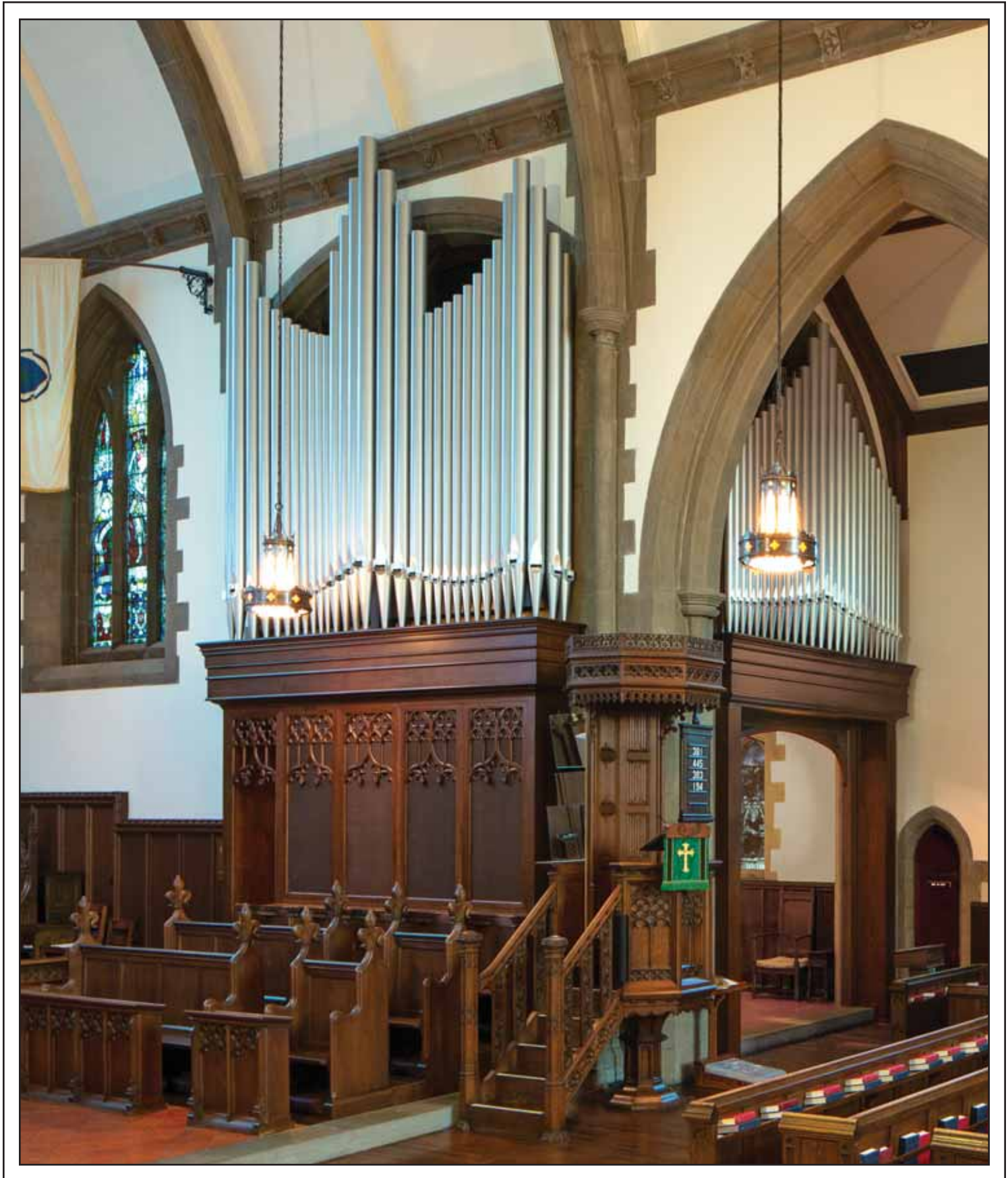


THE DIAPASON

OCTOBER 2019



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Chestnut Hill, Massachusetts
Cover feature on pages 22–23

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the Harpsichord, Carillon, and Church Music

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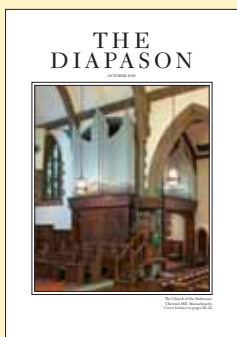
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On Teaching

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Steven Young
Leon Nelson

Editor's Notebook



The Gruenstein Award

Last month's issue unveiled our new **S. E. Gruenstein Award**, honoring the founder and first editor of THE DIAPASON. Nominations are being accepted through January 31, 2020, recognizing the scholarly work of a young author who has not reached her or his 35th birthday as of January 31, 2020.

Submissions must be original research and essays by the author; must not have been previously published by any other journal, and may not be under consideration for publication by another journal. The topic(s) should be related to the organ, church music, harpsichord, and/or carillon. It is suggested that essays be between 2,500 and 10,000 words. For further details, see page 3 of our September issue. All materials should be submitted to Stephen Schnurr at sschnurr@sgcmail.com.

2020 Resource Directory

Work on our 2020 Resource Directory continues, the booklet to be mailed with your January issue. If your business should be listed in the directory and was not included in 2019, please email me with your contact information. If your business was listed in our directory this year, please review your information to ensure it is accurate and complete. Listings are free! Advertising opportunities are available for the directory, as well. For

Here & There

Events

Luther Memorial Church, Madison, Wisconsin, announces Music at Midday concerts, Wednesdays at noon: October 2, Andrew Schaeffer; 10/9, T. Jared Stellmacher; 10/16, Just Bach; 10/23, John Chappell Stowe; 10/30, John Behnke;

November 6, Andrew Schaeffer; 11/13, Gary Lewis; 11/20, Just Bach; 11/27, Bruce Bengtson; December 4, Andrew Schaeffer; 12/11, John Chappell Stowe; 12/18, Just Bach. For information: www.luthermem.org and www.justbach.org.

St. Paul's Chapel, Trinity Church Wall Street, New York, New York, presents its weekly Pipes at One recitals on the chapel's Noack organ, Thursdays at 1:00 p.m.: October 3, students of the Peabody Institute; 10/10, Avi Stein; 10/17, Colin Lynch; 10/24, George Fergus; 10/31, Julian Wachner; November 7, Marvin Mills; 11/14, Stephen Hamilton; 11/21, Erik Wm. Suter; December 5, students of Rice University; 12/12, Janet Yieh; 12/19, Karen Christianson; 12/26, Victoria Shields;

January 9, 2020, Donald Meineke; 1/16, David Briggs; 1/23, Renée Anne Louprette; 1/30, Janet Yieh; February 13, Avi Stein; 2/20, Jeremy Filsell; 2/27, Julian Wachner; March 12, Geoffrey Ward; 3/19, Eric Plutz; 3/26, Janet Yieh; April 16, Peter Sykes; 4/23, Bradley Burgess; 4/30, Gail Archer; May 14, Nicole Keller; 5/21, Julian Wachner; 5/28, Michael Messina; June 11, Ed Moore; 6/25, Avi Stein. For information: www.trinitywallstreet.org.

St. Paul's Episcopal Church, Cleveland Heights, Ohio, continues its second Ars Organi series, featuring the church's Holtkamp and Hradetsky organs. A tribute to Anton Heiller:



St. Paul's Episcopal Church, Cleveland Heights, Ohio, Holtkamp organ

October 4, Jay Peterson, with Madelyn Hasebein, soprano; 10/5, Christa Rakich and Jay Peterson, "Remembering Anton Heiller;" 10/6, Christa Rakich;

October 18, Erik Wm. Suter, with the men of the choir of St. Paul's; 10/19, Steven Plank, works by Scheidt, Frescobaldi, Buxtehude, and Couperin; 10/20, Karel Paukert with John Orlock, narrator, works of Eben. For information: www.stpauls-church.org.



Third Baptist Church, St. Louis, Missouri

Third Baptist Church, St. Louis, Missouri, announces its Friday Pipes



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

advertising inquiries, please contact Jerome Butera (jbutera@sgcmail.com; 608/634-6253). The deadline for listings and advertising is November 1.

In this issue

Lorraine Brugh reports on the Olivier Messiaen competition of Lyon, France, held in June. Joyce Robinson has interviewed Paul Jacobs, providing an update on his busy career. Susan Powell reports on the Musforum conference, also held in June, in Northfield, Minnesota.

Gavin Black, in "On Teaching," continues his discussion of J. S. Bach's *The Art of the Fugue*. In "In the wind . . .," John Bishop takes up the use of the sequencer in modern organ consoles. Larry Palmer, in "Harpsichord Notes," celebrates the 127th birthday of Herbert Howells. Kimberly Schafer profiles the carillon of Trinity Episcopal Cathedral, San Jose, California, in the bimonthly Carillon Profile. This month's Calendar section features 303 opportunities to enjoy excellence in organ, harpsichord, carillon, and choral music!

The cover feature for this month is the new Schoenstein & Co. organ in the Church of the Redeemer, Chestnut Hill, Massachusetts. The instrument's specification is a fascinating study in maximizing opportunities with 31 ranks. ■

series of organ recitals, Fridays at 12:30 p.m.: October 4, Bill Stein; 10/11, Joerg Abbing; 10/18, Joby Bell; 10/25, Susan Powell; November 1, Kirtsen Santos Rutschman; 11/8, Brent Johnson. For information: <https://third-baptist.org>.



The Salvatones

The Salvatones, New York, New York, directed by Daniel Brondel, announces its 2019–2020 concert season, the organization's tenth. All programs will take place as part of the Concerts at Malachy's series at the Actors' Chapel in Midtown Manhattan and include performances by The Salvatones Young Voices, directed by Stephen Fraser: October 6, American Reflections, including music inspired by ideals of democracy, equality, liberty, opportunity, and rights; December 15, the Many Sounds of Christmas; May 3, 2020, the Many Sounds of Spring. The Salvatones are represented by Seven Eight Artists and have limited availability for performances. For information: www.sevенеightartists.com.

First Baptist Church, Ann Arbor, Michigan, announces its 9th Coffee Break Concert Series, Thursdays at 12:15 p.m.: October 10, Shin-Ae Chun, organ (in memory of Marilyn Mason); November 7, Edward Parmentier, harpsichord;

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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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Peace Village campers enjoy the *Orgelkids* presentation; Sarah Gheorghita



Jeannine Jordan presented an *Orgelkids* experience for the Peace Village camp held at the **United Church of Christ**, Forest Grove, Oregon, on August 15. Sponsored by two local Rotary Clubs, Peace Village teaches skills in conflict resolution, empathy, creating inner peace, connecting with the natural world, and collaborative leadership through engagement in fun daily activities. One of the special activities as part of this year's Peace Village included a cooperative activity in building and playing the *Orgelkids* pipe organ. Following the building of this miniature pipe organ, the 18 middle and high school students were then given the opportunity to experience the sanctuary pipe organ through a short concert by Jordan's student, **Sarah Gheorghita**, and an organ crawl to the chambers. For further information: www.promotionmusic.org.

► page 3



First Baptist Church, Ann Arbor, Michigan, Noehren organ



Duke Chapel, Duke University, Durham, North Carolina, Aeolian organ

December 12, Hyewon Jung, piano. For more information: www.fbca2.org.



Basilica of St. Francis Xavier, Dyersville, Iowa, Reuter organ

The Basilica of St. Francis Xavier, Dyersville, Iowa, announces organ recitals, Sundays at 7:00 p.m.: October 13, Charles Barland; 10/27, Rev. John Haugen and Rev. Dennis Quint; November 3, Nick Schadler; 11/10, Andrew Schaeffer. For information: xavierbasilica.com.

Duke University Chapel, Durham, North Carolina, announces its 2019–2020 season of organ recitals: October 13, Christa Rakich; November 10, Timothy Olson; January 25–26, 2020, Eric Plutz; March 1, Christopher Jacobson; 3/29, Robert Parkins.

The Chapel's annual performances of Handel's *Messiah* are December 6, 7, and 8. The Duke Bach Ensemble presents its Bach Cantata Series, October 27, December 1, February 2, 2020, March 22, and April 11. The Duke Evensong Singers perform October 20, November 24, and February 23. For further information: <https://chapel.duke.edu>.

The Saint Andrew Music Society of Madison Avenue Presbyterian Church, New York, New York, announces its 2019–2020 season, the organization's 55th: October 20, A Tribute to Mendelssohn, Andrew

Appointments



David Baskeyfield (photo credit: Zoë Gemelli)

David Baskeyfield is appointed to the faculty of the Sacred Music Institute of America, Columbus, Ohio, where he will teach service playing, organ repertoire, and improvisation. The Sacred Music Institute of America was developed by Jason Keefer, director and assistant professor of sacred music at the Pontifical College Josephinum, Columbus, in response to a need for organ and vocal training among church musicians who may not have chosen to pursue a conservatory course of study. The institute also

teaches Catholic sacred music documents and understanding of resources that can aid full- and part-time music directors in implementing a quality program.

Baskeyfield brings to the Institute his experience both as a church musician and performer. He has been awarded several first prizes in international organ competitions, as well as the American Guild of Organists National Competition in Organ Improvisation, all with audience prizes. He has two commercial recordings to his credit and maintains a schedule as a concert organist playing repertoire, improvising, and accompanying silent films. He is represented in North America by Karen McFarlane Artists, Inc. For information: <https://www.sacredmusicinstitute.org>.



Jeremy Paul Jelinek

Jeremy Paul Jelinek is appointed principal organist for St. Dominic Catholic Church, Washington, D.C. He accompanies all organ Masses and liturgies with both the Parish Choir and the Chant Schola, and oversees maintenance of the historic 1885 Roosevelt Organ. In addition to his work there he is an assisting organist at the Basilica of the National Shrine of the Immaculate Conception, regularly playing weekday organ Masses.

After graduating from the Eastman School of Music in spring 2018, Jeremy took some time to explore his interest in the medical field. He fulfilled a position as intern/medical assistant in neuropsychiatry, and was accepted to Georgetown University to pursue pre-medical studies. He has discerned that music is his true devotion as he continues to perform and to build up his repertoire. Jelinek hopes to further pursue his formal musical training, urging forward on the path to becoming a well-rounded and refined professional musician. ■



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

Henderson, organ, and students of Mannes College; 10/27, Andrew Henderson, organ; November 10, Misuzu Tanaka, piano; 11/24, St. Andrew Chorale & Orchestra and New York City Children's Chorus; December 15, 15th annual Carol Sing;

January 12, 2020, Longleash Piano Trio; February 9, Simon Mulligan, works of Bernstein; 2/21, organ students of Manhattan School of Music; March 8, Steinberg Duo (violin and piano); 3/22, Audrey Abela, piano; 3/29, St. Andrew Chorale & Orchestra; April 19, Margaret Mills, piano; 4/26, Juilliard415, works of C. P. E. Bach; May 3, New York City Children's Chorus. For more information: www.mapc.com/music/sams.

Musica Sacra, Kent Tritle, conductor, announces its 2019–2020 season in New York, New York: October 21, works of Machaut, des Prez, and Gregorian chant, Cathedral of St. John the Divine; December 23, Handel, *Messiah*, Carnegie Hall; March 18, 2020, works of Bach, Brahms, Bruckner, and Rheinberger, Cathedral of St. John the Divine. For further information: <http://musicasacrany.com>.

Westminster United Church, Winnipeg, Manitoba, Canada, announces organ recitals: October 26, Sebastian Heindl; February 9, 2020, Jean-Willy Kunz; April 26, Denis Bédard. For information: <http://westminsterchurch.org>.



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

The Cathedral Church of St. Paul, Detroit, Michigan, announces special music events for 2019–2020: October 27, choral Evensong; November 10, Veterans' Day service; 11/15, Jeremy David Tarrant; December 1, Advent procession; 12/13, Charles Miller; 12/21, Lessons & Carols;

January 10, 2020, Jeremy David Tarrant; 1/12, choral Evensong; February 2, choral Evensong; 2/21, Tate Addis; 2/23, choral Evensong; March 6, God's Trombones (poetry and choral music); 3/22, choral Evensong; April 5, choral music for Passiontide; 4/24, Jeremy David Tarrant, organ works of Bach; 4/26, choral Evensong; May 8, choral Evensong;

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Here & There

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5/16, spring choral concert; 5/21, choral Evensong for Ascension; July 10, Jeremy David Tarrant; August 14, Jeremy David Tarrant. For information: <https://detroitcathedral.org>.

Second Presbyterian Church, St. Louis, Missouri, announces its fall Couts Music Series, Sundays at 4:00 p.m.: October 27, Michael Unger, organ; November 17, Second Church Chorale and Chamber Orchestra; December 8, Advent Vespers. For information: www.secondchurch.net.



St. Chrysostom's Episcopal Church, Chicago, Illinois, C. B. Fisk, Inc., organ

St. Chrysostom's Episcopal Church, Chicago, Illinois, announces its 2019–2020 season of musical events: November 1, Josefien Stoppelenburg; 11/22, Rook—cornetto, sackbut, violin, bass violin, and harpsichord; February 4, 2020, Daniel Röth; March 20, Ars Musica Chicago; May 22, Hannah de Priest, soprano, and Michael Pecak, fortepiano, celebrating Beethoven's birthday. The church also hosts its summer carillon festival, June 7, 14, and 21. For information: www.saintc.org.

Conferences and masterclasses

The **Westfield Center for Historical Keyboard Studies** and **Oberlin Conservatory of Music** present a conference celebrating the fortieth anniversary of the Westfield Center, "Blending Past & Present: Collections and Collectors," October 23–26, in Oberlin, Ohio. The conference includes recitals, masterclasses, papers, and panel discussions on keyboards, collectors, and collections. For information: info@westfield.org.

Olivier Latry will teach a five-day masterclass, "Vierne and His Teachers, Franck and Widor," January 8–12, 2020, in Hamburg, Germany, utilizing the 1998 Th. Kuhn 3-manual organ in French Romantic style with 65 ranks at St. Johanniskirche (Altona, Evangelical Lutheran). English is anticipated as



Olivier Latry (photo credit: Jean-François Badias)

the predominant language. Fourteen players will be selected among the registrants. Also planned are visits to the Silbermann organ at the St. Jakobikirche and the 1955 Rudolf von Beckerath organ at St. Petrikirche. For further information: www.organpromotion.org.

Historic pipe organs



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

Holy Communion Episcopal Church, Lake Geneva, Wisconsin, will host a recital on Sunday, November 3, 5:00 p.m., presented by **Derek E. Nickels**. During the event, **Jeff Weiler** will present the church's recently restored **1883 Hook & Hastings Opus 1144** with a National Heritage Pipe Organ Citation from the Organ Historical Society. The program will include works by Bach, Paine, Stanley, and Johnson. For information and tickets: <https://holycommunionlakegeneva.com>.

People



Stephen Hamilton

Stephen Hamilton performed the first organ concert to be co-sponsored by the Aspen Music Festival and Aspen Community Church in Aspen, Colorado, July 14. To honor Bastille Day, he presented his "French Fireworks" program with music by Alain, Dupré, Franck, Langlais, and Messiaen, with Balbastre's *Marche des Marseillois* performed as an encore. He has been invited to return to perform on the series next season.

Future performances include: October 6, Westminster Abbey, London, UK; 10/15, Exeter College Chapel, Oxford, UK; 10/16, Queen's College Chapel, Oxford, UK; November 3, Lord of Life Lutheran Church, Sun City, Arizona; 11/14, St. Paul's Chapel, Trinity Church Wall Street, New York, New York; 11/17, St. Michael's Episcopal Church, New York, New York. For information: www.stephenjonhamilton.com.



Norberto Guinaldo

Norberto Guinaldo has composed a set of pieces, *Celebrating the Year: Twelve Pieces Based on Each Month's Name and Peculiarities*. The project originated from the question of what new pieces to write for key celebratory months like January, July, November, and December. Although the last two, as well as March–April (Lent–Easter) have been celebrated by this composer with multiple compositions, some research on the origin of the month's names yielded information from unlikely sources—from ancient Rome's pagan gods and goddesses and military leaders to poets and writers.

Each piece has double titles so as not to be "tied" down to a particular month. Written in a style accessible to most organists, some of them could be considered "concert" material, from its musical structure, conception, and originality. All of them could work as preludes, offertories, and postludes.

All twelve pieces are available for purchase and can be seen (two pages only) and heard (entirely) in the composer's website: www.guinaldopublications.com.

