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SEPTEMBER 2019



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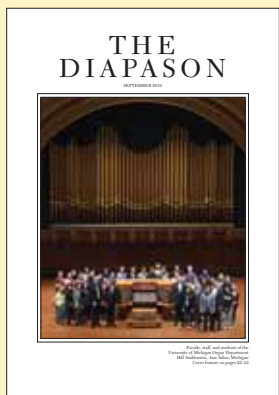
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Editorial Director and Publisher **STEPHEN SCHNURR**
sschnurr@sgcmail.com
847/954-7989

President **RICK SCHWER**
rschwer@sgcmail.com
847/391-1048

Editor-at-Large **ANDREW SCHAEFFER**
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**
jbutera@sgcmail.com
608/634-6253

Circulation/ Subscriptions **THE DIAPASON**
P.O. Box 300
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Toll-Free: 877/501-7540
Local: 847/763-4933

Designer **KIMBERLY PELLIKAN**
kpellikan@sgcmail.com
847/391-1024

Contributing Editors **LARRY PALMER**
Harpsichord

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Derek E. Nickels**
Stephen Schnurr
Jay Zoller
John L. Speller

Announcing the Gruenstein Award

Siegfried Emanuel Gruenstein (March 26, 1877–December 6, 1957)

THE DIAPASON is pleased to announce the creation of **The Gruenstein Award** to honor **S. E. Gruenstein**, founder and first editor of THE DIAPASON, which commenced publication in December 1909. For the journal's 110th anniversary, THE DIAPASON is establishing the Gruenstein Award to recognize the scholarly work of a young author who has not reached her or his 35th birthday as of January 31, 2020.

Submissions of article-length essays will be accepted until January 31, 2020, and the winning article will be published in the May 2020 issue. 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. Strict word count will not be enforced, as some articles will need numerous illustrations and may require less text, or vice versa. It is suggested

that essays be between 2,500 and 10,000 words. Quality is preferred over quantity. All accompanying illustrations must be submitted in JPEG, TIFF, and/or PDF formats with text and must be of sufficient quality to print (300 dpi or better), with any necessary permission to print secured in advance on behalf of THE DIAPASON. The winning essay, upon publication in the May 2020 issue, becomes the copyrighted property of THE DIAPASON and Scranton Gillette Communications, Inc.

To submit materials, or to direct questions, contact Stephen Schnurr, Editorial Director: sschnurr@sgcmail.com.



Editor's Notebook

September 1969 and September 2019

Our September 1969 issue announced that henceforth, Larry Palmer would be "in charge of harpsichord items." The staff of THE DIAPASON wishes Dr. Palmer a meaningful 50th anniversary of his work for our journal and for the harpsichord!

A new time for new events

Most choirs and ensembles will soon begin rehearsals for their weekly services or seasonal concerts. Our "Here & There" and Calendar sections contain listings for many church, university, civic, and regional ensembles that will excite you with excellence in organ and choral music. If you have a series of events you would like for us to consider, it is not too late to send the appropriate information to me.

In this issue

Michael McNeil introduces us to a one-manual organ built in 1755 by John Snetzler and now located in Clare College, Cambridge, UK, having been restored by William Drake, Ltd. In "In the Wind . . ." John Bishop discusses Walter Holtkamp, Sr., and his revolutionary contributions to the American Classic organ movement. Gavin Black, in "On Teaching," continues his discussion of J. S. Bach's *The Art of the Fugue*. In "Harpsichord Notes," Larry Palmer writes about choosing repertoire for organ and harpsichord recitals.

Here & There

Events

The Cathedral of St. John the Evangelist, Milwaukee, Wisconsin, announces its Wednesday concert series through 2019, all programs beginning at 12:15 p.m.: September 4, Sara Van Weelden, piano; 9/11, Andy Miller, vibraphone and marimba; 9/18, James Grzadinski, organ, and Rachel Mallette, soprano; 9/25, Simon Farintosh, guitar;

October 2, Jeffrey Jaworski, guitar; 10/9, Hans Uwe Hielscher, organ; 10/16, Adrien Zitoun, cello, and Chi Li, violin; 10/23, Agnieszka Kosmecka, organ; 10/30, George Radosavljevic, piano;

November 6, Charles Sullivan, organ; 11/13, Cordes de Lion (cello and guitar); 11/20, DSHA Chamber Orchestra; 11/27, Valerie Floeter, piano, and Pat Backhaus, trumpet;

December 4, Emma Peng, guitar; 12/11, Joseph Kucharski, organ; 12/18, Milwaukee Liederkrantz. For information: www.stjohncathedral.org.

The Southern Nevada Chapter of the American Guild of Organists announces its 2019–2020 season of the newly renamed Paul S. Hesselink Organ Recital Series held on the Beckerath



University of Nevada, Las Vegas, Beckerath organ (photo credit: Dorothy Young Riess)

organ in Doc Rando Hall, University of Nevada, Las Vegas: September 6, Duo MusArt Barcelona (Maria Teresa Sierra, pianist, and Raúl Prieto Ramirez, organist); October 25, Adam Pajan; December 15, chapter members' Advent and Christmas recital; February 14, 2020, Svyati Duo (Rebecca Hepplewhite, cellist, and Julian Collings, organist); March 27, Margaret Kvamme; May 15, Ken Cowan. For information: www.sncago.org.

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



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

recitals featuring the cathedral's Beckerath organ: September 8, 3:30 p.m., Don Fellows; October 4, 7:30 p.m., Janette Fishell; November 10, 3:30 p.m., Craig Cramer; 11/22, 7:30 p.m., Nichole Simental. For information: <http://stpaulpgh.org>.

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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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Emmanuel Episcopal Church, Chester Parish, Chestertown, Maryland, announces its 2019–2020 concert series, the church's 27th season: September 8, Tim Robson, organ, with Cary Ebli, English horn; November 8, Nicole Simental; February 9, 2020, Christiana Hundred Choir; April 24, Ken Cowan; May 10, Andrew Sheranian.

In addition, the church offers special services: November 27, Thanksgiving Evensong; December 8, Advent/Christmas Lessons & Carols; January 5, Twelfth Night Evensong; May 21, Ascension Evensong. For information: www.emmanuelchesterparish.org.

Campbellsville University, Campbellsville, Kentucky, announces its 12th annual noon concert series with organ recitals at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help Catholic Church: September 10, James Sperry; October 8, Wesley Roberts; November 5, Steven Adams; February 18, 2020, Josh Duncan; March 17, Ted Gentry; April 7, Wesley Roberts, with faculty from the School of Music. For information: www.campbellsville.edu.



St. John's Episcopal Church, West Hartford, Connecticut

St. John's Episcopal Church, West Hartford, Connecticut, announces its 2019–2020 Music at the Red Door series: September 15, Community block party with local bands; October 25, Pipescreams! organ concert; November 16, Patrick Miller, pianist, silent film accompaniment, *The King of Kings*; December 15, Candlelight Festival of Nine Lessons & Carols; February 21, 2020, Simon Johnson, organist; March 7, Nat Reeves Trio and St. John's Choir; April 24, Leonid Sigal and friends.

Choral evensong is offered on selected fourth Sundays of the month at 5:00 p.m.: September 22, October 27, January 26, February 23, March 22, April 26. Pipes Alive! organ recitals are presented on the first Sunday of the month at 12:30 p.m.: January 5, Scott Lamlein; February 2, Cheryl Wadsworth; March 1, Grant Wareham; April 5, Zachary Schurman; May 3, Michelle Horsley; June 7, Benjamin Straley. New World Trio,

ensemble-in-residence, offers concerts, Sundays at 2:00 p.m.: October 20, January 12, March 29. For information: www.reddoormusic.org.



St. Ignatius Loyola Catholic Church, New York, New York, Mander organ

Concerts at St. Ignatius announces its 2019–2020 season at St. Ignatius Loyola Catholic Church, New York, New York: September 15, Choir of Trinity College, Cambridge; 9/24, Paul Jacobs, organ; October 17, Rossini, *Petite Messe Solennelle*; November 8, Amjad Ali Khan: Devi, featuring music of the sarod; 11/15, Kelly Hall-Tompkins, violin, Stephen Benson, guitar, Joshua Camp, accordion, and Michael Blanco, bass; December 6 and 8, A Chanticleer Christmas; 12/15 and 22, Star of Wonder Christmas concerts;

January 25, 2020, Yale Schola Cantorum; February 25, Italy Unplugged, works of Palestrina, Rossini, and Verdi; March 11, Bruce Rameker, vocalist, and Michael Sheets, piano; April 5, Chelsea Chen, organ; 4/19, The Tallis Scholars; May 6, Isabelle Demers, organ; 5/13, Verdi, *Requiem*; 5/17, St. Ignatius Church Children's Choirs. For information: <https://ignatius.nyc>.



Madonna della Strada Chapel, Loyola University, Chicago, Illinois, Goulding & Wood organ

Madonna della Strada Chapel, Loyola University, Chicago, Illinois, announces its 2019–2020 Third Sunday

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Leopold Stokowski and the Philadelphia Orchestra with the Wanamaker Organ, March 27, 1919

On September 28, the **Friends of the Wanamaker Organ** celebrate the centennial of the "Stokowski Symphony of Fifteen Thousand," likely the largest and arguably the most significant and far-reaching organ-orchestra concert of any era. The concert, at Macy's Philadelphia flagship store, features **Peter Richard Conte** at the 28,750-pipe **Wanamaker Organ**, together with New Jersey's Symphony in C, under maestro **Stilian Kirov**. Works performed pay tribute to the landmark musical event being commemorated, with special organ-orchestra arrangements of Bach's *Tocatta and Fugue in D Minor*, his *Passacaglia and Fugue in C Minor*, his *Fantasia and Fugue in C Minor*, Carlos Chavez's orchestration of the Buxtehude *Chaconne in E Minor*, and Charles-Marie Widor's *Symphony No. 3 for Organ and Orchestra*. Added educational and visitor events are planned around the concert. The concert is sponsored by the Friends of the Wanamaker Organ with a special grant from the Theodore Presser Foundation. Tickets may be obtained at www.symphonyminc.org or 856/963-6683.

On March 27, 1919, an estimated fifteen thousand concertgoers thronged the Grand Court of John Wanamaker's Philadelphia Department Store to hear the newly enlarged Wanamaker Organ, played by Charles M. Courboin, in association with the Philadelphia Orchestra under the baton of Leopold Stokowski. The concert featured Courboin playing the Bach *Passacaglia* on the Wanamaker Organ, which Stokowski praised as having "an indescribable grandeur," and the American premiere of what was listed as Charles-Marie Widor's *Sixth Symphony for Organ and Orchestra*.



Young Organist Collaborative recitalists: back row, Jacqueline Morin, Alexa Hande, Connor Reed, and Marshall Joos; front row, Audrey Verde, Ronan Miner, Jennifer Medina, and Emily Curie (photo credit: Michael Laird)

On May 18, nine members of the 18th class of the **Young Organist Collaborative** performed a year-end recital on the Lively-Fulcher organ at Christ Episcopal Church, Exeter, New Hampshire. The students performed works by John Barr, J. S. and J. C. Bach, César Franck, Ned Rorem, and Louis Vierne. For information: www.stjohnsnh.org/young-organist-collaborative.

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American Guild of Organists Pipe Organ Encounter Tech participants visit the 1883 Johnson & Son Opus 615 in the Chapel of Mary, Queen of the Apostles, St. Paul Catholic Church, Valparaiso, Indiana

The American Guild of Organists' Pipe Organ Encounter Tech was held July 21–27 in the Chicago metropolitan area, sponsored by Berghaus Pipe Organ Builders, Inc., of Bellwood, Illinois, and the Chicago Chapter AGO. Ten students learned about organs and organbuilding with seminars and workshops at the Berghaus shop.

The group experienced several field trips to visit organs, including a full day in Valparaiso, Indiana. There, students visited eight pipe organs at Valparaiso University, three at St. Paul Catholic Church, and one at St. Andrew Episcopal Church. The day ended with dinner at Beggar's Pizza in Lansing, Illinois, where Glenn Tallar performed on the restaurant's theatre organ. For information: www.agohq.org/education/poe/.

The Chattanooga Music Club presented its 13th annual Patriotic Organ Concert on at the Soldiers and Sailors War Memorial Auditorium in downtown Chattanooga, Tennessee. The auditorium features 1924 Austin Organ Company Opus 1206 of four manuals, 84 ranks, designed by Edwin H. Lemare, who subsequently presided over it when he served as Chattanooga Civic Organist from 1924 to 1929. In addition to presenting a recital of American composers, Andrew Schaeffer led a patriotic sing-along and accompanied the silent film *Cops* starring Buster Keaton. The event attracted a crowd of over 1,000, and David Carroll, a news anchor at Chattanooga's NBC affiliate, served as the master of ceremonies.



Andrew Schaeffer at Austin organ console, Soldiers and Sailors War Memorial Auditorium, Chattanooga, Tennessee

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@3 Organ Concert Series: September 15, Jerry Jelsema; October 20, Johann Vexo; November 17, Naomi Rowley; December 15, Agnieszka Kosmecka; January 19, 2020, Kipp Cortez; February 16, Charlie Segal; March 15, Solena Rizzato; April 19, Laura Bottei; May 17, John Weit. For information: www.luc.edu/organ.

The Cathedral Church of the Advent, Birmingham, Alabama, announces its 2019–2020 season of special music events. Choral Evensong, Thursdays at 5:30 p.m.: September 19, October 17, November 21, December 19 (Christmas Lessons & Carols), January 16, 2020, February 20, April 16, May 21. Advent Lessons & Carols are presented December 8, 9:00 and 11:00 a.m.

The Cathedral's Midday Music Series, Fridays at 12:30 p.m.: September 20, Scott Plato and Matthias Young, classical guitarists; October 25, Frederick Teardo, harpsichord; November 22, Alabama School of Fine Arts Orchestra; December 13, Cathedral Ringers Handbell Ensemble; January 24, Sadie Goodman, soprano, Zachary Palamara, baritone, and Cindy St. Clair, piano; February 21, Charles Kennedy, harpsichord; April 24, Cathy Shelton, organ.

In addition, the Cathedral Concert Series presents: September 27, Paolo Bordignon, harpsichord; November 14, Mark Edwards, harpsichord; January 9, Edward Parmentier, harpsichord; May 14, the Cathedral Choir and Orchestra perform works of Bach and Handel. For information: www.adventbirmingham.org.



United States Military Academy, West Point, New York, Cadet Chapel organ console

The Cadet Chapel, United States Military Academy, West Point, New York, announces organ recitals, Sundays at 2:30 p.m.: September 22, Craig Williams; 9/29, Justan Foster; October 13, Esteban Elizondo; 10/20, Meredith Baker; 10/27, Craig Williams. For information: <https://westpoint.edu>.



St. Thomas Church, New York, New York, 2018 Dobson Opus 93

St. Thomas Church Fifth Avenue, New York, New York, announces special music events: September 27, Jeremy Fillsell, an inaugural recital as the church's new organist and director of music; October 19, Christophe Mantoux, organ; November 7, a concert celebrating the centennial of the choir school; 11/10, recital by young alumni of the choir school; December 10 and 12, Handel, *Messiah*; 12/19, Britten, *A Ceremony of Carols*;

February 15, 2020, Nathan Laube, organ; March 3, The King's Singers; 3/14, Joy-Leilani Garbutt, organ; 3/26, C. P. E. Bach, *Die letzten Leiden des Erlösers*; April 6, Couperin, *Leçons de ténèbres*; 4/7, Dupré, *Le Chemin de la Croix*; 4/16, Keble College Choir; May 7, St. Thomas Choir sings recent American choral works; May 16, Benjamin Sheen, organ. For information: www.saintthomaschurch.org.



St. Paul's Episcopal Church, Greenville, North Carolina, C. B. Fisk Opus 126

St. Paul's Episcopal Church, Greenville, North Carolina, announces special music events for 2019–2020: September 21, Andrew Scanlon; October 25, Lynne Davis; December 15, Lessons & Carols; January 17, 2020, Mark Dwyer. St. Paul's Church houses C. B. Fisk Opus 126 of three manuals, 58 ranks. For information: <http://stpaulsepiscopal.com>.

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VocalEssence announces its 2019–2020 season, the group's 51st: September 28, Tales & Tunes, a family program; October 13, Divine Light, including Ligeti's *Lux Aeterna*; November 17, What a Mighty God, including the Midwest premiere of André Thomas's *Mass: A Celebration of Love and Joy*; December 7, 8, 13, 15, Welcome Christmas; 12/14, Winter Wonder;

January 18, 2020, Together We Sing Festival; February 1, Moana Movie Sing-Along; 2/23, Deep Roots, a Vocal-Essence Witness concert; April 4, The Mendelssohns: Music of Felix and Fanny Mendelssohn; April 25, May 2, 9, Get Minnesota Singing tour; 5/21, Cantare community concert; 5/30, Voices Calling pre-tour concert. For information: www.vocalescence.org.

Conferences



Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Colin Knapp)

The University of Michigan School of Music, Theatre & Dance announces its 59th Annual Organ Conference, "Building Bach: His Foundations and Futures," September 28–October 1 in Ann Arbor, Michigan. The conference will explore Bach's foundational artistic influences, his exchanges with his contemporaries, and his influence on later composers, extending to present-day projects. Presenters and recitalists include George B. Stauffer, Renée Anne Louprette, Steven Egler, Tiffany Ng, James Kibbie, Kola Owolabi, and many others. For information: <https://smt.d.umich.edu/departments/organ-organ-conference/>.

The Organ Historical Society announces a symposium, "The Symphonic Organ at Stoneleigh," October 13–15 in Villanova, Pennsylvania. Performers and speakers include: Jack Bethards, Nicholas Thompson-Allen, Joseph Dzeda, Anne Laver, John Schwandt, Thomas Murray, and others. For information: www.organhistoricalsociety.org.



The Craighead-Saunders organ, Christ Church, Rochester, New York

Eastman School of Music, University of Rochester, Rochester, New York announces its second biennial **Utech Hymnody Symposium**, November 1. Presenters include Carl P. Daw, Jr., Robert A. Leaver, and Crista Miller. An Evensong led by Stephen Kennedy, Nathan Laube, William Porter, and David Higgs will feature the first singing of a newly commissioned hymn text by Daw. For information: www.esm.rochester.edu/organ/utech.

Augsburg Fortress, Hinshaw Music, and MorningStar Music Publishers announce their annual national conference for sacred music, January 8–10, 2020, at St. Matthew's Lutheran Church, Charleston, South Carolina. Presenters include Tom Trenney, David and Susan Cherwien, and Mark Hayes. For information: www.augsburgfortress.com.

Competitions

The Organ Club of Great Britain, in association with the **Northern Ireland International Organ Competition**, announces its **London Organ Competition 2019 for Teenage Organists**. The Junior Section of the competition (ages up to 16 inclusive) will take place December 27, with a first prize of £500 and second prize of £250. The Senior Section (ages 17 to 19) will take place the following day, with a first prize of £1,000 and a second prize of £500. The competition will take place at St. Clement Danes, Strand, London. Deadline for application is November 4. For information: cegb36@gmail.com.

