

THE DIAPASON

AUGUST, 2003



Middlesex School, Concord, Massachusetts
Specification on page 24

Here & There

Dale Warland, founder of the *a cappella* choral ensemble, the **Dale Warland Singers** (DWS), has announced his resignation as music director effective June 30, 2004. As a result, the DWS board of directors has determined that the 2003-04 season will be the last concert season for the Singers and there will not be a search for a new music director. The upcoming season marks the 31st year for the Singers, the first professional choir in the Twin Cities. At this point in his career, perhaps most notable for its impact on 20th-century choral music repertoire through the commission of 240 new works, Warland feels he can best continue to serve the field by dedicating his energy to teaching, guest conducting, recording, and composing.

Founder Dale Warland has served as the ensemble's music director since 1972. His accolades include the Chorus America Michael Korn Founder's Award; four ASCAP Awards for Adventurous Programming (1992, 1993, 1996 and 1999); and the first-ever Margaret Hillis Award for Choral Excellence (1992). In June 2001, Warland was named the McKnight Foundation's Distinguished Artist, and in 2002 he received the Chorus America/Louis Botto Award for Innovative Action and Entrepreneurial Zeal. His most recent awards include a special Chorus America/ASCAP award for his contributions to American choral music (August 2002) and the ASCAP Victor Herbert Award for Distinguished Service to American Music (May 2003).

Gayle Ober will continue to lead the organization through its transition, which includes celebrating the group's 31-year history by completing its final concert season, finishing a number of recording projects, and working to find a permanent home for its valuable choral music library. There are already two tours planned for the 2003-2004 season, and possibly another one for 2004-2005. The Dale Warland Singers music library is one of the most comprehensive collections of 20th-century choral music in the country. The library includes more than 240 premieres and more than 1,000 titles. It also includes hundreds of live concert recordings many of which include world premiere performances. The organization will endeavor to have the library catalogued and housed for public access. For information: 651/632-5870; <www.dalewarlandsingers.org>.

St. Bartholomew's Church in New York City continues its Summer Festival of Sacred Music series through September 14, presenting major liturgical works at the 11 a.m. service. Works are performed by the St. Bartholomew's choir and instrumentalists, directed by William K. Trafla: August 10, Rheinberger, *Cantus Missae*; 8/17, *Missa Luba*; 8/24, Byrd, *Mass for Four Voices*; 8/31, Durufle, *Messe "Cum Jubilo"*; September 7, Carter, *Missa Brevis*; 9/14, Haydn, *Lord Nelson Mass*. For information: 212/378-0222; <www.stbarts.org>.

The Summer Organ Academy in Poschiavo (Switzerland) and Ponte in Valtellina (Italy) takes place August 31-September 3. Focusing on the organ music of Bach and of the Renaissance, the academy will be led by Jean-Claude Zehnder and will feature organs by Bizzarri-Antegnati (1518-1589) at the Chiesa Madonna di Campagna, Ponte in Valtellina, and by Metzler (1978) in Poschiavo. Repertoire includes music of Bach, A. Gabrieli, Erbach, Massler, and Cavazzoni. For information: 41 26 323 4900; <www.academieorgue.ch>.

VocalEssence and the American Composers Forum have announced the sixth annual Welcome Christmas! Carol Contest. This year's contest requires writing for SATB chorus with a solo

instrument other than piano or organ. One or two carols will be selected, and the winning carols will be announced by October 1. Each winner will receive a prize of \$1,000, and the carols will be premiered at the annual VocalEssence Welcome Christmas! concerts at Plymouth Congregational Church in Minneapolis and Normandale Lutheran Church in Edina. The deadline for scores is September 1. For information: 651/251-2822; <www.vocalescence.org>.

Washington National Cathedral continues its series of organ recitals on Sundays at 5 pm: September 7, Thomas Heywood; 9/14, Jean-Christophe Geiser; 9/21, Scott Hanoian; 9/28, Erik Wm. Suter; October 5, Pipespectacular!; 10/12, Christopher Boodie; 10/19 (at 2 pm) Peggy Howell; November 16, Maximilienne Ghysaert; 11/23, Todd Wilson; 11/30, Erik Wm. Suter. For information: 202/537-6216; <Angela_Calo@Cathedral.org>.

MG-Music presents organ master classes in Germany: September 10-13, led by Ton Koopman at the Basilika of Ottobeuren; selected organ works of Bach and Couperin; daily lessons, a concert, and an organ excursion. October 6-10, Ben van Oosten will lead a masterclass at the Basilika of Waldassen. For information: <www.mgmusic.com>.

Studio for New Music (NY) has announced its 2nd annual International Composers Competition, open to composers of all ages and nationalities. Prizes include performance and recording in New York's Lincoln Center in spring 2004 in addition to cash awards: 1st \$1,000, 2nd \$800, 3rd \$700, 4th \$500. Scores can be for up to 12 performers of orchestral instruments, including piano (or other keyboards), harp, plucked instruments, percussion and/or solo voice and tape/electronics. Works may be of any instrumental combination and up to 25 minutes in length. Deadline is September 15. For information: <www.StudioforNewMusic.com>.

The 26th Annual Conference of the **Organ Historical Trust of Australia** takes place September 27-October 1, with the theme, "Redundant, Recycled and Renovated: A Miscellany of Organs in the Riverina district of New South Wales and North-East Victoria." Starting in the border city of Albury, the conference will include recitals, lectures, heritage tours, and visits to notable organs by such builders as Bevington, Cook, Edwards, Fincham, Letourneau, Noad, Richardson, Walcker and Willis. For information: John Maidment, 03 9882 5978, <maidment@vicnet.net.au>; or Ian Smith, 03 5332 2909, <iansmith@netconnect.com.au>.

VocalEssence and the American Composers Forum announce a call for scores for "Essentially Choral," the third annual choral and orchestral reading program offering composers an opportunity to hear their works-in-progress read (and rehearsed) by professional musicians. Scores must be submitted by September 30 to be considered for the 2004 reading session which takes place January 9-10, 2004 at Plymouth Congregational Church in Minneapolis. Composers may write for SATB chorus and up to 15 instruments. Those selected to participate will hear their work-in-progress rehearsed by the VocalEssence Ensemble Singers and then performed in a reading session with the Ensemble Singers, professional orchestral musicians, conductor Philip Brunelle, composer-mentor Sven-David Sandström, and VocalEssence Meet the Composer composer-in-residence Cary John Franklin. The program includes mentoring sessions with Philip Brunelle and Sven-David Sandström. For informa-

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tion: 612/547-1456;
<www.vocalescence.org>.

Honoring the life and work of founder, **Charles Brenton Fisk**, 1925-1983, the Fisk workshop will sponsor a program entitled "Charles Fisk: A Fond Remembrance" on Saturday, February 7, 2004, at 2 p.m. at Old West Church, Boston. Along with musical offerings, several of Charlie's friends and colleagues will speak. A festive reception in the organ loft will follow the program. All are welcome. A companion publication is being prepared, a collection of writings from his colleagues, coworkers, and friends. The company invites concise stories, recollections, or tributes for consideration by October 1, 2003. Electronic formats are best, either by e-mail <cbfisk@cbfisk.com>, or by typed or handwritten responses. More information as well as an on-line edition of received contributions is available on the website: <www.cbfisk.com>.

The Summer 2003 issue of the **Friends of the Kotschmar Organ** newsletter includes complete information on the 91st season of concerts this summer at Merrill Auditorium of Portland City Hall, Portland, Maine. The newsletter also mentions the Friends' annual meeting on May 12, at which a new president was elected, three offi-

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were re-elected, and four new board members were added. Harold Stover, long time FOKO board member and music director and organist of Woodfords Congregational Church in Portland, was elected president. Other officers re-elected were Charles Orem as vice president, Stephen Garvin as treasurer, and Peter Plumb as clerk. New board members are Richard Kurtz, Chester Cooke, Kathleen Grammer, and James Strand. For information: 207/8839525; <www.foko.org>.

The Philadelphia Music Project has announced its 2003 grant awards—\$780,000 awarded to 16 music organizations. Ranging from \$2,000 to \$160,000, 16 grant recipients were selected from 32 applicants. Recipients include: Academy of Vocal Arts, Anneberg Center for the Performing Arts, Curtis Institute of Music, Mann Center for the Performing Arts, Piffaro-The Renaissance Band, Strings for Schools, and others. Funded proposals will yield a total of 125 events; included in the commission and performance of 15 new works: the world premiere of one new work, the US premieres of three new works, and the regional premiere of one additional work; radio broadcasts, residency and educational activities, and over 100 public performances. For information: 215/893-0140; <www.philadelphiamusicproject.org>.



Mahlon Balderston, Chuck Talmadge, Carol Schaeffer, Lucile Beasley, Emma Lou Diemer, David Gell, and Clayton Galloway at San Roque Catholic Church, Santa Barbara, California

The Santa Barbara AGO chapter presented a concert entitled "Pipings!" on May 18 at San Roque Catholic Church, Santa Barbara, California. Performers included Mahlon Balderston, Lucile Beasley, Emma Lou Diemer, Clayton Galloway, David Gell, Carol

Schaeffer, and Chuck Talmadge playing works by Martin, Widor, Pachelbel, Purvis, Albrechtsberger, Gell, Bach, Diemer, and Thallander. The program featured the church's 2002 Schantz organ of two manuals and 26 ranks.



Michael Barone, Jeff Daehn, Dean Robinson, Cynthia McLaren, Brian Williams, and Robert Hachmeister at 100th birthday party of Hinners Opus 537

In March of this year, the Southeast Minnesota AGO chapter hosted a 100th birthday party for the Hinners pipe organ, Opus 537, built in 1903. This sturdy tracker action organ (1/9) now resides in the chapel of Madonna Towers, Rochester, Minnesota. The organ had a previous 17 years of service at Good Shepherd Lutheran Church in Rochester. Prior to that time and its 1985 restoration by Jeff Daehn of Rochester, the organ had been in Washburn and Minong, Wisconsin. The birthday party included a festive dinner in the Madonna Towers dining room, a recital by members of the local AGO chapter, and reflection by OHS president, Michael Barone. Pictured left to right are Michael Barone and the recitalists: Jeff Daehn, Dean Robinson, Cynthia McLaren, Brian Williams, and

Robert Hachmeister. A great evening was had by all, including two residents of the Towers who are older than the pipe organ. With the exception of the winding and the 16' Pedal stop action, the organ is all original.

Manual

- 16' Manual Bourdon (TC)
- 8' Manual
- 16' Manual Bourdon (TC)
- 8' Diapason
- 8' Gedeckt*
- 8' Gamba*
- 4' Octave
- 4' Flute*
- 2 3/4' Twelfth*
- 2' Fifteenth*

Pedal

- 16' Pedal Bourdon
- (* indicates double draw)

Early Music America has announced the winners of its 2003 awards recognizing outstanding accomplishments in early music. The awards were presented at the EMA annual meeting on June 13. Joel Cohen, long-time director of the Boston Camerata, is the winner of the Howard Mayer Brown Award for lifetime achievement in the field of early music. Jeffery T. Kite-Powell, professor and chair of the music history and musicology department at Florida State University, received the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college Collegium Musicum. Piffaro, The Renaissance Band, won the "Early Music Brings History Alive" award, which honors ensembles or individual artists for excellence in educational outreach. Special honorable mention for the "Early Music Brings History Alive" award went to David Coffin, Boston-based singer and instrumentalist. Early Music America also presented scholarships to three students to attend sum-

mer workshops: recorder player David Giusti, harpsichordist Mahan Esfahani, and Baroque oboist Curtis Foster. For information: 206/720-6270; <www.earlymusic.org>.

The Chicago-Midwest Chapter of the Organ Historical Society has announced its first release of a compact disc recording. The 1891 Roosevelt organ of St. James Catholic Church, Chicago, is featured in works played by William Aylesworth, Wolfgang Rübsam, and Michael Surratt. Sonatas by Rheinberger and Guilhant are included, as well as vintage works by Chicago composers. Proceeds of sales will assist with the eventual restoration of this historic instrument. Discs may be purchased at St. James Church or may be ordered by mail for \$17.95 each (check payable to Chicago-Midwest Chapter OHS): Robert E. Woodworth, Jr., 6007 N. Sheridan Rd., #39B, Chicago, IL 60660-3066. The recording is the first in a series that the chapter plans to issue featuring historic Chicago-area organs.

Appointments



Faythe Freese

Faythe Freese has been appointed associate professor of organ at the University of Alabama, Tuscaloosa, effective fall, 2003. Dr. Freese holds degrees in organ performance and church music from Valparaiso University and Indiana University. Her organ teachers have included Marilyn Keiser, Robert Rayfield, William Eifrig, and Phillip Gehring. As a Fulbright scholar and an Indiana University/Kiel Austausch Programme participant, she studied the works of Jean Langlais with the composer in France, and the works of Max Reger with his former student Heinz Wunderlich in Germany. She will recruit and teach undergraduate and graduate organ students in addition to continuing her concert career, performing throughout the United States and in Europe. While on a 2001 concert tour in Denmark and Germany, she performed works of Reger, Franck, Sowerby, Mendelssohn, and others. Dr. Freese has held faculty positions at Indiana University, the University of North Dakota-Williston, and Andrew College. She has held church music and symphony orchestra positions in Georgia, Illinois, Indiana, North Dakota, and Ohio. She leaves her positions as assistant professor of organ at Concordia University and organist at University Presbyterian Church, Austin, Texas. Her recording, *Sowerby at Trinity*, was released on the Albany label, and her publications, *Sunday Morning Organist: A Survivor's Guide for the Pianist and Somus Novus: Intonations and Harmonizations*, are available from Concordia Publishing House. Dr. Freese may be contacted at <faythefreese@earthlink.net>.



Paul Jacobs

Paul Jacobs has been appointed organist and choirmaster of Christ and St. Stephen's Episcopal Church in Manhattan, New York City. Following completion of graduate degrees at Yale University, he moved to New York to take up his faculty post at the Juilliard School—the youngest person ever

appointed to the Juilliard faculty. The first organist to receive the Harvard Musical Association's prestigious Arthur W. Foote Award, he will be a featured artist at the 2004 national AGO convention in Los Angeles. Jacobs has performed the complete organ works of Bach—twice in 14 consecutive evenings, and also in an 18-hour non-stop marathon, at the age of 23. Last year he performed the complete organ works of Messiaen in a series of one-day marathons in six major American cities. His teachers have included George Rau, John Weaver, Lionel Party, and Thomas Murray. In addition to winning several national competitions, he has also received the Yale School of Music's Horatio Parker Memorial Award, Philip Francis Nelson Prize, the Dean of Music's Prize, and the Faculty Prize of the Yale Institute of Sacred Music. Paul Jacobs is represented by Phillip Truckenbrod Concert Artists <www.concertartists.com>.



Timothy Olsen

Timothy Olsen has been appointed acting university organist at Cornell University, Ithaca, New York, where he will be the sabbatical replacement for Annette Richards. Mr. Olsen will also serve as adjunct organ instructor at State University of New York at Binghamton for the fall 2003 term for Jonathan Biggers while he also is on sabbatical leave. Winner of the 2002 National Young Artists Competition in Organ Performance, he is finishing his doctoral studies at the Eastman School of Music where he is a student of David Higgs. Mr. Olsen is represented by Karen McFarlane Artists, Inc.

Austin Organs, Inc., Hartford, Connecticut, has announced the appointment of Spearman-Hawkinson, Inc., as their North and South Carolina representatives. They may be reached at Spearman-Hawkinson, Inc., 3920 River Ridge, Charlotte, NC 28226; phone/fax 704/542-6065.

Here & There



Franklin D. Ashdown

Franklin D. Ashdown has received one of several consecutive standard panel awards from ASCAP in recognition of recently published organ and choral works, including *The Golden Trumpet* and *A Carol Fantasy* (both

published by Warner Bros.), *Bread of the World* (Sacred Music Press), and *Come, I Pray Thee* (Oxford University Press). His five-movement suite for organ, *The Desert*, has been released by Wayne Leupold Editions.



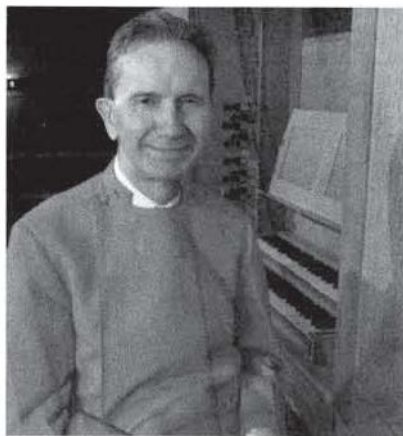
Philip Brunelle

Philip Brunelle was presented with the Michael Korn Founders Award for Development of the Professional Choral Art at the annual Chorus America national conference. For Brunelle, the award comes in his 60th birthday year as VocalEssence, which he founded as the Plymouth Music Series in 1969, anticipates its 35th anniversary concert season. His contributions to the art of choral music are many. He served as chair of the Sixth World Symposium on Choral Music in 2002. As artistic director of VocalEssence, he has created opportunities for new music to be heard and rarely heard works to be rediscovered. His conducting career has taken him to Europe, South America, and across the United States. The award is named for Michael Korn, one of the founders of Chorus America and its first president (1977-1985). He was artistic director and conductor of The Philadelphia Singers, which he founded in 1972. For information:

<www.vocalescence.org>

Emma Lou Diemer's new work, *Spirituals—For Piano*, has been published by Santa Barbara Music Publishing, Inc. (AP 101, \$14.95). The collection features a number of traditional spirituals arranged for piano. For information: 805/962-5800; <www.sbmp.com>

Gerre and Judith Hancock will be leaving their posts as Organist and Master of Choristers, and Associate Organist, of Saint Thomas Church Fifth Avenue in New York, in September 2004. Following their thirty-three years'



Gerre Hancock



Judith Hancock

service at the church and choir school, they will continue to concertize in both solo and duo recitals under the management of Karen McFarlane Artists, Inc., and they will pursue other new challenges in the ever-changing world of music in today's church.

Martin Haselböck received an honorary doctoral degree on May 25 during commencement exercises at Luther College, Decorah, Iowa. Luther President Richard L. Torgerson awarded the doctor of humane letters degree to Haselböck, music director of the Vienna Academy Orchestra and whose awards include the Liszt Award in 1986, the Diapason d'Or and the Deutscher Schallplattenpreis. In 1997, he was awarded the Austrian Cultural Award by the state president. An internationally known recitalist, Haselböck has an established relationship with Luther. In 1977, at age 21, he taught at Luther when college organist William Kuhlman was on sabbatical leave. He has also twice appeared at Luther College as a conductor of the Vienna Academy



Martin Haselböck

Orchestra and this past spring as a solo performer. Haselböck has studied harpsichord, organ composition and conducting in Vienna and Paris. A winner of numerous organ prizes and competitions, he has made more than 60 solo CDs. Many composers have written for him as well, including Ernst Krenek who dedicated both of his organ concertos to him. Since 1985, Haselböck has been music director of the Vienna Academy Orchestra. During that time, the period-instrument orchestra has had a regular series of Viennese classical music concerts, and has recorded more than 40 CDs. Haselböck's latest recordings include a "Musical Imperialist" series of 10 CDs commemorating 500 years of Vienna Court music.



Arthur LaMirande

On June 5, a special memorial high Mass was celebrated at St. Michael's Cathedral in Springfield, Massachusetts, to commemorate the 100th anniversary of Marion Beaton LaMirande, who died on March 12, 2002 at age 98 in New York City. The organist

for this occasion was her son, Arthur LaMirande of New York City. The cantor was Peter Buchi, of La Scala Opera, Milan, and other European opera houses. The celebrant was the Rev. Vincent P. McNamara of St. Gabriel's Church, New Rochelle, New York, a friend of the family. The cathedral organ was originally built by Casavant in the 1920s and rebuilt and enlarged by Theodore Gilbert of Wilbraham, Massachusetts in the 1980s. The Mass included the singing of the Gospel and the Creed to musical settings composed by Mr. LaMirande. Other portions of the Mass were taken from the traditional Gregorian Latin Requiem Mass and from contemporary settings for the French liturgy adapted to English words. The Responsorial Psalm for "Le Seigneur est mon Berger" by Gelineau was sung in the original French. Also featured were works by contemporary composers Augustinus Franz Kropfweiter (Austria), François Morel (Québec), and Raimund Sterl (Germany), in addition to original improvisations by Mr. LaMirande on the themes of the gospel hymn "In the Sweet By and By" and the Latin hymn "Veni Creator Spiritus." The eulogy was delivered by Major Mary Avery of The Salvation Army, followed by the singing of the hymn "O Boundless Salvation" by General William Booth, founder of The Salvation Army. A 2-CD set recording of this Mass is available for \$25 post-paid; address inquiries to Arthur LaMirande, 461 Fort Washington Ave., # 33, New York, NY 10033.

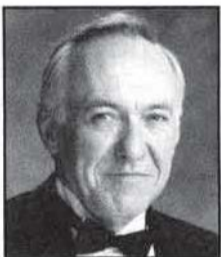
Arthur Lawrence was the invited recitalist for a May 4 program at St. Paul's Episcopal Church in La Porte, Indiana, when he played music by Bach, Boëly, Dandrieu, Franck, Lidón, Vaughan Williams, and Vierne. This season of "Music at St. Paul's" marked the 22nd anniversary of an Historic Organ Citation for the church's 1872 Steer & Turner instrument, Opus 45, by the Organ Historical Society. Dr. Lawrence, who last year left a position as organist-choirmaster at the Episcopal Church of the Good Shepherd in New York City after 21 years, was recently appointed interim director of music for Grace Lutheran Church in Lancaster, Pennsylvania, where he plays a III/52 Schlicker of 1967 and a II/14 Roger Pulham tracker of 1990. He continues as a faculty member at the Manhattan School of Music.



Susanne Pumhösl and Kathleen Scheide

Kathleen Scheide and Susanne Pumhösl presented a Viennese Baroque Keyboard Festival at Henderson State University in April. The two-day festival, supported by an Ellis College Margin of Excellence Grant, included lectures and organ and harpsichord recitals. The event will be repeated in late November at the Vienna Conservatory. For information, contact Kathleen Scheide at <scheidk@hsu.edu>

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Dallas International Organ Competition



Bradley Welch, 2003
First Prize Winner
and
Prize of the Audience

Organist, Highland Park
Presbyterian Church, Dallas



The triennial Dallas International Organ Competition, organized by the Dallas Symphony Orchestra in 1997, is designed to attract the world's most gifted young organists, and to promote young artists dedicated to organ performance.



Three distinguished international organ performance competitions have selected Phillip Truckenbrod Concert Artists to represent their First Prize Winners.

Through our "Winner's Circle" program, savvy concert series organizers around the country provide their audiences an opportunity to experience these young artists in stirring performances. To these annual "Winner's Circle" presenters, we guarantee reduced fees and territorial exclusivity. We are delighted to offer this exceptional opportunity to additional presenters. All inquiries are welcome.

"Again, many thanks for offering this unique opportunity to us."

*James Buonemani, Organist-Choirmaster
St. James' Episcopal Church, Los Angeles*

Grand Prix de Chartres



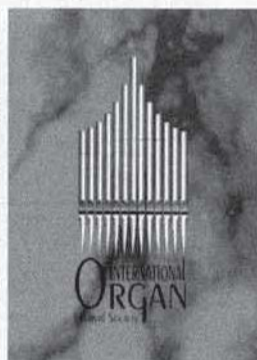
Emmanuel Hocdé, 2002
First Prize Winner
Prize for Performance of
J.S. Bach, and
Prize of the Audience

Organist, Church of St. Eloi, Paris



The *Grand Prix de Chartres*, established in 1971 on the occasion of the inauguration of the *Grandes Orgues* of the Chartres Cathedral, was held annually until 1974, and has been biennial ever since. Aspiring, young organists from around the world compete for first prizes in performance and improvisation.

St. Albans International Organ Competition



Johannes Unger, 2001
First Prize Winner

Assistant Organist
St. Thomas Church, Leipzig



The biennial St. Albans International Organ Competition, founded in 1963, celebrates the diversity of the organ and its music, performers, and builders, and offers first prizes in performance and improvisation.

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Kathryn Sparks

Kathryn Sparks, AAGO, has been promoted to associate director of music/organist of Memorial Drive Presbyterian Church in Houston, Texas, one of the ten largest Presbyterian churches in the United States. Mrs. Sparks has been organist of the church in a part-time position since 1998. With consultant Robert Brewer, she planned for the 2002 60-rank Schantz chancel organ and the reworked 1972 48-rank Casavant gallery organ. The church also houses a 1994 Austin chapel organ and a Visser and Associates portable organ. Sparks first played the new Schantz organ in worship services on November 10, 2002. She dedicated the instrument in a concert on February 2, 2003, which is available on CD. In her new full-time position, Mrs. Sparks will assist director of music Kinley Lange in planning for all worship services and administering the music ministry. She will continue as organist for the church and accompanist for the adult and youth choirs. Beginning next year, the church is planning to implement a subscription concert series, and Mrs. Sparks will manage the series. She is a graduate of the University of Texas and the University of Cincinnati, and her organ teachers include Frank Speller, Roberta Gary, Dean Billmeyer, and Robert Brewer. She is a published composer and is an officer of the Houston AGO chapter.