The titles are: "Janus" *Keeper of the Gate—Music for a wintry Sunday; Contemplating "Februa"—When the Sun is Hidden; Pondering "Martius"—A Quiet Interlude; Ode to "Aprillius"—In Praise of New Life; "Maia" The bringer of Flowers—A Tender Pastoral; Pondering "Juno"—Based on the 13th-century*

English song, 'Sumer is I cumin in; Celebrating "Julius"—A Festal Flourish; Pondering "Augustus"—Serenade for a Summer Night; Interlude for "September"—A musical landscape; Ode to "October"—Yearnings; Pondering "November"—Ostinato on 'Now Thank we All Our God; Pondering "December"—I Heard the Bells on Christmas Day.



Boyd Jones at the organ of St. Katharinen Church, Hamburg, Germany

Boyd Jones performed organ recitals in Germany in July, culminating in a performance of the complete *Orgelbüchlein* of J. S. Bach as part of the Hamburger Orgelsommer St. Katharinen "Grosse Orgelzyklen" celebration. The recital took place at St. Katharinen Church in Hamburg on July 21.



Colin Knapp

Colin Knapp, organist and director of music for First Presbyterian Church, Ypsilanti, Michigan, director of the Ypsilanti Pipe Organ Festival, and a member of THE DIAPASON's 20 Under 30 Class of 2015, orchestrated a concert in memory of his grandmother Irma A. Howard on June 2. Knapp's choice of repertoire included not only solo organ works, but also music for organ plus congregation, mezzo-soprano Sedona Libero, soprano Mary Martin, harpist Alyssa Nicol, cellist Nadine Deleury, bagpiper Thomas Kennedy, and pianist Gale Kramer.



Katherine Meloan

Katherine Meloan presents recitals and masterclasses: November 8, masterclass for New World School of the Arts, Miami, Florida; 11/10, recital for Florida

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The digital console was built by Rodgers. The custom finished shell is built of American Oak and has an ebony-finished interior. It meets the standards of the American Guild of Organists with a 32-note pedal board and three 61-note, wood-core keyboards that offer velocity-sensitive keying for orchestral sounds.

The console's operating system allows for several unique features not usually found on pipe organs, such as: automatic turn-off circuits, automatic pedal and melody couplers, self-diagnostic test systems, software upgrades and a solid-state transposer. The Rodgers operating system is connected to a tuning sensor that monitors the temperature of the pipework in order to keep the digital stops in tune with the pipe stops at all times. The Rodgers console is programmed to accept a large number of future pipe ranks as ample space was provided in the original casework design.

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Here & There

► page 6

International University's Music Festival, Miami; January 21, 2020, recital at Saint George's Hanover Square, London, UK; 1/22, recital at Temple Church, London. Katherine Meloan is represented by Concert Artist Cooperative (www.concertartistcooperative.com). For information: www.katherinemeloan.com.

Engaging the next generation



Connor Reed (photo credit: Stefanie Reed)

The Young Organist Collaborative, centered in Portsmouth, New Hampshire, awarded its annual Penn Brown Memorial Scholarship for advanced organ study to Connor Reed of Bow, New Hampshire, who also won the competition last year. Qualified applicants completed a judged audition for the scholarship conducted on the Létourneau Opus 75 at St. John's Episcopal Church, Portsmouth. The Penn Brown scholarship pays for 24 lessons of advanced study and is named in honor of the late C. Pennington Brown. For information: www.stjohnsnh.org/young-organist-collaborative.

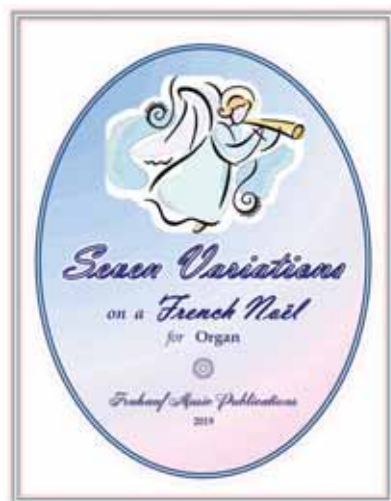
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Dr. J. Butz Musikverlag announces its *Orgelkalender Deutschland 2020* (€9.90), a monthly calendar featuring the



Orgelkalender Deutschland 2020

photography of Jenny Setchell. Each month of the year features a photograph of an organ in Germany, including the Klosterkirche of Bamberg, Basilika St. Martin, Weingarten, and St. Marien, Lübeck. For information: www.butz-verlag.de.



Seven Variations on a French Noël

Fruhauf Music Publications will offer three complimentary scores in the course of the 2019–2020 season, one each for organ solo, choir and organ, and for carillon. The first title, available in October, 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*. Carilloners—and carillonnists—who visit FMP will also discover the current *gratis* publication of *Jesse's Song: A Hymn Of Peace*, scored for two players and a four-octave instrument. Both letter-sized PDF booklet files are currently listed on FMP's home page Bulletin Board at www.frumuspub.net. Please note that numerous complimentary issues from previous seasons continue to be accessible from FMP's Download page.

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 further information: www.morningstarmusic.com.

Recordings



Neresheim Abbey organ

Fugue State Films announces a new CD, *Bach Is the Father, We Are the Children* (FSRCD015, £14.50), the first solo recording by Peter Holder, sub-organist at Westminster Abbey. The recording features the 1797 Johan Nepomuk Holzhay organ at the abbey of Neresheim in southern Germany. Holder plays music by J. S., W. F., and C. P. E. Bach, as well as Ernst, Rinck, and Mozart. For information: www.fuguestatefilms.co.uk.



Pax Britannica: Organ Music by Victorian and Edwardian Composers

Ars Organi announces a new organ CD: *Pax Britannica: Organ Music by Victorian and Edwardian Composers* (AOR002). Robert James Stover performs on the organ of Trinity College Chapel, Melbourne, Australia. Selections include works by Elgar, Parry, Stanford, and Ethel Smyth. For information: www.arsorgani.com.

Organbuilders



Church of the Blessed Sacrament, Wichita, Kansas, conceptual illustration for Berghaus organ

Berghaus Pipe Organ Builders, Inc., Bellwood, Illinois, has been selected by Church of the Blessed Sacrament, Wichita, Kansas, to replace their existing pipe organ. Berghaus removed the 17 ranks of pipework from the Kilgen organ in September and will use them in the new instrument that will eventually contain 31 ranks in four divisions. During this phase of the project, the builder will restore the existing pipework, make tonal enhancements, and construct an all-new façade, casework, main slider chests, swell box, steel supports, winding, blowers, and three-manual console with a Peterson ICS-4000 control system. A Solo division and Solo Trumpet will be added at a later date. For information: www.berghausorgan.com.

St. Mark's Episcopal Church, Philadelphia, Pennsylvania, recently undertook a restoration of its historic pipe organ. Aeolian-Skinner Opus 948 (1936–1937) was designed and voiced by G. Donald Harrison, president and tonal director of Aeolian-Skinner. The instrument includes two older divisions in the chancel—the Screen division that dates from about 1906 and the String division, built in 1922 at the Wanamaker organ shop. An Antiphonal organ was added to the instrument in 2002 and included ranks of pipes as well as digital stops.

In the recent project, the Antiphonal organ was revised by eliminating digital voices and adjusting the tonal quality of the pipework to achieve a better blend with the chancel organ. Ranks of pipes were acquired from dismantled Aeolian-Skinner organs (Saint Thomas Church, Fifth Avenue, and Saint Paul's School, Concord, New Hampshire), both designed and voiced by G. Donald Harrison, to create a complete chorus. A Flauto Mirabilis stop by E. M. Skinner was moved from the Antiphonal organ to the chancel organ.

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Carillon Profile

Trinity Episcopal Cathedral, San Jose, California
Meneely & Co., West Troy (now Watervliet), New York; Petit & Fritsen, Aarle-Rixtel, Netherlands; and Meeks, Watson & Company, Georgetown, Ohio

The carillon of Trinity Episcopal Cathedral in San Jose, California, began as a set of five bells cast by Meneely & Co. of West Troy (now Watervliet), New York, in 1879 and 1880. Two more bells were added by the same founder in 1905, and these seven bells were connected to a chime stand.

In 1960, Petit & Fritsen of the Aarle-Nixtel, Netherlands, cast two more bells. Then in 1976, Petit & Fritsen enlarged the instrument to a total 18 bells as part of the church's bicentennial celebration.

In 2016, as the first phase of expanding the instrument to a 43-bell carillon, the chime was enlarged to a 24-bell carillon with the addition of six more bells cast by Meeks, Watson & Company of Georgetown, Ohio. The company also retuned the original Meneely bells and installed a bell frame and transmission system. They provided a new carillon console with space for up to 43 bells. The recent expansion was made possible by numerous donors to the church's bell fund, which has been ongoing for over 30 years for this specific project.



Trinity Episcopal Cathedral, San Jose, California
 (photo credit: Paul Archambeault)

Today the carillon is performed on by David Anthony, Paul Archambeault, Greg Calkins, Shane Patrick Connolly, Sarah Nunes, Julie Pifer, Sophia Tao, and Janet Vong. It is heard for Sunday services,



The carillon console at Trinity Episcopal Cathedral
 (photo credit: Paul Archambeault)

church functions, and public concerts on the main federal holidays.

—*Kimberly Schafer, PhD*
Founder and Partner,
Community Bell Advocates, LLC
www.communitybelladvocates.com
communitybelladvocates@gmail.com



St. Mark's Episcopal Church, Philadelphia, Pennsylvania, Aeolian-Skinner organ
 (photo credit: Len Levasseur)

Emery Brothers of Allentown, Pennsylvania, took on the restoration of the chancel organ. The process of reinstallation was managed by long-time curator **Steve Emery**. Repairs and revisions of the Antiphonal organ were carried out by **Foley-Baker Inc.**, of Tolland, Connecticut. The resulting instrument comprises 114 ranks of pipes. For information: www.saintmarksphiladelphia.org.

Michael Proscia Organbuilder, Inc., Bowdon, Georgia, announces a commission from **Alps Road Presbyterian Church**, Athens, Georgia, to replace the church's two-manual Schantz console with a rebuilt three-manual Schantz console with ivory keys. When the organ was built and installed in 1982, it was prepared for two mutation stops (2 $\frac{1}{2}$ ' Nasat and 1 $\frac{3}{4}$ ' Terz). Proscia will provide these ranks as well as expand the existing divisions by including a 4' Oboe in the Swell and an 8' Holz Gedeckt and 4' Nachthorn in the Great.

The Pedal division will receive a 16' Quintaton, an extension of the 8' Quintade of the Positiv. The new Positiv division will include: 8' Quintade, 8' Salizional, 4' Copula, 2' Principal, 1' Octave, III Cornet, and 8' Rohr Schalmey. The control system will be provided by the Peterson Electro-Musical Products, Inc., Alsip, Illinois. For information: www.prosciaorgans.com.

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New Organ Music

Sonatas for Organ Manuals; Six Fugues; and 32 Voluntaries and Full Pieces, by William Herschel, edited by David Baker and Christopher Bagot. Fitzjohn Music Publications, £10.00, £10.00, and £14.00 respectively per volume. Available from: www.impulse-music.co.uk/fitzjohnmusic.

Following on from the two volumes of pieces for full organ by Herschel (reviewed in *THE DIAPASON*, May 2018, p. 14), three more volumes of pieces taken from autographs by the composer are now available, thus completing the set of five volumes comprising the known solo organ works. The first volume contains the collection of sonatas, of which 24 were planned, but numbers 11–20 are missing or were never composed. All are in binary form with keys used ranging from three flats to three sharps, with only number 5 being in a minor key. Numbers 5 and 8 are both in 6/8; the other twelve sonatas are in common time.

The texture includes chordal passages as well as two-part writing, and there is a rhythmic mixture within most of the pieces. There are no specific registrations or indications for manuals provided, and most of the pieces have no dynamic indications, but *p* and *f* appear occasionally. The sign *tr* appears quite frequently, and there are very occasional appearances of the sign for a turn with a stroke through it, the interpretation of which varies from method book to method book. Lengths range from 44 to 103 measures. These pieces contain some writing that does not lie happily beneath the hands and are formulaic to a degree, but are generally not over demanding, and some at least are still sufficiently interesting to merit playing as voluntaries or in recitals.

The second volume contains six fugues as per the title page of the autograph, although each piece consists of an introduction headed “Sonata” in 3/4 time (numbers 1–3, 5, and 6) or 6/8 (number 4), of which only numbers 1, 2, and 6 are marked “Adagio.” The other introductions are also slow, followed by a movement marked “Fuga” (except for number 3, which has no marking). Number 1 in 6/8 is marked “Presto” and is in sixteenth notes throughout; the remaining five do not carry tempo indications and are all in 4/4.

Keys used range from two sharps to three flats, only the fifth being in minor. The Italianate influence is to the fore; the rhythmic mixture in the subjects of numbers 2–6 works well enough, although the contrapuntal structure is even looser than many fugues by contemporaries. Lengths vary from 86 to 162 measures. No registrations are given for the fugues, but thick chords in the left hand and doubling of octaves in extended arpeggios, particularly in “Sonata 3,” will need to be considered by today’s players. The only dynamic indications include “Swell” in fugue number 3—although the return to the Great is not indicated, nor are other places suitable for potential interludes on the Swell—and in fugue number 5 both *p* and *f* appear. The sign *tr* appears in several places, and there is plenty of scope for adding further ornaments. In both collections those bass notes that exceed the modern compass will need to be taken an octave higher on the pedals with 16’ tone, and some deft footwork will be required in those passages in eighth notes. These fugues will test the player rather more than the 32 pieces and sonatas.

The final volume includes 32 “Voluntaries and Full Pieces.” Each piece here is actually entitled “Preludium” or “Praeludium,” 33 items included in this substantial landscape-format volume, as pieces from another manuscript are used to fill the gaps of those not included in the title-bearing manuscript. An appendix presents a full version of “Organ Pieces, Set 2, no. 7.” Most are in one movement, but six are in two movements, with a change of tempo and meter. Tempo is indicated in the first twelve pieces (four of which are in two sections), with only three of the one-movement pieces marked “Vivace,” the others being headed “Andante” or “Andantino.” The second movement is invariably an Allegro, and numbers 22 and 30, both two-movement pieces, are the only others to be marked with tempi. For the remaining pieces the editors have suggested tempi. There is a variety of time signatures (3/4, 4/4, 2/4, and cut time) and textures—including some thick chords in the bass. The pieces range from about 40 to 115 measures and contain frequent registration indications and expression marks. Some are in binary

form, others are through composed, and still others are multi-sectional. Key range is quite limited, not exceeding three flats and three sharps for major keys; thirteen pieces are in C major and six in G major, with only two pieces in a minor key (numbers IV in D minor and XXII in E minor). Number XI entitled “Arbitrary Modulations” certainly wanders far from its C-major opening and close!

Three manuals are indicated in many of the pieces. These pieces frequently call for solo stops, such as the Cornet, Hautboy, Trumpet, Flute, Vox Humana, and, occasionally, Bassoon. These tuneful pieces may display occasional amateur traits, but they are well worth studying and playing.

As with the two volumes devoted to the “Pieces for Full Organ,” these three volumes are also in landscape format, the shorter sonatas are conveniently printed so that each piece fits onto a facing double-page spread, thus eliminating page turns, but the rather longer fugues will require assistance. The font size has been increased, resulting in five systems per page for the sonatas and four for the fugues. As with Herschel’s other compositions, the player will need to decide how to deal with bass notes outside the compass of modern instruments and the quite frequent left-hand octaves. The comprehensive introduction to each volume gives details about Herschel’s musical career, discusses the pieces in the specific volumes in some detail, and also provides specifications of instruments known to Herschel in Bath and Halifax.

—John Collins
Sussex, England

San Andreas Suite, by Carson Cooman. Zimbel Press, Subito Music Corporation, 2017, #80101406, \$15.95. Available from: www.subitomusic.com.

This suite is dedicated to Cooman’s friend, Hamburg organist and composer Andreas Willscher. Since Willscher has ties to the Périgord region of France, the music makes reference to that area as well as Willscher’s Christian name. With the saint’s name day used in its American spelling, it also harkens to the old Spanish missionaries of California.

The suite has four movements. The first, “Carillon (*in festo S. Andreae apostoli*),” features the ringing pattern of bells in a pedal ostinato. Except for a short center section where the ostinato appears in the soprano, then in the alto line, its repetition continues unabated in the pedal for the duration of the movement. The effect is hypnotic—loud bells pealing for all to hear!

The second movement, “Versets on a Melody from Périgord,” consists of four verses. The melody, “Quel bru fai din lou

chiel,” is introduced in the first verse and is in 6/8 time. A pedal point with a quirky, highly repetitive melody in the left hand accompanies the rather charming tune in the right hand. There is no indication that the melody is to be played on a separate manual, and the writing of the parts is such that it could be performed on a one-manual organ.

The second verse, in two parts, breaks up the melody with the right hand beginning and becoming more and more elaborate with faster-moving notes. The left hand enters four measures later and keeps more strictly to the tune. In both of these verses the phrases of the tune are carefully delineated.

The third verse, in a *quasi adagio*, is very hymn-like, nominally in four parts, but with some interesting imitation. The final verse is a toccata with a repeating motive in the right hand. The left hand plays the melody, and the pedal has only occasional staccato entries. In this verse, as in the other three, there are no dynamic markings. The performer could use softer registration and play the melody on a separate manual.

The third movement is marked “Pastorale mit einem Orgelpunkt.” This movement has a pedal point on low C that sounds throughout. The manual parts, as Cooman says, “explore sounds based on the harmonic series.” These parts are varied, at times quite dissonant, with several returns to the opening melody. Once again Cooman has not designated dynamics. This *adagio* movement is perhaps most effective on a soft combination.

The final movement is “Toccata périgourdine.” It is a very “energetic toccata” to be played on a *forte* registration. In the center of the toccata, well marked, is another old melody from the area of Périgord, France. This tune is marked *mf*, a gentle break before the opening toccata section is resumed.

Carson Cooman indicates that the movements may be played together or separately. At nineteen minutes in total length, it makes a most effective suite. There are some difficult places in the score, but not enough to give it a “difficult” rating. I am well pleased with the effect of this music and recommend it highly.

—Jay Zoller
Newcastle, Maine

New Recordings

Salome’s Dance: Robert Parkins plays the Aeolian Organ, Duke University Chapel, Durham, North Carolina. Loft LRC-1147, 2019, \$18.98. Available from: www.gothic-catalog.com.

Toccata in D Minor, op. 59, no. 5, *Fugue in D Major*, op. 59, no. 6, Max Reger; *Air and Fantasy* (from *Suite No. 1*), Florence Price; *Variations on a Quiet Theme*, Kent Kennan; *The Pensive Moon* (from *Celebrations of God in Nature*), Robert Ward; *Toccata on Veni Emmanuel*, Adolphus Hailstork; *In Memory—H.H.L.*, *Noel’s Psalm* (*A Sonata for Organ*), Dan Locklair;

A memorial service for Marilyn Mason, whose teaching, performances and joie de vivre are cherished world wide, will be held December 6, 7:00 p.m. at the First Congregational Church, Ann Arbor, MI. The Rev. Bob Livingston will preside and music will be presented by some of her former organ students. The public is invited. A reception will follow.

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Photo by Rafael Ferreyra

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Im Abendrot (from *Four Last Songs*), Salome's Dance (from *Salome*, op. 54), Richard Strauss, arr. Robert Parkins.

The Kathleen Upton Byrns McCleendon Organ—Aeolian Organ Company Opus 1785 (1932) in the chapel of Duke University, Durham, North Carolina—is a four-manual, 103-rank instrument of late-Romantic design. Foley-Baker, Inc., of Tolland, Connecticut, renovated the organ in 2008, a project that included a new console built by Richard Houghten and one new rank, the 8' Festival Trumpet. The organ was featured on the cover of *THE DIAPASON* in April 2012; the renovation was discussed at length in this article (<https://www.thediapason.com/cover-feature-80>).

Robert Parkins is the university organist and professor of the practice of music at Duke, and thus is intimately familiar

with this magnificent instrument. Parkins has specialized in early Iberian keyboard music, having written on performance practices in early Spanish keyboard music and made recordings (*Early Iberian Organ Music*, Naxos; and *Iberian and South German Organ Music*, Calcanta). Of late his focus is on the German Romantic organ and its literature.

