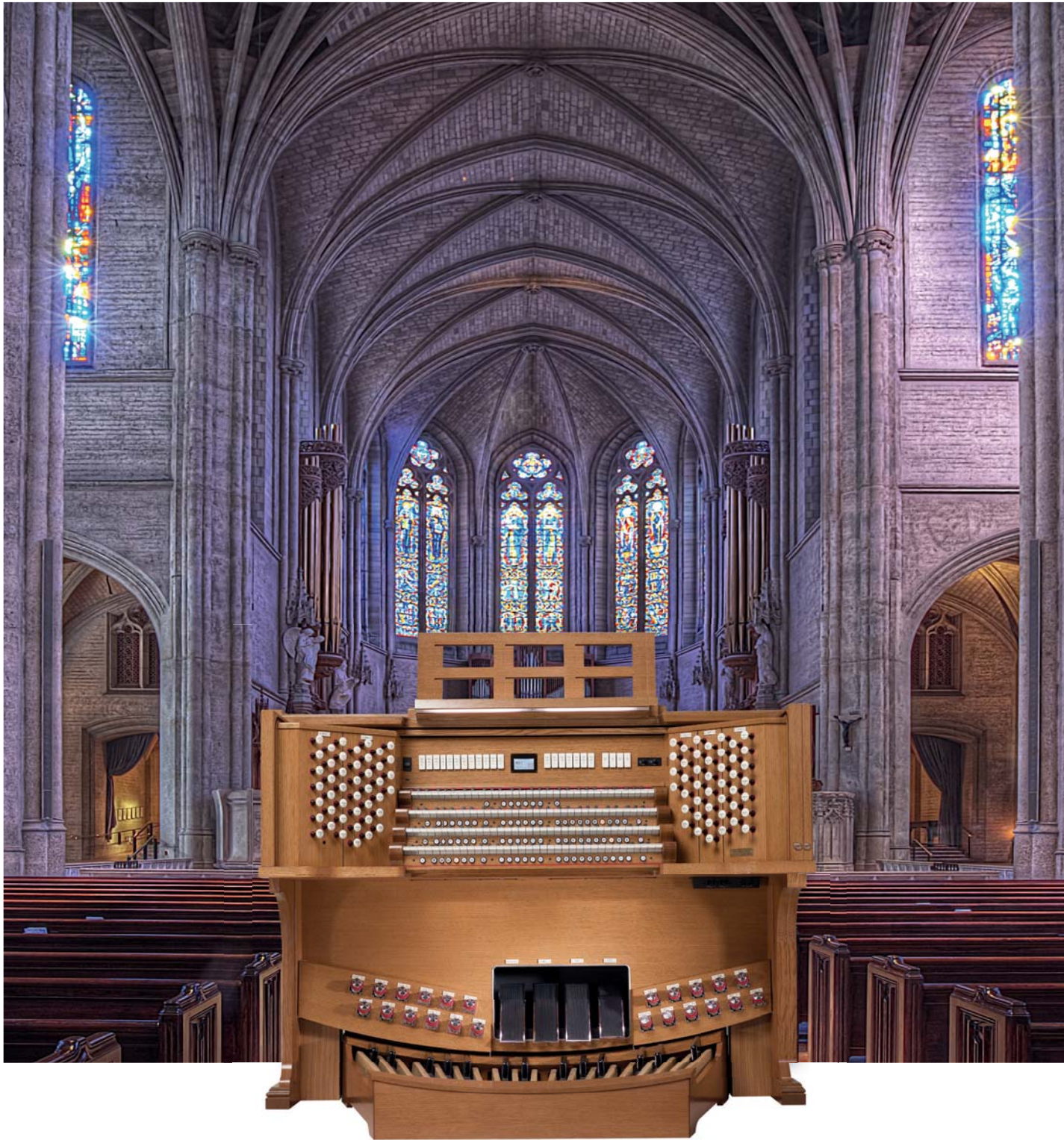
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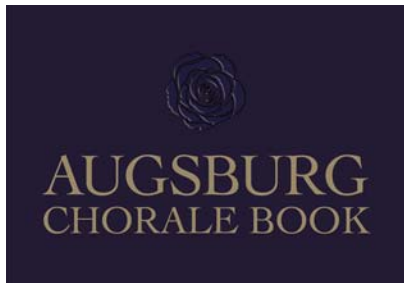
EXPERIENCE ELEVATED

Here & There

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The Organ Artists Series of Pittsburgh, Pennsylvania, announces a composition competition to honor the organization's 40th anniversary. New, unpublished works for organ may be submitted by April 1, 2018, with a winner announced by June 15. Works may be single- or multiple-movement and should be suitable for worship and recital. The prize award is \$5,000. The winning composition will be premiered in recital by Nathan Laube during the 2018–2019 season and will be published by Selah Publishing Co., Inc. For information: organseries.com.

Publishers



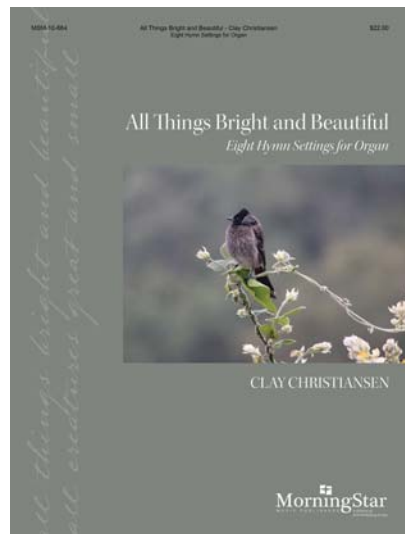
Augsburg Chorale Book

Augsburg Music announces the publication of its *Augsburg Chorale Book*, an anthology of 29 chorale settings based on the tradition of German chorale tunes for choirs of all sizes and abilities, edited by Zebulon M. Highben (ISBN 9781506426303). Settings are composed by Bach, Brahms, Buxtehude, F. Melius Christiansen, Telemann, and others from the Renaissance through the present day. For information: www.augsburgfortress.org.

Encore Publications announces new choral publications for Advent and Christmas: *O Night, Peaceful and Blest*, by David Blackwell, for SATB and organ, £1.95; *A Little Child on the Earth Has Been Born*, by Paul Trepte, for SATB (with divisi), organ or brass with percussion, choral edition £2.50; *Advent Responsories*, by Sarah MacDonald, for SSAT soli, SATB (with divisi), with or without organ, £2.95; and *Behold a Simple Tender Babe*, by June Nixon,

SATB, £1.95. For information: www.encorepublications.com.

Michael's Sheet Music Service announces sheet music restorations: *Summer Fancies*, by Rossetter Gleason Cole, a pastoral, light-hearted piece by this Chicago composer who was well known a century ago; *Organ Recital Pieces* by Anton Vodorinski, published in 1911, when the composer became music editor of Chappell and music director of the Columbia Gramophone Company; *March of the Toys* by Oscar Schminke, an easy, yet fun piece; *Overture to Prometheus* by Ludwig van Beethoven, arranged by Samuel Warren. For information: www.michaelsmusicservice.com.



All Things Bright and Beautiful

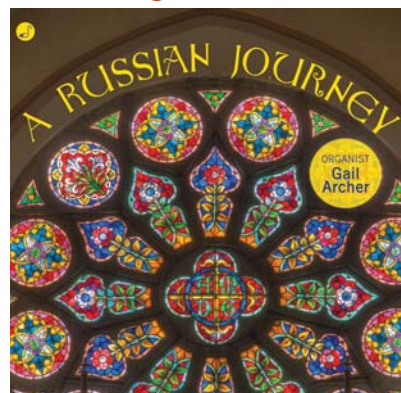
MorningStar Music Publishers announces new publications: *All Things Bright and Beautiful: Eight Hymn Settings for Organ*, by Clay Christiansen (10-664, \$22), consists of settings of familiar hymns such as "Abide with Me," "All Things Bright and Beautiful," "For the Beauty of the Earth," and "Sing Praise to God Who Reigns Above." *Birthday Parodies for Organ*, by Dan Miller (10-452, \$10), consists of four parodies of "Happy Birthday to You," in the styles of Bach, Beethoven, Scott Joplin, and John Philip Sousa. For information: www.morningstarmusic.com.

OHS Press is accepting subscriptions for its upcoming publication, *The Aeolian Pipe Organ and Its Music*, a newly revised and expanded edition of Rollin Smith's book from the 1990s. The new edition is now in publication and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity of the Aeolian Company, America's oldest, largest, and longest-lived residence organ company. For information: www.organsociety.org.

Paul Tegels of Pacific Lutheran University, Tacoma, Washington, announces publication of a series of transcriptions entitled *Out on Eight Limbs*, music for two performers on one organ with two or more manuals and pedal. Publications include: *Duetto in F Major*, op. 18, J. C. Bach; "Ricerca a 6" from *The Musical Offering*, BWV 1079, J. S. Bach; *Serenade in D, No. 6* (Serenata Notturna), KV 239, W. A. Mozart, and *Studies for the Pedal Piano, Six Pieces in Canon*, op. 56, Robert Schumann (transcribed with Dana Robinson). Cost is \$9 per volume plus shipping. For information: www.plu.edu/organ/out-on-eight-limbs/.

Trumph AB announces new organ music publications. They include works by Jens Claesson (*25 Chorale Preludes*, T068002), Magnus Kilvén (*Two Organ Suites on Traditional Swedish Folk Dances*, vol. 2, T048009), and Miguel Robaina (*7 Marches*, T061004). Trumph has also released ten new publications by Paul Spicer: *Dreams of Derry*, T062006; *Elegy and Retrospect*, T062009; *Fanfares and Dances*, T062008; *Fanfares for Chad*, T062007; *March*, T062002; *Prelude*, T062004; *Saraband*, T062011; *Suite*, T062003; *The Land of Lost Content*, T062010; *The Martyrdom of St. Oswald*, T062005. For information: www.trumph.se.

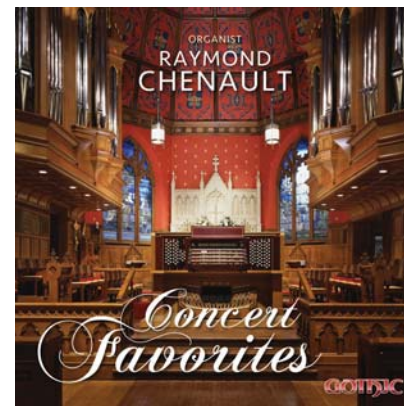
Recordings



A Russian Journey

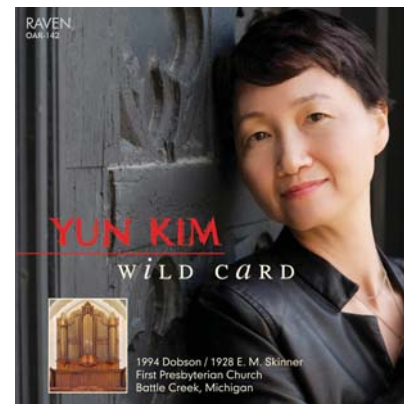
Gail Archer has released her eighth compact disc, *A Russian Journey*, featuring works of 19th and 20th century Russian composers: Cesar Cui, Sergej Ljapunov, Alexander Glasunov, Sergej Slonimsky, Alexander Schaversaschvili, and Modest Mussorgsky. The project for the CD was inspired by Archer's concert tours to Russia in 2013 and 2016. For information: www.gailarcher.com.

Gothic announces a new CD release: *Raymond Chenault—Concert Favorites* (G-49305-06, \$29.98), features Chenault in his first solo organ release, two discs featuring works of Monnikendam, D'Indy, Jongen, Dubois, Tournemire, Langlais, Messiaen, Dupré, and others. The featured organ is Buzard Opus 29



Raymond Chenault—Concert Favorites

at All Saints' Episcopal Church, Atlanta, Georgia. For information: www.gothic-catalog.com.



Wild Card

Raven announces a new CD, *Wild Card* (OAR-142) featuring Yun Kim performing on the organ built by Dobson Organ Builders at First Presbyterian Church, Battle Creek, Michigan, an instrument of three manuals, 57 ranks, incorporating some pipework from Skinner Organ Company Opus 720. Included on the disc are works by Louis Vierne, Johannes Brahms, Johann Sebastian Bach, Robert Ampt, Iain Farrington, William Grant Still, and Sergei Prokofiev/Jean Guillou. Yun Kim is organist for Christ Episcopal Church, Dayton, Ohio, and teaches at Sinclair Community College. For information: www.ravencd.com.

Organbuilders

The service department of **John-Paul Buzard Pipe Organ Builders** of Champaign, Illinois, recently completed several projects. On the Old Gillett Farm in Elkhart, Illinois, in St. John the Baptist Episcopal Chapel, the 1891 Hook & Hastings organ was refurbished, with the entire action restored and stoppers for the Pedal Subbass pipes repacked. A complete restoration of M. P. Möller Opus 7212 (two manuals, three ranks) including the releathering of the reservoir, expression equipment, tremolo, and all windchests, as well as keyboard and pedalboard rebushing and pipe reregulation, is underway in the factory, with the organ to be installed at St. Paul's Lutheran Church, Brimfield, Illinois. For the Alexander Fine Arts Auditorium, Concord University, Athens, West Virginia, Buzard rebuilt the console and installed a new relay and combination action for Casavant Opus 3002 (three manuals, 30 stops, built in 1968). In Danforth, Illinois, the firm installed a new relay and combination action, replaced the Swell expression engine, repacked stoppers for the Bourdon and Subbass pipes, and undertook restorative repairs to the Harp for the c. 1935, two-manual Wicks organ at St. John Lutheran's Church. For information: <https://buzardorgans.com>.

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A = Aliénor

On Saturday evening, May 12, 2018, at the University of Michigan, Ann Arbor, the closing program for the forthcoming 2018 conference of the Historical Keyboard Society of North America (HKSNA) is scheduled to be a “Retrospective Event” reprising representative contemporary harpsichord works selected from each of the nine Aliénor Harpsichord Composition Competitions that have occurred, beginning with the first in Tallahassee, Florida, in 1982, and culminating with the ninth in Montréal, Québec, Canada, in 2015.

Founded in 1980 by George Lucktenberg, both the Southeastern Historical Keyboard Society (SEHKS) and the Aliénor Competitions were developed under the same organizational banner, the contemporary emphasis providing an unusual added concept to the mission of the fledgling early music organization. As preparations began for a third iteration of the Aliénor Competition, Lucktenberg sent a letter (dated May 19, 1990) to the recently chosen Honorary Advisory Board of ten professionals, from whom he sought help and suggestions as he formulated the rules and requirements for publication in the printed materials to be sent to prospective participants.

Re-reading the names of these board members brought back memories of an especially vibrant time in the harpsichord’s 20th-century revival and demonstrated the remarkably broad geographical spread of Lucktenberg’s acquaintanceship! In alphabetical order: William Albright (Michigan), Frances Bedford (Wisconsin), Frank Cooper (Florida), Elaine Funaro (North Carolina), Derrick Henry (Georgia), Igor Kipnis (Connecticut), Linda Kobler (New York), Larry Palmer (Texas), Keith Paulson-Thorp (Florida), and Elaine Thornburgh (California), all of whom were deeply involved in writing, promoting, and/or playing contemporary harpsichord music. Lucktenberg wrote, “I’d like more music which is not impenetrably difficult to read and perform, yet is first-class composing, and identifiably late-20th-century, all at the same time. WHO can give us that? How shall we get it?” His words certainly gave the board a good idea of the parameters he hoped to put in place.

Eventually, after the addition of a harpsichord performance competition named in honor of its sponsors Mae and Irving Jurow, the SEHKS board of directors agreed that attempting the organization and facilitation of two major competitions in alternate years was too heavy an administrative burden for busy volunteer professionals, and the quadrennial Aliénor project and its endowment were reorganized as a separate entity, but one still welcomed as a cooperative program during SEHKS conferences. Elaine Funaro succeeded George Lucktenberg as artistic director of Aliénor, and after her most successful term in that position the gala Ann Arbor retrospective will be her last “hurrah” as Aliénor just recently has been returned to the control of its former sponsor, no longer SEHKS, but now the successor society, HKSNA, which, since 2012, has been merged with the formerly independent Midwestern Historical Keyboard Society to comprise one inclusive North American early keyboard group.

In addition to competition-winning works by Ivar Lunde, Roberto Sierra, Tom Robin Harris, Glenn Spring, John Howell Morrison, Penka Kouneva, Rudy Davenport, Asako Hirabayashi, James

Dorsa, Graham Lynch, Ivan Božicevic, Dina Smorgonskaya, and Andrew Collett, the May program will include two newly commissioned pieces composed by Thomas Donahue and Mark Janello, heard in premiere performances by Donahue and retiring Aliénor artistic director Funaro.

Be sure to include this “once-in-a-lifetime” celebration on your “to-do” schedule for the fast-approaching spring of 2018.

Z = Zurbarán

If you are interested in unusual art exhibitions and reside closer to Dallas, Texas, than to New York City, you might wish to take advantage of the current presentation at the Meadows Museum on the Southern Methodist University (SMU) campus. The Meadows has scored quite a coup as it shows, for the first time in the western hemisphere, a complete set of thirteen life-sized paintings by the Spanish artist Francisco de Zurbarán (1598–1664). The only other venue for this exhibition will be the Frick Collection in New York.

The Meadows is home to one of the most comprehensive collections of Iberian art in the world. Current museum director Mark Roglán has forged an impressive relationship with Madrid’s Prado Museum, so we in Dallas have become accustomed to rare and rarer viewing experiences. One of the current showings, “Jacob and His Twelve Sons—Paintings from Auckland Castle,” is on view from September 17, 2017, through January 7, 2018. It follows another spectacular offering seen earlier this year: all the extant drawings (together with several remarkable oil paintings) by the esteemed Spanish artist Jusepe de Ribera (1591–1652) which, incidentally, contained the only portrayal I have ever seen of music’s patron Saint Cecilia at the *clavichord*!

From the press materials provided by the Meadows Museum:

... Zurbarán was inspired by the biblical text Genesis 49, in which Jacob, Patriarch of the Israelites, gathers his twelve sons and delivers a prophetic blessing for each. [The series] consists of thirteen canvases with all but one remaining in the collection of a single owner at Auckland Castle, County Durham (UK) since 1756. [Bishop Richard Trevor of Durham extended the long dining room of his Auckland Castle residence to assure a suitable venue for these life-sized oil portraits.] This is the first time the majority of paintings in this exhibition have been presented in the Americas—indeed, it is the first time any such series of paintings by Zurbarán has been seen as a whole [on this side of the Atlantic].

But what, you ask, could be the reason that this artistic coup is featured in this column? I hasten to reassure you that there is a connection to early music! As one of many special events scheduled during this exhibition there is to be a brief collaboration utilizing another Meadows Museum acquisition, the Caetano Oldovini Portuguese organ (1762), which is rarely heard in a concert performance. As an aural “sorbet” to the afternoon segment of the daylong November 14 museum symposium devoted to discussion and reflections about the three major religions that trace roots back to the Twelve Tribes of Israel (Jewish, Christian, and Muslim), I was invited to fashion a thematically based program to play for the symposium participants.

