

# THE DIAPASON

AUGUST, 2012



Cook Grand Hall  
Indiana Landmarks Center  
Indianapolis, Indiana  
Cover feature on pages 26–28

## **New York Times comment on opening event of Vierende2012**

“The gifted young organist Christopher Houlihan performed Vierne’s six symphonies for solo organ...The symphonies are full of such anxious, often abrupt juxtapositions. Mr. Houlihan was attuned to these shifts in mood, bringing a sensitive touch to the misty Romance in the Fourth and carnivalesque brilliance to the twinkling Scherzo of the Second. He phrased with flexibility and clarity through the works’ knottiest chromatic wanderings. And in the jubilant, even maniacal finales—like that of the Sixth, bathed in B major brilliance—Mr. Houlihan’s playing had a glamorous sheen appropriate to Vierne’s music.”

(*The New York Times*, Zachary Woolfe, June 5, 2012)



[WWW.VIERNE2012.COM](http://WWW.VIERNE2012.COM)



## **Isabelle Demers**



“A terrific organist”  
(*Chicago Tribune*)

“A particularly talented member of today’s group of up-and-coming young organists...impeccable attention to phrasing....a true virtuoso.”  
(*The Diapason*, 2012)

“A performance of great virtuosity, originality and spontaneity... witty and intelligent spoken program notes...a major talent in the world of classical organ music.”  
(*clevelandclassical.com*, Timothy Robson)



# THE DIAPASON

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An International Monthly Devoted to the Organ,  
the Harpsichord, Carillon, and Church Music

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## Editor's Notebook

### In this issue

Among the offerings in this issue of THE DIAPASON, Lee Lovallo reports on a memorial tribute in California to the late Gustav Leonhardt; Jonathan Hall reviews the first of the Vierne marathon recitals by Christopher Houlihan, which took place on the Quorin organ at the Church of the Ascension in New York; David Pickering reports on the dedication recital by James David Christie on the new Casavant organ at the Kauffman Center for the Performing Arts in Kansas City; Mike Foley documents the rescue of Skinner Opus 774; and Bill Halsey describes organs in Vilnius, Lithuania.

John Bishop devotes his column "In the wind . . ." to a discussion of electricity and wind in pipe organs; Gavin Black discusses recital programming and offers some examples. All this is in addition to our regular departments of news (people, instruments, and events), reviews, new organs, an international calendar, organ recital programs, and more.

### THE DIAPASON website

THE DIAPASON's new website was launched in June, after months of planning and design work by Scranton Gillette's website team. The website has been totally redesigned, upgraded, and

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enhanced with more features, including interactive applications. The home page features a "slider" of images with links to the articles from which they are taken, a directory of news stories and articles, artist spotlights and classified ads, audio and video files ("Diapason TV"), blogs and columnists, and the current issue.

The archive is now organized by year, and each issue's cover is displayed. Our Resource Directory supplier listings are now easily viewed by category as well as by name. You can now submit organ recital programs online, and the website is the best way to submit calendar items. Please take time to visit the website and explore its features. I welcome comments as we continue to refine the site.

Most of the website is accessible only to DIAPASON subscribers. When logging in, you will be asked for your subscriber number: that is the seven digits following DPP above your name on the mailing label of your copy. Be sure to enter only the seven digits; do not include "DPP." If you have any questions about the website, call or send me an e-mail message.

Jerome Butera  
847/391-1045; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
[www.TheDiapason.com](http://www.TheDiapason.com)

## Here & There

**Methuen Memorial Music Hall** continues its 2012 organ recital series on Wednesdays at 8 pm: August 1, Paul Murray; 8/8, Peter Kranefoed; 8/15, David Arcus; 8/22, Anne Horsch; 8/29, Frederick Teardo. For information: 978/685-0693; [www.mmmh.org](http://www.mmmh.org).

**The Church of St. Andrew and St. Paul**, Montreal, Quebec, Canada, continues its series of "Organ Interludes" on Thursdays at 12:15 pm: August 2, Kurt-Ludwig Forg; 8/9, Christian Bacheley; 8/16, Benjamin Waterhouse; 8/23, Jacques Boucher; 8/30, Jonathan Oldengarm. For information: 514/842-9991; [www.standrewstpaul.com](http://www.standrewstpaul.com).

**Trinity Episcopal Church**, Santa Barbara, California, presents La Música Antigua de España, its 28th annual Old Spanish Days' Fiesta concert, on August 4 at 3 pm. The program features vocal, classical guitar, piano, and organ music of old Spain, Mexico, and early California, celebrating the heritage of the Santa Barbara community. For information: [www.trinitysb.org](http://www.trinitysb.org).

**St. Paul Cathedral**, Pittsburgh, Pennsylvania, continues its summer series of organ concerts on Sundays at 4 pm: August 5, Karen Barr; 8/12, Amanda Plazek; 8/19, David Arcus; 8/26, Zvonimir Nagy. For information: 421/621-6082; [pittsburghbeckerath@verizon.net](mailto:pittsburghbeckerath@verizon.net).

**St. Mary's Cathedral**, San Francisco, continues its recital series on Sundays at 3:30 pm: August 5, Nahri Ahn; 8/12, Ethan Haman; 8/19, Norman Paskowsky; 8/26, piano and cello; special program, August 7 (7 pm), Marina Omelchenko. For information: 415/567-2020 x213; [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).

**St. James United Church**, Montreal, Quebec, Canada, continues its summer recital series on Tuesdays at 12:30 pm: August 7, Christian Bacheley; 8/14, Virgile Monin; 8/21, Gabrielle Tessier; 8/28, William Maddox. For information: 514/288-9245; [www.stjamesunitedchurchmontreal.com](http://www.stjamesunitedchurchmontreal.com).

**Peachtree Road United Methodist Church**, Atlanta, Georgia, presents its 2012-2013 music series: September 6 (7 pm), Michael Shake; 9/30 (5 pm), Coro Vocati, John Dickson, conductor; October 28 (5 pm), PRUMC Staff Singer Concert, William Fred Scott, piano; November 4, Sarah Hawbecker (4:30 pm), followed by Evensong (5 pm); 11/18 (5 pm), the Atlanta Singers, David Morrow, conductor; December 9 (5:30 pm), Christmas concert, PRUMC Chancel Choir with soloists and orchestra, Georgia Boy Choir; 12/14 and 12/15 (7 pm), Georgia Boy Choir, David White, conductor; 12/16 (5:30 pm), Service of Lessons and Carols. For information: 404/240-8212; [www.prumc.org](http://www.prumc.org).



The choir of St. Thomas Episcopal Church, Columbus, Georgia

The choir of **St. Thomas Episcopal Church**, Columbus, Georgia, was the choir-in-residence this Pentecost at the Cathedral Church of St. John the Divine in New York. The choir was part of the

Distinguished Visiting Choir Series and sang two Eucharists and an Evensong. Rick McKnight is the organist-choirmaster and Ray Nagem was the organist.



Piano and organ students, Seton Hill University

Piano and organ students from **Seton Hill University** in Greensburg, Pennsylvania, presented their fourth annual International Keyboard Marathon recently at the First Presbyterian Church of Greensburg. Entitled "Basically British!" the program included works by

John Stanley, John Field, John Ireland, Gustav Holst, Ralph Vaughan Williams, Benjamin Britten, John Rutter, and Nigel Ogden. The students were from the piano and organ studios of Edward Kuhn and Edgar Highberger.

**The University of Michigan** presents its 52nd annual Conference on Organ Music September 30–October 3, with the theme “The Art of Improvisation.” The schedule includes lectures and recitals by Steven Ball, Michael Barone, Kipp Cortez, Susanne Diederich, David Jackson, James Kibbie, Renate McLaughlin, Karel Paukert, Almut Roessler, Pamela Ruiter-Feenstra, Timothy Tikker, and others; carillon recitals on the newly renovated Baird Carillon; student recitals, including one by high school students from Interlochen Arts Academy; an opportunity to see the inner workings of the Silbermann-style Fisk organ and the Baird Carillon; and, for the first time, the U-M Organ Improvisation Competition. Finalists will perform on the Létourneau organ at St. Francis of Assisi Catholic Church. For information: 734/764-2500; <www.music.umich.edu>.

**The Church Music Association of America** presents a symposium, “The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy,” October 21–23, on the campus of Duquesne University in Pittsburgh and at neighboring Pittsburgh churches. The conference seeks to explore the aesthetic, liturgical, theoretical, and technical principles of Tournemire’s improvisations and teachings on improvisation, the use of Gregorian chant in organ improvisation, the role of organ improvisations in the Catholic liturgy, and pedagogical approaches to teaching organ improvisation.

The conference will include liturgies, opportunities for the study of improvisation at the organ, discussion groups, and recital programs and papers relating to the conference theme. The conference registration fee is \$100 and includes the

conference materials. The conference hotel is the Cambria Suites, Pittsburgh at Consol Energy Center. For information: <www.musicasacra.com/tournemire>.

**The First Baptist Church** of Worcester, Massachusetts, announces its 2013 Annual International Anthem Competition, open to composers under the age of 40 on January 3, 2013. This year’s competition is for an SATB anthem with harp and organ accompaniment, to the text John 14:23–28 NRSV. The prize is \$1,500. The church’s Chancel Choir will first perform the winning anthem in worship on May 5, 2013, with harp and organ under the direction of William Ness, minister of music and arts. For further details and to view the 2012 winning anthem: <fbc-worc.org>; for information: William Ness, 508/755-6143 x227 or <williamn@fbc-worc.org>.

**Longwood Gardens** has announced its inaugural International Organ Competition. Preliminary and final rounds are June 18–23, 2013 in the ballroom at Longwood Gardens near Philadelphia, Pennsylvania. Open to organists ages 18–30, only the first 100 applicants will be accepted. The application deadline is November 1, 2012. Judges include Paul Jacobs, Thomas Murray, Oliver Condy, Sophie-Véronique Cauchefer-Choplin, and Peter Richard Conte.

“The Longwood Gardens International Organ Competition recognizes and nurtures the next generation of great organists,” said Longwood Gardens Director Paul B. Redman. “Our founder, Pierre S. du Pont, believed the performing arts were an important part of the Gardens experience and installed the first organ at Longwood in 1921. Since then, Longwood has continued its commitment to

the organ, adding an organ museum in 2005, completing a major restoration of our Aeolian organ in 2011, and now, through the launch of this competition.”

The Longwood Organ is among the world’s largest concert organs, with 146 ranks and 10,010 pipes. After a seven-year restoration completed in 2011, the organ is restored to its original 1930 condition and incorporates today’s most innovative technology.

The winner receives the \$40,000 Pierre S. du Pont First Prize, a contract with Phillip Truckenbrod Concert Artists, and a 2013–14 performance at Longwood. Second place receives the Firmin Swinnen \$15,000 prize; third place receives the Clarence Snyder \$5,000 prize. Swinnen and Snyder were past resident organists at Longwood. Applications are available at <www.longwoodgardens.org/organcompetition>.

**Oberlin Conservatory of Music** welcomes two distinguished visiting professors of organ during the 2012–13 academic year. **Madame Marie-Louise Langlais**, professor emerita of organ at the Paris Conservatory of Music, will be in residence for fall 2012. During spring 2013, **Dame Gillian Weir**, OBE, professor of organ at the Royal College of Music, will join the organ faculty.

Having served as co-titular organist of the Basilica of Sainte Clotilde with her late husband Jean Langlais, Marie-Louise Langlais is in demand for her expertise on French organ music, especially the Ste. Clotilde tradition (César Franck, Charles Tournemire, and Jean Langlais). A prolific performer and recording artist, she has also authored the book, *Jean*



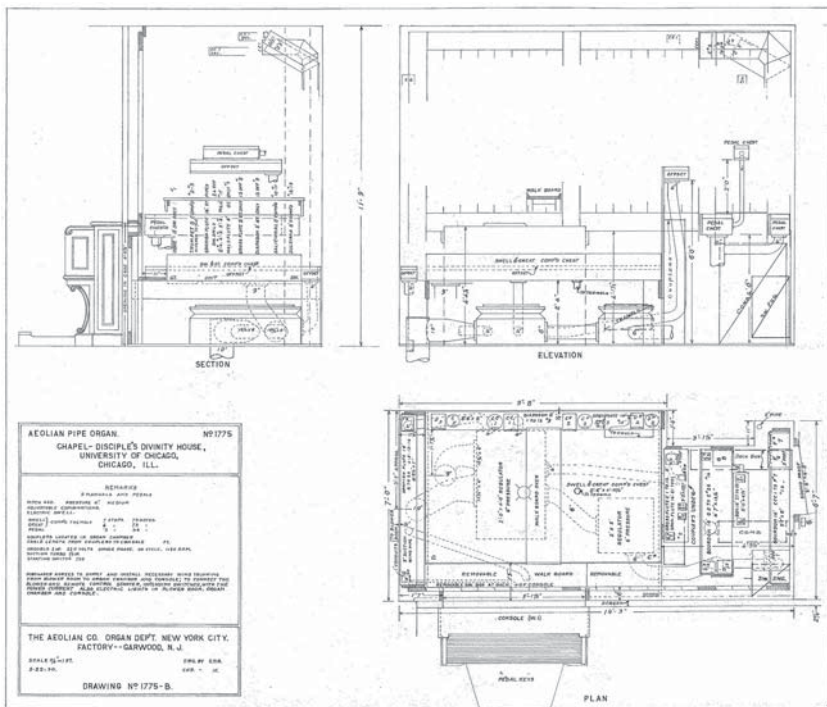
Marie-Louise Langlais



Gillian Weir

*Langlais: Ombre et Lumière* (Editions Combre, Paris, 1995). For Symétrie publications (France) she edited *Jean-Louis Florentz, l'oeuvre d'orgue*, a book of essays on the life and music of the

► page 6



**Aeolian drawings**

**The American Organ Archives** of the Organ Historical Society has completed digitizing its collection of layout drawings produced by the Aeolian Organ Company, 1911–1931. These scanned

drawings, as well as those of the Skinner Organ Co. and the Aeolian-Skinner Organ Co., are available for study and purchase. Please contact the archivist for details at <archivist@organsociety.org>.