This recording presents an interesting compilation of works, with the thread of German Romanticism running through all of them—either because the composers themselves were of the German Romantic tradition, or because the composers' musical educations were connected to teachers with links to German Romanticism. In the former group we have Reger and Strauss (whose works open and close the program), and in the latter

American composers Florence Price, Robert Ward, Adolphus Hailstork, and Dan Locklair. Together they cover a fair amount of stylistic ground. The title *Salome's Dance* suggests to me images of whirling dance, waving veils, and sensuous moves. These elements can be noticed throughout the recording—but even if this were not intended as a thread linking all the works, the program is nonetheless most satisfying.

The disc opens with No. 5, "Toccata in D Minor," and No. 6, "Fugue in D Major," from Max Reger's *Orgelstücke*, op. 59. The multi-sectional toccata alternates melodic flourishes with muscular chordal sections, and quiet passages; the fugue begins ever so softly and builds in intensity, demonstrating full organ, softer foundations, strings, and the majestic pedal division.

The next works begin in a quieter mood. Florence Price (1887–1953) was a composer, pianist, organist, and teacher, active in Chicago, Illinois, whose music bore the stamp both of her European-tradition training and her African-American roots. The two selections on this disk from her *Suite No. 1 for Organ* demonstrate the important influence of blues, through rhythm, syncopation, and harmonies, within a traditional structure.

In the peaceful "Air," Parkins' nuanced playing highlights the spiritual-sounding harmonies and demonstrates softer combinations and stops (strings and Vox Humana). He switches gears for the assertive, dramatic "Fantasy," which is punctuated throughout by a swash-buckling motive.

► page 24



Photograph by Myron Leggett

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The Art of the Fugue, part 5

This month I continue my discussion about the process of performing Johann Sebastian Bach's *The Art of the Fugue*. The connection of all of this to teaching is tangential, perhaps, but very real. As part of the act of working on a project that is especially important and challenging to me, I find myself trying to delve more deeply, accurately, and honestly into understanding what is most important and meaningful to each student.

Yet it can be hard to figure out what is important to oneself and why. In my recent attempts to look closely at that, I have noticed that a majority of the artwork that I care about the most is either big in scale or possesses a convincing overall arc that gives it a spacious feeling regardless of the literal size or length. That arc is a significant part of what is artistically important about the work.

I recently made a list of the five specific artistic entities that mean the most to me or have meant the most to me over my life. This was not in connection with *The Art of the Fugue* project, though coincidentally, they all have this quality. Just for the record, the five entities are, in no particular order, as follows: *The Art of the Fugue*; Handel's *Messiah*; *Hamilton* (the current Broadway musical); the Jethro Tull album-length song *Thick as a Brick*; and the off-Broadway immersive theater piece *Sleep No More*. All are in the category I have described. Each of you reading this could probably make such a list; it would surely be very different from mine. The same is true for each of our students. But I could also make a list of moments, bits of music or theater or other narrative, say no more than ten or fifteen seconds long, that are in themselves deeply important to me.

Presumably a work of art that moves through time, like music or a play, cannot have a convincing and important overall arc unless each constituent part of that arc is convincing in itself. Some of those constituent parts may be the ones that strike a given person as especially intense, important, or moving. Others may be just part of the moment-by-moment flow. Something about the relationships of those details to one another, ones that are adjacent in time and ones that have to rely on memory to be connected, has to be convincing in order for the overall arc to be convincing. Is it important to think, in shaping each detail, about how it relates to the overall arc? Or is it possible to trust that if each detail comes out the way that you want it to (on its own terms) the overall shape will take care of itself? Does this differ from one piece to another? Are there many possible ways of dealing with this effectively, and do these arise out of and then shape the interpretive stance of different performers? It seems that, among other things, it would have to vary from player to player, based on different fundamental feelings about the relative importance of overall arc and moment-by-moment experience.

Why is the overall arc so important? I do not have one specific answer, though I

think there is value in asking the question. I believe that one answer that is highly personal and significant, but that also risks sounding cliché, is that it relates in part to the quest to understand what it means to experience the arc of a life, and thereby to come to terms with death. Of course, *The Art of the Fugue* has a special role in this regard due to its unfinished nature.

The longer a work of art is, and the more compelling its shape, the more it feels to me like a place—perhaps a place into which one can escape for a while. (That is significant even without anything from which to escape. The sense of being elsewhere for a while is enticing and refreshing in and of itself.) I grew up in New Haven, Connecticut, and spent a lot of time as a small child roaming around some of the buildings of Yale University. Many of these structures are maze-like and are imbued with a strong feeling of being places unto themselves, hidden and self-contained. This was perhaps especially so to a child for whom they are frighteningly big. This shaped some of my taste in architecture, but I believe it spilled over even more powerfully into my taste in music and in theater. It is relevant to all of the works of art I mentioned above, but most especially to *Sleep No More*. It is also a source of my love for golf, since a golf course is also this sort of place. (If you count the movements of *The Art of the Fugue* one particular way, the number comes out the same as the number of holes on a golf course.)

I am finding (or re-confirming for myself) that because of my propensity or craving for long structures, it actually is not a challenge for me to play from one end of *The Art of the Fugue* to the other. Encompassing the whole of it in my focus seems to be the aspect of working on it that comes the most naturally to me. The challenge—the part where I have to be honest with myself and not let myself indulge any laziness—is making sure that that overall shape is as convincing to audience members as it is to me. This is a place where the questions I posed above about details become critical.

To have an intermission or not: that is the question . . .

Here is a consideration that arises from the length of this work taken in conjunction with the desire to make the overall shape convincing and powerful: intermission. I do not yet know exactly how long my performance of *The Art of the Fugue* will be. I am sure that in my graduate school performance the music itself took about an hour and forty-five minutes, in addition to an intermission. Subsequent performances have varied in length. My recording on two harpsichords with George Hazelrigg used faster tempi still. It lasts about 78 minutes and just fits on one CD. I think that my planned solo harpsichord performances will be somewhere in between. It is rare for a classical concert lasting over an hour and a half to lack an intermission. On the other hand, an intermission interrupts the flow of the piece significantly. But so will listeners' impatience and need for a physical and mental break. We go to movies that are longer than that, without needing to take

a break. Plays lasting ninety minutes with no intermission have become more and more common. But as I ask people about this—concert patrons among my friends, students, etc.—I get a pretty strong consensus that an intermission is a necessity. I am very reluctant to go along with that, so I am conflicted. Perhaps some performances will include an intermission while some will not.

Playing a work as if improvising

I have written in previous columns that it can be useful to pretend that you are improvising the piece that you are performing. This is not a literal idea, since I am not a particularly adept improviser, yet it is an image or a way of mentally organizing the quest for spontaneity. How does that relate to *The Art of the Fugue*? After all, the piece is so complex contrapuntally, and we know that Bach worked on it over a long period, so we can safely assume it was not improvisatory in origin. Yet, it might be all the more necessary to try to have that improvisatory feeling as a corrective to the tendency to be over-awed by that structure, formality, and complexity.

It is a myth that improvisatory means unstructured, free, or rhapsodic. Improvisation can be of that sort, but it can also be highly structured, contrapuntal, well planned motivically or harmonically. A few times over the years I have heard an improvisation that was begun by a player who did not know how long the improvisation needed to be, but who ended up producing an experience that seemed to have a convincing overall shape. It seemed to me listening as if the expectations shaped by the beginning determined the rest, including the timing of the end. How is that even possible? Of course, I am only reporting my reaction, not anything scientific or measurable, and I do not have recordings of these moments to study objectively. But those experiences have always been in the back of my mind as a paradox that probably has something to say about musical shape. I will return to this next month in discussing the state of my thinking about the structure of *The Art of the Fugue*.

After practicing on different harpsichords recently I have noticed that in the four-voice mirror fugue there are passages in parallel tenths, a rarity in Bach and other Baroque keyboard music. However, these passages disappear when one voice is in the pedals, so their existence as an unavoidable technical matter is harpsichord-specific; and I can reach those notes on a harpsichord with a 6¼" octave, but not on one with a 6½" octave! So as a very practical matter, this defines or limits what instruments I can successfully use for an *Art of the Fugue* performance on harpsichord. This is another example, specific to me, of the ways in which this work is playable, but just barely.

It's all in the name.

There is no evidence that the name *The Art of the Fugue* or its original in German, *Die Kunst der Fuge*, came from J. S. Bach himself, or that he even encountered it. It is found on the title page of the first edition, published under the supervision of members of Bach's innermost circle. It is entirely possible that the choice of that title reflected something that they knew about what J. S. Bach intended or wanted. But it is also possible that it did not: that he had not said anything about a title by the time he died, and that therefore they just had to come up with something.

I believe that the name has tended to move us toward thinking of the work as

being more academic—more of a treatise or exposition about something—than the music itself gives us any reason to think that it is. In fact the younger generation circa 1750 might well have seen it as old-fashioned in a way that seemed to make it into something academic. C. P. E. Bach certainly seems to have revered his father. But he also lived surrounded by musical aesthetics that would have been foreign to his father. If J. S. Bach himself had meant to call this work something very different, say *The Mysteries of Harmony* or *Grand Passacaglia in D Minor* or *The Strife of the Gods*, would we see the piece differently? Would the tradition (quite weak now, but prevalent for many years) of thinking that this work was only suitable for study, not for performance, ever have formed?

We do not really know how much any child understands about the work or indeed the character of a parent. It is convenient to assume that what C. P. E. Bach says about J. S. Bach, or what he implied by engraving a certain title on a piece, is valid. No one would suggest that it be arbitrarily dismissed. But it is just not accurate or intellectually rigorous to assume that it is correct or that it could not be misleading. I know that when I myself try to understand the work or the intentions of anyone of an older generation whom I knew well, I am under very strong internally derived pressure to make the kind of narrative out of that story that I would like it to be or that I can in some way admire or relate to. I resist that, but I do not think that I can escape from it. A composer's children and students belonged to a different generation from that composer and grew up with different artistic assumptions.

Talking about study

I have found myself slightly more inclined to look over *The Art of the Fugue* away from an instrument than I normally do with music that I am working on. All of the analytical work that I do with pieces is usually done at a keyboard, teasing out voices and actually playing them, looking at aspects of harmony, rhythm, melody, and so on, either while playing them or in a position to play on the spur of the moment any or all of what I am trying to analyze. Why am I spending time with my *Art of the Fugue* score in front of me at a table or seated in a comfy chair? I am not sure. Should I suspect myself of being subconsciously influenced by the age-old classification of the piece as one suitable for study? I do not quite think so. I believe it is two things: that I want or need to spend more time thinking about the piece than I can or should spend playing, and that I am just plain interested in it. I think that some of the time that I am spending reading *The Art of the Fugue* sitting in a chair is taking the place not of practicing it more, but of reading a novel or the newspaper! Needless to say, I am rethinking the ways I encourage my students to study away from the instrument!

Next month I will write more about the structure of *The Art of the Fugue*, in particular, the ways in which the overall shape makes sense even though the piece is incomplete and even though we are not certain about the order of the movements. ■

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.

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The Lambert photo of Herbert Howells at "Lambert's Clavichord" from the first edition of *Lambert's Clavichord*

Celebrating Herbert Howells

Born on October 17, 1892, Herbert Howells lived until February 23, 1983. While he was seeking information needed to write his book on Domenico Scarlatti, Ralph Kirkpatrick found several Scarlattis listed in a Spanish telephone directory, phoned them, and discovered that they were, indeed, descendants of the great master. Imitating that search for knowledge, I found Howells's address and phone number in the phone directory for greater London and made my telephone call to his Barnes home during a visit to the UK in 1974. I have often thought that Mrs. Howells, by this time hard of hearing, may have thought that I was Herbert's biographer, Christopher Palmer, when she directed me to contact her husband in his studio at the Royal College of Music. I made an appointment for the next day, and, with the utmost delight, spent one of the most stimulating and memorable visits of a lifetime, one that initiated a foundation for several subsequent meetings, and ultimately resulted in my commissioning the *Dallas Canticles* for St. Luke's Episcopal Church in Dallas, Texas, the only set Howells composed for an American parish church. As our friendship blossomed he also transferred to me the copyright for his glorious Dallas "Magnificat" and "Nunc Dimittis," and we had quite a prolific correspondence about the various legal matters involved.

One of my reasons for wanting to speak with Herbert was that he had never responded to my written questions about the persons named in each of the twelve pieces that comprise *Lambert's Clavichord*, the first contemporary music for the instrument to be published in the twentieth century. I wrote about his generous answers in THE DIAPASON issue of December 1974 (pages 7 and 8), but there have been some interesting addenda in various publications since that time, and what better way to celebrate the 127th occurrence of HH's natal day than to share this information?

The first mention of Howells's neo-Elizabethan keyboard works came during my very first year of harpsichord study with Isolde Ahlgrimm in Salzburg (1958–1959). In 1961 I acquired my first copy of *Lambert's Clavichord* (Oxford University Press). It is a reprint in larger format of the original printing, which was a deluxe limited edition of 175 hardbound copies autographed by Lambert

(with a faint pencil signature below the photograph of Howells and the clavichord built by Lambert, who was a famous photographer, and autographed also by the composer, who numbered each volume and signed his name in bold black ink). I acquired my prized copy of this deluxe edition (number 8) at a London antiquarian bookshop in 1981. The hardbound volume is the perfect size for a clavichord's music desk: 10 inches wide by 6¼ inches high, exactly one half the height of the later trade print edition.

Very briefly, the reason that Howells composed all twelve of the keyboard pieces was that, in gratitude for his being the next-to-youngest composer photographed and included in Lambert's 1923 publication, *Modern British Composers* (from Elgar, born 1857, to Howells and Goossens, born 1893), he wrote the first piece ("Lambert's Fireside") while at the photographer's home and decided to invite his fellow composers to create a similar gift for Lambert and his clavichords. All of them responded in the affirmative, but a year or more later, no other musical offering had been received, so Herbert decided to write the remaining eleven pieces himself. Each is dated, and each has a designated musical figure in the title (not necessarily one of the photographed composers).

All of the identities spoken to me by Dr. Howells are confirmed by the "other Palmer," Christopher (1946–1995), who died at age 48, but left an amazingly large list of compositions and studies of musical figures. In his 1978 Novello small book, *Herbert Howells: A Study*, CP's listings of the *Lambert's Clavichord* titles agree with my 1974 verbatim ones from the composer himself, except for one: the dedicatee of "Sargent's Fantastic Sprite." Howells told me that it was meant for Sir Malcolm Sargent, the conductor; however, in Christopher's copy of the score (as quoted in the Novello volume) Howells wrote: "There never was another Sargent save the painter." So one might choose a favorite, or mention dual remembrance, since both the composer and author have passed on. I rather think the music could suggest the painter, but . . . who knows?

Music by Howells is never far from my various music desks, and much of the inspiration for this column was through a chance finding of a score that I had forgotten: *Six Pieces from Lambert's Clavichord*, arranged for oboe

and piano. The half of the collection chosen—"Lambert's Fireside," "Fellowes's Delight," "Hughes's Ballet," "My Lord Sandwich's Dreame," "De la Mare's Pavane," and "Sir Hugh's Galliard"—are my favorites, too, and I hope to program them, using harpsichord, later during the 2020 season. (The pieces are published in one volume by Oxford University Press; the arrangements are by Patrick Shannon.) That these pieces were favorites of the composer is evident, both from his own mouth, and from yet another source, thanks to Christopher Palmer. In his very comprehensive book, *Herbert Howells: A Centenary Celebration* (London: Thames Publishing), I noticed on page 458 a listing of three arrangements for cello and piano from the RCM Library Howells manuscripts: "My Lord Sandwich's Dream," "Sir Hugh's Galliard," and "De la Mare's Pavane"—it might lead one to make some

transcriptions of one's own, should any of the other movements be special favorites.

And finally, two suggestions for those of us who play the organ: a gentle, lovely two-page "Cradle Song," Howells's contribution to the *Organists Charitable Trust Little Organ Book*: eleven pieces for solo organ from the nineteenth to the twenty-first centuries, selected and edited by Martin Neary, published by Novello (2010). And, reminiscent of his close friendship with Ralph Vaughan Williams, Howells's *Master Tallis's Testament*, another ravishingly lovely creation, and another indication of how comfortable he felt dealing with the harmonies of Elizabethan music. ■

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

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Control freaks

A little over a year ago, I bought a slightly used 2017 Chevrolet Suburban. It replaced a 2008 Suburban that I drove 250,000 miles. I prefer buying cars that have 10,000 or 15,000 miles on them because I think the first owner absorbs the loss of the “new car value,” and I get to buy a fancier car for less money. The first Suburban was black. Wendy thought Tony Soprano while I thought Barack Obama. My colleague Amory said “Special Agent Bishop” when I arrived at his house to pick him up. But the funnier thing was that while sitting in an on-street parking spot in New York City in the big black car, people would open the back door and get in, thinking I was the limo they had ordered. That happened several times, and each time brought a good shared laugh.

I like to have big, comfortable cars because I drive a lot (between 1985 and 2018, I drove six cars a total of nearly 1,250,000 miles, which is an average of about 38,000 miles a year), and because I carry big loads of tools, organ components, and, um, boat stuff. I can put an eight-foot rowing dinghy in the back of the Suburban and close the door. The new Suburban gets about forty percent more miles to the gallon. But the biggest difference is the electronics.

Sitting at a stoplight facing uphill, I move my foot from the brake to the accelerator to start moving, and a sign on the dashboard lights up, “Hillside brake assist active.” I am told that I am Driver #1 for the auto-set feature for seats and mirrors (and steering wheel and pedals). I am told when my phone connects to Bluetooth or when Wendy’s phone is not present in the car. I am told when the rain sensor is operating the wipers. I am told when my tire pressure is low. I am told when I am following a car too closely. And to the amusement of friends and family, and a little excitement for me, the driver’s seat buzzes when I get close to things like Jersey Barriers, trees, or other cars. It sounds like the gabbling of eider ducks when they are rafting together in big groups at sea.

The feature I like best is Apple CarPlay. When my phone is plugged into the charger, my Apple icons show up on the dashboard touchscreen giving me easy and safe access to Apple Maps, Google Maps, hands-free messaging, and phoning. I can activate Siri with a button on the steering wheel and place a call or record a reminder, so I have no excuse for forgetting things. One of the icons is my Audible account so I can listen to my library of ebooks as I drive.

I expect there is a downside to all these gadgets. Any organbuilder knows that there is a whopper of a wiring harness

snaking through the car and a CPU somewhere deep in the bowels of the vehicle, and I imagine that the most expensive repairs I will face down the road will be correcting cranky electronics.

One thing leads to another.

I am thinking about electronic controls because I was amused recently by a post on Facebook by Damin Spritzer¹ who wrote, “Does anyone else have anxiety dreams about Sequencers? *Laughs weakly and makes more coffee.*” There ensued a flurry of responses, some thoughtful and provocative, some ridiculous, and some downright stupid. This conversation brought to my mind several themes I have developed over the years about the advances of pipe organ control systems and various colleagues’ reactions to the relevance, convenience, and pitfalls of new generations of this equipment.

In the late 1980s, I took over the care of the heroic Aeolian-Skinner organ at The First Church of Christ, Scientist (The Mother Church), in Boston, Massachusetts. With 237 ranks and well over 13,000 pipes, this was quite a responsibility. Jason McKown, then in his eighties, who had worked personally with Ernest Skinner in the 1920s, was retiring after decades of service, and before I arrived, the church had contracted with another organ company to install a solid-state switching and combination system. Jason’s comment was simple, “This is for you young guys.” I was present to help with that installation, and, of course, was responsible for maintaining it. That was before the days of effective lightning protection, and whenever there was a thunderstorm, we had to reprogram the Crescendo memory. I had a helper who memorized that huge list of stops, and I could trust her to drop by and punch it in.

Marie-Madeleine Duruflé played a recital at Boston’s Trinity Church for the 1990 convention of the American Guild of Organists. A few days before she was to arrive to prepare for her performance, the solid-state combination system in the organ stopped working and the organ went dead. The company that built the system sent a technician with a bale of spare cards, and we worked through two nights to get the organ running again, just in time for Madame Duruflé to work her magic.

The Newberry Memorial Organ in Woolsey Hall at Yale University is one of the great monuments of twentieth-century organbuilding. With more than a 165 voices and over 12,500 pipes, it is high on the magic list of the largest Skinner organs, and Nick Thompson-Allen and Joe Dzeda have been its curators for over fifty years. Nick’s father, Aubrey Thompson-Allen, started caring for the



The Skinner console at Woolsey Hall, Yale University, New Haven, Connecticut

organ in 1952. That huge organ is played regularly by dozens of different people, and one might expect that a combination system with multiple levels would have been installed promptly there. But at first, Joe and Nick resisted that change, correctly insisting that the original equipment built by Ernest Skinner’s people must be preserved as a pristine example of that historic art and technology.