I spent quite a lot of time attempting to find short pieces that might illustrate the various virtues and vices mentioned by Father Jacob as he made predictions and comments to and about his twelve sons. Considering the 35-minute time allotment, eventually it became apparent



Richard Kingston, Elaine Funaro, harpsichord decorator Lisa Creed, Opus 333 (Courtesy of Elaine Funaro)



Caetano Oldovini organ (photo credit: Michael Bodycomb, courtesy of the Meadows Museum)

that such a set of pieces would require too many minutes, and that choosing an all-encompassing selection ranged from difficult to impossible, with impossible eventually tipping the scales.

Then, on one late-August morning, at last a burst of inspiration led to this playlist: from the time of the artist Zurbarán, a festive opener by Cabanilles (1644–1712) followed by the quiet and poignant *Obra de falsas cromáticas* from the *Martin y Coll Manuscript* (seventeenth century). Two pieces by John Bull (1562/3–1628) to celebrate the long-term British venue for the paintings: *Coranto ‘BATTLE’* and *Prelude and Carol: Let Us with Pure Heart*. A work by my longtime SMU colleague, the distinguished Jewish composer Simon Sargon, who composed *Dos Prados* (From the Meadows) to fulfill my request for a work specifically made to fit the Caetano organ, his lovely *Pavan with Variations* (1997), expertly crafted to accommodate the organ’s bass short octave and its one treble Sesquialtera solo stop. Finally, two contrasting short pieces by later Iberian composers Domenico Zipoli (1688–1726) and José Lidon (1748–1827), the latter specifically chosen to close the recital with a short bit of avian warbling from the organ’s Rossignol stop.

The Meadows organ, originally housed in the cathedral of Evora, Portugal, is, as far as can be ascertained, the



Zurbarán’s painting of Jacob (photo credit: Colin Davison)

oldest playable pipe organ in Texas. The only possible rival for that designation might be the “Raisin” organ, now at the University of North Texas in Denton. A painstakingly researched and well-expressed 16-page history of this instrument, *Raising the Raisin Organ*, written by Susan Ferré in 2006, is accessible online by searching with the keywords Raisin organ and the author’s name.

For further information about the Zurbarán exhibition and the various special events being offered by the museum during its run, visit the website: <https://meadowsmuseumdallas.org>. And, should travels bring you to northern Texas this fall, consider a visit to Fort Worth, as well, where the Kimbell Art Museum currently hosts a popular art and artifact show based on the travels (and adventures) of the rake, Giacomo Casanova, *Casanova: The Seduction of Europe* (on view through December 31).

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

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Each of these composers, who have long-standing associations with their choirs, has written beautiful music for them to sing. Each offers something unique in style and harmonic language, each writes gracefully for voice and organ (and other instruments), and each offers challenges to choirs of varying skills with music that is profound and direct.

Prepare the Way, O Zion, Derek E. Nickels. Treble voices and organ, Paraclete Press, PPM01657, \$1.70.

This lilting setting of the familiar Advent chorale, *BEREDEN VÄG FÖR HERRAN* from *Then Svenska Psalmboken* (1697), begins with a joyous scherzo-like organ introduction. Nickels (Church of the Holy Comforter, Kenilworth, Illinois) is a fine organist, so he naturally provides a sparkling accompaniment that continues throughout in repeated dance-like figures. The organist's left hand plays brilliant coloratura under the third verse. The bright vocal line can be sung by choristers of any age.

Life and Light, Maxine Thévenot. SATB a cappella, Paraclete Press, PPM01653, \$1.20.

Maxine Thévenot (Cathedral of St. John, Albuquerque, New Mexico) creates in this mystical setting of John 1:4–5 a unique soundscape with spare and harmonious gestures. Sopranos and altos echo each other with simple four-note phrases while tenors sing the melody, the basses supporting them in three-part *divisi*. Written with two inner repeats, the motet could be sung for as long as one chooses before continuing to the ravishing coda, making this very

useful for contemplative worship. Recommended for choirs with very good intonation and confidence.

Adam Lay Ybouden, Charles H. Snider. SSATBB a cappella, GIA Publications, G-8398, \$1.80.

For a ravishing alternative to the familiar settings by Boris Ord, Philip Ledger, Peter Warlock, and others, Charles Snider's (retired from St. Mark's Episcopal Church, Glen Ellyn, Illinois) beautiful and evocative setting uses three-part *divisi* in upper and lower voices to illustrate the text. An unexpected chord sequence from A minor to E-flat minor lifts the setting from the ordinary. Snider's sensitivity to the text is shown well throughout. Any choir comfortable in *divisi a cappella* singing will find this a joy.

Beloved, Let Us Love One Another, Robert Lehman. SATB a cappella, E. C. Schirmer Music Company, Inc., 8354, \$2.35.

Robert Lehman (St. Michael & St. George Episcopal Church, St. Louis, Missouri) follows admirably in the middle to late twentieth-century model of beautiful Anglican choral music. This exquisite motet, using texts from John, The Song of Solomon, and Psalm 27, is set in flowing lines of great beauty. The initial opening phrase, sung by the tenors, is transformed by all voices through lush harmonies. The second part of the motet takes up a new phrase, sung in imitation as well as inversion in all four voices through a rapturous, whirling texture, ending with *largamente* hushed and contemplative final measures.

I Am the Resurrection, Larry J. Long. Unison treble choir and organ, Paraclete Press, PPM01735, \$1.70.

Larry Long's (The Church of the Epiphany, New York, New York) setting of John 11:25–26 is, in three verses, a lyrically bright setting of the Easter text. Written for his children's choir, the anthem employs a hymn-like setting for the voices over a supportive and compelling organ accompaniment. The second verse modulates into the relative minor key. The vocal range is within comfortable middle voice and would suit for treble voices of all ages.

Church of God, Elect and Glorious, Michael D. Costello. SATB with brass quartet, timpani, and organ, Birnamwood Publications, MSM-60-6200, \$2.25. Brass parts, MSM-60-6200A.

Michael Costello's (Grace Lutheran Church, River Forest, Illinois) many hymn concertatos are very useful and welcome additions to your choral library. His texts are very fine indeed, his hymn-tunes strong and melodic, encouraging vigorous singing by choirs and congregations. *Church of God* begins with organ and brass in alternating fanfares (or organ alone if the instrument has a commanding reed stop), followed by unison verses for choir and congregation, as well as four-part *a cappella* verses for choir. A stirring descant over the final verse provides a thrilling conclusion.

May the Living Christ Be with You, Richard Clemmitt. SATB *divisi* voices, organ, and two (optional) horns, H. T. FitzSimons Company, F2387, \$2.35.

Written in honor of the former rector of Christ Church, Winnetka, Illinois, where Richard Clemmitt oversees a marvelous music program, this serenely beautiful anthem sets a text by St. Patrick, adapted by him with Lloyd John Ogilvie. Clemmitt writes graceful melodic lines over which the (optional) horns soar in lyrical descants. This lovely motet can be sung by choirs of all abilities and is especially effective when children's choirs join with adults.

The Lord is Risen Indeed!, Craig Phillips. SATB and organ, Paraclete Press, PPM01710OV, \$2.90.

Craig Phillips (All Saints' Episcopal Church, Beverly Hills, California) continues to give us an ever-growing body of tuneful and exciting choral music. This stirring Easter anthem has, as is usual in his choral works, a brilliant and rhythmic organ part under vibrant choral lines, setting a text by Thomas Kelly. The final two pages are exhilarating with Alleluias shared between choir and organ.

—Richard Hoskins
St. Chrysostom Episcopal Church
Chicago, Illinois

New Organ Music

Partita on Veni Creator Spiritus, John Eggert. Concordia Publishing House, 2014, 97-7652, \$14.00.

The partita is a fascinating musical form based on the structural principal of variation. It has its roots in compositions by Frescobaldi, Pasquini, Froberger, Böhm, Krieger, Kuhnau, and Bach. The partita is commonly appreciated as a form consisting of a number of movements that utilizes repetition, contrast, and variation principles within and across the individual movements.

John Eggert was a professor at Concordia University–St. Paul from 1978 through his retirement in 2011. His early training was in rural Wisconsin, followed by undergraduate work with Theodore Beck (theory and counterpoint) and Charles Ore (organ) at Concordia University in Seward, Nebraska. Postgraduate studies in organ at Northwestern University, Evanston, Illinois, were with the late Richard Enright and Karel Paukert (improvisation), and he completed his Doctor of Musical Arts degree in organ performance under the tutelage of Delbert Disselhorst at the University of Iowa.

This composition was commissioned by the Western Illinois University Chapter of the American Guild of Organists,

for Anita Eggert Werling on the occasion of her retirement and in recognition of her 40 years of teaching at Western Illinois University. *VENI CREATOR SPIRITUS* (Come Holy Ghost, Creator Blest) is a familiar melody for many church musicians, an example of Sarum plainsong (c. ninth century).

John Eggert offers a masterful setting of seven variations. The first variation does not present a full statement of the hymn tune, but is taken by the performer and listener as a very effective and successful prelude for all that is to come. Set in F major, the opening ten measures are declamatory in nature in a “powerful, [and] intense” manner, followed by motives from the hymn tune presented in the soprano voice in a “buoyant” and lightly articulated manner. This opening movement juxtaposes duple and triple figures recalling the flexible chant-like hymn tune. Meters also shift from 4/4 and 6/4 before becoming stabilized in an assertive 6/8 meter to the end.

Each of the following six movements is unique in nature with the obvious unifying element of the hymn tune. The three-part texture of movement II in 6/4 meter offers a contrast to the assertive first movement by combining running eighth notes in the solo treble against an accompaniment of longer notes in the left hand and pedal. The charm of this movement is how Eggert has embroidered the notes of the hymn tune in the consistent eighth-note pattern throughout. The spinning right-hand eighth notes feature stepwise melodic motion and a large supply of ascending and descending perfect fourths within.

Movement III is an extended 60-measure treatment in a clear ABA structure, with a four-measure bridge between the B and strict restatement of the A sections, and a two-measure codetta bringing the variation to a close. Metrical patterns of 3/2, 2/2, and 4/2 emerge from the animated and somewhat fragmented statement of motives from the hymn tune. Marked “animated,” this third movement offers a driving momentum at beginning and end, surrounding the more lyrical B section that provides a more clear-cut statement of the hymn tune phrases. This movement can stand on its own and is a very satisfying treatment.

The “bold” and assertive movement IV is juxtaposed against a more “serene” and subdued movement V. In movement IV, the melody is presented in half notes in the soprano, against the harmonies provided by the three lower parts. The pedal part contributes to the accompaniment, using quarter notes with little stepwise motion. Movement V shifts between duple and triple meters in a dreamy atmospheric state. Marked “leggiero,” three-part texture returns in the charming sixth movement with arpeggiated eighth notes in the top voice with clear articulation noted by the composer.

The eighth-note movement continues and gains energy and intensity in the closing movement VII. The first use of the swell box is indicated. In ABA form, the brief B section introduces an “optional Horizontal Trumpet” in the legato left hand against the introduction of “non legato well accented” right-hand chords. The A section eighth-note motives begin in stepwise motion from the beginning of the hymn tune followed by a return of perfect fourth leaps as well as arpeggiated figures. Given the tempo marking of “Allegro non troppo,” this last movement comes close to a toccata treatment in the A sections.

At an overall level, Eggert's composition earns an A+ in every way. Given the significance of the hymn tune and

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text, Eggert has succeeded in offering a varied, mature, and moving treatment through these seven movements. To play this piece musically, one will need to practice, not due to overwhelming technical demands, but to allow the music to settle into one's fingers, heart, and head. But the effort will be well worth it! This is not just another composition among contemporary composers. John Eggert's *Partita on Veni Creator Spiritus* provides a most attractive and meaningful musical statement that will flourish amid repeated auditions. It certainly deserves to be heard in worship and programmed in recital settings.

—Jeffrey Schreff
Grand Prairie, Texas

Suite Semplice for Organ, op. 29, Dennis Janzer. Wayne Leupold Editions, WL600290, \$16.00; available from www.wayneleupold.com.

Dennis Janzer is active as a composer and performer and has written compositions that range from small organ miniatures to symphonic works. His smaller pieces have often been used for student instruction and at American Guild of Organists Pipe Organ Encounters. He lives in Memphis, Tennessee, and is organist at Second Baptist Church.

Janzer's *Suite Semplice* has five movements: "Fanfare," "Aria," "Toccata Fluide—By the Waters," "Proclaiming Trumpet," and "Jubilate." The individual movements stand up very well to being used alone. "Fanfare" is the least effective movement, although it may work very well in good acoustics and using a solo trumpet, which Janzer calls for. It has too many repetitive open fifths without enough melodic substance. I wish Janzer had done more with the nine measures of

the B section, which had some real possibilities that he didn't take advantage of.

The remainder of the suite works very well. "Aria" has a very nice moving melody in an Adagio tempo, with some nicely placed syncopations. In its three pages, it works its way from D minor to end in D major. Tonally, it has enough accidentals to make for interesting and arresting harmonies. The third movement, a softly flowing toccata, is my favorite. Calling for 8' and 2' flutes on the Swell and written with six 16th notes per beat, it has a nice flow to it; it is reminiscent of the sound of a stream working its way across the landscape. A slow-moving melody in the left hand is to be played on a soft reed and 4' flute. Eighth notes enter to give a triplet feeling to the notes in the right hand. An alla breve makes up the B section with triplets in the right hand, and a slightly louder registration is called for. The final A section is in G major, and the transition, after all the G minor, is almost shocking. The registration is louder yet, the composer asking for principals but without the mixtures. The final four measures, with the Pedal playing at last, bring the movement to a close. I have used this movement in two church services so far to good effect.

"Proclaiming Trumpet" shares some stylistic similarities with "Aria," but of course, makes good use of the Solo Trumpet again. A flowing middle section makes use of the Oboe and leads back to a restatement using the Solo Trumpet. The final movement, "Jubilate," is full organ through the mixtures, a toccata with right-hand triplets in every beat. It is tricky and would take some work to pull it off effectively. Overall the suite is of medium difficulty with some portions moving into the difficult realm. I recommend this work. There is some fine music, which I

will likely use as separate pieces rather than together, but each organist can make up their own mind about that.

—Jay Zoller
Newcastle, Maine

New Handbell Music

We'll Work Till Jesus Comes, arranged for 3, 4, or 5 octaves of handbells by Andrew Duncan. GIA Publications, G-8942, \$4.95, Level 4 (D).

The text, set to a venerable nineteenth-century hymntune, O LAND OF REST, refers to John 9:4, "As long as it is day, we must do the work of Him who sent me. Night is coming when no one can work." This arrangement embraces the theme in a joyful, exuberant manner with liberal use of stopped-sound techniques. A brisk tempo is employed, enabling us to visualize our working till Jesus comes. Here is an uplifting piece full of hope and promise.

At the River, arranged for 3, 4, or 5 octaves of handbells and cello, with optional 3 or 4 octaves of handchimes, by John Atteberry. GIA Publications, G-7710, \$4.95, Level 2+ (M-).

This is the first piece written for handbells and cello that I have come across, and I have often wondered why there is not more music available for this compatible duo. The arranger has provided flowing harmonies and phrasing that accentuates the melody carefully crafted through the skillful use of handbells, handchimes, and cello. The cello is not optional, although any C instrument may be substituted. The instrumental part is included in the edition. The work features Robert Lowry's tune, HANSON PLACE.

Essential Classics for 2 Octaves, Volume 1. Agape (a division of Hope Publishing Company), Code No. 2796, \$49.95, Levels 1+ - 2+ (E - M-).

Part of the new "Reproducible Collection" series, this 60-page compilation includes 13 of Hope's best-selling arrangements of recent years, all for two octave choirs. These proven winners come from a variety of composers and arrangers and represent a wide range of styles and are useful throughout the church year. Thirteen titles exceed the cost of this one book which you can reproduce for all your ringers!

Fantasy on RESTORATION, arranged for 3-5 octaves of handbells with 3 octaves of handchimes, by Brian Childers. GIA Publications, Inc., G-8492, \$5.50, Level 2+ (D-).

Based on William Walker's *Southern Harmony*, this arrangement begins with a haunting cluster of chords with the melody in the treble, then giving way to a fast-paced mode of energy and syncopation, ending with a brilliant 15-note chord.

Cornerstone, arranged for 3-5 octaves of handbells plus D8, by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2775, \$5.50, Level 2 (M).

Rhythm and drive make this arrangement come alive. This popular contemporary worship song incorporates the hymn "My Hope Is Built on Nothing Less," and includes a variety of handbell techniques including martellato, lifts, shakes, malleted, and LV (let vibrate) sections.

—Leon Nelson
Vernon Hills, Illinois

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The Kotzschmar Organ

At 2:23 a.m. on January 24, 1908, a fire started, ironically, in the wiring of a new-fangled fire alarm system that was housed in the office of the city electrician on the third floor of City Hall in Portland, Maine. Public alarm was quickly raised, but freezing temperatures hampered the operation of the primitive fire fighting equipment, and the building was completely destroyed.

City leaders lost no time recovering from the disaster. The New York architectural firm of Carrère & Hastings, newly famous for their design of the New York Public Library completed in 1908, was engaged to design the new building, which was built, decorated, and furnished in just a few years and was ready for dedication in the summer of 1912.

Less than four months after the City Hall fire, on April 15, 1908, Portland's most highly revered musician, Hermann Kotzschmar, passed away. A German immigrant, he had been encouraged to move to Portland by Cyrus Curtis, an interior decorator, prominent citizen, and music lover, who had heard Kotzschmar perform in Boston. When Kotzschmar and his wife moved to Portland, they lived in the Curtis home until they were established and could find a home for themselves.

Hermann Kotzschmar became organist at First Parish Church in Portland, formed an orchestra and choral society, and was the beloved teacher of scores of young musicians. The friendship that developed between Curtis and Kotzschmar was so close that Cyrus Curtis named his son Cyrus Hermann Kotzschmar Curtis (1850–1933). Cyrus H. K. Curtis made quite a success of himself, founding the wildly popular *The Saturday Evening Post* and *The Ladies' Home Journal*, and later acquiring *The Philadelphia Inquirer*, *The Philadelphia Evening Post*, and *The New York Evening Post*. He amassed a vast fortune and was a prolific philanthropist.

After learning of Hermann Kotzschmar's death, Cyrus H. K. Curtis approached his lifelong friend, Adam Leighton, former mayor of Portland and chair of the City Hall building commission, offering to purchase a huge pipe organ to be installed in the auditorium of the new City Hall as a gift to the people of the city of Portland. He commissioned the Austin Organ Company of Hartford, Connecticut, to build the organ, and wrote to Mr. Leighton,

I have given them carte blanche to build [the] organ, unhampered by any organist or music committee, and without any prejudice or pre-conceived notions of my own, knowing that they are better qualified to build the right kind of instruments than I could be or any committee whose member might differ in their views as to what was best.

He continued,

As this organ is to be a memorial to Hermann Kotzschmar, I have asked [Austin] to provide some sort of place in the organ front for a bust of Mr. Kotzschmar

and I am writing Mrs. Kotzschmar for photographs of her late husband with the idea of putting them into the hands of the best sculptor I know.

The cost of the organ was not to exceed \$30,000, and Curtis's gift made necessary alterations in the plans for the building, at a cost totaling \$23,244.75, which was quickly authorized by the City Council.