Musical Instrument Museum, Phoenix

The **Musical Instrument Museum** (www.themim.org) in Phoenix opened April 24, 2010 and features an expansive collection of instruments from around the world. With nearly 5,000 instruments and objects on display, the MIM is organized into five geographical galleries, each focusing on a distinct global region. The galleries feature advanced wireless technology and high-resolution video screens, enabling museum guests to see instruments, hear their sounds, and observe them being played in their

original settings. Guests can explore and experience the diversity of the world’s music in the 190,000-square-foot building, which includes two floors of galleries, the Music Theater, the hands-on Experience Gallery, a garden courtyard, the MIM Café and Coffee Shop, and the Museum Store. Among the MIM’s instruments is the Visible Organ, built by M.P. Rathke, Inc. Additional information on the Visible Organ may be found in the New Organs section of this issue (see page 28).



John Sherer, David Jonies, Kevin McKelvie, Simone Gheller, and H. Ricardo Ramirez

Closing out the **Chicago AGO chapter’s** 2011–12 season was the annual members’ recital in May, featuring the music of Louis Vierne and Charles-Marie Widor, celebrating the 75th anniversary of their deaths. Five chapter members—John Sherer, David Jonies, Kevin McKelvie, Simone Gheller, and H. Ricardo Ramirez—played several

movements from the various symphonies on the 1928 Austin organ at St. Mary of Perpetual Help in the Bridgeport area of Chicago. Hosts for the event were Rev. Don Craig, pastor, and Geoff Pautsch, director of music and liturgy. A special reception in the narthex following the recital was sponsored by Johannes Organs Midwest.

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**Tong-Soon Kwak**  
*Professor of Organ*  
Yonsei University, Korea



**David K. Lamb**  
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**Brenda Lynne Leach**  
*Organist/Conductor*  
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*Assoc. Prof. of Organ*  
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*Organist/Pianist/Harpsichordist*  
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**Katherine Meloan**  
*Organist*  
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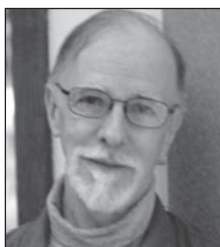
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**Timothy Tikker**  
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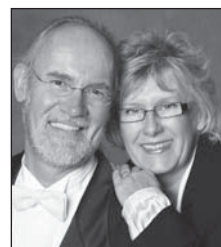
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late 20th-century composer. Mme. Langlais was appointed professor of organ at the Paris Conservatory of Music (CRR) in 1988, and retired in spring 2011. In addition to teaching private organ at Oberlin Conservatory, she will offer an introductory course on improvisation in the French tradition, as well as weekly, studio-wide masterclasses.

Gillian Weir is in demand as an adjudicator for international competitions, as well as a lecturer, broadcaster, teacher, and writer, and her television appearances have reached vast new audiences. In 1999, *Classic CD* magazine named her among the 100 Greatest Players of the Century, and the *London Sunday Times* listed her among the 1000 Music Makers of the Millennium. In 2004 Malcolm Riley honored her with the prestigious Critic's Choice Award in *Gramophone* magazine. Gillian Weir has appeared with orchestras in over 300 performances around the world. A past president of the Royal College of Organists and the Incorporated Society of Organists in England, she currently holds the Prince Consort Professor of Organ Chair at the Royal College of Music in London. In 1996, the New Year's Honours List named her Dame Commander of the Order of the British Empire in recognition of her services to music. In addition to her private teaching for the organ department at Oberlin, Dame Gillian will offer weekly masterclasses and lectures.

**The DC AGO Foundation** has awarded grants to the following organizations for 2012: San Diego AGO chapter to fund a Pipe Organ Encounter; and Mississippi College to host a National High School Service Playing Competition, with an educational component. Grant applications for 2013 are due March 1, 2013. For more information, visit: <dcagofoundation.org>.

**The Catholic Cathedral of the Immaculate Conception**, Wichita, Kansas, has commissioned nationally recognized artist Rip Caswell to create two heroic-size bronze sculptures as part of its cathedral renovation project. The two sculptures—"Mary and Joseph" and "The Crucifixion"—will be positioned facing each other in separate, east and west alcoves of the cross-shaped cathedral. Installation is scheduled for late August or early September.

Caswell was selected through a national artist's search and after an extensive interview process by the Arts Committee of the diocese of Wichita, in December 2010. The first piece, "Mary and Joseph," depicts a pregnant Mary, with Joseph as a supportive father figure and husband standing behind her. Mary is looking across the cathedral to the second sculpture, a scene of the Crucifixion.

Both sculptures are one-fourth larger than life size (1.25 actual size). Caswell used more than 500 pounds of clay to create the Mary and Joseph sculpture alone. To learn more about the Mary and Joseph project, view a short documentary of the sculpting process of artist Rip Caswell: <http://www.youtube.com/watch?v=cD01\_LXzH30>.

**Karen Beaumont** recently completed a recording of eight preludes and fugues from Books I and II of the *Well-Tempered Clavier* by J. S. Bach. The recording was made on the organ in the Chapel of St. John the Evangelist at St. John's on the Lake in Milwaukee, Wisconsin. Selections from the recording will soon be available on YouTube. This is Beaumont's fourth recording. Copies are available for \$10; two for \$15. Also available are copies of *Austrian Organ Music* and a limited number of *Early Spanish Organ Music* CDs. For information: <http://karenbeaumontorganist.mysite.com>.



**Craig Carnahan**

**Craig Carnahan** of St. Louis Park, Minnesota has won the prize of \$1000 in the 2012 **Twin Cities AGO Composition Competition** for his setting of *Psalm 130: Out of the Depths*, scored for SATB choir and organ. The 25 compositions submitted from across the United States were judged by Robert Strusinski, Curt Oliver, Lawrence Lawyer, and James Callahan, ex officio.

Carnahan received his B.A. from Concordia College (Moorhead, MN) and did graduate studies in composition with Dominick Argento and Paul Fetler at the University of Minnesota. He was composer-in-residence for the American Composers Forum's Faith Partners Residency Project in 1998, and he received an Artist Initiative Grant in 2008 from the Minnesota State Arts Board.

In the past 25 years, Craig Carnahan has received over 50 commissions. His music has been performed by such groups as the Dale Warland Singers, the Los Angeles Master Chorale, Milwaukee Choral Artists, Minnesota Boychoir, and many others. Recent commissions and premieres include *A Quiet Place* for Minneapolis pianist Timothy De Prey, *Sappho's Raft* for Kantorei, *If in Your Heart* for Choral Arts Ensemble, and *I Am into Your Fire* for Sound Circle.

Requirements for the 2013 Twin Cities AGO Composition Competition can be found at <TCAGO.org>.

**Francesco Cera** will make his fourth U.S. concert tour in September. He will present four recitals, with repertoire emphasizing 17th-century Italian works, particularly Frescobaldi, along with selections from the *Orgelbüchlein*: September 23, Mount Holyoke College, South

Hadley, Massachusetts; September 25, masterclass, and September 26, recital, Yale University, New Haven, Connecticut; September 28, Old West Church, Boston; and September 30, Holy Cross College, Worcester, Massachusetts. In July and August Cera presented recitals in Bologna and Genoa, Italy, and Evje and Fjaere, Norway. For information: <www.francescocera.it>.

**Douglas Cleveland** is featured on a new recording, *Douglas Cleveland Plays Rockefeller Chapel*, on the Loft Recordings label (LRCD-1118). This is the first recording on the newly restored 1928 E. M. Skinner organ at Rockefeller Chapel. The program includes two world premiere recordings of works that were written for Cleveland—*Jesu, dulcis memoria* by Pamela Decker, and *Four Concert Etudes* by David Briggs—in addition to the Fletcher *Festival Toccata* and Suite II of Vierne's *24 Pièces de fantaisie*. For information: <www.gothic-catalog.com>.



**David Pickering and Stephen Hamilton**

On February 8, **Stephen Hamilton** performed works of Alain, Bruhns, Dupré, Franck, and Ginastera, on the Dobson organ at First Presbyterian Church in Manhattan, Kansas. Shown in the photograph, from left to right, are **David Pickering**, organist at First Presbyterian Church, and Stephen Hamilton.

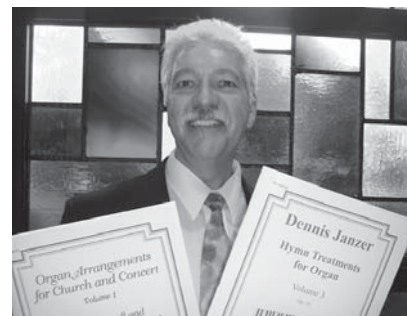


**Gregory Hand**

**Gregory Hand** is featured on a new recording, *William Bolcom Complete Gospel Preludes*, on the Naxos label (8559695). Recorded on the Skinner organ at Rockefeller Memorial Chapel, Chicago, the CD is the only complete recording of Bolcom's four books of *Gospel Preludes*. Hand is assistant professor of organ at the University of Iowa. He holds a DMA from the University of Michigan, where he studied with James Kibbie. For information: <www.naxosusa.com>.

**Dennis Janzer** has two new volumes of organ works published by Wayne Leupold Editions. Volume 3 (Opus 26) in Janzer's series "Hymn Treatments for Organ" (WL600269) is based on familiar hymn tunes: 1. *Contemplation on Children of the Heavenly Father*, 2. *Toccata on Simple Gifts*, 3. *Cortege on Old Rugged Cross*, 4. *Prelude on Slane*, 5. *Entreaty on Sweet Hour of Prayer*, 6. *A Walk in the Friendship Garden*, 7. *Carillon Recessional on Sicilian Mariners*.

"Organ Arrangements for Church and Concert" (op. 27), "Volume One, Purcell and Handel—Selected Works" (WL 600273) includes the following: by Purcell: 1. *Largo*, 2. *Allegro*, 3. *Air*, 4. *Trumpet Tune*, 5. *Processional Cortege* (with optional percussion), 6. *Adagio*, 7. *Rondeau de Concert* (tune used by Benjamin Britten); and by Handel: 8. *Solemn*



**Dennis Janzer**

*March (Trumpet Tune)*, 9. *Triumphal Procession*, 10. *Sinfonia (Arrival of the Queen of Sheba)*.

Janzer has premiered many of these new compositions in concerts and at AGO workshops, including the following venues: Trinity Cathedral and Christ the King Lutheran, Miami, Florida; Second Baptist, Scottish Rite Cathedral, Bartlett United Methodist, and Germantown Methodist, Memphis, Tennessee; and the Cathedral of St. John the Evangelist and the Irish Cultural and Heritage Center, Milwaukee, Wisconsin. For information: <www.djanzer.com>; <www.wayneleupold.com>; 800/765-3196.

**Dan Locklair's** *Dance the Joy!* for solo organ was performed May 20 as part of the choral Evensong service at St. Pancras Church on Euston Road in London, England, presented by the London Festival of Contemporary Church Music. *Dance the Joy! (Toccata for Organ)* was written in 2004 on a commission from United Music Publishers and is included in their *Organworks!* publication, produced in cooperation with Subito Music. Locklair is the only American whose music was performed at the 2012 London Festival of Contemporary Church Music. For information: <www.locklair.com>.



