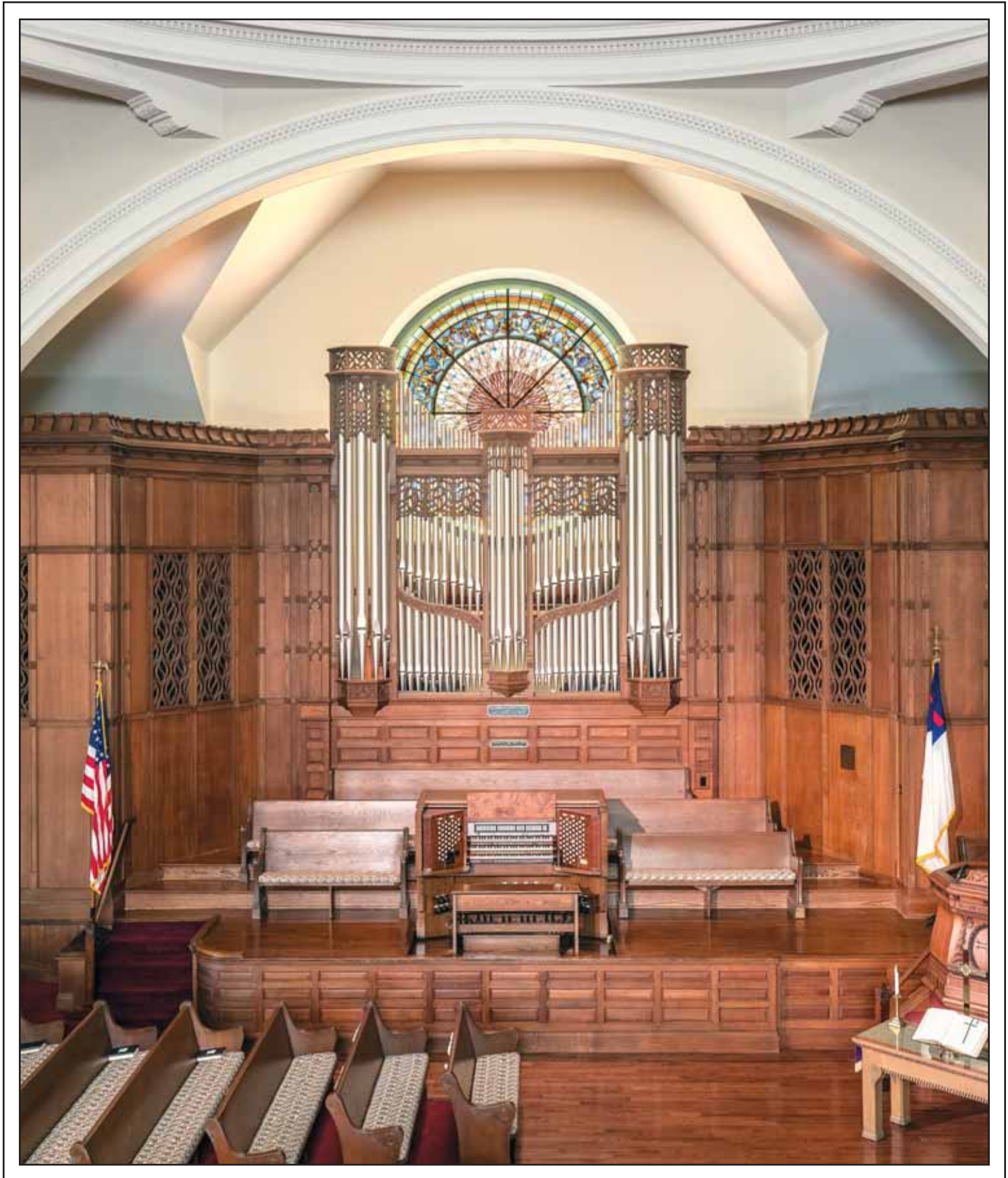


THE DIAPASON

NOVEMBER 2019



The First Church, UCC
Nashua, New Hampshire
Cover feature on pages 22-24

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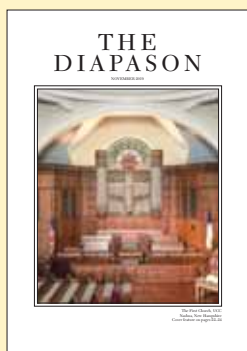
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Editor's Notebook

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We remind you that a subscription to THE DIAPASON makes the perfect gift for a friend who shares your interest in the organ, church music, harpsichord, and carillon. And, just in time for the holidays, we are extending our promotional offering of new Raven CDs for new and gift subscriptions. One free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. Check it out now at www.thediapason.com/subscribe.



The Gruenstein Award

Nominations are now being accepted for THE DIAPASON's new Gruenstein Award, to honor a young author and his or her scholarship and writing. Article-length essays are sought from authors who have not yet reached their 35th birthdays. For full details, visit www.thediapason.com, or see our September 2019 issue, page 3.

In this issue

Steven Young writes about the life and organ music of Aloÿs Clausmann (1850–1926) of France. Roger



Stephen Schnurr
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Sayer provides a brief but fascinating history of the organs of the Temple Church, London, UK.

In "On Teaching," Gavin Black continues his discussion of J. S. Bach's *The Art of the Fugue*, with comments on structure. John Bishop, in "In the Wind . . .," has compiled a list of must-have tools and solutions an organbuilder should keep on hand, and many of these items are helpful with household tasks, as well. In "Harpsichord Notes," Larry Palmer narrates his early years of music training.

Our cover feature takes us to The First Church, UCC, Nashua, New Hampshire, and its Austin Organs, Inc., instrument. The project of rebuilding has returned many of the lost sounds of the original 1926 Austin organ.

Looking ahead to that special date . . .

Next month marks the 110th anniversary of the first issue of THE DIAPASON, released December 1, 1909. For the occasion, we look forward to presenting a feature by our former editor, Joyce Johnson Robinson, on Ernest M. Skinner and his appearances in THE DIAPASON. ■

Letters to the Editor

Dear Editor,

I have enjoyed receiving THE DIAPASON for many, many years! I was reading the review of the Musforum conference in the October edition, and I need to make a small correction. When I spoke about how Felix Mendelssohn did not deliver the recessional for his sister Fanny's wedding to her on time, it was not because he forgot to take it to the wedding, it was because he forgot

to send it to her. He wasn't able to go to her wedding because he had injured his knee in a carriage accident. Fanny wrote the *Prelude in F* (dated September 28, 1829) for the processional, and on the eve of her wedding (October 3, 1829), she wrote the *Praeludium in G* for her recessional. We are fortunate that Felix did not abandon the work he intended to be the recessional for Fanny's wedding—the piece eventually

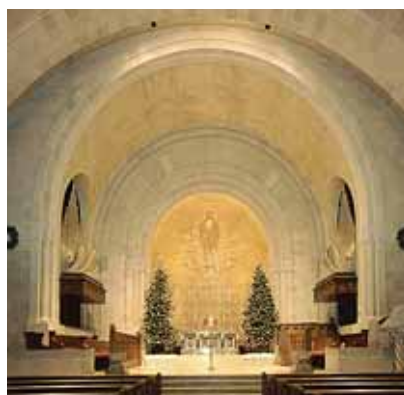
became the opening movement of his *Sonata in A Major*.

I thought your readers would enjoy knowing about Fanny's predicament. What would a bride do today if she had to write her recessional the night before her wedding?

Nancy S. Ypma, D.Mus.
Professor of Music
McKendree University ■

Here & There

Events



Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, Reuter organ

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, announces its 2019–2020 Music in a Great Space series: November 3, Durufé, *Requiem*; December 8, Lessons & Carols; 12/15, Pittsburgh Camerata;

January 19, 2020, Pittsburgh Youth Symphony Orchestra and Junior Mendelssohn Choir of Pittsburgh; February 9, Pittsburgh Camerata; March 8, Virginia Glee Club; 3/15, Una Voce of Seton Hill University; 3/22, Choirs of Duquesne University; April 10, Stainer, *The Crucifixion*; 4/26, The Tallis Scholars; May 3, Choir of Westminster Presbyterian Church, Buffalo; June 3, Pittsburgh Camerata.

Candlelight Vespers are offered Wednesdays in Advent and Lent at 7:30 p.m., with the Shadyside Strings, Chatham Baroque, and the Pittsburgh Girls Choir: December 4, 11, 18, February 26, March 4, 11, 18, 25, and April 1. For further information: www.shadysidepres.org/migs.



Peachtree Road United Methodist Church, Atlanta, Georgia, Mander organ

Peachtree Road United Methodist Church, Atlanta, Georgia, announces music events for the 2019–2020 season: November 3, Feast of All Saints Evensong, with recital by Su-Ryeon Ji; December 8, The Many Moods of Christmas; 12/15, Carols by Candlelight; 12/20–21, Georgia Boy Choir;

January 17, 2020, hymn festival; February 2, Coro Vocati; 2/11, Jennifer Shin and Alden Wright; 2/22, Georgia

Boy Choir Festival; March 3, Oliver Brett; 3/15, Musical Stations of the Cross; April 4, Three Choirs Festival; 4/26, Notre Dame benefit concert; May 6, Sue Mitchell-Wallace; 5/13, Scott Atchison and Oliver Brett; 5/20, Kirk Rich; 5/27, Jens Korndörfer; August 5, David Higgs. For information: www.prumc.org.



Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: November 3, Raymond Hawkins; 11/10, David Troiano; 11/17, Hannah Tarley, violin; 11/24, Jin Kyung Lim, with Amabilis Ensemble. St. Mary's

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

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► page 3

Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

St. Margaret's Episcopal Church, Palm Desert, California, announces 2019–2020 musical events: November 3, Frederick Swann, followed by choral Evensong; December 8, Lessons & Carols; 12/12, Southern California Brass Consortium;

January 21, 2020, Monica Czausz; February 3, Chanticleer; 2/23, Jan Kraybill; 2/28, John Wright;

March 6, Kevin McKelvie; 3/13, Dennis Siebenaler; 3/15, Chelsea Chen; 3/20, Philip Smith; 3/27, Wayne Burcham-Gulotta; April 3, Frederick Swann. For information: www.stmargarets.org.



Grace Cathedral, San Francisco, California

Grace Cathedral, San Francisco, California, announces special music events for 2019–2020: November 3, Benjamin Sheen; 11/10, Duruflé, *Requiem*; December 1, Advent Procession of Lessons & Carols; 12/14–15, 20–22, A Cathedral Christmas, with the Cathedral Choir of Men & Boys; 12/24, Christmas Lessons & Carols;

January 12, 2020, Weicheng Zhao; February 9, Christopher Keady; March 1, David Simon; May 3, Jeremy Bruns; 5/31, David Halls. For information: www.gracecathedral.org.

CONCORA (Connecticut Choral Artists), Chris Shepard, artistic director, announces its 2019–2020 season: November 9, CONCORA on Broadway, Trinity-on-Main, New Britain; December 8, Handel, *Messiah*, St. James's Episcopal Church, West Hartford;

February 6, choral works of Maurice Duruflé, Immanuel Congregational Church, Hartford; March 22, Bach,

Mass in B Minor, St. James's Episcopal Church, West Hartford; April 26, Ivory, Wood, and Steel, First Church of Christ, Congregational, New Britain. For information: www.concora.org.

St. Mark's Episcopal Church, Berkeley, California, announces its Second Sunday Series, the church's 34th season, with choral Evensong at 3:00 p.m., followed by an organ recital at 4:00: November 10, Amanda Mole; December 8, Emma Whitten; January 12, 2020, Margaret Kvamme; February 9, Nicholas Quardokus; March 8, Mateusz Rzewuski; May 10, George Fergus; June 14, Jonathan Dimmock. For information: www.stmarksberkeley.org.

First Congregational Church (United Church of Christ), Columbus, Ohio, announces its 2019–2020 Concerts at First Church season, the church's 48th: November 17, Vaughan Williams, *Mass in G Minor*; December 15, Christmas Lessons & Carols; March 1, 2020, Kevin Jones, organ, with Gladden Brass Ensemble; April 19, Clark Wilson, silent film, *King of Kings*; May 3, First Church Choir concert for CD release.

Choral Evensong is offered Sundays at 4:00 p.m.: November 17, January 19, February 16, March 15, and May 3.

The Church's First Tuesdays concerts, at 12:15 p.m.: November 5, G. Dene Barnard, organ; February 4, Brahms, *Liebeshieder Waltzes*, op. 52; March 3, Bach's birthday concert with Kevin Jones, harpsichord, and Amy Guitry, baroque flute. For information: www.concertsatfirstchurch.org.

Canterbury Choral Society, Jonathan De Vries, artistic director, announces its 2019–2020 season with performances at Church of the Heavenly Rest, New York, New York: November 24, Bach, *Christmas Oratorio*; March 8, 2020, works of Vaughan Williams; May 17, Mozart, *Mass in C Minor*. For information: www.canterburychoral.org.



Christ Episcopal Church, Bradenton, Florida, Létourneau organ

Christ Episcopal Church, Bradenton, Florida, announces its music

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Ivan-Bogdan Reinecke, winner of the Northern Ireland International Organ Competition 2019, at the console of the organ in St. Patrick's Church of Ireland Cathedral, Armagh (photo credit: Liam McArdle)

The Northern Ireland International Organ Competition announced winners of its 2019 competition, held August 19 at St. Patrick's Church of Ireland Cathedral, Armagh. **Ivan-Bogdan Reinecke**, 21, from Hungary, won first prize. Reinecke is a student at the Franz Liszt Academy of Music in Budapest. The prize includes a £1,500 award and seven public recitals in venues such as St. Thomas Church Fifth Avenue, New York; Westminster Abbey, London; King's College, Cambridge; and St. Anne's Cathedral, Belfast.

Second prize in the senior section, sponsored by Wells-Kennedy Organ Partnership, Lisburn, was awarded to **James Anderson-Besant**, 20, from Oxfordshire, junior organ scholar at St. John's College, Cambridge. The prize includes public recitals in Stockholm and Cambridge.

Third prize, including recitals in Paris and Glasgow, went to **Joshua Hughes**, 20, a student at the Royal Birmingham Conservatoire. Killian Homburg (Germany) and Jonathan Lee (Australia) were highly commended.

The Dame Gillian Weir Medal, awarded for a performance of one work that the chair of the jury considers to be the most outstanding in the senior category of the competition and sponsored by Allen Organs NI, was awarded to **Julia Raasch**, 21, a student of the Franz Liszt University of Music in Weimar, Germany. The Bach Prize went to **Killian Homburg**, 18, of the University of Music and Theatre, Leipzig, Germany.

This year's competition attracted competitors from six European countries and, for the first time, from the United States and Australia as well as England and Scotland. The jury was chaired by Martin Baker, joined by Katherine Dienes-Williams and David Hill.

The intermediate category of NIIOC 2019, sponsored by John Miley, Organ Club of Great Britain, took place on August 20, also in St Patrick's Church of Ireland Cathedral, and was won by **Julian Becker**, 14, from Germany. Second place went to **Kamilla Levai**, 21, from Hungary, and third place to **Chiara Perneker**, 17, from Germany.

The junior category, sponsored by Alasdair MacLaughlin, took place in St. Malachy's Roman Catholic Church, Armagh. This division was won by **Adam Suk**, 14, from Pardubice, Czech Republic. Gergö Kiss, 12, from Győr, Hungary, was highly commended. For information: www.niic.com.



Back row: James Kibbie, Yong Zhang, Jihye Choi, Josiah Hamill, Stephen Price; front row, Mark Hervis, Daniel Colaner, Rebecca Lee, Wilma Jensen

The Third Sursa American Organ Competition was held September 6–8 at Ball State University, Muncie, Indiana, hosted by the School of Music under the direction of assistant professor of organ Stephen Price. The competition included six pre-professionals and two high school candidates chosen from the preliminary round to compete in the semi-final and final live rounds. Organ repertoire from the 16th to the 21st centuries was performed on the three-manual Goulding & Wood Opus 45. The events also included an *Orgelkids* demonstration led by Mark Hervis and Darrell Bailey from Indiana University-Purdue University Indianapolis, open for the public to participate. On the final day, the judges and School of Music faculty were featured in a concert, also including solo pieces and a duet for *Orgelkit* instrument and the Goulding & Wood.

For the pre-professional division, first prize was awarded to **Josiah Hamill**; second prize to **Jihye Choi**; third prize to **Yong Zhang**; and audience prize to Josiah Hamill. All are students at Jacobs School of Music, Indiana University, Bloomington.

In the high school division, first prize was awarded to **Daniel Colaner** (student of David Higgs), second prize to **Rebecca Lee** (student of Sarah Williams).

The judges for the lives rounds were Wilma Jensen, James Kibbie, and Mark Hervis. The preliminary round judges were Kirby Koriath, Yevgeniya Jaynes, and Stephen Price. Josiah Hamill will be featured in concert with the Muncie Symphony Orchestra on April 4, 2020, playing the *Concerto for Organ and Orchestra* by Francis Poulenc. For information: www.bsu.edu/academics/collegesanddepartments/music.

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calendar for 2019–2020: November 24, Haydn, *Missa Brevis in B-flat*; December 8, Advent Lessons & Carols (morning) and Sarasota Young Voices (evening);

January 19, 2020, Dexter Kennedy, organ; February 16, Solomon Eichner, piano; 2/23, Mozart, *Mass in C*, K. 257; March 8, Bach, *A Musical Offering* (with Sarasota-Manatee Bach Festival).

An Advent recital series is offered Thursdays at 12:15 p.m.: December 5, Julane Rodgers, harpsichord; 12/12, Richard Benedum; 12/19, Nancy Donaruma, cello. A Lenten recital series is also presented on Thursdays at 12:15 p.m.: February 27, Amy Cerniglia; March 5, Cynthia Roberts-Greene; 3/12, John Behnke; 3/19, Ann Stephenson-Moe; 3/26, Nancy Siebecker; April 2, James Walton. For information: www.christchurchswfla.org.

Conferences and festivals

The Dallas Chapter of the Choristers Guild announces its Dallas Church Music Workshop, January 10–11, 2020, headquartered at Lovers Lane United Methodist Church. Presenters include Sandy Knudson (elementary voices), Ron Mallory (handbells), Dan Baker (youth voices), and Monica Awbrey (pre-school voices). For information: www.dallaschaptercgc.org.



Basilica de la Soledad, Oaxaca, Mexico

The Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO) announces its 13th international organ festival, headquartered in Oaxaca, Mexico, February 18–23, 2020, featuring many of the historic pipe organs in the surrounding region. The festival includes nine concerts on eight organs, featuring performers such as Craig Cramer, Pavel Kohout (Czech Republic), and João Vaz (Portugal). There will be visits to 12 unrestored organs and their churches, many of which are usually inaccessible to the public, in the Oaxaca Valley and the Mixteca Alta. For information: www.iohio.org.mx.

Competitions

The town of Neuss, Germany, announces a composition competition. The contest takes place every four years and is organized by the town of Neuss together with local Protestant and Catholic churches. The church music

prize is €5,000 for a composition on the theme “Time” for a vocal soloist (upper voice) with string quartet in the form of a sacred concerto or cantata. The treatment of time as a structural element in the music could be included. The choice of movements is open to the contestant. Deadline for application is December 31. For information: www.neuss-kultur.de.

The Eighth International Franz Schmidt Organ Competition will take place September 11–19, 2020, in Vienna, Austria. The competition is organized by Camerata Viennensis in cooperation with Institut für Orgel, Orgelforschung und Kirchenmusik, Universität für Musik und darstellende Kunst Wien. First prize is €5,000, second prize €3,500, third prize €2,000. The jury consists of Karl-Gerhard Straßl, chair, Helmut Binder, Bernhard Haas, Robert Kovács, Peter Planyavsky, and Liubov Shishkhanova. The competition is open to all organists born after December 31, 1984. Deadline for application is May 31, 2020. For information: www.orgelwettbewerb.at.

Scholarships and grants

The New York City Chapter of the American Guild of Organists is accepting applications for grants from its Centennial Millennium Fund through December 31. Grant proposals are welcomed for projects that will expand the general public’s awareness of the pipe organ. Awards will be considered for up to \$10,000. For information, contact David Enlow, chair of Centennial Millennium Fund Trustees: david@davidenlow.com.

The Organ Historical Society invites applications for its **OHS Research Scholarship**. The award of up to \$1,000 supports research projects related to the pipe organ in America in all its aspects—organbuilders, construction, history, styles, reception, composers, repertoires, performers, performing practices, and more. The grant may be used to cover travel, housing, and other research-related expenses. There are no restrictions on eligibility, and there is no application form.

Applications must be in English and should include: cover letter; curriculum vitae; proposal not to exceed 2,000 words containing a statement of objectives; budget showing anticipated expenses associated with the project, including those to be funded by the scholarship; list of other granting agencies to which the applicant has applied or expects to apply to fund the research, and amounts awarded or requested; two letters of recommendation sent under separate cover, addressing the merits of the proposed project, the suitability of the applicant to carry it out, and the likelihood of its successful completion.

Preference is given to projects that include the resources of the OHS Library and Archives (OHSLA) housed primarily at Stoneleigh in Villanova, Pennsylvania. Depending on suitability, the recipient of the scholarship will be encouraged to submit the work for publication in *The Tracker* or with the OHS Press, and/or to present aspects of the research in a public forum such as an OHS convention. Applicants

Carillon News



Participants in anniversary celebration at Century Tower, University of Florida, Gainesville, Florida

The fortieth anniversary of the carillon of **Century Tower, University of Florida**, Gainesville, Florida, was celebrated on September 22. The original 49-bell instrument built by Royal Eijsbouts of Astén, the Netherlands, was dedicated in recital by carillonneur Milford Myhre on May 14, 1979. The current carillon studio celebrated this milestone with an alumni brunch and anniversary program.

UF carilloners from throughout the years returned to campus for the event. During the brunch, a perpetual plaque listing names of all UF carilloners was unveiled. New names will be added to the plaque each semester as carillon studio members graduate. A number of carillon alums performed in an informal concert in the early afternoon.

The carillon studio’s mid-afternoon concert began with the first composition performed in Century Tower, *Florida Chimes Voluntary*, composed by former music department chair, Budd Udell. Two selections from Myhre’s dedicatory program were also featured: *Chartres*, by Roy Hamlin Johnson, and Bert Gerken’s *Pastel in Bronze*.