Karl Wilhelm, organbuilder in Mont Saint-Hilaire, Canada, received the Doctor of Music (D.Mus.) degree at the College of Wooster's 133rd commencement on May 12. Wilhelm was born in 1936 and spent his childhood in Weikersheim, Germany. He began a four-year



Karl Wilhelm

apprenticeship with Laukhuff in Germany at age 16, followed by employment with W.E. Renkewitz of Germany (1956-57) and Metzler & Söhne of Switzerland (1957-60). Upon completion of his "master organbuilder" qualification, he immigrated to Canada to head the mechanical action department at Casavant Frères. Five years later he started his own firm, first in St-Hyacinthe and then in Mont Saint-Hilaire. Since that time his company has built more than 150 organs throughout Canada and the United States, and as far east as Korea; among the installations are those at McGill University, the University of Toronto, the University of Mississippi, Christ Church Anglican Cathedral in Montréal, and St. Albans School in Washington, DC. Wilhelm has specialized in designing and building mechanical action organs in accordance with the principles of the 17th and 18th centuries. He built two organs for the College of Wooster in addition to a large three-manual, 38-stop organ for Wooster's First Presbyterian Church.

Carol Williams, San Diego Civic Organist, hosted a concert with children at the Spreckels Organ Pavilion in Balboa Park on May 25. Young artists from the age of ten included singers, organists, and instrumentalists. The concert was supported by over 2000 people. Carol Williams is represented by Phillip Truckenbrod Concert Artists.

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Herbert Anton Kellner

Herbert Anton Kellner died on April 21 in Darmstadt, Germany. Born on December 25, 1938, in Prague, he studied philosophy, physics, mathematics, and astronomy at the University of Vienna, and was awarded a PhD in 1961 with a dissertation in mathematics. In 1975 he identified the unequal temperament of J. S. Bach for *Das wohltemperirte Clavier*. He worked for 33 years in space technology and satellite communications management. His extensive bibliography includes numerous articles on temperaments, Bach, and symbolism, among which are articles in THE DIAPASON: "How Bach encoded his name into *Die Kunst der Fuge* together with his tuning," May, 1999, pp. 14-15; "Johann Sebastian Bach and *Die Kunst der Fuga*," March, 2000, p. 13; and "*Die Kunst der Fuga*: J.S. Bach's Prefatory Message and Implications," May, 2000, pp. 15-17. For a complete bibliography: <<http://ha.kellner.beit-online.de>>.

Anna L. Raitch died on May 6 at Fox Run Nursing Home, Findlay, Ohio, after a short illness. She was 94. Born on July 25, 1908 in Mansfield, Ohio, she lived in many areas of the United States, as she followed her husband who was an officer in the Naval Reserves. An organist and a teacher of organ and piano for 50 years, she served as organist of many churches including Brookwood Presbyterian Church, Columbus, Ohio; First Community Church, Upper Arlington, Ohio; and Lutheran, Methodist, and Christian Science churches in Huntsville, Alabama; Syracuse, New York; and San Francisco, California. Mrs. Raitch was a member of the Mansfield Apostolic Christian Church, Mansfield, Ohio, and a member of the Phil-

anthropic Education Organization, a charter member of the Mansfield Symphony, and former secretary of the Columbus AGO chapter. She had served as organist for Wappner Funeral Directors and the Renaissance Theatre.

Fern Roberta Traugott died on November 12, 2002, at a nursing home in Hot Springs Village, Arkansas. She was 87 years old. Born on January 1, 1915, in Fairmont, Oklahoma, to Oscar and Christina Kind, she spent her youth in Winfield, Kansas, and was raised in the environment of St. John's Lutheran College, where her parents served as house-parents to the 250 ministerial students. There she began her lifelong interest in music and worked toward her degree in organ at Southwestern College in Winfield. She married Edgar Traugott on March 24, 1940, and lived in Louisiana for 43 years. She was employed as a secretary for 23 years at the University of New Orleans. Following retirement, the Traugotts moved to Hot Springs Village, Arkansas, in 1983 and were charter members of Faith Lutheran Church there. A lifelong church organist, Fern Traugott served Lutheran churches in Kansas, Louisiana, and Arkansas, serving Faith Lutheran Church 1986-96. In her capacity there, she was instrumental in the installation of its historic Hook & Hastings organ in the early 1990s. Mrs. Traugott is survived by a son, six grandchildren, eight great-grandchildren, and many nieces and nephews. She was preceded in death by her husband Edgar, one son, her parents, and six siblings.

Here & There

Uwe Pape is the author of a new book, *Orgeln in Berlin*, 2003, 234 pp., 164 color photos, 28 b/w photos. 10 1/2" x 8 1/2", in German. The beautifully illustrated book deals with organs in Berlin and features numerous photos of old and modern organ cases and consoles, along with specifications, and is fully indexed. Available for \$39 plus \$3 postage (USA) from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 781/848-1388; <organlitfnd@juno.com>.

Paraclete Press has announced their latest Gregorian chant releases. *Gregorian Melodies: Popular Chants Vol. 11* (S.845), performed by Dom Richard Gagne and the monks of Solesmes, contains popular chants including the Te Deum, Stabat Mater, and Ave Maria. *I Am With You: A Celebration of Faith in His Name* (CDCD034), by the Gloriam Dei Cantores Schola, conducted by Mary Berry, is part of a series of CDs that describe, through chant, the life of Christ. The Gloriam Dei CDs also include chant based organ music by Gerald Near and Jean Langlais. Each CD is priced at \$16.95. They are available from Paraclete Press; phone 508/255-4685; <www.paracletepress.com>, e-mail: <mail@paracletepress.com>.

Choral Excellence has announced the release of a new series of videos, including Donald Neuen's seven-video *Artistic Musical Conducting Master Set* and Robert De Cormier's *Counterpoint Performance* videos. Available on DVD and VHS, the videos cover a wide range of choral styles and philosophies and comprise tools for teaching and tools for learning: A Choral Excursion, A Counterpoint Christmas, Artistic Musical Conducting, Choral Techniques and Methods. For information: <www.choralexcellence.com>.

After several years with Austin Organs, Inc., Edward and Holly Odell have resumed work as independent organbuilders, operating J.H. & C.S. Odell as a full-time concern for the first time since 1983. The firm recently moved into a new 2,000 square foot facility in East Hampton, Connecticut,

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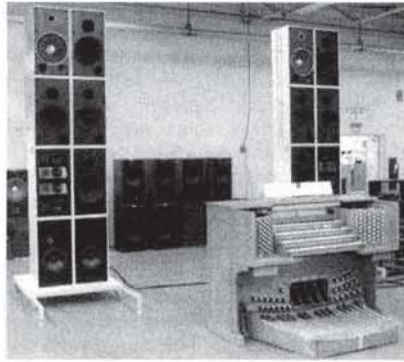
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with plans for expansion. Renovations to the space have been ongoing since the beginning of the year and are nearly complete. Among items installed in the new shop is the voicing machine used by Caleb H. and William H. Odell, which is presently undergoing restoration after being in storage for the last twenty years. Photos of the new shop as well as other information about the firm are available at the firm's website: <www.odellorgans.com>

A recent e-mail update from Wicks Organ Company included information on a new installation for Good Shepherd Lutheran Church, Manchester, Missouri; additions and reinstallations of existing Wicks organs; complete information on Wicks consoles; blower maintenance and functioning; and the Direct-Electric® unit test reaching 75 million cycles. For information: <www.wicks.com>

Allen Organ Company has installed a four-manual, 80-stop, Renaissance™



Allen organ at Music Hall, Cincinnati

organ in Music Hall, Cincinnati, Ohio, the nation's largest symphonic hall and home of the Cincinnati Symphony Orchestra. The custom audio system is installed with movable speaker towers allowing flexibility of placement on stage and easy storage when not in use.

Grace Episcopal Church of Norwalk, Connecticut recently installed a new



Johannus American Classic V

Johannus American Classic V, 3-manual, 90-rank digital organ. The installation has 12 high-powered channels with a floating Solo division and a 4-channel Antiphonal. It boasts 2670 watts of power supplied through 16 speaker cabinets. Johannus used note-by-note "real time" sampling, all 24-bit technology. The organ is equipped with programmable MIDI and is pipe ready.

The organist at Grace Church is Richard Biernacki, and the organ was purchased and installed through Westport-Fairfield Piano & Organ in Fairfield, Connecticut. The dedication concert was performed on June 20 by guest organist David Hart.

Music for Voices and Organ

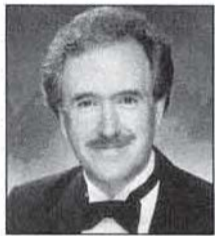
by James McCray

Ah, September! The choir returns

The gray-green stretch of sandy grass,
Indefinitely desolate;
A sea of lead, a sky of slate;
Already autumn in the air, alas!
Arthur Symons (1865-1945)

Color studies

As summer fades into memory,
autumn lies in waiting, especially for



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those who have not prepared for the return of the church choir and the resurgence of their weekly efforts. Summer, the time of relaxing and planning, is fading but should have been the time of choosing and ordering music. That first Sunday back is special and may set the tone for the year, so being prepared for it is crucial. In some instances, new church members may not have heard the choir, and they may be fine singers who could be recruited easily after that first choral Sunday, so making the proper impression is important.

In preparing for the return of the choir, several matters should be considered. For example, that Sunday is often a special Sunday for the congregation. Sunday School classes resume, activities resume, and the spirit is "forward," therefore the music should be of a festive nature. An introit from the back of the church coupled with a processional sets an immediate mood of conviviality. Singing a new or favorite anthem adds to the joyous character of the day. Music that is fast, loud, and uplifting will contribute to the vitality of the morning.

Another approach is to involve several musical ensembles. Choose an anthem that uses a youth or children's choir, or sing something that includes a handbell or brass choir. Approach this Sunday with the same degree of purpose as for Christmas Eve or Easter. As on those occasions, the church is often filled, and there is a feeling of anticipation in the air. The music can endow a service with a positive mood that carries forward into the fall season.

Other concerns include enhancing the morning message. Connecting to the sermon and the lectionary should not be overlooked. Although there are many churches which do not follow that with rigorous zeal, in those that do the gestalt feeling of the morning must be accommodated. When communion is a part of the service, finding a contrasting musical mood for those moments of the service will add to the overall disposition.

The first Sunday back is often the week after Labor Day. Churches that try to have a special beginning to the year on a three-day weekend usually are disappointed. That last escape of the summer before school truly starts often has a family agenda that is highlighted

by a trip away. It has been my experience that is not a good time to "kick-off" the new year. By late August most choir members are ready to sing again, so having new music for them is a fine start to the new year. After their first rehearsal some kind of social event for them is highly recommended. A mailed announcement about the first rehearsal and weekly announcements in the Sunday bulletins will start to arouse enthusiasm.

The reviews this month are aimed at that Sunday of rejuvenation. Be prepared and start the year with a positive, fervent passion that will carry throughout the days of autumn. Welcome back!

The Call, Craig Courtney. SATB, organ, brass quartet, and percussion, Beckenhurst Press, Inc. BP1662, \$1.65 (M).

Here is your opening anthem for the new year. The music and text combine to enlist the choir/congregation to another year of service to the church. The snare drum often gives a march-like feeling to the music which opens with a solo trumpet playing the familiar hymn "Jesus Calls Us" in a free, somewhat melancholy style. The tempo is strict when the choir enters. The organ, on two staves, is independent but supportive. The first stanza is in unison, then moves into two parts for the second; the last stanza is in four parts with divisi and continues the feeling of growth with a loud, climactic ending. Highly recommended and sure to be a hit with everyone.

Let All the World in Every Corner Sing, John Behnke. SATB, organ, optional congregation, 3-5 octave handbells, and brass quartet, Concordia Publishing House, 98-672, \$1.60 (M-).

Using the familiar George Herbert material, Behnke's setting opens with an introduction from the handbells that is not included on the choral score. The choral parts are very easy, often in unison, with a middle chorale-like area that is doubled on organ. The refrain is on the back cover for reproduction for the congregation; they also join the choir on the final stanza. This is an easy yet stirring anthem.

Come, Worship the Lord, Mark Patterson. SATB and keyboard, Augsburg Publishing House, 0-8006-7547-9, \$1.75 (M).

After a gentle opening, the music moves to a faster, more majestic mood that beckons the congregation to return to the spirit of worship, and should serve as an excellent anthem for the opening full Sunday. Through the use of triplets and seventh chords Patterson creates a sense of building. The keyboard part is probably better on piano. There is one short area that employs a few sopranos singing an obbligato. The choral parts are homophonic and syllabic, also on two staves with a text based on Psalm 100.

Gloria, Eugene Butler. SATB and piano, Alliance Music Publications, AMP 0378, \$1.50 (M-).

Using a Latin text set to driving 7/8 rhythms which alternate with common time, the tempo instructions indicate "With Joyous Abandon, c. 120." The choral parts are often in two parts or unison with some passages in a full texture. Lots of repetition of phrases and harmonies in a typical Butler style.

I Was Glad, K. Lee Scott. SATB with children's choir, organ, and optional 3-4 octave handbells, Choristers Guild, CGA883, \$1.60 (M).

The handbells play full block chords in various sections of the work. The children's voices are in unison and also only used selectively, usually as a contrasting obbligato to the choir. The choral writing is on two staves, frequently in two parts. The celebrative music is in a broad ABA format with the middle area slower.

Behold the House of God, Richard Proulx. SATB and organ with optional brass quartet and timpani, C.I.A. Publications, C-5044, \$1.40 (M).

This majestic setting uses mild dissonances that lend a dramatic character to the music. The additional instrumental parts are available separately and in a different full score (C-5044FS) although they are indicated in the choral score. The organ part is on three staves with registration suggestions. Choral parts are on two staves with some unaccompanied singing and frequent unison singing.

God Speaks to Each of Us, Gwyneth Walker. SATB and organ, ECS Publishing, 5664, no price given (M+).

The poetry is by Rainer Maria Rilke and provides a sensitive format for the warm harmonies which often contain unison repeated notes in a rhythmic yet chant-like setting. Unlike other works in this column which are fast and festive, Walker's piece is reflective and features an organ part on three staves, somewhat soloistic and independent of the voices. The setting was written for the dedication of a new organ. This anthem contains lots of imagery.

The Eyes of Faith, Austin Lovelace. SATB and organ, Paraclete Press, PPM00304 \$1.60 (E).

Almost all the choral writing is in unison or two parts, and even then doubled in the two-stave organ accompaniment. The melody first heard in unison returns with a descant line for the sopranos, then the ending chorale has divisi for the women while the men sing in unison.

What a Friend, Gary Alan Smith. SATB, SAB trio, and piano, Abingdon Press, 0687077737, no price given (E).

This setting of the familiar "What a Friend We Have in Jesus" would be especially suitable for a youth choir. The choral parts are easy and the music is in a pop style. The trio is used at the opening and near the end in a more standard style and much slower, somewhat free.

Book Reviews

18th-Century Continuo Playing: A Historical Guide to the Basics, by Jesper Bøje Christensen. Kassel: Bärenreiter BA 8177, 2002. Hard cover, 155 pages, 32 Euros.

It is ironic that, from the distance of some three hundred years, we may have a broader, more informed overview of the plurality of baroque continuo practices than any one musician might have had at the time. Any but the most exceptional baroque musicians (Handel? Telemann?) probably had no more than a passing acquaintance with the quite divergent practices of Germany, France, and Italy. And certainly even those little-traveled musicians whose knowledge of music from other countries must have been vast¹ cannot be shown to have changed the style of their continuo realizations dramatically when performing music of another culture. Unlike other writers on the subject, Jesper Bøje Christensen (a faculty member at the Schola Cantorum in Basel, Switzerland) approaches the teaching of eighteenth-century continuo practices by presenting the lessons directly from only a handful of primary sources. The consultants for the French style are Michel de St. Lambert (1707) and Jean-François Dandrieu (1719), for the German style Johann David Heinichen (1728) and Georg Philipp Telemann (1733). The result is a virtual one-on-one lesson in two very different styles from those who knew them best, approaching a more authoritative approach to learning this challenging skill.

The first half of the book is devoted to the French style, clearly presented with a short, readable explanation of each chord and its use, followed by facsimile exercises. Solutions to certain exercises are given on separate pages to avoid cheating, and the differences between eighteenth-century terminology and modern terminology are clearly explained. At appropriate spots the student is prompted to turn to the end of the section, where a number of French airs are given for practice. The French custom of assumed figures (figures not necessarily indicated but expected nevertheless from the player) is introduced where needed, and the player is given ample opportunity to absorb each lesson naturally. The section on German continuo practices is organized somewhat differently. Examples are not given in facsimile, and solutions to many of the exercises are given within eyeshot of the exercise, testing the player's character as well as the ability to realize chords. Nevertheless, this varied approach to the two styles is not without logic. As the author states, the French style is the best place to start for gaining facility in reading figures, which will arm the student for tackling the more complex German approach to continuo playing. Throughout the volume the author notes the many ways the German and French styles diverge.

This book does more than provide a tutor for reading figures, for the author has processed his sources well and provides a concise and revealing look at the aesthetics of a narrow but important phase of the figured bass period (1660-1735). Lessons learned but usually ignored in modern practice include:

1. A number of voice leading freedoms that might not pass muster in Theory 101.
2. Variations in the texture of realizations according to whether they are played on organ or harpsichord.
3. French realizations were as straightforward as the German realizations were elaborate.

►page 10

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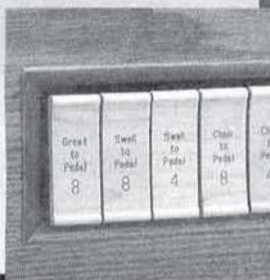
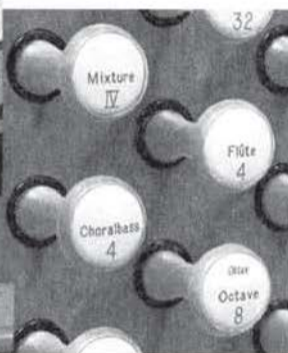
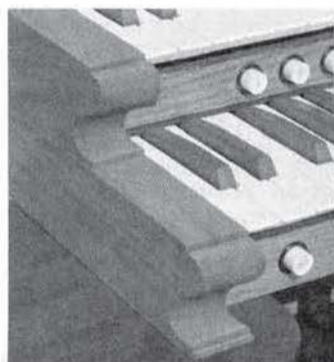
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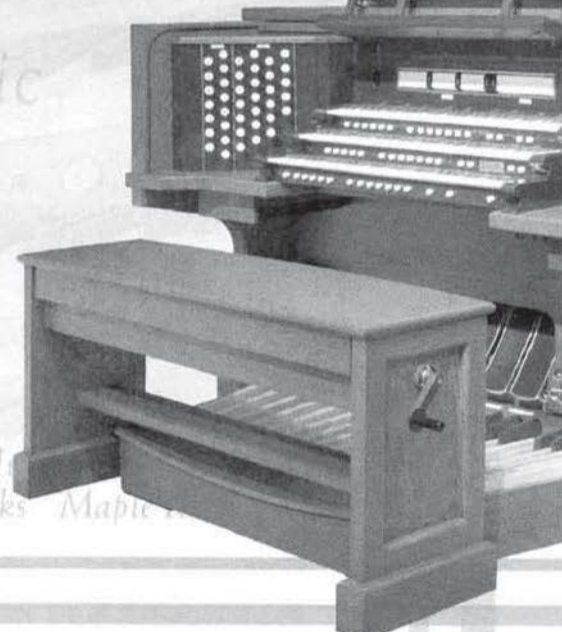
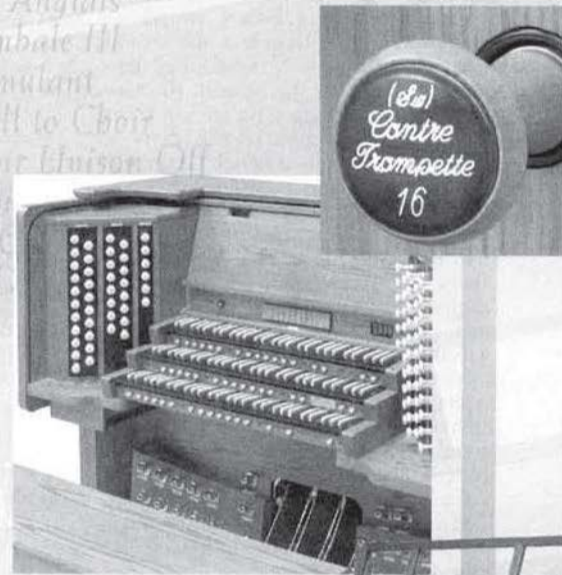
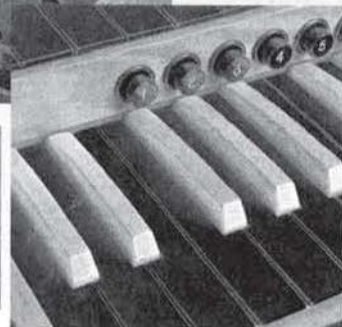
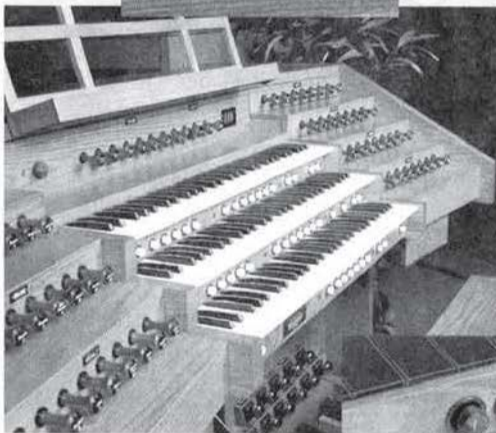
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4. The little evidence in these sources of the modern practice of thinning the texture for softer effects, or of avoiding the tessitura or even the notes of the soloist's part (p. 100). Telemann, for example, advised leaving out chords rather than losing the integrity of the voice leading (p. 92).

5. The continuo player must double the statement of a fugal subject, even if it is not in the bass (p. 102).

6. Realizations in German music in the first half of the eighteenth century generally were full-voiced, often reaching as many as six, seven, or even eight voices. Thinner textures were common before the eighteenth century and again in the galant period, but not, say, during the lifetimes of Heinichen, Telemann, and J. S. Bach.

For all of this book's clarity, there are a few oversights that deserve mention. Although it is understandable that the author purposely avoids addressing many issues (rhythm, articulation, ensemble) that affect continuo playing but are nevertheless "beyond the limits" of the book, a section on the difficulty of realizing unfigured basses would not have been out of place. It is also curious that, while texts and translations have been provided for the arias in the German section, French texts are not translated. The translation of Christensen's own text from the original German is excellent with one insignificant exception: the opposite of preface is not postface, but postscript. This slip-up is more than made up for by the (translator's?) clever pun on page 93, where the word "digits" can be read to mean fingers, figures, or both. The sources Christensen consults are certainly authoritative, and his desire to restrict his sources in order to give the modern student the feeling of a masterclass with first-hand witnesses is laudable. Nevertheless, such important sources as Johann Philip Kirnberger's *Grundsätze des Generalbasses* (Berlin, 1781), which refers directly to the music of J. S. Bach, would have added a decidedly credible witness.

Of the many books devoted to continuo practice, most seem focused either on the realization of figures or the cataloguing of a spectrum of surviving historical evidence. In contrast, Christensen's book's perceived limitation in presenting only two national styles as witnessed by only a few historical sources is actually its greatest strength. This double master lesson from the past is a marvelous way to emerge oneself in the practices of the time. Never mind that this book concerns itself with only a few decades. What decades they were!

—Gregory Crowell
Grand Rapids, Michigan

Notes

1. Bach's playing of Louis Marchand's suites was described by Jakob Adlung as "sehr flüchtig und künstlich," i.e., "very fleetingly and with much artifice." See Adlung, *Anleitung zur musikalischen Gelährtheit* (Erfurt, 1758), p. 716.

Send a sample copy of THE DIAPASON to a friend: jbutera@sbcmail.com

Organ Technique, by Jacques van Oortmerssen. Göteborg Organ Art Center, Göteborg University, Sweden, 2002. GOArt Publications, no. 9, 80 pages, US\$ price not given. Orders: Göteborg Organ Art Center, Göteborg University, Box 210, SE-405 30 Göteborg, Sweden; and The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 01284-5918; tel: 781/848-1388; fax: 781/848-7655; e-mail: <Organlitfnd@juno.com.>

Organists of the present generation generally acquired the basics of their technique from their teachers, either at music schools or through private instruction. This personal approach was usually supplemented by a manual of practice exercises, such as the *Oxford Organ Method* by C. H. Trevor (Oxford University Press, 1971), covering such topics as position at the console, manuals and pedals, part-playing, hymn tunes and chorales, phrasing, accent, and other methods of practice, supplemented by copious musical illustrations but no extended explanations.