On July 1, 1912, Mayor Oakley Curtis and the Portland City Council approved the formation of a music commission of three persons who would serve three-year terms. The commission would be responsible for the maintenance of the organ and the selection and hiring of the municipal organist. The virtuoso Will C. MacFarlane was appointed the city's first organist; he was on the bench on Thursday, August 22, 1912, for the dedication of City Hall and the Kotzschmar Organ. The program opened with Léon Boëllmann's *Suite Gothique*, followed by a prayer and Owen Brainard of Carrère & Hastings presenting the mayor with the keys to the building.

Chairman Leighton gave a report to the assembly that included the announcement that the cost of the building was \$930,934.34. His report concluded,

And now, Your Honor, Mayor Curtis, please accept from the fellow members of the building commission their hearty goodwill, along with the formal relinquishment of stewardship of this beautiful structure, which is destined, we believe, to enhance Portland's title to the compliment it so often receives of being the most beautiful city of the New World.

Cyrus H. K. Curtis then took the stage:

Mr. Mayor:

I present to the City of Portland through you, this memorial to Hermann Kotzschmar, who for more than fifty years was pre-eminent in this city as organist, composer, and teacher, a man who was loved by all classes for his kindly spirit, his high ideals, and his devotion to music.

He cared little or nothing for material things or for fame—he never sought them, but here is his monument—a monument to one who did something to make us better men and women and appreciate that indefinable something that is an expression of the soul.

Cyrus H. K. Curtis purchased three different Aeolian organs for his home in Wyncote, Pennsylvania, and in 1926 he purchased the immense Austin organ (146 ranks!) for Irvine Auditorium in Philadelphia as a gift to the University of Pennsylvania. The depth of his devotion to the art of music is seen in the heritage left by his daughter, Marie Louise Curtis Bok, who worked at South Philadelphia's Settlement Music School, teaching underprivileged children.¹ She realized the need for a high-quality school of music that would be available to anyone, and in 1924, founded the tuition-free Curtis Institute of Music in Philadelphia in honor of her father, so the influence of Hermann Kotzschmar is actively alive in Philadelphia as well as in Portland.

The Friends of the Kotzschmar Organ

The Kotzschmar organ had a wonderful career as a cultural icon in the center of the city's artistic life. A succession of brilliant musicians served as municipal organist through the first half of the twentieth century. But by the 1970s, the organ had fallen onto hard times. The city's budget was strained, and its leaders found it difficult to preserve the budget for the care and use of the organ ahead of essential services.

In 1980, Berj Zamkochian, organist of the Boston Symphony Orchestra, brought a group of friends to see the Kotzschmar Organ. Among them was



Cyrus H. K. Curtis with his grandson at the Aeolian organ in his home (photo courtesy Rollin Smith)

Maurice Prendergast, late of Kennebunk, Maine, who was impressed by the organ but dismayed by its condition. A few days later, he visited the offices of the Portland Symphony Orchestra, and presented executive director Russ Burleigh with a check for \$10,000 to be used for repairing the organ. As the organ was owned by the city, Burleigh felt that it would be inappropriate to accept the gift on behalf of the orchestra, and conferred with PSO president Peter Plumb. The idea of forming a non-profit group devoted to the care of the organ emerged, interested parties negotiated with the city to assume the responsibility for the care of the organ, and in 1981, the Friends of the Kotzschmar Organ (FOKO) was founded, with Peter Plumb as founding president.

A board of directors was established, fund raising began, and FOKO presided over critical repairs to get the organ back on its feet. Concert programming was renewed, and the organ regained its active presence. When the City Hall auditorium was renovated in the 1990s, the organ was removed from the hall for safe keeping, and the stage was significantly enlarged. Through heroic efforts by FOKO and the herculean devotion of organ curator David Wallace, in 1997 it made its triumphant return to the newly renamed Merrill Auditorium.

Transition and growth

Ray Cornils was appointed Portland's tenth municipal organist in 1990.² Ray's tenure of 27 years in that position is the longest in the history of the position. His consummate musicianship, his gracious and welcoming personality, his affinity for working with young people in FOKO's vast educational efforts, and his skill at nurturing the complex relationships between FOKO and the City of Portland have been essential to the growth and success of FOKO. Ray was patient with the failing and recalcitrant organ, coaxing

it through its dying breath on numerous occasions and helping scores of visiting organists navigate its treacheries. Ray's ability to show the organ in its best light, no matter the circumstances, was central to its continued prominence.

Ray was equally essential to the lengthy task of the renovation of the organ, working with the organ committee through dozens of complex meetings, assisting in raising funds, and continuing as the ambassador for the Kotzschmar Organ. He helped play the organ out of the hall as the renovation began and played it back into Portland as a renewed instrument. In many ways, Ray Cornils has been "Mister Music" for the city of Portland and the state of Maine.

David Wallace first met the Kotzschmar Organ at the age of six, the beginning of his devotion to the instrument, and the formation of his career as an organbuilder. David's zeal was essential to the organ's survival through budget cuts, near abandonment, and the immense chore of bringing it back to life after the renovation of the hall. Although news reports heralded the return of the "restored" Kotzschmar Organ, David knew as well as anyone that its days were still numbered.

In 2007, the reality of the organ's condition was made clear to the board of directors, and plans for a serious and comprehensive renovation of the organ were formed. You can read in depth of the history of that process, from startled realization, to the thrill of the organ's second triumphant return to the hall in 2014 on FOKO's website at www.foko.org/2012-renovation/.

During the 2016 annual meeting of FOKO's board of directors, Ray Cornils announced his retirement, to be effective after the traditional holiday concerts, "Christmas with Cornils," in December 2017. A search committee³ was formed in October 2016, whose work started with the realization that the newly renovated



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The Kotzschmar Organ (photo credit: Friends of the Kotzschmar Organ)



James Kennerley (photo credit: Matt Murphy)

organ could serve as a vehicle for a new life for the organization. Purposefully intending to remain open to structuring a new position around the talents of the next municipal organist, the committee solicited applications, reviewed recorded submissions, and selected six finalists who would travel to Portland for live interviews and auditions in May and June of 2017. After the auditions, the committee quickly reached a unanimous decision.

The Eleventh Municipal Organist

On Monday, September 18, 2017, the board of directors of the Friends of the Kotzschmar Organ voted unanimously to accept the recommendation of the search committee to appoint James Kennerley as Portland's eleventh municipal organist. That evening, at its regular bi-monthly meeting, the Portland City Council welcomed an ensemble named Burundi Drummers Batimbo United in a colorful thunderous performance in City Council chambers. They took special action to change residency requirements for Class C board members of the non-profit Portland Fish Exchange, made several special proclamations brought forward by Mayor Ethan Stirling, and acted on the order to appoint James Kennerley as municipal organist, effective January 1, 2018.

James Kennerley began his formal musical education as a chorister at Chelmsford Cathedral, where proximity to the organ inspired his interest in the instrument. He holds degrees from Cambridge University and The Juilliard School, and the prestigious diploma as a Fellow of the Royal College of Organists. After holding positions at St. Paul's Cathedral in London, Christ Church, Greenwich, Connecticut, and St. Mary



Hermann Kotzschmar (photo credit: Harold Stover)

the Virgin (Times Square) in New York City, he presently serves as organist and choirmaster at the Church of St. Ignatius of Antioch in New York City, where he directs a professional choir of 18 voices.

James won first place in the 2008 Albert Schweitzer National Organ Playing Competition and was winner of the 2013 composition competition of the Association of Anglican Musicians. He is active in New York and abroad as an organist, harpsichordist, singer, and conductor.

Recently, James and I sat together in my apartment in New York City to chat about the start of his work in Portland. He spoke eloquently about the role of the performer, bringing thought-provoking expression, musical and artistic statements both old and new, and outright entertainment to sacred congregations and secular audiences alike. But while serving a church is to be organist to the people of the church, serving as a municipal organist is to be an ambassador, a host, and a musician all at once.

He expressed his excitement about getting to know the people of Portland and to drawing audiences to the city from afar. James and his wife, Emily, had gotten to know Portland earlier through visits with friends who live there—friends who consider Portland to be a hip and up and coming place to live, “the Brooklyn of the East Coast!” It is a city of about 65,000 residents (the size of a usual neighborhood in New York City), in a metropolitan area of about 250,000, and is home to a fleet of flourishing arts organizations including the Portland Art Museum and the Portland Symphony Orchestra.

The recent renovation of the Kotzschmar Organ is testament to the population's commitment to the arts. It's hard to believe that \$2,400,000 could be raised for such a purpose in a city that size. By contrast, with all its cultural wealth, there is no public secular pipe organ in New York City.

James spoke of the newly renovated organ in the beautiful auditorium as a fresh canvas on which to paint a new musical picture. His vision as host is to welcome the city's residents and visitors into City Hall, into a world of the arts including offerings from all disciplines.

By comparison, he spoke of the chef and owner of a fine restaurant, welcoming patrons into comfortable surroundings where an exciting world of things both familiar and unexpected is waiting. Perhaps one weekend, we'll depart from the usual menu and venture into an interesting world of exotic cuisine. Perhaps one week, we'll invite a guest chef to approach the home stove and present something new to the neighborhood.

And as we talked, he took the restaurant metaphor further. He and Emily had just returned from a vacation in Europe, where they traveled off the beaten touristy path to remote villages in Spain where no one spoke English and where restaurants didn't offer English menus. With little or no command of Spanish, and by cobbling together some understanding of Latin, and wisps of other languages, they ordered meals and were sometimes surprised by what turned up.

James compared that experience to the average citizen who shows up for a concert, is handed a menu in a foreign language, and takes his chances from limited knowledge as to what's coming. The *maitre d'hôtel* escorts the diner to his seat, unfolds the napkin, offers a glass of water, and explains the intricacies, the ingredients, and philosophies of each dish. The performer as host, as *maitre d'hôtel*, can introduce a composer, place the music in the appropriate geographic and political context, and draw the average listener into an enlightened experience that is otherwise unattainable. The more you know about something, the easier it is to order and enjoy something unfamiliar.

The hot seat

The search committee established a tough audition process. Merrill Auditorium is a very busy place where time is at a premium, and the committee balanced the desire to hear the largest possible number of live auditions with the need to provide candidates with time to prepare at the organ. Candidates were given two



hours of practice time to prepare one hour of audition performance. Just look at all those knobs. It was a daunting task.

James Kennerley had never played the Kotzschmar Organ before his audition, and in those two precious hours, he mined the tonal ore of the instrument to the deepest depths, and produced a program that included sophisticated serious music, glimpses into whimsy and fantasy, and a virtuosic romp of his own creation on the Brazilian smash hit, *Tico-Tico no Fubá*.

Portland audiences, you have no idea how much you're going to love welcoming James Kennerley as your eleventh municipal organist. Come early, come often. Bring your friends, lots of friends. We'll be happy to recommend restaurants. It's a big hall. There are plenty of seats. It's going to be a blast. ■

Notes

1. Marie Louise Curtis's first husband was Edward Bok, editor of her father's magazine, *The Ladies' Home Journal*. Their son, Curtis Bok, was Justice of the Pennsylvania Supreme Court. Their grandson, Derek Bok, was president of Harvard University. Marie Louise Curtis's second husband was the violinist Efreim Zimbalist, director of the Curtis School of Music. His son, Efreim Zimbalist, Jr., was an actor, renowned for his starring roles in *77 Sunset Strip*, and *The F.B.I.* Efreim Zimbalist, Jr., daughter, Stephanie, played Laura Holt in the NBC detective series, *Remington Steele*.

2. Will C. MacFarlane served two tenures, from 1912–1918, and 1932–1934.

3. Members of the search committee included John Bishop, Tom Cattell (president of the FOKO board of directors), Andy Downs (director of public facilities for the city), Elsa Geskus, Tracy Hawkins, Brooke Hubner (executive director of FOKO), Peter Plumb, Larry Rubinstein (chair), Harold Stover, and Mark Terison.

Scattered leaves ... from our Sketchbook



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Helping Students Choose Fingerings VI

At the beginning of this series of columns I mentioned (warned?) that I was planning to let myself muse about the subject in a leisurely fashion, spread out over quite a few months. The importance of the subject justified this, and so did its open-endedness. There are many ways of looking at this aspect of our work that are worth talking about and taking seriously; there are several angles from which to approach it. I am beginning to feel, however, that six columns spread out over seven months is getting close to being enough for now. So this column and the next one—which constitute a long “to be continued” on the same specific aspect of our subject—will be the last ones on this matter for a while.

The specific agenda for these two columns is to talk about what to do when a student comes back with a worked-out fingering. I will also address a couple of loose ends and include a random thought or two. I certainly have not exhausted the overall subject, and I have to take a deep breath and remind myself that exhausting the subject is never possible and is never the point. I will probably come back to it someday, perhaps in part to address some interesting and useful comments from readers that I have already gotten, and others that I may get. Meanwhile, in January’s column, I will move on to other things.

Feedback for student fingerings

If you have sent a student off to work out a fingering for a passage or a piece, perhaps with some guidelines similar to mine from the last two columns, then presumably that student will come back with the worked-out fingering. The next step, in which you give feedback, is crucial: that’s where a lot of the learning comes in.

The actual dynamic of this part of the process is subject to a host of variables: how much of the passage has the student felt comfortable actually fingering, and how much has been reserved for discussion? How much has already been practiced, and how close is it to being learned? (Included in the latter are questions as to whether the student has put the hands together yet, or added pedals, if that’s relevant, and at what sort of tempo is the piece in relation to a possible final tempo.) Questions about how the student relates to the particular piece or the sort of repertoire might be relevant. Is the piece an exemplar of a kind of music with which the student is already very familiar (their sixth *Orgelbüchlein* chorale, say, or eighth movement from a Widor symphony), or is it relatively uncharted territory, a first step

into the twentieth century for a student who has been at home in the eighteenth, or vice versa? Does it happen to be a two-manual passage?

Then there are the psychological/temperamental matters. Is the student one who is self-confident in general and likely to feel good about fingering choices, perhaps regardless of whether the choices seem good to the teacher? Can the student be relied on to push back against teacher suggestions that he or she really doesn’t like, or at least to be forthright about the rationale for choices? Or is it someone who is almost waiting to be told that they have gotten it wrong—someone whose first impulse will be to shut down in the face of any inquiry and be embarrassed to share the thought process that led to the fingering choices? Or is the situation somewhere in between? Do you know the student well, and are the two of you comfortable together? Or is it someone whom you are really still getting to know?

All of these are surprisingly practical concerns given our delicately balanced goal: to coax students into greater autonomy, confidence, and independence without letting them persevere with fingerings that are going to be really problematic. If we think that a fingering is just plain really bad (to put it bluntly), how do we tell that to the student? It is important not to seem to go back on the promise of autonomy and independence. But it is also important for the student to end up with good fingerings. (Well, maybe. I’ll talk about that more below.)

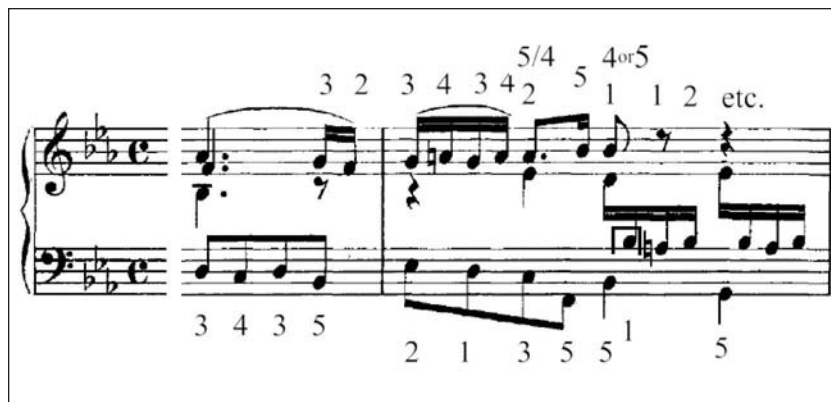
Of course this is a version, appropriate to this stage of the process, of the whole set of questions about how much autonomy to give students in choosing fingerings in the first place. The premise for now is that we are opting for a great deal of autonomy. But that takes on a different dynamic as the moment of solidifying fingerings in actual use draws closer.

At an earlier point in planning out these columns, I had thought that I would try to concoct a “case study,” that is, that I would choose a passage, create a fingering for it that a student might have come up with, and then go through the passage, reacting to that fingering as I might do with a “live” student. But as I thought about all the variables of the situation, I decided that that would be artificial and limiting. It is a process that perhaps could form the basis of a video or live class demonstration. To be useful it would need to be made up of multiple examples. I think that here it is more fruitful to keep discussing the process, again not expecting to be exhaustive, but to cover enough points to be useful.

To start with, let’s assume that the student comes back with a fingering with



Example 1



Example 2

which they feel pretty comfortable and that they are ready to play, perhaps (or probably) below the eventual performance tempo. How should we watch and listen, and what should we be looking out for?

The answer to how we should watch and listen is “very carefully, very closely.” And although listening to what our students do is always critical—this is music after all—in this situation watching is if anything more important. We need to see and keep track of a host of things: what the written fingerings are, what the actual fingerings are, where on the keys the fingers are landing, and, always, everything about the student’s physical being: hand position, tension or relaxation of the hand, and signs of tension or awkward or unnatural positioning of the rest of the body. For this specific kind of work with a student, the most practical use for listening is as an aid in noticing tension. A persistent wrong note, which we might either see or hear, can be a sign of a fingering problem that should be dealt with, but it is more often about practicing. (More about all of this below.)

Concerns about student fingerings

The bedrock, non-negotiable concern about a student’s worked-out fingering is that it not be dangerous. Everything else is part of a discussion. Fingerings that are non-historical, or different from what the teacher would do, or that create certain articulations, or rule out certain articulations, and so on, might be good, bad, both: everyone will think about them a bit differently. Fingerings that are awkward and inefficient can still be made to work with enough practicing, though that practicing might be less enjoyable than it could or should be. That’s not to say that a fingering that is bad in that sense should go unnoticed or unchallenged: part of the point of this process is to get students to recognize such fingerings and get better and better at avoiding them. Fingerings that might hurt the hand, usually by an uncomfortable stretch or by twisting out, are fairly rare. But they deserve first mention here because it is absolutely out of the question to let them pass.

This does indeed shade over into the next item to pay attention to: anything

that looks tense or awkward. Are there spots where the student looks uncomfortable or tense as a matter of overall attitude? Are there moments where you can see the hands, arms, neck, or (especially) shoulders appear to tighten? These signs can mean either that the fingering in those spots is actually a problem or that the student is uncertain about those fingerings. In any case, these are places that should be flagged for discussion. Even if the tension or awkwardness is not so severe that our judgment suggests that it could be harmful, it is still not best for musical performance and should be corrected if possible.

With awkward-looking fingerings, it is a matter of your judgment and the student’s whether they cross a line into being potentially physically harmful. You must bring this up and discuss it if you are concerned. That is one situation in which your sense of the student’s temperament and attitude comes into play. If the student says that something is not painful, is it OK to leave it at that? If a student needs to wring out a hand after playing a passage and says, “no, it’s all right,” is it acceptable to leave it at that? If a student is wearing a pained facial expression, is that more likely to be about general anxiety than an immediate extreme discomfort?