Willis Bodine, University of Florida professor of music (1959–2003) and university organist and carillonneur, emeritus, composed *Twice Twain Ten for Two: A celebratory toccata-duet for the 40th anniversary of the Century Tower Carillon 1979–2019*. The composer’s prefatory notes to the work outline multiple references to the number 40, including: “twain ten” (the early Anglo-Saxon version of “twenty”) is doubled by “twice” to make 40; several musical themes are drawn from the motet *Spem in alium* for forty voices written by Thomas Tallis; the work employs a 5/8 time signature; and, the total number of fingers and toes used by the two performers number 40.

Convocamus: Diptycha Temporalis was also composed specifically for this celebration by Mitchell Stecker (BMus, BA ’14, MM ’19), music director and carillonneur at The Citadel, Charleston, South Carolina, and a member of THE DIAPASON’s 20 Under 30 Class of 2019. The first movement of the work, “Quadráginta,” was performed for this celebration; movement two is to be premiered at the fiftieth anniversary of the carillon.

A 2003 renovation of the instrument carried out by Eijsbouts included the installation of twelve additional bells (for a total of 61), improvements in the playing action, and new performance and practice claviers. More information about the carillon program at the University of Florida may be found at: www.arts.ufl.edu/carillon.

—Laura Ellis
University of Florida

should submit materials electronically by December 1. Send application materials or inquiries to: Christopher Anderson, chair, OHS Publications Advisory Committee, at csander@smu.edu.

People

Brendan Conner presented a recital on September 15 in the chapel of **Piedmont College**, Demorest, Georgia, as part of the college’s ninth annual SuperNova Concert Series. Conner is a student at the Jacobs School of Music, Indiana University, Bloomington, in the studio of Christopher Young. Conceived as an opportunity to showcase rising talent in the organ field, the SuperNova Series also allows for undergraduate music students at Piedmont College to



Brendan Conner and James F. Mellichamp, president and professor of music at Piedmont College (photo courtesy Piedmont College)

interact with other young professional musicians. For information: www.piedmont.edu.

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Elizabeth Ayers Compton Bellocchio

Elizabeth Ayers Compton Bellocchio, 65, of Haverhill, Massachusetts, died August 30. She was an organist, organbuilder, historian, and museum and arts administrator, known professionally as Lisa Compton. Born October 9, 1953, in Greenfield, Massachusetts, she grew up in Exeter, New Hampshire. She began piano lessons at Ellerslie School, Great Malvern, England, where the family lived for a year while her father was an exchange professor at Malvern College.

Lisa Compton was executive director of the Seneca Falls Historical Society, Seneca Falls, New York, from 2000 until 2002, and was from 1998 to 2000 executive director of the Friends of Vista House, Corbett, Oregon. She was the first professional director of the Old Colony

History Museum in Taunton, Massachusetts, 1982–1996, and served on the Taunton Historic District Commission, revising and editing the second edition (1986) of *Taunton Architecture: A Reflection of the City's History*.

She researched and wrote many entries as editor of the Organ Historical Society's 2005 Southeastern Massachusetts convention handbook and served on the convention planning committee, co-chaired by her husband, Matthew Bellocchio. She was consultant for the restorations of historic organs at the Congregational Church (c. 1834 E. & G. G. Hook), Berkeley, Massachusetts, and Pilgrim Congregational Church (1890 Johnson & Son), Taunton, Massachusetts.

In 1975, as a fellow in the Summer Museum Studies program at Historic Deerfield, Massachusetts, she researched the history of dancing and ballrooms in early New England and presented programs and lectures based on her research. She later served for two years as assistant curator at the Memorial Hall Museum in Deerfield, creating the summer Old Deerfield Sunday Afternoon Concert Series that continues to date.

She trained and supervised tour guides at Castle Hill, the mansion on the Crane Estate, Ipswich, Massachusetts, as an employee in the Education Department of The Trustees of Reservations, 2007–2010. She was administrator at the Universalist Unitarian Church of Haverhill, 2011–2017, and was a librarian at the Graves Music Library of Phillips Academy, Andover, Massachusetts, from 2010 until her recent illness prohibited continuing.

As an organbuilder, Lisa Compton was a member of the American Institute of Organbuilders, having been among the first women to take and pass the AIO examination in 1979 to receive the Colleague Certificate. Employed by the Berkshire Organ Company, she became the New York City service representative. She later worked occasionally with other firms and with her husband at the Roche Organ Co., Taunton, Massachusetts; Bond Organ Builders, Inc., Portland, Oregon; Parsons Pipe Organ Builders, Canandaigua, New York; and Andover Organ Company, Inc., Methuen, Massachusetts.

A 1975 graduate of Smith College, Northampton, Massachusetts, with a degree in art history and music, she studied organ with Vernon Gotwals at Smith and earlier with Richard Bennet, organist at her high school, Concord Academy. In 1970, she helped to relocate the 1872 E. & G. G. Hook & Hastings Opus 676

to the academy chapel (and since relocated to the Smithsonian Institution). She served as music director and organist at First Baptist Church, Northampton, Massachusetts; in Taunton, Massachusetts, at St. Thomas Episcopal Church, St. John's Episcopal Church, and Pilgrim Congregational Church; First Presbyterian Church, Seneca Falls, New York; and as accompanist for the children's choir at Trinity Episcopal Cathedral, Portland, Oregon, where she was also a substitute organist at other churches.

Elizabeth Ayers Compton Bellocchio is survived by her organbuilder husband Matthew Bellocchio and their daughter Holly Bellocchio Durso of Abington, Massachusetts. She is also survived by her brother Karl Compton of Rockport, Texas, and her sister Carol Compton of Keene, New Hampshire. A funeral was conducted September 28 at St. Thomas Episcopal Church, Taunton, where she had been a member since 1983. She sang in the choir, served on many committees and two terms on the vestry, and sewed the church banner that hangs by the organ case (1899 George Jardine & Son, Op. 1257/1980 Roche Organ Co.). Donations in her memory may be made to the Memorial Fund of St. Thomas Episcopal Church or to the Old Colony History Museum, 66 Church Green, Taunton, MA 02780.

Jared Jacobsen, organist, liturgist, choir director, and community faith leader, died August 27. He was born March 18, 1949, in New Castle, Pennsylvania. He grew up in Girard, Pennsylvania, graduating from Girard High School in 1967. He began music studies at age five as a piano student at the Chautauqua Institution, Chautauqua, New York, and had returned every summer since. He studied piano at Villa Maria College, Erie, Pennsylvania, and later enrolled in Westminster College, New Wilmington, Pennsylvania, where he earned a Bachelor of Music degree with honors. At the University of Arizona in Tucson, he earned a Master of Music degree and pursued doctoral study as a Haldeman Fellow in keyboard performance and choral studies.

He began his church music career at age thirteen as organist for Grace Episcopal Chapel, Fairview, Pennsylvania. A California resident since 1976, he served as fifth civic organist of the City of San Diego from 1978 through 1984, playing weekly concerts on the Spreckels Organ in Balboa Park. In 1984 he moved to San Francisco to serve a Catholic parish. While there he was organist for the 1987 papal Mass in San Francisco's Candlestick Park for a congregation of 70,000 and a viewing audience of 70,000,000; the following year he was invited by Pope John Paul II to the Vatican as a delegate to its historic First World Conference on Church Music. A Presbyterian church called him to service in San Diego in the fall of 1991.

Since 1996, Jacobsen served as the organist and coordinator of worship and sacred music for the Chautauqua Institution. He presided over the Massey Memorial Organ of four manuals located in the amphitheater. He also led the Motet Choir for daily worship services and the Chautauqua Choir for Sunday morning and evening worship, played weekly recitals on the Massey organ and the 1893 Tallman mechanical-action organ in the Hall of Christ, and appeared frequently as soloist with the Chautauqua Symphony and Music School Festival Orchestras.

In recent years, when not at Chautauqua during summer months, Jacobsen served as director of music for First Lutheran Church, San Diego, California, and as a member of the performing arts faculty of The Bishop's School, an independent college-preparatory middle and high school in La Jolla, California.

A memorial service for Jared Jacobsen was held August 30 in the Chautauqua Amphitheater, the Rt. Rev. V. Gene Robinson presiding.

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Publishers

Augsburg Fortress announces new choral publications for Advent and Christmas: *We Wait for God* (9781506456959, SATB and piano, \$1.80), by Frederick Gustav Brockmann; *There Is No Rose of Such Virtue* (9781506456911, SATB, \$1.50), by Beth Kenreich; *The Virgin Mary Had a Baby Boy* (9781506456904, SAB and piano, \$2.25), by Alan Smith; and *How Shall We Approach This Wonder* (9781506456737, SAB and organ, \$1.95), by Carl Schalk. For information: www.augsburgfortress.org.

Bärenreiter announces new choral publications: Brahms, *Ein deutsches Requiem*, op. 45, in a new urtext edition by Peter Schmitz (BA 7600, full score, €59); Bach, *St. Matthew Passion*, BWV 244, edited by Alfred Dürr on the work of Max Schneider (BA 5038-02, full score, €79); Haydn, *Harmony Mass*, Hob. XXI:14, in an urtext edited by Friedrich Lippmann (BA 4659-02, full score, €62); and *Missa Brevis Arosiensis*, by Märten Jansson (BA 8527, choral score, €4.95). For information: www.baerenreiter.com.

Banks Music Publications announces availability of new organ music: *Groundworks: Five Chaconnes from the Operas (Henry Purcell)* (14092, £4.95), by Antony Baldwin; *Highland Cathedral: Two Arrangements for Organ* (14096, £3.95), by Michael Korb and Uli Roever, arranged by Antony Baldwin; and *Celebration Suite: Six Pieces for*

Organ (14097, £8.95), celebrating the 20th anniversary of the Chester and North-East Wales Organists' and Choirmasters' Association. For information: www.banksmusicpublications.co.uk.



200 Jahre Stille-Nacht-Lied Kompositionen Wettbewerb für Orgel Solo

In celebration of the 200th anniversary of *Stille Nacht, heilige Nacht* (Silent Night, Holy Night), **Butz-Musikverlag** has published compositions by three prizewinners of an international competition, *200 Jahre Stille-Nacht-Lied Kompositionen Wettbewerb für Orgel Solo* (BU 2936). **Johann Simon Kreuzpointner**

(Vienna), **Luigi Mengoni** (Florence), and **Andreas Willscher** (Hamburg) conceived their compositions for organ solo. The works are for two-manual organs, though the Willscher work is also suitable for three-manual instruments. The winning compositions were selected from 68 submissions by the cathedral organists from Cologne, Salzburg, and Regensburg.

The compositions and other Romantic organ works are recorded on CD by **Heinrich Wimmer** on the Rieger organ in the church of St. Jakob in Burghausen (CD 632), the same church Franz Xaver Gruber (1787–1863), the composer of *Stille Nacht, heilige Nacht*, received his musical education. For information: email@butz-verlag.de or www.organhistoricalsociety.org.

MorningStar Music Publishers announces new publications for organ: *Be Joyful! 12 Postludes on Familiar Hymns* (10-457, \$21), by Charles Callahan; *Theme and Variations on Noël Nouvelet* (10-181, \$14), by Michael Burkhardt; *On Christmas Night: Five Preludes for Organ* (10-098, \$13), by Kenneth T. Kosche; and *Suite* (10-498, \$18), by Clay Christiansen. For information: www.morningstarmusic.com.

Oxford University Press announces new choral publications: *Christmas Oratorio* (978-0-19-351437-9, £11.95), by Bob Chilcott, for SATB, soloists, organ, flute, or small ensemble; *Make We Merry* (978-0-19-352653-2, £8.95), by

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If All the Trees in the Forest Could Sing

Slotsforlaget (Castle Publishing) announces a new book, *If All the Trees in the Forest Could Sing*, a portrait of the organ in Jaegersborg Church. One of the highlights of the Danish Organ Reform Movement, the Marcussen organ in the parish of Jaegersborg is marking its 75-year jubilee. Titular organist **Mads Damlund**, with co-writers, traces the history of this organ, the people who designed and built it, as well as the impact it made in Denmark and abroad. Included are articles about recordings by Karl Richter and Finn Viderø, and how the instrument was built during World War II. The 207-page book, with many illustrations and an accompanying compact disc, is in Danish, with summaries in English. A review of the book is forthcoming. For information: www.slotsforlaget.dk.

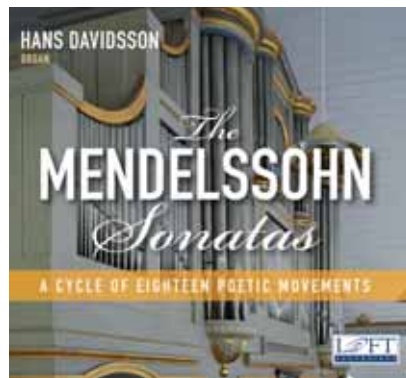
Recordings



Ripples, featuring Clarion

Crystal Records announces a new CD: *Ripples, featuring Clarion* (CD961, \$16.95), with **Melody Turnquist-Steed**, organ, and **Keith Benjamin**, trumpet. The trumpet-organ duo Clarion performs works by Anthony Plog, Samuel Adler, Stacy Garrop, James Moberley, and Adam Schoenberg. All works were commissioned for this recording. For information: www.crystalrecords.com.

Loft Recordings announces a new CD: *The Mendelssohn Sonatas: A Cycle of Eighteen Poetic Movements* (LRCD-1166, \$18.98, individual track downloads



The Mendelssohn Sonatas: A Cycle of Eighteen Poetic Movements

available). The recording features **Hans Davidsson** performing on the 1806 Schiörlin organ in Gammalkil, Sweden. For information: www.gothic-catalog.com.

Organbuilders

The service department of **Buzard Pipe Organ Builders**, Champaign, Illinois, has completed several projects in recent months. For **Concordia University Chicago**, River Forest, Illinois, the choir room organ, built in 1957 by Schlicker, was removed, cleaned, repaired, and reinstalled.

Other organ cleaning projects include: 1979 Phelps organ in **Grace Lutheran Church**, Paris, Illinois; 1872 Johnson & Son Opus 386, now in **St. Josephat Catholic Church**, Chicago, Illinois; 1960s Wicks organ in **Vermont Street United Methodist Church**, Quincy, Illinois; and 1952 Reuter Opus 1092 in **St. Paul Lutheran Church**, Strasburg, Illinois. For **Wesbein United Methodist Church**, Saybrook, Illinois, Buzard has restored the tubular-pneumatic action for the Pedal division of the church's 1905 Henry Pilcher's Sons Opus 605. For information: <https://buzardorgans.com>.



St. Peter's Catholic Church, Washington, DC, Noack organ (photo credit: Don Boroughs)

Noack Organ Company, Inc., Opus 162, recently completed in **St. Peter's Catholic Church**, Capitol Hill, Washington, D.C., will be dedicated in recital by **Philippe Lefebvre**, organist of Notre-Dame Cathedral, Paris, on November 14. The three-manual, mechanical-action instrument has 47 stops and two enclosed divisions. For information: www.noackorgan.com.

Pasi Organbuilders, Inc., Roy, Washington, is rebuilding and enlarging the organ in the church of **St. John's Abbey and University**, Collegeville, Minnesota. The 1961 Holtkamp organ of three manuals, 64 ranks, is said to be

Appointments



Clara Gerdes

Clara Gerdes is appointed assistant organist at St. Bartholomew's Church, New York, New York. Her duties there include working closely with interim director of music Paolo Bordignon and accompanying the all-professional St. Bartholomew's Choir and the volunteer St. Bart's Singers for the church's liturgies and concerts.

Gerdes is a first-year master's degree student of Martin Jean at the Yale Institute of Sacred Music, New Haven, Connecticut. She graduated from the Curtis Institute of Music, Philadelphia, Pennsylvania, in 2019 and previously served as organ scholar at Saint Mark's Church, Philadelphia. For information: www.claragerdes.com/. ■



Performers and honoree at Duquesne University event: Jacob Temple, Nancy Watson, Regina Gabriel, Ann Labounsky, Andrew Scanlon, and Kenneth Danchik (photo courtesy: Duquesne University)

Ann Labounsky was honored by Duquesne University, Pittsburgh, Pennsylvania, on August 30, celebrating her fifty years of teaching at the Mary Pappert School of Music. Initially joining the Duquesne faculty part-time in 1969, Labounsky began teaching full-time in 1972 and is credited with building up one of the nation's largest degree programs in organ and sacred music. In addition to designing the curriculum, Labounsky expanded the sacred music collections in Duquesne's Gumberg Library and recently oversaw the rebuilding of the School of Music pipe organs and the installation of a new three-manual Jaeckel organ in the university chapel.

For the event, a concert was performed on this organ by five alumni, representing the five decades of Labounsky's teaching. The concert was followed by a gala reception during which memories were shared by Labounsky's students and family, and a citation letter from the American Guild of Organists President Michael Bedford was presented. Labounsky's legacy of teaching continues to be informed by the several areas she has prioritized in her work: improvisation, the school of sacred music represented by the Sainte-Clotilde composers (Franck, Tournemire, and Langlais), Gregorian chant, and lifelong learning, especially via the AGO certification exams. For information: www.duq.edu.

the last large organ completed under the supervision of Walter Holtkamp, Sr. The church, designed by modernist architect Marcel Breuer and built of concrete, seats 2,000 and offers five seconds of reverberation. Holtkamp originally submitted a proposal for a considerably larger organ, and this was used to provide the impetus for the enlargement now being undertaken.

The instrument will feature four manuals and 81 stops, with over 110

ranks. The original three-manual console will be rebuilt for four manuals using the original shell. There are two new full-length 32' stops. The 32' Open Bass was built on campus by monastic and lay workers in the Abbey wood-working shop.

Beginning in September 2020 a full year of dedicatory programs and events is planned. For information: www.saintjohnsabbey.org. ■

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Choral Music

I'm pleased to bring to the readers this group of inspirational choral selections, as it is good to consider that people come to our various houses of worship to be lifted from the heavily burdened to the heavenly. In this age of declining church membership, musicians and clergy need to work closely together to keep our congregants coming back for music that feeds the soul, as these selections do.

Amazing Grace, arr. Mack Wilberg. Oxford Sacred Music, SATB and organ, 9780193375178, \$7.01.

This arrangement is by the current director of the Mormon Tabernacle Choir. Wilberg's arrangement is available fully orchestrated, and here Oxford has a reduction for organ-only accompaniment that is very effective, particularly if you have an organ that is capable of imitating bagpipes, possible if you can use a combination of reeds. It begins with men in unison, expands to men/women in two-part harmony, incorporates some Aaron Copland-like harmonies in the middle section accompaniment, and gradually expands to eight-part voices at the end.

This anthem was recently sung at our Basilica of the Sacred Heart by a visiting choir from Lutheran Summer Music camp, directed by Nancy Menk from St. Mary's College, and it made a stirring impression on all who were privileged to hear it. The duration is six minutes, thirty seconds.

Now Hear the Glad Tidings, by J. S. Bach, text and arr. by Hal Hopson. Unison and keyboard, Augsburg Choral Library, 978-1-5064-5680-5, \$1.80.

The music for this selection comes from Bach's *Christmas Oratorio*. The text is in English and can be sung by a soloist or by unison choir. It is well suited for the Advent season, and the music fits the text and melody very nicely, a great piece to teach overall musicality and phrasing. The range is very singable by mezzo-sopranos or baritones, which is not always true of Bach's music. It would also be a great way to introduce a children's choir to the choral music of this composer. Duration: two minutes, twelve seconds.

You, God, Are My Light, by Scott Perkins, text adapted from Psalm 27 by the composer. SATB and organ, Augsburg Fortress 978-1-5064-5696-6, \$2.25.

The organ part is imaginative, colorful, and helps to illustrate the text. The use of pedal is limited. It is written in the style of a triumphant English anthem. The basic registration is an 8' flute against

a Cornet, then a Swell 4' flute against Great 8' and 4' foundations, then soft 8' and 4' Swell foundations. A slow section in the middle of the work contrasts nicely with the allegro of the first and last sections. The choir sings in four parts, sometimes in parallel octaves. There are interesting harmonic shifts that highlight the drama of the text, especially at the end, on the text, "whom shall I fear?" Duration: four minutes, thirty seconds.

Creating God, Your Fingers Trace, Vernon Griffiths, arr. John Ferguson, text by Jeffrey Rowthorn. SATB, organ, opt. assembly, St. Olaf Choral Series, Augsburg Fortress, 978-1-5064-5670-6, \$1.95.

Rowthorn's text features a thoughtful refrain, "In-dwelling God, your gospel claims one family with a billion names; let ev'ry life be touched by grace until we praise you face to face." The registration calls for soft flutes and strings. Ferguson's writing is in two parts, often with parallel octaves, making the work of easy to medium difficulty. Some mixed meter is incorporated along with use of hemiola; the tune DUNEDIN is featured. Themes are general praise, unity, and peace. There is a separate pedal part and the organ accompaniment is not difficult. Duration: two minutes, 42 seconds.

Come, Thou Fount of Every Blessing, arr. Mack Wilberg. Oxford University Press, 5701776, \$3.85.

This anthem begins with writing for three-part women's voices, followed by an organ interlude, after which the choir moves abruptly from E major to G major. The organ part is reduced from a fully orchestrated version for the Mormon Tabernacle Choir. By the final verse, the tempo is broadened to *maestoso* and the sopranos soar up to a high C.

This is an effective arrangement of the beloved tune, NETTLETON, if you have the sopranos who can hit the high Cs confidently and accurately. The organ part is of only moderate difficulty. Well worth looking at, the anthem is an excellent setting of this American turn-of-the-century tune. Duration: six minutes, twelve seconds.

In My Father's House, by Philip Stopford. SATB and organ with opt. orchestra, MorningStar Music, choral score 50-9845, \$2.50; full score 50-9845A, \$70.00; orchestral parts 50-9845B, \$70.00.

The piece was commissioned for the ninetieth anniversary of Saint Petronille Catholic Church, Glen Ellyn, Illinois. A middle section can be sung by either all sopranos or a soloist. The text was inspired by John 14. This is a peaceful,

comforting setting of words that call for trust in and hope for eternal life with Christ. The piece is well within the grasp of most church choirs, as much of the choral writing is homophonic. The organ score is also accessible. Duration: six minutes, ten seconds.