However, along with Yale’s teachers, they understood that the change would be a big advantage for all involved, including the durability of the organ itself. Knowing that the cotton-covered wire used in Skinner organs would soon be no longer available, they proactively purchased a big supply. At their request, Richard Houghton devised a plan that added 256 levels of solid-state memory while retaining the original combination action and retaining the original electro-pneumatic actions to operate the drawknobs and tilting tablets as pistons were pushed and settings engaged. Houghton was sensitive to all aspects of the situation, and the 1928 console still functions as it did ninety-one years ago, while serving the procession of brilliant students and performers who use that organ for lessons, practice, and performance. The addition of the new equipment was accomplished with great skill in the spirit of Mr. Skinner under Joe and Nick’s supervision. Neat bundles of green and red cotton-covered wire wrapped in friction tape connect the hundreds of circuits of the console to the new unit, just as if it had been installed by Mr. Skinner’s workers in 1928. A side benefit was the elimination of countless hours spent resetting pistons as each organist took to the bench, hours lost for valuable practice, hours when the huge blower was running to support that mundane task.

Next

The sequencers to which Dr. Spritzer was referring are accessory functions of the more advanced solid-state combination systems that allow an organist to set sequences of pistons whose individual

settings are advanced during performance by repeatedly pressing a piston or toe stud labeled “Next.” In addition, some systems allow the organist to program which pistons would be “Next,” so some make all the buttons have that function, while others choose buttons that are easy to reach and difficult to miss.

There is a steep learning curve in gaining proficiency with sequencers. It is easy enough to punch a wrong button or to fail to insert an intended step, so double-checking before performing is advised. And malfunctions happen, leaving a performer stranded with an unintended registration in the heat of battle. In thirty-six hours, Dr. Spritzer’s post attracted 135 “Likes” and 185 responses from organists who have had those magic moments. The brilliant performer Katelyn Emerson chimed in, “When the sequencer jumped no fewer than 16 generals on the third to last page of Liszt’s *Ad nos*, and I landed on nothing more than an 8’ Gamba, I had nightmares for weeks.” Reading that, I thought, “If it can happen to her, it can happen to anyone.”

Here are a few other replies to Dr. Spritzer’s post:

“No music was written for sequencers, so I don’t use them.”

“Didn’t have to dream it. I lived it.”

“When forward and back are unlabeled brass pedals one inch apart, only mayhem will ensue.”

“I just stick to mechanical action.”

“You know, I’m a sequencer phobic. I’ve had situations where I hit it and it zipped up five pistons.”

“Petrieved of the things . . . Yes, that’s why I never use them.”

Any colleague organbuilder who has or might consider installing a sequencer in an organ console should jump on Facebook (or get a friend to help you), find Dr. Spritzer’s post, and read this string of responses.

There are two basic ways that piston sequencers work. One is that you set all the pistons you need, and then set them in a chosen sequence. You can reuse individual settings as often as you would

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The eight-foot dinghy (photo credit: Wendy Strothman)



Three-manual practice organ, University of Washington, Organ Clearing House (photo credit: John Bishop)

like, and there is no meaningful limit to the number of steps in a saved sequence. You can go back and edit your sequence, adding or deleting settings mid-way through. This is sometimes referred to as the “American” system.

The “European” system is a little different. It runs through General pistons in order, then scrolls up to the next level of memory and runs through them again. The scrolling continues through all the levels. This seems limiting, because it specifies exactly the order in which you must set pistons, and if you want to return to a setting, you have to program another piston the same way. In both styles, there is typically an LED readout on the console showing the current step in the sequence, and which piston it is, and if there isn't, there should be.

If there are so many pitfalls, why bother? One of the great things about the state of the pipe organ today is that there are so many brilliant players who concertize around the world. If you perform on twenty or thirty different organs each year, especially those with big complicated consoles, you might take comfort in finding handy gadgets that are common to many of them. If you are adept and comfortable using sequencers, you do not have to go fishing around a big complex console looking for Swell 1, Great to Pedal, General 22, Positiv to Great 5½', Great 6, All 32' Stops Off. You just keep hitting “Next.” Some consoles are equipped with “Next” buttons up high, so your page-turner can press it. (If you need that kind of help, maybe you should try the autoharp.)

Some teachers discourage the use of sequencers. Stephen Schnurr, editorial director and publisher of *THE DIAPASON*, wrote that he “forbids” his students to use them in public performances at Valparaiso University where he teaches. He confirmed my guess, that he is encouraging them to “stand on their own two feet” and learn to play the organ seriously “the old-fashioned way.” That reminds me of my apprenticeship in Jan Leek's workshop in Oberlin, Ohio, where he made sure I could cut a piece of wood straight and square by hand before teaching me the use of the super-accurate stationary machines. Further, Schnurr believes it is important that students do not rely on sequencers so heavily that they are bamboozled when faced with a console that does not have one. After all, I would guess that well over half of all organs do not have piston sequencers.

Looking at the other side of the issue, a few months ago, the Organ Clearing House installed a practice organ at the University of Washington, specially intended to expose students to the latest gadgets. We expanded a Möller

Double Artiste to include a third independent unified division and provided a three-manual drawknob console with a comprehensive solid-state combination action that includes a sequencer. The organ allows students to develop proficiency using a sequencer in the safety of a practice room. It also features two independent expression boxes.

The old-fashioned way

The Illinois organbuilder John-Paul Buzard drives “Bunnie,” his Model A Ford, across the picturesque countryside, sometimes alone, and sometimes in the company of fellow members of a club of Model A owners. It looks like a ton of fun and great camaraderie, especially as club members help each other through repairs. Nevertheless, I will bet he uses a vehicle that is more up to date in the context of daily life. I am not an expert, but I am guessing that the Model A would be taxed if pressed into the mileage-hungry travel routines of an active organ guy. The Michelin radial tires on my whiz-bang Suburban are much better suited for endless hours at, um, eighty miles-per-hour than the 4.75 x 19 tires on the Model A.

In 1875, E. & G. G. Hook & Hastings built a spectacular organ with seventy stops and 101 ranks (Opus 801) for the Cathedral of the Holy Cross in Boston, Massachusetts. The company's workshop was within walking distance, and Frank Hastings revealed in taking potential clients to see it. It was equipped with a pneumatic Barker lever to assist the extensive mechanical keyboard and coupler actions, ten registering composition pedals, and a fourteen-stop Pedal division, complete with four 16' flues, a 12' Quint, and a 32' Contra Bourdon. Anyone familiar with the construction of such organs knows that represents about an acre of windchest tables.

Thirty-one years later, in 1906, the Ernest M. Skinner Company built a four-manual, eighty-four-rank organ (Opus 150) for the Cathedral of Saint John the Divine in New York, New York. That organ had electro-pneumatic action throughout, pitman windchests, and an electro-pneumatic combination action with pistons and a crescendo pedal. That is a quantum leap in pipe organ technology in thirty-one years.

Look back to the iconic Cavaillé-Coll organ at St. Sulpice in Paris, France, built in 1860. This was likely the most advanced instrument of its time, and the myriad original mechanical and pneumatic registration machines are still in use. We can reproduce how Widor, Dupré, and countless other genius players managed that massive instrument (although the presence of an electric blower takes away some of the original

charm—it must have been quite a chore to maintain a brigade of organ pumpers to get through performances of Widor's organ symphonies). Louis-James Alfred Lefébure-Wély was the organist there when the instrument was new, but Cavaillé-Coll realized that he was not the equal of the instrument and championed Widor as the next *titulaire*. Widor exploited the vast tonal resources of that great organ transforming the art of organ playing, inspired and enabled by Cavaillé-Coll's technological innovations.

Ernest Skinner, with his comprehensive combination-actions, helped enable innovative artists like Lynwood Farnam develop new styles of playing. Widor and Farnam were apparently not above using complex and newly developed controls to enhance their command of their instruments. Their organbuilders demanded it of them.

I first worked with solid-state combinations in the late 1970s. Those systems were primitive, and excepting the revolutionary availability of two levels of memory, they had pretty much the same capabilities as traditional electric and electro-pneumatic systems. As the systems got more complex, they were sensitive to flukes like lightning strikes, and their developers worked hard to improve them. Recently I commented to a colleague that we all know that Mr. Skinner's systems could fail. A hole in a piece of leather could mean that the Harmonic Flute would not set on divisional pistons. He agreed but replied that a good organ technician with a properly stocked tool kit could open up the machine and fix the problem in an hour or so. Some organbuilders are now proficient with electronic repairs, while others of us rely on phone support from



the factory and next-day shipment of replacement parts to correct problems.

§

I could repair almost anything in my first car. There were two carburetors, a mechanical throttle, a manual choke, and an ignition rotor. When you open the hood of my Suburban, you see some plastic cowls and some wires and assume there is a cast engine block down in there. To start the car, I step on the brake and push a button. The key must be present, but it stays in my pocket. If I leave the key in the car and shut the doors, the horn gives three quick toots, telling me that the car knows better than to lock the doors. But I suppose someday it will smirk, toot twice, and lock me out.

Next. ■

Notes

1. Dr. Damin Spritzer is assistant professor of organ at the American Organ Institute of the University of Oklahoma, Norman, artist in residence at the Cathedral Church of St. Matthew in Dallas, Texas, and an active international recitalist. You can read more about her at <http://www.ou.edu/aoi/about/directory/spritzer-bio>.



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Olivier Messiaen Competition

Church of St. Pothin and the Auditorium-Orchestre National de Lyon, Lyon, France
June 17–23, 2019

By Lorraine S. Brugh

Prelude

Filled with sunshine and warm temperatures, June 17 in Lyon was a day Olivier Messiaen would certainly have approved. The cavernous dark room of the Church of Saint Pothin would have also certainly met with the master's approval, its mosaic dome crowning the apse and the organ filling the entire east end of the nave.

The simple, modern organ case with dark red and brown wood, crowned with white and gold molding, did not give away what was inside. The organ was built by Joseph Merklin et Cie in 1876. It was completely renovated in 2004 by Daniel Kern Manufacture d'Orgues of Strasbourg. While Merklin built a two-manual instrument, it is now three manuals.

The resonance of Saint Pothin, with its two to three second reverberation, created an ideal aural space for the first round of the competition, which featured the works of Marcel Dupré and Olivier Messiaen. The ability to time an entrance following a rest or fermata became a distinguishing feature of the performers. Some were able to make the music just float out of the reverberation; others were too eager to get on with the music.

More than fifty people gathered for this opening round of the competition. The usual motley crew of organists and enthusiasts, mostly over sixty, eagerly awaited the first candidate. A panel of

nine judges, seven men and two women, held forth in front of the altar, conveniently blocking the console from view. The contestants sat in the nave, watching and listening to each other play. The six candidates, chosen from a field of seventeen applicants, were required to choose a prelude and fugue of Marcel Dupré and a piece of Messiaen. The contestants and their repertoire were:

Fanny Cousseau, France

Marcel Dupré, *Prelude and Fugue in G Minor*, opus 7, number 3

Olivier Messiaen, "Offrande et Alleluia final," from *Le Livre du Saint-Sacrement*

Yanis Dubois, France

Marcel Dupré, *Prelude and Fugue in F Minor*, opus 7, number 2

Olivier Messiaen, "Dieu parmi nous," from *La Nativité*

Charlotte Dumas, France

Marcel Dupré, *Prelude and Fugue in G Minor*, opus 7, number 3

Olivier Messiaen, "Alleluia sereins d'une âme qui désire le ciel," from *L'Ascension*

Jacobus Gladziwa, Germany

Marcel Dupré, *Prelude and Fugue in B Major*, opus 7, number 1



Auditorium-Orchestre National de Lyon, Lyon, France, and its organ (photo credit: Gary Brugh)

Olivier Messiaen, "Alleluia sereins d'une âme qui désire le ciel," from *L'Ascension*

Thomas Kientz, France

Olivier Messiaen "Dieu parmi nous," from *La Nativité*

Marcel Dupré, *Prelude and Fugue in G Minor*, opus 7, number 3

Eszter Szedmák, Hungary

Olivier Messiaen, "Alleluia sereins d'une âme qui désire le ciel," from *L'Ascension*

Marcel Dupré, *Prelude and Fugue in G Minor*, opus 7, number 3

The Olivier-Messiaen Competition, originally created in 1967 as a contemporary piano festival, was held in Paris until 2007. Now, in 2019, Bruno Messina, director of the Isère Agency for Artistic Dissemination (AIDA), is responsible for recreating it in the spirit allowed by the artistic project of Maison Messiaen, the artist's residence in Matheysine. The Auditorium-Orchestre National de Lyon has become the home for this new international interpretation competition for the organ, under the chairmanship of Claude Samuel, founder of the Olivier-Messiaen Competition, former director of music at Radio France, and author of interview books with the composer.

The organ in the auditorium of Lyon was originally installed in Paris, built for the 1878 World's Fair. It was situated in the large concert hall in the (former) Palais du Trocadéro and was the first Aristide Cavaillé-Coll organ to be installed in a French concert hall. The instrument was inaugurated with concerts in which Charles Marie Widor played the premiere of his *Symphony No. 6 for Organ*.

The organ was modernized and reassembled for the Exposition Internationale of 1937, part of the renovation of the Palais du Trocadéro into the Palais de Chaillot. Many works have had their premiere on this instrument, including Messiaen's *Les Corps Glorieux*, performed by the composer himself on April 15, 1945.

The organ was moved and installed in Lyon in 1977 and most recently rebuilt

in 2013 by Michel Gaillard, Manufacture Bernard Aubertin. The auditorium is today the only large organ room in France outside Paris.

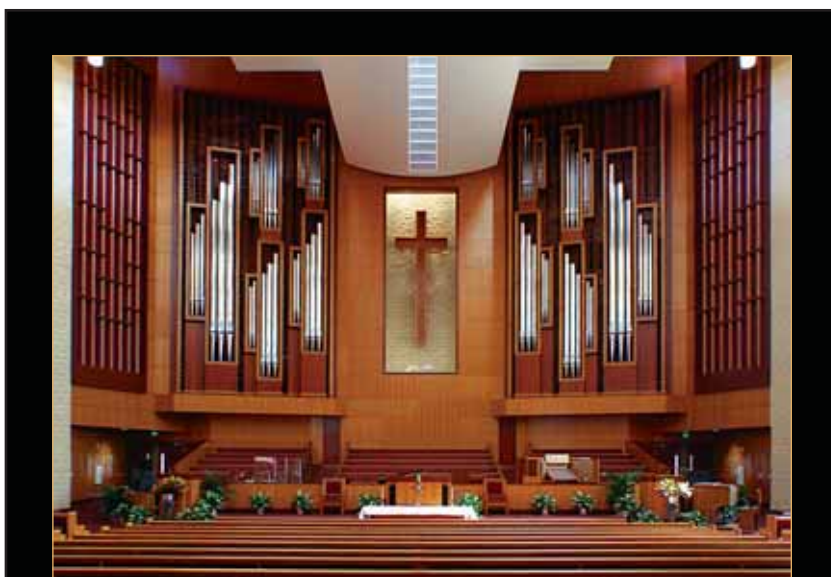
The 2019 competition featured a newly commissioned work by Philippe Hersant, a compulsory work in the competition's final round. Mr. Hersant was present at the competition, serving as a jury member alongside several international Messiaen performers and scholars. Through the works of Hersant, Messiaen, and others, the competition offered a range of high level yet accessible organ literature to the audience. The competition was part of two weeks of programming that showcased the instrument for family outings, festive concerts, and high-profile recitals.

Olivier Latry served as president of the jury. On the day after the competition's final round I asked him about his relationship to the competition's revival. "I wasn't involved in the planning of the competition from the beginning," he explained:

Others like Bruno Messina and Claude Samuel were central to transforming the event. I didn't have to do anything with that; I was just asked to be president of the jury. The repertoire choices were also not mine, which was nice because it gave me new eyes and new ears. The planners eventually decided to make a competition for the organ, created out of the piano competition of twenty years ago. I think it's more about the relation between Messiaen and the Trocadéro organ from the Palais du Chaillot that is the connection with Lyon than anything else. On that organ Messiaen played and dedicated some of his works when it was at the Palais du Chaillot. That connection as well has made a sort of comparison between the piano, the organ, and the competition.

Intermezzo

Where but in France could one walk into a laundromat at 8:30 in the morning and meet someone who had attended Thierry Escaich's organ concert two nights before? As I struggled to figure out how to make the washer start, a French woman came to my aid and guided me through the complex maze on the wall to get soap and pay for the washer. As we waited interminably for our clothes to dry, we struck up a little conversation. Little was the only possibility as my French was *un peu*. I told her I was here for an organ festival, and she said she had just attended an organ recital two nights before. "Thierry Escaich," I asked? "Oui, madame." She and her husband are admirers and friends of Escaich and have known him for nearly thirty years. She told me Escaich was instrumental in the 2013 project to renovate the organ.



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Liesbeth Schlumberger, Benoît Mernier, Olivier Latry, Thomas Lacôte, Edgar Krapp (photo credit: Claire Delamarche)



Background: Catherine Massip, Olivier Latry, Philippe Hersant, Leo Samama, Edgar Krapp; foreground: Thierry Escaich awarding the second prize to Thomas Kientz (photo credit: Bertrand Gaudillere-Item)



Thomas Kientz, Yanis Dubois, Fanny Cousseau, Eszter Szedemák (photo credit: Bertrand Gaudillere-Item)



Background: Thomas Lacôte, Thierry Escaich, Leo Samama, Edgar Krapp, Benoît Mernier, Thomas Kientz, Yanis Dubois; foreground: Aline Sam-Giao (executive manager of the Auditorium-Orchestre National de Lyon) congratulating Fanny Cousseau (photo credit: Bertrand Gaudillere-Item)

Her husband arrived and we chatted a bit more about the unusual duo concert we heard with Escaich and comédien Lambert Wilson. They said Wilson is one of the most celebrated actors in France, and what an honor it was for him to perform in Lyon. As the husband picked up the laundry bags, he said, "Well, we all have to get back to daily life sometime."

Allegro assai

The second round of the competition moved to the auditorium, where the now five finalists each played a 20–25 minute program. This time there were two movements of a Bach trio sonata, a compulsory Messiaen piece from *Livre d'Orgue*, and a contemporary work. It was beginning to feel like a marathon to me, as fingers flew through the fast movements, carefully playing Messiaen's many and intricate bird calls. The performers worked through their technically demanding literature quite deftly. At the conclusion of this round, four finalists were chosen to compete in the final round.

Final

The four finalists played again at the auditorium with a combination of compulsory and chosen works:

- *In exitu Israel*, a compulsory piece composed by Philippe Hersant, commissioned by the Olivier Messiaen Competition;

- a piece or pieces by Olivier Messiaen of eight to fifteen minutes in length chosen by the candidate; these pieces can have been played in the quarterfinal and semifinal rounds (the quarterfinal round by recording, the semifinal round at St. Pothin);

- a composition written between 1830 and 1945 chosen by the candidate. This repertory must not have been played in a previous round.

Sortie

On the day following the finals, the competition was complete, and the judges presented an afternoon concert. As I had already left Lyon, I spoke with Olivier Latry by phone and asked about the results of the judges. The judges awarded no first prize. The second prize was awarded to **Thomas Kientz**, the third prize to **Yanis Dubois**, the Messiaen prize to **Fanny Cousseau**, the audience prize presented to **Eszter Szedemák**, and the contemporary prize to **Yanis Dubois**. As to why there was no first prize, Latry explained, "I really must confess that some of my colleagues in the jury and I were disappointed in the playing in the final round, which was not as strong to me as the previous rounds. The performances were not at the level of an international competition. In order to continue the level of the competition, we need to raise the level of the first prize."

I asked him about the rigor of the competition, its pressures, and the amount of literature required of the players. He responded, "I must say that it was not that strenuous, compared to Chartres or Montreal. It was normal. When we play literature for a concert tour it is normal for us to have three hours in our fingers, sometimes more. So the rounds were 1½ hours of playing. That is normal for someone who wants to make a career as a concert organist."

In noting the importance of expressiveness in playing French literature, I asked how much the technicalities matter, for example, the micro-rhythms in Messiaen. Latry replied:

With Messiaen, one cannot avoid the notes and the rhythms. This is the basis of his music. They are givens, and Messiaen is specific about that. It is important to follow those and not change them at that level.