If a fingering is somewhat awkward and we can’t come up with a better one, then we are likely to stick with it and try to relax out of whatever tension it creates as promptly as possible. If the only possible fingering for a passage is one that honestly seems so wrong physically that it could be damaging, then that is actually a reason to consider not playing the piece or slightly rewriting it. This latter is rare—presumably because most keyboard composers write their music to be playable. When it does happen it is often because of a mismatch between the hand size of the player and the expectations of the composer. We are all lucky that composers with extra-wide hand spans mostly bore in mind the needs of the rest of us!

Hand position

Watching hand position is important and is really the foundation of all of what

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I have mentioned above. If you see an awkward hand position, then it is worth querying the fingering, pointing out what looks awkward, and asking the student about the rationale for the fingering. Sometimes bad hand position is the result not of actually bad fingering, but of holding notes longer than necessary or leaving fingers over notes that they have released when they should be free to float away and wait over other notes. This is actually a surprisingly important aspect of the relationship between fingering and hand position. No fingering in itself implies anything about where the relevant finger should be or what position that hand should be in once that finger has released its note. That can be clearly determined by the next note, but if it isn't, then the situation is turned around, and the proper place for a finger to be is defined by the act of returning the hand to a relaxed comfortable position. It is possible to be misled as to how good or bad a fingering is by letting that fingering influence hand position more than it actually has to, and in an uncomfortable direction.

When bad hand position does stem directly from a questionable fingering, sometimes that in turn comes from the next thing to watch for: the student's neglecting part of the hand for no particular reason. As I mentioned in one of my sample guidelines two months back, there is a tendency to avoid fingers 4 and 5, especially 5. If you see a student indulging that tendency, you should question it. And you will see this, whether or not you remind students in advance to think about it. If you see a busy passage being played with just fingers 1-2-3, and if it looks awkward, then ask the student about it. Often there will be a plausible musical logistic reason. Often that reason, though plausible, is in fact a false one: an excuse, not a reason. (And this is usually subconscious, so it is fruitful to alert the student to it.) The avoidance of "weak" fingers is instinctual and can be stubborn. It also reflects different realities for different students: that is, for some people, the fifth finger really is a problem, for some it is just a fear. This is a difference that should be sorted out. My DIAPASON column from September 2016 was all about the fifth finger and includes my ideas about how to work on it when it really is a problem in and of itself.

Avoiding use of certain fingers

A couple of side notes: I have only fairly recently become really comfortable playing trills, especially long trills, with fingers 4 and 5. I didn't notice the moment when this happened, but it was probably in about my 25th or 30th year of performing and teaching. I have noticed that the availability of that fingering for trills sometimes can make the rest of the fingering for a passage remarkably more straightforward. This reminds me, in turn, that it is important in all circumstances not to avoid the use of any fingers arbitrarily. Sometimes the avoidance of certain fingers is indeed not arbitrary, but has a musical (often historical) purpose. If a student, in collaboration with you as the teacher, is applying some of the principles of "early" fingering to a piece, and therefore perhaps using at the least the thumb and maybe the fifth finger less than one might otherwise, it is important to do this in a way that is comfortable. That is, almost certainly, a significant part of the actual original purpose of that approach to fingering. The main enemy of comfort and natural hand position with fingerings of this sort is an attempt to hang on to legato when the fingering is specifically

geared towards non-legato: for example in a 3-4-3-4 fingering in the right hand in a rising scale passage, turning the hand nearly upside-down between the second and third notes.

Another thing to look for is any place where your student is actually using a fingering different from the one that they have worked out and written in. This is one place where your watching closely comes into play! When this happens, it can be just a random one-off that doesn't mean anything. It should be queried though, in case it is more than that. It can turn out that the written fingering is really best, and that the task for the student is to be more assiduous about following it. That often means slower, more targeted practice. (Though it can also be a sign that the student needs new glasses. That sounds flippant, but is actually a frequent serious issue. If you can't read the notes easily, that is always a problem. If you can't read the written-in fingerings easily and spontaneously, that is a problem as well: a source of inefficiency and potential insecurity.)

It can be useful to go over the reasoning behind the fingering again. This can

help fix it in the semi-memory so that the need to read it in real time will recede and eventually go away entirely. It is also very possible that the actual fingering that you saw is better than the written-in fingering. This should be explored in discussion. If it turns out to be true, that creates an excellent opportunity for the student to learn through analyzing and comparing the two fingerings and analyzing why the written-in choices were made and why they don't seem to be best in practice.

Next month, in continuing this discussion, I will, among other things, write about how to recognize, in these particular circumstances, when a fingering issue is really a hand distribution issue. As an appetizer to that part of the discussion I include a couple of examples of spots where I happened upon ways of solving tricky fingering issues by what I like to think of as clever hand distribution. (See Examples 1 and 2.) These both arose in my practicing of pieces that I will be performing this fall, and indeed they both arose during the same days during which I have been writing this column. They are both Bach harpsichord pieces. The

first is from the fugue of the *Chromatic Fantasia and Fugue*, the second from the fugue of the *Prelude, Fugue, and Allegro*. No very specific pedagogic point to either of them: I just like them. ■

To be continued.

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is gavinblack-baroque.com, and he can be reached by email at gavinblack@mail.com.

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The restoration of the chancel organ at the Cathedral-Basilica of Notre Dame de Québec

By Andrew Forrest

The Cathedral-Basilica of Notre-Dame de Québec is an important and historic location for the Catholic Church in North America as it was here the Church of Our Lady of Peace (Église Notre-Dame-de-la-Paix) was built in 1647. It became the first parish church north of Mexico in North America in 1664 and was dedicated as the Church of Our Lady of the Immaculate Conception (Église Notre-Dame-de-l'Immaculée-Conception). Ten years later, the church was made the cathedral of the newly established diocese of Québec under Bishop François de Laval. The cathedral was almost completely destroyed during the battle for Québec in 1759 and was rebuilt between 1766 and 1771 from the remaining walls to resemble the previous building.

Further changes and improvements to the cathedral's design took place in the nineteenth century, including the addition of a neoclassical façade, and the cathedral was elevated to the status of basilica in 1874 in honor of the diocese's founding 200 years earlier. In the twentieth century, a devastating fire on December 22, 1922, forced the parish and diocese to rebuild again from singed outer walls. The reconstruction project took eight years, and while modern construction materials and techniques were employed, the cathedral's architecture was again modeled after its predecessors.

The church was home to a pipe organ by an unknown builder as early as 1657, and this was followed by a number of instruments of increasing size and complexity by Robert Richard, Thomas Elliot, Louis Mitchell, and the Casavant brothers among others. Casavant's Opus 211 from 1904, an electric action instrument with 46 stops over three manuals and pedal, was destroyed in the fire of 1922. The rebuilding of the Cathedral-Basilica in the years following saw the installation of three new pipe organs by Casavant Frères between 1924 and 1927: a seven-stop instrument for the Chapel of St. Louis, a 25-stop instrument for the sanctuary, and a grand 69-stop instrument in the church's gallery. The organ in

the Chapel of St. Louis remains as it was in 1924 apart from two stops having been swapped between the Grand-Orgue and the Récit divisions. While the history of the sanctuary organ follows, the gallery organ currently awaits rebuilding after some spectacularly unskilled alterations in the 1970s and a corrective reconstruction from 1983 through 1985.

The sanctuary organ was built in 1924 as Casavant's Opus 1024 and is installed behind the first two triforium bays on the south side of the sanctuary; it is invisible from the nave. The instrument's terraced two-manual console was originally installed opposite in the north triforium where it was situated in the midst of an amphitheatre-like arrangement of benches. The organ was built with electro-pneumatic wind chests with ventil-style stop actions and is tonally similar to other instruments from the period with its generous number of foundation stops. When the gallery instrument was installed in 1927, the sanctuary organ was made playable from the gallery organ's enormous four-manual console.

Subtle differences from Casavant's conventional practices at that time include the placement of the 8' Trompette stop in the Récit division instead of the Grand-Orgue, as well as the inclusion of independent mutations stops in the Récit. It is said the French composer and organist Joseph Bonnet was responsible for the placement of the 8' Trompette, having drawn an arrow on the organ's proposed stoplist to move the stop from the Grand-Orgue to the Récit. Bonnet was likely consulted on the organ's specification by Henri Gagnon, a gifted Québécois organist and *titulaire* at the Cathedral-Basilica from 1915 until his death in 1961. Gagnon lived in France from 1907 to 1910 and studied with Eugène Gigout and Charles-Marie Widor among others; he returned to France during the summers of 1911, 1912, 1914, and 1924 for further studies with Widor and Bonnet.

From the start, the instrument served the parish's daily Masses, providing commentary on the liturgy and accompanying students from the nearby Grand Séminaire. Opus 1024 and the students from le Grand Séminaire were also sometimes heard in *alternatim* with les Petits Chanteurs de la Maîtrise (the chapter's boy choir) who would sing from the gallery, accompanied by the gallery organ, Opus 1217.

The transfer of le Grand Séminaire to new facilities in the Ste-Foy neighborhood of Québec City in 1959 brought an end to the singing of the daily Mass in the cathedral. The explicit need for a sanctuary organ disappeared as a result, and with the instrument reportedly



The nave and the sanctuary of the Cathedral-Basilica of Notre Dame de Québec



One side of the Récit, from left to right: 8' Voie de gambe, 16' Quintaton, 4' Flûte douce, 2½' Nazard, 1½' Tierce, and 8' Trompette



The other side of the Récit, from left to right: 8' Voix humaine, 8' Hautbois, 2' Octavin, 4' Violon, 8' Mélodie, 8' Voix céleste, 8' Principal, and the bass of the 16' Quintaton

suffering from electrical problems, Opus 1024 was switched off at the blower's breaker and abandoned.

It wasn't until after Marc d'Anjou's appointment as titular organist to the cathedral in 1993 that Opus 1024 was heard again from the distant gallery console. Some cleaning, minor repairs, and tuning followed, and this helped show the organ's potential utility. The sanctuary console was carried down soon after from the triforium to the floor of the sanctuary where it was installed to the south of the altar. To provide the console and its electro-pneumatic mechanisms with wind, a crude flexible wind line was lowered from the triforium level inside a nearby column. From the column, the wind line snaked across the floor to the console where it entered through a hole cut into the side panel. The organ itself later suffered some minor water damage while the exterior of the cathedral was being sandblasted, but the affected portions were repaired soon after.

The contract to restore the sanctuary organ was awarded to Orgues Létourneau after a thorough evaluation process and a generous grant was provided to the cathedral towards the costs of the organ's restoration by the Conseil du patrimoine religieux du Québec. A formal contract was signed in March 2014, the console was removed and wrapped for transit the following August, and the instrument itself was dismantled one month later. The wind chests' internal components, some wind system elements, and much of the organ's pipework were removed for transport to and restoration in the Létourneau shops.

The restoration of the instrument's electro-pneumatic wind chests was a straightforward but time consuming process. All old leather diaphragms on the pouchboards were removed and replaced, while the primary actions were completely restored with new leather, felts, and leather nuts as well as new threaded wires. The wind chests have ventil-type stop actions, meaning the chests are subdivided laterally into

chambers under each stop. The flow of wind to each chamber determines if the stop above plays with the flow being governed by a pneumatically operated valve. Given the quantity of wind going to each stop, these ventil valves are necessarily large and their prompt operation via pneumatics is paramount. The ventil stop actions were thoroughly restored with new materials similar to the originals and adjusted on-site for optimal operation.

The organ's wind system was also comprehensively restored, including the recovering of its two enormous single-rise wind reservoirs and the blower's static reservoir. The external curtain valve regulators were all restored, the flexible wind line connections under each chest were replaced, and the Récit's tremulant unit was refurbished. The original nine-stage expression motor was replaced with a new pneumatic whiffletree-type unit with 16 stages.

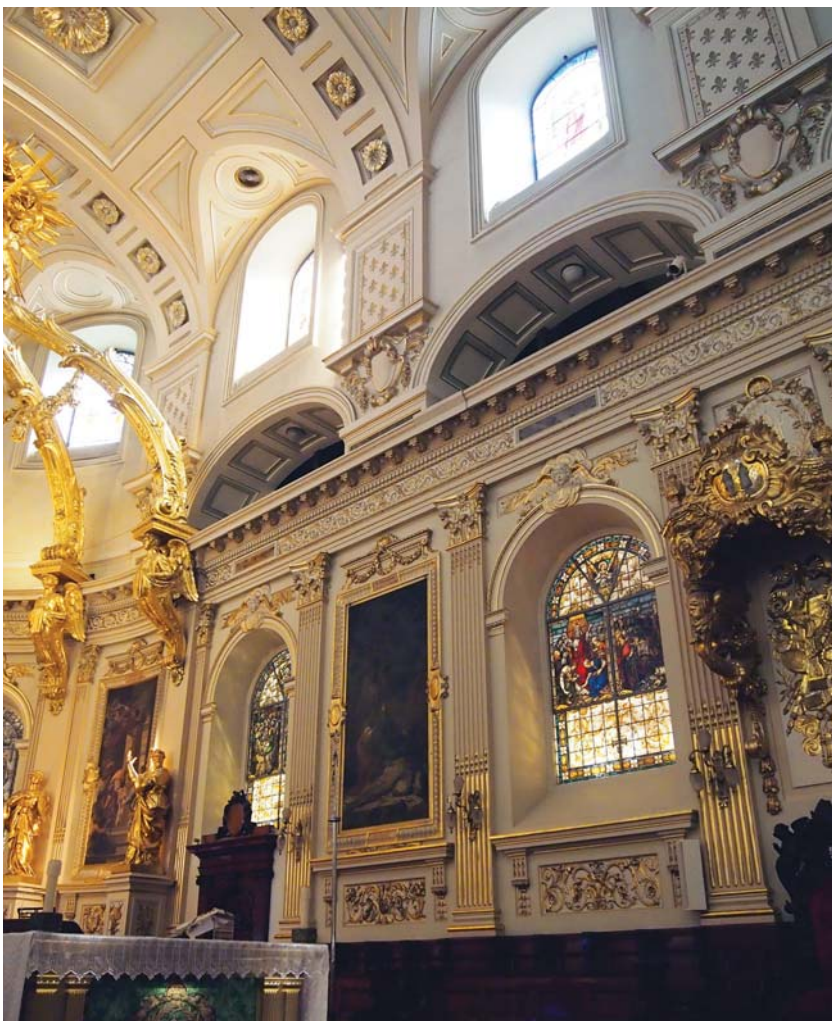
Opus 1024's pipework was cleaned and repaired as needed in our pipe shop. We experimented with softening the Grand-Orgue's 8' Montre stop for a less overbearing presence but its already-smooth tone only became more flute-like. We found ourselves working at cross purposes with this stop's nature, having been built to a large scale from heavy lead and voiced with wide slots as well as leathery upper lips. We reduced the strength of the stop only slightly but removed the leather from the upper lips, improving the pipes' tone and speech. We also recast the Grand-Orgue 8' Salicional—its original voicing sounded more like a Dulciana with little intensity or specific color—to produce a rich string tone with enough presence to color the other foundation stops.

New II-III Fourniture and 8' Trompette stops were added to the Grand-Orgue, with the Trompette extended to 16' pitch to play in the Pédale. Our goal for these new stops was to sound as if they might have been part of the original instrument, and in this respect, the composition of the new mixture might seem conservative by modern

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The sanctuary organ is situated behind the two south triforium arches.



A view of the sanctuary console with its new pedalboard

standards. The scaling and breaks for the Fourniture were developed after studying mixture stops in other Casavants from the same era as well as the Grand-Orgue's 2' Doublette. Breaks occur at every C after the third rank enters at c13, while the scaling of the individual ranks follows a halving ratio progression that slows considerably as the pitch ascends over 1/4'.

The new 8' Trompette was modeled after Casavant examples from the 1920s (including the 8' Trompette in the Récit) and has tapered shallots with long, narrow triangular openings and leathery faces in the bass octaves. The spotted metal resonators were built to a generous scale (8' C = 5"Ø) and are harmonic starting at f42. Our harmonic-length resonators for new stops usually follow the same scale as their non-harmonic counterpart of the same length. Put another way, the first harmonic resonator is the same length and diameter as the natural length pipe one octave lower. Casavant's harmonic-length resonators in the mid-1920s, however, employed narrower resonators; there is still a jump in diameter transitioning from natural to harmonic length but the increase is roughly eight pipes larger rather than a full octave (or twelve pipes).

Space within the instrument was limited from the outset, and adding two new stops was a feat in packaging. The first seven pipes of the Pédale 16' Flûte ouverte were originally laid horizontally from the floor to the sloping ceiling at the back of the chamber but from there, the stop continued as a wall of vertical wooden pipes beside the Grand-Orgue and finished up with the smallest pipes arranged vertically behind the Grand-Orgue's passage board. To make way for the new 16'-8' Trompette rank, the vertical pipes alongside the Grand-Orgue were relocated to lie horizontally within the chamber as well as at the base of the triforium arch at the very front of the instrument. Having now opened up a corridor beside the Grand-Orgue, the

16'-8' Trompette rank was installed here on two wind chests with most of the 16' octave mitred to fit under the chamber's sloping roofline. The new II-III Fourniture stop is likewise located at the front of the instrument under the triforium arch, where it sits above one of the 16' Flûte's horizontal pipes.

The console's original pedalboard had a compass of 30 notes and, further, did not radiate as much as an American Guild of Organists standard pedalboard. The console was too narrow to accept a new 32-note pedalboard so we rebuilt the console's chassis to be 8 inches wider, providing space for additional drawknobs in the process. The original expression pedal assembly was considerably offset with the Récit pedal lining up with note a#23 on the pedalboard. We rebuilt the expression pedal assembly to fit into its current central location, conforming to AGO standards, while its frame and pedals were also recovered with new chrome. The console was fitted with new thumb pistons and dome-shaped toe pistons as well as contrasting ebony and Pau Ferro oblique draw knobs to resemble the originals. Opus 1024's two original pedal ranks were provided with two additional pipes each to correspond with the new pedalboard's 32-note compass. The enlarged console returned to the cathedral on a new two-piece platform, enabling its movement throughout the sanctuary.

The console features 46 draw knobs for the sanctuary organ's stops, couplers, and other ancillary controls. Once the gallery organ has been rebuilt, the sanctuary console will be ready to play the gallery organ blindly through a common piston system with 300 levels of memory. The row of 34 tilting tablets above the Récit manual will permit the gallery organ's four manual divisions to be coupled as desired to the sanctuary console's two manuals and pedal. Registrations for the gallery organ will be programmed in advance on general pistons at the gallery console but once done, the gallery stops can be brought into play at the sanctuary

console by activating the "Appel Tribune" tablet and using the same general pistons. Aside from multiple memory levels, the rebuilt sanctuary console offers a general piston sequencer, four programmable Crescendo sequences of 30 stages each, and record-playback capability.

After reinstalling the organ's restored components and testing the instrument's mechanisms, the instrument's voicing was thoroughly reviewed and adjusted as needed. Tonal changes to the 1924 materials were kept to a minimum aside from the changes mentioned earlier, but all of the organ's original stops were carefully adjusted for improved consistency and blend. The voicing for the new II-III Fourniture and 16'-8' Trompette was meticulous to ensure these new stops built smoothly on the

instrument's fortissimo without sacrificing color or excitement.