I Will Lift Up Mine Eyes, Jake Runestad. SATB with divisi, a cappella, Boosey & Hawkes, 48020864, \$1.90.

The text is based on Psalm 121, and the choral writing is closely inspired by the text. The piece has been recorded by wonderful choirs such as Patrick Quigley's Seraphic Fire. There is great integrity to this choral setting. The strategic use of dissonant chords provides for poignant effect. If you have a more advanced choir, they will love this! Duration: four minutes, ten seconds.

And here is a new hymn collection for your consideration:

Breath of Christ: Psalms, Hymns, and Spiritual Songs; Hymn Texts by Alan Hommerding. World Library Publications, 006433, \$20.00.

Mr. Hommerding's first hymn collection was published seventeen years ago. These texts are for occasions throughout the year. As Anthony Ruff states in the forward, this hymn writer is an artist "who shines beauty on a church—and a world—in need of healing, justice, and truth." After reading these texts, over fifty total, it reminded me of why we need hymn writers who can speak to current situations in our church and world through the lens of faith. A few of the hymns are set to well-known tunes, but most are set to new tunes by a variety of living composers. Several hymn texts are acrostics, where each line begins with a letter that spells out a word related to the theme of the text, i.e., the first letters of every line spell "Alleluia" for the Easter festal acrostic. The musical settings are amazingly varied.

Churches that have a WLP or OneLicense agreement can reproduce hymn texts and the melody line for assemblies. It is delightful to be able to read the inspiration behind the composition of each hymn text. By occasionally incorporating newer hymns, we remind our young people that hymn writing and composition is still a vital, worthy art.

—Karen Schneider
South Bend, Indiana

New Organ Music
Toccatas and Flourishes, by Carson Cooman. Zimbel Press, Subito Music Corporation, 2018, #80101418, \$16.95. Available from: www.subitomusic.com.

This collection, which is not intended to be played together as a suite, consists of two toccatas and three flourishes. I believe all organists know what a toccata is, but a flourish? I suspected that I knew, but still went to my *Harvard Dictionary of Music* to be sure: "(1) a trumpet call or fanfare; (2) a decorative passage of a somewhat showy character, frequently one added by the performer." These pieces are all that, and they make wonderful postludes; in addition, one or more could be included in a recital to fine effect.

The *Toccatina in A (minor)* is energetic and is written with a driving triple-meter rhythm. The *Toccatina in C* was of special interest to me as it was dedicated to Thomas Åberg on his fortieth anniversary as an organist and composer. I have played and reviewed much of Åberg's music and have been

attracted to his organ works. Cooman describes this toccata as "an ebullient burst of energy, with some of the spirit of Åberg's own extensive cycle of organ toccatas." Like the *Toccatina in A*, it is fast and driving!

The three flourishes are more stately and ceremonial. The tempo markings are more in the "Allegro" range than the "Presto" of the toccatas. *Flourish in C* has two sixteenth-note motives that are repeated in different parts, separated by an imitative middle section, before ending with the opening material.

Flourish in D is perhaps the stateliest of the three with its delicious and unexpected harmonic changes. It makes one want to linger over every nuance as one might linger over the topping on an ice cream sundae.

Flourish in G is marked *maestoso* and begins with large, long, slow chords. After a page, the chords are replaced by a slightly softer, rapid sixteenth-note section that will make the player work out the fingering with more diligence. The music ends with the opening chords from the first four measures.

I recommend this volume highly. It is just the item to be used often on many occasions. My copy has not seen the filing cabinet yet!

—Jay Zoller
Newcastle, Maine

New Recordings

Gaston Litaize, Musique pour Orgue, Jeremy Filsell, organist, plays the Aeolian-Skinner organ of Church of the Epiphany, Washington, D.C. Raven OAR-147, \$15.98. Available from: www.ravencd.com.

Gaston Litaize (1909–1991), French organist and composer, remains little known even among organists. Like his well-known contemporary Jean Langlais, Litaize was a blind organist who studied in Paris at the *Institut National des Jeunes Aveugles* (the National Institute for the Young Blind). Here he took organ lessons with Adolphe Marty, a student of César Franck. Following his studies at the institute, he matriculated into the Paris Conservatory; it was here that he began intensive study of composition with Henri Büsser. Performers have neglected his organ compositions, which are substantial. His intensely modern sounding *Prélude et danse fugée* (1964) appears frequently on concert programs, but little else appears to be performed with any regularity.

Jeremy Filsell, recently appointed organist/choirmaster at Saint Thomas Church, Fifth Avenue, New York City, has helped bring many of the composer's neglected works to light in this new release from Raven, recorded on Aeolian-Skinner Opus 1485 at the Church of the Epiphany in Washington, D.C. Throughout this recording, one hears Litaize's neo-Classical style, with its obvious formal structure and skillful contrapuntal writing, combined with his unique harmonic palette, and the technical virtuosity learned from Marcel Dupré, his professor at the Conservatory.

The disc opens with the energetic and joyful "Final" from the *Grand Messe pour les temps* (1948), which demonstrates Litaize's interest in modality. Throughout the disc, Filsell intersperses eight pieces from the *Vingt-quatre préludes liturgiques*, composed for harmonium or organ without pedals. Written in the 1950s, these works display the composer's imagination, sensitivity, and musicality in their amazing variety of style. The twelfth prelude from the set

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The Art of the Fugue, part 6

I recently had a concert performance anxiety dream. This one was specifically about *The Art of the Fugue*, and it followed a common pattern: I was aware I was to perform the piece, and I sat down at the organ, but when I looked at the score, I realized that I had never seen the music before. I started to panic, but also to try to scheme: could I get away with sight-reading this? How slow could I play it without giving away what was going on? Could I leave out the hardest bits? I remember looking around hoping to see something happening that would force the concert to be abruptly canceled. The music on the page was not actually *The Art of the Fugue*. It was dense, chordal, and chromatic. The typeface looked like something French from the late nineteenth century. But within the dream I accepted that this was indeed the work that I was supposed to be playing. I had just somehow neglected to learn it.

I have this kind of dream once or twice a year, but I am pretty sure that these dreams usually involve playing at someone else's behest, in chamber music or in a church service, not solo performance. My *Art of the Fugue* project is something that is being carried out only at my own behest. My decision to do it is a choice to focus on something that is specifically important to me and that I am utterly convinced I can only do well if I am very committed to doing it the way I want it to be done.

So why the dream? My only thought so far is that I am trying to remind myself that I should really learn the thing! There are always traps in any project, and maybe the trap with this one is that my sense of "ownership" over this work, my awareness that I have been studying it and interacting with it for nearly fifty years, my experience of being comfortable with it at a conceptual level will disguise how hard it is to play and lead me into complacency about the business of learning the notes. Maybe that is what the dream was about, or maybe not. Yet, any interpretation of a dream that reminds me to work as hard as I can to become as certain of the notes as possible is worth paying attention to!

Connections

The connection between the sense of understanding, inner commitment, ownership, and the nitty-gritty practical learning of a piece is a complicated one. At one level, there is the fact that, for almost everyone, focus and concentration are easier and more successful working on something we love than on something that we do not care about, or at least not very much. This is why I want students who endeavor to become more accomplished players to work on music they care about. The translation of time and effort into growth as a player is most efficient this way. Students do not know what music is out there as well as I do or another teacher does. The process of helping them to explore things that they do not know interacts in complicated ways with the goal of working on music they love.

Yet, I am wondering about something deeper. If one feels a deep bond with the music one is working on, what dangers does that invite? I believe there is a risk of assuming that the bond with a piece or a composer or a repertoire is in itself enough to make something come across to listeners. If I feel something while I am playing and listening, am I interpreting the music a certain way because of my love of the music? Is this hiding the necessity of doing something interpretively from me?

Overall structure of The Art of the Fugue

I now turn to some thoughts about the overall structure of *The Art of the Fugue*. There are two salient facts I would like to discuss. The first is that one of the movements is incomplete—the one that most of us take to be the final movement. Second, that there is some uncertainty as to the order in which Bach intended the movements to be played. There has been a lot of serious, thorough, and fascinating scholarship about both of these matters, each of which has a different set of interactions with performance. Regarding the final movement, there is the question of whether to play it as it has come down to us, breaking off abruptly, or to alter it in some way, either by completing it or by ending it at an earlier point than the break-off. As a set of choices this is probably more about philosophy than about scholarship or research. Scholarship, research, and analysis can, for those who wish to perform a completed version of the piece, elucidate different possibilities for that completion. There is also, however, the question of whether to play it at all. This is a matter that has to be addressed by a combination of scholarship and philosophy. It used to be fairly common for performers or scholars to entertain the possibility that this movement was actually never meant to be part of this work. I believe this is a rarely held view nowadays, and indeed the musical connections between this movement and the rest of the work are convincingly strong. To be fair, though, there are one or two quite recent recordings of the work that omit the long, unfinished fugue.

Anyone who sets out to perform *The Art of the Fugue* has perforce to end up making a decision about an order in which to play the pieces. And, speaking of recording, I have just completed a quick and random survey of a dozen or so CDs of the work, and no two recordings present the movements in the same order! This includes performances on organ, harpsichord, piano, and by chamber ensembles, such as saxophone ensembles, consorts of viols, and so on. These are mostly recent recordings, subsequent to the burgeoning of *Art of the Fugue* scholarship that we have seen over the last few decades.

(Further regarding recording: nowadays it is easy to set up a recording of the piece with each movement in a separate file, and with playing order to be determined by the listener. This could be as a set order or as a random "shuffle." So I should say that any performance of *The Art of the Fugue* presupposes a choice by the performer about movement order. Only a live performance does so of necessity.)

There are two underlying causes of uncertainty about movement order. The first is there are two primary sources for the piece: a manuscript of most of the movements in Bach's own hand from the mid-1740s, and the edition published in 1751 by Bach's heirs. These sources have different numbers of movements and are presented in different order. The second source of uncertainty is we do not know how much input J. S. Bach himself had in the preparation of the printed edition. Therefore we do not know that he had signed off on the order represented there.

For example, it is possible for a performer to assume that, since the people who finished the preparation of the 1751 edition were close to J. S. Bach and worked with him directly on at least much of the project, the order

that they created is probably the correct order. But this would be at best just an assumption, and there is a significant amount of scholarship to call it into question. A further complication is that the published edition contains elements that almost everyone agrees are not really part of *The Art of the Fugue* at all, at least not part of the integral structure of the work as a whole. For instance, there are alternate versions of two of the movements and a chorale prelude, the latter manifestly added to the end of the publication as a kind of compensation for its incompleteness and a memorial to the composer. I have never encountered or even heard rumored any performance of literally every note in that original edition in the order in which those notes are found there. So what were these early editors up to, and what did or didn't they understand about the composer's intentions?

You will probably not be surprised to read that we cannot answer that question. As I said, there is a lot of good scholarship on the matter, but that scholarship is often in disagreement. Every argument rests on assumptions, and while many of those assumptions seem sound, none of them seem rock-solid certain.

As a performer I must come up with an order. I notice, reading my 1985 program notes, that I then completely accepted the order that I had grown up with. This is the order that Helmut Walcha used in his recording, and I used the same order. This is almost the same as the order used by the early twentieth-century scholar Wolfgang Graeser, who is credited with rediscovering *The Art of the Fugue*, and whose edition was used as the basis for the first known public performance of the work, which took place in 1927. As best I remember, I did not particularly know at the time there were issues about movement order, since much of the scholarship on the matter has been carried out since then.

I found considerable structural logic in the shape of the piece with this order of movements. For example, I considered the placement of the group of four canons, with their two-voice and therefore relatively light texture right after the dense and complex *Contrapunctus XI*, to be aesthetically and structurally significant. However, the canons as a group are not placed after *Contrapunctus XI* in either original source, and they are differently placed in the two sources. Other performers find logic in spreading them out around the other mostly four-voice fugal *contrapuncti*. This uses the lighter texture to define groupings in the successive fugal pieces. Some performers place them after the long unfinished fugue, displacing it as the ending, and instead ending the work using the lighter textures to create a relaxed sort of coda.

I also found logic in the gradual introduction of the B-A-C-H motif, successively more open and clear in *Contrapuncti IV, VIII, XI, and XVIII*. Likewise, I find logic in the immediacy of the motion from the flourish ending *Contrapunctus XVI*—the four-voice mirror fugue—to the opening subject of *Contrapunctus XVIII* of which it is a very close pre-echo. This happens only if the appropriate section of *Contrapunctus XVI* is the last item before *Contrapunctus XVIII*. I also found the juxtaposition of *Contrapunctus VIII*—the first one whose subject opens with an interval smaller than a fourth—and *Contrapunctus IX*—the first one whose subject opens with an interval greater

than a fifth—to be meaningful. This is one juxtaposition if those two movements are indeed next to each other.

There are a number of questions that arise out of this complicated picture. If I see a convincing overall structure in this piece with a particular movement order, does that mean that this is likely to be the "correct" order, the order that the composer had in mind? (I will answer this one: no.) Or am I simply imposing that sense of structure because I am accustomed to that order and fondly want to believe the piece has a meaningful overarching shape? (Maybe.) Is it possible that if we really knew for sure what order Bach had in mind we would see that order gave to the work an even more compelling overall shape than we experience now?

Musical entities that are not just clearly one unit have a variety of shapes. To stick with Bach for the moment, *The Well-Tempered Clavier* is one thing (a collection of completely separate pieces, but ones constructed along similar lines to one another); a suite or partita is something else (a piece clearly intended to have an overall shape, but made up of movements that are in different forms from one another, each of which could stand as a piece in itself); *The Goldberg Variations* is something completely different yet a piece made up of clearly separate movements, but also with a clear unifying principal among the movements. *Das Orgelbüchlein* falls into the same category as the *WTC*. How about *Clavierübung III*? Unlike all of the above, it gets part of its unified or structured feeling externally, through the associations that we have with the hymns on which the pieces are based. It is also given a circular structure by the prelude at the beginning and the fugue at the end.

Which of all of these would seem very different if the order of the component parts were changed? It would probably depend on the specifics of the changes. For example, if in *The Goldberg Variations*, the return to the opening "Aria" were taken away from the end and placed somewhere in the middle, that would feel like a drastic change, probably a change for the worse. If the imposing "Variation 16" were moved away from the position that it occupies in the middle of the work that would probably seem odd and weaken the overall shape of the piece. Moving other movements around might make considerably less difference. In *Clavierübung III*, if the closing fugue were moved into second position right after the prelude, leaving the work to end with the four duets, the structure of the whole would seem radically different. If the four duets were distributed throughout the piece rather than placed in a group at the end that would seem like a real change as well.

In all of these cases we have reason to believe that we know what order Bach intended. With *The Art of the Fugue* we approach the same sorts of issues from a less anchored place.

I will continue this discussion next month, attempting to tie it in as closely as possible to some of the specific compositional details of *The Art of the Fugue* and, in turn, to performance as such. ■

To be continued.

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

Giving thanks from A to Z

As I near my eighty-first birthday on November 13, I have been thinking nostalgically about the palindromic symmetry of 18 and 81 and wondering how I could write something of interest using those numbers. Searching through many composer biographies, I found only one major figure who was born in 1881 (Béla Bartók) and another who died in that year (Jacques-Nicolas Lemmens), so I decided instead to give thanks to so many friends, mentors, and helpful teachers who have made both the personal and professional experiences not only possible, but most often awesome and exciting. Immediately, although in reversed alphabetical order, the first two are women of great talent and extraordinary teaching abilities who began the template: my first outstanding organ teacher, Mabel Zehner, and the person who kindled my love for the harpsichord, Isolde Ahlgrimm.

In the prelude chapter to my 2006 book *Letters from Salzburg*, I wrote the story of my childhood insistence on studying piano while my Presbyterian minister father was serving as pastor of a small church in Corsica, Pennsylvania. It took the hiring of a neighbor girl to give me several lessons before my parents gave in and enrolled me in the piano studio of Erna Bowditch in nearby Brookville. In the chapter I continued:

A reed organ at church, a clarinet at school, a move to Crestline in central Ohio where the church had an 1890s Jesse Woodbury pipe organ; a change from clarinet to oboe, continuing piano lessons with my high school music teacher Lucille Pennington—all this dovetailed with a high school career that included a switch to the oboe, participation in orchestra, concert and marching bands as well as choir, many student government positions, three years as class president, and graduation in 1956 as the class valedictorian. Much of the academic success was due to the superb faculty of Crestline High School. I learned so much from two maiden ladies, Elizabeth O'Leary (penmanship and English composition) and Faye Griebing (Latin), the latter going so far as to agree to tutor another student and me in a two-person third-year class, which helped to broaden our foreign language experience since the school did not offer any contemporary European linguistic study.

During that final year in high school, at last in possession of a driver's license, it became possible for this young musician to study organ with an expert teacher,

Mabel Zehner of Ashland College, thirty miles away. Her kind tutelage prepared the young student for admission to Oberlin Conservatory and its large organ department. For two years I worked with a strict, authoritarian teacher, Leo Holden, who required me to develop a solid technique that would serve quite well. I sang in the 180-voice choir of First Church in Oberlin (Congregational), conducted by Oberlin's director of choral activities, Robert Fountain. I learned much from Oberlin's distinguished faculty, especially from virtuoso theory teacher Robert Melcher and from Oberlin graduate and visiting professor of music history, Janet Knapp. And, after two years "with Holden," I requested a change of teachers and finally joined the studio of Fenner Douglass, whose knowledge of historical styles and repertoire and advocacy of mechanical-action organs meshed more nearly with my own interests.

Another hallmark of my life seems to be the good fortune of being at the right place at the right time: perhaps that was why I was so anxious to make my debut by arriving six weeks ahead of schedule (born on a Sunday morning, I often wonder what my dad's sermon must have been like that day!). Calvin Hampton and I were the youngest members of the organ department's 1956 incoming freshman class, and I also wondered if we were so compatible because, had I waited until the later date, we would probably have been born on the same day, December 31.

At any rate eighty-eight members of the music department were informed at the end of that first Oberlin year that we would all be studying for our entire junior year at the Salzburg Mozarteum. No third-year music classes would be offered at the Conservatory during the 1958–1959 academic year. And so it was that letter number 17 from Austria informed my parents:

18 November 1958

This morning I first met Frau Isolde Ahlgrimm, a person who will be, I think, quite important in my musical life [an understatement if ever there was one!]. Frau Ahlgrimm is my new harpsichord teacher, and here, as with Mr. Douglass last summer, I have a teacher in whom I can fully believe and whose musical ideas I can fully respect. She is absolutely fabulous! . . . I had my first lesson from 4 till 5:30 this afternoon, and we are beginning with some very early English music and through this will study English ornamentation, then go



Isolde Ahlgrimm at the keyboard

on to early German and early French music. Since I have always wanted to study harpsichord [since first hearing Wanda Landowska's first vinyl recordings that I was permitted to borrow from the Crestline Public Library, generously allowed by my dear friend and supporter, the town librarian Marie Welshon, another major helper in my musical development] . . . I think it a real privilege to have such a good teacher here. She has just been hired, lives in Vienna, and comes here three days a week. She has quite a reputation in Europe, I understand.

A citizen of the world

The Salzburg year was a tremendous success for most of us. But, as I have come to realize, successes do not always please every faction. Despite a student approval rating of more than 90% during the six years of Oberlin's "Salzburg Program" the faculty in Ohio was not so happy with the student results, and after six seasons they voted to end the program. True, we were probably not as disciplined in our memorizations,

and we had less practice time and fewer facilities for practicing, but the wonderful things we learned about music and life completely changed the entire trajectory of many of our future activities. And the sheer joy of making music in rooms where our beloved composers had spent time—Oberlin, at least in the late 1950s, could not quite measure up in that department.

For my senior year back on campus I had the honor of being selected as the "roomer" in the house of Intellectual History Professor Frederick Artz. And it was particularly a good fit because I could get to my church organ job by climbing over the hedge to First Church and its early twentieth-century Skinner pipe organ. Yes, I had been offered the job of organist for Robert Fountain. Little did I know how much this would influence my first two teaching positions! But more of that later.

Most immediately to this saga I received a phone call from Professor Douglass one fall morning at church, "Would you like to audition for Eugene Selhorst from the Eastman School of Music, an institution that was about to launch a doctoral program in church music?" Of course, I said yes, especially since my father had made it clear that, after their generous support for my Oberlin years I would have to finance the rest of my education myself. Long story made short, I, along with two other Oberlin students, received the full tuition and stipend grants financed by the United States government to help develop new academic programs. Shortly after looking at a New York City possibility, Union Theological Seminary's well-known sacred music degrees, and learning that scholarships were tiny and not easy to come by, my next three years might not only be paid for, but there it could be that money would not be a problem.

And so it was that after a glorious, if frantic, senior year on the Ohio campus I joined the wonderful ambience of the Eastman School, which offered an additional waiver of tuition fees since I was the graduate assistant for the head of the new Master of Music/Doctor of Musical Arts church music program, M. Alfred Bichsel, a Missouri Synod Lutheran pastor, choral conductor, and linguist of

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exceptional intellect and extreme kindness. So followed my single year to the Master of Music with a thesis recital of works by Sweelinck, and, at Dr. Bichsel's suggestion, the project that became my calling card to so many venues for recitals and lectures: the first-ever book-length biography of the German composer Hugo Distler, a study even mentioned in William Austin's Norton History tome *Music in the 20th Century*, even before my work was published by Concordia Publishing House.

With extra resources galore, I was able to keep my promise to my parents and take them to "my" Europe for their wedding anniversary, particularly since I needed to do onsite research about my thesis subject and even got to interview the composer's widow Waltraut Distler. Back in Germany I was able to go to Lübeck to visit the Distler Archive, and my parents were able to meet, in Passau, the builder of my first harpsichord—Kurt Sperrhake, whose small two-manual harpsichord arrived during my senior year at Oberlin (via the St. Lawrence Seaway) and was promptly ensconced in the side gallery of First Church during that year (where it was much easier to get to than its snug, just-barely-movable perch in my third floor small room at 20 Sibley Place in Rochester). (I still shudder when I remember my uncle, who helped move the larger major things to the "north land" and who nearly got his neck caught between the wall and a railing as he aided us in moving it to the lofty height.) Needless to say, it did not leave that room until three years (and two degrees) later—and several of my most difficult experiences turned out to be the occasional private harpsichord recital that could accommodate twenty people (if they would stand up and not breathe too deeply).