The aim of this latest contribution to organ pedagogy, prepared by Jacques van Oortmerssen, a professor of organ at the Conservatorium van Amsterdam and organist of the Waalse Kerk, Amsterdam, is "to provide new study material for the development of a thorough and reliable organ technique based on historical principles and tradition" (7). In accordance with the prevalent belief regarding preparation for organ study, he reinforces the view that prospective organ students should possess a fairly advanced keyboard technique. Therefore this instructional manual is not intended for absolute beginners.

This work consists of two parts. The first part is a 33-page discourse, "The Coherence Between Musical Expression and Organ Technique," an essay previously published in *GOArt Research Reports*, vol. 2, 2000. The second part consists entirely of 51 technical exercises, arranged in ten sections and accompanied by comments.

A recurrent theme in the first part is the intimate dependence of expression on technique, for music of the past can only be played with correct period-related techniques. However, only one system is necessary, which represents a turning away from that developed by Marcel Dupré and his contemporaries who projected their own time-bound aesthetics on early music. The detailed exposition is introduced through a historical survey that culminates in a statement of an appropriate organ technique designed to enrich the spectrum of musical expression. The key concept is relaxation under pressure, the conservation of energy in the service of the spiritual and emotional aspects of music making. This aspect may be familiar to pianists, who have been warned against allowing keyboard pyrotechnics to obscure the intellectual and emotional aspects of musical interpretation.¹

The essentials of the system emerge in a number of specialized topics; a partial but representative list includes the

following:

- Posture is elaborated under such matters as the sitting position, the organ bench, and its effects on enhancing tone production and expression.
- Unnecessary and uncontrollable movements, contact with the key (as well as release), and the economical use of energy in pedaling receive appropriate treatment.
- The role of the organ's wind supply in affecting sound production is related to key attack and release.
- Methods of fingering and pedaling are discussed in connection with the development of legato, key shapes, organ actions, and the interpretation of historical sources, both theoretical and practical. Brief notes on the practical highlights of fingering and pedaling cover periods from the sixteenth to the twentieth centuries.

An epilogue to this part stresses the importance of a structured and differentiated development of organ technique in the service of the emotional and spiritual sides of music making, a theme with which the part began.

The technical exercises included in the second part—the majority devised by the author, several drawn from organ compositions by familiar composers (Bach, Mendelssohn, Franck)—are arranged under these headings: posture and turning, articulation and touch, relaxation and movements of the wrist and arm, staccato, trills for manuals and pedals, scales, octaves, stretching, extra pedal exercises, and complementary repertoire-related exercises.

The helpful commentary of this profusely illustrated and logically ordered instructional manual contains many useful practical insights. Its only minor fault is that many of the embedded quotations in the introductory essay remain untranslated from their original German sources, thus imposing a difficulty for linguistically challenged readers. Nevertheless, it clearly marks an advance over the earlier *Oxford Organ Method*, and accordingly can be recommended to the attention of organ instructors and their students.

—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

Note

1. See, for example, Robert Rimm, "The Liability of Virtuosity," chapter 7 in *The Composer-Pianists: Honold and The Eight* (Portland, OR: Amadeus Press, 2002), 207–220. Rimm expands on the topic under such suggestive headings as "The Virtuoso Myth," "Virtuous or Virtuoso," "Too Much of a Good Thing," "Visceral Pianism," "Transparent Virtuosity," and "Technique and Truth." He concludes: "[The] subordination of virtuosity—for its own sake—to music's loftier goals may emphatically be taken for granted." (220)

New Recordings

The Young Bach. Early works for organ and harpsichord played by Margaret Phillips. Regent REGCD 158. TT 70:24.
<www.regent-records.co.uk>

This CD contains the *Prelude and Fugue in G*, BWV 550; *Partita on O Gott du frommer Gott*, BWV 767; *Pastorale*, BWV 590; and *Toccata in E*, BWV 566, played on the organ, and the *Capriccio sopra la lontananza del fratello diletto*, BWV 992; *Toccata in D*, BWV 912; and *Aria Variata*

in A minor, BWV 989, played on the harpsichord.

The organ used was commissioned from Peter Collins to mark the 250th anniversary of the death of J. S. Bach in 2000, its two manuals containing balanced flue choruses plus mutations. There is a fine trumpet on Manual II, which along with several other stops is transmitted to the pedal division that has a splendid independent Fagot 16'. This instrument is eminently suitable for the pre-1750 French and German repertoire, and resides at the English Organ School founded in 1996 and run by Margaret Phillips and her husband in Milborne Port in Somerset, England. It is tuned to Werckmeister III at A440.

The harpsichord played here was loaned by Michael Johnson, its plucking points and speaking lengths being based on a Ruckers single-manual of 1637 in the Germanisches Museum in Nürnberg. Johnson's fine copy incorporates an 8' plus buff on the upper manual and an 8' plus 4' on the lower.

The excellent quality and standard of the playing is just what we have come to expect from Margaret Phillips whose articulation throughout is a model of carefully considered clarity at whatever speed she is playing. Performance practice in phrasing and the application and interpretation of ornaments has been thought through, each being integrated into the line to fulfil its specific function be it melodic or rhythmic, with additional tasteful ornamentation being added where appropriate. The virtuoso characters of the Fugue in G and the Toccata in D, to mention but two, are brought out through being played at a speed where mere flashiness is subordinated to the impacted contribution of the individual figures to a coherent whole, particularly at the end of the final movement of the Toccata in D where the 6/16 gigue dissolves into RH 32nd notes against LH 16ths. This piece is particularly successful with its bold tremolo effects on chords and recitative runs.

Other highlights include the third movement of the Pastorale, where the aria in the RH is given additional color by the tremulant, and the unfolding kaleidoscope of colors in the Partita. The highly chromatic eighth Partita forms a balance to the third movement of the Capriccio. The sectional structure of the Toccata in E shows its clear debt to Buxtehude and the North German school and even to Froberger with its two fugues separated by a short recitative-like passage. In this as well as the Prelude and Fugue in C there are lengthy pedal solos negotiated with great panache, the Fagot adding just that necessary bite. Young players please note: These contrapuntal pieces are not blasted out on a relentless full organ!

The Aria Variata, subtitled *alla maniera Italiana*, gives us a chance to hear the different registrations possible on the harpsichord, including the buff in its 10 variations on what is probably an original theme—arias had been composed by Froberger, Reinken and Buxtehude. The Capriccio with its programmatic "theme" could well have been meant as a humorous addition to the genre cultivated by Kuhnau in his Biblical Sonatas. The final two movements imitating the sound of the posthorn are

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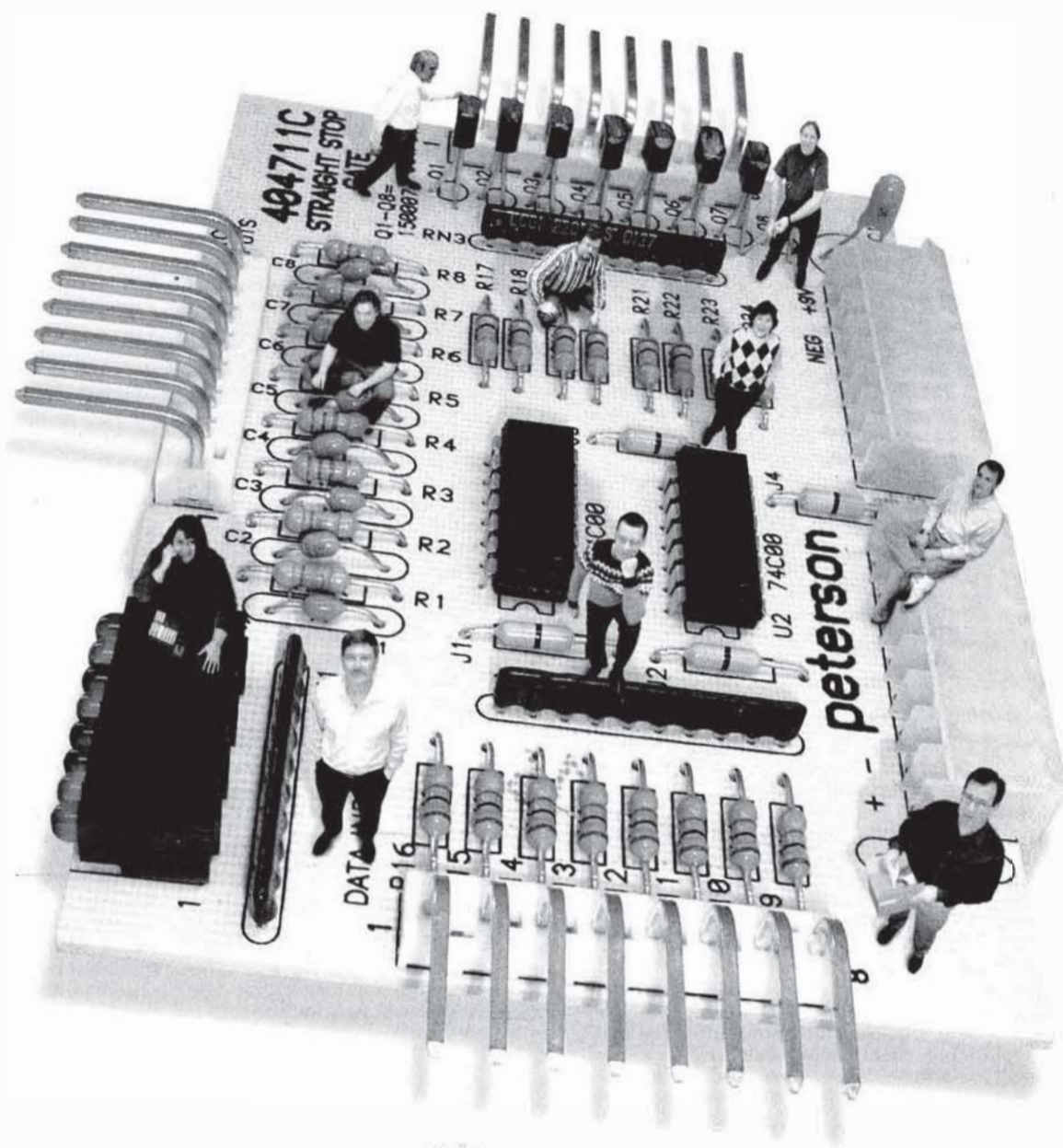
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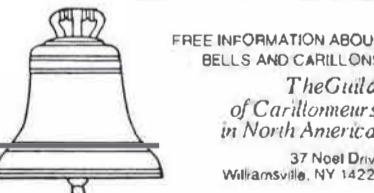
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►page 10: New Recordings

certainly full of a vibrant playfulness.

The accompanying booklet gives details of the instruments and a brief note on the pieces played. However, I would point out that Bach uses the tempo marking *Adagiosissimo* also at the close of the chorale prelude on *O Mensch beweine dein' Sünde gross*. This CD is very highly recommended to all, and particularly to younger students of the German school. It demonstrates historically-based registrational possibilities, and fully endorses Ms. Phillips' deserved standing as a leading interpreter of Bach. She is to be applauded for introducing some of the less well-known gems from his early years that would certainly merit a far more frequent inclusion in recitals.

In Gloria Dei Patris. The Academy at Neresheim Abbey. The Royal Academy of Music Chamber Choir, Cornett and Sackbut Ensemble, Beckett Ensemble; Patrick Russell, conductor. Recorded 2001, TT 74:40, Cantoris CRCD 6066; <www.cantoris.co.uk>.

Johann Hermann Schein, *Paduana* (Suite VII); Orlando de Lassus, *Missa Osculetur me*; Johann Jakob Froberger, *Toccata VI "alla levatione"* (1649); Johann Kaspar Kerll, *Magnificat Septimi Toni*; Wolfgang Amadeus Mozart, *Missa Brevis in B-flat*, KV 275; *Church Sonata in B-flat*, KV 212; Neresheim Abbey bells.

This CD brings together South German and Austrian vocal and keyboard music covering a 200-year span, performed most aptly in the great Abbey of Neresheim in South Germany, with which the Royal Academy of Music (RAM) has had an association since 1991. The Beckett Ensemble from the Academy, consisting of three 1st violins, three 2nd violins, cello and double bass, plays on instruments dating from c1735-1820 taken from the Beckett collection, while the Cornett and Sackbut Ensemble use modern copies. The small 4-stop portable organ, originally built c1730 and restored 1974-6, is used for continuo, and the large 3-manual Holzhay organ, which was inaugurated on New Year's Day 1798, is used for the Froberger and Muffat.

The stately *Paduana* by Schein, played with excellent intonation by the brass, serves as an introduction to the *Mass* by de Lassus, whose ten-year stay in Italy before his appointment in 1556 in Munich is most apparent in the soaring counterpoint, balanced by choral writing, and underscored by a never overstated brass at the cadences. The RAM Chamber Choir members are all equally at home with both the delicate polyphony, where a fine balance is displayed, and the more robust choral tutti. Between the Credo and the Sanctus, a first-class performance by Nikiforus Klironomus on the Holzhay organ of one of Froberger's Elevation Toccatas shows the influence of Frescobaldi. Following the latter's instructions, the written score is indeed treated with great rhythmic freedom, but without the purpose of the work being lost.

The *Magnificat* setting chosen here intersperses the verses of the canticle with the organ versets from Kerll's collection *Modulatio Organica* of 1686,

played on the Positive organ by Daniel Cook, in an alternatim performance. These relatively short versets are typical of the Southern tradition in the Catholic Mass, their composer working in both Vienna and Munich after studying in Rome with Carissimi. Particularly delightful is the use of 4-foot pitch alone in the fourth verset, while the canzonainfluenced rhythm of the fifth is most clearly articulated. Then we hear Nikiforus Klironomus on the Holzhay organ in a performance of Georg Muffat's *Toccata XI* from the *Apparatus Musicico-organisticus*, published in 1690 when Muffat was organist at Passau, and in its 12 Toccatas, and other pieces, the assimilation of French and Italian styles can be clearly seen. This particular example, in the rarely used key of c-minor, is in five movements: a stately chordal opening with splendidly dissonant suspensions, three fugal movements and a central movement in 3/2 with suspensions, and modulations passing through the remoter keys of B-flat minor and D-flat, sounding most effective in the tuning, a variant of Kimberger III. However, the long resonance of 4-5 seconds does actually cause a greater blurring of line and lack of clarity in the writing, and manual reeds, here used freely, although present in a very few large late 17th-century instruments such as at Salzburg where the collection was published, would not have been available to Muffat at Passau.

The next work presented is the charmingly galant *Missa Brevis in B-flat* by Mozart, dating from his Salzburg years. Particularly well brought out is the change in the Credo at "Et incarnatus," and the soprano solo in the more chromatic Benedictus is delightful. The *Agnus Dei*, which starts in the relative minor, finishes with some operatic style writing. The *Church Sonata in B-flat* is played between the Gloria and Credo by the RAM Beckett Ensemble, doing full justice to the composer's genius in stamping his originality within a formal framework. The disc closes with a recording of the abbey bells.

The enclosed booklet contains information in English and German on the Abbey, the RAM, the composers and the music—a pity that the organ disposition is missing! Particularly helpful is the translation of the original Latin. The RAM is to be congratulated on this venture of bringing together wonderful music—some of which by less well-known composers—in an appropriate setting. It is most highly commended.

—John Collins
Sussex, England

Oberschwäbische Orgelmusik aus Barock und Klassik. Played by Heinrich Hamm on the Gabler organ in Weingarten. Edition Lade EL CD 032. Available from The Organ Historical Society, Box 26811, Richmond, VA 23261; 804/353-9226; <www.ohscatalog.org>; \$15.98.

The disc (63 minutes) contains *Ouverture G-Dur*, *Aria lenteremo G-Dur*, and *Adagio con affetto c-Moll*, by Conrad Michael Schneider; *Concertino G-Dur*, by Augustin Bux; five pieces from *Parthia*, by Isfrid Kayser; *Praeambulum g-Moll* and *Praeambulum D-Dur*, by Joseph Lederer; *Allegro F-Dur*, by Joseph Bieling; *Allegro C-Dur*, by Aemillian Rosengart; *Cantabile c-Moll*, *Cantabile f-Moll*, and *Adagio F-Dur*, by Justin Heinrich Knecht; *Menuett B-Dur*, *Menuett G-Dur*, and *Dudelsackmenuett C-Dur*, by Meingosus Gaele; two anonymous compositions, one from the *Aichstettener Orgelbuch* and one from a Biberach manuscript.

While a few of the compositions are rather vaguely baroque in form, most of them date from the mid to late 18th

century and are best described as early classic or perhaps galant. All the composers are from towns or monasteries in the area known as Upper Swabia—Ulm, Schussenried, Obermarchtal, Wiblingen, Kempten, Ochsenhausen, Biberach, Weingarten.

The Schneider *Adagio*, two of the Knecht works, and two of those by Kayser are likely to be known to anyone who plays South German organ music, but the remainder are certainly unknown to most American organists. All of them are pleasant, grateful works; my favorites are the *Parthia* selections, the anonymous *Biberacher Pastorale*, and the minuets by Gaele, particularly the *Dudelsackmenuett* ("bagpipe minuet").

The accompanying leaflet (German, English, French) is excellent; it contains notes on the compositions, published sources for the music, information on organ and performer, a list of the registrations, and some good illustrations.

There is no shortage of descriptions of the famous organ. The best available is a book (German text only) published by Heinrich Hamm in 1993. One does wish that the leaflet had said a little about the work done on the organ in the 19th and 20th centuries. Just one or two remarks: The organ, completed in 1750, is a four-manual of 67 stops, but the numerous multi-rank mixtures and the numerous double-ranked stops account for about 55 additional ranks! There are very few manual reeds—only one real manual chorus reed—and there are practically no separate harmonics.

Heinrich Hamm, born 1934, studied with Anton Nowakowski, Hans Grischkat, and Karl Marx; he also did work with Anton Heiller, Klemens Schnorr, Harald Vogel, and Gaston Litaize. He has been organist at Weingarten since 1954, teaches at the Music Education School there, and is organ consultant for the Roman Catholic diocese of Rottenburg-Stuttgart. He knows and appreciates this music and makes excellent use of the big organ. The supply of lovely flutes seems endless and the variety of compound stops is an amazing source of color. Hamm does not set out to display the full resources of the instrument. He does not use anything even close to full organ, and the only one of the "sound effects" that we hear is the nightingale.

One cannot imagine any organ that would fit this repertory better. The result is a really beautiful recording of a superb instrument, little-known music that is worth hearing, and a performance that would be very hard to beat. A CD to be treasured!

Victorian Organ Music from St. Philip's Anglican Cathedral, Birmingham (The English Cathedral Series, Vol. 2). Played by Marcus Huxley. Regent REGCD 160. Available from Regent Records (UK), <www.regentrecords.com>; also available from WorldWide Music USA, <www32716@yahoo.com>.

The disc (75 minutes) contains: *Andante and Allegro*, by F. E. Bache; *Larghetto in F-sharp minor*, *Choral Song and Fugue*, *Andante in G*, *Halsworthy Church Bells*, all by S. S. Wesley; *Festive March*, *Andante* (No. 1) in A, *Andante* (No. 2) in F, *Andante* (No. 3) in E minor, all by Henry Smart; *Fantasia and Toccata* (Op. 57), by Charles Villiers Stanford.

Two of the Wesley pieces, the Smart march, and perhaps the Stanford "Fantasia" are likely to be familiar to many American organists, although I doubt that they are actually much played. I should perhaps admit to enjoying a bit of a nostalgia trip when listening to this recording. My first organ teacher had grown up with this music, with the result that I played and used every piece on this disc as a teenager, except for the Stanford, which obviously actually came a little later!

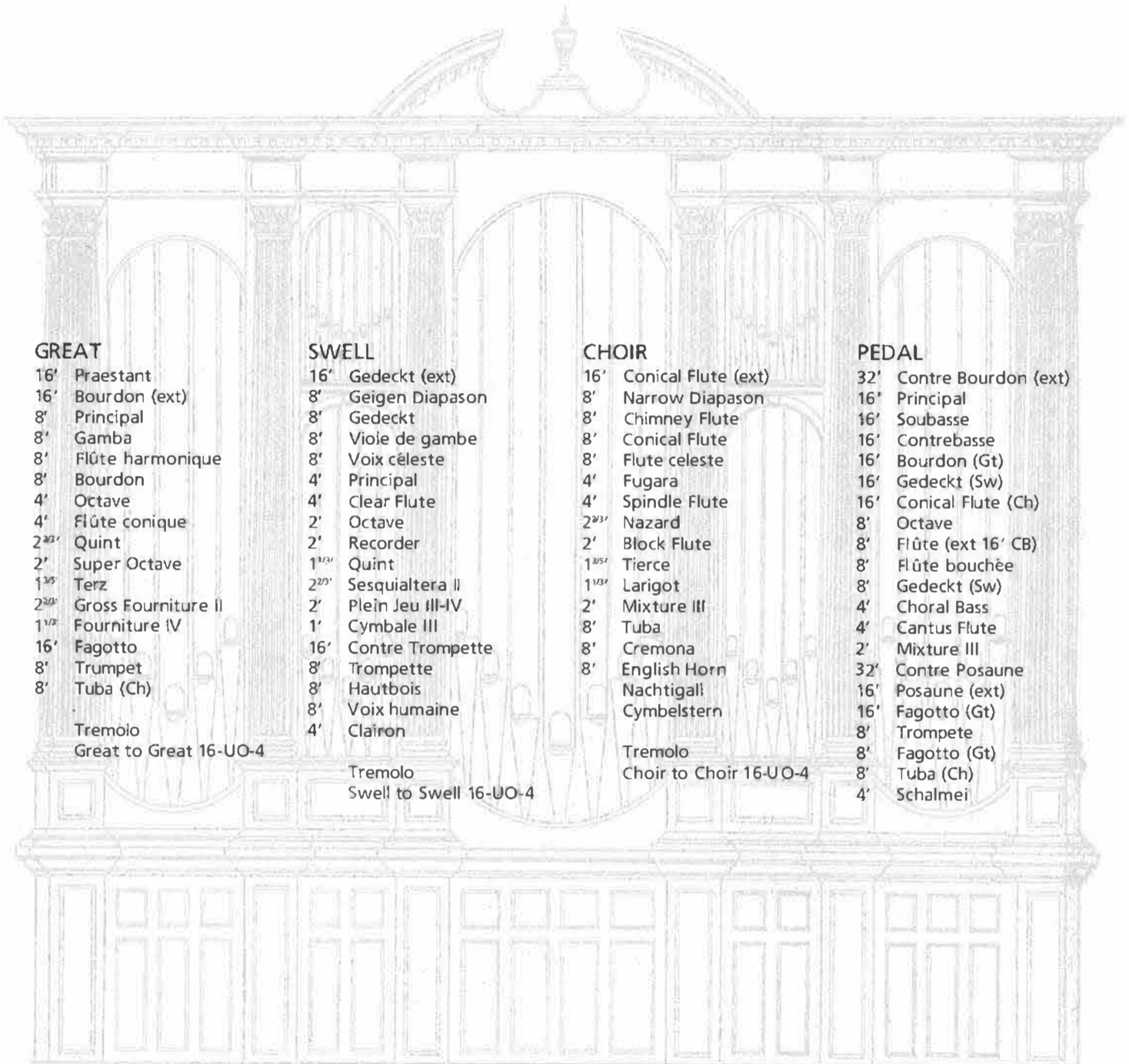
All of this music remains enjoyable and very useful as service music, particularly since almost all of it requires only a modest technique and will work well on almost any two-manual organ. The

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16' Conical Flute (ext)
8' Narrow Diapason
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8' Conical Flute
8' Flute celeste
4' Fugara
4' Spindle Flute
2^{2/3}' Nazard
2' Block Flute
1^{2/5}' Tierce
1^{1/3}' Larigot
2' Mixture III
8' Tuba
8' Cremona
8' English Horn
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Choir to Choir 16-UO-4

PEDAL

32' Contre Bourdon (ext)
16' Principal
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16' Contrebasse
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16' Gedeckt (Sw)
16' Conical Flute (Ch)
8' Octave
8' Flûte (ext 16' CB)
8' Flûte bouchée
8' Gedeckt (Sw)
4' Choral Bass
4' Cantus Flute
2' Mixture III
32' Contre Posaune
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exception is, of course, the Stanford *Fantasia and Toccata*, a fine show piece that requires both a solid technique and a resourceful and preferably large organ. Henry Smart is usually known for his organ marches—and fine ones they are—but his best music is found in the series of andante movements.

Marcus Huxley was trained chiefly in Oxford, where he was Organ Scholar at Worcester College. He was the top prizewinner at St. Albans in 1977. After some time at Ripon Cathedral, he was appointed organist and master of the choir at Birmingham Cathedral in 1986. He plays the Victorian music with both understanding and affection. There are several recordings of the Stanford work available. Huxley pays due attention to the musical structure and clearly has a good time in a brilliant extrovert performance.