People



Gail Archer (photo credit: Stephanie Berger)

Gail Archer announces recitals and other musical events: September 28, international organ festival, Czestochowa, Poland; October 6, Our Lady of Mount Carmel Catholic Church, Altoona, Pennsylvania; 10/11, international organ festival, Ragusa, Sicily; 10/13, international chamber music festival, Cosenza, Italy; 10/20, St. Matthew Episcopal Cathedral, Laramie, Wyoming;

November 3, Basilica of Our Lady of Sorrows, Chicago, Illinois; 11/10, First Presbyterian Church, Fairbanks, Alaska; 11/17, Woodburn United Methodist Church, Woodburn, Oregon; 11/24, First Congregational Church, Boulder, Colorado; 11/28, international music festival, Valletta, Malta; December 1, Lessons and Carols, Vassar College, Poughkeepsie, New York; 12/7, Handel, *Messiah*, Barnard-Columbia Chorus, Church of the Ascension, New York, New York;

January 26, 2020, St. Paul's Episcopal Church, Flint, Michigan; February 2, First United Methodist Church, South Bend, Indiana; 2/9, Grace Lutheran Church, River Forest, Illinois; 2/23, University of Delaware, Newark, Delaware; 2/29, Duruflé, *Requiem*, Salisbury, Maryland;

March 8, Cathedral of St. Mary of the Assumption, San Francisco, California; 3/14, St. John Nepomucene Catholic Church, New York, New York; 3/21, St. Pancras Church, Gütersloh, Germany; 3/29, Vassar College, Poughkeepsie, New York; April 5, Trinity Episcopal Cathedral, Portland, Oregon; 4/18, Westport Presbyterian Church, Kansas City, Missouri; 2/25, Dvorak, *Requiem*, Barnard-Columbia Chorus, with the Choir of Gdynia Maritime University, Gdynia, Poland; Church of the Ascension, New York, New York; 4/30, St. Paul's Chapel, Trinity Church Wall Street, New York, New York; May 3, Presbyterian Church, Coshocton, Ohio; 5/20, University of Glasgow, Glasgow, Scotland. For information: www.gailarcher.com.

Concert management



Joshua Stafford (photo credit: Niels Van Niekerk)

Phillip Truckenbrod Concert Artists, LLC, announces the addition of **Joshua Stafford** to its roster. With his winning of the Pierre S. du Pont First Prize of the 2016 Longwood Gardens International Organ Competition, he was awarded management with the agency for three years. During his time with the agency, he performed 35 recitals throughout the United States and Canada, and was featured at the 2016 East Texas Pipe Organ Festival, the 2019 Buffalo American Guild of Organists regional convention, and the 2019 national convention of the Organ Historical Society.



Jeremy David Tarrant

Stafford is a graduate of The Curtis Institute, Philadelphia, Pennsylvania, where he studied with Alan Morrison, and of Yale University, New Haven, Connecticut, where he studied with Thomas Murray. He is currently organist and choirmaster at St. Peter's Episcopal Church, Morristown, New Jersey. He is a member of THE DIAPASON's 20 Under 30 Class of 2017. For information: www.concertartists.com.

Seven Eight Artists announces the addition of **Jeremy David Tarrant** to its roster. Since 2000, Tarrant has served as organist and choirmaster of the Cathedral Church of St. Paul (Episcopal), Detroit, Michigan, becoming canon precentor in 2007. He is the founding director of the Cathedral Choir School of Metropolitan Detroit and adjunct professor of organ at Oakland University.



Dean Billmeyer at the Sauer organ, Michaeliskirche, Leipzig, Germany

In 2008, Mr. Tarrant made his European debut with a recital in the Cathédrale de St. Etienne in Meaux, France, and in 2011, he performed the closing concert of International Organ Week in Dijon. He has been a featured artist in the Pine Mountain Music Festival, and since 2015 has been engaged in a series of concerts on instruments in Detroit. In 2014, Tarrant conducted the Cathedral Choir during its residency at Chichester Cathedral in England and is featured as organ soloist as well as conductor on the choir's albums *Novell Sing We* and *Evensong for All Saints*. Tarrant's debut solo recording featuring Widor's *Symphonie VII* (Raven, OAR 146) was released in 2018. For information: www.seveneightartists.com. ■

Dean Billmeyer's double CD, *Straube Plays Bach*, was released in September 2018 on the Rondeau label, as well as on iTunes and Naxos. Karl Straube, organist and later cantor of the Leipzig Thomaskirche, edited the second volume of the Peters edition of Bach's organ works, containing ten of the composer's pieces, for publication in 1913. The performance instructions in this volume represent a unique documentation of late-Romantic German performance practice. Billmeyer's recording, made

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Scattered leaves ... from our Scrapbook

Leaving aside everything that Walter Damrosch has done for our country and the French musicians, I wish to pay my tribute to the extremely expressive interpretation at the concerts he has given lately at the Opera. Whether it is classical, romantic, or modern music, Damrosch first of all endeavors to set off and illustrate what we call the "melos," the element of expression, the voice that must rise above all the other voices of the orchestra. He knows how to distribute the agogic action, the dynamic power, and he is not afraid—even in Beethoven's works and in spite of the surprise this caused to our public—to accelerate or slacken the movement when the necessities of expression demand it.

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Nunc Dimittis



Louis Thiry

Louis Thiry, French organist, professor, and composer, died June 27. Born February 15, 1935, in Fléville-devant-Nancy, France, he spent his childhood on the family farm in Frocourt, where he enjoyed riding his bicycle in the countryside. Naturally curious, he found a detonator in the fields and brought it to his grandmother's home in Nancy. Unfortunately, it exploded, permanently damaging his left hand and rendering him blind at the age of nine. While listening to the radio, he discovered his love of music. In spite of his handicaps, he began to study organ with Jeanne Demessieux at the Nancy Conservatory, where he obtained a first prize in organ in 1952. He then studied with André Marchal at the Institute for the Blind in Paris and entered Rolande Falcinelli's class at the Paris Conservatory, where he received first prizes in organ and improvisation in 1958.

Louis Thiry taught in Metz at the Saint-Dié Organ Academy and at the Rouen Conservatory (1971–2000). Among his students were Norbert Pétry, Alain Mabit, Nicolas Pien, Benjamin Alard, and François Ménessier.

Olivier Messiaen highly appreciated Thiry's colorful registrations, virtuosity, and deep spiritual interpretations of his complete organ works, recorded on the Metzler organ at Saint-Pierre Cathedral in Geneva (Calliope, 1972; reissued by La Dolce Volta, 2018). Thiry performed twice on the organ Messiaen presided over at Sainte-Trinité Church in Paris: the *Livre d'orgue* on June 21, 1992, in a concert given with Olivier Latry; and on March 29, 1995, *Livre d'orgue, Verset pour la Dédicace*, and *Apparition de l'église éternelle* during the first Messiaen Festival there (recorded by Jade).

Among Louis Thiry's other CDs: J. S. Bach's *Well-Tempered Clavier* on the Koenig organ at the Temple d'Auteuil (Arion, 1972, 1975); Sweelinck on the Kern at the Notre-Dame des Blancs Manteaux Church in Paris (Arion, 1975); Nivers on the Clicquot in Houdan (Solstice, 1985); J. S. Bach's *The Art of the Fugue* on the Silbermann at Saint Thomas Church in Strasbourg (Studio SM, 1993); and Guillaume de Machaut, Guillaume Dufay, and Josquin Desprez on the 1732 Lefebvre organ at the Charles-Nicolle Hospital Chapel in Rouen, where he was organist (Hortus, 2004).

In 1970, Louis Thiry met Sister Dominique at the Benedictine Abbey Sainte-Marie in Maumont, near Angouleme. For the next thirty years, he composed liturgical music for this abbey. Written on four-line staves, his non-measured and modal music elucidates the texts, as in Gregorian chant. A CD of his compositions was recorded in 2000.

Louis Thiry is survived by his wife Bernadette, his children Pierre, Anne, and Emmanuel, and his grandchildren.

—Carolyn Shuster Fournier



Elizabeth and Raymond Chenault at Peachtree Road United Methodist Church, Atlanta, Georgia

(four manuals, 135 ranks) at Peachtree Road United Methodist Church, Atlanta, Georgia, on June 26 for the closing concert of the Atlanta Summer Organ Festival. The new works, commissioned by the Chenaults, are *Fantaisie à Deux* by Rachel Laurin and *A Spiritual Romp for Two* by Nicholas White. White was in attendance for the first performance of his duet.

Both duets will be recorded by the husband and wife team and will be published by MorningStar Music Publishers in *The Chenault Duet Organ Series*. The Chenaults have commissioned over 60 organ duets (www.chenaultduo.com) and concertize under the management of Phillip Truckenbrod Concert Artists, LLC. For information: www.concertartists.com.



Kent Tritle (photo credit: Jennifer Taylor)

Kent Tritle announces his 2019–2020 season with events in New York, New York: September 11–12, Musica Sacra and New York Philharmonic, Lincoln Center; October 21, Musica Sacra, Cathedral of St. John the Divine; November 5, Oratorio Society of New York, Cathedral of St. John the Divine; 11/12, Manhattan School of Music Chamber Choir, Manhattan School of Music; 11/20, Cathedral Choir, Cathedral of St. John the Divine; December 15, Christmas concert, Cathedral of St. John the Divine; 12/19, Oratorio Society of New York, Handel, *Messiah*, Carnegie Hall; 12/23, Musica Sacra, Handel, *Messiah*, Carnegie Hall; 12/31, New Year's Eve Concert for Peace, Cathedral of St. John the Divine;

January 28, 2020, organ recital, Cathedral of St. John the Divine; February 10, Cathedral Choir, Cathedral of St. John the Divine; 2/25, Manhattan School of Music Symphonic Chorus and Chamber Choir, Manhattan School of Music; March 2, Oratorio Society of New York, Brahms, *Requiem*, Carnegie Hall;

3/18, Musica Sacra, Cathedral of St. John the Divine; 3/31, Cathedral Choir, Bach, *St. John Passion*, Cathedral of St. John the Divine; May 6, Oratorio Society of New York, Carnegie Hall; May 26–31, New York City Ballet, Lincoln Center. For information: www.kenttritle.com.

3/18, Musica Sacra, Cathedral of St. John the Divine; 3/31, Cathedral Choir, Bach, *St. John Passion*, Cathedral of St. John the Divine; May 6, Oratorio Society of New York, Carnegie Hall; May 26–31, New York City Ballet, Lincoln Center. For information: www.kenttritle.com.



Carol Williams at Boardwalk Hall, Atlantic City, New Jersey

Carol Williams has dedicated her *Prismatic Toccata* to the Midmer-Losh organ, Boardwalk Hall, Atlantic City, New Jersey. She gave the first performance at the American Guild of Organists Mid-Atlantic Regional Convention on July 3. The work depicts shafts of light and incorporates the mystical chord of Scriabin. For information: melcot.com.

Educational institutions

Rider University, Lawrenceburg, New Jersey, has announced plans for the future of its **Westminster Choir College**, Princeton, New Jersey. Westminster Choir College, founded in 1926 and located in Princeton since 1932, was merged into Rider University in 1992. The university and Kaiwen Education of China had been negotiating a purchase and sale agreement for much of the past year; however, this action was abandoned at the end of June, as the university had been seeking an entity to purchase the Choir College and its campus for some years. The university and Kaiwen will continue to discuss a cooperative relationship for the future.

Rider now intends to integrate Westminster Choir College into the university's Lawrenceburg campus eight miles from Princeton as Westminster College of the Arts beginning September 2020. Westminster Choir College, Westminster Conservatory, and Westminster Continuing Education will continue to operate in Princeton until then. The university is exploring the possible sale of the Princeton campus. For information: www.rider.edu.

Publishers

American Carillon Music Editions announces a new publication: *The Music of "March": A Civil Rights Carillon Collection*. The volume makes civil rights songs by diverse composers and arrangers playable on tower bells. Edited by **Tiffany Ng**, the book presents 13 carillon arrangements of songs featured in the autobiographical trilogy *March* by Rep. John Lewis, Andrew Aydin, and illustrator Nate Powell about Lewis's leadership of major nonviolent resistance actions during the Civil Rights Movement.

There are new arrangements by **Jen Wang**, **Tiffany Ng**, **Joey Brink**, and

► **page 7**

on two historic Wilhelm Sauer organs with tubular pneumatic action in Leipzig (Michaeliskirche) and Bad Salzungen (Stadtkirche), Germany, is the first ever of all ten works in Straube's edition.

In connection with the project, Billmeyer gave a workshop on Bach, Straube, and late-Romantic interpretation jointly with **Christopher Anderson** of Southern Methodist University for the American Guild of Organists in Dallas, Texas, in April 2019. Billmeyer also led a masterclass on Bach and Straube in Leipzig at the Felix-Mendelssohn-Bartholdy Hochschule für Musik und Theatre in May 2019. He performed recitals at the Leipzig Michaeliskirche and at the

Freiberg Petrikirche, home of Gottfried Silbermann's largest two-manual organ.

Michael Burkhardt will present a workshop for clergy, youth music leaders, church musicians, and choral leaders at the English Lutheran Church, La Crosse, Wisconsin, October 5. On October 6, he will lead an organ concert and hymn sing, assisted by a choir composed of singers from area churches, at Our Savior's Lutheran Church, La Crosse. For information: ago.riverland.wi@gmail.com.

Elizabeth and Raymond Chenault played the world premiere performances of two organ duets on the Mander organs

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The Music of "March": A Civil Rights Carillon Collection

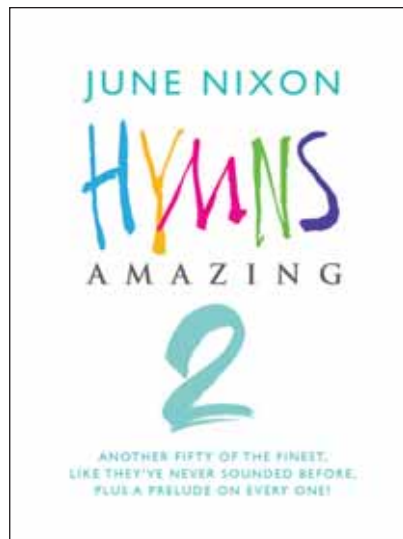
Yvette Janine Jackson, the second African American composer to publish carillon music in North America. Among several arrangements appearing in reprint is **Milford Myhre's** 1968 arrangement of "We Shall Overcome" by Charles Albert Tindley (1851–1933). All royalties from book sales will be donated to Our House Georgia, a shelter in Lewis's district that works to break the cycle of homelessness. A review of this book is forthcoming. For information: www.americancarillonmusiceditions.com.



Acht frühe Orgelwerke

Butz-Musikverlag announces a new publication of Gabriel Josef Rheinberger's *Acht frühe Orgelwerke* (Eight Early Organ Works, BU 2939). A manuscript of organ compositions by the young Rheinberger was recently (re)discovered in the Munich Staatsbibliothek; five of the pieces were previously only available in the Rheinberger complete edition. Three compositions are premiered in this new publication, making all eight works (character pieces and fugues) now available for the first time in one edition. For information: www.butz-verlag.de or www.ohscatalog.org.

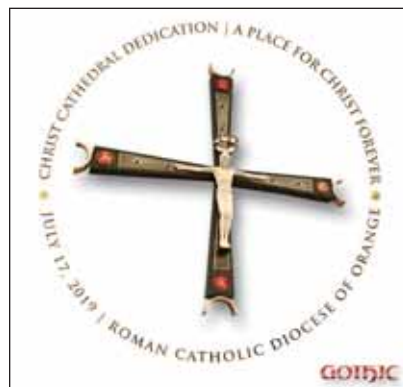
Kevin Mayhew announces a new publication for organ: *Hymns Amazing 2* (978-1-84867-881-1, €19.99), by **June Nixon**. The 264-page spiral-bound volume contains arrangements of fifty hymntunes. Each has an introduction, standard harmonization, alternate harmonization, interlude, and last-verse



Hymns Amazing 2

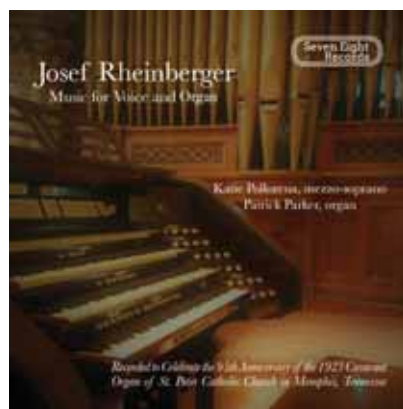
harmonization, plus a prelude. For information: www.kevinmayhew.com.

Recordings



Christ Cathedral Dedication: A Place for Christ Forever

Gothic announces a new recording: *Christ Cathedral Dedication: A Place for Christ Forever* (G-49326, \$18.98). The disc features music for the dedication of Christ Cathedral (the former Crystal Cathedral), Diocese of Orange, California, which took place July 17. (The music was recorded in advance in The Arboretum on the cathedral campus.) Works include new commissions by Peter Latona, Frank Ferko, and Rachel Laurin. The cathedral choirs are directed by **John Romeri** with **David Ball**, organist. The disc can be downloaded from the Gothic website for \$14.98, and individual tracks are available. For information: www.gothic-catalog.com.



Josef Rheinberger: Music for Voice and Organ

Seven Eight Records announces the label's first album, *Josef*

Appointments



Ryan P. McEldowney

Ryan P. McEldowney is appointed director of music and organist for St. Boniface Catholic Church, Louisville, Kentucky. He leaves a position at St. Anthony of Padua Catholic Church and School, Milwaukee, Wisconsin. He also served for seven years as director of liturgical music at St. Francis de Sales Seminary in the Archdiocese of Milwaukee. McEldowney holds a Master of Music degree from the University of Wisconsin-Madison and completed his undergraduate studies in music at Carroll University in Waukesha, Wisconsin.

In a career in sacred music that began when he was in high school, McEldowney has performed at churches across Wisconsin, leading choirs and serving as guest organist at the Cathedral of St. John the Evangelist in Milwaukee, the Basilica of the National Shrine of Mary, Help of Christians at Holy Hill, and the Basilica of St. Josaphat. Choirs under his direction have been featured in nine nationally broadcast television Masses for *Heart of the Nation*.

As a singer, McEldowney has won awards from the Wisconsin chapters of the National Association of Teachers of Singing and Music Teachers National Association. He was presented the Wartmann Voice Award and Laura Stroud Bartsch Music Award, in addition to representing Wisconsin in the 2012 MTNA Young Artist Competition, where he was the top-placing male and earned second place overall in the East Central Division. He has been a featured soloist in orchestral works with the Waukesha Choral Union, the Wisconsin Chamber Choir, and the Concordia Civic Chorale and Orchestra. On the operatic stage, McEldowney has performed leading tenor roles with the Milwaukee Opera Theatre, Candid Concert Opera, Festival Aurora Borealis, and the University of Wisconsin Opera.

McEldowney is a student at the University of Louisville, pursuing a doctoral degree in dental medicine. ■

Rheinberger: Music for Voice and Organ. The album includes music by Rheinberger, including *Missa Puero-rum*, op. 62, *Sechs Religiöse Gesänge*, op. 157, and *Sonata IV in A Minor*, op. 98, for organ. The performers are **Katie Pollorena**, mezzo-soprano, and **Patrick Parker**, organ.

Recorded to celebrate the 95th anniversary of the 1923 Casavant organ of

St. Peter Catholic Church in Memphis, Tennessee, the complete album may be streamed or downloaded from all major online distribution platforms including Apple Music, Spotify, Pandora, iTunes, Google Play, YouTube, Amazon, and Deezer. Complete liner notes are available for download free of charge on the label's website: www.seveneightrecords.com. ■

Fall 2019

A celebration of music and the beautiful organs at St. Paul's

Ars organi II

Organs by Holikamp & Hradetzky

Sunday, Sept. 29, 4 p.m. — Organ Plus: **Noa Even**, saxophone; **Karel Paukert**, organ; works by F. Wiley, L.J. White, J. Teml, J. Alain, B. McDaniel (World Premiere)

A TRIBUTE TO ANTON HEILLER (1923-1979)

Friday, October 4, 7:30 p.m. — Recital: **Jay Peterson** (Chicago), organ; assisted by **Madelyn Hasebein**, soprano; works by J.S. Bach, A. Heiller and others

Saturday, October 5, 2 p.m. — *Remembering Anton Heiller*: Fulbright grant students **Christa Rakich** and **Jay Peterson** will share remembrances of the beloved Viennese organist, composer, conductor and pedagogue.