**John R. Near**

**John R. Near** is the recipient of the 2011 John Ogasapian Publication Prize. The award is given by the Organ Historical Society to Dr. Near for his book, *Widor: A Life Beyond the Toccata* (University of Rochester Press, 2011), recognized by the OHS as a distinguished work of original scholarship related to the pipe organ.

John R. Near is the William Martin and Mina Merrill Prindle Professor of Fine Arts, and College Organist at Principia College, Elmhurst, Illinois, where he has been on the faculty since 1985. He teaches organ, music history, and specialized courses in symphonic music and opera history.

In addition to *Widor: A Life Beyond the Toccata*, Near's publications include a ten-volume annotated edition of the *Symphonies for Organ* by Widor (A-R Editions, Madison, Wisconsin). Near also prepared the first publication of Widor's *Symphony for Organ and Orchestra*, opus 42[a].

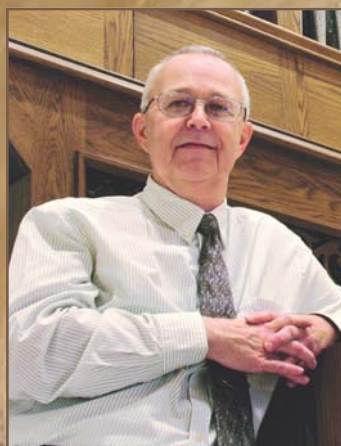
Princeton University Organist **Eric Plutz** had recording sessions on May 24 and 25 for a forthcoming CD release on the Pro Organo label, featuring the newly restored Kimball organ in St. John's Cathedral (Episcopal) in Denver, Colorado. The session was produced for Pro Organo by Frederick Hohman and was

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**Eric Plutz at St. John's Cathedral, Denver** (courtesy of Pro Organo)

engineered in multi-channel audio in the Direct Stream Digital (DSD) format, using Zarex-modified and updated equipment originally from Genex Audio, Inc. Joseph K. Rotella, president of Spencer Organ Company of Waltham, Massachusetts, and the restorer of the four-manual instrument, was on hand. Plutz recorded works by Leo Sowerby, Max Reger, Marcel Dupré, Percy Whitlock, Eugène Gigout, Felix Mendelssohn, Gerald Near, and Henry Smart, as well as two transcriptions: a virtually unknown transcription, circa 1903, of Bach's *Chaconne* from *Violin Partita No. 2*, and the Virgil Fox arrangement of *Come, Sweet Death*. A fall 2012 release is planned, with a pre-assigned catalog item number 7254. For details, visit <[www.proorgano.com](http://www.proorgano.com)>.



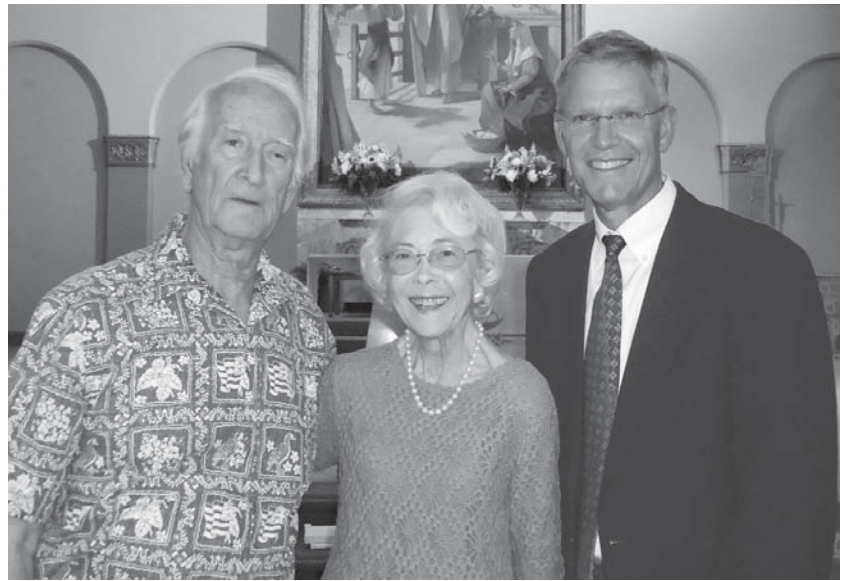
**Marijim Thoene**

**Marijim Thoene** was a guest organist at the 50th anniversary celebration of the merger of Sts. Stephen and James Lutheran Church in Baltimore, Maryland, and the celebration of the 50th anniversary of its pastor, Rev. Lowell S. Thompson, on May 6. She had been the organist there while a student at Peabody Conservatory. Thoene played Domenico Zipoli's *Pastorale* (complete with two bird whistles and drum) and the first section of the *Fantasy in G Major*, BWV 572 by J. S. Bach. Participating along with Thoene were David Moore, the present organist of the

church, and other musicians including a harmonica player, bagpiper, trombonist, and flautist. Sts. Stephen and James Church houses a two-manual, 21-rank organ built in 1895 as Opus 2 by the Maryland Church Organ Company.

**Arthur Vidrich** is featured on a new recording, *Voices of Trumpets and Organ*, on the Crystal Records label. Joined by trumpeters Byron Pearson and Don-

ald R. Tison, Vidrich performs works by Torelli, Hovhaness, Manfredini, Schilling, Pinkham, Langlais, Gervais, Valente, Tomasi, and Plog. The CD was made on the Reuter organ at the First Baptist Church of Detroit. Vidrich holds a bachelor's degree from Duquesne University, a master's degree from Indiana University, and a DMA from the University of Michigan. For information: <[www.crystalrecords.com](http://www.crystalrecords.com)>.



**Lothar Bander mann; Patricia Eldred, former organist of St. Joseph Church; James Welch**

**James Welch** has premiered two compositions by Northern California composer Lothar Bander mann. On May 4, in recital at the Cadet Chapel of the Air Force Academy in Colorado Springs, Colorado, Welch performed the premiere of Bander mann's arrangement of the Air Force song "Off We Go into the Wild Blue Yonder." On June 3, at St. Joseph Catholic Church in Mountain View, California, Welch performed the premiere of Bander mann's *Toccata Gioiosa: His Glorious Resurrection* from the suite *Reflections on the Life of Jesus Christ*.

Bander mann, a native of Germany, immigrated to the U.S. in 1960. Following

a successful career in physics and space research at Lockheed Martin in the Bay Area, he has devoted himself to music. Currently organist at St. Joseph's Church in Cupertino, California, Bander mann has to his credit over 300 works for organ, piano, voice, and choir. His music can be heard at <[lotharbander mann.com](http://lotharbander mann.com)>.

James Welch performed the 25th anniversary recitals on three Schoenstein organs: on March 23 at the Church of Jesus Christ of Latter-day Saints, Cottonwood Heights, Utah; on March 26 at the Church of Sts. Peter and Paul (RC), San Francisco; and St. Denis Church (RC), Menlo Park, California.



**Identical twins Becky Ramsey, CAGO, AAGO (left), and Alice Walker, CAGO, AAGO, at the Cathedral-Basilica's First Friday Art Walk Series concerts**

Identical twins **Becky Ramsey**, CAGO, AAGO, and **Alice Walker**, CAGO, AAGO, appeared in concert at Cathedral-Basilica of St. Augustine, St. Augustine, Florida, on June 1, as part of the First Friday Art Walk Concert Series. The program featured the three-manual, 55-rank Casavant organ, Opus 3821, built in 2003, and included *Allegro* and *Fugue* from *Duet for Organ* by Samuel Wesley; *Evensong* by Charles Callahan; *Prelude*

and *Fugue in B-flat* by J. S. Bach; *Prelude in Classic Style* by Gordon Young; *God of Grace and God of Glory* by Paul Manz; *Jesu, Joy of Man's Desiring* by Bach; *Rhapsody on English Hymntunes* by Charles Callahan; and *Toccata on Amazing Grace* by Christopher Pardini. The attendance at the recital was the largest ever for one of the Art Walk Series concerts, and the audience gave the performers two standing ovations.



**Carol Williams, Operation Rebound**

**Carol Williams**, San Diego Civic Organist, will perform a 12-hour concert Sunday, September 2, from 8 am until 8 pm, on the Spreckels Organ in Balboa Park, San Diego, to raise funds for Operation Rebound. The 12-hour marathon will be the longest performance by

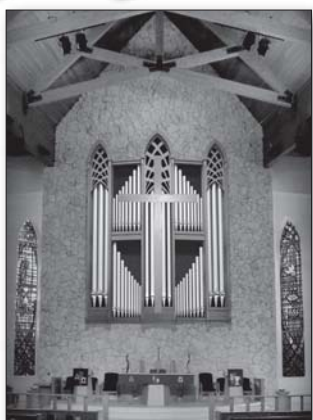
a woman on a pipe organ.

Operation Rebound, under the aegis of the non-profit Challenged Athletes Foundation, is a sports and fitness program for American military personnel, veterans, and first responders with permanent physical disabilities. It provides opportunities to pursue active, athletic lifestyles by offering access to funding for equipment and training and competition expenses, Military Medical Center Physical Training (MMCPT), and sports clinics. For more information and to donate online, go to <[www.melcot.com](http://www.melcot.com)> and click on the Operation Rebound dog-tag link.

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## Nunc Dimittis

**Gregory S. Larsen** died March 10 in Denver; he was 64. He grew up in Faribault, Minnesota and studied piano as a child, becoming a teenage choir-master and organist at the Cathedral of Our Merciful Savior. Larsen graduated from the University of Minnesota, studied arts administration at Indiana University, and completed a graduate degree in integrated arts education from the University of Montana–Missoula. He served as organist-choir director for churches in Minnesota and for Church of the Ascension in Denver from 2005 to 2011, and was instrumental in the design and installation of the Dobson organ at St. Paul's Episcopal Church in Minneapolis as well as the Patrick J. Murphy & Associates organ at Denver's Church of the Ascension. Larsen taught at schools in Minnesota and in Denver; his choirs won a number of competitions. He also was an instructor and lecturer at the University of Minnesota, Minneapolis Institute of the Arts, Hamline University, and Canton (Ohio) Museum of Art. He was recognized as a "transformative teacher" by the president of Wellesley College. Gregory S. Larsen is survived by his wife of 42 years, Laurie; son and daughter-in-law, Peter and Meghan Larsen; son, Joseph Larsen; sisters, Andrea Strowd and Lisa Larsen, and their families.

**Stanford Eugene Lehmborg**, age 80, died on June 14. Born in Kansas, he was educated at the University of Kansas (BA 1953, MA 1954), and later named a Fulbright Scholar to Cambridge University (Sidney Sussex College), where he received his Ph.D. in 1956. Lehmborg was a professor of English history at the University of Texas 1956–69 and at the University of Minnesota 1969–99, where he served as chairman of the history department for six years. Stanford Lehmborg was twice named a Guggenheim Fellow and was awarded DLitt from Cambridge University in 1990. He wrote eleven books, eight of which were in English history. He was a Fellow of the Royal Historical Society, the Society of Antiquaries, and other academic associations.

Lehmborg had a lifelong interest in church music, which was strongly influenced by his experiences at Cambridge. He later served as organist/choirmaster at the Church of the Good Shepherd in Austin, Texas and at St. Clement's Episcopal Church in St. Paul, Minnesota. After his retirement he researched and wrote a book on the ecclesiastical architecture of John Gaw Meem. Stanford Eugene Lehmborg is survived by his wife Phyllis, and their son Derek and his wife Akie Funai.

**Judith Stevens** died May 22 at her home in Albuquerque, New Mexico. She was 81 years old. Born in Ysleta, Texas on December 7, 1930, she married her husband Billy in 1956. They lived in Shiprock, New Mexico, where Billy worked for Kerr-McGee Mining Corporation, and then moved to Grants, New Mexico in 1962 where they raised their family. Judith Stevens was organist of the First Presbyterian Church of Grants for almost 20 years. She taught piano and voice lessons for many years until the family moved to Albuquerque in 1982. While in Grants, she was involved in many organizations including the Cibola Arts Council, Petrol Club, American Guild of Organists, Grants Hospital Auxiliary, and many others. Judith Stevens was preceded in death by her husband Billy, who died in December 2010. She is survived by three children and six grandchildren.



**Gary Lee Zwicky**

**Gary Lee Zwicky**, 77, died on Easter Sunday, April 8, at his home at Belmont Village in Oak Park, Illinois, after a battle with Parkinson's Disease. He was born June 18, 1934, in Oshkosh, Wisconsin; he married Elaine Holmes, who later taught organ and piano at Lake Land College, in Mattoon, Illinois. Elaine Zwicky died on April 21, soon after her husband's death.

Zwicky earned his bachelor's and master's degrees from the University of Wisconsin at Madison and his doctor of musical arts, the first to be given in organ, from the University of Illinois at Champaign. In addition, he was a fellow in the College of Church Musicians at the National Cathedral in Washington, D.C., and earned the F.A.G.O. certificate from the American Guild of Organists. His teachers included Paul Jones, John Wright Harvey, Russell Hancock Miles, Paul Callaway, and Leo Sowerby.