St. Philip's was built in the 18th century as a downtown parish church and was elevated to cathedral status in 1905. Fairly recently I saw its organ referred to (in a British periodical) as a "charming mongrel." The instrument contains some pipework from the original 1715 instrument; it underwent renovations, rebuilds and enlargements in 1777, 1805, 1883, and 1894, when Nicholson's added a third manual. The same firm added a Solo division in 1929. A series of minor changes, including the repair of war damage, culminated in major work in 1993, again by Nicholson's, when 14 stops, including several mixtures and the Subbass 32', were added. The organ is now a four-manual of 61 stops (about 70 ranks). The soft reed solo stops are lovely, the swell box is

tremendously effective, and the flute and string stops of good quality. Full organ is impressive but a little lacking in character. Sound, but not outstanding, diapasons are topped by rather harsh mixtures. (One cannot help thinking that the pre-1993 organ must have been very, very stodgy!) Despite these reservations, the music on this disc sounds very much at home.

The accompanying leaflet contains good if too brief notes on composers and compositions, a good account of the organ, and a good biography of the organist.

This is not an exciting recording, but many organists will, I think, find it surprisingly interesting and enjoyable.

—W. G. Marigold
Urbana, Illinois

New Organ Music

The Philadelphia Organ Book: Six Short Pieces for the Church Year. Theodore Presser Company, 2002, 413-41147, \$18.95.

This book of six pieces by contemporary American composers resulted from a commission by the steering committee of the 2002 AGO National Convention in Philadelphia. Certainly, most of the names come as no wonder. Emma Lou Diemer, Charles Callahan, David Cherwien and Bruce Neswick have published impressive numbers of organ scores, though in the case of Emma Lou Diemer, it would patently unfair to brand her a specialist in organ composition. Eric Santos and Dorothy Papadakos are the newer and fresher

voices here, and it is especially invigorating to see a Papadakos creative moment trapped on paper rather than lingering in the memory of an improvisation past.

Each composition, except one, draws on a hymn tune or plainsong, and each is thereby associated with a specific liturgical day or season. Taken as a whole, the music ranks as moderately difficult. In some cases, reading the score involves more than performing it. Popular composers often rate as shrewd composers. Here, most figuration is repetitive, while effects and gestures are grand, expressive, and dramatic. Given their length, most of these pieces avoid extensive development of ideas, or languages much beyond mainstream, mid 20th-century tonal/modal-centered idioms. All require an instrument of some size and flexibility.

Apart from these generalities, *The Philadelphia Organ Book* tenders some specific delights. Dorothy Papadakos contributes a witty, jazzy prelude on *Salve feste dies*, in this case inexorably wedded to its Easter text through its title, "The Women at the Tomb." Organists wanting to perform this on Ascension or Pentecost (with the option of those texts for those days) would likely appreciate Papadakos' subtitle, *A Prelude on "Hail Thee, Festival Day."*

Emma Lou Diemer's *Prepare the Royal Highway*, a prelude on a Swedish Advent hymn, intermixes toccata-like figuration (an idiomatic texture for Diemer) with what is becoming an increasingly anticipated Messiaen-like triadic overlay. The movement is episodic, but directed toward its climax.

The stylistic outlier of the group and the least known name is Erik Santos, a young composition and music technology teacher at the University of Michigan. Santos pays homage to his own teacher, the late William Albright, and recalls Albright's own technique in *Star Rising*, a freely composed Epiphany essay that, in the composer's own words, "reflects an ever-increasing self-awareness of the infinite power surging within the soul." How that comports metaphorically with Epiphany is not entirely clear. The score itself presents some novel twists, such as a continual fanning of the swell in order to create a regular pulsation of musical figures over a long pedalpoint.

Collections such as this comprise a vital place in the contemporary repertoire, but perhaps an unexpected one. Whereas publishers habitually fear to commit themselves to printing new works of any degree of challenge or difficulty, collections as this, essentially handed over institutionally with commissions paid and, presumably, a ready-made clientele, often bring works to light that would be ignored otherwise. For organists who can handle the small technical intricacy, these are rewarding additions to the seasonal repertoire.

—Haig Mardirosian
American University
Washington, DC

Josef Rheinberger, *Organ Sonata No. 15 in D Major, Op. 108.* Amadeus Verlag, Switzerland, 1990, Catalogue No. BP 2385 (sole U.S.



agent: Foreign Music Distributors, 13 Elkay Dr., Chester, NY 10918, \$14.40.

During his lifetime, Josef Rheinberger (1839–1901) was a frequently performed composer, and was even regarded by some as the equal of Braluns and Bruckner. Following his death, the Liechtenstein composer's music in general gradually fell into oblivion, due partly to his conservative harmonic style and specialization in contrapuntal forms and church music. In the first half of the twentieth century, the organ music, particularly the sonatas, however, continued to receive performances, one respected English organist and music critic of the period, Harvey Grace, in his book *The Organ Works of Rheinberger* (1925), asserting that "his position as an organ composer is second only to that of Bach." Few would now agree with such an assessment, but modern musicians might approve of William S. Newman's view, in his book *The Sonata Since Beethoven* (1972), that nearly every one of Rheinberger's sonatas for the instrument "is a broadly conceived, serious, masterfully executed work." Continued interest in the works is reflected in their occasional inclusion in recitals. Probably more significant are compact disc recordings. Among others, Bruce Stevens has recorded twelve of the organ sonatas, and Wolfgang Rübsam and Rudolf Inig are each in the process of making separate recordings of all twenty.

The first movement, marked "Phantasia," starts with an Andante amabile introduction, which leads to a fast Agitato sonata-form that culminates in a typical Rheinberger extended, revelatory coda. The Adagio, hymn-like second movement, an intermezzo in the manner of Brahms, is followed by a lengthy finale, which is marked "Introduction and Ricercare." Featuring a fugue that Grace, in his book on the composer's organ sonatas, described as "among the pick of all the Sonata finales," the insertion of passages built on reminiscences of the previous movements binds the sonata into one cyclical whole.

This edition of the Organ Sonata No. 15 in D Major is from Amadeus Verlag's 1990 publication of all twenty Rheinberger organ sonatas. The quite large size of the notation, and heavy, bright white paper make the score extremely easy to read. The editor, Bernhard Billeter, provides a highly informative introduction in English and German. He suggests that Mendelssohn is not the only strong influence on the sonatas, but that Haydn and Mozart are at least as influential. The organist preparing to perform the sonata may well benefit from reading the detailed discussion in the introduction of the type of three manual, completely enclosed instrument that Rheinberger seems to have preferred, though Billeter argues that it can be played adequately on a modest two-manual organ that has sufficient foundation stops.

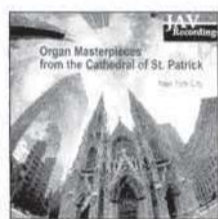
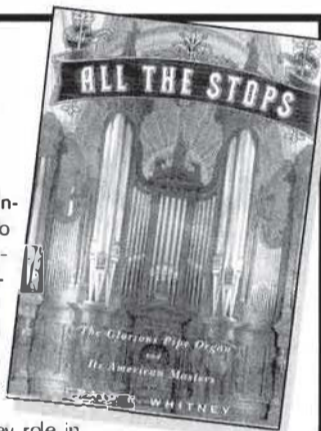
Billeter proudly asserts that this is the first edition to follow the very first prints, of which, presumably, Rheinberger would have approved. However, the performer may not be best served by this approach. Perhaps the organist will be glad at the absence of crescendo and diminuendo markings and suggestions for registrations, which can be said to clutter up the basic score, and are arguably best left to the discretion of the player. On the other hand, he will probably not be pleased at the retention of the first prints' many instances of illogical phraseology, antiquated time signatures and notation, and muddled distribution of the lines of the music between the hands. Most editions after the 1891 original, such as Grace's Novello edition in the 1930s, corrected these flaws.

NEW! New York Times editor loves the organ!

All the Stops

by Craig R. Whitney

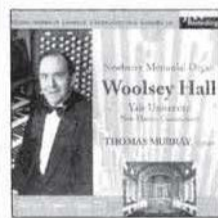
WRITING FOR CURIOUS PEOPLE who might become interested in the organ as well as for those who already are interested, enthusiast (and organist) Craig Whitney tells us why he loves the organ and relates wonderful anecdotes about many of the greats including Virgil Fox, E. Power Biggs, Leopold Stokowski as an organist, E. M. Skinner, G. Donald Harrison, Rodman Wanamaker and the organ in his Philadelphia department store, and more. Examining the papers of Virgil Fox's manager, Roberta Bailey, he relates her key role in Fox's career. The author has worked as a reporter for the *New York Times* in New York, Saigon, Bonn, Moscow, Paris, and London, and as diplomatic correspondent, foreign editor, Washington editor, and is currently assistant managing editor. Book 1738 \$39 \$22.50



NEW! 1930 Kilgen Enlarged, 150 ranks!

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SOUSA: Stars & Stripes DIEMER: O Beautiful for Spacious Skies COOK: Fanfare SCHUBERT: Ave Maria PURCELL: Trumpet Tune in D BACH: In dulci jubilo G. ALAN SMITH: Resolution COX: Improv on Adoro te SOWERBY: Carillon DUDLEY BUCK: Concert Variations on Star Spangled Banner STOLTZFUS: Prelude & Fugue on COLEMAN WIDOR: Toccata, Sym. 5 TRAD.: Londonderry Air
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BACH: Sinfonia, Cantata 29 KRIGBAUM: Processional for the President TRAD.: Bright College Years MOZART: Fantasia in f, K. 608 VAUGHAN WILLIAMS: Welsh Folk Songs, *Romanz* and *St. David's Day* REGER: Benedictus, Introduction and Passacaglia in d HINDEMITH: Sonata I BONNET: Matin Provençale KARG ELERT: Vorspiele *Werde munter, meine Seele; Mach hoch die Tür* RIMSKY-KORSAKOV: Procession of Nobles from *Madra*

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Josef Rheinberger, *Organ Sonata No. 17 in B Major (Fantasy Sonata)*, Op. 181. Amadeus Verlag, Switzerland, 1990, Catalogue No. BP 2387 (sole U.S. agent: Foreign Music Distributors, 13 Elkay Dr., Chester, NY 10918), \$14.40.

The Amadeus edition of the Organ Sonata No. 17 in B Major (Fantasy Sonata), Op. 181, has been published under the supervision of Bernhard Billeter, whose introduction for Op. 108, discussed above, is included in the volume. The general strengths and weaknesses noted above in the examination of Sonata No. 15 apply here.

Although Crace, in his book, is critical of certain features, on the whole he clearly thinks highly of the B-major organ sonata, and places it among the best half dozen of the composer's sonatas for the instrument. Crace praises the first movement's opening lengthy, wide-ranging opening melody, which is "entirely free from stodginess or commonplace." The middle movement, an Intermezzo built on a Beethovenian

theme, he sees as one of Rheinberger's very finest sets of variations, while he judges the composer's characteristic combining of fugue and sonata-form in the finale very convincing.

—Peter Hardwick
Breckin, Ontario

Behnke, John. *Carillon. Concordia Publishing House 97-6952. \$8.00.*

It is always enjoyable to come across an interesting new setting of something familiar. In this case, John Behnke has dressed the well-known Westminster tune in attractive (but not overly loud!) new clothing. The ternary-form work, about five minutes in length and of moderate difficulty, begins with a jaunty introduction over pedal fifths, then presents the Westminster tune. After a contrasting section of busy scalar passages over slightly spicy chords, the tune returns, now followed by the introductory passage (slightly modified) and moving to a quiet ending. The setting is written for a two-manual instrument, with

minimal registration suggestions, and is well-written and fun to play.

Behnke, John A. *5 Preludes of praise. Concordia Publishing House 97-6990. \$10.00.*

This is a collection of short, moderate-difficulty preludes on well-known tunes: *Schönster Herr Jesu/St. Elizabeth* (the volume's contents page lists each separately, so at first it appears there are six preludes), *Jesus, meine Zuversicht, Nettleton, Spanish Hymn, and Vreuchten*. The tunes are presented either in the top voice or left hand and the settings use familiar figurative patterns but are nicely done. One minor disappointment: the setting of *Nettleton* (Come, Thou Fount of Every Blessing) is in two brief movements, a martial Procession and a lilting Pastorale—but one expects a full suite. The preludes are registered for a two-manual instrument, preferably one with good reed stops.

Schalk, Carl. *Easy Hymn Preludes for Organ. Vol. 1. Concordia Pub-*

lishing House 97-7001. \$18.00.

This collection comprises 29 short preludes, which might most likely find use as hymn introductions. (Some of the hymns are known by multiple titles, so the contents listed by title has 34 entries, while the contents listed by tune, 29.) As the volume title indicates, they are easy to play, the pedal demands being quite light. The settings are written on two staves, with pedal use marked in the bass line. Most of the settings are manualiter; in others, pedal is specified but could be omitted; in those where pedal is required, the part is quite easy. Three of the settings are of Schalk's own hymn tunes (*Christ Be Our Seed, Marvel, and Roeder*); the remainder include the ubiquitous (*New Britain*, various Christmas carols, *Hilffrydol*) as well as the less frequently encountered (*Kingdom, Laurel, Windham*). As one would expect from Schalk, the writing is solid. This volume would be quite useful to novice service players in churches using Lutheran hymnals.

—Joyce Johnson Robinson

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The Merits of Nearly Equal Temperament

Herbert L. Huestis

Heating a pipe organ tuned in a sympathetic temperament is like discovering fine wine after a lifetime of roadhouse coffee. There is simply no comparison between the delights of pure tuning and the frustration of cadences that beat unmercifully, no matter what the key or modulation.

When the listener does not hear this woeful tuning, psychologists call it habituation. In other words, the average person does not hear the inharmonicity of equal tuning because they know nothing better, and have come to accept the ragged chords that have echoed in their ears for so long as normal everyday music. One may take a holiday from equal temperament by listening to a barbershop quartet for a dose of close harmony. Or take in a concert on an organ made by an artisan builder who regards tuning as an integral part of the instrument, reflective of its true baroque heritage. This journey is worth the expense of rethinking all that we have taken for granted in years past.

Ironies abound in the world of musical bias and each new discovery can be delicious. In the late 19th century, we find a reliable bearer of tempered tuning in that most unassuming of instruments, the reed organ. Free reeds can hang on to their original tuning at least as well as cone tuned pipes—in fact, they suffer less from wear and tear. Pump them up, and they continue to play with the same sweet harmonies that their original tuning gave them.

There are some aspects of 19th-century tuning that are tantalizing indeed. Victorian temperaments are nearly equal, which means that in the tradition of well-tuning, they render harmonious chords in all keys, though not without individual key color. They are subtle, providing tension and relaxation behind the scenes, rather than by the blunt contrast of sheep and wolves, as in baroque temperaments. Their intervals gently progress from calm to agitated, depending on the complexity and remoteness of each key. Somehow, they walk a fine line between purity and utility. It seems that their particular strength is modulation, where the prime keys assert themselves like the sun appearing through cloud or the calm after a storm.

Of late, Victorian models of tuning have become popular with both piano technicians and organ builders. The late 19th century was no less rich in its diversity of temperaments than the 17th and 18th centuries. Although theorized very early on, equal temperament was a child of the industrial revolution. Perhaps it was the factory production of musical instruments that propelled it into nearly universal practice among tuners and musicians. Studies of ethnomusicology have informed us that the practice of equal tuning was unique to western civi-

lization and that other cultures simultaneously developed far more rich and complex modes of intonation.

As we reflect on the revitalization of early music and an increased regard for performance practice, we take equal tuning less for granted. The realization that tuning methods have varied tremendously according to time and place has awakened our ears in such a way that we can now explore the world of sound and imagination, unfettered by musical prejudice. Take the challenge: play through the modulations of your favorite 19th-century composer and see what a "less than equal" temperament does for the music!

Three practical considerations

If one is going to change an organ from equal to well-temperament, it should be an operation that is undertaken with considerable planning. One should consider the nature of an appropriate temperament and what music will be the primary repertoire. It is important to look at the objectives of a major change and to evaluate the musical results, insofar as possible, ahead of time.

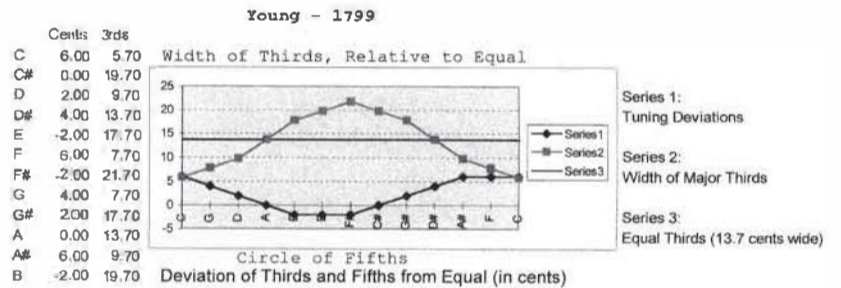
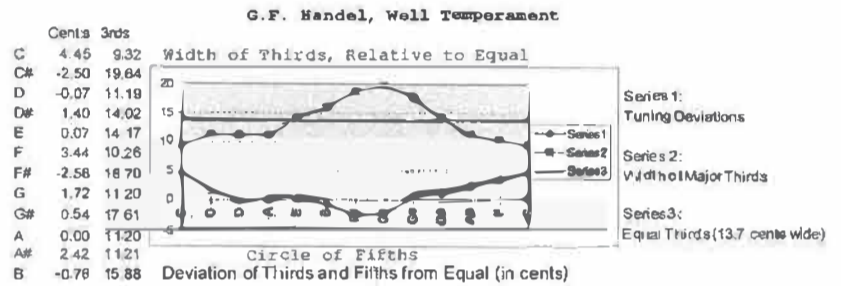
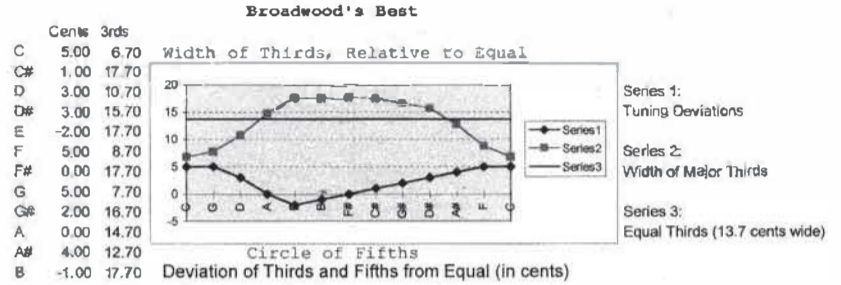
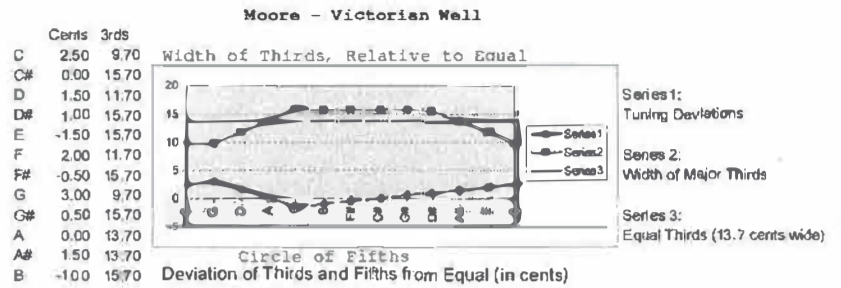
The sound of an organ goes a long way to dictate temperament. Compatibility of organ building style and repertoire are major issues. If equal temperament is one frustration among many, the organist must decide if a change to well temperament is going to help change musical values for the better. It is comforting to know that even a spinet piano can be satisfying when tuned in a historic temperament. By the same token, there are many organs that will benefit immensely from the natural harmonicity and increased resonance of a carefully chosen temperament.

Once the decision is made, one should not use the "candy store" approach to the selection of a temperament! It is a good idea to seek out a consultant who has the sounds of various tunings in his ears. Experience can be most helpful! There are several practical matters that should be considered when evaluating the pros and cons of various tunings: balance of thirds, regular or irregular intervals, and shared tuning with equal temperament.

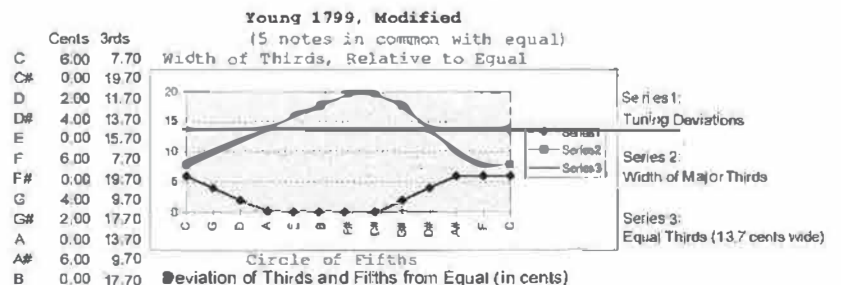
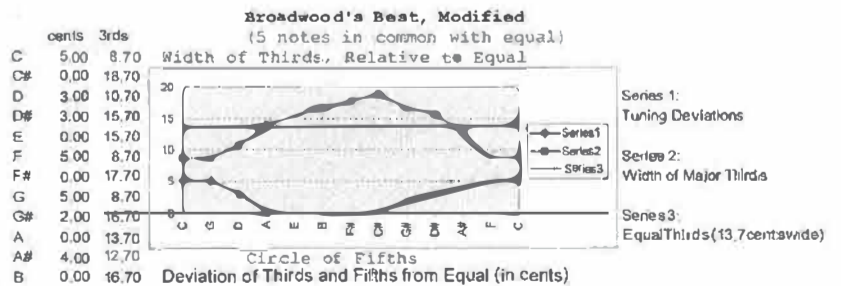
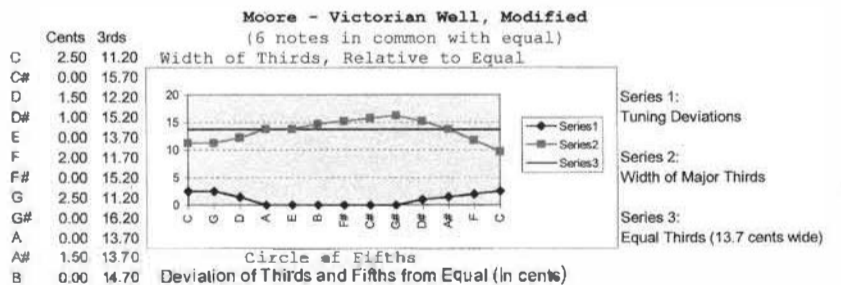
Balance and width of thirds (in cents)

The reason for tuning in well-temperaments is to achieve key color. As a composer calls for various keys with a lesser or greater number of accidentals, the key color is expected to change from pure and restful chords to vibrating and agitated harmonies. These shifting key colors are relatively subtle, perhaps even obscure to the layperson, though quite obvious to most musicians. As one evaluates diverse temperaments, the

Examples of Well-Temperaments From Mild to Moderate Key Color



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issues revolve around the amount of key color desired and the achievement of an even balance that increases the frequency of beating thirds in accordance with a greater number of accidentals, both in sharp and flat keys.

Circle of fifths: regular or irregular intervals

This consideration is often overlooked until one makes music with orchestral and chamber players. Regular intervals ensure the best tuning of obbligato instruments because the transition from various intervals within the temperament is predictable and intuitively correct. Some well tunings have a fine balance of key color, but present such irregular intervals that out of tune playing by ancillary instruments is unavoidable. It is not a reflection upon the players—actually, the more experienced and intuitive the players are, the more likely they are to have difficulty with irregular temperaments. It is precisely the “anticipatory” nature of “tuning on the fly” that causes the problem.

Certainly, the best chamber players always tune with the continuo for each open string or major interval, usually in a circle of fifths. If that circle of fifths is predictable, things go well. If each successive fifth is a bit wide or narrow, almost at random, how is an instrumentalist going to remember the exact tuning? “Regular” temperaments solve this problem by the use of predictable intervals for the circle of fifths.

Convertible or shared tunings

This is a special consideration where a well temperament will actually share part of the circle of fifths with equal tuning, usually the notes A-E-B-F#-C#. These five notes may be tuned exactly the same in both temperaments! In an equal temperament, the remaining seven notes are tuned in the same ratio as the first five. However, in a convertible or shared temperament, the remaining seven notes are altered to the new temperament. The benefits of a shared tuning are considerable, particularly if the instrument is to be tuned back and forth between well and equal tuning. This is often the case with a continuo organ which is featured in various temperaments and often at various pitches from one concert to another.

Graphs

It is very helpful to see these relationships in a graph, as well as text and numbers. It has become very common to express numeric relationships among various temperaments in terms of deviation in cents from equal temperament. This is not because equal temperament is best or right, but because each interval is a mathematical division. Thus, a rendering of equal temperament is not given as a “norm,” but as a mathematical point of reference.

Using an electronic tuning device vs. tuning by ear

It is ironic that tuning in equal temperament became standard practice about the same time as electronic tuning devices became commonplace professional tools. At this time, it may be said that most tuning of musical instruments is done with an electronic reference. That is not to say that “tuning by ear” is no longer practiced, but aural tuning has a new perspective, to “test”

temperament rather than set it. Before the reader jumps to any conclusion, it should be emphasized that the “art of tuning” is still very much intact, and fine piano and organ tuning has not suffered at all. The very finest tuners still use their ears, and the machines are just another tool in the box.