Sunday, October 6, 3 p.m. — Recital: **Christa Rakich** (Oberlin/Boston); works by P. Hindemith, J.S. Bach and A. Heiller

Friday, October 18, 7:30 p.m. — Recital: **Erik Suter** (Wash., D.C.) assisted by the Men of St. Paul's Choir; works by M. Duruflé, others

Saturday, October 19, 4 p.m. — *Organ Music of the Seventeenth Century*: **Steven Plank** (Oberlin/St. Paul's); works by S. Scheidt, G. Frescobaldi, D. Buxtehude and L. Couperin

Sunday, October 20, 4 p.m. — *Petr Eben: Labyrinth of the World and Paradise of the Heart* (after Jan Amos Komensky-Comenius): **Karel Paukert**, organ; **John Orlock**, narrator

All events made possible by grants from the Ingalls Foundation and the Charles H. Teare and Clifford K. Kern Music Fund at the Cleveland Foundation.



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Reviews

Choral Music

The following anthems are quite diverse featuring everything from unaccompanied four-part choirs to celebratory texts with challenging and festive organ accompaniments. These anthems also draw from a variety of texts ranging from well-known jubilant psalms, three Marian antiphons, and a setting of the *Preces* and Responses for an Anglican Evensong.

***O praise God in his sanctuary*, by Francis Jackson. SATB, organ, Oxford University Press, ISBN #978-0-19-352436-1 (MD), \$3.25.**

The former organist and director of music at York Minster Francis Jackson (b. 1917) has set the festive text of Psalm 150 (except for the opening and closing “Hallelujas”) to a lively and challenging anthem for organ and SATB choir. The text is painted masterfully throughout this anthem using dissonances to the best advantage. Written for the Schola Cantorum of Ampleforth Abbey and Ian Little, this anthem would probably be a challenge for most church choirs with its rhythmic drive and demanding organ part, but very rewarding.

***The Savoy Responses*, by James Cryer. SATB (some divisi) unaccompanied, Oxford University Press, ISBN #978-0-19-395416-8 (E), \$2.90.**

English organist and composer James Cryer (b. 1974) wrote this very accessibly concise setting of the *Preces* and Responses for the Choir of The Queen’s Chapel of the Savoy. While predominantly SATB throughout, there are a few divided parts. The setting also includes an optional four-part harmonized version of the Lord’s Prayer.

***O sing unto the Lord*, by Bob Chilcott. SATB, organ, Oxford University Press, ISBN #978-0-19-341085-5 (MD), \$3.25.**

The former choral scholar at King’s College, Cambridge, Bob Chilcott (b. 1955) has set Psalm 96:1–4, 9–11 (as found in the Book of Common Prayer) in a setting that is reminiscent of Benjamin Britten. There are several divisi sections for soprano, alto, and bass parts. The playful organ part provides plenty of banter back and forth between choir and organ that illuminates the text.

The young British choral composer and organ virtuoso David Bednall (b. 1979) has made an impressive name for himself as one of the leading choral composers of his generation. His musical language and style is clearly unique with many influences of the English cathedral choral tradition found in the works of Herbert Howells and Kenneth Leighton, but also exotic and evocative qualities inspired by Maurice Ravel, Pierre Cochereau, and Richard Strauss. These influences have created a unique and compelling liturgical compositional style.

***Ave Regina caelorum*, by David Bednall. SATB (with divisi) unaccompanied, Oxford University Press, ISBN #978-0-19-352431-6 (D), \$3.25.**

Bednall takes this normally introspective Marian antiphon (“Hail, O Queen of Heaven enthroned”) that is usually sung at the end of compline and sets it in a joyous and exuberant choral paean. The frequent divisi for all four SATB parts create some stunning harmonies and contrapuntal textures throughout this challenging yet very effective setting.

***Alma Redemptoris Mater*, by David Bednall. SATB unaccompanied, Oxford University Press, ISBN #978-0-19-352432-3 (D), \$3.25.**

Beginning and ending in open fifths, this setting of the Marian antiphon (“O loving Mother of our Redeemer”) has a haunting ethos throughout that is very reminiscent of Herbert Howells’s mysticism. The natural rhythm of the text is highlighted by subtle changes in meter and triplets against duplets.

***Tota pulchra es*, by David Bednall. SSATB unaccompanied, Oxford University Press, ISBN #978-0-19-352427-9 (MD), \$3.25.**

This five-part motet based on the fourth-century prayer and antiphon for the Feast of the Immaculate Conception has a plaintive quality with gentle dissonances and subtle counterpoint that aptly convey the Marian text of adoration. The work begins and ends quietly with some sturdy counterpoint in the middle depicting the glories of Jerusalem.

—Derek E. Nickels
Kenilworth, Illinois

Book Review

***James H. Rogers: The Keynote of His Life Was Harmony*, by Charles L. Echols. The Leupold Foundation Organ Monograph Series, No. 2, 2018, The Leupold Foundation, Colfax, North Carolina (WL800066); 84 pp., 17 illustrations, \$12, available from www.wayneleupold.com.**

In my research and writing over the past decades on subjects dealing with pipe organs in the Great Lakes region, I find I often come across a particular late nineteenth- or early twentieth-century figure in the history of a particular city—an organist and/or church musician—that I believe deserves to be brought back to light in the twenty-first century. Such a person would have been well known and respected in his or her locale, have made remarkable contributions to the life of a city, and was generally highly respected on a national level.

About a decade ago, I was finishing research on the organs of metropolitan Cleveland, Ohio, and two figures struck me as worthy of some sort of recognition in today’s world: Edwin Arthur Kraft (1883–1962) and James Hotchkiss Rogers (1857–1940). I was delighted to open my mail a month ago and see a new book dedicated to the life of Rogers.

Charles L. Echols has penned a slim yet fascinating biography of Rogers, from his early life in Fair Haven, Connecticut, now a part of New Haven (the birthplace, by chance, of Kraft), his musical training in Europe, and his professional life, which began in Burlington, Iowa, and Chicago, Illinois, but truly blossomed in Cleveland. A glimpse of his family life is given, including the trials of early death, which was much more prevalent then.

In Cleveland, Rogers served as organist and music director for Euclid Avenue Baptist Church, the “Old Rockefeller Church,” First Unitarian Society (later First Unitarian Church), and briefly at Plymouth Church, Shaker Heights. For over fifty years he served as organist and choir director to Anshe Chesed Congregation, known as the Euclid Avenue Temple. He gained extensive experience as a pianist, accompanist, chamber musician, and teacher. His friends included musicians, politicians, and John D. Rockefeller himself, as Rogers was music teacher to the Rockefeller children.

Rogers left an extensive corpus of compositions, in addition to arrangements and transcriptions, and he was also a music publisher. He was perhaps best known as a composer of songs, but his works also included anthems, cantatas, Masses, motets, secular choruses, as well as music for Jewish worship services. There are works for piano as well as some forty *opera* for organ. As if that was not enough activity, he was highly regarded as an author, music critic, journalist, and poet. The second half of the book is a list of the organ works of Rogers with performance suggestions for each.

The life of James H. Rogers was amazingly diverse and yet focused on music, providing contributions to the culture of the society of Cleveland during the first decades of the twentieth century, as well as through compositions that thankfully are becoming heard again a century later. When one remembers that life in those days typically did not include an automobile in each driveway, nor a telephone (on a telephone stand) in each parlor, much less a computer or mobile phone, it is rather astounding to note that the subject of this book accomplished so much without assistance of a staff.

For those who wish to delve further into the work of Rogers, Echols has edited for Leupold two volumes of his music. Volume 1 is dedicated to the sonatas of Rogers (WL600306); Volume 2 (WL600302) contains suites and sonatinas. I have performed some of the works of Rogers in recitals, and I have found them to be interesting and well received.

Now, there are other organists in American church music of a century or so ago that should also be memorialized for those who wish to learn of them in the twenty-first century. Let’s hear their stories, as well!

—Stephen Schnurr
Gary, Indiana

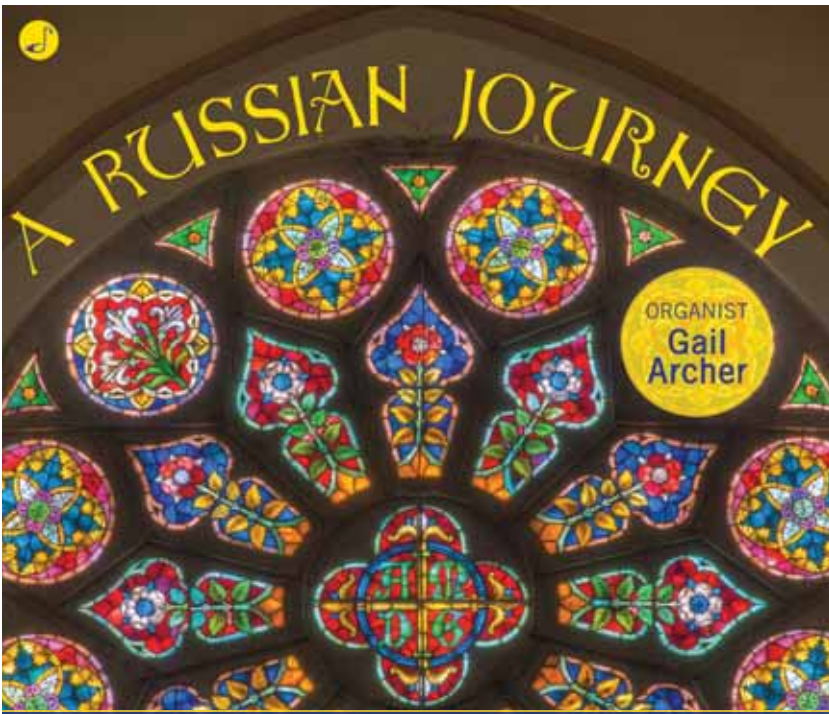
New Organ Music

***Maestoso: Five Processionals for Wedding or General Use*, by Calvert Shenk. CanticaNOVA Publications Catalog #6030, \$8.50. Available from: www.canticanova.com.**

It was in the Detroit area that Calvert Shenk (1940–2005) worked and lived in his later years. While I have lived in this same vicinity and was aware of his musical life, regretfully, I did not have the opportunity to meet him. He was known as a musician of high caliber, dedicated to the promotion and performance of Gregorian chant and sacred polyphony, a highly skilled improviser of Gregorian themes, an organ recitalist, and a quiet man dedicated to his craft and music for the Catholic liturgy.

Maestoso derives its name from the tempo markings listed on each of the five compositions within the collection. Although the titles vary (“Solemn Entry,” “Entrada,” “Processional,” “Festive Processional,” “Entrée”), each piece indicates that it should be played in a solemn, dignified manner associated with the *maestoso* tempo. Structurally, each piece employs two to three clearly defined sections with symmetrical phrases within each section. Numbers 1, 3, and 5 use a four-measure trumpet fanfare to either introduce or close the processional tune. Shenk’s harmonic language is standard fare with sprinkled dissonances and cluster sonorities that have become common and welcome to our modern ears.

There are two strengths to the *Maestoso* collection. First, the processional tunes bear a noble character; these are melodies that are serious in tone, Elgar-like, that convey great dignity and purpose. To some, this collection might sound too nostalgic, too close to pieces found in the *Liturgical Organist Collections*, but the overall effect to the listener is in its sincerity and confidence, and in those delicious bittersweet melodies. Perhaps this is Shenk’s own unique gift to those various liturgies and ceremonies for which these pieces were intended. Second, I believe their origin lies in the composer’s celebrated improvisatory skill. Though now fully notated and edited, there is a feeling of spontaneity and “filling in for time” that



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many Catholic organists are required to execute that speaks well of Shenk's experience at those celebrations.

The published score contains ample markings for sound levels and desired manuals to play the various sections; however, registrations are not included. With most dynamic marks at *forte* or *fortissimo*, what to use for registrations will be obvious.

CanticaNOVA Publications has made it their mission to publish "traditional music for the contemporary church." Their catalog offers sixteen works by Calvert Shenk, with three works for organ or organ and brass. Technically, I would consider these pieces at a moderate level of performance, but one needs to adjust initially to the modulations that are led with a fair amount of chromaticism. As its title indicates, the collection is for weddings or general use but would also be great for graduations and other solemn occasions that need a bit more *maestoso*!

—David Trotano
St. Clair Shores, Michigan

Sonatina No. 4, by Carson Cooman. Zimbel Press, Subito Music Corporation, #80101408, \$11.95. Available from: www.subitomusic.com.

This work is dedicated to three German organists, with the titles of the movements reflecting the name of the city where each of them is from; Andreas Willscher of Hamburg, Hartmut Siebmanns of Pöbneck, and Philip Hartmann of Ulm.

Carson Cooman describes the "Hamburg March" as a "bright, festive march." A fanfare opens the movement and alternates with a more formal march—block chords against an upward leaping melody. I could imagine an adventurous bride using this music as a processional; triumphant music to be sure!

The "Pöbneck Aria" is the second movement, and immediately one's attention is caught up by an unusual ostinato in the left hand that continues almost unabated throughout the piece. A lyric melody that includes some rather unusual leaps provides interest. This movement has a soft dynamic, and the melody is marked only at *mp*.

The final movement, "Ulm Toccata-Fanfare," borrows its inspiration from the first movement. The fanfare opens the piece with a figure derived from the fanfare in the first movement. This soon moves into a chordal march-like section, although shorter than the one in the first movement. Having made this connection with the first movement, Cooman develops the themes to a much greater extent.

The three movements take eleven minutes to play. Although the pieces could be played individually, this music makes a cohesive whole. The suite would sound wonderful on a large organ as Cooman calls for "Tubas or Festival Trumpet" in the last movement; that, along with a triplet motif that repeats in the pedal, would make for a thunderous conclusion. This sonatina is moderately difficult. I recommend it highly.

—Jay Zoller
Newcastle, Maine

New Recordings

Dan Locklair: Gloria. Winchester College Chapel Choir and the Portsmouth Grammar School Chamber Choir, Malcolm Archer, conductor; **Sospiri,** Christopher Watson, conductor. **Convivium Records compact disc CR 033. Available from: conviviumrecords.co.uk.**

Lord Jesus, think on me (SATB and organ); *The Isaiah Canticles* (SATB

divisi); *Angel Song* (SATB and organ); *En natus est Emmanuel* (SATB divisi with soprano and alto soloists); *Gloria* (SATB divisi, brass octet, and percussion); *O sacrum convivium* (SATB); *Ubi caritas* (unison and organ); *Ave verum corpus* (SATB divisi); *St. Peter's Rock* (SATB, organ, and trumpet); *Pater Noster* (SATB divisi); *Remembrance* (SATB with bass soloist, organ, and trumpet); *The Lord bless you and keep you* (SATB with soprano soloist).

Dan Locklair (b. 1949), professor of music and composer-in-residence at Wake Forest University, is probably best known for his organ suite, *Rubrics*, a movement from which was used at President Ronald Reagan's funeral. This compact disc features thirteen of his choral works sung by three different choirs with two conductors. Winchester College is a prestigious English independent school founded by William of Wykeham, Bishop of Winchester and Lord Chancellor of England, in 1382, partly as a feeder for his (then) New College, Oxford, founded in 1379. Portsmouth Grammar School is also a prestigious independent school founded rather more recently in 1732. The choirs of both institutions are conducted by Malcolm Archer (b. 1952), who is the director of chapel music at Winchester College, having previously been successively assistant organist of Norwich Cathedral and organist of Bristol, Wells, and St. Paul's cathedrals. "Sospiri" is an ensemble predominantly from the University of Oxford, conducted by Christopher Watson (b. 1969), director of music at St. Edmund Hall, Oxford. The recording took place in the Chapel of Keble College, Oxford, except for *Gloria*, which was recorded in Romsey Abbey. Both locations have excellent acoustics and exceptionally fine organs, but though we get to hear the 2011 Kenneth Tickell organ in Keble College Chapel, we unfortunately do not hear the historic 1858 Walker organ in the Abbey Church of St. Mary and St. Ethelflaeda in Romsey, since the track recorded there has an accompaniment of brass and percussion without organ.

The ethereal, atonal quality of the first piece, *Lord Jesus, think on me*, contrasts with the warmer and highly textured character of the first of the three *Isaiah*

Canticles. The second canticle returns to the ethereal quality of the first track, but differs in there being considerable dynamic changes in the course of the canticle. The third canticle additionally makes several dramatic changes in tempo. The text of the fourth track, *Angel Song*, is of considerable interest. Pastor, abolitionist, and freethinker Moncure Daniel Conway (1832–1907) wrote the Christmas hymn, "Now let the angel-song break forth," for inclusion in the Christmas 1862 issue of *The Commonwealth* magazine in celebration of Lincoln's Emancipation Proclamation. John and P. J. Williams commissioned Dan Locklair's setting for the choir of St. Paul's Episcopal Church, Winston-Salem, North Carolina, and its organist John Cummins in 2014. It is another vigorous piece with an organ part of some complexity. *En natus est Emmanuel* is a beautiful lush unaccompanied anthem, using a Christmas text from Praetorius. It was written for and first performed by Bel Canto and the Greensboro Youth Chorus in North Carolina in 1999.

Gloria, the longest work included here, is the centerpiece of the compact disc, and the work from which it takes its title. It begins softly with a chant-like statement of the text accompanied by tubular bells, and gradually builds up into a massive sound accompanied by brass and percussion as the pace picks up and the procession of singers makes its way from the rear to the front of the building, then gradually slowing and dying away, then speeding up once more as it repeats the beginning of the text in a final climax at the end. It was commissioned by the Choral Art Society of Portland, Maine, who first performed it in 1999.

Next follows a communion motet, *O sacrum convivium*, which is in some ways my favorite piece on the recording. Written in a slightly more traditional style than most of Dan Locklair's works, it begins and ends quietly, almost imperceptibly, with a climax including soaring sopranos in the middle. This is followed by a unison plus organ setting of *Ubi caritas* in which effective use is made of contrasting men's and women's voices, chanting in such a way as to give a medieval feeling to the piece. Like *Angel Song*, Locklair wrote this piece

for St. Paul's Episcopal Church in Winston-Salem.

We come next to another communion motet, *Ave verum corpus*, a fittingly somber unaccompanied setting of this rather somber anonymous medieval text, written for Dan Locklair's former student Andrew Clark in celebration of his first year as director of choral activities at Harvard University. Sarah Rowley does an excellent job performing the very beautiful soprano solo. *St. Peter's Rock* is a much livelier piece based on the text "Tu es Petra," written to celebrate the opening of a new parish house at St. Peter's Episcopal Church in Charlotte, North Carolina, and also in memory of Dan Locklair's uncle, Wriston Hale Locklair, a former chorister at St. Peter's who was later on the staff of the Juilliard School in New York City. *Pater Noster* is a setting of the Lord's Prayer in English, written for Gerre Hancock and the Men and Boys Choir of St. Thomas Church, Fifth Avenue, New York City. It has a rich and warm texture.

Dan Locklair wrote *Remembrance* for St. Paul's Episcopal Church, Winston-Salem, North Carolina, and in memory of his parents. The Beatitudes from the Gospel of Saint Matthew in the King James Version form the text. The trumpet part and the bass solo, sung by George Parris, have a haunting quality. The piece ends massively on the organ. The final work, *The Lord Bless You and Keep You*, is again warm and rich in its texture. This time Bethany Horak-Hallett is the soprano soloist. Dan Locklair composed the anthem in 2008 and dedicated it to Jack Mitchener, artist-in-residence at Peachtree Road United Methodist Church, Atlanta, Georgia, and his wife Julia.