Zwicky was professor of music at Eastern Illinois University from 1966 to 1994 and served as organist and choirmaster at more than ten churches in Illinois, Texas, Maryland, and Massachusetts. For seven years, Zwicky served as national director of the student groups for the American Guild of Organists. He also worked as organ chairman and superintendent of syllabus publications for the Illinois State Music Teachers Association.

Zwicky had given recitals throughout the United States and Germany, and enjoyed playing duet recitals with his wife Elaine. After retiring from EIU, Zwicky embarked on a second career as organist and choirmaster at Union Chapel in Oak Bluffs on Martha's Vineyard and as director of the Vineyard Haven Band. He also played in a jazz trio and brass quintet on Martha's Vineyard. Zwicky and his wife enjoyed many years of retirement on Martha's Vineyard before moving to Oak Park in 2009.

**Jazzmuze** announces the release of new music for organ by Joe Utterback: *What a Friend We Have in Jesus* (jazz-influenced organ solo), and *Deep River*, for flute and organ. For information: <www.jazzmuze.com>.

**Michael's Music Service** announces new organ sheet music. *Toccata in F*, op. 45 by René Becker (1882–1956), was first printed in a British magazine called "The Organ Loft." The toccata is an audience favorite but is not too difficult; a capsule biography by Steven Ball, who is recording Becker's organ music, is available. *Sketches of the City* by Gordon Balch Nevin (1892–1943), are short characteristic pieces that form a suite. Nevin felt strongly that the average person could relate more to program music than to absolute music. *Souvenir de Printemps*, by Joseph Holbrooke, originally for violin and piano, was transcribed by Herbert Brewer, and would be effective on any kind of organ. For information: <http://michaelsmusicsservice.com>.

**Hal Leonard Books** has published *Recording Software & Plug-Ins* (\$39.99) by Bill Gibson. This updated second-edition is Book 3 of *The Hal Leonard Recording Method*. Once one has learned how to use microphones and mixers (Book 1), and to record instruments and vocals (Book 2), one can discover how to get the most out of recording software and plug-ins, such as Cubase, Logic, Digital Performer, SONAR, Reason, Ableton Live, Pro Tools, or Studio One.

The book offers instruction on how to navigate any software program, and includes a concise and thorough explanation of the digital recording process along with techniques to combine new tech-

## Here & There

**Banks Music Publications** announces new releases for organ: *Wedding March*, by Philip Moore (14066, £4); *Scherzo & Fugue: In Memoriam Maurice Duruflé*, by John Scott Whiteley (14068, £5.65). For information: <www.banksmusicpublications.co.uk/>.

**Concordia Publishing House** announces new releases for organ: William J. Greene, *Love Divine—6 Practical Hymn Preludes on Familiar Tunes*, and *Times and Seasons—6 Moderate Preludes and Postludes for Organ*. For information: <www.cph.org>.

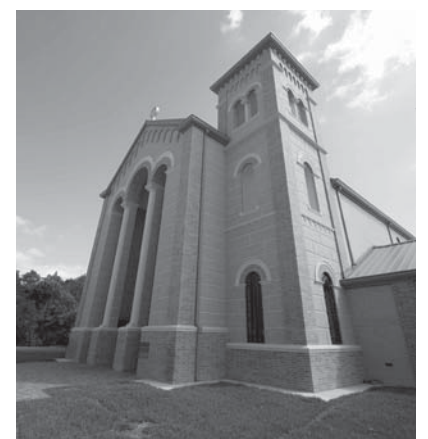


**Monarke console**

**Johannus Orgelbouw** has installed a four-manual Monarke organ at Mary Queen Catholic Church, Houston, Texas. Since its charter, the parish has grown to more than 2,000 families and households. The vision for the parish included a newly constructed church, parish center and gym, rectory, renovated former church, and a retreat house/residence.

This pastoral vision is entitled "The Master's Plan: Witness and Welcome in Gospel Love." The new rectory was completed in November 2008. Construction of the new church began in fall 2010. The church has seating capacity for over 1,600; a chapel holds 200 worshippers. The grounds will include a small shrine to Our Lady of La Salette and several prayer gardens.

Part of the plan included a new organ for the church. After a selection process, the Johannus company was chosen to build the new custom instrument. The 105-rank Monarke organ has four manuals and a floating Resonance pipe division. The organ and console are based



**Mary Queen Catholic Church**

on the 19th-century French symphonic Cavallé-Coll style. The sound of the organ is distributed by 60 audio channels and loudspeaker cabinets. The dealer is Rick Boccock, Classical Organs of Texas. For information: <www.johannus.com>.

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**The Mormon Tabernacle Choir and Orchestra** at Temple Square has released *Bravo! The #1 Albums* (Mormon Tabernacle Choir®, \$39.98), a multi-disc CD set of three albums that topped the Billboard® music charts. *Bravo!* features 53 selections from the choir's repertoire—including some of the choir's most beloved and requested songs—and provides more than four hours of listening. The collection comprises a trio of albums: *Come, Thou Fount of Every Blessing*, *Men of the Mormon Tabernacle Choir*, and *Heavensong*.

Also included is the exclusive bonus disc, *Music from 9/11: Rising Above*, offered in CD format for the first time, and only available in the *Bravo!* collection. Recorded live on 9/11/11 in Salt Lake City for national broadcast, *Music from 9/11: Rising Above* features the popular stirring music performed on that "Music and the Spoken Word" broadcast as a tribute to the American spirit rising above adversity.

The Mormon Tabernacle Choir has recorded nearly 200 albums over the past 100 years, with five gold records, two platinum records, and a Grammy. The latest recording, *Glory!*, marks the 40th project to come out on the choir's independently owned recording label.

The choir's weekly "Music and the Spoken Word" program is the world's longest-running continuous network broadcast, and airs on more than 2,000 TV, radio, and cable stations across the country. The weekly broadcast was inducted into the National Radio Hall of Fame in November 2010. The choir also celebrated its 100th anniversary of recordings in 2010, a record unmatched by any another American recording artist. For information: <MormonTabernacleChoir.org>.

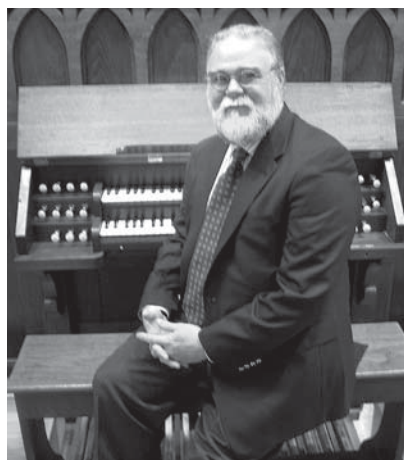
The firm of **Michael Proscia Organbuilder, Inc.**, Bowdon, Georgia, announces a commission from the First United Methodist Church, Roanoke, Alabama, to re-engineer and enlarge their circa-1920 Pilcher organ. When installed, the casework ran the full width of the 35-foot-wide balcony, and, with the façade pipes, completely obstructed from view the large stained glass window immediately behind the organ. The cornerstone of the church is dated 1902; since that time, the elements have taken their toll on the wood and metal support structures of the window. Contraction and expansion of the lead elements that bind the glass together have deteriorated, separating from the glass, and have allowed rain water to enter, damaging lathe and plaster work applied to the interior walls of the sanctuary, particularly inside the swell box. Repair of the window can take place only if the organ is removed, allowing access to the window.

The organ will be re-engineered (divided) to allow the window to be seen and the "prepared for" stops (and others) to be installed. In 1976, the Greenwood Company of Charlotte, North Carolina, rebuilt the instrument. Their work included silencing the many speaking pipes in the façade, replacement of the (presumably) tubular-pneumatic console with an all-electric console (prepared for additions), replacement of the tubular chests with electro-pneumatic chests, and an electro-mechanical relay. Proscia will return the speaking façade pipes to their original intent after they have been stripped of gold-colored spray paint, and repaired as required; then, new gold lacquer will be applied. Rededication is scheduled for later this year or early 2013. For information: <www.prosciaorgans.com>.

Send a free sample copy of *THE DIAPASON* to a student, colleague, or minister. Contact Jerome Butera, 847/391-1045 <jbutera@sgcmail.com>

## In the wind . . .

by John Bishop



### What's in a name?

Did you ever meet someone named Smith? Ever wonder where that name came from? Ever wonder why Smith is such a common name? Your friend John Smith is descended from a blacksmith, or maybe a silversmith. Smith is a common name because centuries ago, a much higher percentage of the population was involved in actually making

stuff by hand. How about Cooper? They made barrels. How about Sawyer, Taylor, Shoemaker, Brewer, or Cook? Come to think of it, my name is Bishop—but I know it's not relevant.

Just like those common surnames, lots of functions and devices in our world have names that are descriptive, and I think many of us seldom stop to notice how accurate those names are.

Likewise, I know that lots of people take for granted how something works. You flick a switch and a light comes on. Don't bother me with stories about fuel sources, generating plants, transformers, distribution systems, self-burnishing contacts, correct choice of wire gauges, or tungsten filaments.

### The long and short of it

After graduating from Oberlin, we lived in an old four-bedroom farmhouse in the farmlands a couple miles out of town. It was a lovely place if a little ramshackle. The rent was \$225 a month, and there was a natural gas well on the property—foreshadowing the controversial fracking going on now in that area. The electrical system in the house was just terrible, and all the lights and outlets in the kitchen, utility room, and dining room were on one circuit. I was cooking dinner one night when the lights went out. There was toddler Michael, sitting on the dining room floor, a startled look on his face, a black mark on the wall

around an electrical outlet, and a pair of scissors on the floor. He looked at me and said, "hurtchoo."

What was it he did that caused the lights to go out? I know, I know, he stuck the scissors in the outlet. (Today, responsible parents put little plastic pluggy things into the outlets so that can't happen. In those days, we did have seatbelts in our cars, but not those pluggy things.) What he actually did was shorten an electrical circuit. He tried to use the scissors as an appliance. We're used to operating devices that are designed to consume electricity, whether it's a motor we use to make daiquiris, a heating device we use to melt cheese on a piece of bread, or a light bulb that illuminates our world. Each of those items "burns" electricity to do its job.

The wiring in your house is all in circuits. Each circuit originates at an electrical panel, goes to whatever appliances it's supposed to run, fuels them, and returns to the source, which is protected by a circuit breaker that shuts off the circuit if something goes wrong. (Our house in Oberlin had fuses, which have the same function as a circuit-breaker.) If something happens to connect the outgoing and incoming sides of the electrical circuit before it gets to the appliance, the result is a "short circuit." Michael's pair of scissors was not designed to perform a function when fed with electricity. All it could do was

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make a big spark. He “shorted out” the circuit. We laugh now, but bad things could have happened.

A couple more simple points. That circuit breaker I mentioned is designed to break the circuit (turn it off) when it's overloaded by a short circuit, or by the attempt to run too much power through the circuit by plugging in a vacuum cleaner in addition to a space heater. Too much power and the wires heat up. If there's no safety system, they start a fire. The old-time fuses have a piece of wire in them engineered to carry only a certain amount of power. When that was exceeded, the wire burned safely inside the little glass enclosure.

And many of the circuits in our houses are actually left open in the form of outlets. A ceiling lamp is a closed circuit, but an outlet doesn't become a complete circuit until we plug something in—not a pair of scissors, but something that includes an appliance that consumes electricity.

### Keep the pressure on

Water towers are architectural icons and infrastructure workhorses on Manhattan Island. Every building more than eighty feet high needs one, and there are a lot of buildings more than eighty feet high in Manhattan. We can see thirteen water towers from our apartment in lower Manhattan. They are necessary here because there are simply too many faucets and toilets for the municipal water provider to be able to supply pressure hundreds of feet in the air to thousands of buildings. So a building has a tank on the roof and a pumping station in the basement. Filling the tanks works something like a toilet bowl. Water is pumped into the tank. When it's full, a ball-cock valve operated by a float turns off the pump. As water is used, the float goes down with the water level and turns on the pump to maintain the proper level.

The water tower on an average apartment building holds around 10,000 gallons, and the pumps are capable of filling a tank in two or three hours. Larger buildings have huge internal tanks mounted high inside. The Empire State Building, which is 1,250 feet tall, has water tanks every twenty floors. Buildings that size use as much as 40,000 gallons per hour.