The restoration and enlargement of Opus 1024 was carried out on an expedited timeline, and the first sounds after the organ's return to the cathedral were heard in February 2015. The renewed instrument was first heard by the public a few weeks later on Easter Sunday (April 5) when the organ was rededicated and blessed by the Archbishop of Québec, His Emence Gérald Cyprien Lacroix. M. d'Anjou, the cathedral's titular organist, then played a short recital that demonstrated the organ's graceful versatility, its vivid palette of colors, and, when needed, its grand presence. Since then, the instrument has been heard regularly within the cathedral's liturgy as well as a

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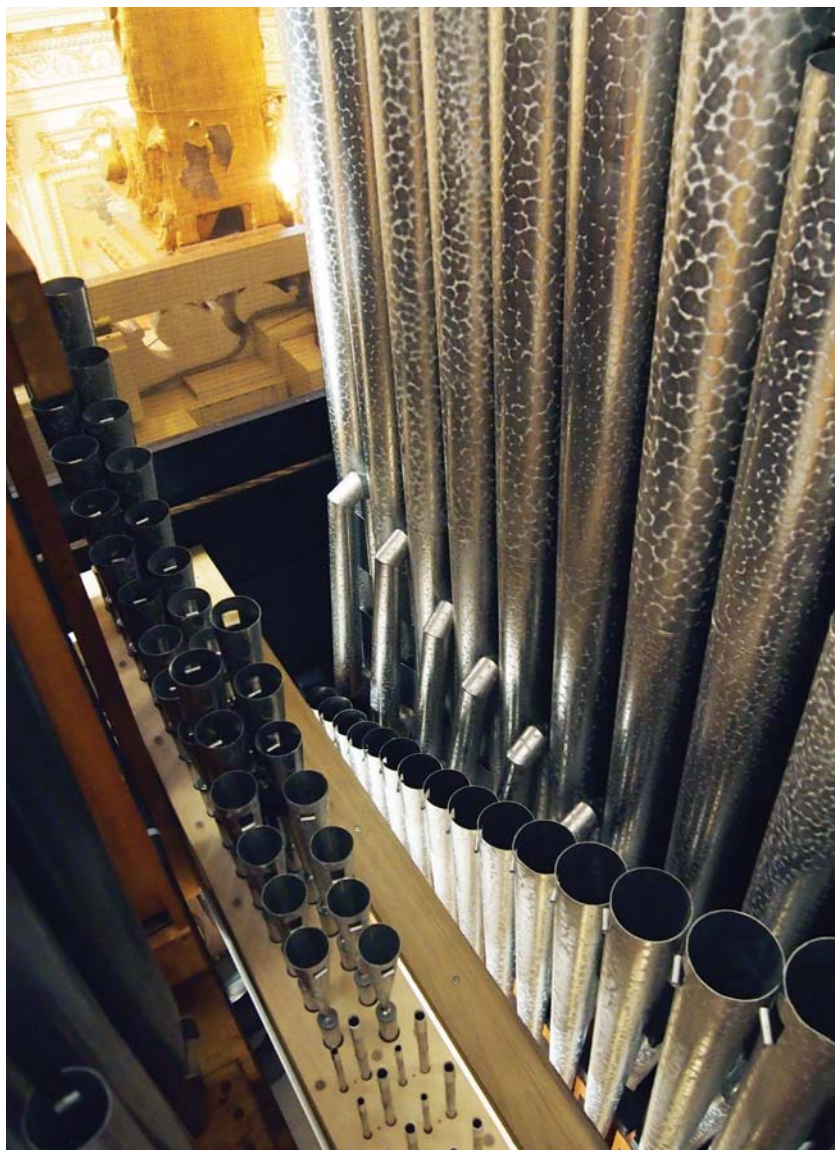
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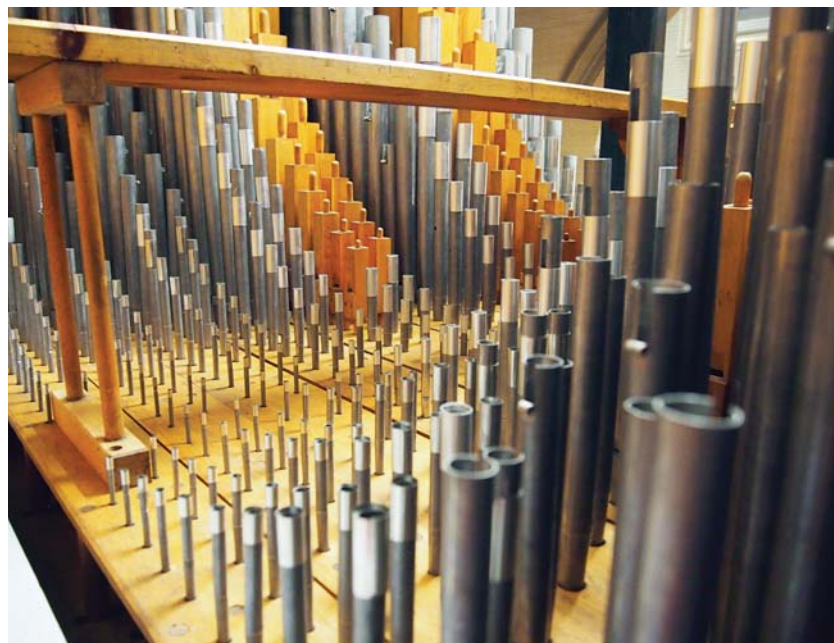
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The new 16'–8' Trompette is divided on two wind chests to one side of the Grand-Orgue.



Another view of the Grand-Orgue division with the 2' Doublette in the foreground



The main chest of the Grand-Orgue, from left to right : 2' Doublette, 2 1/2' Quinte, 4' Prestant, 8' Salicional, 8' Bourdon, 8' Flûte harmonique, 16' Bourdon and 8' Montre

Pédale

32'	Flûte (resultant)	—
16'	Flûte ouverte	32 pipes
16'	Bourdon	32 pipes
8'	Flûte (ext 16' Flûte)	12 pipes
8'	Bourdon (ext 16' Bourdon)	12 pipes
4'	Flûte (new, ext 8 Flûte)	12 pipes
16'	Bombarde (ext, Gr-O 8')	12 pipes
8'	Trompette (fr Gr-O)	—

Couplers

Gr-Orgue à la Pédale
Gr-Orgue aigu à la Pédale
Récit à la Pédale
Récit aigu à la Pédale
Gr-Orgue unisson muet
Gr-Orgue grave
Gr-Orgue aigu
Récit grave au Gr-Orgue
Récit au Gr-Orgue
Récit aigu au Gr-Orgue
Récit unisson muet
Récit grave
Récit aigu

Accessories

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6 Récit pistons
6 Pédale pistons
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Récit expression shoe
Crescendo shoe
3 Tutti adjustable pistons
Transposer
Record/Playback mechanism

concert instrument in accompanimental and solo roles. Orgues Létourneau is honored to have been selected for this prestigious restoration project, and we expect our work to renew this elegant instrument will serve the cathedral for decades to come. It was our distinct pleasure during the project to work closely with Marc d'Anjou, Gilles Gignac, and Monsignor Denis Bélanger at the cathedral, and we would like to take this opportunity to thank them for their support and assistance at every turn. ■

Casavant Frères, Opus 1024 (1924), restored, enlarged, and revoiced by Orgues Létourneau (2014)

Grand-Orgue

16'	Bourdon	68 pipes
8'	Montre	68 pipes
8'	Flûte harmonique	68 pipes
8'	Salicional	68 pipes
8'	Bourdon	68 pipes
4'	Prestant	68 pipes
2 1/2'	Quinte	68 pipes
2'	Doublette	61 pipes
II–III	Fourniture (new)	183 pipes
8	Trompette (new)	68 pipes

Récit expressif

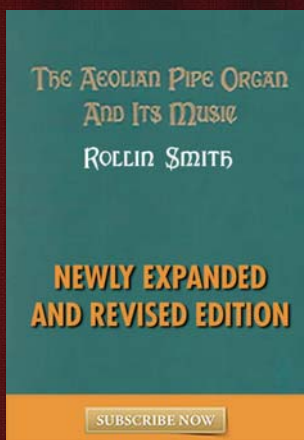
16'	Quintaton	68 pipes
8'	Principal	68 pipes
8'	Viole de gambe	68 pipes
8'	Voix céleste (TC)	56 pipes
8'	Méridie	68 pipes
4'	Violon	68 pipes
4'	Flûte douce	68 pipes
2 1/2'	Nazard	61 pipes
2'	Octavin	61 pipes
1 1/2'	Tierce	61 pipes
8'	Trompette	68 pipes
8'	Hautbois	68 pipes
8'	Voix humaine	68 pipes
	Trémolo	

The console is prepared to play the gallery organ once it has been rebuilt at some point in the future. The gallery organ stops will be accessible via the General pistons plus the Tutti and Crescendo settings. There are tilting tablet couplers for each of the gallery organ's divisions, allowing them to be coupled as desired to the chancel console's two manuals at 16', 8', and 4'. Also included is an "Unification des expressions" (All Swells to Swell) control plus ventilis for both the gallery and chancel organs.

Andrew Forrest began with Létourneau in February 1999 and, as the company's artistic director, oversees all of the company's various projects. He travels regularly to meet with clients, to supervise the company's on-site tonal finishing, and to speak about the pipe organ. Areas of particular interest for Forrest include pipe scaling and reed tone. Among others, he has completed studies of the Wanamaker Organ's String division and the 1955 Aeolian-Skinner pipe organ at Winthrop University. He was on the organizing committee for the joint AIO-ISO 2010 convention in Montréal, and from 2011 through 2014 served on the board of directors for the American Institute of Organbuilders. More recently, Forrest was elected vice president of the Associated Pipe Organ Builders of America in the spring of 2017. He holds a Bachelor of Arts degree from Carleton University in Ottawa, Ontario.

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Sacred Music Intensive Workshop, Jacobs School of Music, Indiana University, Bloomington

June 5–9, 2017

By Noel Morse Beck

Church musicians representing all regions of the United States, the Bahamas, and Canada gathered on the campus of Indiana University in Bloomington for this year's Sacred Music Intensive Workshop, June 5–9. There were more than 40 participants; the number was limited by design, so that each could receive personal attention, and all could develop camaraderie through learning and sharing ideas in both planned and informal settings. Some attendees had participated in prior years' workshops; others experienced this inspiring and delightful event for the first time. All were attracted by the opportunity to study with the outstanding organ and choral faculty of the Jacobs School of Music.

This annual event was created by Janette Fishell, organ department chair, and Walter Huff, choral arts professor, both seasoned church musicians. Participants were allowed to design their own schedules throughout the week, choosing from lessons and lectures pertaining to organ, choral music, voice, and carillon.

Experienced organists were given the opportunity to have two or more private lessons with Janette Fishell, Christopher Young, and Marilyn Keiser. Beginning organists studied with doctoral student Yukima Tatsuta. All of these master teachers were most generous with their time, making this feature a very popular part of the week's activities. Available for practice and lessons were the C. B. Fisk, Inc., organs in Auer Hall and Alumni Hall, as well as numerous organs in the practice rooms of the Music Building.

There was an outstanding opening concert, presented by the organ faculty. The program included works by Johann Sebastian Bach, William Albright, Dan Locklair, Louis Vierne, Gabriel Pierné, Henri Mulet, Benjamin Britten, Hisaishi/Wasaki, and César Franck.

For those whose special interest was choral music, there were daily presentations by Walter Huff organized around the central theme: "Are we creating the ideal rehearsal/performance environment for our choristers?" Lecture and discussion sessions covered such topics as getting started rehearsing a new anthem; creating the optimum sound (pitch, tone, vowels); transforming a hymn into an anthem; effective choral warm-ups; implementing the Robert Shaw's Count-Sing rehearsal technique; preparation of Handel's *Messiah*, including the "Hallelujah Chorus." There were also conducting practicums, a conducting masterclass, and choral reading sessions. Voice classes were offered, taught by IU graduate student Rachel Mikol.

All participants were invited to participate in Huff's daily two-hour choir rehearsals, culminating in a closing concert on Friday evening. The program included the soaring lines of *A Hymn to St. Cecilia*, with music by Herbert Howells and text by Ursula Vaughan Williams; Earlene Rentz's exuberant setting of *On Jordan's Stormy Banks*; Stephen Paulus's intimate *The Road Home*; a lyrical *Jesus Christ, the Apple Tree* by K. Lee Scott; Howells's "Nunc Dimittis" (from the *Collegium Regale* service); and John Rutter's *Let all mortal flesh keep silence*, which begins mysteriously and ends with majestic Alleluias. Participating organists were invited to accompany the anthems and the two congregational hymns. The closing concert also included organ selections performed by several of the week's attendees, including works by Helmut Walcha, Dan Locklair, Raymond H. Haan, and Jehan Alain. One participant played his own composition.

The intensive week also included presentations by the organ faculty. Christopher Young offered a lecture/demonstration dealing with styles of registration for the church organist. Janette Fishell, who cleverly titled her presentation "Achilles Heels and All Thumbs? Mastering technical

problems and finding musical answers," invited attendees to bring organ repertoire trouble spots, and demonstrated how to improve technique to solve challenging problems. Marilyn Keiser presented a most useful list of organ repertoire selections appropriate for both service and concert playing. There was also an informative presentation about understanding and maintaining the health of the pipe organ, presented by Patrick Fischer, Jacobs School of Music organ curator.

Amy Hamburg Mead offered participants the opportunity to learn to play the school carillon. At week's end, participants gave a charming noonday concert of hymn arrangements and other selections played on the carillon, enjoyed in the open air of the school amphitheater and the surrounding area.

There were daily sessions on topics such as: Body/Mind/Spirit, focusing on maintaining the musician's inner physical and spiritual health, including yoga practice, led by Beth Lazarus; and spiritual insights, led by Reverend Andy Cort.

Lois Fyfe Music, of Nashville, Tennessee, provided an excellent "pop-up shop," including organ music and resources useful to church musicians. The music shop also conducted a most useful anthem reading session.

The university campus provided great natural and architectural beauty. The city of Bloomington offered delectable eateries—from coffee and sandwich shops only a few steps from the music building, to restaurants and fine dining within a short walking distance, featuring farm-to-table, continental, Mid-Eastern, and Asian menus. Participants had a varied choice of housing: college dormitory, local hotels, and inns.

This was truly an excellent way to spend a week of continuing education. Many of those attending plan to make it an annual event. ■

Noel Morse Beck has spent many years serving as organist and director of children, youth, and adult choirs in Presbyterian, Methodist, and Episcopal churches in the Muscle Shoals area of northwest Alabama. Through this experience, she has learned the inspiration and practical value of continuing education at events such as the Sacred Music Intensive Workshop, in order to develop and maintain excellence in music programs of small-to-medium size congregations. She had the good fortune of spending a year studying privately with Janette Fishell. Currently, Noel Beck is organist and choir director at Trinity Episcopal Church in Florence, Alabama.



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Johann Sebastian Bach's *Fantasy in G Major, BWV 572*

A Legendary Opus

By Ennis Fruhauf

Ricercare (Ital.), “. . . *ricercare* is a verb, meaning to investigate, query, inquire, search out with diligence . . . testing the tuning, probing the key . . .” (Johann Gottfried Walther, *Musikalisches Lexikon*, Leipzig, 1732);¹ and as a noun: “. . . Thus in Bach's time it served almost exclusively for the title of a strict and, in its polyphonic texture, highly elaborate fugue.”²

Introduction

Ah, well, it is perhaps a tale to be retold yet once more, an instructive yarn well worth spinning anew, offered up here as an autumn fantasy, one with an exceedingly wry afterglow. The occasions and events in question took place some 300 years ago. And in spite of unexpected setbacks that overshadowed the final outcome, the adventure might after all be credited with having led to the creation of an unusual composition for organ, one that might otherwise have never come to light in the same context.

The tale is of Johann Sebastian Bach's trip to Dresden in the autumn of 1717, undertaken at the urging of the royal Saxon court chapel's violinist-concertmaster, Jean-Baptiste Volumier. Bach was charged, in essence, with the mission of upholding the honor of his homeland's keyboard music tradition against a figurative incursion launched by one of France's eminent composers, Louis Marchand (1669–1732), *Organiste du Roi*. Marchand was on an extended leave from Paris at the time, touring Germany with a display of his keyboard and compositional talents, and currently seeking favor from the royal Dresden court. Bach also hoped to win favor and a remunerative purse, while at the same time pitting his skills against Marchand in an international venue.

The composition in question is Bach's legendary *Pièce d'orgue* (thus titled in more than one manuscript source), a three-section work, at the heart of which is a finely crafted extended fantasy for keyboard, presumably for pipe organ with pedals. It is a living time capsule—one of few words and many notes—that offers up a vibrant slice-of-life drawn from the travels of an adventurous composer in his early thirties, who was hard-pressed by circumstances on his home front, while also on a quest for recognition and honor abroad.

Bach's arrival coincided with the day of Marchand's tests, trials, and demonstrations. Concertmaster Volumier took the initiative of arranging for Bach to overhear portions of these recitals from a concealed vantage point. It has been recorded that by the end of his contest, Marchand had indeed won the day and would continue his sojourn victoriously, having received meritorious and remunerative recognitions.

What might have taken place in the course of the evening that followed is a subject for speculation, perhaps even for imagination. Is it possible that these two notable exemplars of Germanic and French keyboard artistry might have been able to escape the rigors of international diplomacy, that they might have found time to meet in one of the city's spacious church sanctuaries, one where they might also find a pipe organ installation that would provide a viable proving ground for their dueling skills? Just imagine what could have been . . .

A Fantasy

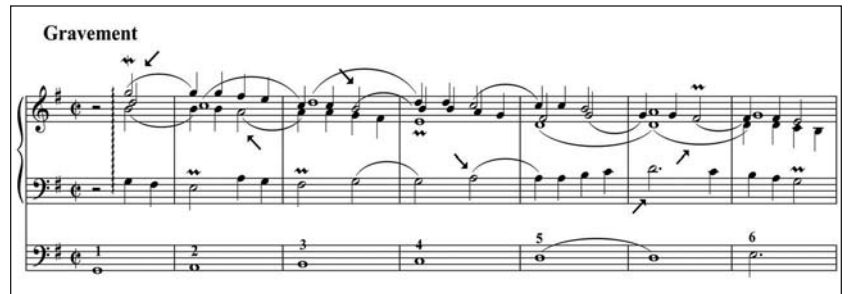
(Extract from an anonymous personal diary, *Journals*, dated October/November, 1717)

. . . It was already past dusk when the two principal parties of the contest arrived at the door leading up to the organ loft. There were three of us surveying the scene from a distance, gathered together in a tight knot and hidden from view in the shadows of the front chapel. We recognized Concertmaster Volumier of Dresden as he entered, followed by Concertmaster Bach, who was accompanied by two of his Weimar students. The French King's Organist-Composer, Louis Marchand, arrived soon after, in company with two attachés assigned to his visit. Apparently Bach was to launch the evening's music-makings, and indeed, as we watched he turned to M. Marchand, greeted him cordially, withdrew a vellum music manuscript from his folio and held it out to his elder colleague. M. Marchand graciously received the score, opened it, and proceeded to peruse the contents. Although their conversing tones were lost in the acoustical ambiance of a lofty nave, it was apparent that Bach was to begin the evening's music-making with his recrafted *Pièce d'orgue*, written and ornamented in the French manner. We would hear it now with the addition of two outer movements.