Especially memorable was just such a program that occurred when Isolde Ahlgrimm was brought to Eastman for other concerts and masterclasses. The music history department was filled with my friends, both faculty and students, and when they asked me whom to bring for Baroque music I was delighted to suggest my wonderful Austrian teacher, who was, that year, spending time at Oberlin as visiting professor. As she was wont to do, Ahlgrimm played the complete *Well-Tempered Clavier* preludes and fugues—but the most difficult thing for me was trying not to snub anyone who wanted to attend the program, but—it was a very tight and fairly long evening. But what playing . . .

It was at Eastman that I was able to commission my second organ piece (the first one had been a short offertory for my summer church job in Canton, Ohio,

during the Oberlin days when I asked Calvin Hampton to compose something for a broadcast service). Since one of my topics in graduate study was Gregorian chant I had developed a program based on the *Kyrie fons Bonitatis* and was having trouble finding a contemporary work. The very young first-year student Neely Bruce endeared himself to me when he tapped me on the shoulder and asked where Dr. Bitchell's office might be since he would like to audition for the Sacred Music Choir. When I stopped laughing I told him to be sure to say Bichsel, not Bitchell. Neely became a dear friend and after he left Eastman to return to Tuscaloosa for further study, he surprised the music rack of my Sperrhake with the first example of a newly composed harpsichord work specifically for me, his *Nine Variations on an Original Theme*—still a gem that I love to play.

Organ study with David Craighead was also a great joy and, even though I had only a Hammond organ to play at the nearby Lutheran Church of the Incarnate Word (a new edifice awaiting its already ordered Walter Holtkamp pipe organ), but even with the electronic instrument I was able to give the first Rochester performances of Distler's *A Little Advent Music* and Benjamin Britten's *Rejoice in the Lamb*. I was honored when offered an extension of my contract when it came time for graduation and a full-time job.

But the salary was not a living wage, and I was tired of the Arctic winters, so when I was offered a chance to fill a sabbatical leave vacancy at the African-American St. Paul's College in Lawrenceville, Virginia, I accepted it happily. Those years of the earliest (and sometimes violent) Civil Rights events and the murders of so many great figures marked a most eventful time in our history. I was very happy to be organist and choral director, although once again that meant an electronic organ, but the friendships and the sheer joy of making beautiful music with my young singers continues to provide many happy memories.

And St. Paul's was not that far from Norfolk, where I had heard that there might be an opening at Norfolk State College, the African-American state school in the city that also had Old Dominion College for the paler folk. And there it was that on my first day at the college I received a call from Lyman Beecher Brooks, the college president. Dr. Brooks was a very good administrator and, as the newest member of the faculty (having been hired to teach organ and start an early music program), I could not turn down his request: "The conductor of the choir has wrenched his back and is not able to rehearse them for the opening

convocation. Would you be able to take over the rehearsal later this afternoon?" That was the prelude to some of the happiest times of my teaching career.

The choir was second only to the basketball team for the school, and, to finish my story, at the end of that first rehearsal I said to the choristers, "Take your music with you and come back tomorrow with it memorized." They were good, but undisciplined, and to make a longer story short, they hit the ball out of its lower bounds and apparently made a hit with the audience. Brooks never gave the choir back to its former conductor and I had five exciting years of touring with them and of planning wonderful events including opportunities for them to sing at Oberlin, Wagner College, Westminster Choir College, churches in Washington D.C., etc. In my final year at NSC we took the Penderecki *Stabat Mater* on

tour and Oberlin's Robert Fountain had only the highest compliments. And it was with this group of stalwart singers and beautiful human beings that we joined Duke Ellington's sacred music program in the Tidewater city of Portsmouth—one of the highest of high points in my lifetime of joy in making music.

It was during the 1960s decade that I submitted my first offering to THE DIAPASON—a short biography of Hugo Distler. And thus it was in 1969 that Editor Frank Cunkle, who succeeded the magazine's founder, turned over the harpsichord column to me.

To be continued.

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

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Doo-dads

In the late 1970s and early 1980s I lived in a four-bedroom house in the rolling farmland outside Oberlin, Ohio. I had just graduated from Oberlin, was working for the local organbuilder John Leek, and was director of music for a big Presbyterian Church in Cleveland. The house was part of an eighty-acre farm, and like most similar properties in the area, the fields were rented by a farmer who worked a total of about 1,500 acres in the neighborhood. It was typical to rotate corn and soybeans year by year, because their effect on the soil is complementary. Around the house, there were three or four outbuildings including a large barn that I remember as being in better condition than the house. The house had a natural gas well, pretty unusual for many people, but common there in those days. After all, now we know it as fracking country.

Our neighbors Tony and Claire-Marie across the street had a similar property with a neat house, an enormous barn, and fields that were rented by a farmer. They were friends of the Leeks from church and lovely, considerate people. Tony ran an excavating business and used his barn to store and maintain his huge pieces of heavy equipment. Occasionally, Tony invited me to help him with a repair project. I do not think he really needed my help but knew that I would be interested, so I would spend a Saturday with him doing things like changing the wheel bearings on his Caterpillar D-9 bulldozer.

That machine was over twenty-five feet long, fifteen-feet wide, and weighed over 100,000 pounds. You don't just jack it up, pull out a tire iron, loosen the lug nuts, and pull the wheel off. He had a homemade hydraulic jack made from parts taken from old construction equipment. The hydraulic pump came off an excavator and was driven by the power-take-off of a farm tractor. The lug nuts were three inches in diameter (his sets of socket and open-end wrenches went up to five inches), and he used a backhoe and a hoisting strap to lift the wheel off the machine. I was a young apprentice, the proud owner of a new set of Marples™ chisels (I still have them and use them regularly), and I had never seen such an ingenious caper. Because of my career in organbuilding, I have had a lifelong fascination with tools and, as Tony realized, I would always be interested in seeing something new to do with tools.

Watching Tony make that heavy work look easy by using the right tools influenced my work with organs. It was not long after that time that I was helping to install a large three-manual tracker organ in a high organ loft. We centered the floor frame properly, but when the

case started getting tall, we could see that it was not going to center under the peak of the vaulted ceiling. We used hydraulics to move the entire organ with case, windchests, reservoirs, keyboards, and actions, budging it to the right about an inch-and-a-half. (Don't tell anyone.)

When we were done with the wheel bearings, we started the D-9 (the starter motor is a forty-horsepower diesel motor), climbed on board, he backed it out of the barn, and let me drive it around in a circle in the big gravel apron. I had another experience running heavy equipment when the farmer who rented our fields was harvesting corn, and I got to run the combine for a couple rows. Glad I didn't have to parallel park it.

A man and his tools

As more than forty years have passed since my heavy-equipment-operator days, I have downsized to a small private workshop which is the three-car garage attached to our house. I have a table saw, drill press, and band saw left from my big shop days, and shelves and drawers full of countless hand tools and odds-and-ends. I have a terrific woodworker's workbench, the maple job with built in vises and bench dogs, and I have a sturdy well-lit, double-length workbench where I do most of my work. Wendy and I are thinking about enlarging the laundry room (sometimes called the mud room) that shares a wall with my shop, a wall covered with shelves. We were standing there tossing ideas around, and she commented that I might just get rid of all that stuff. Quickly and defensively, I pointed out the house jacks.

Why does an organbuilder need house jacks? When releathering a reservoir, you get to the step where the pairs of ribs are glued to the top frame and the whole assembly is glued to the body. You cut and glue on the eight leather or rubber cloth belts and let the glue set overnight. In the morning, you have to open the reservoir by lifting the top, as if it were filling with wind. All that freshly set glue and nice stiff material has to be convinced that this is a good idea, and the reservoir is on your workbench, so you are lifting it to chest level. That is a perfect use for a small house jack. I prop the jack up on blocks and pump the hydraulic handle. You can also use a house jack lying sideways to budage an organ an inch or two to the right.

But more to the point, remember when our daughter Meg wanted to convert the little shed out back to a pottery studio and we realized that one of the posts had rotted? Remember how her husband Yorgos and I jacked up the corner of the shed and sunk a new post into the ground? That's why I need a house jack.



Caterpillar D-9 (reprinted with permission from Caterpillar, Inc.)

What is that next to the house jack? An ultrasonic cleaner, a little tub with a metal basket and a dial on the front. I use it to clean brass parts like reed tongues and shallots, cabinet hinges, escutcheons (look it up), and the fancy little brass doo-dads that organbuilders like to use for trim pieces, specialized controls, and the like. Parson's Sudsy Ammonia™ is a great solvent. Fill up the little tub, fill the basket with your parts, and *Bob's your uncle*. Oh, and anytime you have metal jewelry that needs cleaning . . .

There is a big stainless-steel double boiler, the thing you ladle soup from in a cafeteria line. It's on the shelf next to the glue pot. Hide glue comes in dry flakes or crystals. You mix it with water and heat it in the glue pot. You keep adding more water or more glue as you work to keep the consistency the way you want it. You can also put cloves of garlic in a cheesecloth bag and let it soak in the hot glue—it's supposed to keep the glue from getting moldy, and it makes it smell a little better. When you are working with that glue, you need to have a hot, wet rag nearby to clean off excess. I can fill the double boiler and use the thermostat to keep the water just exactly as hot as I can stand putting my hands in, so I always have a good hot, wet rag. Oh, and when we have a cookout, I can clean it up and serve chowder from it.

There is a beat-up old steam iron. For the same reason I use hot water to clean up while gluing, applying heat is a big help when ungluing something. Crank up that old iron and heat up the rubber-cloth strips on an old reservoir, and *voilà*, off it comes, smelling like burned rubber. You can put heavy paper between the iron and the rubber to keep it from sticking, but it is hard to avoid gumming up the iron with melted rubber, so when it cools, I hold the iron on my belt sander to clean it off. This maximizes the awful smells you can extract from old rubber cloth. You should not take this iron into the house and use it on white linen. There is a household benefit, however. When it finally stops working, I will steal the iron from the bedroom closet and buy a new one for pressing clothes.

A popular meme says that you only need two tools, WD-40™ and Duck Tape™. If it's supposed to move but doesn't, use WD-40™. If it isn't supposed to move but does, use Duck Tape™. As a professional organbuilder, I find that pretty sophomoric. But Wendy wanted to know why I need so many spray bottles. WD-40™ is great stuff, and it smells better than burned rubber. But it is oily, so you might want to use silicone for some applications. That is what I used on the sliding doors in the living room the other day. If you have WD-40™, why do you need Marvel Mystery Oil™? Simple. I love the peppermint smell of it.



The Pottery (photo credit: John Bishop)

Goof Off™ comes in spray bottles, aerosol cans, and squeeze bottles, different dispensers for different situations. It is a terrific solvent for Duck Tape™ residue, or any kind of adhesive. The last time I used it on a service call, I was removing old chewing gum from under the keyboards of a distinguished organ. C'mon, people. And that is what I used to remove that nasty tar from the fender of the car. Works on stubborn windshield bugs, too.

3M 77 Spray Adhesive™ is terrific for gluing felt and leather together to make valves or for covering pallets. Spray that stuff on both surfaces, and according to the instructions on the can, "make bond while adhesive is aggressively tacky." The can bears the warning,

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At least the valves do not come unglued. When Wendy finished that beautiful woven tapestry and wondered about fixing it to a piece of fabric for framing, that's what I used. I feel fine.

My two favorite general cleaning agents are Murphy's Oil Soap™ and Simple Green™. Both are biodegradable, and both are really effective. Both can be used full strength or diluted in water. Murphy's is terrific for cleaning old woodwork. Simple Green™ cleans just about anything. I have two spray bottles for each, one diluted by 50%, the other full strength. You can also pour a bit in a bucket of water. And they both smell great. And there is some of each under the kitchen sink.

There must be thirty heavy plastic cases. Get rid of half of them?

- A set of dado blades I use to make the table saw cut wider. I used them to make that bookshelf.

- A propane torch that is good for light metal work. That is how I bent that piece of iron to hang the birdfeeder on the deck.

- A tap and die set that cuts threads on metal wire or rods (outies) or inside holes (innies) from one-eighth to one-half, in coarse and fine threads.

- A set of ratchet socket wrenches, both English and metric, with quarter-inch, three-eighths, and half-inch drives with extensions. The last time I used that, I was tightening all the hardware on your loom because you said it had gotten wobbly.

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Plastic cases (photo credit: John Bishop)



Bottles, cans, and jars (photo credit: John Bishop)

- Many sets of drill bits.
 - * One goes from one-eighth to half-inch, graduated by sixty-fourths.
 - * One has about a hundred bits graduated by the numbers and letters of the American Wire Gauge (AWG).
- Say you are using bronze wire that's .064" as an axle in tracker keyboard action parts. You want the wire to be tight in the hole in the part that moves, and barely loose in the mounting hole. Use the .059" bit (#53) for the tight hole, and the .067" bit (#51) for the loose hole.
 - * One is metric from two to twenty millimeters, graduated by tenths.
 - * One is Forstner bits from a quarter to two inches, graduated by eighths, especially useful because they drill flat-bottomed holes, and since they are not guided by a central pin, you can drill overlapping holes.
 - * One is "airplane" bits from one-eighth to three-quarters, graduated in eighths, especially useful every few years because they are eighteen-inches long. I don't need them very often, but when I do, nothing else will work.
 - * One is spade bits from three-eighth to two-inches, best for making very sloppy holes in soft materials, and for spraining your wrist. I do not use those very often.

Okay, okay. I have two of the AWG sets, and two of the sixty-fourths sets. There are a few bits missing from each, and one of the drawers over there has replacements bits for every size.

- Digital calipers that read in fractions or thousandths of an inch, or hundredths of a millimeter. That is how I know that piece of bronze wire was .064".
- Another big set of socket wrenches that does not include metric sizes. That is the one we carry on the boat. I forgot to put it on board this summer.
- Caddies with assorted screw sizes that I bring to installation sites, so I never have just the size I am looking for.
- You get idea. The next time, I will write about why there are eight tool-boxes full of tools. Sometimes they are all in the car at once.

That huge rolling steel cabinet with drawers that looks like it belongs in a gas station? In my previous shop, all my hand tools hung on purpose-made racks. There is not enough wall space for that here, so I bought this. In the drawers, from top to bottom:

- hinged tools like pliers and wire cutters. I used this big Channel Lock™ wrench last week to fix the drain for the outdoor shower;
- open-end wrenches;
- measuring tools like squares, scribes, miter gauges, calipers, micrometers, folding rulers, steel rulers;
- cutting tools like dovetail saws, Exact™ knives and blades, scissors, rotary knives and blades (for cutting leather and felt), small carving tools, razor blades, and the three beautiful leather knives that John Leek brought me from Holland in 1976;
- screwdrivers;
- that set of Marples™ chisels;
- pneumatic accessories like blow guns, detachable couplings, and assorted

rackboards, dozens of them from a half-inch to three inches.

That cabinet serves me well and is big enough for the available space, but I admit to having tool-chest-envy when I walk through the big stores and see the jobs as big as a bus that have charging stations for power tools and mobile phones, refrigerators, and mirrors. What a great idea. You can tell which mechanic has a mirror in his toolbox because his hair is always combed.

It is easy enough to explain all these tools and supplies, especially when I can argue their domestic usefulness. How does anyone get by without an ultrasonic cleaner? But I also have boxes by the dozen with cryptic markings. "Schlicker Console Parts" is full of the little toggles that set stops on pistons, salvaged when I installed a solid-state combination action in a Schlicker console. Anyone needs some, I've got them. "Austin Coils" are the "electro" part of the Austin electro-pneumatic note motors. Anyone needs some, I've got them. "Skinner Toggle Springs," "Misc. Peterson," "Large Slide Tuners," "Spare Ivories," "Reed Organ Reeds," anyone needs some, I've got them.

It's not just an organ shop.



There is a cabinet full of flowerpots and gardening supplies and tools. There is a cabinet full of stockpots and lobster pots, overflow from the kitchen. There is a bag of life jackets, ready for winter storage. There are a half-dozen boxes full of spare parts for a sailboat, an outboard motor, a couple anchors, and lots of nautical line. You never know when you're going to need a piece of line. Or an air horn. Or Schlicker combination parts. It would be aggressively tacky to think that I would get rid of them. ■

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Aloÿs Claussmann Organist and Composer (1850–1926)

A re-estimation

By Steven Young

In October 1926, just a month before his death, Aloÿs Claussmann chatted with an old friend, Claude Nievre, a writer for *La Montagne*, a newspaper whose office was directly below the apartment where Claussmann lay dying. Nievre had written an article titled “Un grand talent méconnu, Claussmann, musicien et compositeur” (An underestimated talent, Claussmann, musician and composer).¹ Among other things, Nievre made the point that Claussmann’s many years of service to his community of Clermont-Ferrand should be rewarded by naming him to the *Legion d’honneur*, the highest civilian award given by the country to celebrate accomplishments given in service to one’s country. Claussmann had spent fifty years selflessly serving the musical and religious community of Clermont-Ferrand with little or no thought to promoting his own career as performer, teacher, or composer. Sadly, the award was never granted to Claussmann, despite the efforts of all his friends and colleagues. However, his tireless efforts bore many wonderful fruits in terms of quality students, artistic performances, and respected compositions.

A native of the Alsace region of France, born in Uffholz on July 5, 1850, Claussmann began piano lessons at age 11 with his uncle, a local musician and teacher. Following those lessons,

Claussmann studied at the Petit Séminaire de La Chapelle-sous-Rougemont. Between 1868 and 1870, he studied with organ virtuoso Eugène Gigout at l’École Niedermeyer in Paris, during which time he was awarded the *premier prix* in both piano and organ.

Interrupting his studies, Claussmann returned to Uffholz to perform his military service in the Franco-Prussian War in 1870 and 1871. When Alsace was lost to Germany at the end of the war, Claussmann opted to retain his French citizenship. He returned to Paris to complete his studies, where he distinguished himself as both performer and composer, earning the *grand prix de composition* in 1872 from l’École Niedermeyer.

In 1873, the position of *maître de Chapelle* at the cathedral of Clermont-Ferrand became available. Claussmann applied and was offered the position. He accepted it, and remained in Clermont-Ferrand for the entirety of his career, possibly to his professional detriment. Nonetheless, according to one writer, Claussmann wasted no time in establishing himself as a first-rate musician.²

In 1877, shortly after his appointment, the cathedral acquired a new organ with three manuals and forty-eight ranks of pipes, built by the Merklin firm, one of the most respected in France. The dedication



Aloÿs Claussmann at the console of the organ at the cathedral of Clermont-Ferrand

program featured Edmond Lemaigre, then titular organist of the cathedral, and Alexander Guilmant, renowned organist. Claussmann participated as well, conducting two motets, including a *Salve Regina* of his own, newly composed for the event, and performing two organ works, one by François Benoist and another new work, also written by Claussmann, *Offertoire*.³

Claussmann’s musical work was not limited to his position at the cathedral. In 1881, Claussmann established the short-lived Société Philharmonique. Though enjoying only a brief existence, this may have been the first orchestra to provide written critical program notes for its concerts, attesting to Claussmann’s scholarly inclinations.⁴ Shortly thereafter, in 1886, he assumed position as *organist titulaire*, following Edmond Lemaigre’s relocation to Paris. It was at this tribune that Claussmann remained until his death in 1926.

During his tenure he composed the majority of his works for the organ (approximately 350 pieces), nearly a hundred for the piano, a fair number of songs, and a few other works for chamber ensembles and orchestra.⁵ Claussmann’s next big success was the premiere performance of his commissioned *drame lyrique*, *Pierre, l’Ermite*, composed to commemorate the 800th anniversary of the First Crusade (the text of the work was by the Abbé Raynaud). Written in 1892, the work awaited its premiere for three years. According to the reports, it was a resounding success, performed at least two times (May 15 and 17, 1895). The reviewer, while admitting that one could not analyze such a large work on one hearing, admired its beauty in both composition and performance.⁶ The performance featured an orchestra of sixty, a chorus of 200, and soloists, all led by Claussmann. It must have been quite the *tour de force!*

In 1909, Claussmann was appointed director of L’École municipale de Musique, and he remained its director until 1918 when he suffered from a serious health crisis that disabled him for nearly three months, at which point he was named honorary director, and Louis Gémont assumed directorship.⁷ The formation of this school was fraught with difficulties. Prior to its founding, there were two competing institutes, the Petit Conservatoire, headed by Jean Soulacroup, and the École de musique, directed by Louis Gémont, both of whom were considered for the position of director of the École nationale de musique. After several years of contentious battles about the school, and once it was decided to move ahead with the formation of a national music school that would align itself with the Conservatoire nationale in Paris, a closed door meeting took place, and Claussmann was named as director to the pleasure of many community members, and the displeasure of others, including the mayor of the city.⁸ Claussmann accepted, but wrote, with apparent jocularity, that if the conservatory were to open as planned, the undertaking would be substantial, and it would force him to cut his annual vacation very short. He did exactly that, and served with distinction for many years.

Little is known of Claussmann’s personal life; there are few letters and no personal papers. In 1877, he married Marguerite Barthélémy, and they had a daughter, Madeleine, in 1878. It is presumed that his wife predeceased him, based on the eulogies given at his funeral.⁹ According to Joseph Desaynard, writer and critic, who was his pupil and friend, Claussmann possessed a gentle spirit, keen intellect, good sense of humor, and youthful attitude.¹⁰ He rode his bike to work every day, and until the final few years of his life, he appears to have possessed good health.

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Example 1: Claussmann, *Entrée in D Minor*, op. 66, no. 1

Unfortunately, little is known about the critical reception of his work, at least in France. The local newspaper of Clermont-Ferrand rarely commented on musical events. However, the Société nationale included his *Sonate pour violon et piano* on a concert in May 1906, and the composition and performance received an extensive review reprinted in the *Revue pratique de Liturgie et de Musique sacrée*. The reviewer praised Claussmann's melodic gift, his interesting harmonies, and his well-crafted forms.¹¹ This seems to be the generally held view of Claussmann as a composer.