Dan Locklair is undoubtedly one of America's leading choral composers, and it is interesting that a compact disc celebrating his music should have been produced in England rather than in the United States. As mentioned above, three separate choirs were involved, and the booklet does not state which ones were singing what. The singing, however, is uniformly excellent, and in particular I have never heard school choirs that sounded this good before. I thoroughly recommend this compact disc.

—John L. Speller
Port Huron, Michigan

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The Art of the Fugue, part 4

Over the next two months, I will continue my analysis of Johann Sebastian Bach's *The Art of the Fugue*, BWV 1080, with a focus on my own experience of learning the piece. Following that, I will expound on the piece itself: namely analysis, form, history, and more. The later stages of the discussion will refer back to the long program notes I originally wrote in 1985 that formed the content of the July and August columns. This will include looking at some of what I wrote there in greater detail and from various points of view.

The ideas constituting this month's column are set down in no particular order—not quite as a stream-of-consciousness narrative, but with some of that miscellaneous quality, somewhat reflective of how I learn a piece as monumental as *The Art of the Fugue*. Of course, there is a big part of that process that is highly structured, especially the act of practicing.

The Art of the Fugue is monumentally important to me. I care about it more than any other piece of music, which is not a statement I make lightly. I have experienced the work, both as a listener and as a performer. While performing, it has a level of emotional power that is both deeply satisfying and difficult to live with. It is a known phenomenon that once in a while a person simply cannot listen to some particular piece because the emotional effect is too strong, too disturbing. I have a similar experience with *The Art of the Fugue*.

I can remember once hearing from a musician that he could not listen to the Bach *Saint Matthew Passion* because it was overwhelmingly emotional—but that he could and did participate in performing it. Being involved that way did not weaken his emotional force. Rather, it gave it somewhere to go that made it manageable. That is different from my experience with *The Art of the Fugue*. I find the piece more intense and powerful—and that intensity and power more difficult to assimilate—when playing it than when listening to it.

I do not think it is that I “like” my own performance better than the ones I might listen to. That is, in itself, a complicated concept. I make the interpretive/rhetorical choices that I want to make, whereas other performers make the choices that they want to make. So my own playing is at least striving to be that which I would find most powerful. It does not always succeed. Consequently, ideas that are not the ones that I have thought of myself can end up striking me as powerful.

I suspect this is not about liking interpretive choices or a particular performance. It may be connected with another aspect of my relationship to *The*

Art of the Fugue. I wrote in the column from June 2018 that I experience a kind of impersonalized, societal superego looking over my shoulder while I perform with harpsichord performance than I do with organ performance. This is not that I necessarily think that my organ playing is more successful than, or better than, my harpsichord playing. But for some complex set of psychological reasons I have a more settled sense of ownership in my organ playing. In a similar way I seem to be discovering that I have an extremely solid, even unshakable feeling of ownership in this piece. That sense feels exactly the same, in nature and in strength, whether I am playing it on harpsichord or organ. I intend to use that sameness to overcome some of the weakness in the feeling of ownership that I sometimes have at the harpsichord. In other words, some of the strengths of the way that I feel about *The Art of the Fugue* will, after I experience performing it on the harpsichord, be transferable to other harpsichord performance situations.

My early history with *The Art of the Fugue*

The first time I performed *The Art of the Fugue* was May 8, 1985, on the Fisk organ at Westminster Choir College, Princeton, New Jersey. This was the first of my two graduate recitals for the Master of Music degree in organ performance. I presented two recitals; the school's policy stated that one could play either one recital from memory or two with music. It was easy for me to choose the latter. On the day of my first lesson in January 1985, I put *The Art of the Fugue* score up on the music desk before my teacher Eugene Roan came into the room, and then with some fanfare announced to him that I wanted to play it as a recital. He agreed immediately, even though it was clearly a stretch for me to learn it within the projected time! (I was 27 years old then, a late-bloomer as a player.)

This was an important step in the evolution of my belief that everyone should be allowed and encouraged to work on that which they find the most deeply important, engaging, and exciting. An interesting difference exists, however, between the project that we began that January and the normal approach that I take with my students as to their repertoire choices. Normally, if a student wants to work on something that is a “stretch,” I make it clear that I am very happy to oblige. But I also note that one key to making that process work is that there be as little time pressure as possible to allow the process to unfold naturally.

In the case of my first pass at *The Art of the Fugue*, we knew very well that we did not have any time flexibility, and the piece is long and difficult. There are passages that are still, at a minimum, tied for being the most challenging music that I have ever tried to learn for performance. So it was a bit of a gamble and a high-wire act. One consequence of this was that I spent that late winter and early spring doing something that I had never done before and have not done since: actual ten-hour practice days. I was taught up until then that it was counterproductive to practice for more than four hours a day. For those three months I averaged something like eight hours, five or six days a week, with some of those ten-hour days thrown in.

This was grueling and tiring, physically and mentally. I have never wanted to do anything like that again. But simultaneously, it was fun, exhilarating, and clearly something that could become addictive, even though it seems not to have done so



Johann Sebastian Bach's unfinished fugue in *The Art of the Fugue*, BWV 1080

for me. It also was effective. I learned the piece: not perfectly, but well enough to give a performance that made the people glad they were present. (That concert was not recorded. I am almost certain that many of the tempos were slower than what I would now want, and that was in part out of necessity. I also remember there being plenty of wrong notes.)

I believe that the full-immersion approach to the initial learning of the piece left me in a position to revisit it later with a kind of serenity and comfort that feels like quite a luxury when dealing with something so imposing. That practicing experience was, among other things, kind of mind-bending. I felt sort of spaced out, vertiginous, in another world much of the time. I now wonder whether my sense of bonding with the piece comes in part from my having encountered the nitty-gritty of learning it for the first time. Though a lot of effort was involved, it was also sort of as if I had learned it in a dream; therefore, it felt in a way like something that had been magically bestowed on me rather than something I had done.

Instrumentation in *The Art of the Fugue*

The Art of the Fugue was not designated by its composer as written for any particular instrument or combination of instruments. For my purposes in planning out a performance, this is liberating. We are all very aware of transcription as a kind of thing in itself. If I take the notes of a Beethoven string quartet and try to execute them on the organ, that is a transcription. Transcription has been an important aspect of organ literature for ages. In some way—which is not rigorously defined—transcription is seen as different from other performance. (As a personal confession: part of my own frustration with the common practice of performing harpsichord music on the piano is not that it is done, but that it is never categorized as “transcription.”) I have a lot of faith in composers' abilities to know what they are doing with sonority, and I have a preoccupation with shaping music and performance to sonority, so I have never been that interested in playing transcriptions myself.

But what is or is not transcription with *The Art of the Fugue*? Neither a harpsichord performance nor an organ performance can fall into that category. How about a clavichord performance? Bach never specified clavichord in so many words for any piece of his, whereas he did for organ and harpsichord. How about a performance by an ensemble of any instruments that the composer could have known? There is a fair amount of reason to assume that he had keyboard performance in mind, but it is not proven beyond a reasonable doubt. What about instruments that the composer could not have known?

Even though we care about what is or is not a transcription, it is not really important to know how to answer these questions. I enjoy knowing that the various ways that intrigue me to perform the

piece all have similar claims to being “valid,” while each one has its own light to shed on the work. The ways of distributing the piece on instruments that interest me the most are the following:

1) on organ, played “like organ music.” That is a deliberately silly way of putting it, but what I mean is with ample pedal, by and large putting bass lines in the pedal, typical of Bach's other organ music. One feature of this approach is that it allows the three-voice mirror fugues to be played in trio-sonata texture. In some other movements, the distribution of the four voices over two hands and feet enables the independent motion of the voices to be especially clear.

2) on organ, mostly or entirely manuals. This approach opens up the interesting idea of playing on a chamber organ or trying out lighter textures.

3) on harpsichord. Part of the interest for me right now of this very normal, obvious, and mainstream approach is that I have never done it.

4) on two harpsichords. For several years about ten years ago, my occasional student and current colleague George Hazelrigg and I performed and recorded *The Art of the Fugue* in a thoroughgoing arrangement for two harpsichords. That is, every movement was played by two instruments, usually with each of the four voices on a different manual. This provided an extraordinary variety of colors, but all within the landscape of colors that the composer knew. It made the note playing simpler for each performer, but introduced the challenge of chamber-music-like coordination.

It is fascinating to me that in the entire *Art of the Fugue* there is exactly one note that is unplayable on the organ (because of compass) and one spot that is unplayable by one performer on the harpsichord (because of hand span). Since there are plenty of arguments in favor of playing the work on either of those instruments, it almost seems like he is teasing us!

Since I have played this work on the organ frequently in the past, learning it and playing it on the harpsichord is the first priority for the current project. That is true both in that, in a pinch, it is more important as a project for me and in the sense that I plan to do it chronologically first. However the real point is to see how it feels to have both performances in my fingers and feet simultaneously and to try to get comfortable playing it one way one day and the other way the next day or soon thereafter. There are two main components to this: getting comfortable with the differences in sonority and touch between the two instruments and the interpretive/rhetorical differences that these make necessary, and getting used to playing some notes now in the pedal and later in the hands.

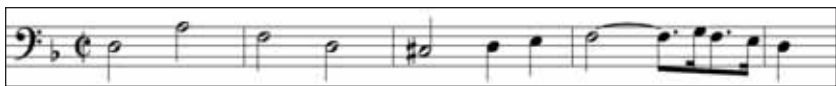
In one of my first columns in THE DIAPASON, addressing the question of why playing manuals-only is often considered easier, I wrote “ideally, the more resources one can bring to bear

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Example 1

on playing a piece—like ten fingers and two feet rather than ten fingers alone—the easier it should be.” Working on *The Art of the Fugue* simultaneously with pedals and without is a good test of this. Often the fingerings required to play all four voices of a four-voice movement are extremely complex. The gain in out-and-out easiness created by only having to finger the three upper voices is considerable. It is also usually meaningfully easier to make the voices seem clear with this lighter load. On the other hand, the bass lines themselves, while most are amply playable by the feet, are also often extremely challenging. Both

sides of the equation are heightened in intensity, and there is the matter of keeping both approaches fresh and reliable at the same time. Will there be moments at the organ when the outer part of my left hand inadvertently starts to play the pedal line? Will there be moments at the harpsichord when the same outer part of my left hand drops out, relying on a pedal keyboard that is simply not there?

I close this month with a couple of stray thoughts. I notice reading through the piece these last months that I feel significantly less connected with *Contrapunctus II* than with any of the

others. That certainly does not mean that I do not like it. I like it a lot, as I do the whole piece. Maybe just a tiny bit less. And, as a practical matter, I have a much less well-developed sense of what I want to do with it than I do with any other movement. It is the one that begins with the version of the theme seen in **Example 1**.

And I have also noticed that when a fragment of *The Art of the Fugue* starts going through my head, more often than not it is the opening of the long and imposing final movement. I do not know why this is the case, but I just want to notice and muse about all such things. ■

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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Walter Holtkamp and the American Classic

At the Organ Clearing House, we have been working on a Holtkamp organ these days, which has spurred me to remember the fleet of Holtkamps I have known and worked with. I spent my formative years working with John Leek in Oberlin, Ohio, starting when I was a student and John was the school's organ and harpsichord technician, and continuing after my graduation and after John left the school to form his own company. We built several harpsichords and one complete organ together, and we worked through countless service calls, re-leathering projects, major repairs, and organ relocations. John had apprenticed and started his career in Holland and immigrated to the United States to work with Walter Holtkamp, Sr. (1895–1962). While working on Holtkamp organs at the Oberlin Conservatory of Music, he learned that the school was looking for a full-time technician and felt that was the job for him.

John had an active organ maintenance business, and given the proximity to Cleveland, the home of the Holtkamp Organ Company, we worked on dozens of their instruments. Oberlin professor Garth Peacock was organist at the Unitarian Universalist Church in Rocky River, Ohio, a 1950s brick building known affectionately (or otherwise) as “The Blue Whale,” where after several unheated service calls for the three-manual Holtkamp, we arrived for a tuning to find the sexton chortling, “I’ve got it good and hot in there for you this time!” Jack Russell was the organ teacher at Wooster College, where the big Holtkamp in the chapel was housed in a cinderblock corral. And David Dunkel, who graduated from Oberlin a few years before me, was organist at Saint Philomena’s Church in East Cleveland where Holtkamp had built an organ with an exposed Rückpositiv in 1936, touted as one of the first Rückpositivs in the United States.

I have written often and recently about the three-manual Holtkamp (1956) in Saint John’s Chapel of the Episcopal Divinity School, formerly the Episcopal Theological School (now defunct) in Cambridge, Massachusetts, where my father taught homiletics, and where I had my first organ lessons in 1968. Melville Smith, director of the Longy School of Music in Cambridge, was organist of the seminary and a strong advocate of Holtkamp organs. Charles Fisk was an apprentice in the Holtkamp shop, E. Power Biggs was a neighbor of the seminary, and the innovative design of that organ must have attracted a lot of attention.

Recently, the Organ Clearing House was involved in the sale of the fifty-four rank Holtkamp at Christ Church Cathedral in Cincinnati, Ohio, my father’s home church, where Gerre Hancock began his illustrious career. My father had two LPs of Boar’s Head festivals at Christ Church as led by “Uncle Gerre,” which included some of the earliest great organ playing and improvisation I ever heard. (Dad also had a Musical Heritage Society recording of vespers at Saint Mary the Virgin in New York City with McNeil Robinson improvising on the marvelous Aeolian-Skinner organ.)

I pulled out my well-worn copy of Orpha Osche’s seminal book, *The History of the Organ in the United States*, to review her piece about Walter Holtkamp, and found some great insights into his work in his own words and those of his competitors. Walter Holtkamp believed in simple console design, so the ubiquitous Holtkamp console has a table on which the keyboards sit with a simple

box above them to house the stop-rail and music rack. Anyone familiar with Holtkamp organs will recognize that little row of six coupler tablets in the center of the stop rail, the basic unison couplers for a three-manual organ. Holtkamp wrote,

There now seems to be a genuine desire on the part of serious musicians to reduce the number of console appliances and spend this money on the inside of the organ. This matter of simplifying consoles directly concerns the couplers. We have far too many couplers. If fewer couplers were used the present confusion in coupler arrangements would never have arisen.¹

Was he implying that musicians who use couplers are not serious? Of course, there are differing points of view. The style of playing developed and advocated by such geniuses as Lynwood Farnam depended heavily on super- and sub-coupling. But Farnam was no show-casing fool. The spectacular console he designed for the 1917 Casavant organ at Boston’s Emmanuel Church included such beauties as “Swell Octave Couplers to Cut Off Swell 2’ Stops.”

Look at the stoplist of most any Holtkamp organ, and you will see lots of fractions and Roman numerals—those voices that speak at intervals and have particularly high pitches. Tasteful use of those stops precludes the use of super couplers. Any organ tuner will tell you to avoid coupling mixtures up and down octaves and to couple mixtures between keyboards only with care. If the Positiv and Great are not in tune with each other, you have nothing to gain and everything to lose by coupling the two together.

Thirty years ago, I knew a tuner who had worked for Aeolian-Skinner who regularly changed the pistons on organs he tuned, taking super-couplers, tremulants, and redundant mixtures out of the combinations, muttering to himself. And several Möller organs I have known had electro-pneumatic cutout switches that would not allow a Celeste and a Mixture to play together, or a Mixture and a super-coupler. Another trick was that a Mixture would not play unless you drew an 8’ Principal.

Upstairs and downstairs, and in my lady’s chamber

Holtkamp believed that a listener/viewer should be able to discern the content of an organ by looking at it, and most of his organs left all of the unenclosed pipes out in the open. With just a little knowledge about the construction of organ pipes, one can construct a stoplist without seeing the console. And with only a few exceptions, Holtkamp organs had only one enclosed division. Holtkamp wrote, “The Swell is the only division under the influence of the shutters. The shutters are plainly visible, and the onlooker is not in doubt as to the function of the apparatus.”²

This visibility of interior components reflects the Bauhaus School of Architecture as practiced by Walter Gropius, Ludwig Mies van der Rohe, and Le Corbusier, where “form follows function.” It reflects Holtkamp’s thought that an organ should be “honest.” The highly regarded Holtkamp organ in Crouse Hall at the University of Syracuse is a stunning example of this philosophy. What you see is what you get.

Kulas Hall at the Cleveland Institute of Music houses a modest three-manual Holtkamp organ built in 1972, the work of Walter’s son, “Chick” Holtkamp. A colleague asked me to listen for balance at a rehearsal where she was playing the organ in a large piece for chorus and orchestra. My first suggestion was to stop



Crouse Auditorium, Syracuse University, Syracuse, New York, Holtkamp organ (photo credit: William Van Pelt)

beating time with the Swell pedal. The shutters were up there flapping “in front of God and everyone.”

The focus on exposed pipes was a factor of sound as well as appearance. Holtkamp was rebelling against the practice common in early and mid-twentieth-century organs of placing pipes in remote chambers. He wrote, “With the present conditions of organ placement, the organist is in the unfortunate position of the man who must woo his lady by correspondence.”³

In my long experience tuning organs, I know a significant disadvantage of organs with many exposed pipes—they are dirty. An organ case or chamber limits the number of airborne particles, protecting the pipes from accumulating excessive dust. I maintain a Delaware organ with many exposed pipes, located in a church on a busy street corner in Manhattan. There is so much dirt and debris in the pipes that Mixtures and other upperwork cannot be tuned.

Anything you can do, I can do better.

Walter Holtkamp and G. Donald Harrison of Aeolian-Skinner were contemporaries, and both were interested in exploring the sounds of classic organs, together contributing to the development of what we now call the “American Classic” tradition. However, Harrison believed in the complex consoles that Holtkamp denounced and regularly installed organs in chambers, a practice that Holtkamp abhorred.

Harrison’s organs reflected his English heritage. The Swell division typically contained a Principal chorus and multiple reed stops, equipping the instruments for extraordinary expressive capabilities, especially valued for choral accompanying. The Swell divisions in Holtkamp organs were less important and less developed than the Great or Positiv divisions and usually included

only small reeds such as Schalmey, Bassoon, or the fractional-length Dulzian.

Harrison’s organs used Ernest Skinner’s pitman windchests exclusively. Holtkamp’s extremist philosophy married him to slider chests, the traditional form developed in Europe in the earliest centuries of organ building. We are familiar with the mantra that the classic slider chest with key channels creates superior blend of choruses of voices because all the pipes of a single note from each stop in a division are arranged over a common key channel. In other words, middle C of every stop on the Great is above the middle C key channel. The stops that are speaking are those whose sliders are open, and the air from the open pallet is common to all those middle C pipes.

Walter Holtkamp cheated. While most of his organs have slider stop action, at least on the Great, those chests do not have key channels, but are large open vessels with internal key action similar to that of an Austin organ, with a single round valve under every pipe. That valve action is complex and tricky enough to adjust that it is hard to tell why Holtkamp used them, especially when he was sacrificing the advantages of key channels.

Walter Holtkamp, Sr., was a transitional figure in the history of the twentieth century American pipe organ. His company was founded by George Votteler in Cleveland in 1855. Hermann Holtkamp of Saint Marys, Ohio, joined Votteler in 1903, and the firm was later known as Votteler-Holtkamp-Sparling. Hermann’s son Walter took control of the company in 1931.