Paradoxically, the resurgence of well temperament coincides with the widespread use of electronic tuning devices and computerized tuning programs. Virtually every device available offers a synthesis of historic temperaments that are available at the touch of a button. One might argue that this enables those without sufficient ear training to “tune” various instruments—it also enables quick and precise tuning by professional technicians who have more than enough ear training to do the entire job without an electronic tuner. It is very advantageous to move from theoretical considerations to practical application so easily and effortlessly. It is a conundrum, but a happy one. Without electronic assistance, historic tunings would be sufficiently tedious that they might well be left undone.

Tuning by ear remains indispensable. The name of the game in tuning is to reduce error—especially cumulative error. “Tests” are the most important aspect of any tuning. They keep the tuner on the straight and narrow, and prevent compound or cumulative errors

that seriously degrade an artistic tuning.

Recommended computer programs

Two fine computerized tuning programs are Robert Scott's TuneLab program, available from Real Time Specialties, 6384 Crane Road, Ypsilanti, MI 48197 (info@tunelab-world.com) and Dean Reyburn's CyberTuner, available from Reyburn Piano Service, 2695 Indian Lakes Road, NE, Cedar Springs, MI 49319.

These are devices for tuning both historic and equal temperament. Cost varies from less than \$100 to about \$900, depending on the range of software desired. The best feature of these programs is that each historic temperament file may be edited with a word processor. Other electronic tuning devices are available, usually with pre-programmed historic temperaments. The author suggests that they be compared on the basis of accuracy (up to 1/10 cent) and the ease of programming various temperaments. After that, there are issues of cost, portability and so forth.

As an aside, one may also consider style of tuning. The author prefers the use of not one, but two electronic tuning devices—a portable one to use inside the organ and a fixed unit at the console to monitor tuning as the job progresses. This keeps the tuner's helper quite busy at both organ and

computer keyboards and reduces cumulative error by a considerable amount.

Historic tuning on the Internet

Bicknell, Stephen. A beginner's guide to temperament. www.users.dircon.co.uk/~oneskull/3.6.04.htm

Bremmer, William. The true meaning of well-tempered tuning. www.billbremmer.com/WellTemp.html

Foote, Edward. Six degrees of tonality; The well-tempered piano. www.uk-piano.org/edfoot/well_tempered_piano.html

Gann, Kyle. An introduction to historical tunings. <http://home.earthlink.net/~kgann/histune.html>

Greenberg, Bernard S. What does “well-tempered” mean? www.bachfaq.org/welltemp.html

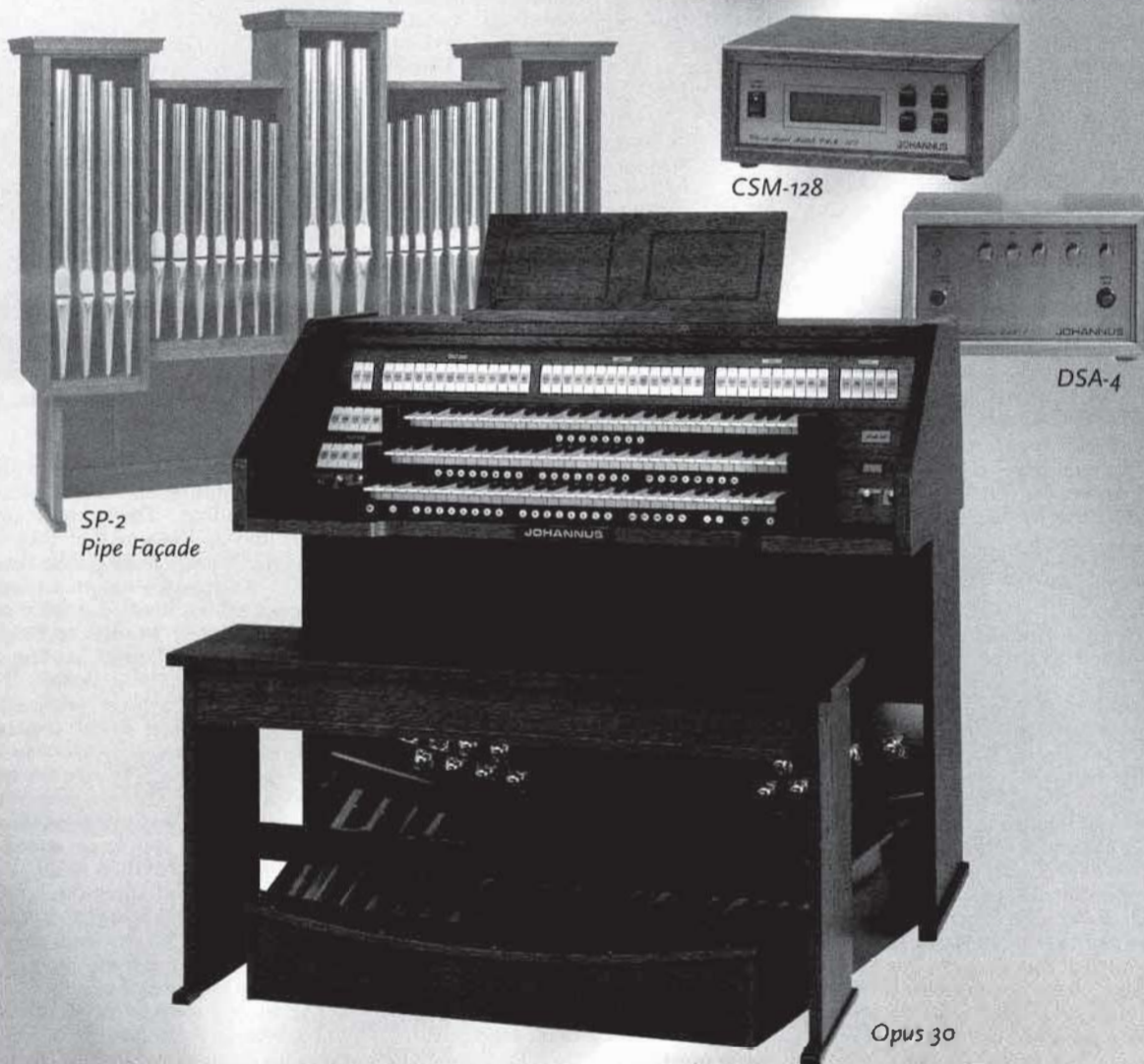
Kellner, Herbert Anton. Instructions for tuning a harpsichord “wohltemperirt.” ha.kellner.bei.t-online.de/

Palmer, Frederic. Meantone tuning. home.pacbell.net/jeanannc/mpro/articles/Meantone.htm

Rubenstein, Michael. Well vs. equal temperament. www.ma.utexas.edu/users/miker/tuning/tuning.html

Taylor, Nigel. Tuning, temperaments and bells; The ill-tempered piano. www.kimberger.fsnet.co.uk/

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Current Perspectives on Organ Research

American Organ Archives, Westminster Choir College of Rider University

Princeton, New Jersey, April 23–27, 2003

Stephen G. Leist

The second symposium to be held at the American Organ Archives attracted organists, organ builders and organ historians from across the United States, the United Kingdom, Sweden, Germany and Australia. Organized by Stephen L. Pinel, Director of the American Organ Archives, and James L. Wallmann, the five-day gathering of lectures, papers and panel discussions with generous time to explore the archives was sponsored jointly by Westminster Choir College of Rider University and the Organ Historical Society.

Thursday

Those who arrived early to the symposium were rewarded with extra time to browse the American Organ Archives, the world's largest repository of organ research materials, or to conduct research on individual projects. The real opening of the symposium began with a marvelous afternoon reception in the archive reading room on Thursday, April 24. The reception was a great opportunity to see old acquaintances and to make new contacts. After the reception and dinner, participants were transported to Christ Church, New Brunswick, to hear a recital by Lynn Edwards Butler on the 2001 Richards, Fowkes & Co. organ of two manuals and 24 ranks. The all-Bach program, perfectly suited for this organ, was entitled "Hymns for the Seasons" and featured chorale preludes for the Easter season through Trinity. This outstanding performance was framed by Bach's *Fantasia in e* and the *Passacaglia in c*.

Friday morning

Lectures and panel discussions for the symposium were held at Christ Congregation Church located across the street from the Westminster campus. The commodious meeting space was ideal, both for location and acoustics, as no amplification was needed, and speakers did not need to significantly raise their voices to be heard. Friday morning, April 25, began with a brief welcome by Allison Alcorn-Oppedahl, Chair of the Governing Board of the American Organ Archives. The Keynote Address, delivered by Uwe Pape of Berlin, followed with the topic, "Research on North German Organs and Organbuilding—History and Current Perspectives." Prof. Dr. Pape, who manages Pape Verlag and the Organ Databank, gave a detailed presentation on the beginnings of organ history research in the 1920s and its progress to date, making thorough mention of a variety of scholars and their work. He also outlined his own work over the last forty years and his efforts to document organs in northern Germany and make the information available through his publications and those of others. The abstract provided in the symposium handbook is a wealth of information regarding these themes, as well as the mention of various archives in Germany that serve as necessary finding aids. One of the continuing problems cited by Prof. Dr. Pape regarding organ research was the shortage of funds for scholarly work. Much of this has to be done out of one's own pocket during free time. An additional problem is that fewer younger scholars in Germany are taking up an interest in the organ. Despite these trends, the six states of eastern Germany are fertile ground for organ research.

Following the Keynote Address, Stephen L. Pinel presented a brief report on "Current Developments at the Archives." This report made mention of the three goals of the American Organ Archives and its Governing Board, which are acquisitions, processing and maintenance, and outreach, and what the archive is doing to meet these goals. The archive is regularly in touch with scholars around the world to acquire publications, and the use of Internet search engines and the production of a want list have greatly added to

the archive's holdings. Recent acquisitions include Hallens' 1779 treatise *Die Kunst des Orgelbaues* and the archives of the Virgil Fox Society (summer 2003). Much of the processing and maintenance is done by volunteers, but cataloging has been greatly facilitated by outsourcing to Joni Cassidy of Cassidy Cataloging, Inc. Outreach has been improved with the website and online catalog, the use of Interlibrary Loan, and frequent reports of activities and news. Stephen Pinel stressed the importance of protection and stewardship of this collection for future generations of scholars.

The final presentation of the morning before breaking for lunch was a panel discussion on "Current Trends in Organ Scholarship." Chaired by James Wallmann, the panel featured Prof. Dr. Uwe Pape, Paul Peeters of the Göteborg Organ Art Center in Göteborg, Sweden, Rollin Smith, and Andrew Unsworth. This discussion focused on research activities in the Netherlands, Germany, Scandinavia, France and the United States. Bibliographies of important monographs and other resources were provided in the handbook, thereby making the handbook a valuable tool to take away from the symposium. All agreed that the degree of quality was uneven, due in large part to funding and the organization of societies for investigating and documenting organs. The most consistent work is probably being done in the Netherlands, where organists in general seem to be well-educated about the instrument beyond the repertoire, and government support for restorations includes reports which are often published. This has served to maintain an active interest in the organ in society at large, despite very low church attendance. Andrew Unsworth pointed out that organ scholarship in the United States is steady, but slow, with the most significant work being done by Orpha Ochse and Barbara Owen. Paul Peeters explained the interdisciplinary nature of the GOAt Academy by pointing out their goal of not separating the organ building, research, and music. Rollin Smith demonstrated that scholarship in France has been predominantly on French classicism to offset German influence in Baroque music, but that French scholars are beginning to show new interest in the 19th century. Societies have been instrumental in producing local and regional inventories of historic instruments. Much work on the French organ, however, continues to be done by scholars from other countries.

Friday afternoon

The afternoon session began with a paper presentation by John Buschman, Acting Dean of University Libraries, Rider University, on "The Changing Roles of Libraries and Archives in the New Millennium, Or, Why Is It So Hard to Get Money These Days?" Likening libraries and archives to museums and symphony orchestras, Buschman pointed out that these institutions share a commonality in that they can trace their beginnings and support for acting in the common good by educating society in individual and democratic values. In recent years, this has changed as these institutions have become more market driven to educate individuals for a workforce in an increasingly technological age. Com-



Rollin Smith, Paul Peeters, James L. Wallmann, Uwe Pape, and Andrew Unsworth



Jonathan Ambrosino, Paul Fritts, Scot L. Huntington, Jack Bethards, and Bruce Fowkes

combined with the new emphasis on technology is a desire for lower taxes and public spending. The impact on libraries and archives is that they have had to move away from public funding to other sources of support. Collection development has been cut with funds being redirected toward technology. Even proposals for federal funding must emphasize technological projects. Technological resources have redefined the library as a place of study. Buschman believes that libraries and archives have inappropriately followed the marketing model by viewing patrons as customers, with web traffic becoming justification for more support. Buschman stated that it is essential for librarians to emphasize public services and service to scholarship, as a library's effects cannot be quantified, in order to recapture the original purpose of libraries and reduce suspicion of public motives.

The second session of the afternoon was taken up with the topic, "Organ Libraries Around the World," featuring Paul Peeters of GOAt, David Baker of the Royal College of Organists/British Institute of Organ Studies, and Barbara Owen of the AGO Organ Library at Boston University. Each panelist explained the particular structure of their institutions and along with recent activities and needs. Paul Peeters presented a diagram of GOAt's interdisciplinary approach to research as exemplified by their recent North German Organ Research Project. He further explained that their current library needs are primarily books on materials and tools. David Baker's presentation focused on the RCO/BIOS move to a new home in Birmingham, England, in

partnership with the University of Central England. The new library is tied to inner-city regeneration by refitting an early 19th-century railroad station and the "out-of-London" initiative. We were treated to a comprehensive presentation on collection development policies, accessibility to services and outreach programs. Barbara Owen explained the origins of the AGO Organ Library as starting with the gift of a personal library. The collection has since been expanded by more donations, although its collection has more to do with organists than organ building. Much of the work is done by volunteers and work-study students, and the library is currently unable to handle Interlibrary Loan due to lack of staff. Boston University provides space and Internet access, which has enabled the library to provide worldwide service. The library is now occupied with developing an online catalog.

Friday evening

Following the mid-afternoon break, the final panel discussion of the day was held on the subject of "What Organ-builders Learn (and Don't Learn) in the Library." Moderated by Jonathan Ambrosino, the panel featured Jack Bethards (Schoenstein), Bruce Fowkes (Richards, Fowkes & Co.), Paul Fritts (Paul Fritts & Co.), and Scot L. Huntington (S. L. Huntington & Co.). The panelists largely agreed that a library does not teach one how to build an organ, that much still depends on experience. Documentation helps answer questions about approach and resolve problems with informed decisions. Printed materials and recordings are a

start, but ultimately, one has to visit the instrument. Printed information can also provide important technical details.

We were once again treated in the evening to a fine recital, this time Joan Lippincott performing on the Joe R. Engle Organ, built by Paul Fritts & Co. (Op. 20, 2001), in the Miller Chapel at Princeton Theological Seminary. Another all-Bach program, this recital featured the catechism chorales of the *Clavierübung, Part III* framed by the *Prelude and Fugue in E-flat*. A stunning program from start to finish, the Fritts organ was ideally suited to the music and space of the chapel. Opening remarks were made by Martin Tel, the chapel organist, and Paul Fritts. At Joan Lippincott's request, Martin Tel finished the evening accompanying a setting of *Vater unser im Himmelreich* found in the Presbyterian hymnal, which was rousingly sung by the assembled audience.

Saturday morning

The final day, Saturday, April 26, began with a paper presented by Kelvin Hastie, Secretary of the Organ Historical Trust of Australia, on "Organ Research, Documentation and Conservation in Australia: An Overview of the Work of the Organ Historical Trust of Australia, 1972-2003." Dr. Hastie began his talk with a brief history of the organ culture of Australia, explaining the influence of the 19th-century English organ builders and their influence on the first Australian builders. Most of the historic organs in Australia represent this period and style and are modest instruments, with a few rare examples of large organs among the town halls, most notably the 1890 William Hill organ in the Sydney Town Hall. Very few organs came from continental Europe. Dr. Hastie further pointed out that the first stylistic shift away from the English late Romantic organ came after 1945 when the influence of the organ reform movement appeared in Australia, particularly represented by the work of Robert Sharp. More imports were coming from Europe as well. The historic preservation movement came to Australia in the 1960s, and the following decade saw the establishment of local societies and a national trust. The OHTA was also established at this time and began a Gazetteer project to raise awareness of historic organs. Today, about 50% of 19th-century organs survive in Australia, and the percentage is higher in rural areas. The joining of congregations and church closures continue to threaten the loss of instruments, but the rate has been low due to successful relocation. Current documentation projects of the OHTA are the acquisition of the shop records of Hill, Norman & Beard of Australia and Whitehouse Brothers, in addition to notebooks and letter collections. A database is being prepared with the goal of making it available on CD-ROM, though there is no central holding library. The OHTA has established guidelines for conservation standards and issues, and conservation and documentation projects now receive government grants, as organs are classified as cultural monuments. Despite this, Hastie pointed out, the saving of historic organs "still requires constant energy and vigilance."

Scot Huntington, a member of the OHS publications committee, made a brief report on "Current Publishing Activities of the OHS." He announced that the committee was in the process of hiring a Director of Publications and an oversight committee has been formed. In the meantime, book proposals have been received. The goal of the publications committee is better documentation of American organs through an opus series, a monograph series, and American works on other organ traditions. Publications currently in preparation are works on Hinners, Lawrence Phelps, Murray Harris, and Susan Tattershall's work on Spanish organs. A special 50th Anniversary edition of *The Tracker* is being planned along with a history of the OHS. An ongoing project is the Möller opus list, and a reprint of

Eugene Thayer's *Organist's Quarterly Review* is almost at the printers.

Closing panel

The closing panel of the symposium was moderated by Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art in New York. The panel was made up of all previous panelists and speakers. Libin began by observing that there was general agreement that documentation of instruments is a great concern, but there had not been much discussion about what kinds of information should be preserved and how. One example he mentioned was the importance of oral histories. Kelvin Hastie stated that the problem in the United States in terms of documentation was the absence of a methodology. Jack Bethards raised the issue of going beyond academic work and doing organ research simply for the fun of it, that there is a joy by itself in reading older documents. Barbara Owen asked the question, "What does the instrument itself tell?" The approach of visiting the instrument and then following the paper trail in her view is a mutually supportive research process. Paul Peeters and David Baker stressed the interdisciplinary nature of organ research and the importance of research networks. Peeters specifically drew the example of the North German Research Project, in which archival

information was very important to understanding the issues of sandcasting pipe metal and winding systems. Libin suggested the importance of economic and social issues, such as the function of guilds in stifling or encouraging development. Baker also added the need for continuous vigilance to protect archival assets. Scot Huntington added to this theme his own experience in working with the Möller records, which represented a great deal of technological change and invention. Jonathan Ambrosino also agreed with the need to share information, stating that "not to share is to die." The discussion was then opened to the floor, with symposium participants given an opportunity to ask questions and raise additional issues. Among the topics covered were conservation/preservation issues, professionalizing organ research, and more effective means of disseminating information.

Archive

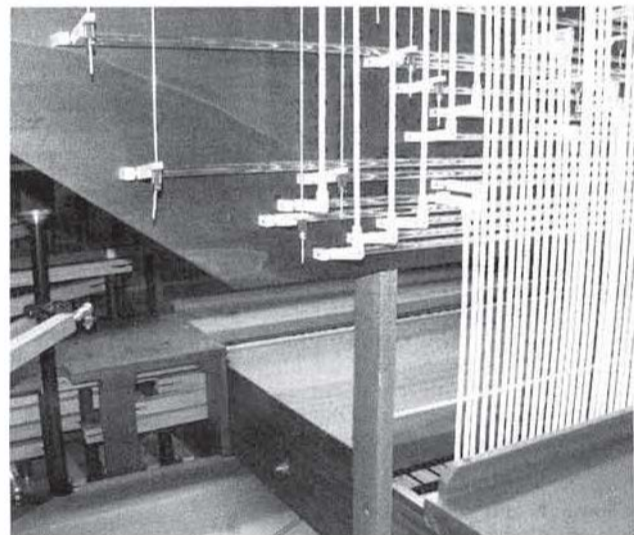
After lunch, the American Organ Archive was open for participants to browse the collection or conduct research. Interest in the archive was such that it was difficult to find a seat, and Stephen Pinel was cheerfully busy providing assistance. I had the opportunity to conduct a little research of my own, locating some photos for a forthcoming article, and then do some browsing to while away the afternoon.

The archive was again open on Sunday for those who remained. I came away from this conference excited and refreshed, not to mention with a host of more questions than when I arrived, which is the kind of activity a quality conference stimulates. We will all be eagerly awaiting the next symposium offering.

In closing, it should be mentioned that the American Organ Archive is a wonderful resource for conducting research, not only on American organs and builders, but traditions in other countries, due to the comprehensive nature of the collection. It is significant also for music history research not necessarily restricted to the organ, as many of the great composers worked with other media besides the organ. Stephen Pinel and James Wallmann are to be congratulated for brilliantly organizing a successful symposium. Hearty thanks are also due to the members of the archive Governing Board, the sponsors, and all those who assisted with the reception and break time refreshments, especially Mary Jane Kress and James S. Palmer.

Stephen Leist holds degrees in history from Furman University, where he studied organ with W. Lindsay Smith, Jr., and the University of Wisconsin-Madison. He has served on the faculties of Furman University and Georgetown College, and is currently on the library staff of Transylvania University.

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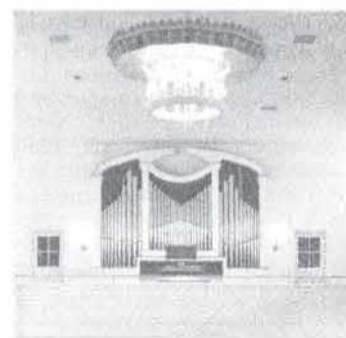


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A Profile of Nigerian Organist-Composers

Godwin Sadoh

Nigeria has been blessed with very few, but seasoned organist-composers since the arrival of Christianity around 1842. The schools and churches built by the missionaries had a great impact on the emergence of the Nigerian "organ school." The incentive to become professional organists and composers was further propelled and inspired through the private lessons given to talented Nigerian church musicians at an early age. All the musicians in question had their formative periods at the mission schools, in church choirs, and under organ playing apprenticeships.

The genealogy of Nigerian organist-composers is confined to four generations from around the 1880s to the present. These are professional organists trained at various schools of music in Great Britain and America. Interestingly, each generation has produced only one musician: Thomas Ekundayo Phillips (1884-1969), Fela Sowande (1905-1987), Ayo Bankole (1935-1976), and Godwin Sadoh (1965-).

First Generation

Thomas Ekundayo Phillips is the pioneer and grandfather of the Nigerian school of organist-composers, and he paved the way for the younger generations that were to come after him. Born in 1884, he attended the Church Missionary Society (CMS) Grammar School in Lagos. He received his first organ lessons from his uncle, the Reverend Johnson, and at the age of eighteen he was appointed organist of St. Paul's Anglican Church, Breadfruit, Lagos. Phillips served at St. Paul's for nine years. In 1911, he proceeded to the Trinity College of Music, London, to study piano, organ and violin. Thus, he became the second Nigerian (after Rev. Robert Coker who studied in Germany in 1871) to study music at a professional level. After returning from England in 1914, he was appointed Organist and Master of the Music at Christ Church, now Cathedral Church of Christ, Lagos (the headquarters of the Nigerian Anglican Communion). Phillips held this position until his retirement in 1962—a total time span of forty-eight years of outstanding accomplishments.

In 1964, Phillips was awarded an honorary Doctorate of Music degree by the University of Nigeria, Nsukka, for his contribution to the development of church music in Nigeria. One of Phillips' most important achievements was his training of many prominent modern Nigerian composers such as Fela Sowande and Ayo Bankole. These were some of the leading and prolific composers in Africa, and they constitute the next generation of professionally trained organists.¹

Ekundayo Phillips wrote only two major works for organ solo: *Passacaglia on an African Folksong*, and *Variations on an African Folksong*. These pieces are based on his postulations in his book, *Yoruba Music*, a treatise on the compositional style of early Nigerian church music. In the book, Phillips demonstrated various techniques in traditional Nigerian musical processes that could be utilized to create new forms of church music which indigenes could easily assimilate.² His compositional style is simple and conservative.