I imagined that the source of the water pressure from a rooftop tank would be the weight of the water as affected by gravity, and I read that in a couple news stories, but I read on a “sciencefact” website that it actually comes from hydrostatic pressure, which is a factor of elevation. The higher in the air the tank is located, the greater the pressure. Shameless and unscientific rounding off of numbers I found at <www.howstuffworks.com> shows that every foot of elevation produces about .45 PSI (pounds per square inch) of pressure. A tank that's a hundred feet up produces about 45 PSI, which is the kind of pressure we're used to when we open a spigot to take a shower or wash the dishes.

There is one way that the weight of water plays a role in this system. The tanks are built like old-fashioned barrels (built



Water towers

by coopers) with wooden staves held in place by iron hoops. The hoops are closer together at the bottom of a tank, and spaced increasingly further apart toward the top. The graduated spacing is similar on all the tanks, which makes me think there's a mathematical ratio involved, something like Pythagoras's overtone series. That provides extra strength down low to contain the great weight of water at the bottom of the tank. Water weighs about 8.35 pounds per gallon, and when you stack it up in a tank, the weight is concentrated toward the bottom. A 10,000-gallon tank holds more than forty tons of water!

There are two companies in New York City that still build water tanks: the Rosenwach Tank Company, and Isseks Brothers, both located in Brooklyn. Rosenwach builds between two and three hundred tanks each year. The tanks must be serviced annually to remove sediments from the water, and they usually last about forty years, though the Rosenwach website (www.rosenwach tank.com) says that some tanks made of redwood are still in service after ninety years. Wood is considered the best ma-

terial because it is hoisted to lofty roofs relatively easily—it would cost a fortune to lift a 10,000-gallon steel tank to the roof of a twenty-story building—and because it has terrific built-in insulation qualities. Imagine if your source of cold water was a metal tank on a sunny roof. The wood is not treated with any paint or preservatives so as not to taint the water. Rosenwach uses so much lumber that they have a sawmill located in the heart of Brooklyn.

### Wind regulators

The principle I described of graduating the spacing of the hoops around a water tank appears in many other ordinary facets of our life. Long runs of pipes for fire-suppression sprinkler systems are visible in the fellowship halls of many church buildings. Notice how they're larger in diameter at the end where the water originates than at the end of the run. This accounts for the ever-smaller demand for the volume of water as you pass each sprinkler head, and maintains the appropriate amount of pressure for the last sprinkler in the line.

This exact principle exists in pipe organs that have multiple wind regulators (reservoirs). The windline is largest in diameter where it enters the organ from the blower room, and the diameter decreases as you pass the regulators, ensuring that the wind pressure is adequate at the end of a long run.

We can compare the wind system of a large pipe organ with the water system in Manhattan. A rooftop water tank is both a reservoir and a pressure regulator, kept full and ready for use by a pump, and equipped with a valve that fills the reservoir as water is used. An organ regulator is kept full of air by a pump (the blower), regulates the pressure through the use of weights or springs, and has a



Water tower

valve that keeps it full as pressure is used. The valve is typically a curtain valve that works something like a window shade, connected to the top of the regulator with string or chain that runs across a system of pulleys. In a water system, pressure and volume is used when we fill a teakettle. In a pipe organ, pressure and volume is used when we play a hymn.

### Electricity in pipe organs

You walk into the chancel, change your shoes, open your briefcase, put something up on the music rack, slide onto the bench, and turn on the organ. What's happening? You have started a big electric motor, and if your organ has electric action, you've also turned on a rectifier. The motor turns a fan (the organ blower), which blows air through the organ's windlines to the reservoirs, which inflate to a controlled height, and create stored wind pressure. Until you play a note, the organ is idling, sitting still at a constant pressure.

Did he say rectifier? What's a rectifier? What needs to be rectified? Is there something wrong? We use electricity in two basic forms, AC (alternating current) and DC (direct current). Electricity is polarized—one side is positive (+), the other is negative (-). In direct current, the polarization is constant—positive is always positive, negative is always negative. In alternating current, the sides alternate, swapping positive and negative back and forth at a rapid rate. We refer to 60-cycle current because standard AC power swaps sides 60 times a second. Fluorescent light tubes emit a 60-cycle hum.

Our household (and church-hold) electricity is AC power at 120 volts (volts is a measure of power), but pipe organ actions are designed to operate on DC power at around twelve volts. A rectifier is an appliance that converts 120VAC to 12VDC, rectifying the discrepancy. (While the voltage of house current is standardized, the DC voltage in pipe organs varies, usually between 12 and 16 VDC.) How does it work? A rectifier contains a transformer—an appliance that transforms AC power to DC power.

George Westinghouse and Thomas Edison were both pioneers of the industrial and residential use of electricity, and both are credited with the invention of many related devices and processes. They both found financial backers who supported the construction of neighborhood-wide systems to light houses—J.P. Morgan's house on Madison Avenue in New York was the first to be illuminated by Edison. Edison was a DC man, and Westinghouse focused on AC power. Neither was willing, or perhaps able, to promote both. As the public was learning to accept the concept of having this mysterious power in their homes, there was a debate comparing the relative safety of the two systems, and Westinghouse and Edison each went to great lengths to try to discredit the work of the other by publicizing levels of danger. When the first electric chair to be used for executions

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## On Teaching

by Gavin Black



*Sonata in G Major*, George Frideric Handel (1685–1759)

*Thirty-two variations on "La Capricciosa,"* Dieterich Buxtehude (c.1637–1707)

Double-manual harpsichord in the German style, Keith Hill, 1978

The first thing to notice about this program is the last thing listed, that is, the instrument. In planning performances that season, I wanted to use this particular harpsichord. It happens to be my own first harpsichord, acquired in June 1978. I hadn't used it for recitals since about the late 1990s, and I wanted to renew my own awareness of its possibilities. Also, it is a magnificent-sounding instrument, and I felt that audiences would get a lot out of hearing it—and that it had been too long.

In this case, the instrument then determined at least some of the boundaries of the programming choices. Especially since I was in part showcasing the instrument, I wanted all the repertoire to fit the style of the sound closely. It is probably true that any harpsichord piece from the earliest beginnings in the fifteenth century through Haydn could be played on this harpsichord and sound good. However, Germanic music from the mid-to-late-seventeenth century through roughly the end of the time of Bach is the music that fits it the very best.

The pieces that I started with in planning the specifics of the program were those by Kuhnau and Buxtehude. These are both fairly long works, and each is of great intensity: similar in artistic stature, and indeed in mood and style, to the great late works of Beethoven. Both are pieces that I have been playing for a long time, but have not included in recitals for a decade or so. Each of them is also a piece after which it is difficult—for a while—to focus on listening to anything else. (This is in a sense a *goal* rather than a fact, since in order for it to apply, the pieces must, of course, be played effectively.) This is the beauty of the intermission: it allows two such pieces to be included in a program without compromising the audience's ability to listen to the rest of what is on offer.

I chose to put the Buxtehude at the very end and the Kuhnau at the end of the first half for two reasons: first, the Buxtehude is longer; second, the particular kind of intensity that is projected by the Kuhnau is—as the subject matter suggests—somewhat “down” in mood. The Kuhnau certainly *could* be an ending piece, but the Buxtehude seemed like a more exhilarating one.

To be honest, the specific reason that I decided to open the program with this

### Recitals—Examples

Last month I laid out some ideas about recital planning, especially how teachers can help students think about recital planning. This month, in a column with a somewhat unusual and more personal format, I will give two examples of programs of my own from the last several years—one harpsichord and one organ—and discuss some of the thinking behind the programming choices in each one. Along the way I will add a few more general ideas to the discussion as well. Nothing that I write here is meant to serve as an exact template, of course, for what anyone else—student or experienced performer—will or should do. But I hope that it will be interesting as a set of examples to think about.

The first program that I want to look at is a harpsichord recital that I gave in the exact same form about a dozen times during the 2011–2012 season:

*Tocatta in D Minor*, BWV 913, Johann Sebastian Bach (1685–1750)

*Suite in E Minor*, Johann Jacob Froberger (1616–1667): *Allemande–Gigue–Courante–Sarabande*

*Biblical Sonata No. 6*—“The Death and Burial of Jacob,” Johann Kuhnau (1660–1722):

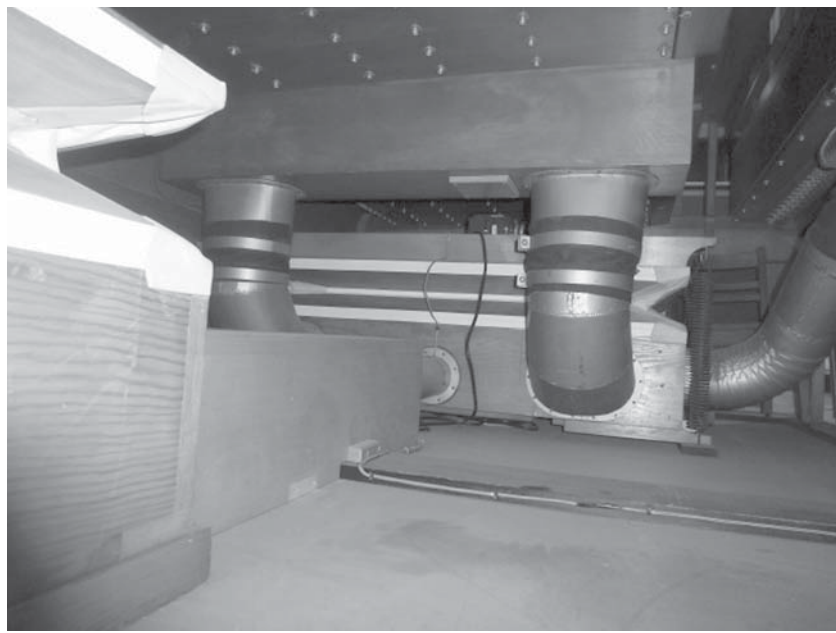
I. *The sadness of the sons of Jacob, assisting at the bed of their dying father, relieved a little bit by the paternal benediction*

II. *Thinking about the consequences of this death*

III. *The voyage from Egypt to the land of Canaan*

IV. *The burial of Israel, and the bitter lament of those assembled*

V. *The consoled spirits of the survivors*



Wind regulator

of prisoners was built using DC power, Westinghouse and AC power gained traction in the public eye. If DC could kill people, we don't want it in our houses. It was political. Today, when we hear of a construction worker getting electrocuted, it's proven to us that AC power can kill, too. Michael was lucky.

### Pipe organ wind

When I talk about pipe organ wind, I keep mentioning reservoirs and regulators. Don't I really mean bellows? Like the short circuit, and the circuit breaker, I suggest we use the name that best describes what the thing is actually doing. A bellows produces a flow of air. A blacksmith uses a bellows to blow on the fire in his forge just as we use a bellows at our living room fireplace.

A reservoir is a storage device. A rooftop water tower is a reservoir. In modern pipe organs, the bellows have been replaced with electric blowers, so what we might call a bellows under the windchest of the organ is actually a reservoir. But the reservoir also regulates the wind pressure. We use weights or spring tension to create the pressure. The more weight or the heavier the springs, the higher the pressure. But in order to create pressure, we also have to limit how far the thing can open—that's another function of the curtain valve. The organbuilder sets it so the valve is closed when the reservoir is open far enough. Otherwise it would inflate until it bursts, which is the air pressure equivalent of a short circuit. So the balancing of weights, springs, and limit of travel determines the wind pressure. And, the curtain valve I mentioned earlier opens to allow more air in as you consume air by playing. So I think the most accurate term to describe that unit is “regulator.” Reservoir is correct, but incomplete. The rooftop water tank is also a regulator, though the regulation of pressure happens automatically as a function of physics—remember that hydrostatic pressure. *Hydro* means water, *static* means “lacking in movement.” You get pressure regulation without doing anything!

### Stop and think about it

Many of the common names for organ stops are descriptive, even definitive. “Prestant” comes from the Latin, *pre-stare*, which means “to stand before.” So a Prestant, by definition, is an organ stop that stands in the façade. Many organs have misnamed Prestants. A Chimney Flute is a capped pipe (usually metal) that has a little chimney sticking up from the cap. The purpose of the chimney is to emphasize the third overtone ( $2\frac{2}{3}'$  pitch). That's why a Chimney Flute is brighter than a Gedeckt.

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I don't need to say much about Clarinets, Oboes, Trumpets, or Flutes. But a Harmonic Flute is special because the pipes are twice as long as Principal pipes, and the characteristic hole half-way up the resonator breaks the internal sound wave in half, so the double length produces normal pitch, but with a much richer harmonic structure.

Diapason is a mysterious word, until you look it up. I found two good applicable definitions: “a rich, full outpouring of sound,” and “a fixed standard of pitch.” Go to <[www.diapason-italia.com](http://www.diapason-italia.com)> and you find an Italian manufacturer of high-quality audio speakers—“a rich, full outpouring of sound.”