Claussmann's vast output of organ works includes music for any number of occasions. The two large collections, *Cent pièces pour orgue ou harmonium*, opus 34, and *Cent pièces pour grand orgue*, opus 66, encompass smaller works designed for liturgical usage, such as Entrées, Communions, and Sorties.¹² Undoubtedly he used these pieces himself over his fifty-year career at the cathedral.¹³ Even in these smaller works, Claussmann demonstrates substantial contrapuntal skill. The *Entrée in D Minor*, which opens opus 66, is only 63 measures long, yet it displays Claussmann's fascination with counterpoint and with Franck, as the theme appears twice, in related keys, and then, upon returning to the tonic, is subjected to canonic treatment throughout (Example 1). The ninth piece in this set provides further evidence of Claussmann's meticulous craftsmanship. While only 29 measures long, it has a tripartite form in which the return of the opening A section receives a new accompaniment with the melody moved to the left hand. In terms of larger organ works, Claussmann penned two sonatas, a *Suite pour orgue*, and several *Livraisons* containing varying numbers of pieces likely intended for concert use. These include *fantaisias*, pastorales, marches, toccatas, and many others. In these works one sees Claussmann's wide-ranging inventiveness with their well-developed themes and solidly crafted counterpoint.

While steeped in the style of the Romantic era, the organ music often displays surprising originality. From the earliest *opera*, Claussmann combines both French and German styles, which may be the result of his earliest influences in Uffholtz, an area of France that reflected a great deal of Germanic influence due to its shared border with Germany. For example, opus 16 is entitled *Orgelstücke* rather than *Pièces pour orgue*. In the music, one often finds well-crafted melodies, a staple of the French tradition, fused with the intricate counterpoint that is intrinsic to German composition, making Claussmann's organ music unique for its time.¹⁴ Claussmann's fusion of the aforementioned styles is evidenced in *Scherzo in G Major*, opus 33, no. 4. While making use of a rather extended model of the scherzo and trio form—ABA'CA', which resembles more of a Rondo—the typical French scherzo would not make use of the extensive counterpoint found in the fugal exposition that comprises the B section (in B minor). The fourth section, which itself is a small three-part form in the key of E-flat major, has a very lyrical melody for the outer parts and, again, the composer briefly employs some imitative polyphony in the middle portion.

Though Claussmann's music is influenced by the style of César Franck, as evidenced in the *Allegro symphonique*, opus 33, no. 2, whose opening recalls Franck's *Pièce héroïque* (Example 2), Claussmann often moves into unusual areas of tonality through his inspired use of chromaticism, following on and expanding the chromatic harmonic language of Franck. One even finds an example of progressive harmonic movement in some of Claussmann's works, such as *Pastorale*, opus 26, no. 3, which begins in E major and ends in A minor, delivering an unexpected conclusion.¹⁵

In the United States, as early as 1892, one finds references to performances of Claussmann's music. A concert review in the *Indianapolis Journal* accorded the *Scherzo in A Minor* a favorable



Example 2a: Claussmann, *Allegro symphonique*, op. 33, no. 2



Example 2b: César Franck, *Pièce héroïque*

assessment.¹⁶ (One assumes that the reviewer had heard other Claussmann pieces.) Several of the pieces from opus 26 were dedicated to American organists, including Clarence Eddy and William C. Carl, both former students of Alexandre Guilmant. (It is possible that Guilmant helped make the connection by recommending the works to Carl. Guilmant participated in the dedication of the organ at the Clermont-Ferrand cathedral in 1887 where he would have heard Claussmann's music. It is also possible that Gigout recommended his music to Carl.¹⁷) The first volume of opus 16 was reviewed favorably by Everett Truette in *The Organ*, 1893, who wrote, "Three extremely interesting pieces . . . which are written somewhat in the style of reveries, and contain many passages of striking originality."¹⁸ (It was of this *Fantaisie in C Minor* that Gigout wrote his praise of Claussmann.¹⁹) It is likely because of the work of Carl and Truette, who published some of this music in *The Organ* and other collections, that Claussmann's music achieved some measure of popularity in America. Early twentieth-century newspaper accounts indicate that several of Claussmann's works were performed quite regularly, especially

Easter Dawn and *Grand Choeur* for organ and his *Magnificat* for choir.

Among other comments on Claussmann's works, Pierre Balme linked him to a progressive aesthetic:

In his day, Claussmann had difficulty with being a 'pioneer,' even in spite of the example of his co-disciple Fauré, who remained all through to the end of his time, as innovative as younger composers. But why not have others reported rather how much he (Claussmann) was, in his prime, so profoundly ahead of the taste and knowledge of audiences and even music professionals? Twenty years ago, he was not afraid of modifying his composing technique according to the latest developments of the impressionist school.²⁰

Connecting Claussmann to the Impressionist school seems to be a stretch, though examples of augmented triads and unexpected harmonic connections are evident, as is the use of non-functional harmony, as witnessed in the frequent use of the raised fourth and fifth scale degrees, creating the sensation of whole-tone harmony. If this is what Balme refers to, then it is possible to put Claussmann in that category. However, Claussmann's music is thoroughly steeped in the chromatic harmony of the period, and he often makes unexpected harmonic

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Photo by Rafael Ferreyra



Example 3: Claussmann, *Au Crépuscule*

connections, such as moving between C major and F-sharp major for the middle section of the *Fantaisie in C Minor*, opus 10. These unexpected relationships may also be seen in the transitional passages of *Au Crépuscule* from opus 33, where the dominant seventh chord of the tonic G-flat resolves to a D major sonority, which is then repeated whole step below, obscuring any sense of the tonic (Example 3). If this fluidity of key relationships is considered “impressionistic” by the writer, then the term applies.

Overall, Claussmann retains a consistent style throughout his other music; one finds equally challenging tonal relationships in most pieces. Additionally, his treatment of form does not necessarily conform to expectations of his era, but a clear structure is always evident and logical. One might apply musicologist Carlo Caballero’s argument about Fauré, who he claims maintained the consistency of style throughout his works, which Fauré believes was “a crucial property of any music that is truly original,”²¹ and apply that to Claussmann as well. Hervé Desarbre would agree, according to the liner notes to his recording of selected organ works, as he claims that Claussmann’s style did not change much over the years.²² Claussmann retained remarkable consistency in his technical style and tonal language beginning with the major organ works from opus 10 and continuing through the late opera.

Many of Claussmann’s works have been recently republished, some with needed editorial emendations, as the printed editions contain numerous errors (especially clef change indications).²³ As there appear to be no extant manuscripts, it is difficult to know Claussmann’s intentions. Both B-note Musikverlag and FitzJohn Publishing have reproduced many of his works. IMSLP (www.imslp.org) has a reasonable collection available, and France’s Bibliothèque Nationale Gallica site had started to digitize many other works.

Whether Claussmann would have enjoyed the success his contemporaries did had he remained in Paris is a question that can never be answered. He made his choice, apparently without regrets, and enjoyed the respect of the community he served for nearly fifty years. The music of this underestimated talent attests to the mastery of his craft and the fertility of his imagination, and deserves to be re-examined and given a place in the concert repertoire. ■

Steven Young is a professor of music at Bridgewater State University, Bridgewater, Massachusetts, where he teaches courses in music theory and directs the University’s choral ensembles. He is also organist at St. Martin’s Episcopal Church, Providence, Rhode Island. Young has presented papers and performances for regional and national



The organ case of the cathedral of Clermont-Ferrand, France (photo credit: Rumenian; licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license)

conventions of the American Guild of Organists, the Organ Historical Society, and the American Choral Directors Association. His research interests focus on late nineteenth- and early twentieth-century French organist/composers, and he has written several feature articles and reviews for THE DIAPASON. He also wrote the liner notes for Christine Kamp’s series of recordings of the organ works of Louis Vierne on the Festivo label. Young has recorded several of the works of Boston organist/composer Henry M. Dunham on the AFKA label.

Notes

1. Claude Nievre, *La Montagne*, October 12, 1926, p. 2.
2. Th. Mourgue, “Profil d’artistes: M. Claussmann,” *Le Moniteur*, June 29, 1892, p. 2. “. . . il vient s’établir chez nous où on ne tarde pas à reconnaître en lui un musicien de première ordre.”
3. J. Merklin, *Le cathédrale de Clermont-Ferrand et ses orgues*, Lyon: Impr. de A.-L. Perrin et Marinet (1878), p. 28. As with others, *Offertoire* served as a common title for works; Claussmann wrote several.
4. Joseph Desaynard, *Avenir du Plateau Central*, November 8, 1926, writing Claussmann’s obituary (No page citation as this comes from the Bibliothèque de la Patrimoine of Clermont-Ferrand collection MS 1654). Present research has yet to find concert announcements or programs presented. In 1885, another community orchestra was formed which enjoyed much success, directed by Jean Soulaoup.
5. Cataloguing the works of Claussmann has presented a challenge. Pierre Desaynard made an attempt at this in the 1980s but seems to have missed some pieces. Four of the works from opus 33 do not appear in any listing of his, possibly because they were published by the English firm J. Laudy and Co. See Desaynard, *Bibliographie des oeuvres d’Aloys Claussmann*, *Bulletin historique et scientifique de l’Auvergne*, vol. 1.90, pp. 305–321 (1981).
6. *Le Moniteur*, May 16, 1895, p. 2, and May 18, 1895, p. 2. According to Louis Gémont, the work was performed again in 1925 (*Le Moniteur*, November 11, 1926, p. 2).
7. In a letter to Paul Dukas, Claussmann thought that he was close to death at that time

(Bibliothèque Nationale, Paris, W-48).

8. Jean-Louis Jam, “Aux origines d’une succursale provinciale du Conservatoire de Paris,” *Bulletin historique et artistique de l’Auvergne*, vol. XCIX (1998), pp. 127–156. An excellent and somewhat entertaining chronicle of the events.

9. *Le Moniteur*, November 11, 1926, p. 2.

10. Joseph Desaynard, “Le Mort de Claussmann,” *L’Avenir*, Nov. 9, 1926, p. 2.

11. Alexandre Georges on “Aloys Claussmann,” *Revue pratique de liturgie et de la musique sacrée*, nos. 103–104 (1926), p. 169.

12. These sets appear to be based upon Franck’s *L’Organiste*, but Claussmann’s pieces are more technically advanced.

13. In one edition of *Le Courrier Musical*, opus 64 was listed among the pieces that an organist should play.

14. While the fugue was certainly not an uncommon form in French organ music of this period, it was used relatively infrequently. Franck composed one fugue for the organ; he relied on canon and melodic juxtaposition as his preferred contrapuntal devices. In examining the Widor organ symphonies, with their numerous and varied movements, one finds only two fugues, and those appear in the earliest of the symphonies.

15. This work is dedicated to R. Huntington Woodman, an American organist who studied with César Franck in 1888.

16. *Indianapolis Journal*, March 11, 1894, p. 8, featured a review of an organ recital by W. H. Donley. I believe this refers to the *Scherzo in B Minor* from the *Deuxième livre de la première collection*, opus 10.

17. Gigout wrote glowingly of Claussmann’s work and was pleased to be the dedicatee of one of his pieces. See Mourgue, op. cit.

18. Everett E. Truette, *The Organ*, vol. 1, no. 4 (August 1892), p. 95, reviewing the *Fantasia in C Minor, First Meditation in B Major, and Andante in D Major*.

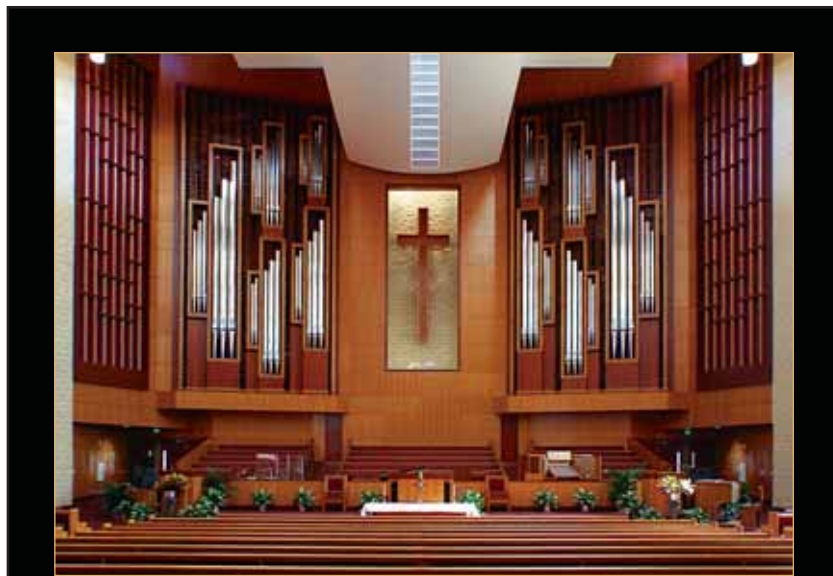
19. See Mourgue, op. cit.

20. Pierre Balme, “Aloys Claussmann,” *L’Auvergne littéraire, artistique, et historique*, January 1926 (vol. 85), p. 15–17.

21. Peter Cirka, *A profound identity: evidence of homogeneity in Gabriel Fauré’s thirteen piano Nocturnes*. Unpublished DMA paper, Boston University, p. 9, and p. 26 (2015).

22. Hervé Desarbre, *Aloys Claussmann Organ Works*, Disque Mandala MAN 4927, 1997.

23. An example of the need for good editing appears in the *Sérénade for Cello and Piano*, opus 49. The cello part and the piano score have completely different notes and keys in places.



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A history of the Temple Church organs

By Roger Sayer

The Temple Church, London, built by the Knights Templar in the late twelfth century, is set in the heart of the Inner and Middle Temple Inns of Court between Fleet Street and Embankment. The building itself comprises two distinct sections: the Round Church—a replica of the Church of the Holy Sepulchre in Jerusalem, which, according to tradition, was built over two of Christianity's holiest places: Calvary and the empty tomb—and a rectangular church, built half a century later, which now acts as the chancel and sanctuary.

Throughout its history, the church has been home to outstanding music and musicians including organists John Stanley, Henry Walford Davies, and George Thalben-Ball. Indeed, Thalben-Ball was the first English pianist to perform Rachmaninov's *Third Piano Concerto*, and famously recorded Mendelssohn's beautiful *Hear My Prayer* with treble Ernest Lough in 1927, launching the church and its choir to worldwide fame. More recently, the church and its organ have been used to record the score for the 2014 science fiction film, *Interstellar*. The current organ is a four-manual Harrison & Harrison instrument, originally built in 1924 as a ballroom organ for Glen Tanar Castle in Scotland and installed in the church in 1954. Records show, however, that there has been an organ at the church since at least 1307. The Glen Tanar Harrison is just one of a number of fine instruments to have graced the north wall of the chancel.

Unusually for the time, the 1307 record of the Temple Church organ is quite detailed. It appears in an inventory made by the Sheriffs of London and states that "In the Great Church [are] two pairs of organs and in the quire a book for the organs and two cushions for the chanters chairs." Ordinarily, twelfth- to fourteenth-century church accounts only record the presence of an organ, with the result that little is known about its construction beyond what can be gathered from contemporary art in manuscript illuminations and stained glass. The instruments at Temple were most likely positive organs: small, one-manual instruments with two to three stops (usually flutes at 8', 4', and 2'), with bellows operated either by the organist himself or by a bellows boy.

The next reference to a major organ at Temple occurs in 1683 when the treasurers of both Inner and Middle Temple commissioned a new organ from Bernhard Smith and Renatus Harris, at the time the two leading English organ builders. On discovering that he was in fact competing for the commission and had not already obtained the contract,

Smith wrote to the two Inns of Court to request that he be allowed to build his instrument in the church, rather than in Middle and Inner Halls, as planned. His request was granted but, shortly after, Harris obtained the same permission, and each organ was built on the north and south sides of the church.¹ Both builders went to enormous expense to showcase their instruments, pushing the organ further than any other instrument before (Smith's organ was the first three-manual instrument in the country) and employing highly accomplished organists to demonstrate their capabilities.

The competition drew to a close in 1688, and rumor has it that Smith and Harris both sabotaged each other's instruments the night before the Inns' final decision, including tampering with the reed stops and cutting the supply from the bellows to the organ. Lord Chief Justice Jeffreys made the final decision in favor of Bernhard Smith, and the organ was installed in the summer of 1688 for the sum of £1,000, an extraordinary figure for a relatively small organ. It was tuned to meantone temperament and featured a 6' "Sadt of mettle," thought to be a type of gemshorn and the only example of the stop in the world. A number of pipes from this organ survive in displays in the choir vestry and at the bottom of the organ loft staircase.

1685 "Father" Smith (61 notes on manuals)²

CHAIR

Gedackt wainescott 12
Hohlfute of mettle 6
A Sadt of mettle 6
Spitts flute of mettle 3
Violl and Violin 12
Voice humaine of mettle 12

GREAT

Prestand 12
Hohlfute wood & mettle 12
Principall of mettle 6
Quinta of mettle 4
Super Octavo 3
Cornett of mettle 2
Sesquialtera of mettle 3
Gedackt of wainescott 6
Mixture of mettle 3
Trumpette of mettle 12

ECCHOS [sic]

Gedackt of wood 6
Sup. Octavo of mettle 3
Gedackt of wood 12 (from c¹)
Flute of mettle 6 (from c¹)
Cornett of mettle III ranks (from c¹)
Sesquialtera III ranks
Trumpett 12 (from c¹)

Under the direction of E. J. Hopkins, organist at Temple Church from 1843 to 1897, the organ underwent a number of changes, including the addition of thirteen stops by Edmund Schulze between 1857 and 1862, and the introduction



Roger Sayer at the Temple Church organ (photo credit: Chris Christodoulou)

of a hydraulic engine to power the bellows. Hopkins's successor, Walford Davies, oversaw the organ's renovation by Frederic Rothwell in 1910, where a substantial amount of new pipework was added to the original Bernhard Smith instrument, and the console received a complete rebuild to accommodate Rothwell's stop-key control system.³ This organ survived just thirty-one years. On May 10, 1941, an incendiary bomb fell on the Round Church during an air raid. The fire spread from the Round to the chancel, completely destroying the organ and gutting the church, with the result that it would be thirteen years before another instrument took its place.

1896 Schulze, and Norman and Beard organ⁴

GREAT (56 notes)

16' Double Open Diapason
8' Large Open Diapason
8' Small Open Diapason
8' Stopped Diapason
8' Hohl Flute
8' Viol di Gamba
4' Principal
4' Octave
4' Nason Flute

2 2/3' Twelfth
2' Fifteenth
III Full Mixture
V Sharp Mixture
8' Large Trumpet
8' Small Trumpet
4' Clarion

SWELL (56 notes, enclosed)

16' Bourdon
8' Open Diapason
8' Rohr Gedact
8' Violin
8' Salicional
8' Voix Celestes
4' Principal
4' Rohr Flute
4' Gambette
II Twelfth and Fifteenth
IV Mixture
16' Double Bassoon
8' Horn
8' Oboe
8' Vox Humana
4' Clarion
Tremulant

CHOIR (56 notes)

16' Lieblich Bourdon
8' Violin Diapason
8' Lieblich Gedact
8' Spitz Flute
8' Dulciana
4' Gemshorn
4' Lieblich Flote
4' Flauto Traverso

Scattered leaves ... from our Sketchbook



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British organ history



The Temple Church, London

- 4' Violine
- III Mixture
- 8' Corno di Bassetto

SOLO (56 notes)

- 8' Flute Harmonique
- 4' Flute Octaviane
- 2' Piccolo Harmonique
- 8' Tuba Mirabilis (heavy wind)
- 8' Clarinette
- 4' Orchestral Oboe

PEDAL (30 notes)

- 32' Sub Bass
- 16' Major Bass (wood)
- 16' Open Bass (metal)
- 16' Violone (wood)
- 16' Stopped Bass (wood)
- 10 3/4' Quint (wood)
- 8' Principal (metal)
- 8' Violoncello (wood)
- 4' Tenor Solo (metal)
- 2' Treble Solo (metal)
- 16' Trombone (metal)

Couplers

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Solo to Pedal
- Pedal Octave
- Swell to Great
- Solo to Great
- Choir Sub Octave to Great
- Swell to Choir

The Glen Tanar Harrison & Harrison organ arrived by rail from Scotland in 1953. It had been built for the ballroom in 1927—its inaugural recital was given by Marcel Dupré—but after years of neglect, was gifted by Lord Glentanar to George Thalben-Ball, organist at Temple from 1923–1982. Thalben-Ball had frequently

travelled to Scotland to give recitals and had admired the instrument for its power and wonderful blend of sounds, and intended the organ to retain these qualities in its new home on the north wall of the church. Due to the vast difference in acoustic—the ballroom at Glen Tanar is a magnificent but rather squat space with a wooden ceiling decorated with hundreds of antlers—a number of pipes needed revoicing to better suit the church.