As we watched, the trio from Weimar separated from the others, making their way up to the dimly candle-lit organ loft and taking their places at the console. Bach had been allowed time to familiarize himself with the instrument earlier in the day, and his two flanking assistants were



Example 1. The first measure of the *Très vitement* is notated in four pulses, with the second measure suggested as *leggiero* (or *staccato*) and felt as eight pulses per measure, a pattern to be repeated in other similarly paired measures to create an effective echo and a varietal metric shift. Use of the term *vitement* might imply a quickness of touch, as well as suggesting a brisk tempo.



Example 2. Note the arpeggiated opening chord of the *Gravement*, and the *ad lib.* internal ornamentations. The motif-like subject begins on the second half-note beat and migrates through the alto, second soprano, to the tenor (inverted and original forms), and the alto. Slow-moving whole-note progressions in the pedal run from low G and continue up to E a sixth above, outlining a G major hexachord and all its closely related keys (C and D major, A, B, and E minor).

well coached in advance. Soon enough the first notes of an arpeggiated tonic chord broke the silence, ever so light in touch and sounding out on clear stops: we heard a single line of dancing arpeggios and passaggios in a compound triple meter, falling and rising, rippling through the gamut of the keyboard. This was the newly added *Très vitement*, a sparkling warm-up exercise for the fingers, leading up to the five-voice *Gravement*. Contrary to the French tradition of a *Grand plein jeu* registration, tonight the *Gravement* began on one of the instrument's gentlest registers. We heard a low tonic pedal note, then a G-major chord in the manuals, with the soprano tonic pitch suspended over to the first quarter-note of the next beat, and four descending scale notes in succession. This motivic pattern migrated from one voice to another, delicately ornamented internally, and at each successive cadential gesture. Also of note, at major cadences a new stop or set of stops would be added by the two flanking registrants. By shifting from one manual to another and progressively engaging manual and pedal couplers, a tightly imitative *ricercar* with a brief compound motif for a subject was being transformed into a majestic paean, echoing gloriously through the nave's acoustical environment. This was Bach in his native setting, 'testing the lungs' of a church's instrument as he had done from year to year in the course of his many investigative journeys. In the final line of the *Gravement*, we heard a new voice enter in the manuals, further intensifying the texture and leading up to an abruptly dramatic pause on an unresolved deceptive cadence. After a momentary silence, the *Lentement* resumed on foundation stops, beginning with arpeggiations of the *Gravement's* closing chord, sounded over a bass line that descended step by chromatic step to an extended dominant pedalpoint and final closing cadence in G Major.

There was a stillness and silence that followed the last chords as they faded into the upper reaches of the nave. We sat quietly, awed and deeply moved by the music we had just heard and calmed by its lingering aura. Within moments it became evident that Bach was preparing registrations for his next selection. Even though we had been advised in advance that he would likely play one of his newest keyboard compositions, a single-movement fantasy in D minor for clavier, nothing could have prepared us for the intense drama that was to follow . . .

[End of *Journals* extract.]

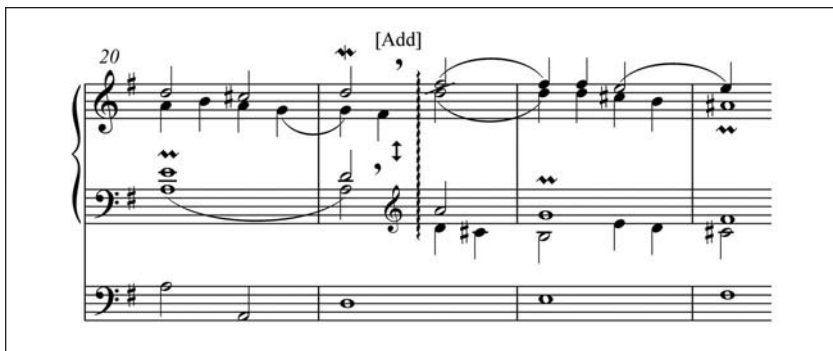
Who could fathom what might or might not have transpired in the course of such an evening? If it had even taken place, who might possibly divine what Bach would have played, or what selections Marchand could have chosen from his repertoire. There is no indication that the two of them resorted to sword-play—whether improvising with *épées*, or instead on keyboards, each of them with assistants in alert attendance. Nor is there evidence to suggest that Marchand carried an inked copy of Bach's *Fantasy* with him back to Paris and the royal library. And if fate had denied Bach an opportunity to perform his recently penned chromatic *Fantasy in D Minor*³ for Marchand at an organ console, it could well have been included in his harpsichord recitations on the following day.

Varied accounts of Bach's letter of invitation addressed to Marchand in which he proposed a public contest indicate that the two of them were to meet at the private mansion of Count Joachim Friedrich Flemming for a public display of their musical prowess. Alas for Bach, his competitor—perhaps wisely—chose to bow out of the tentative commitment, traveling on to his next port of call in the early hours of the designated morning. In spite of Marchand's unanticipated absence, the public hearing was to take place after all: Bach's impressive solo performance on that day won him royal recognition as hoped, and his meeting with Count Flemming would prove invaluable in the coming years. Alas, his prize purse of 500 *talers* was waylaid in the course of its delivery. And in the event Bach had traveled to Dresden with a hand-copied score of the *Fantasy in G* in his possession, it rode back with its composer on the return trip. More importantly though, a doorway had been opened that would offer future return visits, valuable musical associations, activities, and honors.

Discussion

Could it be that the middle movement of the *Fantasy*, as we know it today, might have evolved from on-the-spot improvisations performed on some of the various church organs Bach visited in his many travels? Could the music of an earlier version of the mid-section have offered an idealized means of "testing the lungs of an instrument"—a *ricercare*, or a seeking-out—by starting with quiet stops and gradually adding registers at subsequent cadential breaks and convenient moments? It is easy enough to imagine that a far more





Example 3. Measure 20: Note the modulation from G to D major (signaled by the C-sharps), also the cadential break in measure 21 that facilitates the addition of individual stops, one of many such convenient hiatuses.

sophisticated end product, impeccably written in five- and six-voice tightly imitative counterpoint in the manner of a classic *ricercata*, was eventually honed for solemn occasions and processions and found its way to ink and paper. An earlier manuscript of the central movement, one with French markings and an abbreviated ending, is cited as a possible compositional byproduct of Bach's exposure to French keyboard music studied and copied in Weimar's music library.⁴ Could Bach have added the improvisatorial framing introduction and closing sections (with their French titles) at a later date, in anticipation of his supposed meeting with Marchand?

The *Gravement* is written in common meter with *alla breve* note values (i.e., two half-notes per measure). The quasi-motivic subject that serves to generate 157 measures of tightly knit counterpoint is generically no more or less than a suspended quarter- or half-note, followed by four descending pitches, the two units serving interchangeably as a head and a tail. It is freely imitated in tight succession, as well as in multiple paired overlapping entries. A secondary structural event can be found in the fantasy's numerous staircase-like scalar progressions of whole-note pitches in the pedal line, employed with dramatically telling effect.⁵ Overall, the *Gravement* is neither fugue nor fancy, rather it is a one-of-a-kind *ricercar*-like construction, albeit perhaps an imitative fantasy, but one that is uniquely imbued with *un esprit français*.

There are additional elements throughout all three movements that hint strongly at Bach's emulation of a classical hexachord fantasy, a formalized contrapuntal structure emanating from sixteenth-century practices. Hexachordal elements are present freely in the six-note groupings of the *Très vitement's* compound meter,⁶ in the six diatonically related keys traversed in the course of the *Gravement's* tonal excursions, and finally in the hexachordal arpeggiations of the *Lentement*.⁷ It is worth noting that the title, *Fantasy*, would appear to have been applied by cataloguers of subsequent generations, but not by the composer. Above and beyond formalized or traditional concepts, and viewed as a single entity, Bach's storied BWV 572 is in essence a grand tone poem, a broadly proportioned triptych of three contrasting sections—two linear outer panels framing an impeccably woven central tapestry.

Coda

In support of a progressive registration plan for the *Gravement*, there are numerous authentic and half cadences throughout the contrapuntally textured movement that facilitate the addition of stops and couplers, or shifts from one manual to another.⁸

There is the anomalous presence of a low pedal B-natural (measure 66), a

note not normally found on Germanic pedalboards but occasionally present in French manual and/or pedal dispositions. While such an insignificant deviation could easily be glossed over, it is cited here in support of a Francophile leaning and interpretation, one that is already abundantly apparent in the French titles of the opus and its individual movements.

There is also the matter of a quasi-legendary pedagogical lineage to be considered in the course of these closing words. A multi-generational succession of teachers—one of many that can be traced from Bach into the 20th century—extends from a late Leipzig organ student, Johann Christian Kittel (1732–1809, Erfurt), through Christian Heinrich Rinck (1770–1846, Darmstadt), to Adolph Friedrich Hesse (1809–1863, Breslau); and from Hesse continuing through Jacques Nicolas Lemmens (1823–1881, Belgium, Paris), to Alexandre Guilmant (1837–1911, Paris), and to Charles-Marie Widor (1844–1937, Paris); passed on in turn by Guilmant and Widor to Marcel Dupré (1886–1971, Paris). Notable from Dupré—and relevant to this discussion—is his recorded version of the *Fantasy*, registered and performed in an accumulative and glorious manner on the Cavallé-Coll instrument of St. Sulpice, Paris, during his tenure as titular organist.⁹

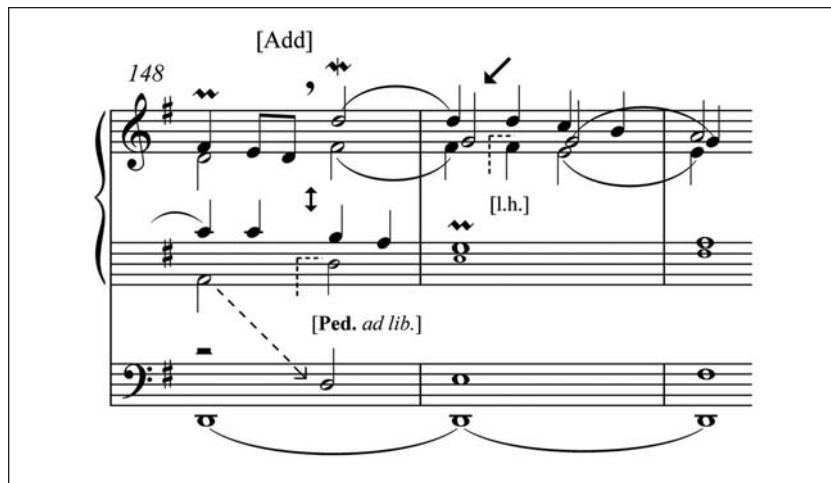
And now, to end this autumn reverie of *what-ifs*—much in the same manner as it began—on an inquisitive note: Is it possible that the tradition of a broadly romantic and accumulative interpretation could have been passed on and survived intact in its passage through such a fragile and tenuous teaching tradition, spanning over six generations from 1750 to the latter twentieth century, and onward? ■

Notes

1. Johann Sebastian Bach, *The Learned Musician*, Christoph Wolff (W. W. Norton & Company, 2001), p. 330.
2. *Ibid.*, p. 329.
3. Eventually *Fantasy in D Minor*, S. 903 (without Fugue).
4. Notably Nicolas de Grigny's *Livre d'orgue* (1699, Paris, reissued 1711), Bach's hand copy dating from ca. 1713.
5. See Example 2.
6. See Example 1.
7. See Example 5.
8. See Examples 3 and 4.
9. See <http://www.marceldupre.com/> CD: Mercury Living Presence recording of Marcel Dupré: Bach (*Six Schübler Chorales, Fantasy in C Minor, Fantasy in G Major*) Saint-Sulpice, 1959, available in CD reissues.

A Selected Bibliography

- David, Hans T., and Arthur Mendel, ed. *The Bach Reader, A Life of Johann Sebastian Bach in Letters and Documents*. New York: W. W. Norton & Company, 1945, 1966.
- _____. *The New Bach Reader, A Life of Johann Sebastian Bach in Letters and Documents*, revised and expanded by Christoph Wolff. New York & London: W. W. Norton & Company, 1998.



Example 4. Note the half-cadence in measure 148 over an extended dominant pedalpoint, also the brief hiatus allowing for possible additions; doubling or transfer of the manual bass line to the pedal is suggested, *non legato*, beginning on the second half-note beat. In measure 149 the entry of a sixth voice is seen in the second soprano, as well as a suggested transfer of the lower alto line to the left hand.



Example 5. The first measure of the *Lentement* continues in six-note triplet groupings, over a rhythmic and chromatically descending bass line.

- Gaines, James R. *Evening in the Palace of Reason*. New York: Fourth Estate, Harper Collins Publishers, 2005.
- Gardiner, John Eliot. *Bach, Music in the Castle of Heaven*. New York: Alfred A. Knopf, 2013.
- Geiringer, Karl. *Johann Sebastian Bach, The Culmination of an Era*. New York: Oxford University Press, 1966.
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- Widor, Charles-Marie, and Albert Schweitzer, ed. *Johann Sebastian Bach, Complete Organ Works, Vol. III*. New York: G. Schirmer, Inc., 1913.
- Wolff, Christoph. *Bach, Essays on His Life and Music*. Cambridge (MA) & London: Harvard University Press, 1993.
- _____. *Johann Sebastian Bach, The Learned Musician*. New York: W. W. Norton & Company, 2001.

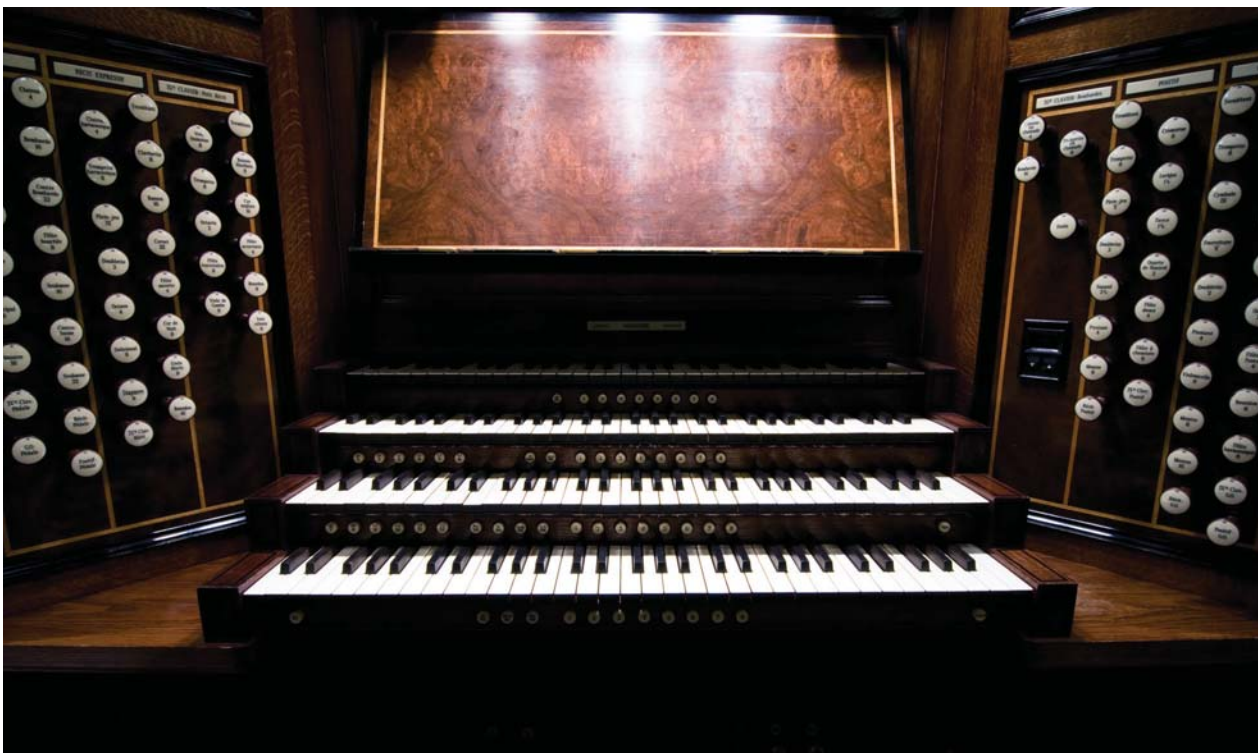
An apology and acknowledgements

In order to provide a degree of continuity and to avoid undue interruptions in the flow of the text, end notes have been kept to a minimum. All details and factual accountings have been extracted from the sources cited above; they are often repeated in more than one source,

sometimes with degrees of variation that have required editorial pruning. The *Journal* entry is a fictitious creation, a work of imagination. In his *Evening in the Palace of Reason*, James R. Gaines offers an exemplary format for overlapping multiple perspectives and layers of narration, and for combining recorded facts with speculative premises and intuitions to produce an animated account of historical events. His model has provided a structural guidepost for the essay featured here, offered informally as an example of speculative musicology. There are sure to be lacunae great and small in these words, for which all due apologies are offered.

Ennis Fruhauf holds Bachelor of Music and Master of Music degrees from the University of Michigan (1967, 1968), and a Doctor of Musical Arts degree from the University of Southern California (1973). He has held occasional church music positions, college and university teaching appointments, and is currently publisher, editor, music copyist, arranger, and composer for Fruhauf Music Publications (since 2004).





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—K. Scott Warren

Director of Music Ministries, Church of St. Ignatius Loyola
Artistic Director, Sacred Music in a Sacred Space
Organist/Choirmaster, Congregation Emanu-El

From the Builder

It is not every day that an organbuilder is asked to build an instrument of the size and significance of that at the Church of St. Ignatius Loyola in New York. As the specification indicates, the organ draws on the French Romantic era for inspiration. But it also goes much further in its development to provide an instrument of versatility and integrity matching both the musical demands of the church's liturgy and the wide-ranging requirements of St. Ignatius Loyola's extensive Sacred Music in a Sacred Space concert series. However, the organ at St. Ignatius Loyola is not a slavish copy of a mid-nineteenth century French organ, let alone a copy of a Cavaillé-Coll. The style was used as a starting point rather than an end in itself.

The mid-nineteenth century French organ has an obvious relationship to the liturgy of a Jesuit church with an active music program. But to have restricted the style to that would have placed too many limitations on the general versatility of the organ. Attempts have been made to mitigate the limitations inevitably inherent in copying a particular style and often disparate schools. The consequential lack of blend has sometimes given rise to what is in essence a number of smaller organs masquerading as a large one.

How then to satisfy the requirements of a modern instrument to perform musically, if not strictly authentically, a large part of the rich repertoire for the organ?

How could the request to provide an instrument with a French romantic flavor be acceded to without excluding the repertoire of the earlier French eras, not to mention the non-French literature? How could it be made sufficiently true to the chosen genre to afford players in the New York area a unique opportunity to gain a deeper understanding of the music of Franck, Duruflé, Messiaen, and later? How could we ensure that the liturgical requirements were satisfied first and foremost but still afford sufficient character to provide an exciting concert instrument?