Quint = fifth. A  $2\frac{2}{3}'$  Quint speaks the second overtone above fundamental pitch—one octave plus a fifth. A Quintadena emphasizes that overtone—that's why it's brighter than a Bourdon.

Tierce = third. A  $1\frac{1}{3}'$  Tierce speaks the fourth overtone—two octaves plus a third.

A Resultant is a tricky one. Turns out that if you play  $16'$  and  $10\frac{2}{3}'$  pitch together, your mind's ear is tricked into thinking that you're hearing  $32'$  pitch, because  $16'$  and  $10\frac{2}{3}'$  are the first two overtones of  $32'$ . The result is that you imagine you're hearing a  $32'$  stop. Hah! Fooled you!

By the way, why does blowing on a fire make the fire bigger? Simple. Fire uses oxygen as fuel. Throwing a blanket over a fire cuts off the oxygen supply, as does the acolyte's candle-snuffer. Blow air on a fire and you increase the oxygen supply. Poof! S'mores, anyone? ■

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particular Bach toccata was that I like the very opening—the first few measures of the piece, a one-voice cello or gamba-like flourish—as the beginning of a concert. It grabs the attention well and exposes the sound of the instrument in a lucid and appealing way. Of course, this would not be enough if the rest of the piece were not also suitable. It is quite a charismatic piece, though not as tightly constructed as some (later) Bach pieces. Its multi-sectional toccata form was old-fashioned at the time when it was written, and therefore it actually fits especially well with a program based mostly on older German music. This older music is, of course, the music that Bach studied in his youth.

The Froberger E-minor suite is a piece with a lot of out-and-out beauty to it, especially on a really beautiful-sounding harpsichord, and probably most of all in the outer (slow) movements. Like a lot of Froberger it is harmonically driven, and the lush harmonies of the outer movements are quite seductive on the harpsichord. Since three of the other four pieces on the program (Bach, Kuhnau, Buxtehude) are one-movement sectional works (that is, works in which the sections clearly lead into one another and form one whole rather than separate movements), I wanted to include a piece that is in several separate movements. (The difference is of course essentially one of emphasis. The separate movements of the Froberger fit one another well, and the piece works as a bigger unit, but the movements could be played individually without seeming like fragments. This is not true, or less true, of the individual variations or sections of the other three works.) This is not just for variety on paper. It is because the demands made on listeners by a work in several movements are different—and less challenging—than the demands made by a long work in indissoluble sections. So in effect this piece is, while just as beautiful and as moving as the rest, rather relaxing to experience in this context.

The same goal—a bit of relaxation—was present in the choice of the Handel piece to start the second half. More specifically, it serves to bring the audience out of the intermission in a friendly way and let them settle down to the long and (one hopes) intense experience of the Buxtehude. The Handel is a through-composed one-movement piece: fairly short, quite exuberant, very much harmonically driven in a more-or-less Vivaldian manner. It is “officially” a two-manual piece, in that it has manual-change indications from the composer himself. (This, by the way, gives a bit of an opening for discussion, in program notes or informally with audience members after the concert, of the whole business of different manuals—why we do or don’t make changes within a piece, and who decides.)

For the first few times that I played this program, I added an encore—a piece in the spirit of the rest of the program, but adding something a bit different: in a couple of cases a rather meditative Froberger *Fantasia*, and in

a couple of other instances a Handel *Allemande*. However, I got feedback from several audience members that—in keeping, in fact, with what I wrote above—they actually did not want to hear anything after the Buxtehude. They wanted to remain in the mood of that piece for as long as they could. I decided to omit the encore after a certain number of performances.

There is one point that I have not mentioned yet in regard to recital programming: the role of key relationships in the process of choosing pieces. In fact, my honest thought about this is that it does not really make any difference. The main reason that it does not is the phenomenon of applause. When a piece ends—usually, if we are talking about pieces that are in a key at all, with some sort of cadence—the dying out of the sound is followed by unmusical, and specifically non-tonal, noise. (I don’t mean that to be disparaging. I think that the role of applause is a positive one, defining the space between pieces, allowing audience members to express feelings and regroup between pieces, creating a bond between audience and player.) I believe that there are very few listeners indeed, even among experienced concert-goers or trained musicians, who can then vividly experience the tonal opening of the next piece as being either particularly satisfying or particularly jarring. Some people can *tell* what that relationship is, many people cannot. But I doubt that even those who can tell are spontaneously affected by it, as they would be by a key relationship between movements or sections of an uninterrupted piece.

The second program of mine that I want to discuss is an organ recital from the summer of 2004. I chose it because the relationship between the programming and the instrument was different from the first example, and because there were also different considerations about the prospective audience. It went as follows:

*Praeludium in F Major*, BuxWV 156, Dietrich Buxtehude (1637–1707)  
*Inno della Domenica*, Girolamo Frescobaldi (1583–1643)  
*Canzona Quarta in F Major*, Frescobaldi  
*Magnificat Primi Toni*, Frescobaldi  
*Fugue in C Major*, Buxtehude  
*Psalmus: Warum betrubst du dich mein Herz?* (chorale with twelve variations), Samuel Scheidt (1587–1654)

#### Intermission

*Partita: Was Gott tut das ist wohlgetan*, Johann Pachelbel (1653–1706)  
*O Lamm Gottes unschuldig*, J. S. Bach (1685–1750)  
*Prelude and Fugue in E Minor*, BWV 548, Bach

The organ was a late-twentieth-century American (electro-pneumatic) instrument, eclectic in design, but with a bit of a Baroque “accent,” so to speak—fairly low wind pressure, stop names that could by and large have been found on an eighteenth-century German or French instrument, and mostly rather clear and crisp voicing. When they invited me to play this concert, the

church in question had known of me as someone who specialized, as a recitalist, in Baroque music. They wanted me to exploit the Baroque side of the instrument, and in doing so to show off a reasonable amount of variety. They expected that most of the people coming to the event would be enthusiastic organ-music listeners, but not necessarily themselves focused, as listeners, on the Baroque. The program, even if its composers’ dates all fell within no more than a century and a half, would have to seem not narrow.

The imperative to achieve variety of sound-color in a program tends to lead to playing pieces that have many sections or movements, or a fairly large number of short pieces. This is what suggested the Frescobaldi set, the Scheidt, and the Pachelbel to me. These three parts of the program provided nearly thirty different segments, each of which could be (should be?) played on a different sound. Furthermore, the Scheidt and to an extent the Pachelbel can be flexibly played with more or less pedal. Any flexibility of this sort increases the ability of the performer to exploit different sounds, and is particularly useful in coming to a new instrument. As best I remember, I ended up using double-pedal in the last movement of the Scheidt, pedal for the chorale melody in the bass in one or more movements, and in the tenor voice in one, pedal for an “ordinary” bass line in a movement or two, and also played several movements without pedal. In the Pachelbel, in one movement in which the chorale in the tenor could in theory be soloed out on the pedal, I didn’t do so, finding instead a manuals-only sound (one manual) that brought out the tenor range nicely and separated all three voices from one another in such a way that a listener might have thought that it was indeed a trio registration. (I should say that these are pieces that I know very well indeed, and they are not, just at the “note learning” level, extremely hard. In pieces above a certain threshold of difficulty I would not dare to show up at a recital venue uncertain of which notes I would play in the pedal and which in the manuals.)

I wanted to find fairly imposing pieces with which to open and close the program, partly just for the excitement generated by great pieces that sustain their greatness over a long period of time, and partly to counterbalance the set of short or sectional pieces that made up most of the rest of the program. The Buxtehude F-major is—like the Bach harpsichord toccata discussed above—a piece that begins with a flourish, and that makes an effective start to a listening experience. It is also just a great piece: complex, sectional (but in a way that, through various motivic and other compositional devices, adds up to a coherent whole), dramatic.

The Bach E-minor Prelude and Fugue BWV 548—the one sometimes called “The Wedge”—is of course one of the long and imposing Bach pieces. I have less of a sense with this piece than I do with the Kuhnau and Buxtehude pieces discussed above that a listener

would necessarily find it impossible to focus on something else after hearing it, but I think that it is more natural not to do so. This work increases the overall level of variety in the program in part by not being sectional. Each of the two long movements is quite unified, with the balance between unity and change being addressed in part by rondo or *da capo* devices: something not seen elsewhere on this program. I did not change sounds within each half (I did between the prelude and the fugue), so, after three-quarters of a concert in which the audience only heard any given registration for a minute or so, this piece provided them with a chance to settle in to listening to each of the two sounds for much longer: increased overall variety provided by an experience of less variety.

The two works that I have not mentioned yet—the short Buxtehude fugue and the Bach *O Lamm Gottes*—serve in part a function similar to that of the Handel in the harpsichord program. They are not bringing the audience back from intermission, but by being shorter and less imposing—not less interesting or beautiful—they provide a moment of relaxation before the challenge to the focus and attention span represented by the longer works that follow. Also, in particular, I thought that it would be good to have an additional piece specifically by each of the composers who were otherwise represented only by long imposing works.

All of the pieces on this program are “comfort food” for me: they are pieces that I know inside and out, that I have played for years—decades, really—and that I come as close as I do with any music to being able to play standing on my head. This is true even of the Bach E-minor. It is often listed as one of the most difficult Bach organ pieces, but I happen to have learned it extremely thoroughly, and I find it easier to execute than I do many simpler pieces that I have practiced and learned but not delved into as deeply as I have that one. (That is not to say, just for the record, that I never lose focus for a second or two and make a wrong note in this piece, as I might in any piece. Also, I am by no means a specialist in blockbuster virtuoso pieces: I just happen to have a very good relationship with that one.) I think that it is not a bad idea to emphasize music with which you have this kind of relationship in going to a new instrument. It is also not a bad idea to get as much practice time on a new instrument as you can, but of course schedules being what they are, this is not always as much as it should be. ■

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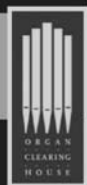
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## Music for Voices and Organ

by James McCray

### Another dollop of Psalm settings

O come let us sing unto the Lord; let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving and show ourselves glad in him with Psalms.

—Psalm 95, vs. 1–2

Readers of this column know that about once a year the reviews are devoted specifically to Psalm settings. They remain a popular genre for church choir directors and are a useful resource for their weekly services. These texts are not only a traditional part of the church calendar, but, for many in the congregation, they are an important part of their daily prayers; fragments and entire Psalms have been memorized by diverse members of the church, and hearing those familiar words sung is very meaningful to them.

Church historians remind us that in Genesis it was declared that God created man and gave him the power of expression and communication. Humans were given a voice so that they could praise their creator. Doing this through music was a natural extension of the development.

Music historians remind us that it was Plutarch's summary of Theophrastus's comments that identifies the need for music. Theophrastus lays down three causes of music—grief, pleasure, and enthusiasm; for each of these changes the usual tone, and makes the voice slide into a cadence; for deep sorrow has something tunable in its groans, and therefore we perceive our orators in their conclusions and actors in their complaints, are somewhat melodious and insensibly fall into a tone.

King David was a significant, but not the sole, writer of the Psalms. Singing was a vital part of the Hebrew culture; the linking of these two elements was inevitable. Furthermore, since many of the Christian religious traditions are traceable to the Jews, the reciting and singing of the Psalms in today's churches have a 2,000-year history.

Naturally, composers are attracted to stories and poetic texts found in the Bible. In the *Oxford Book of Prayer*, prayers from the Scriptures are divided into the following categories:

1. Prayers of Patriarchs, Kings, and Prophets
2. Prayers of the Psalmists
3. The Prayers of Jesus
4. The Prayers of Paul
5. Other New Testament Prayers

These texts are an abundant inspiration for composers no matter what their spiritual bent may be. The editor of this wonderful book, George Appleton, also provides other chapters:

1. Prayers of Adoration
2. Prayers of Christians, Personal and Occasional
3. Prayers of the Church
4. Prayers from Other Traditions of Faith
5. Prayers Toward the Unity of Mankind

This book is highly recommended to church musicians and composers. While it may be found in the libraries of many church leaders, it probably is a less common resource for church choir directors.

The choral works reviewed this month use Psalm texts. Some employ the traditional words, others paraphrase the texts. Directors are certain to find many of use for their church choirs. One suggestion is to review the calendar of the church to identify the suggested Psalms and each

month to make the anthem a musical offering of the Psalm of that day. Hearing it sung by the choir AND having it read during the service brings significant cohesion to the service.

The next few columns will be devoted to the Christmas season. Advent music will be featured in the next issue.

**O Lord God of my salvation, John Blow (1649–1708). SSAATTBB and organ, Oxford University Press, CMS Reprints 123, \$2.20 (M+).**

Blow's anthem on Psalm 88, vs. 1–2, is completely contrapuntal. The organ part is a doubling of the choral lines. This is a scholarly edition with very detailed editorial comments based on the Watkins Shaw original publication.