By following the evolution of stoplists year by year, it is easy to see how the organs of G. Donald Harrison and Walter Holtkamp developed on different paths. Into the 1950s, while Harrison was producing stately masterpieces such as found at Saint Mary the Virgin and Saint Thomas in New York, Holtkamp’s instruments were more edgy and



Christ Church Cathedral, Cincinnati, Ohio, Holtkamp organ (photo credit: Dale Harris)



Christ Church Cathedral, Cincinnati, Ohio, Holtkamp organ console (photo credit: Dale Harris)

lush strains of the Skinner, but it was considered revolutionary. Sadly, by that time, Ernest Skinner's philosophies had run out of fashion, and he was no longer sought after to speak at organists' conventions. In a letter dated February 20, 1976, Robert Baker, the founding director of the Yale Institute of Sacred Music wrote,

... at the Boston Convention in the 1930s, Mr. Skinner found himself standing alone and both hurt and bewildered in the lobby of the Copley Plaza. Walter Holtkamp, who told me this story, saw him standing there, and said to himself, 'Now this is a perfect shame!! There stands one of the greatest figures in the art of organ-building, and all those sissies are afraid to go up to speak to him, for fear they might lose face amongst their peers!' So Walter sauntered over, saying 'Mr. Skinner, I am Walter Holtkamp from Cleveland, and I just want to thank you for all you have meant and done for the art of organ-building through your splendid career.' Mr. Skinner, by that time a bit hard of hearing, and a bit slower on the uptake by then, got only one thing out of this, and that was the word 'Cleveland.' So he responded, 'Cleveland! Say, you know, I have one of my best organs out there in the Art Museum, and some damn fool has come along and just ruined it.'⁵



experimental. Like Charles Fisk a decade later, Holtkamp had a large following of admirers, devotees, and advocates. His organs were installed in many prestigious schools of music, including Oberlin, University of California at Berkeley, Trinity College, Yale University, and General Theological Seminary in New York.

Another set of recordings in my father's collection featured Princeton University organist Carl Weinrich playing Bach on the Holtkamp at General Theological Seminary, a statement from the 1950s version of progressive musicians. This was exactly concurrent with E. Power Biggs's introduction of the Flentrop organ in Harvard's Busch-Reisinger Museum and his wildly popular series of recordings, *E. Power Biggs Plays Bach Organ Favorites*.

Ironically, an example of Holtkamp's popularity as a progressive organbuilder resulted in the commissioning of a Schantz organ. In the 1950s, Bowling Green State University in Bowling Green, Ohio, was planning for a new organ for the Bryan Recital Hall in the Moore Music Center. They hoped to have an organ by Holtkamp, but the state required that they solicit three bids and take the lowest. The result was a Schantz organ designed by Walter Holtkamp. You can read about that organ at <https://pipeorgandatabase.org/OrganDetails.php?OrganID=19242.4>.

In 1979, John Leek was engaged to move all the organs owned by Bowling Green State University into their new music building. I had graduated from Oberlin in 1978 and was working with John full time. To spruce up the Schantz organ with its thousands of exposed pipes, we took all the pipes over five feet tall to the workshop where we sprayed them with fresh coats of nickel-gray paint. We loaded the pipes into a U-Haul truck, packing them with appropriate care, and took our usual ten-in-the-morning coffee break. I started off to Bowling Green in the truck, leaving John to make a few phone calls. He would follow me ten minutes later.

As he told it, he drove around a corner on Route 20 heading toward Wakefield, Ohio, and saw a U-Haul truck off the road on its side. A pickup truck had run a stop sign and crossed the highway in front of me. The truck was lying on its left side, with a utility pole where the windshield had been. I was lying in the grass when I came to. It was raining. I still have no idea how I got up and out of the cab through the passenger side door. EMTs were working on me. I had a nasty wound on my scalp. This was six weeks before my wedding. I was put on a stretcher. The woman at my head tugged on the stretcher and said, "Jesus Christ, is he heavy."

John Leek gave the tow-truck driver a fist-full of money and had him deliver the righted truck to the workshop, where he found that our packing was good enough that there was almost no damage to the organ pipes. Months later, happily married, but still badly bothered by my wound, I was doing a service call on a

Möller organ in Sandusky, Ohio. I had removed the pedalboard and was fixing something "down there." I stood up, cracked my head on the corner of the keyboard table, and a piece of windshield glass came out. I still have a lump there.

Some damn fool . . .

In 1922, Ernest Skinner built a landmark organ in the auditorium of the Cleveland Museum of Art. In 1933, Walter Holtkamp added a nine-rank Rückpositiv division to it. I imagine the addition must have stood out from the

Notes

1. Orpha Ochse, *The History of the Organ in the United States*, Indiana University Press, 1975, page 386.
2. Ochse, page 388.
3. Ochse, page 388.
4. For those who are not aware, most of the organs I mention in this column—in fact most of the organs in the United States—are documented in the Pipe Organ Database of the Organ Historical Society. If you would like to know more, open <https://pipeorgan-database.org/Organs/SearchForm-Quick.php> in your browser, and fill in the form.
5. Dorothy Holden, *The Life and Work of Ernest Skinner*, Organ Historical Society, 1987, page 179.

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Program planning

I write this column just as July is about to give way to August; even as a retired academic, this autumnal month nurtures my urge to begin making plans for musical programs of the fast-approaching fall semester! It was my custom through all fifty-two years of university employment to present my faculty recital on the second Monday of September—one week after Labor Day. Sometimes I played both organ and harpsichord, occasionally only one or the other.

This past summer has been especially full of planning (and playing) organ recitals on two very special instruments. One is the 1762 Caetano-Oldovini single-manual organ housed in the Meadows Museum of Art, Southern Methodist University, Dallas, Texas, an instrument originally in Portugal's Evora Cathedral, and, just incidentally, the oldest playable pipe organ in Texas. My two demonstration concerts for the Organ Historical Society during its first conference to be held in the Lone Star State and my tenth annual organ recital program in the TGIF Concert Series of Santa Fe's First Presbyterian Church, a program and lecture that concluded the tenth anniversary celebration of the Fisk pipe organ, Opus 133, were two separate events that required differing repertoire to show the capabilities of these two very different instruments.

The choices that were made from the organ repertoire are no different than those I usually make when developing programs for harpsichord concerts. Thus, I hope that my thoughts on planning and audience reactions may be of some interest and use to our readers, no matter which instruments they may utilize.

First and foremost, I would suggest that lengthy programming of music by only one composer is generally best reserved for recordings (which allow the listener to choose from the selected repertoire and use the on/off switch if necessary). It seems to me that only a very few composers (such as J. S. Bach) are able to fill an entire program's span and keep the audience's attention without a danger of ensuing boredom. A lengthy work such as Bach's *Goldberg Variations* is usually accepted with sincere affection and continued interest, especially if it can be done in my favorite form of performance for this monumental work: dividing the playing with another player, each of the two alternating variations on two different harpsichords. While I have only done this once with a brilliant graduate student, it seemed to me that the somewhat contrasting timbres of the two instruments and the respite it gave to each of us as players was beneficial in many ways.

As I was attempting to decide what I would want to play in Santa Fe this past July, I was inspired by an art exhibit that had been mounted earlier this year by the Meadows Museum, entitled *Dali—Poetics of the Small, 1929–1936*. It comprised a generous collection of works small in format that surveyed the great artist's output during those early years of his career. The exhibition did not travel to any other venue, but an illustrated catalog is available from the museum, should one wish to investigate the visual stimulation that I tried to emulate with similarly shorter musical compositions from a wide variety of composers.

Thus *Poetics of the Small* did provide a program of short pieces in many styles and genres. Variety of this sort and careful attention includes choosing pieces both in major and minor keys (plus, perhaps, an occasional piece that detours to yet another idiom—maybe utilizing a mode), the variety of which may keep the ears free from boredom, open, and listening. Thus my Santa Fe program lasted about forty-five minutes (with the rubric that applause was to be withheld until the final chord was sounded), and it consisted of works by composers Healey Willan, César Franck (the program's one lengthy piece, *Fantaisie in C*, which is made up of short sections), J. S. Bach, Herbert Howells, Dame Ethel Smythe, Germaine Tailleferre, Calvin Hampton's *Consonance for Larry* (1957)—my first commission to the Oberlin classmate, for whom it was also his first commission—and Maurice Duruflé's *Fugue on the Bells of Soissons Cathedral*, which I dared to end with a triumphant final major chord, rather than the repeated minor one.

The demonstrations of the 1762 organ were also presented within stringent time limits and with the necessity of including an audience-sung hymn, a requirement for every OHS convention program. Fortunately fulfilling my expressed desire for variety, it was possible to devise a twenty-five-minute program that did just that: a *Tiento* by Cabanilles was followed by my SMU colleague Simon Sargon's *Dos Prados* (From the Meadows) composed at my suggestion in 1997—a stately pavane with variations that utilized every stop on the organ and showed, with particular beauty, the treble half-stop *Sesquialtera* that allows a melody to be played using the keys from middle C-sharp to the organ's top C while playing an accompaniment using the notes from middle C down to the lowest C in a bass short octave. Also included were sonatas by Scarlatti and Seixas, the hymn *Pange Lingua*, and a rousing frolic by Lidon, using the full organ to give all the volume that one could possibly want.



Larry Palmer demonstrates the 1762 Caetano-Oldovini organ of the Meadows Museum of Art (photo credit: Steve Stone)

So, I suggest that a wide-ranging variety of musical ideas can keep an audience interested in our historic instruments (or in the modern replicas thereof).

Another idea that I have been pursuing during my long career is the occasional introduction of quite unexpected works from the nineteenth- and early twentieth-century repertoires. I have mentioned some of these previously in various DIAPASON articles, but has anyone followed through with this idea? I would be interested in hearing from readers who may have done just that. Do not forget that Chopin composed a short *Fugue in A Minor*, found in his keyboard works; Schuman's *Fugue III on BACH* from the organ works requires only a few pedal passages, all of which may be negotiated with the left hand on the harpsichord. Works by Herbert Howells, particularly his *Lambert's Clavichord*, contain a selection of delightful pieces that may be played on any keyboard instrument (as I can attest to words that came directly from the composer's mouth when I first queried him in his Royal College of Music studio in London), plus two volumes of Howells's *Clavichord* that comprise many pages of beautiful music to be explored.

Of the Revivalist works, do not eschew Ferruccio Busoni's *Sonatina for Cembalo*—not the easiest piece to adapt to the harpsichord, even though he mentions our instrument in the title, he manages to write as least several notes that do not exist on any harpsichord

in my collection of instruments So rewrite a measure or two if needed, but enjoy the piquant harmonies and the very idea that this well-known musician felt compelled to write for our instrument. Francis Thomé's *Rigodon* still ranks as one of the earliest pieces to be designated for harpsichord, as does Mulet's *Petite Lied*, which has been published in all its small-format glory in an issue of this very journal.

For more recent works I return often to Duke Ellington's *A Single Petal of a Rose* (dedicated to Antoinette Vischer, although it had been written earlier for Queen Elizabeth II). It is a piece that is, to my knowledge, unpublished except for the facsimile in a book about the Swiss patroness. I base my own performance copy on an arrangement sent to me in 1985 by Igor Kipnis, who credited jazz great Dave Brubeck as co-arranger. I make many adjustments to cope with wide hand stretches and to keep the feeling of a jazz improvisation, and I can report that it is always an audience toe-tapping favorite.

Among a host of contemporary composers I have my favorites such as Vincent Persichetti, Gerald Near, Neely Bruce, Glenn Spring, Rudy Davenport, Knight Vernon, Timothy Broege, and William Bolcom—all of whom write beautifully and knowledgeably for the harpsichord. To peruse the literally hundreds of possible twentieth-century works, see Frances Bedford's magisterial catalog, *Harpichord and Clavichord Music of the Twentieth Century* (Fallen Leaf Press, Berkeley, California, 1993).

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

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The 1755 John Snetzler Organ, Clare College, Cambridge, restored by William Drake, Ltd., Joost de Boer, Director

An analysis by Michael McNeil from
data published in 2016 by William
Drake, Ltd., Organbuilder

By Michael McNeil

Editor's note: THE DIAPASON offers for the first time here a new feature at our digital edition—two sound clips. Any subscriber can access this by logging into our website (www.thediapason.com), click on Current Issue, View Digital Edition, scroll to this page, and click on <soundclip> in the text.

John Snetzler

By 1750 England had become a nation with a large middle class with an appetite for music and art performance. "It proved to be a magnet to foreigners such as Handel and J. C. Bach. It is no surprise at all to find a continental organbuilder making a substantial impact in England in the 1750s."¹ John Snetzler, born in Schaffhausen, Switzerland, in 1710, may have arrived in London as early as 1740. His earliest known instruments date from 1742, one of them a chamber organ at Yale University, New Haven, Connecticut. According to Charles Burney, who knew Snetzler personally, he may have worked on Christian Müller's famous organ at the Bavokerk in Haarlem, the Netherlands, during its construction in 1735 to 1738.² Although his stop nomenclature looks very much like normal English fare of the time, Snetzler's sound is much bolder and brighter. This voicing style led to the development of true string tone in Snetzler's Dulcianans.

Large contracts for English cathedrals eluded him, and Snetzler never achieved the fame of builders like Samuel Green. He produced many smaller chamber organs along with a few larger instruments. According to Bicknell, Snetzler may have been excluded by the remains of the Guild system.

"To claim that Snetzler cornered the market in chamber organs would be an exaggeration, although it is difficult to escape the conclusion that he led the field in re-establishing their popularity."³ Bicknell was a gifted English writer, fully at ease in organbuilding technology, music theory, and historical context. His description of a chamber organ built by Snetzler in 1763 for Radburne Hall, Derbyshire, but now residing in Schaffhausen, Switzerland, gives a clear idea of Snetzler's tonal concept:

A pedal raises and lowers the lid of the organ to provide a simple swelling device. In 1982 the organ was very clean and well preserved and still retained most of its original leather work. The pipes had been crudely torn to alter the tuning, but once repairs had been made it became clear that the instrument had been tuned in 1/4-comma meantone temperament or something very close to it. The effect, in the home keys, of the Fifteenth and the strong quint and tierce in the Sesquialtera and Cornet is astonishingly bold. The effect of playing a chord of C major, with the tutti very strongly coloured by dissonant intervals in the upperwork, is disconcerting. Moreover, the Stopped Dia-

pason and Flute sound the unison rather weakly, with a very strong first harmonic (the octave quint). The result is that the notes of a G major triad are represented almost as strongly as those of C major. To analyse a chorus in this way is to challenge the very principles of organ tone, and it has to be accepted that the multiple dissonances and consonances found in a principal chorus actually produce a musical effect full of interest and colour. But here, with such a Spartan distribution of the harmonic components and heard at very close quarters the tonality of this or any other chord is highly ambiguous. However, as soon as it is put into musical context, all becomes clear, and the vigour and daring of Snetzler's method is suddenly justified. The combination of boldly voiced mutations and shifting patterns of consonance and dissonance (always a part of a performance on a keyboard instrument tuned to meantone temperament) highlights the harmonic structure of the composition played, and in particular emphasises modulations away from the home key. That home key will itself have its own colour, depending on how many sharps or flats it has. This tonal world is one that is almost completely unfamiliar to modern ears, despite the early music movement and interest in authentic performance: the insights it provides are well worth pursuing.⁴

Snetzler built a chamber organ in 1755 with one of his larger specifications, whose original provenance is unknown but today resides in Clare College, Cambridge, and has survived without significant alterations. The "vigour and daring of Snetzler's method" can be heard in a Youtube recording of this organ (pre-restoration)



John Snetzler, chamber organ, 1755 (photo courtesy: William Drake, Ltd.)

of Bach's *Fugue in C Minor*, BWV 575.⁵ <soundclip1 here> Although containing only one manual and no pedal, it extends in the English style of the time from GG, AA to f", a compass that descends well into the 16' octave. The performance of the fugue incorporates the use of this extended bass compass with revisions to the score to accommodate the original pedal line. The balances in the voicing allow all voices to be clearly heard and the emotional impact is startling.

Like other English builders of his time Snetzler used a form of meantone tuning (not heard in the Youtube recording), whose pure or nearly pure major thirds added significant gravity with their low resultants. The gravity of meantone tuning along with the extended manual bass compass goes a long way to explain why the lack of an independent pedal persisted in English organs well into the early nineteenth century.⁶ <soundclip2 here>

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WIND FLOW						
TOE DIAMETERS, mm	GG	C	c	c'	c''	c'''
8' Diapason	20	17	10	6.5	5.0	4.0
8' Dulciana			5.3	3.1	2.1	1.6
4' Principal	8.7	8.0	5.0	3.0	2.7	2.2
4' Flute	12	9.0	6.0	4.5	4.0	3.5
2' Fifteenth	6.1	5.4	3.2	2.3	2.2	1.8
III 4'				3.7	2.6	2.2
III 2 2/3'				3.0	2.3	1.8
III 1 3/5'	6.0	4.3	2.9	2.3	2.0	1.9
III 1 1/3'	4.6	3.7	2.8	2.1		
III 1'	4.5	3.5	2.5	1.9		
8' Hautbois				8.2	7.5	6.45
TOE AREAS, mm ²	GG	C	c	c'	c''	c'''
8' Diapason	314.2	227.0	78.5	33.2	19.6	12.6
8' Dulciana	0.0	0.0	21.6	7.5	3.5	2.0
4' Principal	59.4	50.3	19.6	7.1	5.7	3.8
4' Flute	226.2	127.2	56.5	31.8	25.1	19.2
2' Fifteenth	58.4	45.8	16.1	8.3	7.6	5.1
III 4'				21.5	10.6	7.6
III 2 2/3'				14.1	8.3	5.1
III 1 3/5'	56.5	29.0	13.2	8.3	6.3	5.7
III 1 1/3'	33.2	21.5	12.3	6.9		
III 1'	31.8	19.2	9.8	5.7		
8' Hautbois				105.6	88.4	65.3
Toe area sum, mm²	780	520	228	250	175	126
Modeled No. of pallets in the plenum	1	1	2	3	2	1
Plenum toe area sum, mm ²	780	520	456	750	350	126
Plenum toe area of all pallets, mm²	2982					
WIND CHEST	GG	C	c	c'	c''	c'''
Pallet opening length	185	185	185	185	185	185
Est. pallet pull	6.7	6.7	6.7	6.7	6.7	6.7
Channel height	75.5	75.5	75.5	75.5	75.5	75.5
Channel width	20.8	17.6	12	11.5	8.8	9.2
Channel area, mm ²	1570	1329	906	868	664	695
Area ratio of channels to toes	2.01	2.56	3.98	3.47	3.79	5.49
Pallet area, mm ²	1379	1357	1320	1317	1298	1301
Area ratio of pallets to channels	0.88	1.02	1.46	1.52	1.95	1.87
Area of the wind trunk (110x93mm)	10230 mm ²					
Area ratio of wind trunk to toe plenum	3.4					

Figure 1

But what makes this particular organ most interesting is that it has been restored and documented in unprecedented detail by William Drake, Ltd., who have placed on their website descriptions, drawings, data, and photographs from which Snetzler's work can be fully understood.⁷ This is no small achievement; organs are almost never documented in such detail.

Preface to the analysis

Good documentation of organs with enough pipe measurements to permit an analysis of both scaling and voicing is extremely rare. Pipe diameters, mouth widths, and mouth heights (cutups) may be found to some degree, but toe diameters and especially flueway depths are extremely rare. William



The restored feeder and wedge bellows (photo courtesy: William Drake, Ltd.)



Note the parallel bass and treble slider positions on the top of the windchest with the topboards removed. (photo courtesy: William Drake, Ltd.)

Drake, Ltd.'s documentation of the 1755 Snetzler organ includes all of this and much more—detailed dimensions of the windchest and wind system that allow a full analysis of wind flow and wind dynamics, parameters having an enormous impact on the sound of an organ. A full narrative of the restoration in William Drake, Ltd.'s documentation includes the data that support the very few restorative changes made to the instrument, all of which were guided by carefully documented investigative work.