Then, when the notes and rhythms are correctly done, the performers can make their own interpretive decisions with things like registration, rubato, agogic, etc. But all of that should not interfere anymore with this first step; notes and rhythms have to be kept.

We closed the conversation with Latry musing about the importance of competitions. I found that he had some surprising comments:

I'm not a great fan of competitions. Usually I refuse to adjudicate a competition. The difference this time was that it featured the music of Messiaen, for which I have a deep affection. Who am I to judge someone? Why would my judgment be better than someone else's? How can I say that one player is better in music than another one? Unfortunately that is the only way for young musicians to become known.

I think we need new ways for young musicians to be known. What can we do to create a venue for them? There are certain young players that we know, and many that we don't. In fact I would like to imagine some kind of meeting (not called a competition) where we can invite ten to sixteen young players, and we all listen to them. Then, after their performances, we could organize some masterclasses on the pieces they played, telling them what we liked, what we didn't, what could be improved, etc. Towards the end I might say, 'I really love what they do,' and I might relay that name to someone who would not know of this young player.

The pressure created in that kind of meeting, even without being a competition, however, is very important. When we create a performance situation, the pressure is part of the whole situation. It needs to be part of the player's strategy to handle it. On various occasions, for example, when

I premiered a new organ/orchestra piece with the Philadelphia Symphony, there was incredible pressure. I think it's the same kind of thing. I haven't judged before, but I think it's the same way. Any competition, or a jury exam for a doctoral degree even in other fields than music would require the same thing. I think it is part of the skill to be able, in spite of the stress of the performance, to go to another dimension in those situations. Most people stay at the level of the composition, 'playing the notes,' but they really need to go further. The jury members are looking for something 'more.' I'm speaking about that other dimension needed for a complete, successful, and touching performance.

I was taken by these words from one of the world's greatest players. The combination of high expectation and a calling to give new young organists a venue to be heard impressed me. The combined need for heeding the composer's intentions and adding one's own expressiveness and interpretation calls for the highest level of musicianship. The fact that no first prize was awarded was evidence to me of the need for all of us who teach young organists to encourage and support, while, at the same time, keep the bar high for the next generation. ■

Lorraine Brugh is professor of music and Kruse Organ Fellow at Valparaiso University, Valparaiso, Indiana. She recently served as director of the university's study abroad program in Cambridge, England.

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An interview with Paul Jacobs

By Joyce Johnson Robinson

Paul Jacobs's name first appeared in the November 1998 issue of *THE DIAPASON*, which noted that he won first prize in the Young Professional Division of the Albert Schweitzer Organ Competition in its inaugural year. His marathon performance in Chicago of the organ works of Olivier Messiaen was described in detail by Frank Ferko ("An Extraordinary Musical Odyssey: Paul Jacobs' Messiaen Marathon," *THE DIAPASON*, April 2002, Vol. 93, No. 4, pages 14–15). Over a decade ago, *THE DIAPASON* presented an interview with Jacobs, which focused on his development as a musician and his views of music within American culture ("Challenging the Culture: A Conversation with Paul Jacobs," *THE DIAPASON*, February 2006, Vol. 97, No. 2, pages. 22–25).

Jacobs has become a vocal champion of the organ and of art music, as evidenced by interviews and articles in such publications as *The New Yorker*, *Wall Street Journal*, and *The New York Times*. He is the only organ soloist to have won a Grammy Award, and is recognized as a musician of unique stature through his performances in each of the fifty United States and around the world, as well as his performances with major orchestras, including Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony, Philadelphia Orchestra, and San Francisco Symphony, to name just a few. Jacobs also serves as chair of the organ department at the Juilliard School in Manhattan. Last season Jacobs toured in Belgium, Luxembourg, and Germany with the Philadelphia Orchestra.

We were able to discuss his work and thoughts during a visit of his with the Chicago Symphony Orchestra in May of 2018, and present an edited version of his comments here.

The Grammy

Joyce Johnson Robinson: Your awards include a Grammy award—the first and only organ soloist to receive a Grammy award.¹

Paul Jacobs: The Grammy was entirely unexpected. I was shocked by the nomination and utterly convinced that it would never materialize.

You didn't even go to the ceremony.

It would have been difficult to attend, because I was performing with an orchestra the same weekend and didn't want to

cancel; besides, I wouldn't receive it [the award] anyway. Well, I was wrong about that! This honor was something good not only for me, but for the entire organ profession, for organ playing to be recognized by such a mainstream institution.

Do you think it's led to additional opportunities, or brought more attention?

On some level, perhaps. But I don't believe that any one accolade or accomplishment is a silver bullet, which is what I tell my students. Young musicians, understandably, want to be successful and recognized immediately for their work, but there isn't just one ingredient that's going to make this happen—one has to commit for the long haul and be patient. Intense dedication to the art form—pursuing it for the right reasons—is crucial, because this isn't always an easy or lucrative path. But if you genuinely love music, it will sustain you through difficult, even discouraging, times. If you tenaciously persist in the journey, your vocation to music will eventually bear fruit.

People have approached me over the years—many who have stable work and a healthy paycheck—and expressed some degree of envy that I can make a living doing what I actually love to do. It's a reminder that shouldn't be taken lightly: making beautiful music for others is a rare joy and a privilege. Be grateful for the music that has been bequeathed to us, that is under our care to pass to future generations. We're the custodians of timeless works of art and must be fully dedicated to studying and sharing them with the world in any way that we can, large and small.

Collaborations

How did this all get going with orchestras?²

Oh, I've always had a strong desire to collaborate with other musicians. The organ can be—but need not be—a lonely instrument. There's an abundance of fine repertoire for organ and various combinations of instruments. As a student, I played a good deal of chamber music, so much so that, as an undergraduate, I was inspired to double-major in both organ and harpsichord, primarily for the opportunity to play continuo. This cultivated relationships with many musicians who weren't organists, which has



Paul Jacobs with the Cleveland Orchestra (photo credit: Roger Mastroianni, courtesy of The Cleveland Orchestra)



Conductor Osmo Vänskä, composer John Harbison, and Paul Jacobs after a performance with the Minnesota Orchestra (photo credit: Tim Rummelhoff)

always been important to me. As time progressed, I was increasingly invited by important orchestras to perform with them, something that has brought tremendous satisfaction.

You've worked with such important conductors as Pierre Boulez, Charles Dutoit, Yannick Nezet-Seguin, Michael Tilson Thomas, and Franz Welser-Most. Many conductors haven't worked very closely with organ soloists. Is this correct?

That's right. Let me consider how to best phrase this—my desire is for organists to be taken as seriously as other musicians. But we must earn respect; it doesn't come automatically. And we have to deliver at the highest artistic level—consistently, every time—while always remaining flexible to the fluid circumstances of live performance. We also have to be easy to work with, personally speaking.

Several conductors have indicated to me that they've had less than flattering experiences with organists in the past. Sometimes organists do not help themselves or the art form, which is marginalized enough already. I think it's crucial that organists become more self-aware of the quality of their playing and how they relate (or not) to other people, particularly those not in their own field.

What do you think about the growth of your work with orchestras, and these new concertos and pieces that are being written for organ and orchestra? Do you see this starting to spread, with other organists

doing this? Right now it seems to be just you.

I know, it's true; but this is also something that I've worked very hard to achieve. None of this has occurred without extraordinary effort, not to mention occasional frustrations. To begin with, it takes a bold willingness to want to understand the world of orchestras—entirely different from the organ community—its structure and needs, and what its audiences expect. And usually these audiences do not comprise the same people who attend organ recitals.

Additionally, organists must be capable of overcoming any idiosyncrasies of a given instrument, quickly overriding any problems, which are bound to arise given the non-standardized nature of our instrument and everything that this entails. Frankly, the conductor and hundred or so musicians on stage don't give a hoot about the very legitimate problems organists face; an organist must simply be able to deliver with the same ease and confidence as they do, no questions asked.

Some of the new works that you've premiered, such as Wayne Oquin's *Resilience*, were written for you or with you in mind.³

Some of them were, yes. I'm always looking for composers who are eager to write effectively for the organ and encourage my students to do the same. To survive, an art form must evolve and each generation must contribute to it; therefore, it's important to encourage living composers—composers of our time—to consider the instrument and

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At Hamburg Elb Philharmonie, before Philadelphia Orchestra concert (credit: Jan Regan)



WQXR Bach Organ Marathon with students, current and former



Christopher Rouse, Paul Jacobs, and Yannick Nezet-Seguin (photo credit: Jessica Griffin, Philadelphia Orchestra)



Teaching class at the Oregon Bach Festival (photo credit: Athena Ortmann)

its unique expressive potential. Maybe not every piece of new music is going to stand the test of time, but a few will. And sometimes contemporary music connects with certain listeners in a way that the old warhorses do not.

And what about future recordings?

Recently released on the Hyperion label is a recording made with the Utah Symphony of Saint-Saëns' ever-popular "Organ" Symphony. Also to be released later next season on the Harmonia Mundi label is Samuel Barber's *Toccata Festiva*, performed in Switzerland with the Lucerne Symphony. And I'm excited by another recording project with Giancarlo Guerrero and the Nashville Symphony, one which will include Hindemith's rarely heard *Organ Concerto*, Horatio Parker's *Organ Concerto*, and Wayne Oquin's *Resilience*.

International Touring

Having performed on five continents, including his recent European tour, Jacobs traveled to China to perform and to serve as president of the jury for the country's first-ever international organ festival and competition, held at the Oriental Arts Centre in Shanghai.

What are your impressions of the organ world in China?

There is an exciting and increasing curiosity about the organ among Chinese musicians and audiences alike. Something that I experienced in Shanghai was that the audiences comprise primarily young people—to identify gray hairs is actually tricky! Children and their parents and young adults routinely fill the concert halls in China.

Can you explain that?

Not entirely, but it's inspiring to witness the emergence of an organ culture in the world's most populous country. Just as we've seen in other Asian countries in recent decades, now we observe something similar in China. Where it will lead,

however, we do not know. But there is definitely some very genuine interest in the organ; the Shanghai Conservatory just instituted its first classical organ major degree. Of course, a problem is that there are few churches to employ trained organists. Nonetheless, it was encouraging to witness what is happening on the other side of the world, and to experience firsthand Chinese culture, which has retained some traditions and values that we've lost or forgotten in the West—civility, a profound respect for one's elders and teachers, common courtesy and decorum.

Surprisingly, I actually returned to New York after a sixteen-hour flight feeling somewhat relaxed, and this sense of calm remained with me for a few days. Shanghai's population is a staggering twenty-three million people, and New York, by contrast, is a mere eight million. Yet, in many ways, Shanghai felt calmer than New York, or many other large American cities, for that matter. Despite the tremendous activity of Shanghai, one isn't bombarded by honking horns or aggressive pedestrians or motorists. Rather, a Confucian attitude seems to pervade daily life. The Chinese just find their place in society and work into it. Overall, it strikes me as a quieter, more serene culture, despite such a large population.

You've done a good deal of international touring, including in Europe. In your experience, how do the American and European organ cultures relate to one another?

Of course, I love Europe. How could one not? Its culture has given the world Dante, Rembrandt, and Wagner. And there's an undeniable indebtedness that American organists, in particular, acknowledge toward Europe—the spectacular historic instruments and the impressive traditions and performers that have emerged over generations. However, I think we have reached a point in time when American organists need not feel subservient toward the Europeans; rather, we should view

ourselves as friendly colleagues and peers. Yes, we can learn from them, but they can also learn from us.

Some American buildings in which organs are situated might be more modest in scale than the imposing, reverberant cathedrals of Europe. This could be just one reason that reflexively prompts some organists to esteem what occurs on the other side of the Atlantic more favorably. It's true, some American churches or halls might possess a different acoustic or aesthetic character, but this doesn't mean that the organs within them are any less valuable or effective, if they're used properly. A Cavallé-Coll and a Skinner can be equally magnificent, but the organist must be willing and able to

play them quite differently. Today in the world, some of the finest organists—and organbuilders—are Americans. And America continues, rightly, to recognize extraordinary European talent; now, we'd appreciate a similar open-mindedness.

Teaching

Paul Jacobs remains the chair of the organ department at the Juilliard School, a position he assumed at age 26, one of the youngest faculty appointments in the school's history. Former students of his now occupy notable positions. In academia, Isabelle Demers, noted concert organist, serves as organ professor at Baylor University; Christopher Houlihan, also an active concert organist,

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After honorary Doctor of Music degree ceremony, with high school organ teacher George Rau and piano teacher Susan Woodard

holds the Distinguished Chair of Chapel Music at Trinity College, Hartford, Connecticut; David Crean serves as professor of organ at Wright State University and is also a radio host.

Students of Jacobs also hold positions at prominent churches: in New York City, Michael Hey is associate organist at Saint Patrick's Cathedral, Benjamin Sheen is associate organist at Saint Thomas Church, Fifth Avenue, Ryan Jackson is director of music at Fifth Avenue Presbyterian Church, and Raymond Nagem serves as associate organist of the Cathedral of Saint John the Divine; in Orange County, California, David Ball is associate organist at Christ Cathedral (formerly Crystal Cathedral). Other Jacobs students include Greg Zelek, the recently appointed principal organist of the Madison Symphony and curator of the Overture Concert Series in Madison, Wisconsin, noted performing and recording artist Cameron Carpenter, and Chelsea Chen, a successful concert organist and composer.⁴ In addition to Juilliard, for the past six years Jacobs has also directed the Organ Institute of the Oregon Bach Festival.

In your teaching, have you noticed any changes in students over the years, either in the way they're prepared, or outlooks?

Yes. The students with whom I work tend to be less naive, perhaps, than when I was their age. Part of this, perhaps, comes from their experience of living in New York City. And I wonder, too, if technology has had something to do with this—social media and interconnectedness, everything out in the open, no secrets kept. Many young organists are savvy, perceptive, and hard-working. But I've also found it necessary to stimulate discussion about the problems young organists face, some of which they themselves could help resolve. For example, it's my belief is that there's an unfortunate separation between the organ world and the broader world of classical music, which is something that I've attempted to rectify through my own work, and strongly support my students to do the

same. Many of them are already making a positive impact. Another imposing hurdle organists face beyond "organ versus classical music" is the larger cultural problem (at least as I see it) of the enveloping secularization of our society, which I believe will continue to increase the already formidable challenges to the arts, and certainly to classical musicians—not only to organists whose primary employer happens to be religious institutions. This, of course, is an all-encompassing topic, one that can elicit impassioned points of view; nevertheless, it needs to be discussed openly and honestly, especially by dedicated young musicians.

Beyond the decline of traditional church music, what do you think are some of the challenges facing young organists?

I am concerned by the inward-looking attitude that some organists have adopted. There is a sense of parochialism that often suffuses the profession, and it's time to break out of that mold. In some quarters of teaching, the primary concern is that the students learn the "correct" way to play and interpret music from a panel of "experts." How stifling! Many young organists spend their entire careers seeking their approval, at the same time showing disregard and even disdain for other dedicated musicians who might choose to do things a bit differently. The world of organists seems, at times, to be made up of fiefdoms, each guarding its own camp. There's often a lack of unity, which contributes to a certain amount of unnecessary infighting. All this makes it difficult to reel in new lovers for organ music.

The insularity of our profession is a problem. This needs to be said. Too many organists are stuck exclusively in the organ world. To my mind organists need to step out of the organ loft. We should regularly visit museums, attend the opera, the symphony, and chamber music concerts, befriending other musicians who are not organists. Read literature, explore architecture, painting, and philosophy. I feel the need for the organ world academy to open its



Composer Wayne Oquin, Yannick Nezet-Seguin, with Paul Jacobs (credit:Jan Regan)

churchly doors onto a broader landscape that includes all of these things.

I recall hearing my high school organ teacher, George Rau, who studied at Fontainebleau one summer with Nadia Boulanger, say that, in the past, it was almost expected for serious organists to go and study with a European master, and that would "validate" them. But this is not the case anymore. Of course, I would never discourage a student from spending time in Europe—this would be very valuable. It's simply no longer obligatory, however, in the formation of a fine musician.

We now have our own master teachers.

Yes, and master builders. America has its own impressive, rich tradition, so there's no reason to possess an inferiority complex, subconsciously or otherwise. We now boast of some of the most versatile organists and organbuilders in the world, pursuing different styles, doing different things, but many with the highest degree of artistic integrity.

Further thoughts

What's next on your agenda?

I anticipate another exciting season of music-making, of course, always continuing to expand my repertoire. In addition to the recording projects previously mentioned, I anticipate offering a special series of French recitals in New York, then joining several American orchestras as well as ones in Germany and Poland. I'm also looking forward to playing the organ at Maison de la Radio in Paris and dedicating the Hazel Wright organ at the new Christ Cathedral in California, among other adventures.

Do you get any break during the summer?

Yes. There are pockets during the summer that are a bit lighter, thankfully, particularly in August—but much of this period is spent preparing repertoire for the upcoming season. At least these days are not so rigorously structured; the hours can be taken more leisurely. But I long for uninterrupted time to read, reflect, and think about life. (Dostoevsky's *The Brothers Karamazov* has been on my reading list for some time!) It's tempting, when the gerbil wheel is spinning faster and faster, to neglect one's spiritual growth. But I believe that a true creative artist must take special care of his or her soul, which is different from a person's physical and mental health.

How do you recharge? Do you go home to Pennsylvania?

Yes, I definitely spend some time there, and it will be refreshing to be with family, both immediate and extended, as well as old friends. I remain deeply fond of the outdoors, taking long walks in the woods, which purifies the spirit and

provides time for thought, reflection, and inspiration. I don't think it's our job to "change the world"—whatever that means, anyway; it's impossible, in fact. But I do believe it's our duty to live in such a way that sets an edifying example to those whom we encounter each day, bestowing in our personal interactions an increased love for music and sensitivity to beauty in life. This we must do.

Thomas Murray, John Weaver, Lionel Party, as well as going back to my high school teachers, George Rau and Susan Woodard—they've each set a sterling example, not only regarding excellence in musicianship, but also in how to treat people with sincerity and empathy, never losing sight of the larger picture. Our ultimate goal shouldn't be mere professional success. I remain exceedingly grateful to have been influenced by these generous and caring individuals, and hopefully I succeed at passing along similar wisdom to my own students.

I remember saying to John Weaver at some point, "You know, John, I'll never be able to repay you for all that you've done for me." And he said, "Well, you can't, so don't try. But do it for somebody else." That's the way to look at it. We'll never be able to adequately repay our mentors, but they don't care. They just hope we will pass it on. ■

Joyce Johnson Robinson is a past editor of THE DIAPASON.

Notes

1. In 2011 Paul Jacobs received a Grammy Award for Best Instrumental Soloist Performance (without orchestra) for his recording of Messiaen's *Livre du Saint-Sacrement* (Naxos), the first time that a solo recording of classical organ music has been recognized by the Recording Academy. Other awards include the Arthur W. Foote Award of the Harvard Musical Association in 2003, and an honorary Doctor of Music degree from Washington and Jefferson College, Washington, Pennsylvania, in 2017.

2. Jacobs has also collaborated with dramatic soprano Christine Brewer; touring together, they also recorded *Divine Redeemer* (Naxos 8.573524).

3. Jacobs's work with new music includes premieres of works by Christopher Rouse, Samuel Adler, Mason Bates, Michael Daugherty, Wayne Oquin, Stephen Paulus, Christopher Theofanidis, and John Harbison, among others.

In October 2017, Jacobs, the Philadelphia Orchestra, and Nézet-Séguin presented the East Coast premiere of Wayne Oquin's *Resilience* for organ and orchestra. Commissioned by the Pacific Symphony as part of their American Music Festival, *Resilience* received its world premiere on February 4, 2016, at the Segerstrom Center for the Arts, Costa Mesa, California. The work is a 13-minute call and response between organ and orchestra and is dedicated to Paul Jacobs and conductor Carl St. Clair.

4. On November 22, 2014, Jacobs and his current and former students from Juilliard presented the complete organ works of J. S. Bach in an 18-hour marathon concert at St. Peter's Lutheran Church in Manhattan, presented by the country's largest classical radio station, WQXR. Many of the time slots in the six-hour event sold out.

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A formidable sisterhood: a review of the 2019 Musforum Conference

Northfield, Minnesota, June 13–14

By Susan Powell

Held on St. Olaf College's beautiful hilltop campus in Northfield, Minnesota, June 13–14, the 2019 Musforum conference was "for, about, and by women." Participants from around the country ranged from those at the peak of their careers to young artists still studying at collegiate and graduate institutions.