**Show Us, O Lord, Your Steadfast Love, Peter Pindar Stearns. SATB and organ, Paraclete Press, PPM00305, \$1.60 (M).**

This setting of Psalm 85 has three sections based on the same thematic material; the first is for unison men, and the other two are SATB. The organ part, on two staves, is filled with motives of the theme and is somewhat sophisticated in its design, but it never dominates the choir. With mildly dissonant harmony and a poignant text, this is an elegant anthem.

**Psalm 100, Kenny Potter. Two-part and piano, Choristers Guild, CGA 1270, \$2.10 (E).**

This music for young singers includes quotations of the popular hymns OLD HUNDRETH and LASST UNS ERFREUEN. The dancing keyboard music sets the mood for this happy anthem, which is filled with Alleluias. The two voices sing contrapuntally most of the time. The anthem builds to a loud, exultant ending. Delightful music!

**Lord, Send Out Your Spirit, Michael Joncas. SATB, cantor, assembly, and organ or string quintet and harp, GIA Publications, G-7141, \$1.95 (M-).**

The organ part is on three staves in this Joncas setting of Psalm 104. The refrain is on the back cover for duplication and it is sung by the assembly after each of the verses; its rhythms are in 6/8 and a syncopated 3/4. Verses one and three are unaccompanied.

**Send Out Your Light, K. Lee Scott. SATB, organ, with optional violin and/or harp, Augsburg Fortress, 978-1-14514-2488-3, \$1.75 (M).**

The organ part is on two staves in this full score that contains the separate harp part. The text is Psalm 43 (vs. 3–5) set to four-part block chords with the same rhythms. The violin or harp has extended

glissandi. This music is not difficult yet will sound complicated.

**Psalm 121, Deborah Govenor. SATB and keyboard, Beckenhorst Press, BP1681, \$1.50 (M).**

The choral parts are on two staves with a mixture of homophonic and polyphonic lines above a flowing keyboard accompaniment. The setting has straightforward harmonies until the last verse, which has a surprising modulation, rhythmic freedom, and a descant.

**The 23rd Psalm, Andrea Jill Higgins. Two-part and keyboard, Transcontinental Music Publications, 9913943 (Hal Leonard HL 00191267), \$2.25 (M).**

The keyboard part is very sophisticated with busy left-hand arpeggios, but the vocal parts are very easy, usually with the same rhythmic patterns in both voices. The tempo indicated suggests using rubato. Only an English text is used in this lovely setting.

**Two Psalms and a Canticle, Gerald Near. SATB and organ, MorningStar Music Publishers, MSM-50-6410, \$2.50 (M).**

The two Psalms are 130 and 23, and the canticle is "Worthy Is the Lamb That Was Slain." The organ part is on three staves with registration suggestions. The chorus often has unison phrases, although there are momentary divisi passages in this 19-page sophisticated work that has solid writing in a contemporary style. There are frequent meter and tempi changes and a passage that is to be sung freely as a chant. Good music that has a freshness to it.

**Psalm 42 (As Pants the Deer), Jonathan Adams. SATB and piano, Augsburg Fortress, 978-1-45-2077-7, \$1.60 (E).**

The choral writing, on two staves, is primarily in unison or two parts. The flowing piano music is filled with running sixteenth-note passages above simple left-hand chords. A modified Gloria Patri (in English) is tacked on as the final section.

**It Is Good to Give Thanks, Dan Forrest. SATB, piano, and optional brass quintet and timpani, Beckenhorst Press, BP 1959, \$1.95 (M-).**

This is an energetic and exciting setting of Psalm 92 (vs. 1–4); it is loud and fast. The brass parts are not indicated in the keyboard score, but a full score and parts are available (BP1959A). The music is tuneful, has some divisi, and is certain to be a hit with the congregation and the singers. Highly recommended!

## Book Reviews

**Organ Building: Journal of the Institute of British Organ Building, Volume Eleven. 100 pages, 92 color photos, 24 drawings, £21.99, paperback, ISBN 9780954536183. Available from bookstores or from <www.ibo.co.uk>.**

Each year, *Organ Building: Journal of the Institute of British Organ Building* distills the essence of the past year in British organ building into a beautifully produced color publication. The editor, Paul Hale, devotes the first nine pages to an overview of the whole year. There have been two major developments on the cathedral front: the four-manual Nicholson organ at Llandaff Cathedral, Cardiff, Wales, and the Harrison organ at St. Edmundsbury Cathedral in Bury St. Edmunds. Hale goes on to mention the important new mechanical action organs by Mander Organs in Cranleigh School Chapel and by Kenneth Tickell & Co. in St. Mary-le-Bow, London, famous for "Bow Bells," within the sound of which one had to be born to be considered a true "Cockney" Londoner.

There is also a discussion of some smaller new organs and restorations. One of the outstanding projects of the year has been the restoration by Harrison's of their 1912 organ at St. Mary Redcliffe, Bristol. Thanks to the vigilance of Garth Benson, who was organist from 1953 to 1987, the St. Mary Redcliffe organ escaped the fate of many fine organs of its period of being rebuilt as a neo-baroque monstrosity in the 1960s. The most recent Harrison restoration has included a minor re-ordering of the instrument to improve the egress of the sound. Among the organs undergoing restoration, I thought the 1867 Walker organ with casework designed by A. G. Hill at Houghton-on-the-Hill, Leicestershire, which has been restored by Richard Young, looks to be a particularly fascinating instrument. Goetze & Gwynn have done a superb restoration job on the 1673 Father Smith case at St. Mary's, Walton-on-Thames, but this case remains sadly devoid of pipework. David Wood has restored a fine 1880s two-manual Casson at Thorpe Malsor in Northamptonshire, housed in a case with beautifully stenciled façade pipes.

The second article deals with the new Harrison & Harrison organ at St. Edmundsbury Cathedral, and includes contributions from Nicholas Thistlethwaite, Alan Howarth, and Peter Hopps, all of whom were involved in realizing the project. The new organ is a comprehensive four-manual instrument

## ST MICHAEL AND ALL ANGELS, BECKENHAM, LONDON

The new organ for St Michael's and All Angels in Beckenham, London, has been completed recently. It has two manuals and 15 stops and is designed to be a versatile instrument for a growing parish.

GREAT ORGAN		PEDAL ORGAN	
Open Diapason	8	Bourdon	16
Stopped Diapason	8	Principal*	8
Principal	4	Trumpet*	8
Fifteenth	2		
Furniture IV	1 1/3	* Stops borrowed mechanically from Great	
Trumpet	8		

SWELL ORGAN	
Gedackt	8
Principal	4
Chimney Flute	4
Recorder	2
Sesquialtera II	2 2/3
Oboe	8

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incorporating pipework from the previous organs by Norman & Beard (1914) and Nicholson (1970). Not least among its attractions are the beautiful and very colorful new cases. These had been planned for by the cathedral architect, the late Stephen Dykes Bower, in 1970, but could not be implemented at that time because of lack of funds. Under the supervision of his successor, Alan Rome, and of Alan Howarth, Dykes Bower's vision has finally been brought to fruition. The article includes plans and elevations of the new casework, as well as several color photographs.

Next, organ builder David Wood describes his search for a "previously enjoyed" instrument for Truro School, Cornwall. This independent school enjoys a flourishing music program in cooperation with its neighbor Truro Cathedral, and the old organ, which came from a redundant church and had been installed by Osmond's of Taunton in 1964, was woefully inadequate. The school was fortunate in obtaining the three-manual 1971 Noel Mander tracker organ from Jesus College, Cambridge, made redundant by the installation of a new organ by Orgelbau Kuhn in 2007. The Mander organ had modern casework, though it incorporated part of an old case once attributed to Father Smith as a centerpiece above the console. It never looked entirely happy in Jesus College in its bay of the choir alongside the Sutton organ, and it has to be said that it looks much more handsome in its new home. The *en chamade* Trumpet, formerly in the front of the case, has been moved to a more satisfactory location above the swellbox. There seems to be a misprint in the stop list on page 30, which lists a 1½' Larigot on the Great where I think there ought to be a Furniture IV. Truro School is to be congratulated for obtaining a very fine organ for a very reasonable cost.

Following this is an article by Noel Gallo, entitled "Into the Third Dimension," which discusses the contribution of CAD to the design of organ cases and their portrayal in three dimensions. Gallo, who lives in Malta, is the proprietor of NG Organ Design, and the article is illustrated with a number of his designs, some of them very striking and all in full color.

The new mechanical-action Mander organ in Cranleigh College Chapel is dealt with in articles by John Mander and William McVicar. The tradition, developed by accident in the thirteenth century at Merton College, Oxford, is to build college chapels without a nave. Thus, in the late Victorian chapel at Cranleigh School, what would technically be the choir opens into a central crossing with transepts at the west end, and then

just stops without opening into a nave. This space at the west end is known as the antechapel, and the new Mander organ is located on a gallery in one of the transepts. It is fortunate that there is plenty of height, so that the organ could be fairly shallow, with the Swell above the Great and the Pedal behind. There is an attractive carved three-tower case, of which there are plans and elevations as well as photographs. The pipe scales are included, and the instrument as a whole seems a fairly typical example of the fine organs that the Mander firm produces.

Next we have a short article on the Goetze & Gwynn organ in St. Teilo's Church, on the grounds of the Welsh National Museum at St. Fagan's near Cardiff. This little organ is quite near to the new Nicholson organ at Llandaff, but it could hardly be further away tonally, since it is meant to be a replica of a typical British church organ of around 1540. It is constructed according to the old pre-English Civil War organ pitch, where low C is approximately ten feet long and plays the modern equivalent of F. The pipe scales are mostly based on the John Loosemore organ from Nettlecombe Court, Somerset, and are given in the article. With other small instruments of its kind, this organ will go a long way toward providing us with a much better perspective on the authentic performance of early English organ music, although we still await a two-manual instrument capable of playing such works as the Voluntaries for "Double Organ" of such composers as Thomas Tomkins, Orlando and Christopher Gibbons, Richard Portman and John Luggie.

The next feature represents something of a new departure for *Organ Building*. It is a discussion of organ console ergonomics by four leading British organists: David Briggs, Simon Williams, John Kitchen, and Jonathan Scott. I quote one piece of advice given by David Briggs on page 56: "Organ builders should always make the divisional settings entirely separate from the Generals. It can be quite frustrating when you have to reset all the divisional pistons, each time you transfer to another general level." A very wise suggestion in my opinion and an idea I hope will soon become universal practice.

In an article entitled "At the Sound of Bow Bells," John Norman and Kenneth Tickell discuss the new Tickell organ at St. Mary-le-Bow in London. The church had to be extensively rebuilt after bombing damage in World War II, and it was not until 1964 that Rushworth & Dreaper built a new pipe organ. Even then, wartime shortages had not entirely vanished and the organ was cobbled together out of a lot of miscellaneous parts, including what was left of the pre-War Rothwell organ. Nevertheless, the neo-

Flemish three-tower oak case was an extremely fine one, although nobody seems to know who designed it. The case has been retained and fitted with new tin façade pipes and an added star in front for the cymbelstern in the new Tickell organ. Once again, along with several excellent color photographs, the pipe scales and plans and elevations of the casework are included with the article.

2011 was the sesquicentennial year of the Durham organ-building firm of Harrison & Harrison, and in celebration of this Relf Clark has written an article on the history of the firm from its foundation by Thomas Harrison, through the years of the Imperial Style of organ under Arthur and Harry Harrison, to the post-War period under Cuthbert Harrison, down through Mark Venning to Chris Batchelor in the twenty-first century. Many of their most famous organs are discussed, including Ely Cathedral, St. Mary Redcliffe, Bristol, King's College, Cambridge, Westminster Abbey, the Royal Festival Hall, and Coventry Cathedral, and so on to the present day with the St. Edmundsbury Cathedral organ discussed earlier in this issue.

The final organ treated in this year's *Organ Building* is the new Robin Jennings organ at Our Lady of Lourdes Roman Catholic Church in Wanstead, London, discussed in articles by David Frostick and Paul Hale. It is an 18-stop two-manual tracker instrument housed in a three-tower case and shows how a very fine instrument can be built within a relatively small budget. The 16' and 8' reeds are available on both the Swell and the Pedal divisions.

At the end as an appendix there is the usual listing of the membership of the Institute of British Organ Building, together with their areas of specialization. This year's *Organ Building* is, like previous years, an excellent periodical that deserves to be widely read.

—John L. Speller  
St. Louis, Missouri

## New Recordings

**Franz Liszt—A Hungarian Rhapsody: Organ Works and Transcriptions.** Gail Archer, organist. Available from [www.meyer-media.com](http://www.meyer-media.com), \$13.00; also available through the performer's website: [www.gailarcher.com](http://www.gailarcher.com).