The combination of the varied requirements led to much discussion during the initial planning stages, among Kent Tittle, at the time director of music ministries at St. Ignatius Loyola, the consultants, and ourselves. Our main objective was to ensure that the whole instrument had integrity and a feeling of oneness. For this reason, we decided that rather than attempting to incorporate different styles in the one organ, we would approach the problem from the other end and develop the core style sympathetically, while staying true to the core itself.

At an early stage in the planning, we visited a number of appropriate instruments of Cavaillé-Coll (being the obvious candidate for investigation of the French organ of the nineteenth century), intentionally spreading the selection over as wide a period of his work as possible. Our first discovery was that it is very difficult to define the Cavaillé-Coll organ at all. There are wide variations in style, from the almost Dutch classical at St. Omer (1855) to the high symphonic of Rouen (1890). Our perception of the Cavaillé-Coll organ is, perhaps, influenced too heavily by the Parisian instruments in general and that of St. Sulpice in particular.

However, the study of these instruments actually gave us the clue as to the best way forward. In particular, we were able to appreciate the way Cavaillé-Coll could base a new instrument around existing pipework and cases, yet still produce an exciting and interesting result with the integrity essential to any good instrument. It was especially instructive to see how he could achieve this and still create an organ that bore his own unmistakable stamp.

With this appreciation, we decided to base the new organ for St. Ignatius on the middle period of Cavaillé-Coll's own work, developing it, while remaining true to our chosen starting point. For example, a Positif de Dos was included, but the pipework was scaled and voiced in the same style as the rest of the organ. Very few, if any new organs of the mid-nineteenth century in France had a Positif de Dos, as the Positif was usually incorporated within the main case. The Grand Récit was developed to provide the grand Swell Organ effect demanded of an instrument of the late twentieth century.

The important requirements of a Franck-style Récit, which could not have been realized in a large enclosed department, were satisfied by the Petit Récit on the fourth manual, also the home of some of the important Solo elements. The Pedal was developed to be as complete and independent as possible. Finally, some registers, which would have been foreign to a true mid-nineteenth century French organ, were incorporated, but these were always scaled and voiced in a style firmly in keeping with the rest of the instrument.

Without proper attention to the starting point, the result could well have turned out to be bland and of

Church of St. Ignatius Loyola, New York, New York

PEDALE (95 & 110 mm w.p.)

32'	Soubasse (ext 16')	12 pipes
16'	Montre	32 pipes
16'	Contrebasse	32 pipes
16'	Soubasse	32 pipes
8'	Principal	32 pipes
8'	Flûte bouchée	32 pipes
4'	Octave	32 pipes
3½'	Mixture V	160 pipes
32'	Contre Bombarde (ext 16')	
16'	Bombarde	32 pipes
16'	Basson	32 pipes
8'	Trompette	32 pipes
4'	Clairon	32 pipes
	C.O.–Pédale	
	Récit–Pédale	
	Positif–Pédale	
	IVe Clav.–Pédale	

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256 memory level capture action system.
Keys of bone, sharps of ebony.
Case of French oak.
Interior supports of American oak.
Stop jambs of bur walnut, maple inlay.
Stops of rosewood.

All couplers are purely mechanical; there is no electric assist.

5,196 pipes

Cover feature

indeterminate character. However, while voicing the organ, we continually ensured we were staying faithful to our model. As we progressed with the voicing, we had pieces of the French repertoire played on the organ to ensure we were neither straying too far away from our inspiration nor missing important details in our attempt to develop the overall style.

The result, we hope, is an organ with a voice of its own, perhaps an English organ speaking with a strong French accent. Our aim was an instrument capable of producing a musical result, accepting that the gain in character might to some degree limit true authenticity. Above all, however, we wanted to create an instrument that is unashamedly of our own era, one which can stand proudly as a representation of late twentieth-century craftsmanship.

No organ is the product of one person, and this one drew on some people who really need to be acknowledged as significant contributors to the project. The case design was conceived by Didier Grassin, now president of the Noack Organ Company. He also advised us and arranged our study tour in France. The late Stephen Bicknell did the technical design as well as the realization of Didier's design. The Mander team really pulled together to make this challenging dream a reality, not least Michael Bligh-ton, the voicer. Fr. Walter Modrys, pastor at the time, gave unstinting support and encouragement to us all. But, above all, it was Kent Tritle's vision, encouragement, trust, advice, and great friendship that bound us all together and made his dream possible.

—John Pike Mander

Concerts celebrating the 25th anniversary of the N. P. Mander organ, 2017–2018 season

Maurice Duruflé, *Requiem* and other works

Thursday, November 2, 2017, 8 p.m.
Choir of St. Ignatius Loyola
K. Scott Warren, conductor
David Enlow, organ
Messe "Cum júbilo"
Four Motets on Gregorian Themes
Our Father

Love's Pure Light: Annual Christmas Concert

Sunday, December 10, 2017, 3 p.m.
Sunday, December 17, 2017, 3 p.m.
Choirs & Orchestra of St. Ignatius Loyola
Daniel Beckwith, organ
J. S. Bach, *Wachet auf, ruft uns die Stimme*
Handel, "Hallelujah" from *Messiah*
Popular carols

N. P. Mander Organ Recital

Sunday, January 14, 2018, 3 p.m.
Simon Johnson

N. P. Mander Organ Recital

Sunday, February 18, 2018, 3 p.m.
Reneé Anne Louprette

J. S. Bach: *Visions of Eternity*

Wednesday, March 21, 2018, 8 p.m.
Choir & Orchestra of St. Ignatius Loyola
K. Scott Warren, conductor
Andrew Henderson, organ
Chorales, motets, and arias

N. P. Mander Organ Recital

Sunday, April 15, 2018, 3 p.m.
David Higgs

Francis Poulenc, *Gloria*, *Organ Concerto*, and *Mass in G Major*

Wednesday, May 23, 2018, 8 p.m.
Choir & Orchestra of St. Ignatius Loyola
K. Scott Warren, conductor
Reneé Anne Louprette, organ



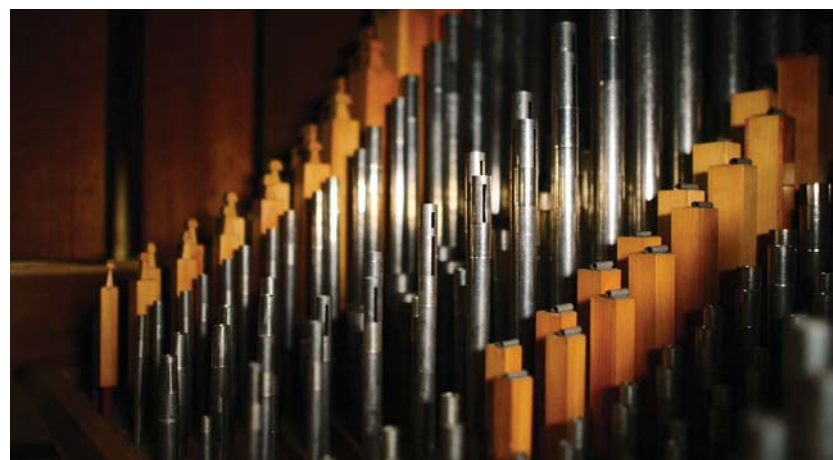
The nave and organ at the Church of St. Ignatius Loyola



The façade of the main case



John Pike Mander



Interior pipework

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Calendar

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

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

UNITED STATES East of the Mississippi

15 NOVEMBER
Matthew Buller; Trinity Lutheran, Cleveland, OH 12:15 pm

17 NOVEMBER
Bruce Neswick, hymn festival; Lutheran Church of the Incarnate Word, Rochester, NY 8 pm

Margaret Harper; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

Jan Kraybill; Fourth Presbyterian, Chicago, IL 7:30 pm

18 NOVEMBER
Yale Voxtet; Marquand Chapel, Yale University, New Haven, CT 7:30 pm

Bruce Neswick, masterclass; Third Presbyterian, Rochester, NY 10 am

Bella Voce, Handel, *Messiah*; Buchanan Chapel, Fourth Presbyterian, Chicago, IL 7 pm

19 NOVEMBER
Martin Baker; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm

Ivan Bosnar, Amanda Mole, & Caroline Robinson; East Liberty Presbyterian, Pittsburgh, PA 3 pm

Christopher Houlihan; St. Matthew Lutheran, Hanover, PA 4 pm

F. Allen Artz, III; Trinity Episcopal, Pottsville, PA 4 pm

Kipp Cortez; Washington National Cathedral, Washington, DC 5:15 pm

Nathan Laube; Virginia Theological Seminary, Alexandria, VA 7 pm

Handel, *Messiah* Sing-Along; Duke University Chapel, Durham, NC 5:15 pm

Jason Klein; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital, 4 pm Choral Evensong

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Jens Korndörfer; Independent Presbyterian, Birmingham, AL 4 pm

Raúl Prieto Ramírez; First (Park) Congregational UCC, Grand Rapids, MI 4 pm

Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Melody Turner; Madonna della Strada Chapel, Chicago, IL 3 pm

North Shore Choral Society; St. John Brebeuf Catholic Church, Niles, IL 3 pm

Bella Voce, Handel, *Messiah*; St. Luke's Episcopal, Evanston, IL 7 pm

20 NOVEMBER
Raúl Prieto Ramírez, workshop; First (Park) Congregational UCC, Grand Rapids, MI 4 pm

Vienna Boys Choir; Cathedral of St. Joseph the Workman, La Crosse, WI 7 pm

22 NOVEMBER
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm

23 NOVEMBER
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

24 NOVEMBER
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

26 NOVEMBER
Matthew Brown; Washington National Cathedral, Washington, DC 5:15 pm

Bach Cantata; Duke University Chapel, Durham, NC 5:15 pm

Clara Gerdes; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital, 4 pm Choral Evensong

Schubert, *Mass in G*; Christ Church, Bradenton, FL 11 am

Jonathan Ryan; Independent Presbyterian, Birmingham, AL 4 pm

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

27 NOVEMBER
Christine Kraemer; Presbyterian Homes, Evanston, IL 1:30 pm

29 NOVEMBER
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

30 NOVEMBER
Ian Tomesch; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Handel, *Messiah*; Cathedral of the Assumption, Louisville, KY 7:30 pm

1 DECEMBER
A Chanticleer Christmas; St. Ignatius Loyola Catholic Church, New York, NY 8 pm

Handel, *Messiah*; Duke University Chapel, Durham, NC 7:30 pm

• **Tom Granum, Dean Robinson, Marijim Thoene**, with Ann Arbor Boy Choir; First Presbyterian, Ann Arbor, MI 7 pm

Jinhee Kim; First Presbyterian, Evansville, IN 7 pm

2 DECEMBER
Ray Cornils, with brass; Methuen Memorial Music Hall, Methuen, MA 7 pm

Yale Camerata; Battell Chapel, Yale University, New Haven, CT 7:30 pm

Handel, *Messiah*; Duke University Chapel, Durham, NC 2 pm

Appleton Boychoir, Lessons & Carols; Lawrence University, Appleton, WI 1 pm & 4 pm

St. Charles Singers; Fourth Presbyterian, Chicago, IL 7:30 pm

Music Institute of Chicago Chorale & Chicago Children's Choir; Our Lady of the Brook Catholic Church, Northbrook, IL 7:30 pm

3 DECEMBER
Ray Cornils, with brass; Methuen Memorial Music Hall, Methuen, MA 3 pm

Advent Lessons & Carols; Trinity Lutheran, Worcester, MA 4 pm

New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm

Daniel Brondel; St. Patrick's Cathedral, New York, NY 3:15 pm

A Chanticleer Christmas; St. Ignatius Loyola Catholic Church, New York, NY 4 pm

Poulenc, *Gloria*; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Caroline Robinson; Westmont Presbyterian, Johnstown, PA 4 pm

Handel, *Messiah*; Duke University Chapel, Durham, NC 3 pm

Advent Procession with Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm

Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm

Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 & 11 am

Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm

Advent Procession; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Advent Lessons & Carols; St. Chrysostom's Episcopal, Chicago, IL 11 am

Handel, *Messiah*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 3 pm

Advent Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 6:30 pm

Candlelight Lessons & Carols; St. Luke's Lutheran, Park Ridge, IL 4 pm

4 DECEMBER
Bach, *Christmas Oratorio*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

5 DECEMBER
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

Chanticleer; Fourth Presbyterian, Chicago, IL 7:30 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL

Pickle Piano / Johannus Midwest
Bloomingdale, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

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Calendar

6 DECEMBER

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Josiah Armes; Advent Lutheran, Melbourne, FL 12 noon
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am
Chanticleer; Fourth Presbyterian, Chicago, IL 7:30 pm

7 DECEMBER

Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, NY 8 pm
Advent Lessons & Carols; Duke University Chapel, Durham, NC 6 pm
Julane Rodgers, harpsichord; Christ Church, Bradenton, FL 12:15 pm
Shin-Ae Chun, with violin; First Baptist, Ann Arbor, MI 12:15 pm

8 DECEMBER

Dessoff Choirs; St. Peter's Church, New York, NY 7 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Clayton State University, Morrow, GA 7:30 pm
Advent Lessons & Carols; Cathedral of the Assumption, Louisville, KY 7:30 pm

9 DECEMBER

Dessoff Choirs, Handel, *Messiah* Sing-Along; Union Theological Seminary, New York, NY 4 pm
Christmas Concert; Cathedral of St. John the Divine, New York, NY 7 pm
Early Music New York; First Church of Christ, Scientist, New York, NY 7:30 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Clayton State University, Morrow, GA 3 pm
Chicago A Cappella; Fourth Presbyterian, Chicago, IL 7:30 pm

10 DECEMBER

Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm
Early Music New York; Cathedral of St. John the Divine, New York, NY 2 pm
Christmas Concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Canticum Novum Singers; St. Luke's Episcopal, Katonah, NY 3 pm
Dessoff Choirs; St. John's Episcopal, Brooklyn, NY 4 pm
Bach, *Magnificat*; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Advent Lessons & Carols; Christ Church, Easton, MD 4 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Clayton State University, Morrow, GA 3 pm
Christmas Concert; Peachtree Road United Methodist, Atlanta, GA 7 pm
Advent Lessons & Carols; Christ Church, Bradenton, FL 11 am
Handel, *Messiah*; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Handel, *Messiah*, Part I; First Presbyterian, Evansville, IN 10:30 am
Karen Beaumont; St. John's Lutheran, Milwaukee, WI 2 pm
Advent Vespers; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm
Advent Procession; Immanuel Lutheran, Chicago, IL 4:30 pm
Advent Lessons & Carols; Church of the Holy Comforter, Kenilworth, IL 5 pm
Advent Lessons & Carols; Fourth Presbyterian, Chicago, IL 6:30 pm

11 DECEMBER

Mariner Chapel Choir & Kings Point Glee Club; United States Merchant Marine Academy, Kings Point, NY, 7 pm

12 DECEMBER

David Simon; Christ Church, New Haven, CT 7:30 pm
Thomas Fielding; Central Synagogue, New York, NY 12:30 pm
Yuejian Chen; St. Paul the Apostle Catholic Church, New York, NY 7 pm
Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm

13 DECEMBER

Rosalind Mohnsen; Trinity Episcopal, Melrose, MA 12:10 pm
Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Josiah Armes; Advent Lutheran, Melbourne, FL 12 noon
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

14 DECEMBER

Britten, *A Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm
John Fraser Jull; Christ Church, Bradenton, FL 12:15 pm
Christmas Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 3 pm

15 DECEMBER

The Thirteen; Christ Church, New Haven, CT 7:30 pm
Handel, *Messiah*; Lincoln Center, New York, NY 11 am
The Salvatoners; St. Patrick's Cathedral, New York, NY 4 pm
TENET; All Souls Unitarian, New York, NY 7 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Cathedral Handbell Ringers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Quire Cleveland; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm
Bella Voce; Buchanan Chapel, Fourth Presbyterian, Chicago, IL 7:30 pm

16 DECEMBER

Canticum Novum Singers; St. Ignatius of Antioch Episcopal, New York, NY 2 pm
Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Lessons & Carols; St. John Cantius Catholic Church, Chicago, IL 7 pm
Bella Voce; St. Procopius Abbey, Lisle, IL 7:30 pm

17 DECEMBER

Early Music New York; Cathedral of St. John the Divine, New York, NY 2 pm
Christmas Concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Carol Sing; Madison Avenue Presbyterian, New York, NY 3 pm
Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Christmas Lessons & Carols; Emmanuel Episcopal, Cumberland, MD 5 pm
Christopher Jacobson; Duke University Chapel, Durham, NC 5 pm
Christmas Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm
Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Advent Lessons & Carols; St. Paul's Episcopal, Delray Beach, FL 3 pm
Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 4 pm
Lessons & Carols; Calvary Episcopal, Louisville, KY 4 pm
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm
Lessons & Carols; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Lafayette Master Chorale, Lessons & Carols; First Baptist, Lafayette, IN 4 pm & 7:30 pm
Joseph Burgio; Madonna della Strada Chapel, Chicago, IL 3 pm
Caroling with the Carillon; St. Chrysostom's Episcopal, Chicago, IL 3 pm
Advent Vespers; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm
Bella Voce; St. Luke's Episcopal, Evanston, IL 7:30 pm

18 DECEMBER

Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

19 DECEMBER

Ray Cornils; Merrill Auditorium, Portland, ME 7 pm

20 DECEMBER

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am
Christmas Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 6:30 pm


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Calendar

21 DECEMBER

Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm
Peter Madpak; Christ Church, Bradenton, FL 12:15 pm

22 DECEMBER

John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

23 DECEMBER

Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm

24 DECEMBER

Christmas Lessons & Carols; Duke University Chapel, Durham, NC 11 pm

25 DECEMBER

Early Music New York; Cathedral of St. John the Divine, New York, NY 2 pm & 5 pm

30 DECEMBER

TENET; St. Joseph's Church, New York, NY 7:30 pm

31 DECEMBER

Nathan Lively; St. Patrick's Cathedral, New York, NY 3:15 pm
 Clarion; Cathedral of the Holy Trinity, New York, NY 5 pm
 Cathedral Choir and Orchestra; Cathedral of St. John the Divine, New York, NY 7 pm

UNITED STATES

West of the Mississippi

15 NOVEMBER

Carson Cooman; Third Baptist, St. Louis, MO 6 pm

16 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 7:30 pm

17 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 7:30 pm
Monica Czausz; University of Nevada, Las Vegas, NV 7:30 pm
Joseph Adam; Christ Episcopal, Tacoma, WA 12:10 pm

18 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 7:30 pm

19 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 2:30 pm

Katelyn Emerson; Trinity Lutheran, Lynnwood, WA 7 pm

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

20 NOVEMBER

Ken Cowan; St. Andrew's Episcopal, Kansas City, MO 7:30 pm

26 NOVEMBER

Ann-Helena Schlueter; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

3 DECEMBER

Advent Vespers; Second Presbyterian, St. Louis, MO 4 pm
James David Christie; St. Paul's Episcopal, Salem, OR 5 pm