I had the privilege of being one of three performers in a recital showcasing young women. I thought it only fitting to program a piece by Libby Larsen, who I first encountered during my studies at St. Olaf College. Returning to my alma mater to work and network was a heady experience. As I have reflected on the conference this summer, I have grown increasingly grateful for the opportunity for friendships old and new and for the lasting impression of the depth and talent of women in my field, past and present. The music I encountered has taken root in my sense of my own emerging career and inspired me to intentionally honor the work of women, whether in selecting choral anthems by Cecilia McDowall and Judith Weir, programming recital repertoire by Judith Bingham and Jeanne Demessieux, or studying the compositions of Melissa Dunphy and Odile Pierre as I hone my own craft.

The days of the conference were jam-packed from morning to night with lectures, recitals, and lecture-recitals, breaking only for meals together and a few opportunities for conversation. **WindWorks**, an all-female quintet of local music professors, and **See Change Chamber Choir**, a new women's choral ensemble from the Minneapolis area, provided a delightful opportunity for us to hear collaborative music. While we organists can be uniquely solitary creatures, we are almost invariably tasked with the nurturing of communal song through work with congregations and choirs. Presentations on these aspects of our profession were a highlight of the conference for me. During **Therees Hibbard's** interactive lecture, "Creating Community through Singing," we sang selections from the new *Justice Choir Songbook* with their composer, **Abbie Betinis**. The following afternoon, I had the opportunity to converse with hymn-poet **Susan Cherwien** after her overview of women hymn writers. I felt lucky to get to meet a writer whose texts I have long wanted to set.

Lecture-recitals were the main component of the event. **Marie Rubis Bauer**, who commissioned Dan Locklair's *Windows of Comfort*, presented an ambitious program, shaped around the way women have inspired and participated in organ culture over half a millennium. Earlier that morning, immediately following **Karen Black's** polished and virtuosic lecture-recital on the music of Pamela Decker, **Kathrine Handford** presented us with an impressive list of women who have contributed to the corpus of organ literature in twentieth-century France alone. I was struck not only with how formidable all these figures were—from

Nadia Boulanger to Cecilia McDowall—but how formidable my own contemporary colleagues are. Rubis Bauer, Black, and Handford are cultivating careers at the top of our field, and their performances were brilliant. Handford inspired me with passing descriptions of her own practices as a teacher and performer. For example, she demands that her majors bring a self-taught piece of serious repertoire appropriate for use as a church voluntary to every weekly lesson, resulting in an acquisition by the end of four years of an anthology of learned music large enough to supply them with voluntaries for an entire year of services. I have since begun to develop my own repertoire in a similar way.

Lyn Loewi's keynote lecture, "From the Exiled Edges: Women Composers and the Episcopal Church," presented us with the results of her yearlong experiment as interim director of music at Saint John's Cathedral in Denver, Colorado, during which she programmed compositions by female composers on average once per week. We came away with an extensive resource list and a more accurate picture of the immense scope of the work of composers like Elizabeth Poston, a prolific composer known widely for only a single anthem, *Jesus Christ the Apple Tree*. (If you would like access to this list or other resources from the conference, you will find them available on Musforum's website, www.musforum.org.)

One of the first moments of the conference was **Nancy Ypma's** account during her lecture-recital of Fanny Mendelssohn's wedding march. Fanny wrote it on the very eve of her wedding, since her brother Felix accidentally left



Katie Moss, Susan Powell, and Martha Barth



Catherine Rodland, Shelly Moorman-Stahlman, and Nicole Keller

behind the score to the march he had written when he traveled home to attend the ceremony. Known to us as *Prelude in F Major*, it is every bit as compelling as the works of her brother. Fanny was a world-class musician during an epoch when women were not even given consideration as professionals.

That epoch has given way to a new one, and there is important work to be done even as we celebrate the progress that has afforded increasing recognition and opportunity to women in our field. There is still a significant gender disparity in our churches and academies, and Musforum hopes to be a rallying point and a clarion voice. Our third biennial conference closed with a gala recital featuring three performers, bookended and filled with outstanding music by women. **Catherine Rodland** opened the evening with new compositions by Mary Beth Bennett and Augusta Read Thomas; **Shelly Moorman-Stahlman**

shared her passion for South America through a tango by Francisca Gonzaga; and **Nicole Keller's** stunning performance of Florence B. Price's *Suite No. 1 for Organ* concluded the entire conference. Our intention as members of Musforum is to promote each other and to serve each other, encouraging our colleagues while enriching the world with an increasing awareness of the work of this formidable sisterhood. ■

Susan Powell, composer, conductor, and organist, is passionate about making artistically robust music accessible to amateur and developing musicians through engaging performances, community ensembles, and new compositions. She is currently pursuing graduate studies at Indiana University's Jacobs School of Music, where she lives with her husband Mike (a fellow organist), and their three children, Jacob, Meredith, and Joshua.

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Cover feature

**Schoenstein & Co.,
Benicia, California
The Church of the Redeemer,
Chestnut Hill, Massachusetts**

Two perspectives

Sterling Anglican music program, perfect acoustics, an engaged parish—heaven-on-earth for an organbuilder, but only if the right people are on board to help. Many of our projects have been aided by excellent professional consultants, but this one might not have happened at all without the steady hand of Sean O'Donnell. He was mentor, organizer, and problem solver. In addition to all the usual issues such as navigating the changing of the fabric of a beloved architectural gem to accommodate the organ, his diplomatic skill was an immense help to the rector in convincing the parish of the need for change even though the existing instrument was relatively new. We were very pleased when the parish extended Sean's engagement to supervise all of the architectural, electrical, and mechanical preparations for our installation. A highly experienced and skilled organ technician, he knew exactly what we needed. He also followed the time-honored practice of the best organ consultants—leaving the musical decisions entirely to musician and builder.

—JMB



The Church of the Redeemer, Chestnut Hill, Massachusetts

The consultant's role

Next to the church building itself, a pipe organ is usually the most valuable and longest-lived asset a church will have. Acquiring or restoring one is a daunting task that has not likely been undertaken in recent memory, or even within living memory. There are a great many goals to discern, details to attend, and challenges to meet—to help with this process, the community will often hire a consultant. The consultant's role is not to do this work for the community, but to provide the education, information, and tools the community needs to create an instrument that will serve their needs far into the future. The overall process is iterative: defining project goals will be followed by exploring instruments that meet those goals, but that exploration will inform, refine, and even change those goals.

As the project comes into tighter focus, the consultant recruits qualified firms to submit proposals, ensuring that the firms understand the unique needs and goals of the church. As the proposals are evaluated, the consultant guides the committee by providing resources to clarify concepts that may be unfamiliar, and by making sure that all aspects of the project have been clearly addressed. There are many musical options available, and many talented organbuilders. With the right information and a

little guidance, a community can easily acquire a fine pipe organ well suited to their current and future needs, and even enjoy the process.

It was a great joy to work with Church of the Redeemer. They embraced the challenges and myriad details with enthusiasm and dedication as they worked through whether to restore or rebuild their existing instrument, acquire a vintage instrument, or, as they ultimately decided, commission a new instrument.

There was much to learn, and the first part of the process was a series of listening exercises, starting in their own church so that folks who sit in the same seats every Sunday (like so many of us) could listen from the organist's perspective, from the choir's perspective, and from various places in the nave. We even had a set of test pipes that we were able to install in two different instruments to hear how much the room affected their sound. From there we branched out, listening to organs in a variety of styles by current and historic builders. After each listening session, the organist and the committee spent a few minutes listing words or short phrases describing the instrument: words like clarity, mystery, clean, flexible, warm, etc. As they developed a vocabulary, we began to discuss which of those attributes they wanted in their pipe organ, and focused on those

options. Through all of this the organs were demonstrated by the same organist, using the same set of pieces drawn from Redeemer's repertoire.

Choosing from among the organbuilders who so eagerly shared their knowledge and creativity was the next challenge, and the committee ultimately commissioned the instrument from Schoenstein & Co. From start to finish it was important to ensure that potential builders understood both the possibilities and the limitations of the project, and that the organ committee had mastered the architectural and structural issues, scheduling and budgets, subcontracts and side jobs, and the many, many other details comprising a project of this magnitude.

With the solid support of the rector, Fr. Michael Dangelo, organist Michael Murray, and the church staff, and with the hard work and dedication of the organ committee chaired by the indefatigable Leslie Horst, The Church of the Redeemer has acquired a beautiful new pipe organ, supremely well suited to their style of worship. More importantly, it was a project they entered into with confidence and excitement and completed with pride, looking forward to generations of worship enhancing music.

—Sean O'Donnell
Consultant

A great voicer is very much in the same musical plane as a first chair member of the woodwind section in one of the Big Five symphony orchestras. A great conductor in a great concert hall is nothing without great players. Just like artistic musicianship, voicing requires skill, practice, experience, and, most of all, good musical taste. Timothy Fink, an all-round skilled organbuilder, heads our pipe shop and shares voicing duties with Mark Hotsenpiller, our head voicer.

—JMB

A voicer's vision

The Church of the Redeemer possesses a fabulous room for church music. The nave's acoustic properties enhance sound in a way that leaves the listener overwhelmed, overjoyed, and ultimately sonically satisfied. What a treat for an organbuilder's commission.

The room into which any organ sounds is its resonator. A guitar has a body, a piano has a soundboard, but the organ needs a room. The qualities that make this one so lovely are: cubic volume, proportions, materials of construction, and shape of reflecting surfaces. The room is of modest size allowing an organ of modest size to fill it with sound. The proportions are classic (the architecture is based on English Gothic), meaning they are not

Schoenstein & Co.

GREAT (Manual II)

16'	Double Diapason	61 pipes
8'	Grand Diapason (Ch)	
8'	Open Diapason No. 1	61 pipes
8'	Open Diapason No. 2	61 pipes
8'	Open Diapason No. 3 (ext 16')	12 pipes
8'	Harmonic Flute (Sw Horn Diapason bass)	49 pipes
8'	Bourdon	61 pipes
4'	Principal	61 pipes
4'	Octave (ext 16')	12 pipes
2'	Fifteenth	61 pipes
2'	Mixture (III-IV)	187 pipes
8'	Trumpet	61 pipes
8'	Corno di Bassetto (Ch)	
	Cymbelstern	

SWELL (Manual III, enclosed)

16'	Lieblich Bourdon (ext 8') (unenclosed)	12 pipes
8'	Horn Diapason	61 pipes
8'	Stopped Diapason	61 pipes
8'	Echo Gamba	61 pipes
8'	Vox Celeste	61 pipes
4'	Gemshorn	61 pipes
2'	Flageolet	61 pipes
2'	Mixture (III-IV)	192 pipes
16'	Contra Posaune	61 pipes
8'	Cornopean	61 pipes
8'	Posaune (ext 16')	12 pipes
8'	Oboe Horn	61 pipes
	Tremulant	
	Swell Sub Octave	
	Swell Unison Off	
	Swell Super Octave	

CHOIR (Manual I, enclosed)

8'	Dulciana	61 pipes
8'	Unda-Maris (TC)	49 pipes
8'	Lieblich Gedeckt	61 pipes
4'	Dulcet (ext 8')	12 pipes
4'	Lieblich Flute (ext 8')	12 pipes
2 3/4'	Nazard (fr Lieb Ged)	
8'	Corno di Bassetto	61 pipes
	Tremulant	
8'	Grand Diapason (unenclosed, ext Ped 16' Open)	29 pipes
8'	Tuba (unenclosed)	61 pipes
8'	Tuben II (Swell)†	
8'	Trumpet (Great)	
	Choir Sub Octave	
	Choir Unison Off	
	Choir Super Octave	
†	Draws Sw Cornopean and Posaune	

PEDAL

32'	Double Open Wood†	12 pipes
16'	Open Wood	32 pipes
16'	Open Diapason (Gt)	
16'	Lieblich Bourdon (Sw)	
8'	Open Bass (ext 16' Open)	12 pipes
8'	Dulciana (Ch)	
8'	Stopped Diapason (Sw)	
4'	Harmonic Flute (Gt)	
32'	Contra Posaune (ext Sw 16')	12 pipes
16'	Ophicleide (ext Ch 8' Tuba)	12 pipes
16'	Posaune (Sw)	
8'	Tuba (Ch)	
	Gt & Ped Combinations Coupled	
†	Stopped quiet pipes 1-5, open pipes 6-12. Resultant 1-5	



Console

exaggerated in one dimension. Heavy masonry construction assures that the entire frequency spectrum is reflected and the variability of the reflecting surfaces breaks up these reflections, delighting our ears.

The result of these properties is a room with an ideal reverberation period—not a long reverberation period. The musical magic happens in the milliseconds immediately after the sound is produced. The length of time the high energy lingers is Early Decay Time. This is the portion of the reflected sound to which our musical minds respond. The nave at Church of the Redeemer reflects sound at nearly the full frequency spectrum for a generous portion of the total reverberation time.

The projection of sound into the room is important, too. The organ chamber is a modestly proportioned room in an elevated position at the nave's crossing. The short side of its rectangular shape is open to the chancel with the long side open to the nave. It too is constructed of substantial masonry materials assuring all sound frequencies are reflected out of the chamber. Here we located the Great, Swell, and some of the Pedal organs. Below the chamber and in a space between the chancel and a side chapel, we located the Choir organ. The console resides on the opposite side of

this arrangement giving the organist some hearing distance from the organ. Between these two the choir's singers are arranged in the traditional academic style. Finally, 32' and 16' octaves of the Pedal Open Wood are located at the back wall of the nave and the south transept. This was done out of necessity since there was no room in the chamber for these large pipes. Much care was taken to harmonize these beauties with their surroundings. Sonically, they provide a thrilling musical "push" to the organ's ensemble.

Tonally, the organ was commissioned to function in the Anglican tradition. Mr. Murray's love of English Victorian and Edwardian tone provided focus to this scheme. It is in our tradition to provide new organs with plenty of foundation, but the multiple diapasons in the scheme might appear to be excessive. The idea here was to use a variety of Diapason tone for musical subtlety, not power. The acoustical environment highlights the subtle difference in timbres.

To make sense of this list of Diapasons consider the following: the Great Open Diapason No. 1 is the tonal center of the organ. It possesses the largest scale and mouth width and easily supports the chorus set above. Numbers 2 and 3 progress smaller in scale and mouth width providing subtlety of



Open Wood pipes at the west end

musical variation. This gives the musician exacting control over the tonal center of the organ. Choruses can be thinned or fattened, stop combinations adjusted for power, or the Diapasons can simply be appreciated for their sublime solo qualities. The No. 3 is also available at 16' and 4', further extending the possible combinations. Sitting above these stops is a proper Principal 4' and Mixture 2'. These reduce in scale as the pitch rises assuring that these higher pitches are suggestions of the fundamental.

The Swell Horn Diapason "No. 4" is similar in scale to the Great No. 2, but with narrow tuning slots and higher wind pressure. These attributes give it a distinct quality that bends musically to the closing of the Swell shades. It supports a Gemshorn 4', a tapered principal. Its hybrid tone quality allows chameleon-like abilities when combined with other Swell stops. Finishing the chorus is a Mixture 2', small in scale and carefully pitched such that it will be properly subdued with the shades closed.

The Choir Dulciana 8' "No. 5" is the smallest of the Diapasons but with a wider mouth. Its subdued yet singing quality coupled with its expressive location next to the singers begs them to sing along. Add the 4' Dulcet and a mini chorus is formed.

The Pedal Open Wood 32' serves as two stops. The 8' portion is named Grand Open Diapason 8' "No. 6" and is comparable in scale to the Great No. 1 but on higher wind pressure. Its noble solo demeanor demands independent appearance on the Great and Choir manuals. The 32' and 16' portions form the Pedal Open Wood producing a stunningly solid foundation for the entire organ.

With space diminishing, the organ's flute stops are at a minimum but still well represented. Two harmonic flutes are provided. The Great Harmonic Flute 8' soars down the nave to listener's delight. The Swell Flageolet 2' has harmonic trebles imparting its sound with both blending and power qualities expected of English full Swell effects. Three stopped flutes are available: one on the Great at 8', one on the Swell at 16' and 8', and one on the Choir at 8', 4', and 2½'. They find their distinction by varying the scale and construction. The Great Bourdon 8' is the largest scale but made of metal. The next smaller scale is in the Swell and is made of wood with pierced stoppers. The Choir Leiblich Gedeckt is smallest in scale and made of metal with narrow chimneys.

Of course, space was left for the very necessary strings and celestes. The bite and warmth of the Swell Gamba 8' combines seamlessly its neighbor stops. Add the complementary full compass Celeste 8' (maybe a coupler or two), and heaven is in sight. Just for contrast, the expressive Choir Unda-Maris 8' gives an added sonic dimension to the organ's palate. While bringing the organ to a decrescendo another color can be receded to delighting the listener with unexpected beauty.

Six ranks of reeds were somehow incorporated into this organ. Three types of trumpets, a tuba, and two color reeds provide an extensive color palate. The Great Trumpet 8' leans toward a French quality, assuring it will stand up with all those Diapasons. The Swell Posaune and Cornopean represent a time-tested Schoenstein combination. This uses a bright, larger Cornopean at 8' with the smaller, darker Posaune at 16' and 8'. (The 16' octave and a 32' extension, all under expression, are available in the Pedal.) The musical possibilities with this arrangement are endless. The final bit to sweeten the organist's orchestrations, both stops can be drawn together on the Choir manual as the Tuben 8'. Countering this effect is a proper Tuba 8'—unenclosed. Its 16' extension in the Pedal employs wood resonators of powerful full and dark character.

The Oboe and Corno di Bassetto are the color reeds. The Swell Oboe Horn 8' combines with the flue stops yet retains the piquant treble quality necessary for solo passages. The Corno di Bassetto 8' features well in its ability to render chordal effects along with *piano* solo melodies.

Rounding out the tonal palate is the Schoenstein action system. Each pipe is controlled by its own valve. This allows the transmission of entire ranks to another division without the use of couplers. Each division is designed to stand for its purpose. However, by carefully selecting stops to be playable on another division or extending beyond their assigned range opens a huge door to new tonal possibilities. It unlocks the musical value already built into the organ.

—Timothy Fink
Schoenstein & Co.

—Jack M. Bethards
Schoenstein & Co.

Photo credit: Louis Patterson

Church of the Redeemer, Chestnut Hill, Massachusetts

Intermanual couplers

- Swell to Great
- Swell to Choir
- Choir to Great
- Great to Pedal
- Swell to Pedal
- Choir to Pedal

Notes

Intramanual couplers read through Intermanual couplers; for example thus: when the Swell Super Octave coupler is drawn, Swell stops will sound at Unison and Super Octave pitch on the Great if Swell to Great is drawn. Manual Sub Octaves do not couple to the Pedal.

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TONAL ANALYSIS

PITCH SUMMARY		
16' and below	3	12%
8'	16	64%
4' and above	6	24%
	25	100%

TONAL FAMILIES

Diapasons	12	48%
Open flutes	2	8%
Stopped flutes	3	12%
Strings	2	8%
Chorus reeds	4	16%
Color reeds	2	8%
	25	100%

Three manuals, 25 voices, 31 ranks
Electric-pneumatic action

Builder's website: <https://schoenstein.com>
Church website: www.redeemerchestnuthill.org

► page 11

Kent Kennan (1913–2003), familiar to many as author of *The Technique of Orchestration*, was a student of Howard Hanson at Eastman and taught composition at the University of Texas at Austin. His only work for organ, *Variations on a Quiet Theme*, offers in its five short movements an opportunity to hear a variety of moods, from angular to pensive, from darkness to triumphant light, with the full range of the Aeolian on display.

Robert Ward (1917–2013), composer of the Pulitzer-Prize-winning opera *The Crucible*, served as a professor of music at Duke from 1979–1987, having previously taught at Juilliard and Columbia. In “The Pensive Moon” (from *Celebrations of God in Nature*), the quietly, mysteriously sensuous solo voices of varied colors wind over the lush Aeolian strings—absolute beauty.

Adolphus Hailstork, professor of music and composer-in-residence at Old Dominion University in Norfolk, Virginia, has composed for solo instruments, ensembles, orchestra, as well as three operas. His works for organ include *Two Studies On Chant Melodies*, which are settings of *Pange Lingua* and *Divinum Mysterium*. This recording features another chant-based work, Hailstork’s muscular *Toccata on Veni Emmanuel*, which anchors the chant melody in the pedal to support the sweeping lines and chordal interjections, all in 5/8 time. It is a thrilling work, and Parkins gives it a vigorous performance on full organ.