William Drake, Ltd., gives us a good model for documentation, where they have chosen to provide photographs and detailed hand drawings of the organ along with the important dimensions. While computer drawings are nice, most organ-builders do not have the time or funding to make them. If we want to see good documentation in print, we must also be willing to accept the lack of polish in hand drawings. The editorial staff of THE DIAPASON has shown courage in their willingness to publish such drawings.

The data in this analysis are presented in normalized scales for inside pipe diameters, mouth widths, and mouth heights. Tables showing how raw data are converted into normalized scales may be found in the article on the E. & G. G. Hook Opus 322 published in THE DIAPASON, July 2017, pages 17–19. The set of data and the Excel spreadsheet used to analyze the Snetzler may be obtained at no charge by emailing the author.⁸ Readers interested in a deeper understanding of the models used in the analysis may refer to the book *The Sound of Pipe Organs*.⁹

Pitch, temperament, wind pressure, and compass

The Snetzler organ is pitched at A = 422.5 Hz at 17.5 degrees Celsius. The current tuning is Young II temperament with indications of original meantone. The wind pressure, water column, is quite low at 51 mm (2 inches). The compass is GG, AA to f'''. The organ has no pedal but derives bass tone from its extended manual compass, which with its lower pitch extends nearly a half-tone below GG. The stops are divided bass and treble:

Bass, GG, AA to b

- Sesquialtera (17–19–22)
- Principal (4', full compass)
- Flute (4')
- Dulciana (8', GG to F# grooved)
- Diapason (8')

Treble, c' to f'''

- Hautbois (8', expressive)
- Cornett (8–12–17)
- Fifteenth (2', full compass)
- Flute (4')
- Dulciana (8')
- Diapason (8')

The wind system

The wind system can be modeled from two viewpoints: 1) the restriction of flow from the areas of the wind trunks, pallets, channels, and pipe toes,

and 2) the dynamics of the wind. Wind dynamics are fully explained in *The Sound of Pipe Organs* and are a very important aspect of an organ's ability to sustain a fast tempo with stability or enhance the grand cadences of historic literature. The superb data set on the Snetzler allows us to explore all of these characteristics. Figure 1 shows the Snetzler wind flow model.

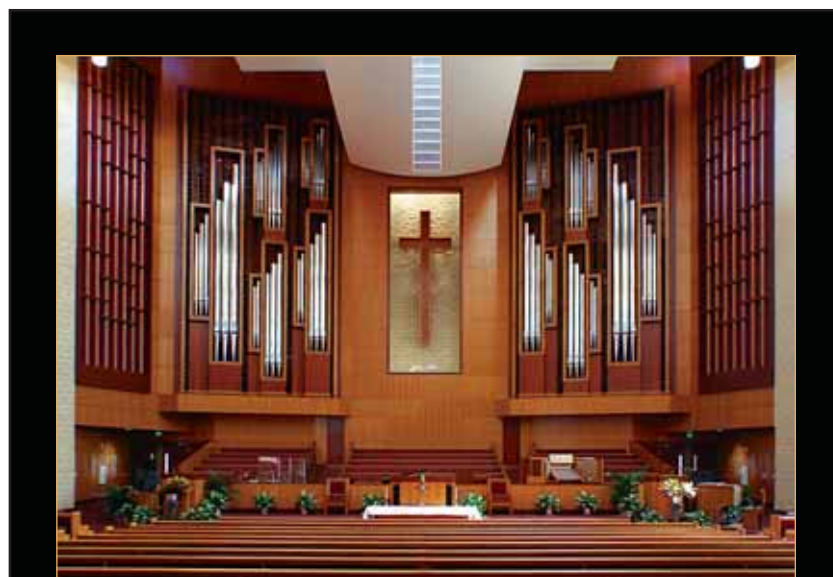
In Figure 1 we see two lists of all of the stops with the pipe toe diameters for a note in each octave in the compass at the top and their calculated areas directly below. These toe areas are then added together (this is the first set of boxed values). The key channels must be sufficiently large to flow wind to these pipe toes, and the pallets activated by the keys must be sufficiently large to flow wind to the key channels.

A model for the total required wind flow of the full organ assumes a maximum of ten pallets (a ten-fingered chord) as described in the next line in the table, and the combined toe areas are multiplied by the number of these pallets played in each octave of the compass. Here we see that the sum of the flow of all of the pipe toes in the full organ (the next boxed value) is 2,982 mm².

Next in the table are values for the pallet opening lengths, the extent that the pallets are pulled open when a key is depressed (estimated from the ratios in the drawings), and the height and widths of the key channels that are fed wind by the pallets. These data allow us to calculate the relative wind flow of the channels (height times width), and we find that there are robust margins in the windflow from the channels to the pipe toes (see the boxed values of 201% at low GG to 549% at high c''').

Now we can calculate the flow of the pallets that feed the channels (the sum of the opening length and channel width times the pallet pull), and we find the ratio of the flow of the pallet openings to the channels (the next boxed values) is less robust and ranges from 88% in the bass to 187% in the high treble. The pallets still adequately flow wind to the bass pipes when we consider the more robust margins in channel flow. The estimate of the pallet pull may also be low. It is interesting to speculate that pallets that just barely flow the required wind to the channels may allow some degree of modulation of touch to the organist. Smaller pallets also require less force to open and are easier to play.

The next value, the area of the wind trunk, is 10,230 mm², and we see that the area of the wind trunk affords 3.4 times more wind than all of the pipe toes in the full organ, so much in fact that it does not function as an effective resistance in the system. Interestingly, the Isnard organ at St. Maximin uses the wind trunk as a strong resistor to dampen Helmholtz resonances in the wind system, and it has a ratio of wind trunk area to a plenum toe area of 1.07 for the coupled principal chorus of the Grand-Orgue and Positif



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WIND DYNAMICS

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Volume:		length, in.	height, in.	depth, in.	quantity	volume, m ³
Bellows box	est. height	60.00	12.00	28.00	0	0.000
Bellows top plate		60.00	12.00	28.00	1	0.330
Main Trunk	est. length	48.00	4.33	3.66	1	0.012
Trunk 2		0.00	0.00	0.00	0	0.000
Trunk 3		0.00	0.00	0.00	0	0.000
Pallet box 1	est. length	54.00	3.00	9.92	1	0.026
Pallet box 2		0.00	0.00	0.00	0	0.000
Pallet box 3		0.00	0.00	0.00	0	0.000
total volume, m ³						0.369

Mass:		pressure, water-column, mm, in	top plate L, in	top plate W, in
		51	2.008	60.00
	plate area (1 bellows), m ² , in ²	1.084	1680	28.00
	psi, lbs/in ²	0.075	f0=60*Area/(2pi*SQRT(L*C))	
	total mass, kg, lbs	57	125	60-spring rate of air, BSO Information No.12, 1974.

Resonant Frequency:			
	1.52	Hz	if wedge bellows design
	2.26	Hz	if full-rise bellows design

Figure 2

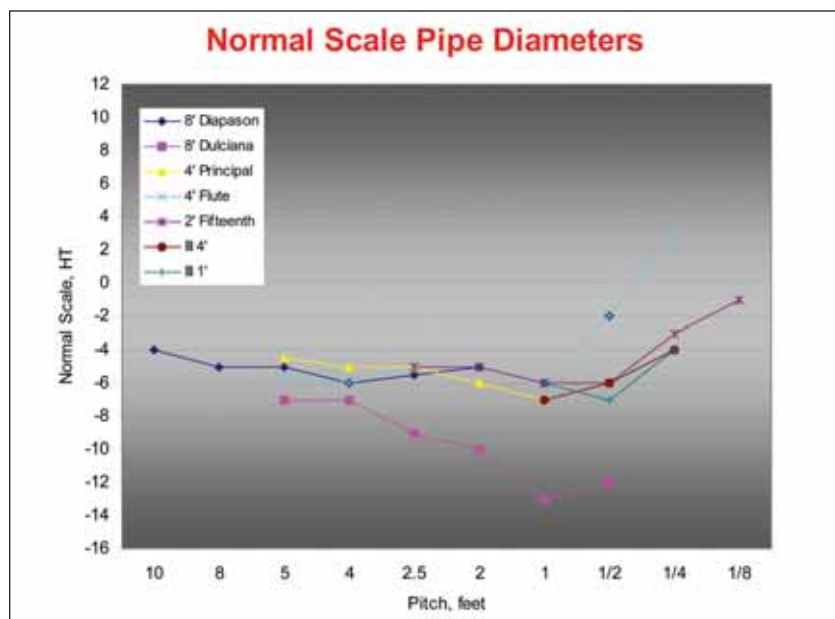


Figure 3

(no reeds, flutes, or mutations). Helmholtz resonances are the source of what is normally called wind shake, and we might expect some mild wind shake with the Snetzler wind system with its large wind duct and low damping.

The underlying dynamics of a wind system are the result of its mass and volume. These factors produce a natural resonance that can enhance the grand cadences of literature with a long surge in the wind, or it can produce a nervous shake if it is too fast. A grand surge in the wind is characterized by a resonant frequency of less than 2Hz (cycles per second), and it is most often produced by a weighted wedge bellows. A nervous shake is characterized by much higher resonant frequencies, and it is produced by a sprung, vertical rise bellows with low mass. We correct the latter condition with small concussion bellows in modern organs, but the Snetzler wind system does not have such devices; instead, it features a weighted wedge bellows.

We can model the dynamic response of an organ by using its wind pressure, the area of the bellows plate, and the combined internal volume of its bellows, wind trunk, and pallet box. The model in **Figure 2** shows the dynamic response of the Snetzler wind system at a relaxed 1.52 Hz, producing a wind surge of 0.66 seconds. William Drake, Ltd., found that the original wedge bellows had been modified to a vertical rise design, which the model shows would have resonated at about 2.26 Hz with 0.44 seconds surge, and they wisely restored the original design. The restorers found that with the wedge bellows, "The wind is lively but smooth and enhances the sound in a musically pleasing way."⁷

The scaling

The Normal Scale of pipe diameters is a way to visualize relative power, where a flat line from bass to treble will produce relatively constant power. Pipes with data extending higher in the graph will produce more power. Each half tone on the vertical scale is worth 0.5 dB of power. Readers may refer to *The Sound of Pipe Organs*, pages 8–32, for a discussion of the underlying theory and principles. The Snetzler metal principal chorus pipes have a constant scale where all pipes of the same pitch have the same diameter regardless of the stops in which they appear. Snetzler mildly increased his treble scales from about 1/2' in pitch in **Figure 3**, a reflection of the smaller acoustics of chamber organs and less need to compensate for distance losses. The flute has wider treble scales. The Snetzler Dulciana descends dramatically; it shares the bass with the Diapason. The scales of the wood pipes are represented by their diagonals, not their relative areas; this represents the true power capability of the standing wave in the pipe, as pointed out by John Nolte, and correctly relates to metal pipes. The GG compass is represented by notations on the pitch axis as "10, 5, 2.5," indicating rough approximations of the length in feet for the extended bass compass.

The Normal Scale of mouth widths operates just like the pipe diameters, where a flat line from bass to treble will produce relatively constant power. Pipes extending higher in the graph will produce more power. Each half tone on the vertical scale is worth 0.5 dB of power.

Mouth widths are nearly always a better indicator than pipe diameters of

Normal Scale Mouth Widths

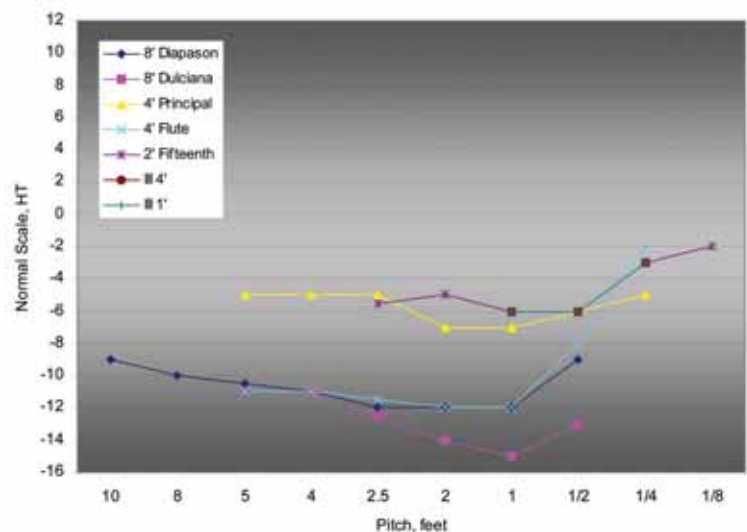


Figure 4



Fifteenth, GG, showing bold, slanted nicking and high languid position. Smaller pipes have finer nicks. (photo courtesy: William Drake, Ltd.)



Finer nicking of the treble pipes. Note the very wide flueway. (photo courtesy: William Drake, Ltd.)

power balances; this is because mouth widths can be designed to vary considerably within the same diameters of pipes. Narrower mouths will produce less power, other voicing parameters like flueways and toe diameters being equal.

In **Figure 4** we see that Snetzler greatly reduced the mouth widths of the 8' Diapason and the 4' Flute. The mouth width reduction of the Diapason in **Figure 4** reduces the power to blend seamlessly into the tenor of the Dulciana; it also makes the upperwork seem relatively much more powerful. This example of the seamless blend of the Snetzler mouth widths for the Diapason and the Dulciana shows why it is often

advantageous to use mouth widths, not diameter scales, to understand the balances of power in a chorus. The Dulciana has very narrow mouths consistent with its role as a soft string stop.

The voicing

Mouth height, or "cutup" as it is commonly called by voicers, is the primary means of adjusting the timbre of a pipe. Low cutups will create a bright tone with many higher harmonics while high cutups will produce smoother tone. Readers may refer to *The Sound of Pipe Organs*, pages 68–80. It is not uncommon to find flute pipes cut as much as 12 half tones higher than principal pipes in classical pipe organs.

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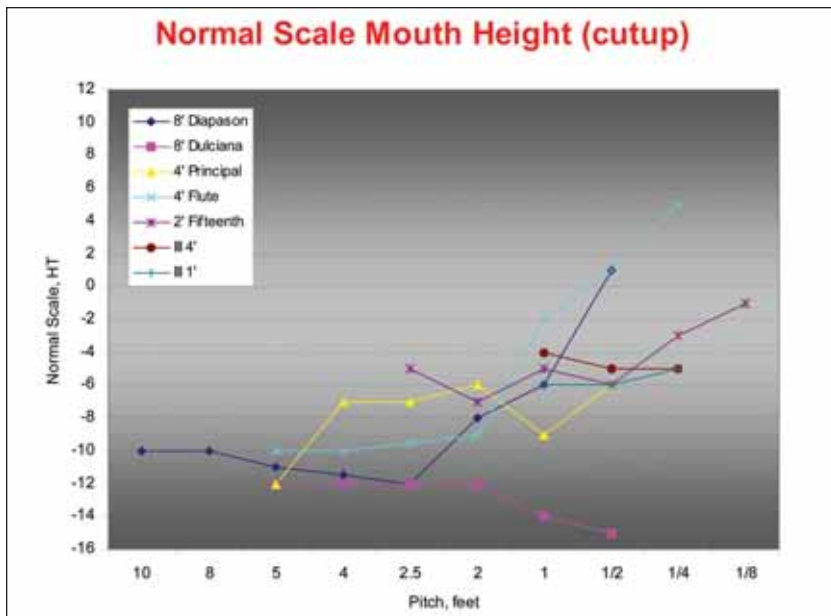


Figure 5

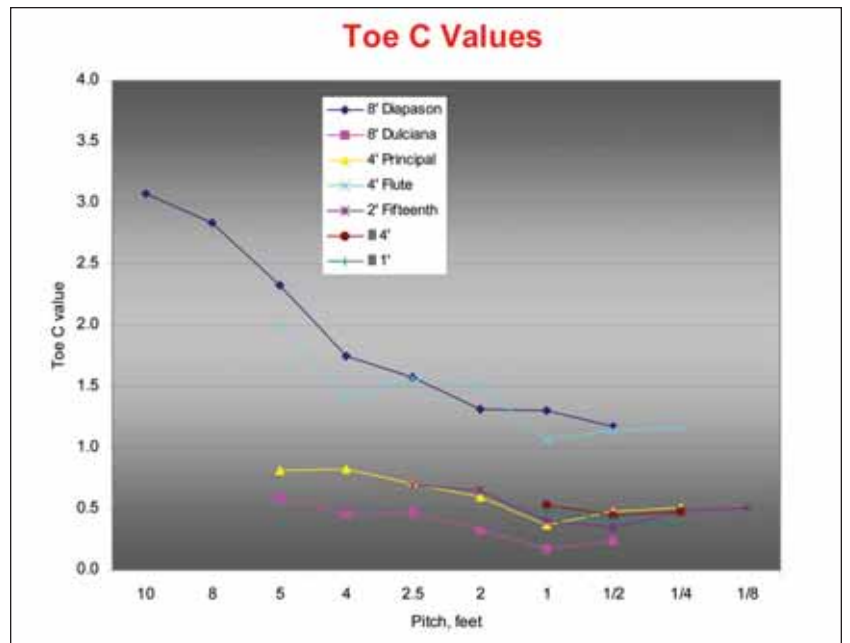


Figure 6



The organ's nameplate (photo courtesy: William Drake, Ltd.)

In the Normal Scale of mouth heights, a higher cutup value on the vertical scale will result in smoother tone. Cutups may be adjusted higher for two reasons: 1) the voicer wants a smoother timbre, or 2) the voicer wants more power at the same timbre. More power means more wind, and this means a larger toe or flueway opening to admit more wind. More

wind will always produce a brighter tone, so the voicer can make a pipe louder and preserve the original timbre by opening the toe or flueway and raising the cutup until the timbre is restored.

Pipe toe diameters can be normalized (this is the "C" parameter in Figure 6) to the diameter of the pipe, the width of the mouth, and the depth of the flueway;

larger values of "C" will admit more wind to the pipe. Readers may find the derivation of this normalization in *The Sound of Pipe Organs*, pages 43–47.

Now we can understand the Snetzler graphs. In Figure 5 we see exceptionally low cutups in the bass that are low even for the very modest 51 mm. pressure. Snetzler's use of bold nicking on the languids of the bass and mid-range pipes stabilizes the speech with such low cutups. This is consistent with the "slower" speech of Snetzler's voicing, where the languids are kept high and the resulting timbre is brighter (the speech is not actually slower, just brighter—the pipes are slower to overblow to the octave on higher pressure).¹⁰ Gottfried Silbermann took this concept to an extreme with upper lips constructed to extend far in front of the flueway; this virtually required the voicer to raise the languid well above the edge of the lower lip, with the consequence that the timbre became very bright. Snetzler was more moderate in his use of this voicing technique.

But lower mouth heights can also be explained by reduced toe diameters, and we see very consistent and greatly reduced toe diameters for the Snetzler upperwork in Figure 6 where only the wood pipes of the 8' Diapason and 4' Flute have generous toes. As we will see later, those wood pipes also have reduced flueways. The reduction in toe diameters in Figure 6 reduces the wind pressure at the mouth of those stops, allowing the use of lower cutups.

Of interest in Figure 6 are Snetzler's very reduced toes on the 8' Dulciana stop. This is consistent with the very low

mouth heights of this stop in Figure 5, giving the stop low power with significant harmonic overtone structure; Snetzler used box beards to stabilize the speech of the Dulciana. Taken together, this is a very powerful demonstration of Snetzler's skills in scaling and voicing where he achieves good balances with the metal chorus pipes and the common bass with the Dulciana.

Like the pipe toe, flueway depth controls the flow of wind and strongly correlates to the power and the speed of the speech of the pipe. Readers may refer to *The Sound of Pipe Organs*, pages 50–63 and 77–82.