The installation was completed in 1954, and services began again after the chancel's rededication shortly afterwards. (The Round Church was rededicated in 1958.) Since then, the organ has received expert attention from Harrison & Harrison, from removing the shutters on the Pedal reeds and Solo tuba, to modernizing the action in 1976, to installing a modern piston system in 2000. The organ underwent a complete overhaul between 2012 and 2013. Most of the instrument was dismantled and taken to the Harrison & Harrison workshop in Durham, and it now accompanies services and concerts throughout the year. Despite many alterations, the organ has retained its Romantic power and color, and perfectly complements the vibrant and expressive sound of the Temple Church Choir. ■

2013 Harrison & Harrison organ⁵

GREAT (61 notes)

- 16' Double Geigen
- 16' Bourdon (Gt 2nd Division)
- 8' Large Open Diapason



The Temple Church interior (photo credit: Chris Christodoulou)

- 8' Small Open Diapason
- 8' Geigen (Gt 2nd Division)
- 8' Hohl Flute
- 8' Stopped Diapason (Gt 2nd Division)
- 4' Octave
- 4' Principal (Gt 2nd Division)
- 4' Wald Flute (Gt 2nd Division)
- 2 3/4' Octave Quint (Gt 2nd Division)
- 2' Super Octave
- 2' Fifteenth (Gt 2nd Division)
- 1 3/4' Seventeenth (Gt 2nd Division)
- IV Mixture (19–22–26–29)
- III Mixture (12–19–22, Gt 2nd Division)
- 8' Tromba
- 4' Octave Tromba

SWELL (61 notes, enclosed)

- 16' Quintatön
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Echo Salicional
- 8' Vox Angelica (from FF)
- 4' Principal
- 2' Fifteenth
- V Mixture (12–19–22–26–29)
- 8' Oboe
- Tremulant
- 16' Double Trumpet
- 8' Trumpet
- 4' Clarion

CHOIR (61 notes, enclosed)

- 16' Contra Dulciana
- 8' Claribel Flute
- 8' Lieblich Gedeckt
- 8' Dulciana
- 4' Salicet

- 4' Flauto Traverso
- 2' Harmonic Piccolo
- III Dulciana Mixture (15–19–22)
- 16' Cor Anglais (extra octave of pipes at top)
- 8' Clarinet
- 8' Tuba

SOLO (61 notes, enclosed)

- 16' Contra Viola
- 8' Viole d'Orchestre
- 8' Viole Céleste (tuned sharp)
- 8' Harmonic Flute
- 4' Concert Flute
- 8' Orchestral Hautboy
- Tremulant
- 16' Orchestral Trumpet (extra octave of pipes at top)
- 8' Horn
- 8' Tuba (not affected by octave couplers)

PEDAL (32 notes)

- 32' Double Open Wood
- 32' Sub Bourdon
- 16' Open Wood
- 16' Open Diapason
- 16' Geigen
- 16' Bourdon
- 16' Violone
- 16' Dulciana
- 8' Octave Wood
- 8' Flute
- 4' Octave Flute
- 32' Double Ophicleide
- 16' Ophicleide
- 16' Orchestral Trumpet
- 16' Bassoon
- 8' Posaune

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Couplers

Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Swell to Great
Choir to Great
Solo to Great
Choir Suboctave
Choir Unison Off
Choir Octave
Swell to Choir
Solo to Choir
Great 2nd Division on Choir
Great Reeds on Choir
Swell Sub Octave
Swell Unison Off
Swell Octave
Choir on Swell
Solo to Swell
Solo Sub Octave
Solo Unison Off
Solo Octave
Great Reeds on Solo

Accessories

8 General pistons
8 Great pistons
8 Swell pistons (thumb and toe)
8 Choir pistons
8 Solo pistons
8 Pedal pistons
General Cancel
2 Coupler pistons
Sequencer, operating general pistons
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible
Choir to Pedal reversible
Solo to Pedal reversible
Swell to Great reversible (thumb and toe)
Choir to Great reversible
Solo to Great reversible
Swell to Choir reversible
Solo to Choir reversible
Swell to Solo reversible
32' Ophicleide reversible

Combination couplers
Great to Pedal pistons
Pedal to Great pistons
Pedal to Swell pistons
Generals on Swell foot pistons

256 general and 16 divisional memories
Balanced Choir expression shoe
Balanced Swell expression shoe
Balanced Solo expression shoe

Notes

1. www.templechurch.com/music/the-organ/the-battle-of-the-organs/.
2. <http://www.npor.org.uk/NPORView.html?RI=C00923>.
3. www.templechurch.com/music/the-organ/the-rothwell-harrison-organs/.
4. <http://www.npor.org.uk/NPORView.html?RI=N17808>.
5. <http://www.npor.org.uk/NPORView.html?RI=E02047>.

Roger Sayer, a former organ student at St Paul's Cathedral, was prizewinner at the 1989 St Albans International Organ Competition and won all the organ prizes at the Royal College of Music. His recent and upcoming highlights include recitals in Italy, Germany, Holland, and Denmark, a tour of Australia, a live recital at Temple Church broadcast on BBC Radio 3, and



Detail of the organ casework

opening the 2018 Summer Organ Festival at Westminster Abbey. Sayer's work as organist extends into the film world, with his most recent performance as organ soloist for Hans Zimmer's Oscar nominated score for the motion picture Interstellar.

His latest recording, The Grand Organ of Temple Church (Orchid Classics), showcases the Harrison & Harrison Organ at Temple Church in London, UK.

Organists of the Temple Church:

Francis Pigott 1688–1704
John Pigott 1704–1737 (from 1729 for Middle Temple only)

From 1729 to 1814, the Inner Temple:

Obadiah Shuttleworth 1729–1734
John Stanley 1734–1786
Robert John Samuel Stevens 1786–1810
George Price 1810–1814

From 1729 to 1814, the Middle Temple:

John Pigott 1729–1737
James Vincent 1737–1749
John Jones 1749–1796
Emily Dowding 1796–1814

From 1814, both Inner and Middle Temple:

George Price 1814–1826
George Warne 1826–1843
Dr. Edward John Hopkins 1843–1897
Sir Henry Walford Davies 1897–1923
Sir George Thalben-Ball 1923–1982
Dr. John Birch 1982–1997
Stephen Layton 1997–2006
James Vivian 2006–2013
Roger Sayer 2014–present

Source: https://en.wikipedia.org/wiki/Temple_Church



The façade of the Temple Church organ



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Photo courtesy of Eric Harrison

THE DIAPASON is accepting submissions of article-length essays until January 31, 2020, for its inaugural Gruenstein Award, honoring Siegfried E. Gruenstein, founding editor of the journal, for publication in the May 2020 issue. The award recognizes the scholarly work of a young author who has not reached her or his 35th birthday as of January 31, 2020.



For complete details, visit www.thediapason.com
or see the September 2019 issue, page 3.

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Cover feature

The First Church, UCC, Nashua, New Hampshire Austin Organs, Inc., Hartford, Connecticut, Opus 1406

From the Minister of Music and Consultant

When I was appointed Minister of Music in 2008, the organ was to be on the docket for a long-anticipated restoration early in my tenure. Upon learning about the vision for this instrument that was started under Dr. Robin Dinda, FAGO, in the early 1990s, two things were clear: the Young Memorial Console built by Austin in 1996 prepared the organ for significant expansion, and a new floating Solo division was to be part of this vision.

Over the years, attempts were made to undo tonal changes from the 1970s and 1980s (primarily light upperwork in the Great), which sacrificed some of the instrument's most beautiful original softer stops. At some point in the past two decades, the original enclosed Great 8' Gemshorn (once stored inside the organ casework) disappeared, as well as the original 8' Harmonic Tuba. A significant, but somewhat misguided change to the entire Great division in the early 2000s continued to take the instrument away from its original symphonic roots. The "return" to these 1926 roots ultimately became the basis for our church's \$2.3 million Capital Campaign for Ministry, Music, and Mission in 2014.

This vision would be to restore the organ to its 1926 tonal specification and nomenclature and add new upperwork, scaled and voiced in typical 1920s Austin character. The original tonal design had no mixtures or mutations and only one 2' stop (in the Swell). The existing stewardship of our 1996 three-manual console guided us in adding the prepared floating Solo division, with an eye toward more liturgical function rather than tonal tradition. In effect, we now have a III/47 versatile main instrument, with a 13-rank Solo (with two composite stops) bringing the total rank count to 60—an instrument easily suited for four manuals, but keeping former stewardship and sightline considerations in check for a three-manual console, with many options.

The Solo was designed with double-sided nave and chancel sets of swell shades. This allows use of the Solo division not only as a powerful solo voice (or part of the greater organ ensemble) but also adds the possibility of accompanying a choir from that area of the sanctuary with closed shades and Pedal stop additions. Consequently, the new

division also assists our 5-octave bell choir, through a tonal reference closer to their placement in the church.

Austin concentrated on securing Austin (or similar) pipework from the original era, and where vintage pipes could not be sourced, Austin provided new pipework made to patterns Austin used in the 1920s. As a result, we have a thrilling instrument with a 21st-century eye towards its 1926 heritage—an impressive, warm sound over six divisions, and one of the most flexible accompanying instruments in Northern New England. Four celestes (three string and one flute) add wonderful warmth. Original color stops like the Vox Humana and vintage Harp (and classic fan tremulants) deliver sounds of yesteryear. The organ features complete string, flute, and diapason ensembles, with reeds (some independent and some unit treatments), and has retained the original two full-length 16' reeds under expression! The versatility of the instrument is astounding, especially when one utilizes sub/super-coupling and unisons off. The return of 23 ranks of extension octaves (73 notes) provides a thrilling shimmer that can compete with the best of Boston's local craze with Skinner and Aeolian-Skinner.

Two of the organ's returned softer stops, the Swell 8' Echo Salicional, (1930 Midmer-Losh) and the Enclosed Great 8' Gemshorn (1925 Austin) have added sensitive softer dynamics, which now allow the instrument to offer every variation from *ppp* to *ffff*. Masterful tonal finishing led by Daniel Kingman, Austin's senior voicer and associate tonal director, truly kept everything warm, lush, and never shrill. Full organ never "screams." Additions to the instrument include the three-rank Solo Vox Seraphique (15th, 17th, 19th), a 1924-vintage harmonics stop that is designed to pair with the Major Gamba and Celeste to create a unique shimmer and color combination; this is a rare effect found in perhaps only a very small handful of instruments. The large-scaled Mounted Cornet IV in the Solo is designed to pair with the Solo's Doppelflute, and also pairs with the new linen-lead pattern, leather-lipped Grand Diapason on the Open Great. This near-Stentorphone color alone fills the room with a sound long forgotten (and greatly misunderstood) in the days of American Classic and Neo-Baroque revival.

Complex "borrows" of stops, either as new divisional extensions, or in the Pedal, add amazing variations to registration. Cross-coupling of the Enclosed Great and Choir (to the Choir and



The First Church, UCC, Nashua, New Hampshire (photo credit: Len Levasseur)

Swell respectively) allows a flexibility unparalleled for an organ of this size. The mechanics are truly an engineering marvel, and every ounce of possibility was brought out of this instrument's redesign, thanks to collaboration with the Austin staff.

I am privileged to sit at this console every week and was truly honored to serve as the principal consultant for this important and historic work. Thanks are due in particular to Charles Morris who acted as the church's representative. The team at Austin was accommodating of nearly anything asked of them. The

extension of the case and grillework for the new Solo division truly looks like it has always been in the sanctuary. The resulting instrument thrills congregation, recitalists, and audiences alike. By offering a minimum of seven public programs featuring the Anderson Memorial Organ annually on our First Music Concert Series, the organ's voice is widely heard in this region and has garnered much regional attention, in print and on television—as the most significant organ project in the state of New Hampshire in a decade. It is an honor to be at the helm of this historic

Austin Organs, Opus 1406, 1926/2015

GREAT ORGAN (* = enclosed Great)	
16' Major Diapason	73 pipes
8' Grand Diapason	73 pipes
8' Principal Diapason	73 pipes
8' Small Diapason (ext)	12 pipes
8' Flauto Major (Ped 16' Dia)	41 pipes
8' Violoncello °	73 pipes
8' Gemshorn °	73 pipes
8' Bourdon °	73 pipes
8' Flute Celeste (Ch)	
8' Unda Maris (Ch)	
4' Octave	73 pipes
4' Principal °	73 pipes
4' Harmonic Flute °	73 pipes
2½' Twelfth	61 pipes
2' Fifteenth	61 pipes
IV Fourniture (19-22-26-29)	244 pipes
16' Tuba ° (ext)	12 pipes
8' Harmonic Tuba °	61 pipes
8' Bassoon	73 pipes
4' Clarion ° (ext)	12 pipes
Harp (Ch)	
Chimes	25 tubes
Tremulant °	

SWELL ORGAN	
16' Bourdon	73 pipes
8' Open Diapason	73 pipes
8' Rohr Flute	73 pipes
8' Viole D'Orchestre	73 pipes
8' Viole Celeste (TC)	61 pipes
8' Echo Salicional	73 pipes
4' Fugara	73 pipes
4' Flauto Traverso	73 pipes
4' Violina (ext)	
2½' Nasard	61 pipes
2' Flageolet	61 pipes
1½' Tierce	61 pipes
III Mixture (15-19-22)	183 pipes
16' Contra Posaune	73 pipes
8' Tuba Mirabilis (Solo)	
8' Cornopean	73 pipes
8' Oboe	73 pipes
8' Vox Humana	61 pipes
Tremulant	

CHOIR ORGAN	
16' Quintade (ext)	12 pipes
8' Geigen Principal	73 pipes
8' Concert Flute	73 pipes
8' Flute Celeste (TC)	61 pipes
8' Dulciana	73 pipes
8' Unda Maris (TC)	61 pipes
8' Quintadena	73 pipes
4' Geigen Octave (ext)	
4' Flute D'Amour	73 pipes
2' Piccolo	61 pipes
1½' Larigot	61 pipes
16' Tuba (Gt)	
8' Harmonic Tuba (Gt)	
8' Clarinet	73 pipes
4' Tuba Clarion (Gt)	
Harp (Austin)	61 bars
Chimes (Gt)	
Tremulant	

SOLO ORGAN	
8' Doppelflute	73 pipes
8' Major Gamba	73 pipes
8' Gamba Celeste	73 pipes
4' Flute Ouverte	73 pipes
4' Gambette (ext)	12 pipes
4' Gambette Celeste (ext)	12 pipes
III Vox Seraphique (15-17-19)	183 pipes
IV Mounted Cornet (TC)	
(8-12-15-17)	196 pipes
8' Cor Anglais	73 pipes
8' Tuba Mirabilis	73 pipes
Tremulant	
Nave Shades Off	
Chancel Shades Off	



The console (photo credit: Len Levasseur)

ministry, now with an instrument that will continue to praise God for generations to come. *Soli Deo Gloria.*

—Joseph R. Olefirowicz, CAGO
Minister of Music
Principal Organ Consultant

From the Builder

On our preliminary visit to the church, we were introduced to an instrument built by Austin some 90 years previous that was barely an echo of what had been installed. The contract was signed on December 19, 1925, with promised completion by September 1, 1926.

By today's standards, this timeframe would be unheard of, since a 3-manual, 42-stop instrument would surely require a minimum of 16 to 24 months. In 1925, however, the company was in the epoch of its greatest production, shipping nearly two organs per week. This contract was signed on behalf of Austin by Elisha Fowler of Boston, formerly of the Hutchings Company, but since 1919 served as New England (and later Midwest) sales representative for Austin. Also a seasoned tonal designer, Mr. Fowler likely had strong influence in drawing up the tonal specification for



Inside the Austin airbox (photo credit: Michael Fazio)

this organ. One interesting element in the contract stated that:

The Austin Organ Company hereby guarantees tonal satisfaction to Mrs. Frank Anderson, donor; Earl F. Nauss, minister; and Maurice Hoffman, organist; and agrees to exchange any and all pipes which do not satisfy and to continue to do so until results satisfactory to the committee named have been attained.

Perusing the files, no pipes appeared to have been returned by order of the committee; a happy circumstance that must have caused sighs of great relief in Hartford!

The organ was initially scaled rather heroically on wind pressure of seven inches water column. The Great Principal Diapason was 40 scale (nearly 6¾ inches diameter at bottom C). There was an accompanying "Small Diapason" of 46 scale, which is a scale that would be typical of instruments built in the late 1960s to 1970s. A revision in March of 1926 shows that the Principal Diapason bass was changed to 43 scale and the Small Diapason to 49 scale. This would be more in keeping with other similar instruments of the time in typical rooms. In today's thinking, the 43 scale/17th ratio is typical of German *Normalmensur*, while the 49-scale Diapason (with a narrow mouth) is typical of a Violin Diapason and would be a bit more incisive. Likewise, the Swell Diapason bass was changed from 40 scale to 43. This provided the power and color in the manual range, without excessive heaviness in the pedal; it also consumed less windchest real estate.

The tonal palette of this instrument was certainly typical for the era and boasted a plethora of fundamental stops; absent were mixtures or mutations. Similar organs of the period—for example, Opus 1409 at St. John's Episcopal Church in Bridgeport, Connecticut, an instrument of 75 stops—boasted upperwork and a full set of independent mutations in the Swell, including a Nazard, Flautina, Tierce, Septieme, and Twenty Second. (An interesting side note, this organ appears to be the first instance found of an Austin with double expression—a box within a box—in the Swell department.) Mixtures were found in several instruments of the period, but usually confined to the Swell Organ. A notable exception is Austin Opus 1416, for the Sesquicentennial Exposition, built in 1926. At 162 ranks—it was for many generations the largest pipe organ built by Austin under a single contract. Each of the principal divisions has multiple ranks of mixtures; and of course, reed choruses, flute choruses, strings, mutations, etc.

Armed with this history, we surveyed the condition of this venerable instrument in Nashua. The organ had been a victim of several attempts at "tonal modernization" over the years. Diapasons had been removed and replaced with lighter-scaled pipework; a rather large mixture was added to the Great; and the Tuba was removed and replaced with a poorly recycled supply-house Trumpet. Also, the enclosed divisions had several stops removed, altered, or replaced entirely with random pipework. Many hours of discussion were spent attempting to recreate, or frankly *create a new* tonal specification that would echo the vision for this instrument, as if a time machine had transported us back to 1926, but with greater resources available, such as were reserved for larger instruments as mentioned above.

The result of fraternal collaboration between Joseph Olefirowicz and the Austin staff was to create a tonal design that could have been lifted from Austin's archives. The overall limit of the "new" specification was perhaps a bit exhaustive, but the result is an extremely versatile instrument with amazing tonal variety and possibilities.

In our grand scheme, a significant addition was the inclusion of a new Solo division. There was space allowed on the 1996 console, and we were offered the possibility of utilizing a pass-through storage area located on the far right of the organ case. To transform this space into an organ chamber would require the construction of some new casework with additional tone openings. The existing organ has some unique carving that resembles vines within its openings. We scanned images of this casework and created a CAD file that was turned into magnificent scaled panels identical to the original. The Solo was voiced to speak on 10 inches wind pressure, typical of the era, which required the installation of an additional blower. To accommodate this requirement, we pulled a vintage Spencer blower from our inventory and sent it back to the factory for refurbishment and a new motor equipped with a variable frequency drive controller.

Upon completing the design phase, reality struck a severe chord when the actual challenge of building this instrument necessitated sourcing the required pipes to achieve the desired result. In some cases, it was as simple as making (or finding) an octave or a few pipes to restore scaling; many of the 73-note extension octaves had been lost to time, but happily we were able to source replacements for all of those lost from vintage inventory. In other cases we required complete

The First Church, UCC, Nashua, New Hampshire

PEDAL ORGAN

32'	Diapason (Resultant)	
32'	Bourdon (Resultant)	
32'	Lieblich Gedeckt (Resultant, Sw)	
16'	Open Diapason	32 pipes
16'	Violone (Gt)	
16'	Bourdon	32 pipes
16'	Flute Bass (ext. Solo)	12 pipes
16'	Quintaten (Ch)	
16'	Lieblich (Sw)	
8'	Octave (Gt)	
8'	Major Flute (Solo)	
8'	Gross Flute (ext 16' Diap)	12 pipes
8'	Flauto Dolce (ext 16' Bdn)	12 pipes
4'	Super Octave (Gt)	
4'	Flute (Sw)	
32'	Grand Cornet (Resultant)	
16'	Tuba (Gt)	
16'	Posaune (Sw)	
8'	Tuba Mirabilis (Solo)	
8'	Harmonic Tuba (Gt)	
4'	Clarion (Gt)	
	Chimes (Gt)	
	Pedal to Pedal 4	

EXPRESSION PEDALS

Choir/Enclosed Great
Swell
Solo
Register Crescendo

CONTROLS

999-levels of memory
Bridal signal (HCTB)
Clock
Continuo
"Go-to" function
Manual Transfer
Piston sequencer
Playback
Transposer
Ventil (mixtures)
Ventil (reeds)

Builder's website: <http://austinorgans.com>
Church's website: tfcucc.org

Cover photo credit: Len Levasseur



The Great division Flauto Major and Small Diapason (photo credit: Michael Fazio)



Solo division (photo credit: Michael Fazio)

stops; many were procured from Austin's inventory. Some stops were new manufactured pipes made to vintage Austin patterns. An example is the 8' Bassoon in the Great. While perhaps not typical of the time, there was a desire and need for a lighter chorus reed in the exposed division. This particular pattern was originally used in Opus 1010 (c. 1921 in the Eastman Theatre, Rochester New York) and also in Opus 1109 (1922, at the Cincinnati Music Hall). The original patterns were located in our archive and used for this instrument. Likewise, vintage patterns likely used for the original pipes in 1926 were used for the replacement Tuba in the Great. Conversely, we chose a vintage E. M. Skinner pattern for the Solo Tuba—for variety of dynamic and color. The Solo English Horn was sourced from vintage inventory, a 1924 Austin instrument.

We feel that this instrument embodies not only the 1920s tonal concepts, as detailed herein, but Austin's design paradigm—a concept we refer to as Symphonic-Liturgical Tonal Design

It is arguable that the most advanced form of musical expression we celebrate today is the symphony orchestra. It is a *comprehensive* and *versatile* entity. Evidence of this fact is provided by reviewing any concert program. On any given evening, one can encounter a most sublime movement from Ravel; just a moment later, the terrific thunder crash of a powerful Wagnerian overture! These variations in repertoire, dynamic, and emotion are all delivered by the *same* performers and the *same* instruments. In much the same way, a well-designed tonal palette in an organ *capable of supporting* these timbres and styles gives an organist the ability to perform with similar flexibility.

Why do we consider this ability to be important?

The pipe organ in church today must bridge the gap between traditional solo organ literature, liturgical accompaniment, choral support, and yet have the ability to perform contemporary accompaniment and literature. One can only imagine where the next trend might lead! The tone of the instrument must be pleasing—but not that alone—for the instrument must be capable of fulfilling its role in the liturgy. In summation: the organ must be extremely versatile and able to be play almost any literature, and the organ's tonality also has to be outstanding in its conceptualization, voicing, and disposition.

We feel that the Austin organ is built of the most solid construction to support the extra demands placed on a symphonic organ. Our design (the famed *Austin Universal Airchest System*) assures the church of steady wind, ease of maintenance, and maximum utilization of available space. We strive to build the most comfortable organ consoles with the finest control systems available.