Dan Locklair, music professor at Wake Forest University in Winston-Salem, North Carolina, was commissioned to write *The Aeolian Sonata* to celebrate the Duke Chapel Aeolian’s seventieth anniversary. The lovely movement heard here, *In Memory—H.H.L.*, was written in memory of the composer’s mother, Hester Helms Locklair. *Noel’s Psalm (A Sonata for Organ)* was premiered in Duke Chapel, as a commission by a Duke alumna in memory of her brother, Noel Kinnamon (an English professor who counted Locklair as one of his students), whose poetry inspired the sonata’s four movements (“Chaconne,” “Scherzo,” “Aria,” and “Dance”). This substantial work should find a place in the repertoire, and the performance here provides a fine “cook’s tour” of the Aeolian’s sonic personality.

Two Parkins transcriptions of works by Richard Strauss close the program. Parkins had previously transcribed selections from Strauss’s *Elektra* and recorded them on the unrestored Duke Chapel organ (*German Romantic Organ Music*, Gothic G-49096, 1998). “Im Abendrot” (from *Four Last Songs*), given a registration with lustrous touches, is a serene, peaceful song whose text looks forward to “rest, and sleep—is this perhaps death?” The final track, “Salome’s Dance” (from the one-act opera *Salome*), is an atmospheric piece that reaches a frenzied conclusion.

This recording provided a great deal of listening pleasure—a satisfying program of works both more and less familiar, played sensitively and demonstrating the range and beauty of Aeolian Opus 1785. Robert Parkins has done an estimable job, and this recording is highly recommended.

—Joyce J. Robinson
Niles, Illinois

Francis Pott Organ Works, Christian Wilson, organist. ACIS Productions, APL67065, 2018. Available from: www.amazon.com.

Francis Pott, well known in choral music circles, arguably should be a household name among organists. His rich harmonic language, often based on modal scales with unusual chromatic inflections, and his highly technical yet comfortable keyboard writing makes his music challenging and rewarding for the performer, while still accessible for the listener. Christian Wilson’s new recording of four of Pott’s compositions, dating from 1981 to 2013, provides a wonderful introduction to the composer’s organ music. Willson performs on the organ of the Chapel of St Augustine, Tonbridge School, UK.

The opening work, *Toccata* (1991), is full of athletic keyboard feats as well as Pott’s signature use of conflicting tonalities, though never acceding to bi-triadic harmony. Composed in two parts, the “Introduzione” is very dramatic, while the “Toccata” is full of virtuosic writing. Pott’s use of a 7/8 meter provides a great deal of forward momentum and energy.

The two-movement *Mosaici di Ravenna* was composed for the first Gerald Finzi Trust Memorial Award competition, which Pott won, and is his earliest organ piece (1981). The work’s theme comes from the last of Finzi’s

Five Shakespeare Songs. That is as far as any connection to Finzi goes. The work’s harmonic language more closely relates to that of Danish composer Carl Nielsen, with its modal inflection and conflicting tonalities. The final inspiration for the work comes from two mosaics found in or near Ravenna, Italy. The composer describes the first movement, “Tableau,” as “measurably cool” leading to a fiery “Toccata” for the second portion.

The *Three Hymn Tune Fantasias* date from 2013 and are based on English hymntunes. The *Prelude and Fugue on ISTE CONFESSOR* exploits the tune’s Dorian mode and makes use of organum-styled writing, giving the work a medieval feeling. The fugue pays homage to Bach through a series of unfolding expositions, reminiscent of the *Fugue in E-flat Major* that closes the third volume of the *Clavierübung*. The contemplative *Improvisation on SLANE* displays the intense lyricism in Pott’s compositional style combined with his penchant for unusual harmonic progressions.

The set concludes with the *Toccata on KING’S LYNN*, a rarely heard tune from the medieval era (the tune appears in Ralph Vaughan Williams’s edition of the 1906 *English Hymnal*). Here, Pott displays contrapuntal mastery as the tune makes appearances in retrograde and inversion.

The final piece, *La Chiesa del Sole*, was commissioned for Thomas Trotter’s inaugural recital on the new Stoller organ in Manchester Cathedral. According to the composer, the work may be “summarized as a free fantasia and an ensuing movement which starts as a fugue but gradually transmutes into a triumphant toccata.” The energy in the piece comes from the rhythmic and dynamic tension. One hears very clearly the conflicting chords and tonalities favored by the composer. The work is dedicated to the memory of John Scott, a university classmate of the composer.

The four-manual, 67-stop Marcussen and Son organ used for the recording dates from 1995 and offers performer Christian Wilson an extremely varied tonal palette from which to choose. The inventive music, the versatile instrument, and the skilled and energetic performance make this a must-have recording.

—Steven Young
Bridgewater, Massachusetts

New Handbell Music for Christmas

Fantasy on Ukrainian Bell Carol, arranged for 3, 4, or 5 octaves of handbells, with optional brass quintet (or organ) and timpani, by Brian Childers. Choristers Guild, CGB1013, \$5.50; keyboard/full score, CGB1012, \$14.95; organ score (substitute for brass), CGB1034, \$6.95; reproducible brass parts, CGRP44, \$15.95, Level 4 (D).

This exciting seasonal favorite is a great way to usher in the Christmas spirit with a grand sound including a fast, urgent tempo, challenging rhythms for the ringers, and a flair that brings the piece to a dramatic finish. The brass (or organ) and timpani only add to the festivity.

The Herald Angels Sing, arranged for 3–5 octaves of handbells and piano, by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2896, \$5.25, full score and piano part 2896D, \$10.95, Level 2 (M).

This medley of “angel” Christmas carols features “Hark! The Herald Angels Sing,” “Angels We Have Heard on High,” and “Angels from the realms of Glory.” There are some wonderful musical moments in this piece as the composer weaves these melodies together.

Angels and Shepherds, arranged for 3 octaves of handbells, with opt. F3, D7, and F7, by Michael Burkhardt. MorningStar Music Publishers (a division of ECS Publishing Group), MSM-30-170, \$4.50, Level 2 (M-).

The arrangement is based on a Polish and a French carol. This is part of the “Hearts, Hands and Voices” series conceived to use with children, but is appropriate for any group. There is a lesson plan provided suggesting various techniques and practice methods. This music is creatively written and will provide a lovely piece for the holiday season.

How Still We See Thee Lie, arranged for 3, 4, or 5 octaves of handbells, with optional 2 octaves of handchimes, by Dan R. Edwards. Choristers Guild, CGB1068, \$4.95, Level 2+ (M).

Combining “O Little Town of Bethlehem” with “It Came Upon the Midnight Clear” is accomplished in an expressive and beautiful setting here. Alternate rhythms and special effects, along with the addition of the handchimes, only add to the beauty of the piece.

All Is Well, arranged for 3–5 octaves of handbells, by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2895, \$5.75, Level 2+ (M).

This contemporary setting by Michael W. Smith and Wayne Kirkpatrick encapsulates the simplicity and beauty of the music and the text. Dynamic nuance brings the arrangement a sense of the spirit of that holy night. This setting may also serve as the accompaniment for several of the choral settings the publisher has available.

How Great Our Joy!, arranged for 3 octaves of handbells, by Linda Scholes. Agape (a division of Hope Publishing Company), Code No. 2891, \$5.25, Level 2+ (M-).

This old choral gem comes to life in this lively arrangement. The music is full of stopped techniques from beginning to end and brilliantly captures the spirit of the shepherds’ excitement.

—Leon Nelson
Vernon Hills, Illinois



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Calendar

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

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

UNITED STATES East of the Mississippi

15 OCTOBER
Karen Beaumont; King's Chapel, Boston, MA 12:15 pm
Nathan Laube; Girard College Chapel, Philadelphia, PA 8 pm

17 OCTOBER
Colin Lynch; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Rossini, *Petite Messe Solennelle*; St. Ignatius Loyola Catholic Church, New York, NY 8 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

18 OCTOBER
Erik Wm. Suter, with choir; St. Paul's Episcopal, Cleveland Heights, OH 7:30 pm
Andrew Schaeffer; Zion Lutheran, Appleton, WI 7 pm

19 OCTOBER
Christophe Mantoux; St. Thomas Church Fifth Avenue, New York, NY 3 pm
Steven Plank; St. Paul's Episcopal, Cleveland Heights, OH 4 pm
Andrew Peters; St. Paul UCC, Belleville, IL 7 pm

20 OCTOBER
Monica Czausz; Congregational Church (UCC) of Salisbury, Salisbury, CT 3 pm
Peter Richard Conte, with **Andrew Ennis**, flügelhorn; First Church of Christ, Hartford, CT 4 pm

Andrew Henderson, with students, works of Mendelssohn; Madison Avenue Presbyterian, New York, NY 3 pm

Meredith Baker; Cadet Chapel, West Point, NY 2:30 pm
Scott Dettra; St. Mark's Episcopal, Philadelphia, PA 4 pm

Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); Macedonia Lutheran, Burlington, NC 4 pm

Duke Evensong Singers; Duke University Chapel, Durham, NC 4:30 pm

Karel Paukert; St. Paul's Episcopal, Cleveland Heights, OH 4 pm

Nicholas Schmelter; Christ the Good Shepherd Catholic Church (St. Helen campus), Saginaw, MI 4 pm

Johann Vexo; Loyola University, Chicago, IL 3 pm

21 OCTOBER
Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm
John Deaver; Trinity Episcopal, Covington, KY 7 pm

22 OCTOBER
VOCES8; St. James's Episcopal, West Hartford, CT 7 pm

Hey-Liberis Duo (Michael Hey, organ, & Christiana Liberis, violin); Overture Hall, Madison, WI 7:30 pm

23 OCTOBER
Johann Vexo; St. Paul's United Methodist, Rochester, MI 7:30 pm

Agnieszka Kosmecka; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

John Chappell Stowe; Luther Memorial Church, Madison, WI 12 noon

24 OCTOBER
Christian Lane; Wheaton College, Norton, MA 8 pm

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

Byrd, *Great Service*; Church of St. Luke in the Fields, New York, NY 8 pm

Robert Bates; Warner Concert Hall, Oberlin Conservatory, Oberlin, OH 7:30 pm

25 OCTOBER
David Enlow; St. Michael's Episcopal, New York, NY 7:30 pm

Robert McCormick; Grace Episcopal, Alexandria, VA 7:30 pm

Lynne Davis; St. Paul's Episcopal, Greenville, NC 7:30 pm

Nicholas Schmelter, with piano; First Presbyterian, Caro, MI 12 noon

Frederick Teardo, harpsichord; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

26 OCTOBER
Jeremy Filsell; Princeton University Chapel, Princeton, NJ 7:30 pm

27 OCTOBER
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Andrew Henderson; Madison Avenue Presbyterian, New York, NY 3 pm

Craig Williams; Cadet Chapel, West Point, NY 2:30 pm

Johann Vexo, French Mass; Georgetown University, Washington, DC 9 pm

David Goode; First Presbyterian, Virginia Beach, VA 4 pm

Duke Bach Ensemble, Bach, Cantatas 22, 156, 166; Duke University Chapel, Durham, NC 5:15 pm

Thomas Gaynor; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Jack Mitchener; Christ Lutheran, Louisville, KY 5 pm

Christopher Houlihan; Samford University, Birmingham, AL 2 pm

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

Nicholas Schmelter, with piano; St. Paul's Episcopal, Flint, MI 4 pm

Stephen Buzard; First Presbyterian, Deerfield, IL 4 pm

28 OCTOBER
Johann Vexo; Georgetown University, Washington, DC 5:30 pm

David Jonies; Presbyterian Homes, Evanston, IL 1:30pm

29 OCTOBER
James Kennerley, silent film, *The Battleship Potemkin*; Merrill Auditorium, Portland, ME 5:30 pm

Nicholas Schmelter, with piano; First Presbyterian, La Grange, IL 6:30 pm

30 OCTOBER
John Behnke; Luther Memorial Church, Madison, WI 12 noon

Sylvia Marcinko Chai; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

31 OCTOBER
Olivier Latry, with Boston Symphony Orchestra, Strauss, *Festival Prelude*, Scriabin, *Poem of Ecstasy*; Symphony Hall, Boston, MA 8 pm

Mark Steinbach; Brown University, Providence, RI 11:59 pm

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

Nicholas Schmelter, with piano; First Congregational (UCC), Oshkosh, WI 12 noon

1 NOVEMBER
Olivier Latry, with Boston Symphony Orchestra, Strauss, *Festival Prelude*, Scriabin, *Poem of Ecstasy*; Symphony Hall, Boston, MA 6 pm

Craig Williams; Octave Hall, Macungie, PA 7:30 pm

2 NOVEMBER
Olivier Latry, with Boston Symphony Orchestra, Strauss, *Festival Prelude*, Scriabin, *Poem of Ecstasy*; Symphony Hall, Boston, MA 8 pm

3 NOVEMBER
Craig Williams; Cadet Chapel, West Point, NY 2:30 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

Choral Evensong; St. Paul's Episcopal, Delray Beach, FL 5 pm

David Higgs; St. Sebastian Catholic Church, Akron, OH 4 pm

Johann Vexo; Independent Presbyterian, Birmingham, AL 4 pm

Nicholas Schmelter, with piano; Brookfield Congregational UCC, Brookfield, WI 3 pm

Gail Archer; Basilica of Our Lady of Sorrows, Chicago, IL 3 pm

Durufle, *Requiem*; St. Giles Episcopal, Northbrook, IL 7 pm

5 NOVEMBER
Oratorio Society of New York, Durufle, *Requiem*, Rachmaninoff, *All-Night Vigil*; Cathedral of St. John the Divine, New York, NY 7:30 pm

Steven Adams; Campbellsville University, Campbellsville, KY 12:20 pm

6 NOVEMBER
Johann Vexo; Church of the Redeemer, Chestnut Hill, MA 7:30 pm

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

Charles Sullivan; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Andrew Schaeffer; Luther Memorial Church, Madison, WI 12 noon

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Calendar

7 NOVEMBER

Marvin Mills; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
St. Thomas Church Choir centennial concert; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Edward Parmentier, harpsichord; First Baptist, Ann Arbor, MI 12:15 pm

8 NOVEMBER

Scott Lamlein; St. Mark's Chapel, Storrs, CT 7 pm
Nicole Simental; Emmanuel Episcopal, Chester Parish, Chestertown, MD 7:30 pm
Katherine Meloan, masterclass; New World School of the Arts, Miami, FL 1 pm

9 NOVEMBER

David Hurd, masterclass; Braddock Street United Methodist, Winchester, VA 9:30 am
Chelsea Chen; First United Methodist, Coral Gables, FL 7 pm

10 NOVEMBER

Aaron Tan; Church of Christ Congregational, Newington, CT 4 pm
Matthew Cates; Cadet Chapel, West Point, NY 2:30 pm
Alan Morrison; Haddonfield United Methodist, Haddonfield, NJ 7 pm
Craig Cramer; St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
Nathan Laube; Zion Lutheran, Baltimore, MD 3 pm
Todd Wilson; Williamsburg Presbyterian, Williamsburg, VA 4 pm
Timothy Olson; Duke University Chapel, Durham, NC 5:15 pm
Robert McCormick, Evensong recital & service; Mulberry Street United Methodist, Macon, GA 4 pm
Katherine Meloan; Wertheim Performing Arts Center, Miami, Florida 4 pm
Jonathan Moyer; Warner Concert Hall, Oberlin Conservatory, Oberlin, OH 4:30 pm
Jean-Baptiste Robin; Cathedral of the Blessed Sacrament, Detroit, MI 4 pm
Veterans' Day Service; Cathedral Church of St. Paul, Detroit, MI 4 pm
Stefan Engels; Reyes Hall, Notre Dame University, South Bend, IN 4 pm

11 NOVEMBER

Shin-Young Lee; University of the South, Seawane, TN 7:30 pm

12 NOVEMBER

Manhattan School of Music Chamber Choir; Manhattan School of Music, New York, NY 7:30 pm

13 NOVEMBER

Gary Lewis; Luther Memorial Church, Madison, WI 12 noon

14 NOVEMBER

Kevin Birch; Wheaton College, Norton, MA 7:30 pm
Stephen Hamilton; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Mark Edwards, harpsichord; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

15 NOVEMBER

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 7:30 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
Naomi Rowley; Loyola University, Chicago, IL 3 pm

19 NOVEMBER

Olivier Latry; College of the Holy Cross, Worcester, MA 7:30 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
Marijim 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
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
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
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

UNITED STATES West of the Mississippi

18 OCTOBER

Joby Bell; Third Baptist, St. Louis, MO 12:30 pm
Janette Fishell; Christ Episcopal, Little Rock, AR 7:30 pm
Isabelle Demers; First United Methodist, Wichita Falls, TX 7 pm
Susanna Valleau; Christ Episcopal, Tacoma, WA 12:10 pm
Christopher Houlihan; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

20 OCTOBER

Aaron David Miller, hymn festival; First Presbyterian, Kirkwood, MO 4 pm
Todd Wilson, recital & silent films; Trinity Downtown Lutheran, Houston, TX 2:30 pm
Gail Archer; St. Matthew Episcopal Cathedral, Laramie, WY 3 pm
Christopher Houlihan; Sonoma State University, Rohnert Park, CA 3 pm
David Hatt, works of Widor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 OCTOBER

David Goode; Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm

22 OCTOBER

Christophe Mantoux; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

Calendar

23 OCTOBER

Christophe Mantoux, masterclass; St. Stephen Presbyterian, Fort Worth, TX 9 am

25 OCTOBER

Christophe Mantoux; Augustana Lutheran, St. Paul, MN 7 pm

Susan Powell; Third Baptist, St. Louis, MO 12:30 pm

Ken Cowan, Handel, *Saul*; Wortham Theater Center, Houston, TX 7:30 pm

• **Adam Pajan**; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

27 OCTOBER

Rev. John Haugen & Rev. Dennis Quint; Basilica of St. Francis Xavier, Dyersville, IA 7 pm

Michael Unger; Second Presbyterian, St. Louis, MO 4 pm

Ken Cowan, Handel, *Saul*; Wortham Theater Center, Houston, TX 2 pm

Christophe Mantoux; Trinity Lutheran, Lynnwood, WA 7 pm

Alexander Finch; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

30 OCTOBER

Christophe Mantoux; Mormon Tabernacle, Salt Lake City, UT 7:30 pm

1 NOVEMBER

Christopher Young; Bethany Lutheran College, Mankato, MN 7 pm

Kirsten Santos Rutschman; Third Baptist, St. Louis, MO 12:30 pm

Christophe Mantoux; California Lutheran University, Thousand Oaks, CA 7:30 pm

2 NOVEMBER

Ken Cowan, Handel, *Saul*; Wortham Theater Center, Houston, TX 7:30 pm

Stephen Hamilton, workshop; Lord of Life Lutheran, Sun City, AZ 9:30 am

Douglas Cleveland; St. Andrew's Episcopal, Port Angeles, WA 3 pm

3 NOVEMBER

Nick Schadler; Basilica of St. Francis Xavier, Dyersville, IA 7 pm

Jillian Gardner; Christ Church Cathedral, Houston, TX 4:15 pm

Chelsea Chen; South Dakota State University, Brookings, SD 2:30 pm

Stephen Hamilton; Lord of Life Lutheran, Sun City, AZ 3 pm

Christophe Mantoux; St. John's Lutheran, Sacramento, CA 2 pm

Benjamin Sheen; Grace Cathedral, San Francisco, CA 4 pm

Raymond Hawkins; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Frederick Swann; St. Margaret's Episcopal, Palm Desert, CA 3:45 pm, Choral Evensong 4 pm

Jane Parker-Smith; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

6 NOVEMBER

Ken Cowan, Handel, *Saul*; Wortham Theater Center, Houston, TX 7:30 pm

Amanda Mole; Memorial Church, Stanford University, Stanford, CA 7:30 pm

7 NOVEMBER

Aaron Tan; Third Church of Christ, Scientist, Dallas, TX 7:30 pm

8 NOVEMBER

Brent Johnson; Third Baptist, St. Louis, MO 12:30 pm

Ken Cowan, Handel, *Saul*; Wortham Theater Center, Houston, TX 7:30 pm

10 NOVEMBER

Andrew Schaeffer; Basilica of St. Francis Xavier, Dyersville, IA 7 pm

Brink Bush; First Presbyterian, Kilgore, TX 8 pm

Raúl Prieto Ramírez; St. James Episcopal, Los Angeles, CA 6 pm

Amanda Mole; St. Mark's Episcopal, Berkeley, CA 6:05 pm

Durufle, Requiem; Grace Cathedral, San Francisco, CA 11 am

David Troiano; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Gail Archer; First Presbyterian, Fairbanks, AK 7 pm