In Figure 7 we see very generous flueways for the metal pipes of the Snetzler chorus, while the wood pipes and Dulciana have much more restrained flueways. In the chorus pipes Snetzler is controlling the power balances with scaling and toe diameters, not flueways, a technique more commonly found in classical French voicing. The reduced flueways of Snetzler's wood Diapason and Flute are more typical of classical Germanic voicing, where power is controlled at the flueway rather than the toe. It is unusual to find a chorus with both voicing styles.

The languids are boldly nicked at an angle in the bass pipes progressing to finer nicks in the higher pitches and ultimately little or no nicking in the highest trebles. Ears are present on pipes up to 1½' pitch and absent at higher pitches. Upper lips are lightly skived to about one half of the metal thickness.

The flow of wind and power balances are controlled by the voicer at the toe

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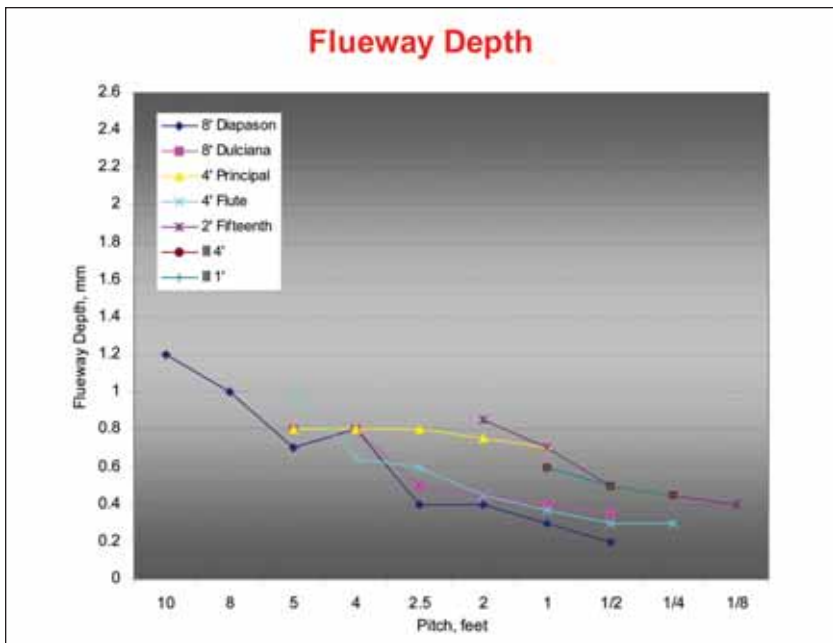


Figure 7

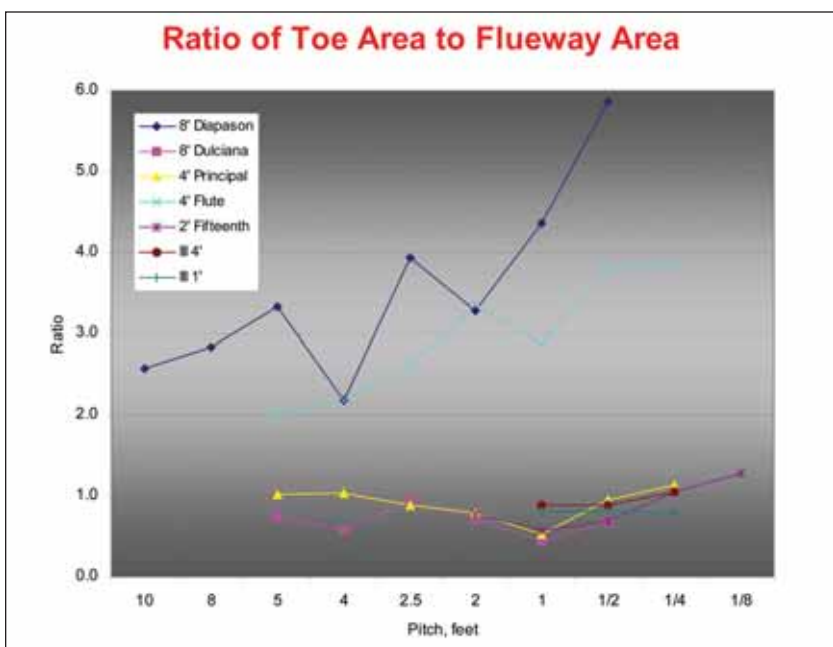


Figure 8

and flueway of a pipe. The ratio of the area of the toe to the area of the flueway is important. If the area of the toe is less than the area of the flueway, which is a ratio less than “1,” the speech will be slower. “Slowness” in this instance does not refer to the voicer’s term (which reflects how the voicer adjusts the relative position of the languid and upper lip), but rather to the effect of resistances (toe and flueway areas) and capacitance (volume of the pipe foot) on the rate of the buildup of pressure at the mouth, which in turn affects the buildup of pipe speech to full power. Readers may refer to *The Sound of Pipe Organs*, pages 56–63 and 114–116, for a discussion of this very important musical characteristic. A well-knit chorus of pipes may have pipes that speak less promptly or pipes that speak more promptly, but never both; a chorus with both would have a confused and ill-defined attack. The effect here is subtle and measured in milliseconds, but the human ear is very sensitive to such fine variations.

The ratio is exactly “1” when the area of the toe and flueway are equal, and this is the normal lower limit for pipes with prompt speech; for example, the vast majority of the principal chorus pipes in the Insnard organ at St. Maximin in the range of 4’ to 1’ pitch exhibit a value of almost exactly “1,” with the highest pitches approaching a value of “3.”

The wood pipes of the 8’ Diapason and 4’ Flute in **Figure 8** have ratios far in excess of “1,” and this is another way of looking at Snetzler’s technique for

pushing these pipes harder with their narrower mouth widths and narrower flueways. In stark contrast, the Snetzler metal pipes have ratios trending at or well below a value of “1,” suggesting that they speak a bit less promptly. The recording made by Anne Page prior to the restoration demonstrates the full chorus and supports this conclusion. Slightly slower speech is not necessarily a defect, and it can be used to dramatic advantage.

Very rarely do we find anything in the organ literature about voicing, and very rarely do we find documentation with enough data to analyze the voicing of an organ. With William Drake, Ltd.’s data we can understand Snetzler’s voicing and tonal concepts in depth.

Further paths

This short essay cannot begin to do justice to the documentation done by William Drake, Ltd., on the Snetzler organ. Readers are encouraged to visit their website to view their wonderful PDF files.⁷ The casual reader can simply peruse the photos and notes to see what the inside of an eighteenth-century organ looks like. The motivated organbuilder can fully recreate the Snetzler sound from these notes. This is a gold standard of documentation. ■

Notes

1. Stephen Bicknell, *The History of the English Organ*, Cambridge University Press, 1996, Cambridge, p. 174.
2. Ibid, p. 174.
3. Ibid, pp. 203–204.
4. Ibid, pp. 204–206.

5. Anne Page, *Fugue in C minor, BWV 575*, www.youtube.com/watch?v=slgjVr97FLY. This is a pre-restoration recording made during the 2011–2012 time frame. The volume is set very low in this recording and should be turned up. It is important to keep in mind that the tuning has been modified from its original meantone to something much closer to modern equal temperament.

6. The gravity induced by meantone must be heard to be appreciated. The 1739 Clicquot organ at Houdan is tuned in meantone and may be heard to advantage in the superb new recording reviewed in *THE DIAPASON*, July 2018, p. 15, *Magnificat 1739*, Regis Allard, available from www.editionsshortus.com. This organ has no 16’ stops, but 16’ tone is strongly evident in the resultants of the pure major thirds.

7. William Drake, Ltd., *The Restoration of the 1755 John Snetzler Organ at Clare College, Cambridge*. PDF documents accessed August 16, 2016, www.williamdrake.co.uk/portfolio-items/clare-college-cambridge/.

8. The author’s email address is: mcneilmichael83@gmail.com.

9. Michael McNeil, *The Sound of Pipe Organs*, CC&A, 2012, Mead, 191 pp., Organ Historical Society and Amazon.com.

10. *The History of the English Organ*, p. 178, “Snetzler’s chorus consists of ranks all made to the same scale and voiced at the same power The speech of the individual pipes is significantly slower than that of earlier generations, and this encourages brightness (as well as facilitating the development of the new string-toned stops). Any tendency of the pipes to spit or scream is controlled by the consistent use of firm, slanted nicking on the languids of the pipes—a hallmark of Snetzler material.” Joost de Boer, the director of William Drake, Ltd., confirmed the use of higher languids and slower speech on the Snetzler pipes in a personal communication in 2018.

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with twenty-seven patents. He has authored four hardbound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.

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- Harpsichord Maintenance
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- Improvisation II
- Contrapuntal Improvisation

- Advanced Improvisation
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- James Walgreen Organ, School of Public Health: two manuals, 12 stops, mechanical action; Orgues Létourneau;
- Organ teaching studios: three manuals, electro-pneumatic instruments by Reuter and M. P. Möller;
- Italian positiv organ: one manual, three stops, mechanical action; unknown 16th-century Italian builder;
- Kistorgel (continuo positiv): one manual, four stops, mechanical action; Henk Klop;
- Portativ organ: one manual, one rank; Wendhack, Redeker & Kreuzer, after a medieval model;
- Practice organs: eight two-manual mechanical and electro-pneumatic instruments by A. David Moore, Aeolian-Skinner, Reuter, and M. P. Möller;
- Students also study and perform regularly on instruments in Ann Arbor churches by Karl Wilhelm, Orgues Létourneau, and Schoenstein.



Joseph Balistreri (MMus 2011, *THE DIAPASON 20* under 30 Class of 2015) with the University Symphony Orchestra, Hill Auditorium



Marilyn Mason Organ, Blanche Anderson Moore Hall: C. B. Fisk after instruments of Gottfried Silbermann



James Walgreen Organ, School of Public Health: Orgues Létourneau (photo by John Beresford)

► page 23

Harpisichords

- Keith Hill: German double manual;
- William Dowd: Franco-Flemish double manual after Ruckers;
- Peter Fisk: French double manual;
- Hubbard/Eckstein: French double manual;
- Hill and Tyre: German single manual;
- David Sutherland: Flemish single manual;
- William Post Ross: Italian single manual after De Quoc;
- Two Zuckermann kit instruments;
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“The University of Michigan Organ Department encourages each student to pursue the music which sparks her or his musical passion, offering scholarly guidance and access to the great resources only provided by a world-renowned performing faculty.”

—Joseph Balistreri (MMus 2011; *THE DIAPASON 20* under 30 Class of 2015)

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Organ students perform for the annual Organ Conference, the bi-weekly Brown

International organ study tours

Students in the Organ Department have the opportunity to participate in European study tours to play historic organs, study with eminent artist-teachers, and perform in group recitals. Student expenses are funded in part through fundraising recitals at area churches. During their 2019 tour to the Netherlands and Germany, students studied 13 historic organs by van Covelens, Schnitger, Silbermann, Trost, Ladegast, and Sauer and performed in masterclasses with Pieter van Dijk, Thiemo Janssen, Ullrich Böhme, and Johannes Trümpler.

Application and financial aid

The Organ Department supports students with financial aid packages that reward artistic and academic excellence, while also considering a student’s overall financial resources. Undergraduate applicants are eligible to compete in the annual Undergraduate Organ Scholarship Competition. Master’s students are considered for a variety of scholarships, and nearly all DMA students receive full-tuition fellowships and are also eligible to apply for fellowships to fund research, travel, and performance. For further information and to apply, visit smttd.umich.edu.

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 SEPTEMBER

Choir of Trinity College, Cambridge, UK; Church of St. Ignatius Loyola, New York, NY 4 pm

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

Jerry Jelsema; Loyola University, Chicago, IL 3 pm

16 SEPTEMBER

Andrew Scanlon; Davidson College Presbyterian, Davidson, NC 7:30 pm

18 SEPTEMBER

Choir of Trinity College, Cambridge, UK; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm

James Grzadinski, with soprano; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

19 SEPTEMBER

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

20 SEPTEMBER

Choir of Trinity College, Cambridge, UK; Calvary Episcopal, Pittsburgh, PA 8 pm

Nathan Laube; Cathedral of St. Matthew, Washington, DC 7:30 pm

Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon

21 SEPTEMBER

Johannes Trümpler; Brown University, Providence, RI 8 pm

Andrew Scanlon; St. Paul's Episcopal, Greenville, NC 7:30 pm

22 SEPTEMBER

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

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

Alistair Reed; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

Chelsea Chen; St. Luke Lutheran, Silver Spring, MD 5 pm

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

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

24 SEPTEMBER

Paul Jacobs; St. Ignatius Loyola Catholic Church, New York, NY 7:30 pm

27 SEPTEMBER

Jens Korndörfer; Merrill Auditorium, Portland, ME 7 pm

Christopher Houlihan; Bushnell Auditorium, Hartford, CT 7:30 pm

Jeremy Filsell; St. Thomas Church Fifth Avenue, New York, NY 7 pm

Katherine Meloan; St. Rose of Lima Catholic Church, Massapequa, NY 7:30 pm

David Calendine, silent film; St. John's Episcopal, Hagerstown, MD 7 pm

Chelsea Chen; Painesville United Methodist, Painesville, OH 7 pm

Isabelle Demers; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

Paolo Bordignon, harpsichord; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

28 SEPTEMBER

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

29 SEPTEMBER

Christopher Houlihan; Bushnell Auditorium, Hartford, CT 4 pm

Justan Foster; Cadet Chapel, West Point, NY 2:30 pm

Stefan Kiebling; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Bradley Hunter Welch; Wilson College, Chambersburg, PA 3 pm

Monica Czausz; St. John United Methodist, Augusta, GA 3 pm

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

David Hurd; Holy Trinity Lutheran, Akron, OH 4 pm

Nicholas Schmelter; First Congregational (UCC), Saginaw, MI 4 pm

Stephen Buzard; Ball State University, Muncie, IN 3 pm

30 SEPTEMBER

Jean-Baptiste Robin; Trinity Episcopal, Covington, KY 7 pm

Stephen Buzard, masterclass; Ball State University, Muncie, IN 9 am

1 OCTOBER

Christopher Houlihan; St. Ann Catholic Church, Washington, DC 7 pm

Jean-Willy Kunz, with saxophone; Northrop Auditorium, Minneapolis, MN 7:30 pm

2 OCTOBER

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

4 OCTOBER

Janette Fishell; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

Jean-Baptiste Robin, with trumpet; All Saints' Episcopal, Atlanta, GA 7:30 pm

David Higgs; Rollins College, Winter Park, FL 7:30 pm

Jay Peterson, with soprano; St. Paul's Episcopal, Cleveland Heights, OH 7:30 pm

5 OCTOBER

• **Thomas Murray**, masterclass; Blessed Sacrament Catholic Church, Worcester, MA 1 pm

Blue Heron; First Church Congregational, Cambridge, MA 8 pm

Todd Wilson, Saint-Saëns, *Symphonie III*, silent film, *Big Business*; Sandusky State Theatre, Sandusky OH 7:30 pm

• **Michael Burkhardt**, workshop; English Lutheran Church, La Crosse, WI 9 am

6 OCTOBER

+ **Thomas Murray**; Blessed Sacrament Catholic Church, Worcester, MA 3 pm

The Salvatores; St. Malachy's Catholic Church, New York, NY 3 pm

Nathan Laube; Taft School, Watertown, NY 5 pm

Sebastian Heindl; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Gail Archer; Our Lady of Mount Carmel Catholic Church, Altoona, PA 3 pm

Katelyn Emerson; Evangelical Lutheran Church, Frederick, MD 3 pm

Nathan Strite, with clarinet; St. John's Episcopal, Hagerstown, MD 5 pm

Christa Rakich; St. Paul's Episcopal, Cleveland Heights, OH 3 pm

Nicholas Schmelter, with piano; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

Isabelle Demers; Zion Lutheran, Wausau, WI 3 pm

• **Michael Burkhardt**, recital & hymn festival; Our Savior's Lutheran, La Crosse, WI 3 pm

8 OCTOBER

Aaron David Miller; Stetson University, Deland, FL 7:30 pm

Wesley Roberts; Our Lady of Perpetual Help Catholic Church, Campbellsville, KY 12:20 pm

Jack Mitchener; Church Street United Methodist, Knoxville, TN 7:30 pm

Michael Hey; Church of the Gesu, Milwaukee, WI 7:30 pm

9 OCTOBER

Andrew Peters; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

Hans Uwe Hielscher; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Adam Brakel; Cathedral of St. Paul, St. Paul, MN 7:30 pm

10 OCTOBER

Adam Brakel; Cathedral of St. Paul, St. Paul, MN 7:30 pm

Adam Brakel; Cathedral of St. Paul, St. Paul, MN 7:30 pm

11 OCTOBER

Renée Anne Louprette; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

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Calendar

+ **Bruce Neswick**; First Presbyterian, Stroudsburg, PA 7 pm
Daryl Robinson; Evangelical Lutheran Church, Frederick, MD 3 pm

13 OCTOBER
Esteban Elizondo; Cadet Chapel, West Point, NY 2:30 pm
Edward Hewes; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Alan Morrison, with piano; First Presbyterian, Morristown, NJ 3 pm

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

17 OCTOBER
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

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 flugelhorn; First Church of Christ, Hartford, CT 4 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
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
Jean-Baptiste Robin; 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

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

25 OCTOBER
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
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
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

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

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

UNITED STATES West of the Mississippi

15 SEPTEMBER
Aaron Tan; St. Philip Presbyterian, Houston, TX 2 pm
Bradley Hunter Welch; University Christian Church, Fort Worth, TX 7:30 pm
Ugo Sforza, Widor, *Symphonie VI*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

20 SEPTEMBER
Marijim Thoeno; Trinity Episcopal Cathedral, Reno, NV 12 noon

22 SEPTEMBER
Choir of Trinity College, Cambridge, UK; Church of the Incarnation, Dallas, TX 4 pm
Janette Fishell; St. Mark's Episcopal, San Antonio, TX 5 pm
Domenico Severin; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

23 SEPTEMBER
Choir of Trinity College, Cambridge, UK; South Main Baptist, Houston, TX 7 pm

24 SEPTEMBER
Jean-Baptiste Robin; Wichita State University, Wichita, KS 7:30 pm
Choir of Trinity College, Cambridge, UK; Sts. Martha, Mary, & Lazarus, Friends of Jesus Catholic Church, Porter, TX 7:30 pm

26 SEPTEMBER
Scott Dettra; Southern Methodist University, Dallas, TX 7:30 pm

27 SEPTEMBER
Jean-Baptiste Robin; Village Presbyterian, Prairie Village, KS 7:30 pm

29 SEPTEMBER
Jonathan Dimmock, Widor, *Symphonie V*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

4 OCTOBER
+ **Christopher Houlihan**; Hope Lutheran, St. Louis, MO 7:30 pm

6 OCTOBER
Jean-Baptiste Robin, with trumpet; University United Methodist, San Antonio, TX 3 pm

12 OCTOBER
Isabelle Demers; St. John's Episcopal, Tulsa, OK 3 pm
Martin Ellis; Calvary Christian Assembly, Seattle, WA 2 pm

13 OCTOBER
Adam Brakel; Saint Martin's Episcopal, Houston, TX 7 pm
Nathan Laube; St. Mary's Catholic Cathedral, Cheyenne, WY 2 pm
Benjamin Sheen; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Christopher Houlihan; Christ Episcopal, Eureka, CA 2 pm

18 OCTOBER
Isabelle Demers; First United Methodist, Wichita Falls, TX 7 pm
Susanna Valleau; Christ Episcopal, Tacoma, WA 12:10 pm