The sound of an Austin organ *plenum* (tonal ensemble) is unique. To achieve our desired level of warmth and simultaneous transparency requires not only our specific style of voicing, but very close attention to pipe scaling, regulation, and of great importance, explicit confidence in *our* Austin Universal Airchest System.

Celebrating 125 years of pipe organ building experience, and our dedicated staff comprising one of the oldest pipe organ factories in the country; we are ready to build one of the finest instruments possible, and then provide ongoing support and service.

—Michael Fazio
President & Tonal Director
Austin Organs, Inc.

Austin team members involved with Opus 1406 renovation:

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Michael Chiradia
Bruce Coderre
Colin Coderre
Jacob Dowgiewicz
Michael Hart
Curt Hawkes
Victor Hoyt
Dan Kingman
Rafael Ramos
David Secour
Stewart Skates +
Richard Taylor
Tony Valdez
Anne Wysocki
Mike Fazio

► page 10

is noteworthy for its quiet and expressive lyricism.

Two selections from Litaize's first published collection (1938), *Douze pièces*, are featured: the fiendishly difficult "Variations sur un Noël angevin" and the exuberant "Final." Among the later works are the aforementioned *Prélude et danse fugée*, the "Final" from *Messe pour Toussaint* (1964), and three late works: *Arches* (1987), *Épiphanie* (1984), and *Reges Tharsis* (1991). Litaize softened his tone with his late works, following the music of the 1960s where he experimented with a more dissonant harmonic vocabulary.

The booklet accompanying this compact disc provides an informative overview of Gaston Litaize's life and career, as well as the performer's biography and a history of the organs of the Church of the Epiphany in Washington. Unfortunately, there is no commentary on any of the pieces chosen for this disc. The Aeolian-Skinner organ offers as close to a French sound as one could hope for from an American instrument. The performance by Filsell does not disappoint. It is what one comes to expect from this highly regarded virtuoso—sensitive, musical, and technically superb. Litaize could not have hoped for a better advocate for his music. This disc makes a delightful addition to the organ music of twentieth-century France and helps complete the picture of the music that came from this exceptional tradition.

—Steven Young
Bridgewater, Massachusetts

Masaaki Suzuki plays Bach Organ Works on the Garnier Organ of Kobe Shoin. BIS Records, AB compact disc, BIS-2241, €15. Available from: www.bis.se.

Volume 2: *Prelude and Fugue in G Major*, BWV 541; *Chorale Prelude "Liebster Jesu, wir sind hier,"* BWV 730; *Concerto in D Minor* (after Vivaldi), BWV 596; *Chorale Partita on "Sei gegrüßet, Jesu gütig,"* BWV 768; *Concerto in C Major* (after Vivaldi), BWV 594; *Chorale Prelude on "Liebster Jesu, wir sind hier,"* BWV 731; *Prelude and Fugue in C Major*, BWV 547.

Masaaki Suzuki (b. 1954) has probably accomplished more than anyone in Japan to champion the music of Johann Sebastian Bach. After studying organ and composition at the Tokyo National University of Fine Arts and Music he moved to the Netherlands where he studied with Ton Koopman, Piet Kee, and Klaas Bolt. After a period of teaching in Germany he returned to Japan in 1983, where he began teaching at the Shoin Women's University in his hometown of Kobe. In 1990 he founded Bach Collegium Japan, a Baroque chorus and orchestra. Under Suzuki's direction Bach Collegium Japan recorded the complete cantatas of J. S. Bach.

Suzuki has now turned his attention to Bach's organ music and has begun another extensive series of recordings, of which this is the second. (The first inevitably commences with the *Tocatta and Fugue in D Minor*, BWV 565, which may or may not be by Bach himself!) Masaaki Suzuki is currently visiting professor at Kobe Shoin Women's University and principal guest conductor of the Yale Schola Cantorum. The recordings are made on the organ in the Chapel of Kobe Shoin Women's University, built in Burgundy, France, by Marc Garnier in 1981 to 1983. It is built in classical French historical style and tuned to an unequal temperament developed in Japan by Tatsushi Hirashima, who was

responsible for obtaining the organ for the university. There are four manuals, two of which are short compass, but the pedal is rudimentary, consisting only of 8' and 4' flutes and a transmission of the Grand-Orgue 16' Bourdon. It is a very fine-sounding instrument in a good acoustic environment, but its eighteenth-century French design makes it a less than ideal instrument for performing Johann Sebastian Bach's organ music. This is particularly the case as the balance between the reeds and flues is quite different from a North German instrument.

Suzuki takes the great *Prelude and Fugue in G Major* at a very fast pace. The manual parts of the prelude come out clearly on the principals, but in the fugue the French Trompette on the Grand-Orgue, which is also coupled to the Pedal (there being no pedal reeds and no 16' reeds at all on this organ), rather overwhelms the flues. The flutes sound very pretty in the *Chorale Prelude "Liebster Jesu, wir sind hier,"* BWV 730, one of a pair of chorale preludes on this hymn that Bach composed in the early eighteenth century. This piece is taken at a much more relaxed pace, and effective use is made of the *Tremblant Doux*. I particularly liked Suzuki's performance of the Vivaldi/Bach *Concerto in D Minor*. Again the flutes sound very lovely in the first and third movements, while the principal chorus is very clear in the short second, *Grave* movement. At the beginning of the fourth movement the Montre sounds warm and round, while in the solo section Suzuki makes effective use of a flute with the Nazard and Tremblant. The principal chorus comes across well again in the final movement, and the unequal temperament seems particularly well suited to this composition.

Following the *Concerto in D Minor*, the *Chorale Partita on "Sei gegrüßet, Jesu gütig"* gives many opportunities for Suzuki to explore the solo colors of the organ. Suzuki's interpretation of the ornamentation is outstanding. The reeds sadly again overpower the flues in the last variation. We then hear a second Vivaldi/Bach concerto, the *Concerto in C Major*. Suzuki's playing here reminds me particularly of the way his former teacher Ton Koopman plays. Suzuki then plays the second of the pair of chorale preludes on "Liebster Jesu, wir sind hier," BWV 731. Again he takes the chorale prelude at a relaxed pace and his interpretation is full of warmth and feeling. The compact disc concludes with Bach's *Prelude and Fugue in C Major*, BWV 547. The playing of the prelude is brilliant and joyous. The fugue begins well on a *mezzo forte* combination and builds up to a pleasant *tutti*.

It is unfortunate, as I have mentioned, that Suzuki chose to make these recordings on a classical French style instrument, particularly one with such a minimal pedal division. It is not as though there are not several good North German style organs in Japan. I should have thought the Taylor & Boody organ in St. Margaret's School, Tokyo, Op. 30 of 1998, three manuals and 62 ranks, which is tuned to the Kellner "Bach" temperament, would have been particularly suitable. Nevertheless, Suzuki's playing is excellent, and he clearly learned a great deal from his mentor Ton Koopman, whose traditions he has carried to Japan. I wish Suzuki well in helping to popularize the organ works of Bach in Japan, as he has done so conspicuously well with the cantatas.

—John L. Speller
Port Huron, Michigan

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

Yale Schola Cantorum; Battell Chapel, Yale University, New Haven, CT 7:30 pm
Hey-Liberis Duo (Michael Hey, organ, & Christiana Liberis, violin); First United Methodist, Saratoga Springs, NY 7:30 pm
Benjamin Sheen; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 7:30 pm
Nathan Laube; First Presbyterian, Jackson, MS 7:30 pm
Olivier Latry; Signoret-Brulatour House, New Orleans, LA 6:30 pm

16 NOVEMBER

James Kennerley; Merrill Auditorium, Portland, ME 7:30 pm

17 NOVEMBER

Ken Cowan; Church of the Transfiguration, Orleans, MA 3:30 pm
Stephen Hamilton; St. Michael's Episcopal, New York, NY 3 pm
Brian McCarthy; Cadet Chapel, West Point, NY 2:30 pm
Thomas Gaynor; First Lutheran, Carlisle, PA 3 pm
Joshua Stafford; St. Mark's Episcopal, Philadelphia, PA 4 pm
Diane Meredith Belcher; St. Stephen's Pro-Cathedral, Wilkes-Barre, PA 4 pm
Peter Richard Conte, organ, & **Andrew Ennis**, flügelhorn/organ; St. Matthew Lutheran, Hanover, PA 4 pm
Olivier Latry; St. Ann's Church, Washington, DC 3 pm
Jillian Gardner; Washington National Cathedral, Washington, DC 5:15 pm
Aaron Tan; First Presbyterian, Richmond, VA 7:30 pm
Josiah Hamill; Duke University Chapel, Durham, NC 5:15 pm
+ **Isabelle Demers**; Dunwoody United Methodist, Dunwoody, GA 4 pm
Vaughan Williams, *Mass in G Minor*; First Congregational, Columbus, OH 4 pm
Amanda Mole; Independent Presbyterian, Birmingham, AL 4 pm
Naomi Rowley; Loyola University, Chicago, IL 3 pm

19 NOVEMBER

Olivier Latry; College of the Holy Cross, Worcester, MA 7:30 pm
Clara Gerdes & Richard Gress; Woolsey Hall, Yale University, New Haven, CT 5 pm
Jazz Vespers; Duke University Chapel, Durham, NC 7:30 pm

20 NOVEMBER

Cathedral Choir; Cathedral of St. John the Divine, New York, NY 7:30 pm
Linda Kempke; Trinity Lutheran, Cleveland, OH 12:15 pm
Marijm Thoene; First Presbyterian, Ann Arbor, MI 4 pm

21 NOVEMBER

Erik Wm. Suter; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Stephen Buzard; Bower Chapel, Moorings Park, Naples, FL 7:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm
Aaron Tan; Central Michigan University, Mount Pleasant, MI 11 am masterclass, 7:30 pm recital

22 NOVEMBER

Nicole Simental; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm
Craig Cramer; Westminster Presbyterian, Charlottesville, VA 7:30 pm
Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon
Nathan Laube; Fourth Presbyterian, Chicago, IL 7:30 pm

24 NOVEMBER

Ken Cowan; First Parish Church, Concord, MA 3 pm

Rachel Laurin; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
St. Andrew Chorale & Orchestra and New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm
Canterbury Choral Society, Bach, *Christmas Oratorio*; Church of the Heavenly Rest, New York, NY 4 pm

Isabelle Demers & Bradley Hunter Welch; First Presbyterian, Lancaster, PA 2 pm

Aaron Tan; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Duke Chapel Choir, Evensong Singers, Vespers Ensemble & Chamber Orchestra; Duke University Chapel, Durham, NC 4 pm
Haydn, *Little Organ Mass*; Christ Episcopal, Bradenton, FL 11 am

Todd Wilson; Independent Presbyterian, Birmingham, AL 4 pm

Nicholas Schmelter; Trinity Episcopal, Bay City, MI 4 pm

25 NOVEMBER

Michael Unger, with cello; Trinity Episcopal, Covington, KY 7 pm

27 NOVEMBER

Thanksgiving Evensong; Emmanuel Episcopal, Chester Parish, Chestertown, MD 6 pm

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

Bruce Bengtson; Luther Memorial Church, Madison, WI 12 noon

28 NOVEMBER

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

29 NOVEMBER

Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm

30 NOVEMBER

Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm

Ray Cornils; Methuen Memorial Music Hall, Methuen, MA 7 pm

1 DECEMBER

Ray Cornils; Methuen Memorial Music Hall, Methuen, MA 3 pm
Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm

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

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

Advent Procession; St. James Episcopal Cathedral, Chicago, IL 6:30 pm

3 DECEMBER

The Chenault Duo; Northrop Auditorium, Minneapolis, MN 7:30 pm

4 DECEMBER

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Silviya Mateva; Advent Lutheran, Melbourne, FL 12 noon

Lessons & Carols; Saint Michael & All Angels Episcopal, Sanibel Island, FL 6 pm

Nicholas Schmelter; St. Paul's Episcopal, Flint, MI 1 pm

Andrew Schaeffer; Luther Memorial, Madison, WI 12 noon

5 DECEMBER

Students of Rice University; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

Choral works of Charpentier; Church of St. Luke in the Fields, New York, NY 8 pm

Julane Rodgers, harpsichord; Christ Episcopal, Bradenton, FL 12:15 pm

6 DECEMBER

Chanticleer; St. Ignatius Loyola Catholic Church, New York, NY 8 pm

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

7 DECEMBER

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

Barnard-Columbia Chorus, Handel, *Messiah*; Church of the Ascension, New York, NY 8 pm

Alan Morrison; Ursinus College Choir, Handel, *Messiah*; Ursinus College, Collegeville, PA 7:30 pm

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

Karen Beaumont, with cello; First Unitarian Society, Milwaukee, WI 2 pm

8 DECEMBER

Handel, *Messiah*, sing-along; Battell Chapel, Yale University, New Haven, CT 1:30 pm

CONCORA, Handel, *Messiah*; St. James's Episcopal, West Hartford, CT 4 pm

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Calendar

Chanticleer; St. Ignatius Loyola Catholic Church, New York, NY 4 pm
Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm
Alan Morrison, Ursinus College Choir, Handel, *Messiah*; Ursinus College, Collegeville, PA 2:30 pm
Lessons & Carols; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Lessons & Carols; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 4 pm
Handel, *Messiah*; Duke University Chapel, Durham, NC 3 pm
Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Advent Lessons & Carols; Christ Episcopal, Bradenton, FL 11 am
Advent Lessons & Carols; St. Paul's Episcopal, Delray Beach, FL 3 pm
Sarasota Young Voices; Christ Episcopal, Bradenton, FL 5 pm
Michael Burkhardt, hymn festival; Advent Lutheran, Melbourne, FL 3 pm
Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 & 11 am

10 DECEMBER

Carolyn Craig; Woolsey Hall, Yale University, New Haven, CT 5:45 pm
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

11 DECEMBER

Meg Cutting & Grant Wareham; Marquand Chapel, Yale University, New Haven, CT 7:30 pm
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Betty Jo Couch; Advent Lutheran, Melbourne, FL 12 noon
Joseph Kucharski; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
John Chappell Stowe; Luther Memorial, Madison, WI 12 noon

12 DECEMBER

Janet Yieh; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Richard Benedum; Christ Episcopal, Bradenton, FL 12:15 pm

13 DECEMBER

Yale Voxtet; Marquand Chapel, Yale University, New Haven, CT 7:30 pm
Ken Cowan, Lessons & Carols; Princeton University Chapel, Princeton, NJ 8 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 7:30 pm
Cathedral Ringers Handbell Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Charles Miller; Cathedral Church of St. Paul, Detroit, MI 12:10 pm

14 DECEMBER

Christmas concert; Cathedral of St. John the Divine, New York, NY 7 pm
Ken Cowan, Lessons & Carols; Princeton University Chapel, Princeton, NJ 3 & 8 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 3 pm

15 DECEMBER

Lessons & Carols; St. John's Episcopal, West Hartford, CT 3 pm
Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
The Salvatores; St. Malachy's Catholic Church, New York, NY 3 pm
Christmas concert; Madison Avenue Presbyterian, New York, NY 4 pm
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Lessons & Carols; St. Paul's Episcopal, Greenville, NC 5 pm
Alan Morrison, with Spivey Hall Children's Choir; Spivey Hall, Morrow, GA 3 pm
Carols by Candlelight; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Christmas Lessons & Carols; First Congregational, Columbus, OH 4 pm
Agnieszka Kosmecka; Loyola University, Chicago, IL 3 pm

18 DECEMBER

TENET, Bach, *Christmas Oratorio*; St. Vincent Ferrer Catholic Church, New York, NY 8 pm
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Barbara Larson; Advent Lutheran, Melbourne, FL 12 noon

19 DECEMBER

Karen Christianson; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

Britten, *A Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm
TENET, Bach, *Christmas Oratorio*; St. Vincent Ferrer Catholic Church, New York, NY 8 pm
Christmas Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 5:30 pm
Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 6:30 pm

20 DECEMBER

Blue Heron; First Church Congregational, Cambridge, MA 7:30 pm
The Salvatores; St. Malachy's Catholic Church, New York, NY 7 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

21 DECEMBER

Blue Heron; First Church Congregational, Cambridge, MA 2:30 & 7:30 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm

22 DECEMBER

Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

23 DECEMBER

James Kennerley; Merrill Auditorium, Portland, ME 7:30 pm
Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

26 DECEMBER

Victoria Shields; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

31 DECEMBER

Concert for Peace; Cathedral of St. John the Divine, New York, NY 7 pm

UNITED STATES

West of the Mississippi

15 NOVEMBER

Shin-Young Lee; Catalina United Methodist, Tucson, AZ 7 pm
Mark Brombaugh; Christ Episcopal, Tacoma, WA 12:10 pm

16 NOVEMBER

Craig Cramer; Subiaco Abbey, Subiaco, AR 10 am

17 NOVEMBER

Chelsea Chen; First Presbyterian, Rochester, MN 4 pm
Second Church Chorale & Chamber Orchestra; Second Presbyterian, St. Louis, MO 4 pm
Alan Morrison; First Christian, Jefferson City, MO 4 pm
Shin-Young Lee, Bradley Hunter Welch & Philippe Lefebvre; Meyerson Symphony Center, Dallas, TX 2:30 pm
Gail Archer; Woodburn United Methodist, Woodburn, OR 3 pm
Raúl Prieto Ramírez; California Polytechnic State University, San Luis Obispo, CA 3 pm

19 NOVEMBER

Shin-Young Lee; Arborlawn United Methodist, Fort Worth, TX 7 pm

22 NOVEMBER

Jens Korndörfer; Augustana University Chapel, Sioux Falls, SD 7 pm

23 NOVEMBER

Jens Korndörfer, masterclass; Augustana University Chapel, Sioux Falls, SD 9 am

24 NOVEMBER

Theo Wee; First Congregational UCC, Northfield, MN 4 pm
Nathan Laube; Wesley United Methodist, Muscatine, IA 4 pm
Gail Archer; First Congregational, Boulder, CO 3 pm
Michael Kleinschmidt; Gethsemane Lutheran, Seattle, WA 4 pm
Jin Kyung Lim, with Amabilis Ensemble; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

1 DECEMBER

Advent Lessons & Carols; Grace Cathedral, San Francisco, CA 3 pm

7 DECEMBER

Christmas concert; Concordia University, Irvine, CA 3 pm & 7 pm

Calendar

8 DECEMBER

Advent Vespers; Second Presbyterian, St. Louis, MO 4 pm

Emma Whitten; St. Mark's Episcopal, Berkeley, CA 4 pm

Christmas concert; Concordia University, Irvine, CA 7 pm

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

12 DECEMBER

Southern California Brass Consortium; St. Margaret's Episcopal, Palm Desert, CA 7 pm

13 DECEMBER

Christmas concert; Concordia University, Irvine, CA 7:30 pm

14 DECEMBER

Christmas concert; Grace Cathedral, San Francisco, CA 3 pm

Christmas concert; Concordia University, Irvine, CA 3 pm & 7 pm

15 DECEMBER

Christmas concert; Grace Cathedral, San Francisco, CA 3 pm

17 DECEMBER

Todd Wilson; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

20 DECEMBER

Christmas concert; Grace Cathedral, San Francisco, CA 7 pm

21 DECEMBER

Christmas concert; Grace Cathedral, San Francisco, CA 3 pm

22 DECEMBER

Christmas concert; Grace Cathedral, San Francisco, CA 3 pm

24 DECEMBER

Christmas Lessons & Carols; Grace Cathedral, San Francisco, CA 4 pm

31 DECEMBER

Nathan Laube, with brass; First Plymouth Congregational, Lincoln, NE 7 pm

INTERNATIONAL

15 NOVEMBER

Ann Casier & Jean-Pierre Hautekiet; Sint-Janskerk, Oostende, Belgium 8 pm

Nicholas Freestone; Cathedral, Worcester, UK 6:45 pm

16 NOVEMBER

Gregor Simon; Münster, Obermarchtal, Germany 5 pm

Maria Mokhova; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

Evert Groen, Thomas Schermuly & Bernhardt Brand-Hofmeister; Evangelische Oranier-Gedächtnis-Kirche, Wiesbaden, Germany 7 pm

Aart Bergwerff, masterclass; Sint-Petrus-en-Pauluskerk, Oostende, Belgium 1 pm

Jan Vermeire & Robert Hostyn; Sint-Jozefkerk, Oostende, Belgium 2:15 pm

Marc Van Driessen; Heilig Hartkerk, Oostende, Belgium 3:15 pm

Marc Van Driessen; Sint-Janskerk, Oostende, Belgium 4:15 pm

Aart Bergwerff, with Canto Ostinato; Sint-Petrus-en-Pauluskerk, Oostende, Belgium 7:30 pm

Pavlos Triantaris; Chingford Parish Church, Chingford, UK 2:30 pm

17 NOVEMBER

Baptist-Florian Marle-Ouvrard; Basilika St. Gereon, Köln, Germany 5 pm

Elmar Lehnen, with trombone; Willibrordi-Dom, Wesel, Germany 6 pm

Duncan Middleton; Methodist Central Hall, London, UK 3 pm

Witold Zaborny; St. Paul's Cathedral, London, UK 4:45 pm

James Gough; Westminster Abbey, London, UK 5:45 pm

18 NOVEMBER

Benjamin Chewter; Reading Town Hall, Reading, UK 1 pm

20 NOVEMBER

Axel Flierl; Kreuzkirche, Dresden, Germany 8 pm

21 NOVEMBER

Michael Villmow; Abteikirche, Brauweiler, Germany 8 pm

Iris Rieg; St. Margaret Rothbury, London, UK 1:10 pm

22 NOVEMBER

Olivier Latry; St. Basil's Catholic Church, Toronto, ON, Canada 9 am masterclass, 7:30 pm recital