11 NOVEMBER

Clive Driskill-Smith; St. Luke's United Methodist, Kilgore, TX 10 am

Walt Strongy; First Presbyterian, Kilgore, TX 8 pm

12 NOVEMBER

Raúl Prieto Ramírez; Concordia University, Irvine, CA 7:30 pm

13 NOVEMBER

John Walthausen; First Presbyterian, Kilgore, TX 10 am

Jared Cook; St. Luke's United Methodist, Kilgore, TX 2 pm

Christian Elliott, silent film, *For Heaven's Sake*; First Presbyterian, Kilgore, TX 8 pm

14 NOVEMBER

Eric Plutz; St. Mark's Episcopal Cathedral, Shreveport, LA 10 am

Jan Kraybill; St. Mark's Episcopal Cathedral, Shreveport, LA 2 pm

Scott Dettra; First Presbyterian, Kilgore, TX 7:30 pm

15 NOVEMBER

Shin-Young Lee; Catalina United Methodist, Tucson, AZ 7 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

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Calendar

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

Nathan Laube; Wesley United Methodist, Muscatine, IA 4 pm

Gail Archer; First Congregational, Boulder, CO 3 pm

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

INTERNATIONAL

15 OCTOBER

Stephen Hamilton; Exeter College Chapel, Oxford, UK 1 pm

16 OCTOBER

Daniel Beilschmidt; Frauenkirche, Dresden, Germany 8 pm

Kristin von der Goltz; Jesuitenkirche St. Michael, München, Germany 8 pm

Stephen Hamilton; Queen's College Chapel, Oxford, UK 1 pm

17 OCTOBER

Ruben Sturm; Dom St. Petri, Bremen, Germany 7 pm

Gerard Brooks; St. John the Evangelist, Upper Norwood, UK 7:30 pm

18 OCTOBER

Daniel Zaretsky; Jesuitenkirche St. Michael, München, Germany 8 pm

19 OCTOBER

Matthias Dreißig; Willibrordi-Dom, Wesel, Germany 7:30 pm

John Scott Whiteley; St. Olave's, York, UK 2 pm

20 OCTOBER

Mads Damlund; Jaegersborg Kirk; Jaegersborg, Denmark 4 pm

Christian Vorbeck; Dom, Altenberg, Germany 11:45 am

Christoph Hauser; with viola; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm

Petra Veenswijk; Dom, Altenberg, Germany 2:30 pm

David Cassan; Jesuitenkirche St. Michael, München, Germany 8 pm

Krzysztof Urbaniak; Munster, Basel, Switzerland 6 pm

Anna-Victoria Baltrusch; Neumünster, Zürich, Switzerland 6 pm

23 OCTOBER

Jürgen Sonnentheil; St. Michaelis, Hamburg, Germany 7:30 pm

Holger Gehring; Kulturpalast, Dresden, Germany 8 pm

Martin Baker; Westminster Cathedral, London, UK 7:30 pm

24 OCTOBER

Merit Eichhorn & Frédéric Champion; Dom St. Petri, Bremen, Germany 7 pm

26 OCTOBER

Josef Still; Kathedrale St. Sebastian, Magdeburg, Germany 7:30 pm

Ansgar Schlei; Willibrordi-Dom, Wesel, Germany 7:30 pm

Jane Watts; Bloomsbury Central Baptist, London, UK 4 pm

Nathan Laube; Église des Saints-Martyrs Canadiens, Québec City, Québec, Canada 7 pm

Sebastian Heindl; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

27 OCTOBER

Jan Weinholt; Bach, *Art of the Fugue*; Jaegersborg Kirk; Jaegersborg, Denmark 4 pm

Rheinberger, Mass in F; Dom, Altenberg, Germany 10:30 am

Matthias Roth; Dom, Altenberg, Germany 11:45 am

Christian Sprenger; Dom, Altenberg, Germany 2:30 pm

Vincent Vogelsang; Liebfrauenkirche, Hamm, Germany 6:30 pm

Nathan Laube; St. Joseph Oratory, Montréal, Québec, Canada 3:30 pm

30 OCTOBER

Holger Gehring; with Sinfonietta Dresden; Kreuzkirche, Dresden, Germany 8 pm

31 OCTOBER

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

1 NOVEMBER

Albert Richenhagen; with Schola Cantorum Coloniensis; Dom, Altenberg, Germany 10:30 am

2 NOVEMBER

Ansgar Schlei; Willibrordi-Dom, Wesel, Germany 12 noon

Evert Groen & Bernhardt Brand-Hofmeister; silent film; Evangelische Johannis-kirche, Darmstadt, Germany 7 pm

Katelyn Emerson; Swiss Church, London, UK 5 pm

3 NOVEMBER

Markus Willinger; Dom, Rottenburg a.N., Germany 5 pm

Jürgen Banholzer; Heilig Geist Kirche, Schramberg, Germany 5 pm

Martin Hagner; Aureliuskirche, Calw-Hirsau, Germany 7 pm

Michael Butterfield; St. Marylebone, London, UK 4 pm

6 NOVEMBER

Christian Schmitt; Kathedrale, Dresden, Germany 8 pm

Thomas Trotter; Marchmont House, Berwick, UK 5:30 pm

8 NOVEMBER

Brahms, Ein Deutsches Requiem; Berlinski, *Tetragrammaton*; Erlöserkirche, München, Germany 5 pm

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

Mozart, Requiem; Pergolesi, *Stabat Mater*; St. Pankratius-Kirche, Gütersloh, Germany 7:30 pm

Bach, St. John Passion; Cathedral, Lausanne, Switzerland 8 pm

9 NOVEMBER

Brahms, Ein Deutsches Requiem; Berlinski, *Tetragrammaton*; Erlöserkirche, München, Germany 5 pm

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

Robert Wolfe; St. Albans Organ Theatre, St. Albans, UK 7:30 pm

10 NOVEMBER

Brahms, Ein Deutsches Requiem; Berlinski, *Tetragrammaton*; Erlöserkirche, München, Germany 5 pm

Wolfgang Seifen; Basilika St. Gereon, Köln, Germany 5 pm

Alexander Ivanov; Matthäuskirche, Stuttgart, Germany 5 pm

Rudolf Peter; Augustinerkirche, Landau, Germany 6 pm

12 NOVEMBER

Harald Vogel; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

13 NOVEMBER

Markus Eichenlaub; Frauenkirche, Dresden, Germany 8 pm

Simon Gledhill; Freemasons' Hall, London, UK 6:15 pm

14 NOVEMBER

Jonathan Holl; St. Nicolas, Newbury, UK 1:10 pm

15 NOVEMBER

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

16 NOVEMBER

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

Gregor Simon; Münster, Obermarchtal, Germany 5 pm

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

17 NOVEMBER

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

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

20 NOVEMBER

Axel Flierl; Kreuzkirche, Dresden, Germany 8 pm

21 NOVEMBER

Michael Villmow; Abteikirche, Brauweiler, Germany 8 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

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

Münster- und Kammerchor Überlingen; Münster, Überlingen, Germany 5 pm

Thomas Neuleben; Liebfrauenkirche, Hamm, Germany 6:30 pm

Gareth Moore; Trinity Methodist, Douglas, UK 3 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

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BENJAMIN ALARD, Cathedral of Saint-Vincent, Saint-Malo, France, May 25: *Mit Fried und Freud ich fahr dahin*, BuxWV 76, *Passacaglia in d*, BuxWV 161, *Nun freut euch lieben Christen g'mein*, BuxWV 210, *Chaconne in e*, BuxWV 160, *Chaconne in c*, BuxWV 159, *Buxtehude*; *Contrapunctus VI*, *Contrapunctus VII* (*Art of the Fugue*, BWV 1080), *Canonic Variations on Vom Himmel hoch da komm ich her*, BWV 769a, Bach.

LORETO ARAMENDI, Cathedral of St. Philip, Atlanta, GA, May 12: *Toccata in F*, BuxWV 156, *Buxtehude*; *Funérailles*, Liszt, transcr. Robilliard; *Prelude in c-sharp*, Rachmaninov, transcr. Vierne; *Danse macabre*, Saint-Saëns, transcr. Robilliard; *Étude for Organ*, Ligeti.

F. ALLEN ARTZ, III, Friedens Lutheran Church, Llewellyn, PA, April 28: *Partita on Nicaea*, Post; *Ein feste Burg*, Marburg; *Ein feste Burg*, Pachelbel; *Wir glauben all an einen Gott*, BWV 680, Bach; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Liebster Jesu, wir sind hier* (2 settings), Bach; *Herzlich tut mich verlangen* (2 settings), Brahms; *Partita on Alle Menschen müssen sterben*, Pachelbel; *Fugue in E-flat*, BWV 552ii, Bach.

GEORGE BAKER, Church of the Transfiguration, Orleans, MA, April 28: *Final* (*Symphonie I in d*, op. 14), *Clair de lune*, *Impromptu*, Vierne; *Concerto in G*, BWV 592, Bach; *Prélude Grégorien*, Jésus, mon Sauveur (*Huit Chants de Bretagne*), *Hymne d'Actions de grâces "Te Deum"*, op. 5, no. 3, Langlais; *Sortie in B-flat* (*L'Organiste Moderne*), Lefebure-Wély; *Berceuse à la mémoire de Louis Vierne*, Cocherneau, transcr. Baker; *Première Fantaisie*, JA 72, Alain.

GAVIN BLACK, Hillsborough Reformed Church, Millstone Borough, NJ, April 28: *Praeludium in a*, BWV 551, *Canzona in d*, BWV 588, *Partita on O Gott, du frommer Gott*, BWV 767, *Prelude and Fugue in E-flat*, BWV 552, *Toccata and Fugue in d*, BWV 565, *Vater unser im Himmelreich*, BWV 683, *Dies sind die hiel'gen zehn Gebot*, BWV 679, *Nun komm der Heiden Heiland*, BWV 599, *Prelude and Fugue in D*, BWV 532, Bach.

JACKSON BORGES, Cathedral of St. Philip, Atlanta, GA, May 5: *Fantasia Chorale*

No. 2 in f-sharp, Whitlock; *Adoration*, Price; *Finale* (*Symphonie VIII*), Widor.

RAYMOND and ELIZABETH CHENAULT, Cathedral of St. Philip, Atlanta, GA, May 19: *Toccata for Two*, Wills; *Evensong*, Callahan; *The Juggler*, Roberts; *Allegro for Organ Duet*, Moore.

HEINRICH CHRISTENSEN, Fourth Presbyterian Church, Chicago, IL, May 24: *An Extravagance of Toccatas*, Woodman; *Alt hvad som fuglevinger fik*, Præstholm; *Troisième Symphonie in f-sharp*, op. 28, Vierne.

JARED COOK, Christ Church Cathedral, Houston, TX, April 14: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Passacaglia in c*, BWV 582, Bach; *Miroir*, Wammes; *Adagio*, *Final* (*Symphonie III in f-sharp*, op. 28), Vierne.

ANGELA KRAFT CROSS, Congregational Church of San Mateo, San Mateo, CA, April 19: *Prelude and Fugue in b*, BWV 544, Bach; *Kyrie Eleison*, Cross; *O Mensch beweine dein' Sünde groß*, BWV 622, Bach; *Herzlich tut mich verlangen*, Brahms; *Kyrie Eleison*, Cross; *Choral No. 2 in b*, Franck.

MARSHA FOXGROVER, Trinity College, Palos Heights, IL, April 12: *Impromptu* (*Pièces de fantaisie*, Troisième suite, op. 54, no. 2), Vierne; *Prelude and Fugue in a*, BWV 543, *Wir glauben all an einen Gott*, BWV 680, Bach; *Auf meinen lieben Gott*, BuxWV 179, Buxtehude; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Adagio for Strings*, op. 11, Barber; *There Is a Happy Land*, Shearing; *Intermezzo* (*Symphonie VI in g*, op. 42, no. 2), Widor.

JILLIAN GARDNER, St. John's Episcopal Church, Tulsa, OK, April 3: *Orb and Sceptre*, Walton, transcr. McKie; *Prélude* (*Suite*, op. 5), Duruflé; *Pas de quatre*, Le Fée-Argent, Cendrillon et Fortuné, Loiseau Bleu et La princesse Florine, Chaperon rouge et le loup, Apotheose (*Sleeping Beauty*), Tchaikovsky, transcr. Gardner.

St. Martyrs-Canadiens Church, Montréal, Québec, Canada, April 7: *Variations de Concert*, op. 1, Bonnet; *Mars* (*The Planets*, op. 32), Holst, transcr. Lemare, Gardner; *Variations sur le choral Nun komm' der Heiden Heiland*, Bédard; *Vivace*, Lento (*Sonata in*

G, BWV 530), *Fantasia and Fugue in g*, BWV 542, Bach; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *The Flight of the Hummingbird*, *Dialogue of the Mockingbird*, Laurin; *Master Tallis's Testament*, Howells; *Étude Héroïque*, Laurin.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, April 19: *Prelude and Fugue in c*, BWV 546, *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Agnus Dei*, Martin; *Prélude funèbre*, Ropartz; *Herzlich tut mich verlangen*, Brahms; *Crucifixion* (*Symphonie Passion*, op. 23), Dupré; *Jesu Christus, unser Heiland*, BWV 665, Bach.

Cathedral, Lausanne, Switzerland, April 21: *Toccata and Fugue in d*, BWV 565, *Wachet auf, ruft uns die Stimme*, BWV 645, *Prelude and Fugue in e*, BWV 548, *Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach.

JOHN GOUWENS, Culver Academies, Culver, IN, April 14: *Praeludium in e*, Bruhns; *Psalms Prelude*, Set 1, No. 1, op. 32, Howells; *Hymn improvisation on St. Theodolph*; *Orb and Sceptre March*, Walton; *Les Rameaux*, Langlais; *Pastorale*, op. 19, Franck; "... and thanksgivings may follow." "The Peace may be exchanged," "The people respond—Amen!" (*Rubrics*), Locklair; *Cortège et Litanie*, op. 19, no. 2, Dupré.

STEPHEN HAMILTON, Crail Parish Church, Crail-Fife, Scotland, April 12: *Litanies*, JA 119, Alain; *Prelude, Fugue, and Variation*, Franck; *Three Chorale Preludes*, Coe; *Partite Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cinque Mutanze*, Valente; *Concerto in b*, Walthier; *Prelude and Fugue in c*, BWV 546, Bach.

University of Glasgow, Glasgow, Scotland, April 17: *Prelude and Fugue in c*, BWV 546, Bach; *Hommage à Messiaen*, Robinson; *Fantasia for Organ*, Coe; *Choral I in E*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JEAN HERMAN HENSSLER, First Presbyterian Church, Montrose, PA, April 17: *Prelude and Fugue in b*, BWV 544, Bach; *Wer nur den lieben Gott läßt walten*, Reger, Phillips, Walthier; *Festival Piece*, Phillips.

PEGGY MASSELLO, Presbyterian Homes, Evanston, IL, May 20: *Grand plein*

jeu, Duo, Basse et Dessus de Trompette, Caprice sur les grands jeux (*Suite du premier ton*), Clérambault; *Prelude and Fugue in g*, BWV 558, attr. Bach; *Andante tranquillo* (*Sonata III in A*, op. 65, no. 3), *Andante* (*Sonata V in d*, op. 65, no. 5), Mendelssohn; "The Peace may be exchanged" (*Rubrics*), Locklair; *Suite du premier ton*, Bédard.

ROSALIND MOHNSEN, St. Anthony of Padua Catholic Church, New Bedford, MA, April 7: *Mattheus Final* (*Bach's Memento*), Bach, transcr. Widor; *Prelude in a on a Chorale of Bach*, Respighi; *Christ, unser Herr, zum Jordan kam*, BWV 684, *Fugue in E-flat*, BWV 552ii, Bach; *Mors et Resurrectio*, Langlais; *Offertory—Adoro te* (*Organ Suite*), Biggs; *Trois Improvisations*, Vierne.

BENJAMIN SHEEN, St. Thomas Church Fifth Avenue, New York, NY, April 21: *Alleluys*, Preston; *Variations on O Filii*, Demessieux; *Chorale Prelude on Llanfair*, Robinson; *Dic nobis Maria*, Scheidemann; *Choral* (*Symphonie Romane*, op. 73), Widor; *Choral-Improvisation sur le Victimae Paschali laudes*, Tourmire, transcr. Duruflé.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, April 26: *Prelude, Fugue, and Chaconne in C*, BuxWV 137, Buxtehude; *Aria*, Manz; *Fanfare*, Cook; *Siciliano for a High Ceremony*, Howells; *Phoenix*, Locklair; *Prière a Notre Dame* (*Suite Gothique*), Boëllmann; *Carillon de Westminster* (*24 Pièces de fantaisie*, op. 54, no. 6), Vierne.

JULIAN WACHNER, St. Thomas Church Fifth Avenue, New York, NY, April 7: *Fanfare Variations on Mouret's Rondeau*, Wachner; *Pièce d'Orgue*, BWV 572, Bach; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé; improvisation.

JOHN WALKER, with Joseph Kneer, violin, Shadyside Presbyterian Church, Pittsburgh, PA, April 26: *March on a Theme by Handel*, op. 15, no. 2, Guilman; *Komm, süßer Tod*, BWV 478, Bach, transcr. Fox; *Requiescat in Pace*, Sowerby; *Resurrection*, King; *Choral-Improvisation sur le Victimae paschali laudes*, Tourmire, transcr. Duruflé; *Dritte Sinfonische Kanzone*, op. 85, no. 3, Karg-Elert; *Sine Nomine*, Weaver; *Concert Variations on Old Hundredth*, Paine.

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PUBLICATIONS / RECORDINGS

Raven has imported for sale in America a CD of **Nathan Laube** playing a live organ concert in the Black Forest, Nagold, Germany, on a 4-manual organ of 81 ranks as rebuilt in 2012 to incorporate romantic ranks from 1874 and classical ranks from 1971. Nathan plays his transcription for organ of the Mendelssohn piano masterpiece "Variations Serieuses;" Reubke: *Sonata on the 94th Psalm*; Widor: mvt. 1 Allegro from Symphony 5; and Bruhns: *Praeludium in E Minor*. Ambiente ACD-1062, \$16.98 postpaid in the US from RavenCD.com 804/355-6386.

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

PIPE ORGANS FOR SALE

1968 Schantz, opus 890, III manual, 5 divisions. Organ is in good condition, console converted to solid-state, several additions to original stoplist, organ to be removed professionally by new owner prior to new organ installation. Best offer. **1980 Milnar organ**, 11 ranks on II manuals and pedal. Currently in climate-controlled storage. \$7,500 or best offer. **Small Wicks practice organ**, \$5,000 obo. **Two beautiful Trumpet En Chamades**. Contact Milnar Organ Company for more information. www.milnarorgan.com or 615/274-6400.

PIPE ORGANS FOR SALE

26-rank Casavant - Létourneau pipe organ for sale. Orgues Létourneau is offering a 22-stop Casavant Frères pipe organ (Opus 1274 from 1928) for sale. This electro-pneumatic instrument was rebuilt by Létourneau in 1987 and is currently in storage at the Létourneau shops. It is available for purchase in "as is" condition for US \$35,000 with its original two-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 two-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 20' ceiling for 16' ranks. For more details, visit www.letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.

33-rank Wicks, Opus 3585 (1956) available for FREE. Three-manual and pedal draw-knob console, duplexed to 60 playing stops. Exposed Great, expressive Swell and Choir, chamber 22' wide, 10'-6" deep. To be removed no later than June 1, 2020. Christ King Catholic Church, 2604 N. Swan Blvd., Wauwatosa, WI 53226; 414/258-2604. Organist Bill Lieven, lievenb@christkingparish.org.

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

FREE Pipe Organ. Moller Opus 7351, 1947. Same spec as 4-rank Artiste. Detached console. Needs work, but chest pneumatics good. There are cyphers—likely due to dust, easily fixed. Otherwise playable. Central NY State. "Buyer" to remove. If no takers, must be discarded. Email rbowm@ntcnet.com.



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

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