Second Generation

Fela Sowande represents the second generation of Nigerian organist-composers. He can be regarded as the father of the Nigerian "organ school." It was he who propelled the musical genre to an unprecedented height through his extensive compositions and publications for the King of Instruments. Up to the



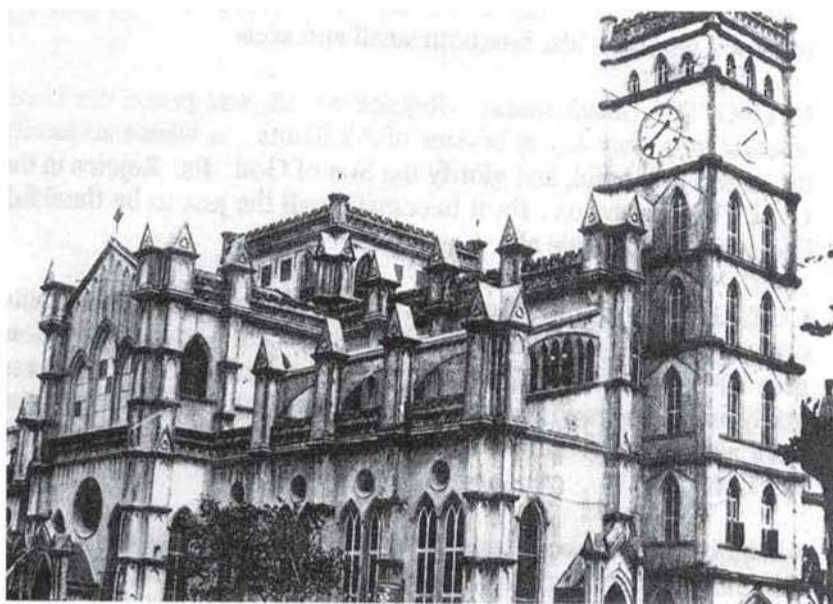
Thomas Ekundayo Phillips



Fela Sowande

time of writing this essay, no one else has written such a great number of works for organ in Nigeria. Interestingly, Sowande composed for other media such as orchestra and voice, but his works for organ outnumbered the rest.

Sowande was born at Lagos, in 1905, into a musical family. His father, Emmanuel Sowande, was a minister of the Gospel and one of the pioneers of church music in Nigeria. Sowande received his first lessons in music from his father. Another influence on his early musical training was Thomas Ekundayo Phillips. Under the tutelage of Phillips, as a chorister at the Cathedral Church of Christ, Lagos, Sowande was exposed to European sacred music and indigenous church music. He received private lessons in organ from Phillips while singing in the Cathedral



Cathedral Church of Christ, Lagos, Nigeria

Choir. Sowande asserts that Phillips' organ playing, the choir training, and the organ lessons he received had a major impact on his aspiration of becoming an organist-composer.

At age 27, Sowande decided to become a civil engineer and went to London to study in 1935. After six months, he changed his mind and decided to study music. He played jazz in London nightclubs to support himself. Sowande enrolled as an external candidate at the University of London and received private lessons in organ from George Oldroyd and George Cunningham. He became a Fellow of the Royal College of Organists with credit in 1943—the highest British qualification for organ playing. He happens to be the first Nigerian and perhaps the first African to receive the prestigious British FRCO diploma. Sowande was awarded the Limpus Prize for theoretical work and the Read Prize for the highest aggregate marks in the fellowship examination. Sowande also obtained the Bachelor of Music degree from the University of London and became a Fellow of the Trinity College of Music.

Sowande had a rounded musical experience in England. He was a solo pianist in a performance of Gershwin's *Rhapsody in Blue* in 1936, and was appointed organist and choir director at the West London Mission of the Methodist Church (1945 to 1952). It was during this period that he began composing for organ. The influence of his participation in and exposure to church music during his formative years could be seen in the abundance of works written for organ. His organ compositions at this time included *Kyrie*, *Obangiji*, *K'a Mura*, *Jesu Olugbala*, *Go Down Moses*, *Joshua Fit the Battle of Jericho*, and *Yoruba Lament*.³

These pieces are based on borrowed themes from Nigeria's Yoruba culture and African-American spirituals. Indigenous songs are employed in Sowande's music for three reasons: 1) as a symbol and mark of national identity; 2) to classify the works under the umbrella of modern Nigerian art music; and 3) to arouse the interest of Nigerian/African audiences in performing, studying and analyzing the music. Apart from rhythm, the indigenous songs are the elements of Nigerian culture most audible to the audiences and performers. Hearing those songs enabled them to categorize the works as Nigerian musical heritage.

During the war, Sowande enlisted with the Royal Air Force, but was released at the request of the Ministry of Information to go to the Colonial Film Unit as a Musical Adviser of the

British Ministry of Information in London. He was designated to provide background music for a series of educational films geared towards Africa. Sowande also presented several lectures titled *West African Music and the Possibilities of its Development* for the BBC's Africa Service. He collected a substantial amount of indigenous folksongs during this period. The songs were later to be employed in creating large works such as *African Suite* and the *Folk Symphony*. The *Folk Symphony* was commissioned by the Nigerian government in 1960 to mark the nation's independence. Although the work was not accepted, the New York Philharmonic Orchestra in Carnegie Hall eventually premiered it in 1962.

In 1944, Sowande was invited to conduct the BBC Symphony Orchestra in the performance of his tone poem *Africana*, a work for orchestra based on a Nigerian melody. In 1952, his *African Suite* for strings and a selection of his original compositions for organ were recorded by the Decca Records Company (London Records, U.S.) under the title "The Negro in Sacred Idiom." Sowande received two outstanding positions on his return to Nigeria in 1953. He was appointed as the Musical Director to the Nigerian Broadcasting Corporation in Lagos and as honorary organist at the Cathedral Church of Christ, Lagos.

Among his numerous awards are Member of the British Empire (MBE) from Queen Elizabeth II for distinguished services in the cause of music (1956); the Member of the Federal Republic of Nigeria (MFN) in 1956; the Traditional Chieftaincy award, the "Bagbale of Lagos" in recognition of his research in Yoruba folklore (1968); and an honorary doctorate from the University of Ife (now Obafemi Awolowo University) in 1972. Sowande also received partial grants from the Ford and Rockefeller Foundations.⁴

Sowande first came to the United States in 1957, playing organ recitals sponsored by the U. S. Department of State. He also toured as a guest conductor of symphony orchestras and as a guest lecturer. He later came back to take up permanent residency in 1968. His teaching career included tenures at the University of Ibadan in Nigeria, Howard University in Washington, D.C., the University of Pittsburgh, and Kent State University, Ohio. Sowande died on Friday, March 13, 1987, at a nursing home in Ravenna, Ohio.

Sowande composed sixteen major works for organ:
K'a Mura, 1945 (Chappell, London)
Obangiji, 1955 (Chappell, London)
Kyrie, 1955 (Chappell, London)

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Yoruba Lament, 1955 (Chappell, London)
Jesu Ohughala, 1955 (Chappell, London)
Joshua Fit de Battle of Jericho, 1955 (Chappell, London)
Go Down Moses, 1955 (Chappell, London)
Oyigiyigi, 1958 (Ricordi, New York)
Gloria, 1958 (Ricordi, New York)
Prayer (Oba A Ba Ke), 1958 (Ricordi, New York)
Sacred Idioms of the Negro Pastourelle
K'a mo Rokoso
Plainsong
Fantasia in D
Festival March

Sowande's sixteen pieces for organ are all based on Yoruba Christian or folksongs from Nigeria, with the exception of *Joshua Fit de Battle of Jericho*, *Go Down Moses* and *Bury Me Eas' or Wis'* (from the *Sacred Idioms of the Negro*) which are based on African-American spirituals. The structures of these pieces range from simple three-part forms to continuous development types, fugues, and theme and variations. To create contrast in the music he uses bicinium, tricinium, homophony, and contrapuntal textures between the pedal and manuals. Sowande has a predilection for a continuous tonal shifting within a work. He sometimes begins a piece in one key and ends in another, such as *Go Down Moses* which begins in F and closes in D major. He uses a wide variety of tonal resources ranging from diatonicism, pentatonicity and chromaticism. The pedal part is generally simple and sparse, but explores extremes of range. Pedalpoints are used to tonicize specific tonal centers and to create climax.

Third Generation

Ayo Bankole alone represents the third generation of Nigerian organist-composers. A prolific composer, Bankole had the makings of a genius. He had a special skill for composition and a talent for presenting his material in an eclectic and personal way that made him stand as a master composer and performer in his own right. Bankole continued from where Fela Sowande left off, a generation before him.

Ayo Bankole was born on May 17, 1935, at Jos, in the plateau State of Nigeria. He belongs to the Yoruba ethnic group. Bankole spent the first five years of his life with his father, the late Mr. Theophilus Abiodun Bankole (M.B.E.), who was then organist and choirmaster at St. Luke's Church, Jos. During those early years in Jos, Bankole began to show great promise for music, since he was from a musical family. The composer's biography was exclusively obtained from Afolabi Alaja-Browne's M.A. thesis.⁵

In 1941, Bankole came down to Lagos with his father and began living with his grandfather, the late Mr. Akintje George, who exposed him to various types of musical styles. In 1945, at the age of 10, Bankole went to school at the Baptist Academy, Lagos. He played piano and through his activity in organizing small groups to perform, he began one aspect of his life-long contributions to music—choral conducting. Bankole was appointed as a clerical officer at the Nigerian Broadcasting Corporation in 1954. During this period, he came in contact with notable Nigerian musicians such as Dr. Thomas Ekundayo Phillips and Professor Fela Sowande. Bankole had great admiration for Fela Sowande, and a few years later he was to come under his influence both as organist and composer.

Between 1954 and 1957, Bankole was already very active as organist in Lagos churches. For instance, he was assistant organist at the Cathedral Church of Christ, Lagos, under the leadership of late Ekundayo Phillips. It was about 1956 when he began composing his first major work, *Sonata No. 2 (The Passion)*, for piano.

In August 1957, Bankole left Lagos on a Federal Government Scholarship to study music at the Guildhall School



Ayo Bankole

of Music and Drama in London. He was enrolled in the graduate program (GGSM), a three-year teacher's diploma, and studied piano, composition, organ, harmony, and counterpoint. Some of his teachers included Alan Brown (organ), Harold Dexter (organ), and Guy Eldridge (composition). During his time at the Guildhall School of Music, Bankole was exposed to a variety of musical styles. His works from this period show the influence of these various styles. He experimented, progressing from works that were tonally simple, to works in which he explored diverse twentieth-century compositional devices as exemplified in the *Three*

Yoruba Songs for voice and piano (1959) and the *Toccata und Fugue* for organ (1960). In spite of the intensity of the program at Guildhall, Bankole found time to sit for and obtain a series of professional diplomas: Associate of the Royal College of Music (piano), Licentiate of the Trinity College (piano), Licentiate of the Royal Academy of Music (Teacher's Diploma), Associate of the Royal College of Organists, and the Graduate of the Guildhall School of Music and Drama (GGSM).

In addition to his activities as organist-composer, Bankole was able to organize and train a special mixed choir, comprising fellow students, which gave performances of his compositions, many of them in the Yoruba language and musical idiom. Members of his choir and the audiences were captivated by the Nigerian melodies and rhythms. This type of creative procedure led to the synthesis of Yoruba and Western musical elements in his works. Some of the works in this category are *Sonata No. 1, Christmas* (1955), *Cantata No. 1 in Yoruba, Baba Se wa l'Ono Rere* (Father, make us good children) (1959), *Sonata No. 2, Passion* (1959), and the variations *Op. 10, No. 1* (1959), based on a Yoruba folk tune, *Ise Oluwa*.

After spending four years at the Guildhall School of Music, Bankole moved to Claire College, Cambridge University, London, where he obtained

his first degree, the Bachelor of Arts in Music, at the end of 1964. While at Cambridge as an organ scholar (1961-64), Bankole obtained the prestigious Fellowship of the Royal College of Organists (FRCO), thus becoming the second and the last Nigerian to receive this British highest diploma in organ playing.

During Bankole's stay in England, he wrote music that he himself could perform. A tremendous amount of music was composed for piano and organ. He also wrote some choral and orchestral works that are technically oriented towards European performers. The works of this period include *Sonata No. 4, English Winter Birds* for piano, *Variations Liturgical* (theme and nine variations for piano), *Three Toccatas* for organ, *Fugal Dance* for piano, *Second Organ Symphonia* (with drums, trumpets and trombones), and a number of choral works such as *Art Thou Come* (1964), *Little Jesus, Gentle Jesus* (1964), *Canon for Christmas* (1964), and *Four Yoruba Songs* (1964).

After completing his bachelor's degree at Cambridge University in 1964, Bankole received a Rockefeller Foundation Fellowship to study ethnomusicology at the University of California, Los Angeles. Works produced at UCLA include *Ethnophony* and *Jona*. *Jona* is a cantata in Yoruba for mixed media comprising a narrator, singers, a

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In 1966, Ayo Bankole returned to Nigeria, and was appointed to the post of Senior Producer in Music at the Nigerian Broadcasting Corporation (N.B.C.). He remained in this position until 1969, when he was appointed Lecturer in Music, School of African and Asian Studies, University of Lagos. His job as a senior producer at the N.B.C. brought him into contact with various Nigerian musical genres. This contact was to become useful to him both creatively as well as in his development as a scholar. Two works were written as a result of his experiences at this time—*Fun mi Ni'beji* (Give me twins), parts 1 and 2 for unaccompanied chorus (1967), and the opera *Night of Miracles* for chorus, soloists, and Nigerian instruments (1969).

While at the radio station, Bankole had a series of programs, which he designed to educate the Nigerian public and to present indigenous African music to the world at large. Some of his works were performed and recorded under a project initiated by Fela Sowande and jointly sponsored by the Federal Ministry of Information, Lagos, and the Nigerian Broadcasting Corporation. Some of the works from this period are *Ore Ofe* (The Grace) for unaccompanied chorus (1967) and *Adura fun Alafia* (Prayer for Peace) for voice and piano (1969).

In 1969, he was appointed Lecturer in Music at the University of Lagos, where he continued his research into Nigerian indigenous music and presented scholarly papers. From 1970 onwards, as a result of his research efforts, Bankole began to employ more traditional materials in his compositions. A work which marks the beginning of this phase is the Cantata No. 4, *Festac*, completed in 1974 and scored for soloists, chorus, organ and orchestral accompaniment consisting of woodwinds, brass, and some Nigerian traditional instruments. *Ona Ara* is scored for soloists, chorus, organ, and Yoruba musical instruments.

Between 1971 and 1974, Bankole spent a lot of time on special assignments, both within and outside Nigeria. For instance, he was External Examiner to the University of Nigeria, Nsukka, in 1971. Between 1971 and 1972, he was Visiting Lecturer at Ohio State University. In 1973, he received a Federal Government Commission to compose the anthem for the Second All-African Games. Between July and August 1974, he was director of a music seminar, organized by the Rivers State

Center for Arts and Culture, and in April 1974, he was Nigerian Composer-Elect to the Fifth Congress of Soviet Composers, held in Moscow.

From 1974, Bankole began studying diverse musical practices of the various ethnic groups in Nigeria. The result of these studies gave birth to three major projects: 1) Dictionary of Musical Instruments of Nigeria; 2) The Music of the Rivers' People of Nigeria; and 3) a special study of the *Eklo* musical instruments.

At the University of Lagos, Bankole combined the roles of music educator, composer, performer and musicologist. As a music educator, he was especially concerned with promoting the cause of music at the grassroots. He achieved this by training young talents, teaching them to read music and also giving voice and piano lessons. Furthermore, he organized and trained several choral groups. He composed regularly for these groups and exposed them to various indigenous and foreign musical works. Among the groups he founded and trained were The Choir of Angels, comprising students from three secondary schools in the Lagos area; The Lagos University Musical Society; The Nigerian National Musico-Cultural Society; and The Choir of the Healing Cross.

Although Bankole contributed immensely to the development of modern art music in Nigeria, he did not live long to witness the fruits of his efforts. For on November 6, 1976, at the age of forty-one, Ayo Bankole and his wife, Toro Bankole, were killed in very tragic circumstances. Today he is still greatly admired by Nigerian musicians for his magnificent contributions to Nigerian music as a composer, music teacher, musicologist, organist, pianist, conductor, and choral director—an extremely gifted man who was not able to develop his God-given gifts to full potential. Bankole composed five major works for organ solo:

Toccata and Fugue (1960), published by the University of Ife Press, Ile-Ife, 1978

Three Toccatas, published under Operation Music One, 1967

Fugue, published under Operation Music One, 1967

Organ Symphonia Nos. 1 & 2, for organ, drums, trumpet and trombone, unpublished, 1961-64

Fantasia (1961-64), unpublished.

Fourth Generation

Godwin Sadoh represents the fourth and present generation of Nigerian organist-composers. Interestingly, like his predecessors, he is the only one

in this category, and his musical training, contribution, experience and expertise are eclectic and extremely diverse. He is a Nigerian ethnomusicologist, African musicologist, teacher, composer, pianist, scholar, organist/choir director and an ordained minister of the Gospel.

Sadoh was born on March 28, 1965, at Lagos, Nigeria, to a middle-class family. Unlike his predecessors, he was not fortunate to have musicians in his family. The only musical exposure he had during childhood was the rendition of folksongs by his late mother and older sisters. His mother enrolled him in one of the local church choirs, St. Paul's Anglican Church, Idi-Oro, Lagos, in 1979. It was at this choir that Sadoh was first introduced to European church music.

Sadoh attended Eko Boys' High School, Lagos, from 1977 to 1982, where he received private lessons in music theory and piano from Mr. Ebenezer Omole, the school's music teacher. Omole quickly noticed Sadoh's talents and interests in music and got him appointed as one of his assistants in conducting and accompanying the school's choir at the piano. It was Omole who prepared him for the theory examinations of the Associated Board of the Royal Schools of Music, London. When Omole was transferred to another institution, the school's principal and the teaching staff unanimously appointed Sadoh to the position of organist and choir director of Eko Boys' High School in 1981 at the age of sixteen. During his tenure, he coordinated musical activities for the school and directed a Festival of Nine Lessons and Carols in December, 1981.

In 1980, Sadoh joined the renowned Cathedral Church of Christ Choir, Lagos, to sing tenor under the leadership of Mr. Obayomi Phillips (son and successor of Thomas Ekundayo Phillips), who was then the organist and master of the music Worthy of mention is the fact that all the Nigerian organist-composers passed through the Cathedral Church of Christ, Lagos, and were directly or indirectly trained by Ekundayo Phillips. Obayomi Phillips, who gave Sadoh private organ lessons, was trained by his father, Ekundayo Phillips. Obayomi Phillips took keen interest in Sadoh's talents and dedication to advance his skills and aptitudes in music. Phillips soon appointed Sadoh as the assisting organist to accompany the choir practices on Tuesdays and Thursdays and to play for the 7:15 am communion services on Sundays. Phillips also gave Sadoh private lessons in piano, organ and general musicianship (aural skills),



Godwin Sadoh

and he prepared Sadoh for all the piano examinations of the Associated Board of the Royal Schools of Music, London, from grade 3 through grade 7.

During his fourteen years at the Cathedral Church, Sadoh was privileged to meet prominent Nigerian trained musicians such as Yinka Sowande, substitute organist at Cathedral Church and brother of Fela Sowande; Mrs. Tolu Obajimi, a graduate of the Guildhall School of Music, London, and music teacher; Kehinde Okusanya, a concert pianist and Director of the Music Department of Nigerian Broadcasting Corporation, Lagos; Professor Lazarus Ekwueme, a Nigerian musicologist, singer, choral conductor, and Professor of Music at the Department of Music, University of Lagos; Kayode Oni, a graduate of Trinity College of Music, London, and one of the notable concert organists in Lagos; and Christopher Oyesiku, a bass singer and choral conductor. Obayomi Phillips gave Sadoh a personal scholarship from his own purse to study music at the University of Ife (now Obafemi Awolowo University) from 1984 to 1988.

Between 1982 and 1984, Sadoh founded and directed several choral groups in Lagos. He accompanied and directed most of the groups by himself at rehearsals and concerts. It was during this period that Sadoh discovered his gifts in composition. Among his creative works at this early stage are *Oluwa Gbo Adura Mi* (Lord Hear My Prayer) for tenor and piano, *Oluwa mi* (My Lord) for two voices and piano, *Ale ti le* (Night has Fallen) for baritone and piano, *Gbo Ohun Awon Angeli* (Hear the Voices of Angels) for SATB and piano, and several other works. He wrote mainly vocal music during this period.

In 1984, Sadoh was accepted to the Obafemi Awolowo University, Ile-Ife, to study piano performance and composition. Between 1985 and 1986, he was appointed as the director of the Unife Joint Christian Mission Choir (over 250 voices). He was formally introduced to traditional African music at the Obafemi Awolowo University. It was there that he became more conscious of his existence as an African musician and the component elements of the music. Sadoh's interest in African music was invigorated through his exposure to diverse musical cultures of the world. He took courses such as music in African culture, survey of world music, black music in the Americas, music in the Middle East and India. As time went on he acquired deeper theoretical knowledge of African music. Sadoh's musical studies at Ile-Ife paved the way for his growing interest in incorporating indigenous Nigerian elements and the creative procedures in his musical compositions. Hence, he began to employ distinct Nigerian rhythmic patterns, harmony, tonal organization, and scale systems in his works. Sadoh's creative output during this period includes *Memoirs of Childhood* for piano, *Moonlight Dances* for piano, *Akoi Wata Geri* for SATB and piano, and *Akoi Wata Geri* for tenor and piano. Sadoh completed his Bachelor of Arts degree with a Second Class Upper-Division in 1988.



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He was retained to teach in the same Department of Music from 1988 to 1994 as a result of his diligence and academic excellence. While teaching at the Obafemi Awolowo University, he founded and directed two major choral groups, the Ile-Ife Choral Society and the Ile-Ife Junior Choral Society. With these two groups, he directed several public concerts of choral, vocal solos, and instrumental music within and outside Ile-Ife. Sadoh also played piano solo recitals on the university campus and other regions in Nigeria.

In 1994, Sadoh was accepted to the graduate program in ethnomusicology and African music at the University of Pittsburgh where he obtained an M.A. degree in 1998. As a teaching assistant at the institution, he taught several courses including world music, class voice, and class piano. During this period, he was appointed as a guest/visiting lecturer at Golden West College, California, in 1995, and at Thiel College from 1995 to 1998. Sadoh studied organ with Dr. Robert Sutherland Lord at the University of Pittsburgh for three years. While in Pittsburgh, he also served as organist and choir director at St. Stephen's Episcopal Church, Wilkinsburg, from 1996 to 1998.

Sadoh continued his musical training in organ performance and church music at the University of Nebraska-Lincoln from 1998 to 2000. His teachers were Dr. George Ritchie and Dr. Quentin Faulkner. Sadoh was often called upon to present several guest lectures on African and world music at the School of Music, University of Nebraska. In fact, he created the curriculum of the African music program and taught the course from 1998 to 2000. During his two-year sojourn in Nebraska, he served as organist at Christ Lutheran Church, Grace Lutheran Church, and as associate director of music ministries at the First United Methodist Church. Sadoh obtained the M.Mus. degree in May of 2000 after playing two Master's organ recitals in one academic year—November 1999 and April 2000. He published his first scholarly article "Music at the Anglican Youth Fellowship: An Intercultural Experience" in the *HYMN* journal, in January 2001. This was a paper he wrote for twentieth-century church music class, and it was Dr. Faulkner, the instructor, who encouraged him to get the paper published.

In 2000, Sadoh was accepted to the Doctor of Musical Arts degree program in organ performance and composition at the Louisiana State University, Baton Rouge. With this admission, he became the first African to study organ at doctoral level. He has been studying with Dr. Herndon Spillman (organ) and Dr. Dinos Constantinides (composition). At LSU, he wrote mostly instrumental and chamber works at the instigation of his composition teacher. His major works at this time include *Three Dances* for piano, *Three Pieces* for flute solo, *Illusion* for violin and piano, *Potpourri* for trombone, flute, oboe, clarinet in B-flat, and string quartet, *A Folk Dance* for percussion ensemble of four players, *Yoruba Wedding Dance* for brass quintet, *Badagry* for woodwind quartet, *A Suite of Nigerian Folksongs* for string quartet, *Tribute to Homeland* for chamber orchestra, *Harmattan Overture* for symphony orchestra and Nigerian instruments, *Summer Evening at Ile-Ife* for wind quintet, and *Three Wedding Songs* for soprano and piano. Sadoh wrote his first major works for organ in the summer of 2002: 1) *Folk Dance*, 2) *Ore Ofe Jesu*, and 3) *Nigerian Toccata*.

The *Folk Dance* was composed on August 13, 2002. The thematic material was derived from a Nigerian folksong "Owo o, Omo o, ma m'omo se ire" (money and children are both desired and I will embrace both and revere them). It is divided into three sections. The first introduces the main theme on the Great with an ostinato in the Pedal. The second section is the development of the theme in D-flat, while the third section returns back to the home key (F) and ushers in the principal theme triumphantly in the Pedal with full organ.