8 DECEMBER

Handel, *Messiah*; Highland Park Presbyterian, Dallas, TX 7 pm

9 DECEMBER

Northwest Boychoir, Lessons & Carols; Trinity Lutheran, Lynnwood, WA 7:30 pm

10 DECEMBER

Lessons & Carols; Emmanuel Episcopal, Mercer Island, WA 7 pm
 Lessons & Carols; St. Margaret's Episcopal, Palm Desert, CA 7 pm

15 DECEMBER

Christmas Concert; Highland Park Presbyterian, Dallas, TX 7 pm
Katherine Meloan; Trinity Episcopal, Reno, NV 12 noon
 Christmas Concert; Christ Cathedral, Garden Grove, CA 7:30 pm

16 DECEMBER

Lessons & Carols; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm
 Choir of Clare College, Cambridge, UK; St. Margaret's Episcopal, Palm Desert, CA 7 pm

17 DECEMBER

Lessons & Carols; Holy Rosary Catholic Church, Seattle, WA 7 pm
Katherine Meloan; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 DECEMBER

Lessons & Carols; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm
Todd Wilson; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

20 DECEMBER

Lessons & Carols; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

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21 DECEMBER
Lessons & Carols; St. Alphonsus Catholic Church, Seattle, WA 7:30 pm

22 DECEMBER
Northwest Boychoir, Lessons & Carols; Benaroya Hall, Seattle, WA 7:30 pm

INTERNATIONAL

17 NOVEMBER
Anthony Gritten; St. Stephen Walbrook, London, UK 12:30 pm
Richard Brasier; University of Edinburgh, Edinburgh, UK 1:10 pm

18 NOVEMBER
Ingrid Kasper; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

19 NOVEMBER
Tobias Aehlig; St. Laurentius, Erwitte, Germany 4:30 pm
Andrew Furniss; St. Paul's Cathedral, London, UK 4:45 pm
Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

20 NOVEMBER
Douglas Cleveland; Golden Sailing Concert Hall, Beijing, China 7:30 pm

21 NOVEMBER
Douglas Cleveland; Central Conservatory of Music, Beijing, China 7:30 pm
Hans-Georg Reinertz; St. Lawrence Jewry, London, UK 2 pm

22 NOVEMBER
Nicholas Freestone; Temple Church, London, UK 1:15 pm

23 NOVEMBER
Michael Utz; Abteikirche, Köln, Germany 8 pm
Hans-Georg Reinertz; St. Margaret Lothbury, London, UK 1:10 pm

24 NOVEMBER
Roger Sayer; Cathedral, Portsmouth, UK 8 pm

25 NOVEMBER
Arvid Gast; St. Albans Cathedral, St. Albans, UK 5:30 pm

26 NOVEMBER
Ulrich Theißen, with oboe; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Paul de Maeyer, Kristiaan Van Ingelgem, Kris Wittevrongel, & Bart Wuilmus; St. Stefanuskerk, Gent, Belgium 3 pm
Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm
Ryan Leonard; Westminster Abbey, London, UK 5:45 pm
Richard Moore; All Saints Church, London, UK 7:15 pm

27 NOVEMBER
Gerard Brooks; Christ Church, Spitalfields, London, UK 7:30 pm

28 NOVEMBER
Jonathan Gregory; Grosvenor Chapel, London, UK 1:10 pm

29 NOVEMBER
Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm
Martin Baker; Westminster Cathedral, London, UK 7:30 pm

30 NOVEMBER
Handel, *Messiah*; White Rock Baptist, Vancouver, BC, Canada 7:30 pm

1 DECEMBER
Peter Wright; St. Stephen Walbrook, London, UK 12:30 pm
Handel, *Messiah*; Vancouver Playhouse, Vancouver, BC, Canada 7:30 pm

2 DECEMBER
Ex Cathedra; St. Peter's, Wolverhampton, UK 7:30 pm
Handel, *Messiah*; Vancouver Playhouse, Vancouver, BC, Canada 7:30 pm

3 DECEMBER
Kirsten Ruhwandl; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Kersten Cottyn, with soprano, cello, cornet; Sint-Stefanuskerk, Gent, Belgium 4 pm
Ex Cathedra, Monteverdi, *Vespers*; Town Hall, Birmingham, UK 4 pm
Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

5 DECEMBER
Jérôme Faucheur; St. George's, Hanover Square, London, UK 1:10 pm

7 DECEMBER
Ex Cathedra; St. James the Greater, Leicester, UK 7:30 pm

10 DECEMBER
Mark Ehlert; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Schola Cantorum; Maria van Jessekerk, Delft, Netherlands 3 pm
Nicholas Freestone; St. Paul's Cathedral, London, UK 4:45 pm
Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

12 DECEMBER
Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm
Ex Cathedra; Cathedral, Hereford, UK 7:30 pm

17 DECEMBER
Jubilee Concert; Abbey Church, Berne, Netherlands 4 pm
Simon Johnson, Messaien, *La Nativité*; St. Paul's Cathedral, London, UK 6 pm

19 DECEMBER
Richard Brasier; St. George's, Hanover Square, London, UK 1:10 pm
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

20 DECEMBER
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

21 DECEMBER
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

22 DECEMBER
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

23 DECEMBER
Jaap Kroonenburg; Nieuwe Kerk, Maassluis, Netherlands 8 pm
Ex Cathedra; St. Paul's Church, Birmingham, UK 7:30 pm

26 DECEMBER
Christoph Hauser; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Daniel Bishop; Liverpool Cathedral, Liverpool, UK 11:15 am

31 DECEMBER
Hans-André Stamm; Abteikirche, Köln, Germany 10 pm
Christoph Hauser, with trumpet; Klosterkirche, Fürstenfeld, Germany 10 pm

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BENJAMIN ALARD, First Lutheran Church, Boston, MA, June 15: *Preambulum in d*, *Fantasia in d*, *Canzona in C*, *Magnificat II Toni* (4 verses), Weckmann; *Contrapunctus I*, *Evolutio I*, *Contrapunctus II*, *Evolutio II* (*Mit Fried und Freud ich fahr dahin*), BuxWV 76, *Passacaglia in d*, BuxWV 161, Buxtehude; *Fantasia in G*, BWV 571, *Fantasia in C*, BWV 570, *Fuge in C*, BWV 946, *An Wasserflüssen Babylon*, BWV 653, *Prelude and Fuge in a*, BWV 551, Bach; *An Wasserflüssen Babylon*, Pachelbel; *Choralfantasia on An Wasserflüssen Babylon*, Reincken.

SAMUEL BECKMAN, Cathedral of St. Paul, St. Paul, MN, June 21: *Joie et clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Agitato*, *Cantilena (Sonata XI in d)*, op. 148), Rheinberger; *Praeludium in G*, Bruhns; *Psalms-Prelude Set 1*, op. 32, no. 2, Howells; *Wer nur den lieben Gott läßt walten (Kirnberger Chorales)*, *Prelude and Fuge in D*, BWV 532, Bach; *Clair de Lune (Pièces de fantaisie)*, op. 53, no. 5), *Final (Symphonie VI)*, op. 59), Vieme.

KAREN BLACK, St. Paul's United Methodist Church, Cedar Rapids, IA, June 21: *Fantasy and Fuge in g*, BWV 542, Bach; *Fantasy and Fuge in F*, J. E. Bach; *Partita on Wacht auf ruft uns die Stimme*, op. 8, no. 2, Distler; *Outer Hebrides: A Fantasy on Three Celtic Melodies*, Halley; *Prelude on the Carillon d'Alat*, Phillips; *Fantasy on Ein feste Burg ist unser Gott*, Decker.

NICHOLAS CAPOZZOLI, Washington National Cathedral, Washington, DC, June 18: *Overture to Paulus*, op. 36, Mendelssohn, transcr. Best; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Communion (Messe de la Pentecôte)*, Messiaen; *Souvenir*, Cage; *Phantasie und Fuge d*, op. 135b, Reger.

CHELSEA CHEN, Ginter Park Presbyterian Church, Richmond, VA, June 27: *Prelude and Fuge in B*, op. 7, no. 1, Dupré; *First Peer Gynt Suite*, op. 46, Grieg, arr. Gaul; *The Moon Lady*, Chen; *Cantilène (Suite Brève)*, Langlais; *Prelude, Adagio, and Variations on Veni Creator*, op. 4, Duruflé.

KEN COWAN, St. Mark's Lutheran Church, Marion, IA, June 20: *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Canon in b*,

op. 56, no. 5, *Canon in A-flat*, op. 56, no. 4, *Fuge on B-A-C-H*, op. 60, no. 5, Schumann; *Fantasia-Choral No. 1 in D-flat*, Whitlock; *Prelude and Fuge in G*, Martin; *Méditation (Trois Improvisations)*, Vieme, transcr. Duruflé; *Étude-Caprice*, op. 66, Laurin; *Rákóczi March*, Berlioz, transcr. Baker, after Liszt/Horowitz.

MONICA CZAUSZ, St. Monica Catholic Church, Dallas, TX, June 13: *Allegro, Chorale, and Fuge in D*, Mendelssohn; *Bliethely Breezing Along (Baronian Suite)*, Paulus; *Stèle pour un enfant défunt (Triptych)*, op. 58), Vieme; *Phantasie über den Choral Wacht auf, ruft uns die Stimme*, op. 52, no. 2, Reger.

NATHAN DAVY, Washington National Cathedral, Washington, DC, June 4: *Psalms 145*, Benson; *Prière*, Franck; *Transports du Joie (L'Ascension)*, Messiaen; *Prelude, Adagio, et Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé.

PETER DUBOIS, St. Matthew's Episcopal Church, Charleston, WV, June 18: *Allegro (Concerto in a*, BWV 593), *Allein Gott in der Höh sei Ehr'*, BWV 662, *Fuge in g*, BWV 578, *Prelude and Fuge in E-flat*, BWV 552, Bach; *Sweet Sixteenths*, Albright; *Sonata in G*, BWV 530, Bach, *Jesu, Joy of Man's Desiring*, Bach, arr. Jenkins; *Trio en Passacaille*, Raison; *Passacaglia in c*, BWV 582, Bach.

STEFAN ENGELS, St. Paul's Episcopal Church, Richmond, VA, June 27: *Studien für den Pedalfuß*, op. 56, Schumann; *Praeludium for Organ Solo*, Dobson; *Toccata in E*, BWV 566, Bach; *The Sun's Evensong (Sieben Pastelle vom Bodensee)*, op. 96), *Rondo alla campanella*, op. 156, Karg-Elert; *Fantasy and Fuge*, op. 135b, Reger.

DAVID JONIES, St. Bede Catholic Church, Richmond, VA, May 3: *Praeludium in E*, BuxWV 141, Buxtehude; *Partita on Christ, der du bist der helle Tag*, BWV 766, Bach; *Tiento partido de mano derecho de 1º Tono*, Cabanilles; *Chorale Prelude on O Salutaris Hostia*, Saint-Saëns; *March on a Theme by Handel*, op. 15, Guilmant; *Pavane-Danse liturgique*, Proulx; *Carillon*, op. 27, no. 4, Dupré.

JEANNINE JORDAN, with David Jordan, media artist, First Presbyterian Church, New Bern, NC, May 11: *Bliethely Breezing Along*

(*Baronian Suite for Organ*), Paulus; *Voluntary in A*, Selby; *Festival Voluntary*, Cutler and Johnson; *Fuge*, Zeuner; *Voluntary*, Linley; *The Battle of Trenton*, Hewitt; *Soft Organ Voluntary*, Emilio; *Postlude*, Southard; *Voluntary*, Allatt; *The Thunder Storm*, Ryder; *Trumpet Air*, Bremner; *Toccata in B-flat*, Barnes; *Trio*, Whitney; *Prelude*, Foote; *Theme*, Minore adagio, Fughetta—*Concerto assai (The Star-Spangled Banner—Concert Variations)*, Buck.

BÁLINT KAROSI, St. Mark's Cathedral, Seattle, WA, May 5: *Prelude and Fuge in a*, BWV 551, *Partita on Christ, der du bist der helle Tag*, BWV 766, *Concerto in d*, BWV 596, *Sonata in c*, BWV 526, *Wacht auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommt du nun, Jesu, vom Himmel herunter*, BWV 650, *Toccata and Fuge in F*, BWV 540, Bach.

DEXTER KENNEDY, St. Luke's Episcopal Church, Evanston, IL, May 5: *Choral in E*, Franck; *Lied (Douze Pièces)*, Litaize; *Adeste Fideles (Cathedral Windows)*, op. 106), Karg-Elert; *Choralvorspiel und Fuge über O Traurigkeit, o Herzeleid*, Smyth; *Te Deum*, Demessieux; *Sonata on the 94th Psalm*, Reubke.

KATHERINE MELOAN, Grace Church Cathedral, Charleston, SC, May 31: *Variations on a Theme by Paganini*, Thalben-Ball; *Blest Be the Tie*, Larsen; *Prelude für Orgel*, Mendelssohn Hensel; *Toccata, Adagio, and Fuge in C*, BWV 564, Bach; *Prelude, Final (Symphonie I)*, op. 14), Vieme.

SAM NELSON, Old West Church, Boston, MA, May 24: *Sonata in G*, BWV 530, Bach; *Choral in a*, Franck.

GEOFF PAUTSCH, Loyola University, Chicago, IL, May 21: *Toccata in F*, BuxWV 156, Buxtehude; *Toccata per l'Elevazione*, Frescobaldi; *Vater unser im Himmelreich*, Bruhns; *Variations on Est-ce Mars*, Sweelinck; *Prelude and Fuge in c*, BWV 549, Bach; *Andantino*, Bédard; *Fantasia on Holy, Holy, Holy*, Post; *Salve Regina*, Bédard; *Ave Maria*, Near; *O Filii et Filiae*, Trapp; *Pange Lingua*, Hakim.

STEPHEN SCHNURR, St. Andrew Episcopal Church, Louisville, KY, May 12: *Praeludium in G*, Bruhns; *Concerto del Sigr. Meck*, Walther; *Prelude and Fuge in C*, BWV 547, Bach; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *My Old Kentucky Home*, Foster, arr. Lemare; *Variations de Concert*, op. 1, Bonnet.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, May 26: *Tuba Tune*, Lang; *Chanson de Matin*, Elgar, transcr. Brewer; *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fuge in B-flat*, Bach; *Air (Orchestral Suite No. 3*, BWV 1068), Bach, transcr. Rawsthorne; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Tune in E*, Thalben-Ball; *Crown Imperial*, Walton, transcr. Murrill.

PETER STEVENS, Westminster Cathedral, London, UK, May 24: *Prelude and Fuge in c*, BWV 546, Bach; *Adagio and Allegro in f*, K. 594, Mozart; *Diptyque (L'Orgue Mystique*, No. 11), *Fantaisie Paraphrase (L'Orgue Mystique*, No. 27), *Tournemire*; *Suite*, op. 5, Duruflé.

HAROLD STOVER, Second Presbyterian Church, New York, NY, May 21: *Allegro Giocoso*, op. 150, no. 7, Saint-Saëns; *Offertoire in E*, Dubois; *Pastorale in F*, BWV 590, Bach; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *The Garden Hymn*, *Blue Prelude*, *Feria*, Stover.

CHUYOUNG SUTER, Good Shepherd Lutheran Church, Gaithersburg, MD, May 21: *Prelude in E-flat*, BWV 552i, *Allein Gott in der Höh sei Ehr'*, BWV 663, BWV 662, BWV 664, *Sonata in C*, BWV 529, *Wacht auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommt du nun, vom Himmel herunter*, BWV 650, *Fuge in E-flat*, BWV 552ii, Bach.

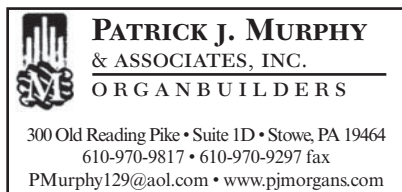
STEPHEN THARP, St. Michael's Episcopal Church, New York, NY, May 15: *Passacaglia in c*, BWV 582, *Allein Gott, in der Höh sei Ehr'*, BWV 662, Bach; *Prelude and Fuge in G (Trois Préludes et Fugues*, op. 109), *Saint-Saëns*; *Poème Héroïque*, op. 33, Dupré; *Lamento*, Baker; *Pastorale and Toccata*, Conte; *Funérailles (Harmonies poétiques*, S. 173), Liszt, transcr. Demessieux/Tharp; *Fantasy and Fuge on BACH*, S. 260, Liszt, transcr. Guillou.



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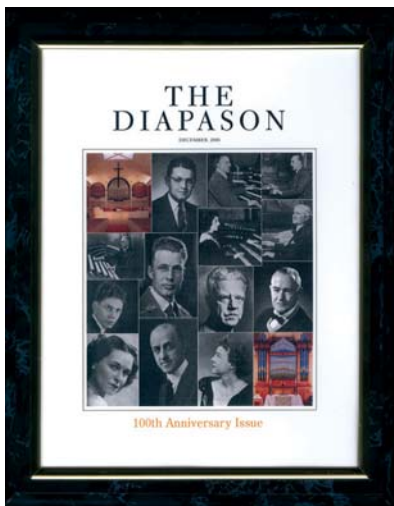
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Yun Kim plays the 57-rank Dobson organ at First Presbyterian Church, Battle Creek, Michigan, on a new CD from Raven. The organ incorporates remaining ranks of the much rebuilt 1928 E. M. Skinner op. 720, other old and new stops, and new mechanism. Yun Kim is organist of Christ Episcopal Church, Dayton, Ohio, and a winner of regional and national AGO competitions. Unusual works include *Summerland* by William Grant Still (arr. Nies-Berger); Prokofiev: *Toccata*, op. 11 (trans. Jean Guillou); four movements of English composer Iain Farrington's *Fiesta!*; Australian Robert Ampt's *Concert Etude on an Australian Folk Tune "Pub with No Beer"*; and familiar works by Bach (*Toccata in C*, BWV 566a), Vierne (*Les Cloches de Hinckley and Clair de Lune*) and Brahms (*Herzlich tut mich erfreuen*). Raven OAR-142 \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

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Also from Fruhauf Music Publications: music for the carillon, a three-verse setting of Martin Luther's *Ein Feste Burg*, arranged for 4-octave instruments, offered in recognition of the five-hundredth year anniversary of the Lutheran Reformation. Visit www.frumuspub.net to download a complimentary PDF booklet.

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

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.

PUBLICATIONS / RECORDINGS

Born in Italy, a substitute organist at age 13, graduated from conservatory with highest honors and appointed assistant professor at age 19; after emigrating to the U.S. in 1908, played at several churches in New York City; hired as chief organist by Samuel "Roxy" Rothafel; had a daily radio program from the Capitol Theatre. Who was he? (Search "melchiorre" at michaelsmusicsservice.com) 704/567-1066.

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.

World Library Publications: *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, Wlpmusic.com.

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Be sure your business listing in THE DIAPASON's Resource Directory is complete and accurate! The 2018 Resource Directory goes to press November 15, 2017, and will be mailed with the January 2018 issue. Send listing corrections to sschnurr@sgcmail.com.

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Regular Classified, per word	\$ 1.00
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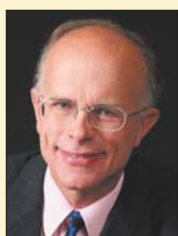
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