23 NOVEMBER

Holger Gehring, with trumpet; Dom, Altenberg, Germany 2 pm

Matthias Mück; Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm

Cathy Lamb; Victoria Hall, Hanley, UK 12 noon

Paul Carr; Wesley Methodist, Chester, UK 12:45 pm

Eleni Keventsidou; St. Paul's, Deptford, UK 1 pm

Carole Gerasi; Cathedral, St. Albans, UK 5:30 pm

24 NOVEMBER

Andreas Meisner, with soprano; Dom, Altenberg, Germany 9 am

Andreas Meisner; Dom, Altenberg, Germany 2:30 pm

Mozart, *Requiem*; Jesuitenkirche St. Michael, München, Germany 4 pm

Ioanna Solomonidou; Basilika St. Gereon, Köln, Germany 5 pm

Simon Johnson; Kirche St. Nikolaus, Frankfurt a.M.-Bergen-Enkheim, Germany 5 pm

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Calendar

Münster- und Kammerchor Überlingen; Münster, Überlingen, Germany 5 pm
Thomas Neuleben; Liebfrauenkirche, Hamm, Germany 6:30 pm
Antoine Tronquo; Sint-Jansgasthuis, Veurne, Belgium 4 pm
Gareth Moore; Trinity Methodist, Douglas, UK 3 pm
Jeremiah Stephenson; All Saints, Margaret Street, London, UK 3:30 pm
Benjamin Cunningham; Westminster Abbey, London, UK 5:45 pm

25 NOVEMBER
Stephen Farr; Christ Church, Spitalfields, London, UK 7:30 pm

26 NOVEMBER
Simon Bland; St. George's, Hanover Square, London, UK 1:10 pm

27 NOVEMBER
Johannes Trümpler; Kathedrale, Dresden, Germany 8 pm

29 NOVEMBER
Bernhardt Brand-Hofmeister & Evert Groen; Evangelische Stadtkirche, Wanfried, Germany 7:30 pm
Gerhard Löffler; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

30 NOVEMBER
Christian Iwan; Kiliansdom, Würzburg, Germany 4 pm
Ghislaine Rees-Trapp; Bloomsbury Central Baptist, London, UK 4 pm

1 DECEMBER
Peter Frisé; Jesuitenkirche, Vienna, Austria 6:20 pm
 Christmas carol sing; Dom, Altenberg, Germany 2:30 pm
Bernadetta Sunavska, with Kammerchor Sonat Vox; Abteikirche, Amorbach, Germany 4 pm
Johann Vexo; Kathedrale St. Sebastian, Magdeburg, Germany 4:30 pm
Dominik Axtmann, with Bezirkskantorei Bruchsal; Hofkirche, Bruchsal, Germany 6 pm

3 DECEMBER
Nicholas Freestone; St. Andrew's Methodist, Worcester, UK 7 pm

4 DECEMBER
 Christmas concert; Kreuzkirche, Dresden, Germany 8 pm

6 DECEMBER
Michael Grill; Erlöserkirche, München, Germany 6 pm

Thomas Schmitz; Jesuitenkirche St. Michael, München, Germany 8 pm
James Gough; St. Michael & All Angels, Bedford Park, UK 12:30 pm

7 DECEMBER
Ansgar Schlei; Willibrordi-Dom, Wesel, Germany 12 noon
Rolf Müller; Kiliansdom, Würzburg, Germany 4 pm
Christoph Grohmann, with soprano; St. Pankratius-Kirche, Gütersloh, Germany 5 pm

8 DECEMBER
Daniel Roth; Jesuitenkirche, Vienna, Austria 6:20 pm
 Gospelchor Altenberg; Dom, Altenberg, Germany 2:30 pm
Ruben Sturm; Dom, Rottenburg a.N., Germany 5 pm
Gabriele Degenhardt; Matthäuskirche, Stuttgart, Germany 5 pm

10 DECEMBER
Gerhard Löffler; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

12 DECEMBER
Clive Grant; St. Nicholas, Newbury, UK 1:10 pm

13 DECEMBER
Michael Grill; Erlöserkirche, München, Germany 6 pm

14 DECEMBER
Hansjörg Albrecht; Kiliansdom, Würzburg, Germany 4 pm
Hans Leitner; Dreifaltigkeits Kirche, Kolbermoor, Germany 4 pm
 Bach, *Christmas Oratorio*, Cantatas 1-3; Erlöserkirche, München, Germany 5 pm
Paul Dean, Messiaen, *La Nativité*; St. Michael's, Highgate Village, UK 6 pm
Andrew Nix; St. Albans Organ Theatre, St. Albans, UK 7:30 pm

15 DECEMBER
Roman Hauser, with orchestra; Jesuitenkirche, Vienna, Austria 6:20 pm
 Bach, *Christmas Oratorio*, Cantatas 1-3; Erlöserkirche, München, Germany 5 pm
 Advent choral concert; Willibrordi-Dom, Wesel, Germany 6 pm
Andrea-Ulrike Schneller & Hans-Rudolf Krüger; Ev. Auferstehungskirche, Ludwigsburg, Germany 6 pm
Andreas Liebig; Munster, Basel, Switzerland 6 pm
Neil Wright; Abbey, Farnborough, UK 3 pm

16 DECEMBER
 Advent concert; Dom, Altenberg, Germany 8 pm

17 DECEMBER
David Bednall & Paul Walton, Messiaen, *La Nativité*; Cathedral, Bristol, UK 7 pm

18 DECEMBER
 Advent concert; Dom, Altenberg, Germany 8 pm

20 DECEMBER
Matthias Muck, with Magdeburger Knabenchor; Kathedrale St. Sebastian, Magdeburg, Germany 4:30 pm
Michael Grill; Erlöserkirche, München, Germany 6 pm

21 DECEMBER
 Bach, *Christmas Oratorio*, Cantatas 1-3; Dom, Altenberg, Germany 2 pm
Stefan Schmidt; Kiliansdom, Würzburg, Germany 4 pm
Ansgar Schlei, works of Bach; Willibrordi-Dom, Wesel, Germany 6:30 pm

22 DECEMBER
Roman Hauser; Jesuitenkirche, Vienna, Austria 6:20 pm
 Bach, *Christmas Oratorio*, Cantatas 4-6; Dom, Altenberg, Germany 2 pm
 Christmas concert; Jesuitenkirche St. Michael, München, Germany 4 pm

23 DECEMBER
Christoph Schoener; St. Michaelis, Hamburg, Germany 7:30 pm

25 DECEMBER
Andreas Meisner; Dom, Altenberg, Germany 3:30 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 5 pm


26 DECEMBER
Rolf Müller, with violin; Dom, Altenberg, Germany 3:30 pm

27 DECEMBER
Ulrike Heubeck & Ulrich Theißen, with oboe and clarinet; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

29 DECEMBER
Rolf Müller, with trumpet & Capella Nova Altenberg; Dom, Altenberg, Germany 3:30 pm

31 DECEMBER
Dominik Axtmann, with recorder; Kath. Kirche St. Peter, Bruchsal, Germany 9 pm
Michael Grill, with trumpet; Erlöserkirche, München, Germany 9 pm
Manual Blessing, with brass; Mariakirche, Schramberg, Germany 9:30 pm
Michael Utz, with trumpet; Abteikirche, Brauweiler, Germany 10 pm
Rudolf Peter, with trombone; Augustinerkirche, Landau, Germany 10 pm
Matthias Muck; Kathedrale St. Sebastian, Magdeburg, Germany 10 pm
Frank Zimpel, with brass; Münster, Überlingen, Germany 10 pm
Gerhard Löffler; Hauptkirche St. Jacobi, Hamburg, Germany 10:30 pm
Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 10:30 pm

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PATRICK ALLEN, Evangelische Stadtkirche St. Peter und Paul, Görlitz, Germany, June 29: *Präludium in D*, BuxWV 139, Buxtehude; Largo (*Xerxes*), Handel; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Méditation, Prélude sur l'Introït de l'Épiphanie*, op. 13, Duruflé; Andante sostenuto (*Symphonie Gothique*, op. 70), Widor; Final (*Première Symphonie in d*, op. 14), Vierne.

ADAM CHLEBEK, St. Luke's Episcopal Church, Evanston, IL, June 2: *Fanfare*, Cook; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Prelude and Fugue in D*, BWV 532, Bach; *Prélude, Fugue, et Variation (6 Pièces d'Orgue)*, op. 18, Franck; Master Tallis's Testament (*Six Pieces for Organ*), Howells; *Litanies*, JA 119, Alain.

KEN COWAN, St. Chrysostom's Episcopal Church, Chicago, IL, May 7: *Chromatic Fantasia and Fugue in d*, BWV 903, Bach, transcr. Reger; *Canon in A-flat*, op. 56, no. 4, Schumann; *Humoresque*, op. 77, Laurin; *Passacaglia in c*, BWV 582, Bach; *Prelude and Fugue in C*, op. 36, no. 3, Dupré; *Valse Mignonne*, op. 142, no. 2, Karg-Elert; *Suite*, op. 5, Duruflé.

St. Thomas Church, Fifth Avenue, New York, NY, May 18: Overture (*Der Fliegende Holländer*), Wagner, transcr. Lemare; *Prelude and Fugue in C*, op. 36, no. 3, Dupré; *Humoresque*, op. 77, Laurin; *Chromatic Fantasia and Fugue in d*, BWV 903, Bach, transcr. Reger; *Danse Macabre*, Saint-Saëns, transcr. Cowan; *Suite*, op. 5, Duruflé.

DOMINIC FIACCO, Cathedral of the Immaculate Conception, Syracuse, New York, May 17: Final (*Symphonie V*), Vierne; *Sonata in G*, BWV 530, Bach; *Reverie*, Bonnet; *Prelude and Fugue in E-flat*, BWV 552, Bach; Final (*Symphonie VI*, op. 42), Widor; *Flute Solo*, Arne; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé; *Heart of Peace*, Takle; *Fantasy and Fugue on BACH*, op. 46, Reger.

JILLIAN GARDNER, St. John Presbyterian Church, New Albany, IN, May 4: *Variations de Concert*, op. 1, Bonnet; Morning Mood, In the Hall of the Mountain King (*Peer Gynt Suite No. 1*, op. 46), Grieg, transcr. Lemare, Conte; Andante sostenuto (*Symphonie Gothique*, op. 70), Widor; Force et agilité des Corps Glorieux, Joie et clarté des Corps Glorieux (*Les Corps Glorieux*), Messiaen;

Prelude and Fugue in E, BWV 566, Bach; Pas de quatre, Le Fée-Argent, Cendrillon et Fortuné, L'oiseau Bleu et La princess Florine, Chaperon rouge et le loup, Apotheose (*Sleeping Beauty*), Tchaikovsky, transcr. Gardner; *Power of Life*, Takle.

First United Methodist Church, Huntsville, AL, June 13: *Prelude and Fugue in E*, BWV 566, Bach; *Inventions 1, 8, 10*, Bach, transcr. Reger; *Fugue in g*, Barnes; *Fountain Reverie*, Fletcher; *Variations on a Theme of Paganini*, Thalben-Ball; Pas de quatre, Le Fée-Argent, Cendrillon et Fortuné, L'oiseau Bleu et La princess Florine, Chaperon rouge et le loup, Apotheose (*Sleeping Beauty*), Tchaikovsky, transcr. Gardner; *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger.

CLARA GERDES, University of Connecticut, Storrs, CT, May 1: *Praeludium in e*, Bruhns; *Canonic Variations on Vom Himmel hoch*, BWV 769, Bach; *Prelude and Fugue in g*, WoO 10, Brahms; *Allegro (Symphony No. 1*, op. 25), Prokofiev, transcr. Gerdes; *Toccata, Fugue, et Hymne sur Ace Maris Stella*, Peeters.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, June 14: *Sonata de 1° tono*, Lidon; *Allegro*, Carvalho; Veni creator (*Premier livre d'orgue*), de Grigny; *Choral varié sur le theme du Veni Creator*, op. 4, Duruflé; *Vêpres du commun des fêtes de la Sainte Vierge*, op. 18, Dupré; *L'Ascension*, Messiaen.

RICHARD GRAY, St. Philip's Church, Charleston, SC, May 30: *Festal Flourish*, Jacob; *Psalms Prelude—Psalm 40:1-3*, Phillips; *Prelude on Hyfrydol*, Willan; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Variations sur l'Hymne Lucis Creator*, JA 27, Alain; *Adagio*, Final (*Symphonie III in f-sharp*, op. 28), Vierne.

CALVERT JOHNSON, Evangelische Kirche, Bönstadt, Germany, June 29: Overture (*Samson*), Handel; *The 100 Psalm Tone, given out and with Interludes, Reading; Fantasia of four parts*, Gibbons; Voluntary IV (*Ten Voluntaries*), Stanley; Deep River, Didn't My Lord Deliver Daniel (*24 Negro Melodies*, op. 59), Coleridge-Taylor; *Sonata de organo o clave*, Larrañaga; *Gatilla de mano izquierda*, Durón; [4] *Versos de 6° tono sobre los Secularum*, Jimenez; *Sonata de Clarines*, Soler; *Sonata per Organo—doppio concertata con Trombe*, Cattenacci; Siciliana (*Sonata VI*), Valerj; *Pastorale*, anonymous;

Sonata per Organo e guise di Banda Militare che Suona una Marcia, Gherardeschi.

Evangelische Kirche, Armsheim, Germany, June 30: *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Allein Gott in der Höh sei Ehr*, BWV 677, *Dies sind die heil'gen zehn Gebot*, BWV 679, *Vater unser in Himmelreich*, BWV 683, *Wir glauben all in einen Gott*, BWV 681, Bach; *Sonata de organo o clave*, Larrañaga; *Gatilla de mano izquierda*, Durón; [4] *Versos de 6° tono sobre los Secularum*, Jimenez; *Sonata de Clarines*, Soler; *Sonata per Organo—doppio concertata con Trombe*, Cattenacci; Siciliana (*Sonata VI*), Valerj; *Pastorale*, anonymous; *Sonata per Organo e guise di Banda Militare che Suona una Marcia*, Gherardeschi.

HIJOO MOON, Evangelische Kirche, Wahnfeld, Germany, June 22: *Tiento de 2° Tono "Sobre la Letania de la Virgen"*, Bruna; *All' Elevation, All' Offertorio*, Zipoli; *Toccata in e, Fuga in e*, Pachelbel; *Canzon in F*, Scheidemann; *Sonata en ré menor*, Seixas; *Toccata Quarta*, Rossi; *Ballo ongaro*, Picchi; *Sonata con flauti*, Tasso; *Sonata in G*, Scarlatti; *Toccata, Ricercar*, Frescobaldi; *Toccata in F*, Reincken.

Evangelische Kirche, Armsheim, Germany, June 23: *Praeludium in g*, BuxWV 163, *Fugue in C*, BuxWV 174, Buxtehude; *Cantabile (Sonata X)*, Valerj; *Toccata septima (Apparatus musico-organisticus)*, Muffat; *Récit de Tierce en taille (Livre d'orgue)*, de Grigny; *Ballo del granduca*, Sweetinck; *Air, Sarabande, Gavotte (Holberg Suite*, op. 40), Grieg; *Fugue in C*, Pachelbel; *O Lamm Gottes, unschuldig*, BWV 1095, *Du Friedfürst, Herr Jesu Christ*, BWV 1102, *Allein zu dir, Herr Jesu Christ*, BWV 1100, *Jesu, meines Lebens Leben*, BWV 1107, Bach.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, June 6: Grand Choeur Dialogué (*6 Pièces d'orgue*), Scherzo (*10 Pièces d'orgue*), Gigout; *Ace Maris stella*, Dupré; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Andante (Sonata in E-flat*, op. 65), Parker; *March "Calling All Workers"*, Coates.

DEREK NICKELS, Christ Church, Michigan City, IN, June 5: *Grand Choeur Dialogué*, Gigout; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Ach Herr mich armen Sünder*,

KWV 514, *Von Gott will ich nicht lassen*, KWV 546, Krebs; *Cantilene (Sonata XI*, op. 148), Rheinberger; *Toccata in b (Dix Pièces)*, Gigout.

MARY PAN, Fourth Presbyterian Church, Chicago, IL, May 31: *Toccata in d*, BWV 538, Bach; *Adagio in E (Three Pieces)*, Bridge; *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Benedictus (Zwölf Stücke*, op. 59, no. 9), *Phantasie über den Choral Hallelujah! Gott zu loben*, op. 52, no. 3, Reger.

CHRISTA RAKICH, with flutists Linda Alexander & Leslie Stroud, Church of Christ at Dartmouth, Hanover, NH, May 19: *Sonata in G*, BWV 1039, Bach; *Variations on Christe Sanctorum*, Dahl; *Basilica Triptych for Flute and Organ*, Woodman; *Trois Pièces*, Boulanger; *Passacaglia and Fugue in c*, BWV 582, Bach.

CHRISTA RAKICH, with Rhonda Rider, cello, Methuen Memorial Music Hall, Methuen, MA, June 26: *Passacaglia in d*, BuxWV 161, Buxtehude; *Variations on Christe Sanctorum*, Dahl; *Chamber Sonata IV for Organ and Cello*, Woodman; *Trois Pièces*, Boulanger; *Three Autumn Sketches after a Watercolor by Maria Willscher*, Cooman; *Sonata for Cello and Organ*, de Jong.

SANDRO RUSSO, piano & organ, Scarsdale Congregational Church UCC, Scarsdale, NY, May 19, and Mission Dolores Basilica, San Francisco, CA, May 31: *Sonata in b*, S. 178, *Fantasy and Fugue on Ad nos, ad salutarem undam*, S. 259, Liszt.

NICHOLAS SCHMELTER & Tyler Kivel, piano, First Presbyterian Church, Caro, MI, May 19: *Vorspiel (Hänsel und Gretel)*, Humpendinck; *Petite Suite*, Debussy; *Concerto No. 11 in D*, Hob. XVIII:11, Haydn; *Nicht zu schnell*, Mit innigem Ausdruck, *Andantino (Sechs Studien in kanonischer Form*, op. 56), Schumann, transcr. Debussy; *Variations on a Theme by Paganini*, Lutoslawski.

THOMAS R. THOMAS, Bethesda-by-the-Sea Episcopal Church, Palm Beach, FL, May 5: *Ciacona in e*, Buxtehude; *Melodia*, Reger; Overture, The Rejoicing, Bourée, Finale (*Music for the Royal Fireworks*), Handel; *Elégie*, Thalben-Ball; *Folk Tune*, Whitlock; *Fanfare*, Cook.

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Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org.

PUBLICATIONS / RECORDINGS

Raven has released the fourth in a series of recordings by Jon Gillock of the organ works of Olivier Messiaen: *Monodie, Diptyque, and Les Corps Glorieux* (OAR-984) played on the 2011 Pascal Quoirin organ of 111 ranks at Church of the Ascension in New York. \$15.98 postpaid in the US from RavenCD.com 804/355-6386.

PUBLICATIONS / RECORDINGS

The Christmas music of Norberto Guinaldo. *Ten Fantasy Pieces on Spanish Carols*, Vol. I and II. *Four Fantasy Pieces* (American, Spanish, French). *The New Paltz Organ Book* ("O Come, O Come, Emmanuel," "People Look East"). *Bring a Torch, Jeanette, Isabella. In Praise of St. Joseph. Celebrate the year: "December"* ("I heard the bells"). See, listen, buy. www.guinaldopublications.com.

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.

The first of three complimentary scores to be offered by Fruhauf Music Publications in the course of 2019–2020 is a set of *Seven Variations on a French Noël*, written in the tradition of 18th-century compositions for harmonium or *orgue de chœur*, but also drawing inspiration from César Franck's *Prélude, Fugue et Variation*. Consult www.frumuspub.net's home page Bulletin Board for access to the PDF booklet file, and please note that other previously issued complimentary scores for organ solo, choir and organ, and for carillon continue to be listed and available from FMP's Downloads page.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: sporganist@gmail.com.

PUBLICATIONS / RECORDINGS

Auld Lang Syne is not just for New Year's. It is appropriate at a time of remembrance such as Memorial Day or Independence Day. We offer pieces by Eugene Thayer (1876) and Herve Wilkens (1890). michaelsmusic.com 704/567-1066

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

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.

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

PUBLICATIONS / RECORDINGS

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

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

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.

PIPE ORGANS FOR SALE

1954 Walcker, 2 manuals and pedal, 8 stops, tracker action. Great condition, excellent voicing, well maintained. Free standing oak case. Suitable for home or chapel. \$20,000 or best offer. Contact: Julio Blanco-Eccleston: jublec18@earthlink.net, 703/582-8308.



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26-rank Casavant pipe organ for sale. Orgues Létourneau is offering a 22-stop Casavant Frères pipe organ (Opus 2295 from 1955) for sale. This electro-pneumatic instrument is currently in storage at the Létourneau shops and is available for purchase in "as is" condition for USD \$45,000 with its original three-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the three-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 15' ceilings. For more details, visit www.letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.

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

PIPE ORGANS FOR SALE

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

Patrick J. Murphy & Associates, Inc., Opus #47 (2006). Three manuals, 61 stops, includes 32' Bombarde. Reading, Pennsylvania. \$200,000, exclusive of OCH fees and relocation costs. Video recordings and layout plans are available upon request. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

1916 Hook & Hastings, 2 manuals, 14 stops. Includes Cornopean, 16' Open Wood. E-P action. Beautiful period console. \$20,000. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

Kimball Organ (3 manuals, 29 ranks, 1930), all enclosed, terrific Swell reeds, four 8-foot Diapasons, two sets of celestes (and you know those Kimball strings!). \$70,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

Expressive and compact—3/27 Kilgen (1940). Two expressive divisions. 17 manual 8-foot flues. Reeds include Tuba, Cornopean, Oboe, Clarinet, Vox Humana. Harp. 16' Open Wood. H: 237", W: 170", D: 189". Stopkey console. Original restorable condition. \$30,000. Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

PIPE ORGANS FOR SALE

Aeolian-Skinner, 1962. III/50. \$45,000. For more information, visit <https://www.organclearinghouse.com/organs-for-sale/#/2997-aeoliaskinner-new-york-city>.

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16' OSI Metal Diapason (12 pipes), 34 scale mitered to 12' on two chests with rackings; \$1,700 OBO. **16' Trivo Trumpet, 5" scale, parallel shallots, 5" WP, 85 pipes, 1/2-length 16' resonators;** \$2,000.00. Steve: 609/432-7876, acorgan@comcast.net.

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THE DIAPASON E-Newsletters are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit www.TheDiapason.com and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, sschnurr@sgcmail.com.

THE DIAPASON's website (www.thediapason.com) features an ever-increasing number of PDFs of vintage issues. Search the website now for selected issues, as most are available from 1944–1945, 1966–1993, and 2005 to the present!

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