Nigerian Toccata was influenced by nineteenth and twentieth-century French toccatas. Composed on August 14, 2002, it is a virtuoso piece that calls for all the resources of the organ from the smallest pianissimo to the loudest fortissimo. The four thematic materials are original. Structurally, it is in a quasi-sonata allegro form without a development. The harmonic framework and sonority are purely modern. The work is characterized by diatonicism, chromaticism, pentatonicism and sequences. *Ore Ofe Jesu* (The grace of Jesus) was composed on August 15, 2002. It is a quiet and meditative piece most suitable for offertory, communion or any other contemplative aspect of a divine service, and is in three sections. It opens with a prelude in duple meter and moves into the second section in triple meter. This section is based on a Yoruba church hymn "Idahun re Pa meti" (We are waiting to receive your answer). It closes quietly with the first four measures of the prelude. These three pieces were published by Wayne Leupold Editions in April 2003 as one major work titled *Nigerian Suite No. 1 for organ solo*.

In 2002, Sadoh wrote and published two articles: "A Centennial Epitome of the Organs at the Cathedral Church of Christ, Lagos, Nigeria," published in *The Organ* (London), and "The Creative Process in Nigerian Hymn-Based Compositions," published in *THE DIAPASON*

(August, pp. 15-17). Several scholarly articles by him are to be published in 2003. "Creativity and Dance in Joshua Uzoigwe's Music," will be published in *ComposerUSA*, "Organ Building in Nigeria" and "A History of South Africa's Organ Builders" will be published in the *Organ Encyclopedia*. In May 2003, Sadoh was nominated by members of the faculty at LSU for membership in the Beta Lambda Chapter of Pi Kappa Lambda, for his academic and musical accomplishments.

It is interesting to note that an organist-composer is born in Nigeria every thirty years. Sowande was born in 1905, Bankole in 1935 and Sadoh in 1965. Hypothetically, the composer-organist for the fifth generation must have been born in 1995 somewhere in Nigeria.

Others

The following are organists only. **Kayode Oni** studied organ at the Trinity College of Music in London. He came back to Nigeria in the 1970s and was subsequently appointed Honorary Organist at the Cathedral Church of Christ, Lagos. He was also organist and choir director in several Anglican churches in Ogun and Lagos States. He taught several budding organists in Lagos, including Deji Osun.

Deji Osun studied organ privately with Kayode Oni for several years in Lagos. He sat for the theory, piano, and

organ examinations of the Associated Board of the Royal Schools of Music, London, while studying with Kayode Oni. He served as organist in various churches in Lagos and Ogun States before leaving for the Trinity College of Music, London, to continue his studies in organ in early 1980s. He has completed his training and currently resides in England.

Merriman Johnson was the organist at the Tinubu Methodist Church, Lagos, for several years. He went to study organ in one of the British schools of music in the early 1980s. He has finished his training and is currently residing in England.

Notes

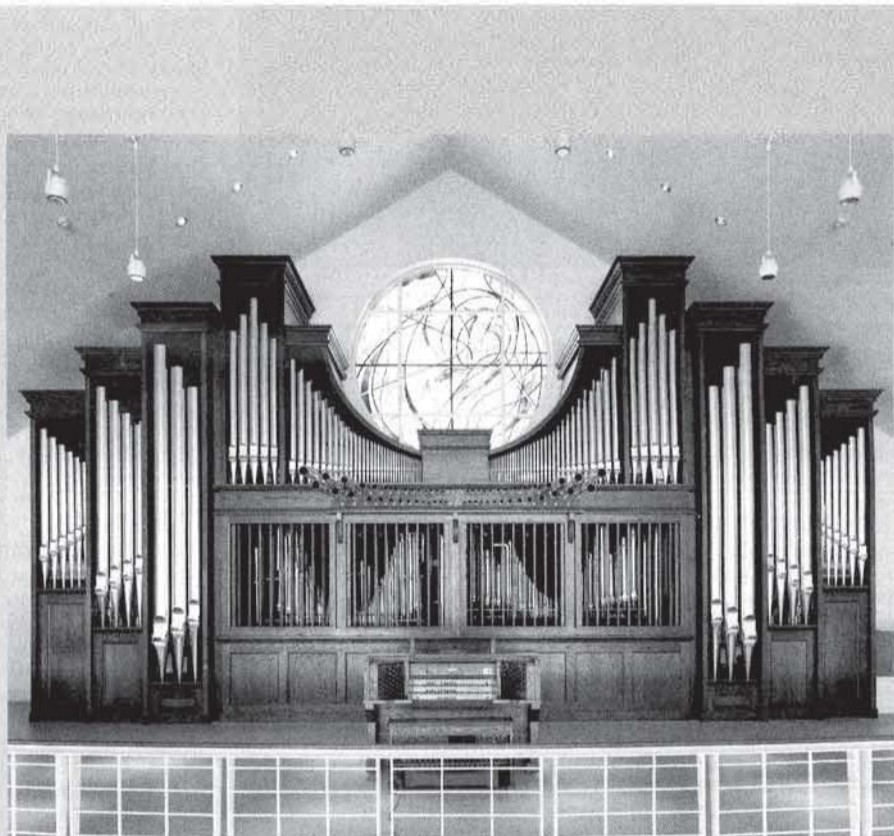
1. Bode Omojola, *Nigerian Art Music* (Ibadan: Institute of African Studies, 1995), 28.
2. Godwin Sadoh, "A Centennial Epitome of the Organs at the Cathedral Church of Christ, Lagos, Nigeria," *The Organ* 82 (May 2002), 28.
3. Omojola, *Nigerian Art Music*, 42.
4. Eileen Southern, "Conversation with Fela Sowande, High Priest of Music," *The Black Perspective in Music* 4 (1976), 90.
5. Afolabi Alaja-Browne, "Ayo Bankole: His Life and Music" (M.A. Thesis, University of Pittsburgh, 1981), 15-28.

An earlier version of this article was originally published in the February issue of "The Organ."

Godwin Sadoh is currently writing his doctoral dissertation on the organ works of Fela Sowande at Louisiana State University.

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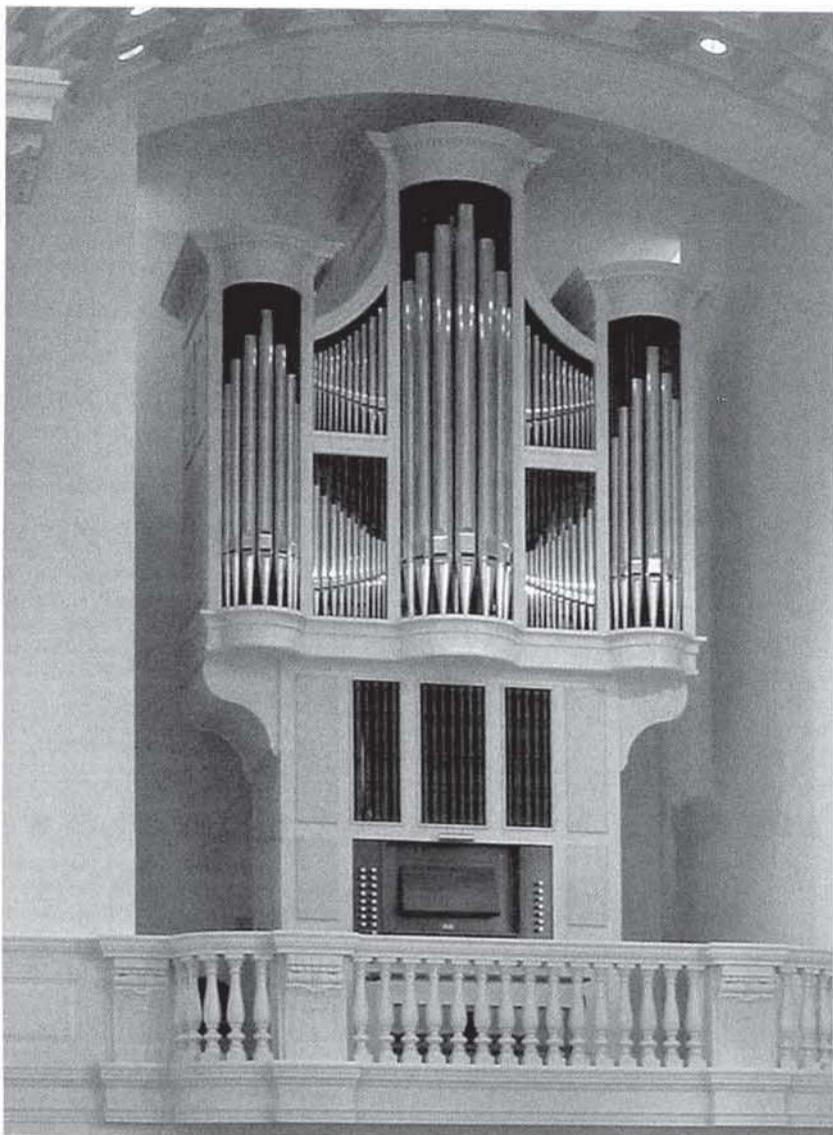


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New Organs



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From the Organ Builder

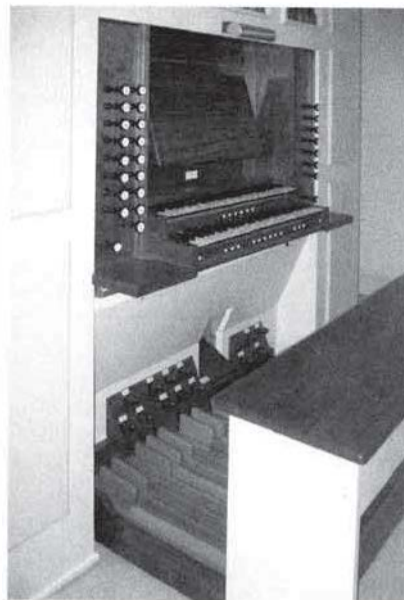
Trying to find the "right" style in designing a new organ seems harder today than ever. Rather than just following an established, clearly defined model, we must choose from a wealth of information that today, more than ever before, is accessible to us. One solution would be to seek comfort in the relative safety of copying some beloved historical instrument. While there is some debate as to how far that can be achieved, our own attempts at this have not been failures in that they seem to be as close to the model as any restored original. This route would result in an organ that is pleasant to look at and renders the music of its own period authentically and beautifully. The opposite extreme, I suppose, would be to attempt the creation of a new style, throwing overboard much of what has spelled success in years past. Whenever that has been done, however, the results have usually been the more disappointing in their paucity as less tried and proven features are incorporated.

At Middlesex School we wanted to create an organ that renders music from a large range of musical styles in a pleasant and reasonably authentic manner. We also wanted it to accompany the school congregation well. The pleasant, quite traditional architecture of the chapel, obviously, provided valuable clues. Last but not least we let the many historic organs we have come to love inspire us. More blessed by this wealth of information than burdened by it, we did what we normally do and designed an organ that is somewhat unique, that belongs to its environment such as this school and its chapel. Informed and mindful of its setting, yet independent and strong in its task of making our lives richer through great music of a powerful

tradition, it truly is the Middlesex School organ.

The layout of the new organ follows the classical pattern of the Great and Pedal divisions being placed in the upper, wider portion of the case. The large wooden pipes of the Stopped Bass 16^p are actually hung from the organ's ceiling in the center of the upper case, above the central wallboard. These two divisions share a symmetrical pair of windchests, which also facilitates transmission of some of the larger pipes as well as the Trumpet stop. We find that the savings in space—making the organ rather compact and therefore projecting better—seem even more significant than the savings in cost. Such transmissions require check valves, which could adversely affect pipe speech in smaller pipes and reeds, which is why no small pipes are transmitted. The Trumpet utilizes channel dividers that actually make check valves unnecessary for this stop. The Swell division occupies the upper half of the lower case. Even the full-length 8' stop belonging to this division found room in the lower case, albeit with some difficulty. The key action is all mechanical, while the stop action is electrical, allowing an extensive combination action. The wind system employs a small "static" reservoir, located near the blower in a storage room under the organ, and a wedge bellows in the lower part of the organ as well as wooden ducts. We attempt to give the organ a breathing quality, which we prefer to the rather stern sound of an overly stable wind system. It is essential, of course, that there be no audible blower noise.

The tonal palette contains a Plenum, vaguely reminiscent of those by J. S. Bach's contemporary Gottfried Silbermann, a set of three reed stops that echo classical French reeds, and a Dulciana that traces its ancestry to Old New England. The gentle and colorful flute stops have common roots in many fine historic organs. The casework is made from solid maple, painted in two shades of



white, and decorated with turned black walnut spindles serving as Swell and pipe screens. The keydesk area is also from black walnut. The manual compass is 58 notes C-a³, the keys have bone naturals and solid ebony sharps. The 30-note pedalboard is concave-parallel.

The entire crew at The Noack Organ Company has enjoyed designing and building this organ. Having hosted it for a year at our workshop pending completion of the chapel renovation we were almost sad to part with it. We are very grateful for the trust in our work and the valuable assistance by a large number of people connected with this project. Besides the entire organ committee, we must mention Mary-Sue Willie, former organ instructor; Deidra Ling, headmistress; Jim Saltonstall, business manager; and Sarah Megan, head of the Music Department of Middlesex School. We particularly enjoyed the cooperation with Peter Sugar and the great staff of the firm of Ann Beha, Architects, of Boston. The advice of Carl Rosenberg of Acentech, acoustical consultant, was helpful, indeed, to provide a pleasant acoustical setting for the new organ.

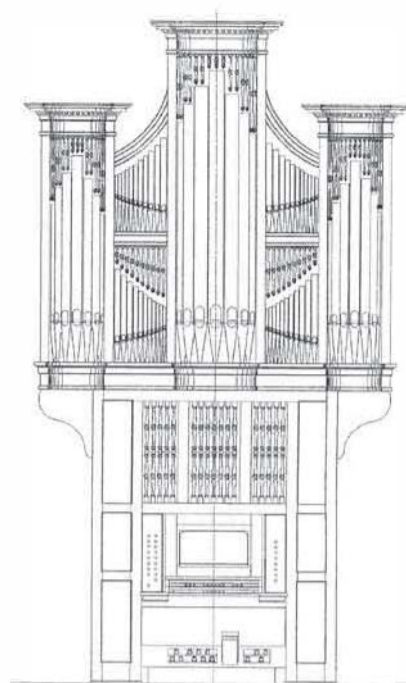
—Fritz Noack

From the Dedication Recitalist

It was a pleasure and honor to perform the dedication recital on this new organ. Rarely is a new instrument so perfectly integrated into an existing building; much sensitivity was shown by architects and acousticians in planning the placement and design of this organ balcony, and the organ perfectly ornaments the room both visually and acoustically. It is also an educational bonus in a school setting for the organist's activities (especially pedalwork) to be seen clearly by the student congregants. It's important not to hide the organist!

Music for the dedication recital of an organ must be carefully chosen: simple and complex, fast and slow, soft and loud, Baroque, Romantic and modern works must balance in order to show the full range of the instrument's capabilities. This recital program attempted to show the considerable possibilities afforded by the new organ, but the instrument's full versatility will only be revealed in the coming years. The recital included works of Buxtehude, James Woodman, Mendelssohn, Pierre du Mage, Messiaen, and Bach, and all fit the instrument splendidly.

The Great chorus is strong, well-balanced, and focused without aggressiveness. The Trumpet can seem to have both a dark German or bright French sound depending on what is added to it; alone, it can hold its own either in solo or contrapuntal textures. The Chimney Flute is strongly colored but without excessive chuff, making it very useful as an accompanimental stop. The mutations are strong and of principal tone,



resulting in good blend with either the Trumpet or the chorus.

The Swell division is quite a bit more than its stoplist might indicate. The full-compass Dulciana sounds as a gentle, small Principal much like early nineteenth-century examples and blends with the full-bodied Gedackt to provide a strong foundation for the upperwork. The Principal 4' anchors the division, while the Mixture is not high-pitched; it is even a bit lower than the Great mixture, thus producing a tightly-knit chorus sound that complements the Great and adds intensity without extra brilliance. The Cremona, rich in fundamental, can function both as a chorus and solo reed, while the flutes are piquant and colorful.

The Pedal provides a useful palette of colors and strengths to support the manual sound; the Posame in particular blends in with the other stops and adds both considerable fundamental and quick speech to the lowest pitches.

The key action is crisp and light, just as sensitive to nuances of release as attack. There seems to be a felicitous balance between the heft of the key action and the spring of the pedal action, resulting in an almost miraculous ease of coordination between them for passages where all parts move simultaneously. The electric stop action makes the organ seem bigger as quick registration changes become possible, increasing the flexibility considerably.

It has never been as important as now to provide the best possible examples of the organ for young people to experience in formative ways in school settings. This new organ sets an example that I hope will be emulated over and over as Middlesex students go out into the world.

—Peter Sykes

GREAT (Manual I)

- 8' Diapason (70% tin. front)
- 8' Chimney Flute (30%)
- 4' Octave (70%)
- 2 1/2' Twelfth (30%)
- 2' Fifteenth (70%)
- 1 1/2' Seventeenth (30%)
- 1 1/8' Mixture IV (70%)
- 8' Trumpet (20%)

SWELL (Manual II)

- 8' Gedackt (C-B maple, rest 30%)
- 8' Dulciana (70%)
- 4' Principal (70%)
- 4' Recorder (30%)
- 2' Gemshorn (30%)
- 2' Mixture III (70%)
- 8' Cremona (30%)

PEDAL

- 16' Stopt Bass (maple)
- 8' Diapason (30%, C-B Ct)
- 8' Gedackt (30%, C-1st Ct)
- 4' Octave (30%)
- 16' Trombone (30%, C-Fs 1/2 length)
- 8' Trumpet (Ct)

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, * = RCOO 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

16 AUGUST
Marilyn Mason; Houghton County Heritage Center, Lake Linden, MI 7 pm

17 AUGUST
Missa Luba; St. Bartholomew's, New York, NY 11 am
Marijfm Thoene; National Cathedral, Washington, DC 5 pm
Louis Perazza; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Arthur Eichhorn; Trinity Lutheran, Manistee, MI 3 pm
Marilyn Mason; Houghton County Heritage Center, Lake Linden, MI 2 pm
Wayne Wyrembelski; Holy Name Cathedral, Chicago, IL 4 pm
Anna-Maria Reverté i Casas, carillon; Rockefeller Chapel, Chicago, IL 6 pm

19 AUGUST
Joyce Jones; Portland City Hall, Portland, ME 7:30 pm
Mariko Honshuku; Old West Church, Boston, MA 8 pm

20 AUGUST
Ruth Tweeten; Methuen Memorial Music Hall, Methuen, MA 8 pm
Mark Sikkila; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm
Aaron David Miller; Sinsinawa Mound Chapel, Sinsinawa, WI 7 pm

21 AUGUST
Scott Foppiano; Portland City Hall, Portland, ME 7:30 pm

24 AUGUST
Byrd, *Mass for Four Voices*; St. Bartholomew's, New York, NY 11 am
Sandor Szabo; Cathedral of St. Patrick, New York, NY 4:45 pm
Fred Hohman; National Cathedral, Washington, DC 5 pm
Patricia Schrock; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Brandon Spence; Holy Name Cathedral, Chicago, IL 4 pm
Jim Fackenthal, carillon; Rockefeller Chapel, Chicago, IL 6 pm

26 AUGUST
Thomas Heywood; Portland City Hall, Portland, ME 7:30 pm
Gail Archer; King's Chapel, Boston, MA 12 noon
Jeffrey Mead, with soprano; Old West Church, Boston, MA 8 pm

27 AUGUST
Mary Catherine Race; Methuen Memorial Music Hall, Methuen, MA 8 pm
Karel Paukert, with instruments; The Cleveland Museum of Art, Cleveland, OH 7:30 pm
John Skidmore; Memorial Presbyterian Church, Appleton, WI 12:15 pm

28 AUGUST
George Matthew, carillon; Longwood Gardens, Kennett Square, PA 5 pm

30 AUGUST
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

31 AUGUST
Durufle, *Messe cum Jubilo*; St. Bartholomew's, New York, NY 11 am
Kimberly Hess; National Cathedral, Washington, DC 5 pm
Samuel Schmidt; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

2 SEPTEMBER
Peter Watchorn, with mezzo-soprano; King's Chapel, Boston, MA 12 noon

3 SEPTEMBER
Ian Watson; Methuen Memorial Music Hall, Methuen, MA 8 pm

4 SEPTEMBER
Rob Richards; Portland City Hall, Portland, ME 7:30 pm
True North Brass; Lee University, Cleveland, TN 7:30 pm

5 SEPTEMBER
Colin Andrews, Janette Fishell, & Frederick Hohman; Albert Schweitzer Organ Festival, First Church of Christ, Wethersfield, CT 7:30 pm (festival & competition through 9/7)
True North Brass, masterclass; St. Paul's Episcopal, Chattanooga, TN 9 am, performance 7 pm

7 SEPTEMBER
Carter, *Missa Brevis*; St. Bartholomew's, New York, NY 11 am
Monty Bennett; Cathedral of St. Patrick, New York, NY 4:45 pm
Timothy Olsen; Christ Episcopal, Reading, PA 4 pm
Thomas Heywood; Washington National Cathedral, Washington, DC 5 pm
Laughton & O'Meara; First Presbyterian, Columbia, TN 7 pm
Bruce Neswick; Cathedral of St. Philip, Atlanta, GA 5:15 pm

8 SEPTEMBER
Bradley Hunter Welch; Church Street United Methodist, Knoxville, TN 7:30 pm
Laughton & O'Meara; First Presbyterian, Columbia, TN 9:30 am

12 SEPTEMBER
Diane Belcher; St. Joseph's Cathedral, Buffalo, NY 7:30 pm
Ensemble Amarcord; St. Thomas Episcopal, Coral Gables, FL 7:30 pm
Tom Trenney & Jeremy Tarrant; First Presbyterian, Birmingham, MI 7:30 pm

13 SEPTEMBER
David Higgs; Porter Center for Performing Arts, Brevard, NC 8 pm
Ensemble Amarcord; Ebenezer Lutheran, Columbia, SC 7 pm

14 SEPTEMBER
Haydn, *Lord Nelson Mass*; St. Bartholomew's, New York, NY 11 am
Jean-Christophe Geiser; Washington National Cathedral, Washington, DC 5 pm
Ensemble Amarcord; Trinity Episcopal, Highland Park, IL 7:30 pm
Robert Woodworth & Stephen Schnurr; Cornelia Avenue Baptist, Chicago, IL 5 pm
Mark Walker; Cathedral of St. Philip, Atlanta, GA 5:15 pm

17 SEPTEMBER
Mirian Conti, piano; Brookhaven National Laboratory, Upton, NY 12 noon

18 SEPTEMBER
Ensemble Amarcord; Nyack College, Nyack, NY 7:30 pm

19 SEPTEMBER
Ensemble Amarcord; Old First Church, Springfield, MA 7:30 pm
Haig Mardirosian; St. Michael's, Annandale, VA 7:30 pm
David Briggs; Shryock Auditorium, Carbondale, IL 7:30 pm

20 SEPTEMBER
Joseph Gramley, percussion; Assumption College, Worcester, MA 5:15 pm
Tom Trenney, with orchestra; United Methodist Church, Painesville, OH 8 pm

21 SEPTEMBER
Jeremy David Tarrant; Cathedral of St. Patrick, New York, NY 4:45 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
James Diaz; St. Ann's, Washington, DC 4 pm
Scott Hanoian; Washington National Cathedral, Washington, DC 5 pm
Gillian Weir; First United Methodist, Pensacola, FL 4 pm

22 SEPTEMBER
Craig Cramer; Wheaton College, Wheaton, IL 7:30 pm

23 SEPTEMBER
David Buice; King's Chapel, Boston, MA 12 noon
Paul Bisaccia, piano; McAuley Center, Hartford, CT 3 pm
Lee Kohlenberg; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Bradley Hunter Welch; Hope College, Holland, MI 8 pm

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National Spiritual Ensemble; University
Chapel, Dayton, OH 8 pm

25 SEPTEMBER

Gillian Weir; St. Ignatius Loyola, New York,
NY 8 pm

Gerre Hancock; Savage Chapel, Union Uni-
versity, Jackson, TN 7:30 pm

26 SEPTEMBER

Gunter Kennel; Methuen Memorial Music
Hall, Methuen, MA 8 pm

The Chenaults; Trinity Lutheran, Akron, OH
8 pm

28 SEPTEMBER

Thomas Murray; St. Ann & The Holy Trinity
Episcopal, Brooklyn, NY 8 pm

Gillian Weir; Calvary Episcopal, Pittsburgh,
PA 7:30 pm

Erik Wm. Suter; Washington National Cath-
edral, Washington, DC 5 pm

David Higgs; St. John United Methodist,
Augusta, GA 4 pm

Keith Weber; Cathedral of St. Philip, Atlanta,
GA 5:15 pm

Douglas Cleveland; First Presbyterian,
Elkhart, IN 4 pm

Christine Kraemer; Greenstone United
Methodist, Chicago, IL 4 pm

30 SEPTEMBER

Paul Jacobs; Trinity College, Hartford, CT 5
pm

UNITED STATES

West of the Mississippi

15 AUGUST

Owen Cannon; Christ Church, Episcopal,
Tacoma, WA 12:10 pm

17 AUGUST

Carol Williams; Balboa Park, San Diego, CA
2 pm

18 AUGUST

Chelsea Chen & Jackson Borges; Spreck-
els Organ Pavilion, San Diego, CA 7:30 pm

19 AUGUST

Ryan Hulshizer; Christ United Methodist,
Rochester, MN 12:20 pm

24 AUGUST

Jonathan Young; Trinity Lutheran, Lynn-
wood, WA 7 pm

Paul Mitchell; Church of the Ascension,
Seattle, WA 5 pm

James Welch; National Shrine of St. Francis
of Assisi, San Francisco, CA 4 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