Calendar

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

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

23 OCTOBER

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

25 OCTOBER

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

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

Christophe Mantoux; Trinity Lutheran, Lynnwood, WA 7 pm

30 OCTOBER

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

INTERNATIONAL

15 SEPTEMBER

Christoph Hauser & Roman Hauser; Jesuitenkirche, Vienna, Austria 6:20 pm

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

Andreas Jost; Münster, Obermarchtal, Germany 5 pm

Ansgar Schlei; Willibrordi-Dom, Wesel, Germany 5 pm

Dominik Axtmann, with alphorn; Kath. Kirche St. Peter, Bruchsal, Germany 6 pm

Pascale van Coppenolle, with clarinet; Evangelische Kirche, Pieterlen, Switzerland 5 pm

Andreas Liebig, with Chor des NDR Hamburg; Munster, Basel, Switzerland 6 pm

18 SEPTEMBER

Manuel Gera; St. Michaelis, Hamburg, Germany 7:30 pm

Tobias Frank; Kathedrale, Dresden, Germany 8 pm

Yves Castagnet; Westminster Cathedral, London, UK 7:30 pm

19 SEPTEMBER

Irena Chribková, works of Eben; St. James Basilica, Prague, Czech Republic 7 pm

Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm

Friedhelm Flamme; Abteikirche, Brauweiler, Germany 8 pm

Rolf Müller; Dom, Altenberg, Germany 8 pm

James Lancelot; St. John the Evangelist, Upper Norwood, UK 7:30 pm

20 SEPTEMBER

Wolfgang Seifen; Klosterkirche, Maulbronn, Germany 6 pm

Dariusz Bakowski; Stadtkirche, Bienne, Switzerland 12 noon

Giulio Mercati; Cathedral, Lausanne, Switzerland 8 pm

21 SEPTEMBER

Elmar Lehnen, with trombone; St. Moriz, Rottenburg a.N., Germany 5 pm

Ansgar Schlei, children's program; Willibrordi-Dom, Wesel, Germany 6 pm

Evert Groen, Bend Stäb, Bernd Genz, Christian Hopp, & Bernhardt Brand-Hofmeister; Evangelische Johanniskirche, Darmstadt, Germany 6 pm

Stefan Schmidt, with instruments; Kiliansdom, Würzburg, Germany 7 pm

Ansgar Schlei, with Domkantorei und Synodaler Bläserkreis Wesel; Willibrordi-Dom, Wesel, Germany 7:30 pm

Matthias Mück, with Leipziger Sinfonieorchester; Kathedrale St. Sebastian, Magdeburg, Germany 8 pm

Leon van den Brand; Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm

Jörg Ulrich Busch; Munster, Basel, Switzerland 12 noon

Alasdair Friend; St. John the Evangelist, East Dulwich, UK 11 am

Andrew Caskie; St. John the Evangelist Catholic Church, Islington, UK 7:30 pm

22 SEPTEMBER

Franz Hauk; Jesuitenkirche, Vienna, Austria 6:20 pm

Sebastian Freitag; Dom, Altenberg, Germany 11:45 am

Christoph Hauser; Dom, Altenberg, Germany 2:30 pm

Gregor Simon; Münster, Obermarchtal, Germany 5 pm

Vokalensemble St. Jacobi; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

25 SEPTEMBER

Michael Grill; Erlöserkirche, München, Germany 7 pm

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Calendar

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

27 SEPTEMBER

Bernhardt Brand-Hofmeister; Klosterkirche, Lippoldsberg, Germany 5 pm
Johannes Mayr, silent film; St. Johannes Baptist Kirche, Oppenau, Germany 8 pm
Martine Reymond; Cathedral, Lausanne, Switzerland 8 pm

28 SEPTEMBER

Giampaolo Di Rosa; Kiliansdom, Würzburg, Germany 7 pm
Ton van Eck; Kathedrale Basiliek St-Bavo, Haarlem, Netherlands 3 pm
Ilya Völmy Kudravnsev; Munster, Basel, Switzerland 12 noon

29 SEPTEMBER

Johannes Ebenbauer; Jesuitenkirche, Vienna, Austria 6:20 pm
Gerben Mourik; Jaegersborg Kirk; Jaegersborg, Denmark 4 pm
 Man(n) Singt!; Dom, Altenberg, Germany 11:45 am
Andreas Meisner, with horn; Dom, Altenberg, Germany 2:30 pm
Andreas Liebig; Münster, Obermarchtal, Germany 5 pm
Andrea-Ulrike Schneller & Hans-Rudolf Krüger; Kath. Stadtkirche Heiligste Dreifaltigkeit, Stuttgart, Germany 5 pm
Ulrich Prenger; Liebfrauenkirche, Hamm, Germany 6:30 pm
Tobias Willi; Neumünster, Zürich, Switzerland 6 pm

2 OCTOBER

Stefan Schmidt, silent film; Kiliansdom, Würzburg, Germany 7 pm
Arvid Gast; Kreuzkirche, Dresden, Germany 8 pm

3 OCTOBER

Manuel Gera; St. Michaelis, Hamburg, Germany 11 am
Christoph Schoener; St. Michaelis, Hamburg, Germany 12 noon
Klaus Eldert Müller; St. Michaelis, Hamburg, Germany 1 pm
 Elgar, *The Apostles*; Dom, Altenberg, Germany 2 pm
Anne Michael; St. Michaelis, Hamburg, Germany 2 pm
Joachim Vogelsänger; St. Michaelis, Hamburg, Germany 3 pm

Anne Katrin Gera & Manuel Gera; St. Michaelis, Hamburg, Germany 4 pm
Natalia Uzhvi; St. Michaelis, Hamburg, Germany 5 pm

4 OCTOBER

Holger Boenstedt, with percussion; St. Michaelis, Hamburg, Germany 6 pm
 Stuttgarter Barock Collegium; St. Michaelis, Hamburg, Germany 7:30 pm
Jean-Baptiste Robin, with trumpet; Church of St. Andrew & St. Paul, Montréal, QC, Canada 8 pm

4 OCTOBER

Arturo Barba; Cathedral, Lausanne, Switzerland 8 pm

5 OCTOBER

Julian Bewig; Münster, Überlingen, Germany 11:30 am
Roman Hauser; Willibrordi-Dom, Wesel, Germany 7:30 pm

6 OCTOBER

Søren Christian Vestergaard, with mezzo-soprano; Jaegersborg Kirk; Jaegersborg, Denmark 4 pm
Andreas Meisner, with vocalists; Dom, Altenberg, Germany 11:45 am
Jimi Järvinen; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Michael Schütz; Dom, Altenberg, Germany 2:30 pm
Peter Kofler; Jesuitenkirche St. Michael, München, Germany 4 pm
Neil Wright; Abbey, Farnborough, UK 3 pm
Chris Paraskevopoulos; St. Marylebone, London, UK 4 pm
Stephen Hamilton; Westminster Abbey, London, UK 5 pm

8 OCTOBER

Arvid Gast; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm

9 OCTOBER

Peter Kofler & Lena Neudauer; Jesuitenkirche St. Michael, München, Germany 8 pm
Christian Domke; Kathedrale, Dresden, Germany 8 pm
Stephen Hamilton; St. Matthew-Westminster, London, UK 12 noon

10 OCTOBER

Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm

Mikhail Pavaliy; Abteikirche, Brauweiler, Germany 8 pm

11 OCTOBER

Christoph Schoener; St. Michaelis, Hamburg, Germany 7:30 pm
Winfried Böinig; Jesuitenkirche St. Michael, München, Germany 8 pm

12 OCTOBER

Rudolf Müller; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Steffen Walther; Willibrordi-Dom, Wesel, Germany 7:30 pm
Sophie-Veronique Cauchefeur-Choplin; Agathakerk, Lisse, Netherlands 8:15 pm
Ian Tracey; Victoria Hall, Hanley, UK 12 noon

13 OCTOBER

Arvid Gast; Jaegersborg Kirk; Jaegersborg, Denmark 4 pm
Rolf Müller, with clarinet; Dom, Altenberg, Germany 11:45 am & 2:30 pm
Christoph Hauser; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Peter Kofler, children's program; Jesuitenkirche St. Michael, München, Germany 4 pm
Antonina Krymova; St. Thomas Kirche, Soest, Germany 5 pm
Michael Grill; Erlöserkirche, München, Germany 7 pm
Juan de la Rubia; Matthäuskirche, Stuttgart, Germany 8 pm
Christian Drengk; Neumünster, Zürich, Switzerland 6 pm

14 OCTOBER

Friedemann Winklhofer; Dreifaltigkeitskirche, Kolbermoor, Germany 4 pm
Elizabeth Harrison; St. Albans Organ Theatre, St. Albans, UK 7:30 pm

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

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 Schleib; Willibrordi-Dom, Wesel, Germany 7:30 pm
Sebastian Heindl; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

27 OCTOBER

Jan Weinhold, 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

30 OCTOBER

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

31 OCTOBER

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

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BENJAMIN ALARD, Temple du Foyer de l'Âme, Paris, France, March 13: *Nun freut euch lieben Christen g'mein*, BuxWV 210, Buxtehude; *Fugue in G*, BWV 577, *Prelude and Fugue in E*, BWV 566, *Wie schön leuchtet der Morgenstern*, BWV 739, *Ach Herr, mich armen Sünder*, BWV 742, *Christ lag in Todesbanden*, BWV 718, *Herr Jesu Christ, der einig Gottessohn*, BWV Anh.55, Bach.

GILES BRIGHTWELL, Cathedral of St. Philip, Atlanta, GA, April 28: *Pièce d'orgue*, BWV 572, Bach; *Chorale Prelude on Eventide*, Parry; *Trumpet Minuet*, Hollins; *Air and Gavotte*, Wesley; *Imperial March*, Elgar.

STEVEN EGLER, MARY JO COX, & ADRIENNE WILEY, organ & piano, Central Michigan University, Mount Pleasant, MI, March 19: *Duet Suite for Organ and Piano*, Bédard; *Prélude, Fugue, et Variation*, op. 18, Franck; *The Right Combination for Two Organists at One Organ*, Kunkel; *Poem for Piano and Organ*, Callahan; *Battle Hymn of the Republic*, Steffe, transcr. Smith & Hustad; *The Stars and Stripes Forever*, Sousa, transcr. Chenault & Chenault.

ARVID GAST, Brown University, Providence, RI, March 17: *Fantasy and Fugue on BACH*, op. 46, Reger; *Eight Short Pieces*, op. 154, Karg-Elert; *Prelude 'Vision in flames'*, Nishimura; *Fantasie und Fuge über den Choral Ad nos, ad salutarem undam*, Liszt.

STEPHEN HAMILTON, St. Matthäus Lutheran Church, Munich, Germany, March 22: *Prelude and Fugue in c*, BWV 546, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, Bach; *Ich ruf zu dir, Herr Jesu Christ*, Walcha; *O Mensch, beweine dein Sünde gross*, BWV 622, Bach; *Fantasy for Organ*, Coe; *Choral II in b*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

Christuskirche, Kronach, Germany, March 24: *Toccata, Villancico, y Fuga*, op. 18, Ginastera; *Variations on Wondrous Love*, Barber; *Toccata*, Sowerby; *Hommage à Messiaen*, Robinson; *Fantasy for Organ*, Coe.

THOMAS HEIDENREICH, Fourth Presbyterian Church, Chicago, IL, March 22: *Prelude and Fugue in D*, BWV 532, Bach; *Pictures at an Exhibition*, Mussorgsky, transcr. Guillou.

JEAN HERMAN HENSSLER, Trinity Memorial Episcopal Church, Binghamton, NY, March 24: *Prelude and Fugue in b*, BWV 544, Bach; *Petite rapsodie improvisée*, Cantilène improvisée, Improvisation sur le Te Deum (*Cinq Improvisations*), Tournemire; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Introduction and Passacaglia in d*, Reger; *Prelude on Slane, Festival Piece*, Phillips.

DAVID HIGGS, Christ the King Lutheran Church, Houston, TX, March 24: *Toccata in F*, BuxWV 156, Buxtehude; *Partita: O Gott, du frommer Gott*, BWV 767, Bach; *Fantasie in g*, Müthel; *Prelude in E-flat*, *Prelude in e-flat (Sixteen Preludes)*, Kittel; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

PAUL JACOBS, Rollins College, Winter Park, FL, February 15: *Fantasia*, Weaver; *Sheep May Safely Graze*, BWV 208, *Sonata in e*, BWV 528, Bach; *Fantasia in f*, K. 594, Mozart; *Variations on America*, Ives; *Sonata I in d*, op. 42, Guilman.

BÁLINT KAROSI, Old West Church, Boston, MA, March 22: *Prelude and Fugue in E*, BWV 566, Bach; *Choral No. 1 in E*, Franck; *Schmücke dich, O liebe Seele*, BWV 654, *Passacaglia and Fugue in c*, BWV 582, *Vom Himmel hoch, da komm ich her*, BWV 700, 701, 769, Bach; *Foundation: Toccata and Fugue on an American tune*, Karosi.

EDWARD LANDIN, St. Thomas Church Fifth Avenue, New York, NY, March 24: *Pæan*, Phillips; *Chorale Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Psalm 139*, Decker; *Partita on Deus Tuorum Militum*, Landin; *Bryn Maur Voluntary*, Cooman; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns.

DANA MARSH, St. Thomas Church Fifth Avenue, New York, NY, March 17: *Pièce d'orgue*, BWV 572, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott Heiliger Geist*, BWV 671, *Toccata, Adagio, and Fugue in C*, BWV 564, Bach.

ROSALIND MOHNSSEN, St. Michael's Episcopal Church, Marblehead, MA, March 17: *Mattheus-Final (Bach's Memento)*, Bach, transcr. Widor; *Prelude in a on a Chorale*

of Bach, Respighi; *Fugue on BACH No. 5*, Schumann; *Fugue on BACH*, Ginastera; *The Little Red Lark*, transcr. Clokey; *Christ, unser Herr; zum Jordan kam*, BWV 684, *Fugue in E-flat*, BWV 552ii, Bach; *Prelude in a*, Kittel; *Allegro, Chorale, and Fugue*, Mendelssohn.

JONATHAN MOYER, Marktkirche, Hannover, Germany, March 23: *Gagliarda "Lherba fresca"*, *Gagliarda "Gamba"*, *Gagliarda "Comadrina" (Intabolutura Nova di Balli)*, anonymous; *Estampie*, Danksagmüller; *Ma douce amour (Buxheimer Orgelbuch)*, anonymous; *Pastorale*, Lefébure-Wély; *Andante in B*, Benoist; *Merry Fugue*, Moyer; *Première Symphonie*, Langlais.

KOLA OWOLABI, First Presbyterian Church, Ypsilanti, MI, March 3: *Allegro maestoso (Sonata III in A)*, op. 65, no. 3, Mendelssohn; *Chorale Prelude on O Sacred Head Surrounded*, Reesor; *Chorale Prelude on Picardy*, Joubert; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Improvisation on Wondrous Love*, Owolabi; *Suite*, op. 5, Duruflé.

M. BRETT PATTERSON, St. Mark's Episcopal Church, Berkeley, CA, March 10: *Prelude in G*, BWV 568, Bach; *Corrente Italiana*, Cabanilles; *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, Bach; *Evensong*, Willan; *Meditation on Draw Us In The Spirit's Tether*, Hancock; *Acclamations (Suite Médiévale)*, Langlais; *Improvisation on Pange Lingua*, Patterson.

CHRISTOPHER REYNOLDS, Cathedral of St. Philip, Atlanta, GA, March 24: *Ciacona in e*, BuxWV 160, Buxtehude; *Master Tallis's Testament*, Howells; *Prière*, op. 37, no. 3, Jongen; *Introduction and Passacaglia in d*, Reger.

DARYL ROBINSON, Moorings Presbyterian Church, Naples, FL, March 1: *Scherzo Symphonique*, Cochereau; *Lullaby*, Hampton; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Scherzo in G*, Roberts; *Fantasia on Thaxted*, Miller; *Nimrod (Enigma Variations)*, Elgar; *Suite*, op. 5, Duruflé.

Bryn Mawr Presbyterian Church, Bryn Mawr, PA, March 31: *Veni Creator*, de Grigny; *Allein Gott in der Höh' sei Ehr'*, BWV 676, Bach; *Choral No. 2 in b*, Franck; *Scherzo in G*, Roberts; *Scherzo Symphonique*, Cochereau; *Philadelphia Flourish*, Brillhart; *Suite*, op. 5, Duruflé.

NICHOLAS SCHMELTER, Our Lady of Mount Carmel Catholic Church, Altoona, PA, February 24: *Heraldings*, Hebble; *Carillon*, Sowerby; *Variations on Old Folks at Home*, Buck; *Pièce d'Orgue*, BWV 572, Bach; *Concert Fantasia on a Welsh March*, Best; *The Immovable Do*, Grainger; *Méditation (Trois Improvisations)*, Carillon de Westminster (24 *Pièces de fantaisie*), Vierne

PATRICK SCOTT, Cathedral of St. Philip, Atlanta, GA, April 7: *Improvisations on the Stations of the Cross*.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, March 29: *Marche Héroïque*, Brewer; *Prelude on Iam sol recedit igneus*, Simonds; *Suite for Mechanical Organ*, Beethoven; *Adagio in E*, Bridge; *Siciliano for a High Ceremony*, Howells; *Symphonie III in f-sharp*, op. 28, Vierne.

MARK STEINBACH, Brown University, Providence, RI, March 10: *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Sonata II*, Hindemith; *Prelude and Fugue in E-flat*, BWV 552, *O Mensch beweine dein Sünde groß*, BWV 622, Bach; *Diptyque*, Messiaen.

ERIK SUTER, St. Thomas Church Fifth Avenue, New York, NY, March 31: *Präludium und Fugue über BACH*, Liszt; *Cantilène (Suite Brève)*, Langlais; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

KENT TRITLÉ, First Congregational Church (UCC), Sarasota, FL, March 8: *Præludium in E*, BuxWV 141, Buxtehude; *An Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in e*, BWV 548, Bach; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *O Welt, ich muss dich lassen*, op.122, no. 3, Brahms; *Prelude and Fugue on BACH*, Liszt.

TODD WILSON, Congregational Church (UCC), Iowa City, IA, March 3: *Cortège et Litanie*, op. 19, no. 2, Dupré, arr. Farnam; *Ach bleibe bei uns, Herr Jesu Christ*, BWV 649, *Meine Seele erhebt den Herrn*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Passacaglia in c*, BWV 582, Bach; *Fantasy on themes from Carmen*, Bizet, arr. Lemare; *Soliloquy*, Conte; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1, Widor; *Improvisation on What Wondrous Love is This*, Wilson.

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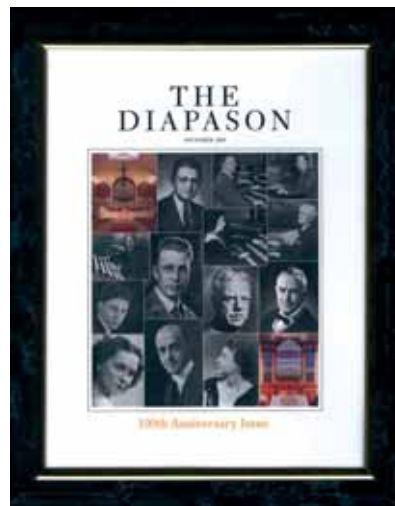
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PUBLICATIONS / RECORDINGS

Looking ahead, **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. Titles and genres will be available beginning in October, but as a reminder to carillon performers, please note the gratis publication of *Jesse's Song: A Hymn of Peace*, scored for two players and a four-octave instrument. The 12-page letter-sized PDF booklet file is currently available from FMP's home page Bulletin Board link at www.frumuspub.net.

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

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

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

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>.

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

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

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

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