25 AUGUST

Carol Williams & Hector Olivera; Balboa
Park, San Diego, CA 7:30 pm

26 AUGUST

Merrill Davis; Christ United Methodist,
Rochester, MN 12:20 pm

31 AUGUST

David Gell, with brass; Trinity Episcopal,
Santa Barbara, CA 3:30 pm

6 SEPTEMBER

John Obetz; David Salmen residence,
Wessington Springs, SD 2 pm

7 SEPTEMBER

Paul Jacobs; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm

Thomas Murray; Newman Center for the
Performing Arts, Denver, CO 7:30 pm, also
9/8

Tom Hazelton; Grace Cathedral, San Fran-
cisco, CA 3 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

8 SEPTEMBER

Larry Palmer; Caruth Auditorium, Souther-
n Methodist University, Dallas, TX 8 pm

12 SEPTEMBER

Paul Jacobs; Cathedral of the Immaculate
Conception, Kansas City, MO 7:30 pm

Felix Hell; First Presbyterian, Bellevue, WA
7:30 pm

14 SEPTEMBER

John Walker; St. Michael Lutheran, Bloom-
ington, MN 3:30 pm

Gerre Hancock; Bales Recital Hall, Universi-
ty of Texas, Austin, TX 3 pm

Felix Hell; Lagerquist Hall, Pacific Lutheran
University, Tacoma, WA 3 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

15 SEPTEMBER

Thomas Murray; William Jewell College, Lib-
erty, MO 8 pm

Susan Marchant; Caruth Auditorium, South-
ern Methodist University, Dallas, TX 8 pm

19 SEPTEMBER

George Baker; First United Methodist, Wichi-
ta Falls, TX 7 pm

Steven Egler; Holy Faith Episcopal, Santa
Fe, NM 7 pm

21 SEPTEMBER

Ensemble Amarcord; Hendrix College, Con-
way, AR 7:30 pm

Todd Wilson; Broadway Baptist Church, Fort
Worth, TX 7:30 pm

Rebecca Sawyer, with Lone Star Brass
Quintet; First Presbyterian, Midland, TX 3 pm

Ken Cowan; Cathedral of The Madeleine,
Salt Lake City, UT 8 pm

Melvin Butler & Roger Sherman; St. Mark's
Cathedral Chapel, Seattle, WA 2 pm, 4 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

26 SEPTEMBER

Paul Jacobs; Trinity Episcopal, Reno, NV
7:30 pm

27 SEPTEMBER

VocalEssence; Ted Mann Concert Hall, Uni-
versity of Minnesota, Minneapolis, MN 8 pm

28 SEPTEMBER

Marilyn Keiser; First United Methodist, Hous-
ton, TX 7 pm

William Peterson; Pomona College, Clare-
mont, CA 3 pm

Carol Williams; Balboa Park, San Diego, CA
2 pm

INTERNATIONAL

15 AUGUST

Tomomi Kakuta; St. Augustine's, Vienna,
Austria 7:30 pm

Michel Colin; Chiesa di Maria Vergine
Assunta, Rossa, Italy 9 pm

Bernard Brauchli, clavichord; Chiesa roman-
ica di S. Secondo, Magnano, Italy 9 pm, also
8/16

Lewis Brito-Babapulle; St. Giles Cripple-
gate, London, England 6:30 pm

Jeffrey Williams; Romsey Abbey, Romsey,
England 7:30 pm

16 AUGUST

Sylvie Poirier & Philip Crozier; Basilika St.
Johannis, Saarbrücken, Germany 11:30 am

Michel Colin; Chiesa di S. Sebastiano,
Trivero/Bulliana, Italy 9 pm

Anne Marsden Thomas; St. Giles Cripple-
gate, London, England 6:30 pm

17 AUGUST

Sylvie Poirier & Philip Crozier; St. Boni-
fatus Kirche, Wiesbaden, Germany 7:30 pm

Christian Schneider; St. Paul's Cathedral,
London, England 5 pm

19 AUGUST

Vincent Boucher; St. James United Church,
Montréal, QC, Canada 12:30 pm

20 AUGUST

David Whittington; Durham Cathedral,
Durham, England 7:30 pm

21 AUGUST

Sylvie Poirier & Phillip Crozier; Stadtkirche,
Heilgenhafen, Germany 8 pm

22 AUGUST

Thomas Murray; St. Augustine's, Vienna,
Austria 7:30 pm

Luca Scandali, with trumpet; Chiesa par-
rochiale di S. Giovanni Battista, Magnano, Italy
9 pm

24 AUGUST

Sylvie Poirier & Philip Crozier; Eglise de La
Madeleine, Paris, France 4 pm

Thilo Muster; Eglise Sainte Geneviève,
Mouzon, France 6 pm

Huw Williams; St. Paul's Cathedral, London,
England 5 pm

25 AUGUST

Colin Walsh; Lincoln Cathedral, Lincoln,
England 7 pm

Rupert Jeffcoat; Liverpool Cathedral, Liver-
pool, England 11:15 am

Alan Spedding; Beverley Minster, Beverley,
England 6 pm

Mark Allen, with trumpet; Bromley Parish
Church, Bromley, England 1 pm

26 AUGUST

Erik Reinart; St. James United Church, Mon-
tréal, QC, Canada 12:30 pm

30 AUGUST

Loïc Mallié; St. Alphage, Edgware, England
7:30 pm

2 SEPTEMBER

Kurt Ludwig Forg; St. James United Church,
Montréal, QC, Canada 12:30 pm

3 SEPTEMBER

Geoffrey Morgan; Christchurch Priory,
Christchurch, England 7:30 pm

Robert Munns; St. Michael & All Angels, West Croydon, England 1:10 pm

4 SEPTEMBER
Emanuele Cardì; St. Margaret Lothbury, London, England 1:10 pm

5 SEPTEMBER
David Di Fiore; Dom Umenia, Piestanny, Slovak Republic 7 pm
Joyce Robinson; Santa Maria di Pace, Pralungo, Italy 9 pm
David Pipe; Ss. Peter and Paul, Godalming, England 1 pm

6 SEPTEMBER
Jaroslav Tuma; Chiesa di S. Giorgio, Coggiola, Italy 9 pm
Hatsumi Miura; Minato Mirai Hall, Yokohama, Japan 2 pm

7 SEPTEMBER
David Di Fiore; Catholic Church, Modra, Slovak Republic 4 pm
Jaroslav Tuma; Chiesa di Maria Vergine Assunta, Ghemme, Italy 9 pm
David Butterworth; Albert Hall, Nottingham, England 2:45 pm
Neil Wright; St. Michael's Abbey, Farnborough, Hampshire, England 3 pm
Simon Jacobs; St. Benet Fink, Tottenham, England 4 pm
Andrew Reid; Westminster Cathedral, London, England 4:45 pm

8 SEPTEMBER
Mariella Mochi, with lute; Chiesa di S. Marta, Borgosesia, Italy 9 pm
Richard Pilliner; All Souls Langham Place, London, England 7:30 pm

9 SEPTEMBER
Cathy Langston; Marlborough Road Methodist Church, St. Albans, England 12:30 pm
Philip Scriven; Lichfield Cathedral, Lichfield, England 7:30 pm

10 SEPTEMBER
Stephen Tharp; Dom, Munich, Germany 7 pm
Jennifer Chou; St. Matthew's Westminster, London, England 1:05 pm
Samuel Hudson; St. Michael & All Angels, West Croydon, England 1:10 pm

11 SEPTEMBER
Ferruccio Bartoletti; Chiesa di S. Silvano, Romagnano Sesia, Italy 9 pm
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

13 SEPTEMBER
Julie Ainscough; St. Mary the Virgin, Ewell, Surrey, England 7:30 pm
Carlo Curley; Park Road Baptist Church, Peterborough, England 7:30 pm

14 SEPTEMBER
David Di Fiore; St. Nicholas Dome, Trnava, Slovak Republic 8 pm
William Whitehead, with trumpet; Westminster Cathedral, London, England 4:45 pm
John Scott; St. Paul's Cathedral, London, England 5 pm

16 SEPTEMBER
Sâsa Frelth; Chiesa di S. Giuseppe, Vigliano, Italy 9 pm

Gordon Stewart; De Montfort Hall, Leicester, England 7:30 pm

17 SEPTEMBER
Simon Preston; Christchurch Priory, Christchurch, England 7:30 pm
John Belcher; St. Michael & All Angels, West Croydon, England 1:10 pm
John Scott; St. Margaret's, London, England 7:30 pm

18 SEPTEMBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

19 SEPTEMBER
Johannes Wenk; St. Augustine's, Vienna, Austria 7:30 pm
Gilberto Fischli; Chiesa di S. Giovanni Battista, Serravalle Sesia, Italy 9 pm
David Halls; St. Mary & St. Ethelfelda, Ramsey, England 7:30 pm
Neil Wright; St. Dominic's Priory, London, England 7:30 pm

20 SEPTEMBER
Mario Duella, with harp; Basilica della Beata Vergine Assunta, Varallo Sacro Monte, Italy 9 pm
Carlo Curley; St. Mary the Virgin, Kings Road Swanage, England 7:30 pm
Paul Hale; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon
Huw Williams; St. John the Evangelist, London, England 6:30 pm
Jeremy Filsell; Kingston Parish Church, Kingston upon Thames, England 7:30 pm
Richard Baker; St. Paul the Apostle, Haringay, England 3 pm

21 SEPTEMBER
Elmar Jahn; Chiesa di S. Michele Arcangelo, Cavaglia, Italy 9 pm
Robert Quinney; Westminster Cathedral, London, England 4:45 pm
John Scott; St. Paul's Cathedral, London, England 5 pm
Anya Alexeyev; Colours of Music, Barrie, ON, Canada 2 pm

22 SEPTEMBER
Paul Jacobs; Collier St. Church, Barrie, ON, Canada 8 pm

23 SEPTEMBER
Carlo Curley; Fairfield Halls, Park Lane, Croydon, England 1:05 pm
Heather Gansford; Bromley Parish Church, Bromley, England 1 pm
Paul Jacobs; Burton Avenue United Church, Barrie, ON, Canada 12 noon

24 SEPTEMBER
Naoko Imai; Minato Mirai Hall, Yokohama, Japan 12:10 pm

25 SEPTEMBER
Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
Paul Bisaccia, piano; The Barrie Concerts, Barrie, ON, Canada 8 pm

26 SEPTEMBER
Michael Gailit; St. Augustine's, Vienna, Austria 7:30 pm
Pascale Rouet, with percussion; Eglise Sainte Geneviève, Mouzon, France 8:30 pm
Richard Dunster-Sigtermans; St. Matthew's, Wimbledon, England 8 pm

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Paul Bisaccia, piano; Festival, Barrie, ON, Canada 12 noon

27 SEPTEMBER

Sergio Militello; Chiesa dell'Immacolata Concezione, Portua, Italy 9 pm

28 SEPTEMBER

François Clement; Cathédrale de Montpellier, Montpellier, France

David Briggs; Albert Hall, Nottingham, England 2:45 pm

Eleni Keventsidou; Westminster Cathedral, London, England 4:45 pm

John Scott; St. Paul's Cathedral, London, England 5 pm

Organ Recitals

WILLIAM AYLESWORTH, The Cathedral of the Holy Angels, Gary, IN, April 27: *Passacaglia in d*, BWV 161, Buxtehude; *Kyrie*, Benedictus (*Messe pour les Paroisses*), Couperin; *O Lamm Gottes, unschuldig*, BWV 656, *Pastorale*, BWV 590, Bach; *Mein Jesu, der du mich*, op. 122, no. 1, Herzlich tut mich verlangen, op. 122, no. 9, 10, Brahms; *Adagio*, Toccata (*Symphonie V*, op. 42, no. 1), Widor.

GEORGE BAKER, Rice University, Houston, TX, March 2: *Improvisation sur le Te Deum*, Tournemire, arr. Duruflé; *Méditation*, Vierne, arr. Duruflé; *Impromptu (Pièces de Fantaisie)*, Vierne; *Méditation, Prélude et Fugue sur le nom d'ALAIN*, Duruflé; *Và le bon vent (Suite à la française sur des thèmes populaires)*, Lent (*Symphonie Improvisée*), Cocherneau, transcr. Baker; *Choral Dorian*, Alain; *Chant Héroïque (Neuf Pièces)*, *Méditation sur les Jeux de Fonds (Suite Française)*, *Prélude Grégorien*, Langlais; *Choral Prelude on Wer nur den lieben Gott lässt walten*, *Bercesse-Paraphrase*, Baker.

BYRON L. BLACKMORE, American Lutheran Church, Sun City, AZ, April 15: *Improvisation*, op. 150, no. 7, Saint-Saëns; *Mensch, bewein dein Sünde gross*, BWV 622, *Prelude and Fugue in f*, BWV 534, Bach; *Three Preludes for Holy Week*, Speller; *Carillon-Sortie*, Mulet.

CHARLES CALLAHAN, Immaculate Heart of Mary Church, Rutland, VT, April 25: *Fantasia and Fugue in c*, *Sonata II in c*, BWV 526, Bach; *Prelude and Final (Symphony II)*, Widor; *Communton*, Lefébure-Wély; *Impromptu*, Vierne; *Prelude and Fugue in f*, op. 7, no. 2, *Sketch in e*, op. 45, no. 1, *Choral and Fugue*, op. 57, Dupré.

STEPHEN CLEOBURY, St. Norbert Abbey, DePere, WI, April 12: *Prelude and Fugue in c*, BWV 546, Bach; *Theine and Variations (Symphony No. 5)*, Widor; *Rhapsody No. 1 in D flat*, Howells; *Sonata No. 2 in B flat*, Elgar; *Prelude and Fugue in a*, BWV 543, Bach; *Pièce héroïque*, Franck; *Adagio in E*, Bridge; *Fantasia and Fugue in G*, Parry.

CLIVE DRISKILL-SMITH, First Church of Christ, Congregational, Suffield, CT, April 4: *Etude Symphonique*, Bossi; *Pastorale*, Roger-Ducasse; *Allein Gott in der Höh sei Ehr*, BWV 664, Bach; *Wachet auf, ruft uns die Stimme*, op. 52, no. 2, Reger; *Fantasia in f*, K. 608, Mozart; *Salut d'amour*, Elgar; *Valse mignonne*, op. 142, Karg-Ellet; *Suite*, op. 5, Duruflé.

VINCENT DUBOIS, Westminster United Church, Winnipeg, MB, Canada, April 6: *Prelude and Fugue in D*, BWV 532, *Herr Jesu Christ dich zu uns wend*, BWV 655, *Fantaisie and Fugue in g*, BWV 542, *Wein wir in höchsten Nöthen sein*, BWV 641, *Concerto in a*, BWV 593, Bach; *Final (Evocation)*, Dupré; *Lied*, Litaize; *Prelude et Fugue sur le nom d'ALAIN*, Duruflé; *Improvisation*.

THIERRY ESCAICH, Austin Auditorium, Wingate University, Wingate, NC, March 24: *Choral Improvisation on Victimae Paschali*, Tournemire; *Choral II in b*, Franck; *Prelude and Fugue improvised in romantic style*; *Cinq Versets on Victimae Paschali*, Escaich; *Toccata (Suite, Op. 5)*, Duruflé; *Improvisation in free style on a submitted theme*.

CHRISTOPHER HERRICK, Christ Church Episcopal, Pensacola, FL, March 16: *Pièsti*, Farrington; *Trumpet Voluntary*, Clarke; *An Occasional Trumpet Voluntary*, Gowers; *Six Roumanian Folk Dances*, Bartók, arr. Herrick; *Trio Sonata No. 3 in d*, BWV 527, *Prelude and Fugue in b*, BWV 544,

Bach; *Siyahamba (Three Global Songs)*, Behrke; *Prelude and Fugue in the Mixolydian (op. 72, no. 3)*, Peeters; *Was Gott tut, das ist wohlgetan*, Guilman; *The Seraph's Strain*, op. 16, no. 2, Wolstenholme; *Tu es petra (Esquisses Byzantines)*, Mulet.

DAVID HIGGS, First Presbyterian Church, Gainesville, FL, March 30: *Fantasia and fugue in g*, BWV 542, Bach; *Variations on Mein junges Leben hat ein End*, Sweetinck; *Pièce Heroïque*, Franck; *Soliloquy*, Conte; *Free Fantasia on O Zion, haste and How firm a foundation*, Bolcom; *Boléro de Concert*, Lefébure-Wély; *Suite pour orgue*, op. 5, Duruflé.

JILL S. HUNT, The Presbyterian Homes, Evanston, IL, March 31: *Dialogue sur les Mixtures (Suite Brève)*, Langlais; *Prélude sur l'Introit de l'Épiphanie*, *Fugue sur le thème du Carillon des heures de la cathédrale de Soissons*, Duruflé; *Psalms-Prelude*, Set 2, No. 1, Howells; *Toccata on Hanover*, Aus der Tiefe (*Six Fantasies on Hymn Tunes*, op. 72), *Choral Prelude on Rockingham*, Paeau, Leighton.

PAUL JACOBS, Calvary Episcopal Church, Pittsburgh, PA, March 21: *Sinfonia (Cantata No. 29)*, *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Five Inventiones*, Bach, arr. Reger; *Passacaglia and Fugue in c*, BWV 582, *Concerto in d after Antonio Vivaldi*, BWV 596, *Trio Sonata in C*, BWV 529, *Fantasia and Fugue in g*, BWV 542, Bach.

BRIAN JONES, All Saints Church, Worcester, MA, March 30: *Concert Etude IV in d*, Whiting; *Méditation (Three Improvisations)*, Vierne; *Prelude and Fugue in C*, Krebs; *Scherzetto*, op. 108, no. 1, Jongen; *Prelude and Fugue in a*, BWV 543, Bach; *Pièce Héroïque*, Franck; *Hornpipe Humoresque: A Nautical Extravaganza for organ*, Rawsthorne; *Méditation (Thais)*, Massenet, arr. Silver; *Overture to the Poet and Peasant*, von Suppé, arr. Lemare.

NEVA KRYSSTVA and SABIN LEVI, with Michael Hall, trombone, Christopher Moore, trumpet, and Matt Novak, violin, The University of Kansas, Lawrence, KS, March 9: *Fantasia in three parts for Trombone, Two Trumpets and Organ*, Hingeston; *Les Bergers (La Nativité du Seigneur)*, Messiaen; *Te Deum Laudamus*, BuxWV 218, Buxtehude; *Ans tiefer Not schrei ich zu dir*, BWV 686, Bach; *Andante in F*, KV 616, Mozart; *Passacaglia (Lady Macbeth from Mtensk, op. 29)*, Shostakovich; *Postludium (Glagolitic Mass)*, Janáček.

OLIVIER LATRY, The First Church of Christ, Scientist, Boston, MA, March 21: *Prelude and Fugue in G*, BWV 541, *Jesu, meine Freude*, BWV 610, *Wer nur den Lieben Gott läßt walten*, BWV 642, *Es ist das Heil uns kommen her*, BWV 638, Bach; *Quatre Cantiques de Denzot*, *Toccata in b*, Boëly; *Choral No. 1 in E*, Franck; *Allegro (Symphony No. 6)*, Widor; *Clair de lune*, *Feux follets*, Vierne; *Evocation: Final*, Dupré; *improvisation*.

ROBERT MONCRIEF, The Cleveland Museum of Art, Cleveland, OH, March 30: *Introduction and Passacaglia in d*, Reger; *Variations on Mein junges Leben hat ein End*, Sweetinck; *Sonata III in A*, Mendelssohn; *Choral I in E*, Franck; *Sweet Sixteenth: A Concert Rag for Organ*, Albright; *Litmanies*, Alain.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, March 23: *Erbarne dich mein, o Herre Gott*, H. Bach; *Wein wir in höchsten Nöthen sein*, J.M. Bach;

Sonata in g, C.P.E. Bach; *Fugue in C*, *Fugue in c*, *Fugue in B-flat*, W.F. Bach; *Sonata No. 4 in B-flat*, C.P.E. Bach; *Prelude and Fugue in C*, J.S. Bach.

GEORGE RITCHIE, House of Hope Presbyterian Church, St. Paul, MN, March 22: *Fugue on the Magnificat*, BWV 733, *Pastorella in F Major*, BWV 590, *Allein Gott in der Höh sei Ehr*, BWV 662, *Gott durch deine Güte*, BWV 600, *Wir Christen leut*, BWV 612, *Herr Gott, nun schleuss den Himmel auf*, BWV 617, *Christus, der uns selig macht*, BWV 620, *O Mensch, bewein dein Sünde gross*, BWV 622, *Hilf, Gott, dass mir's gelinge*, BWV 624, *Erstanden ist der heilige Christ*, BWV 628, *Komm, Gott Schöpfer, Heiliger Geist*, BWV 631, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Ach wie nichtig, ach wie flüchtig*, BWV 644, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Prelude and Fugue in a*, BWV 543, Bach.

ANDREW SCANLON, Woolsey Hall, New Haven, CT, March 30: *Première Symphonie*, op. 14, Vierne; *Prelude et Fugue en f*, op. 7, no. 2, Dupré; *Sonata Eroica*, Jongen.

VIRGINIA STROHMEYER-MILES, Grand Avenue Temple, Kansas City, MO, March 19: *Concerto in A*, Vivaldi, arr. Bach; *Largo*, Handel; *Melody in F*, Rubinstein; *Passacaglia (Copper Canyon Suite)*, Weaver; *Londonderry Air: I Am Black, but Comely*, *Ye Daughters of Jerusalem*, Dupré; *Toccata in d*, Nevin.

FREDERICK SWANN, National City Christian Church, Washington, DC, March 9: *Introduction and Passacaglia (Sonata VIII, op. 132)*, Rheinberger; *Lyric Rhapsody*, Wright; *Intermezzo (24 Fantasy Pieces)*, Vierne; *By the Waters of Babylon*, Huston; *Choral in E*, Franck; *Toccata*, Erismann; *Meditation*, Duruflé; *Introduction, Passacaglia and Fugue*, Willan.

THOMAS TROTTER, St. Gregory's Episcopal Church, Boca Raton, FL, March 23: *Concerto after Vivaldi*, RWV 596, Bach; *Communion*, *Sortie (Messe de la Pentecôte)*, Messiaen; *Miroir*, Wammes; *Allegro vivace (Symphony No. 5)*, Widor; *Capriccio*, Ireland; *Sonata*, Baird; *Rondo Capriccioso*, Lemare; *Overture: William Tell*, Rossini, arr. Lemare.

JOHANNES UNGER, Bethel Lutheran Church, Madison, WI, March 16: *Te Deum laudamus*, BuxWV 215, Buxtehude; *Prelude and Fugue in D*, BWV 532, Bach; *Melodia*, op. 59, no. 11, Reger; *Prelude and Fugue in E-flat*, Saint-Saëns; *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *Erbarne dich mein, o Herre Gott*, BWV 721, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Passacaglia and Fugue in c*, BWV 582, Bach.

JOHN WALKER, Holy Trinity Lutheran Church, Jamestown, PA, April 6: *Prelude on Marion*, Messier, arr. Travis; *Sonata No. 6 in d*, Mendelssohn; *Valet will ich dir geben*, BWV 736, *Prelude and Fugue in a*, BWV 543, Bach; *Marche Religieuse*, Cui; *Herzlich tut mich verlangen*, *Mein Jesu, der du mich*, Brahms; *What a Friend We Have in Jesus*, Bolcom; *Concert Variations on Old Hundred*, Paine.

IAN WATSON, All Saints Church, Worcester, MA, March 16: *Toccata Giocosa*, Mathias; *Fantasia in C*, *Fantasia in a*, Gibbons; *Sonata in G*, Arne; *Prelude and Fugue in c*, Mendelssohn; *Andante-Allegro (Concerto in F)*, Handel; *Rhapsody No. 3 in c-sharp*, Howells; *Two Reflections*, Whitlock; *Melody in C*, Wolstenholme; *Prelude in F*, *Postlude in d*, Stanford.

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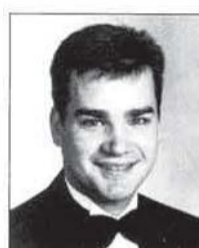
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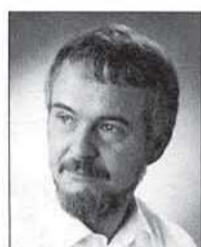
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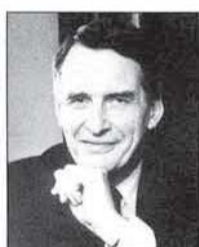
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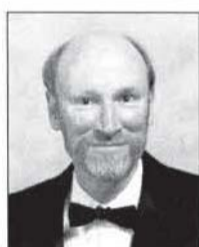
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