*Am Grabe Richard Wagners; Pilgerchor aus Tannhäuser; Präludium und Fuge über das Motiv B.A.C.H.; Weinen, Klagen, Sorgen, Zagen; Fantasie and Fuge über den Chorale 'Ad nos, ad salutarem undam'.*

It takes a great technique to play the organ works of Liszt; Gail Archer is certainly up to the task and does so brilliantly on this new recording. The recording was made in commemoration of the 200th anniversary of the composer's birth in 1811. It was recorded on the magnum opus of the Gress-Miles Company, which resides in the chapel of Vassar College. This large instrument of four manuals and 99 stops occupies the same space as the 1904 organ, which allowed for the hand-carved façade by the original Boston architects of Shepley, Rutan and Coolidge.

Gail Archer holds a DMA in organ performance from the Manhattan School of Music, studying with McNeil Robinson; she also earned an artist diploma from the Boston Conservatory, where she studied with James David Christie and Jon Gillock. Her active teaching career has her as Professor of Organ at the Manhattan School of Music, Chair of the Music Department at Barnard College of Columbia University, and Adjunct Artist in Music at Vassar College.

Probably no performer/composer has received as many "mixed reviews" of his artistry as has the 19th-century artist Franz Liszt. Renowned throughout Europe for his virtuoso skill at the keyboard, it was reported that technically he was the most advanced pianist of his age. Certainly by the 1840s he was considered to be the greatest pianist of all time. It was Liszt who gave us the solo piano recital, played always from memory—which has now become standard among pianists in both solo and in concerted performances—and who played a major role in popularizing many orchestral works by transcribing them for the piano. At his recitals the majority of music always centered on his own works—paraphrases, and transcriptions.

There was a time when Liszt's music was considered superficial, and that its main purpose was technical display over musical substance, but it is now generally accepted that many of his ideas—from thematic transformation of motives across various movements to create structural unity, his embrace of program music, his development of the symphonic poem, and his compositional "innovations" (whole-tone scales, parallel diminished and augmented triads, unresolved dissonances)—had a great positive influence on such 20th-century composers as Béla Bartók, Claude Debussy, and Maurice Ravel. As far as organists and organ music is concerned, Liszt no doubt had an influence on such important composers for the instrument as César Franck and Max Reger.

The organ music of Liszt dates from 1849 to the end of his life, but was mostly written when he was living in Weimar, a city with a rich tradition of organ music. There are only three extended works, all brilliantly played on this recording: *Ad nos ad salutarem undam*, *Prelude and Fugue on B-A-C-H*, and *Weinen Klagen, Sorgen, Zagen*.

The *Prelude and Fugue on B-A-C-H* is one of many works that uses a succession of notes (B-flat, A, C, and B-natural in German musical nomenclature) to form Johann Sebastian Bach's family name. Besides Bach himself spelling out his name in many compositions (most notably at the end of his *Canonic Variations on 'From Heaven Above to Earth I Come'*), Robert Schumann in 1845 first wrote six fugues for organ, pedal piano or harmonium as his Opus 60. Liszt's work dates from 1855, and was near and dear to the composer's heart, since he revised it in 1870 and further arranged it for piano in 1871. Here the fugue is actually embedded as a section of the fantasy, and not a piece on its own as found in the later Max Reger work of 1900. It is a piece that can, in the wrong hands, succumb to hollow virtuosity, but Dr. Archer's approach is always first at the service of the music. Further, the work can sound loosely improvisational in less stellar performances, but her reading of the work makes the listener aware of the strict formal foundation upon which it is built, without losing the joy of the spontaneous nature that one can imagine Liszt wished to present.

The leadership at Faith Lutheran Church of Sarasota, Florida decided to modernize and expand their 14-rank pipe organ with a new custom Rodgers console. This effort preserved the church's original investment and greatly expanded the instrument's functionality, reliability and tonal resources. The installation was accomplished by Central Music Inc. of Clearwater, Florida.

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*Ad nos ad salutarem undam* is based on an original melody taken from the first act of Meyerbeer's grand opera, *Le Prophète*, which premiered in Paris in 1849. The opera was greatly popular, hailed by both critics and audiences alike, and Liszt capitalized on its popularity by responding with an original work based on Meyerbeer's thematic material. One year later Liszt wrote this original organ work. "Ad nos," as it is called among organists, is an extended fantasia, followed by an adagio section, and concluding with a complex fugue. In this monumental work, Archer exploits the resources of the Vassar organ well and presents this multi-sectioned work as a coherent and satisfying musical statement, which is no small task indeed.

Concluding this musical trinity of major works is the set of variations on a theme from the first chorus in Bach's Cantata BWV 12, *Weinen, Klagen, Sorgen, Zagen* (Weeping, lamenting, worrying, fearing). Bach himself later transcribed this music and used a good portion of this first chorus as the *Crucifixus* of the *Mass in B Minor*. This is a later work of Liszt, which he composed in 1882 after the death of his daughter. Having these three major works of Liszt so clearly and dramatically played on this recording is a real treasure.

Rounding out this disc are two works inspired by Liszt's son-in-law, Richard Wagner. It is nice to have included here the seldom-played and poignant *Am Grabe Richard Wagners*, one of the shortest original organ works that Liszt wrote, in May of 1883, four months after Wagner's death in Venice. Also included is the famous Pilgrim's Chorus from *Tannhäuser*. This work exists in a number of versions—for organ solo, string quartet and harp, and for solo piano.

And as mentioned earlier, some of Liszt's most important contributions to the keyboard literature for both piano and organ are the transcriptions of operatic and symphonic literature. In an age long before digital communication, the Beethoven symphonies were transmitted in great part by the piano transcriptions that Liszt made of these seminal works. Notably, Liszt transcribed just one excerpt for organ from Wagner, the Pilgrim's Chorus from *Tannhäuser*.

This is a highly recommended recording for the serious lover of the organ works of Franz Liszt. The only complaint here is the lack of program notes, and no information whatsoever about the organ, which many purchasers of these recordings look forward to reading. However, enjoy this recording with many repeated listenings for the ultimate effect of embracing this music.

—David Wagner  
Madonna University  
Livonia, Michigan

**J. S. Bach, Concerto Transcriptions.** Joan Lippincott, organ. Paul Fritts organ, Princeton Theological Seminary. Gothic Records compact disc, G-49275; <www.gothic-catalog.com>.

*Concerto in G Major*, BWV 592; *Concerto in A Minor*, BWV 593; *Concerto in D Minor*, BWV 596; *Concerto in C Major*, BWV 594; *Concerto in C Major*, BWV 595; *Concerto in A Minor*, BWV 1065; *Allabreve in D Major*, BWV 589.

Johann Sebastian Bach's cousin Johann Gottfried Walther (1684–1748), who was city organist of Weimar at the same time Bach was the court organist there, had experimented with arranging a number of instrumental concerti for the organ, and this is probably what gave Bach the idea of making similar arrangements of four of Vivaldi's concerti. Bach did such a fine job of this that some people have suggested that his arrangements are actually an improvement on Vivaldi's originals.

On this recording, three of these transcriptions—BWV 593, BWV 594, and BWV 596—occupy the second, fourth, and third tracks of the compact disc. Also included are two transcriptions Bach made of concerti by his brilliant but sadly short-lived employer Johann Ernst. These are a transcription of the *Concerto in G Major for Violin, Strings and Continuo*, BWV 592 (of which Bach

also made a separate transcription for harpsichord, BWV 592a) and of the only surviving movement of Ernst's lost *Concerto in C Major*, BWV 595, which occupy the first and fifth tracks. After this comes a transcription of a transcription. J. S. Bach arranged Vivaldi's *Concerto in B Minor* for four violins, strings, and continuo for four harpsichords and strings, BWV 1065, and Joan Lippincott has here made her own transcription of Bach's transcription for the organ. The final piece on the compact disc is the *Allabreve in D Major*, BWV 589.

The organ chosen for the recording is the 39-stop, two-manual-and-pedal Joe R. Engle Organ in the Miller Chapel of Princeton Theological Seminary, built by Paul Fritts & Co. of Tacoma, Washington, Opus 20 of 2000. The chapel has good acoustics and the organ is placed in a free-standing position in the apse, speaking down the central axis of the room. While it does not slavishly copy the work of any particular organ builder, both the tonal design and the design of the casework owe much to eighteenth-century German precedents, and this coupled with the unequal ("well-tempered") 1/5-comma Kellner temperament make it an ideal instrument for performing Bach.

I especially liked Joan Lippincott's transcription of BWV 1065, which seems ideally suited to the organ. Indeed, I had always thought Bach's transcription for four harpsichords was in some ways an attempt to achieve the grandeur of the organ within a chamber music context. The standard of playing and recording is impeccable throughout, and from the joyous opening with the Ernst *Concerto in G Major* to the *Allabreve in D Major*, I recommend this recording as an excellent compact disc throughout.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Sing Alleluia! Three Hymn Preludes for Organ**, by Kenneth T. Kosche. MorningStar Music Publishers, MSM-10-743, \$10.00.

Church organists will enjoy this collection of three well-known hymn tunes. *O Morning Star* (WIE SCHÖN LEUCHTET) is set in a Baroque style, with a duet in the manuals (the right hand mostly in gently moving sixteenths and the left in eighths) and the pedal containing the melody on a 4-foot stop. The tune *Alleluia! Sing to Jesus* (HYFRYDOL) has a nice trio *ritornello* that separates segments of the hymn tune. The final tune, *Praise, My Soul, the King of Heaven* (LAUDA ANIMA), features a simple fanfare prior to and between the hymn harmonization. The piece concludes with the fanfare as well. The Table of Contents lists alternate texts for each tune, so a first quick glance is confusing, as the volume appears to contain six pieces rather than the actual three.

These preludes are of only medium difficulty and, in addition to great service music, would make wonderful teaching pieces for a beginning or intermediate student. I plan to make use of them in church soon.

—Jay Zoller  
Newcastle, Maine

**Tabulatur Buch Daß Vatter Unser (1627)**, by Johann Ulrich Steigleder. Editor: Jörg Jacobi. Published by Edition Baroque, eba4021, obtainable from <www.edition-baroque.de>.

The 1620s saw a remarkable series of publications across Europe presenting the repertoire of an individual composer—Coelho, Correa, Scheidt, Frescobaldi, Titelouze, amongst others. Johann Ulrich Steigleder published a set of 12 ricercars in 1624 (new edition in two volumes by Ulrich Siegele for Bärenreiter), followed in 1627 by this tablature book, which contains 40 settings of *Vater unser im Himmelreich*.

Steigleder served as organist of the abbey in Stuttgart from 1617, and from

1627 as organist at the court in Stuttgart, where he died in 1635 from the plague. He is to be regarded as a southern contemporary of Scheidt, Schildt, Praetorius, and Scheidemann in the north. This volume was clearly intended as a compendium showing the many ways in which a chorale melody could be treated, the organist making a selection from it to suit his needs at the time; it would have been understood that they were never intended to be played one after the other. Each movement is fully described by the composer in a heading, and numbered.

The opening movement is a lengthy Fantasia or Fugue in the manner of a grand chorale motet, which only rarely ventures into 16th notes, followed by two much shorter Fantasias or Fugues "for those who are not well served by lengthy fugues." The closing Toccata combines free elements with imitative figures derived from the melody before closing with an explosion of 16th-note figuration. A very much shorter and simpler version from a manuscript in Vienna is given as an appendix. The chorale is treated most frequently as an unornamented cantus firmus, appearing in the treble (11 variations), tenor (7 variations) and bass (7 variations)—appearance in the alto is conspicuously lacking. The chorale is presented in an ornamented manner in the treble (nos. 10 and 28), tenor (34) and bass (38). Three variations are written in two parts only, with crossed voices in no. 12, while no. 13 is a bicinium in the Sweelinck-Scheidt manner. In no. 29, headed Fuga, in 3 voices, the chorale appears phrase by phrase, opening in the bass, being followed at a distance of two bars in the bass, and in no. 35 the chorale melody alternates between treble and tenor on a phrase-by-phrase basis. No. 24 is primarily in two parts, the chorale presented in whole notes in the treble over a running eighth-note bass, but in each bar there is a half note a fourth below in the alto, giving a most archaic effect.

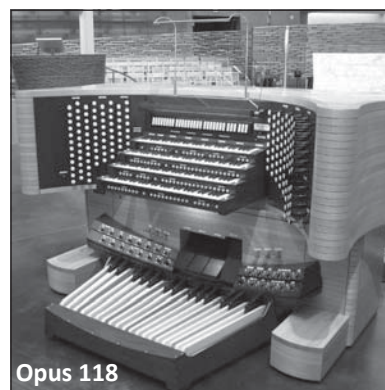
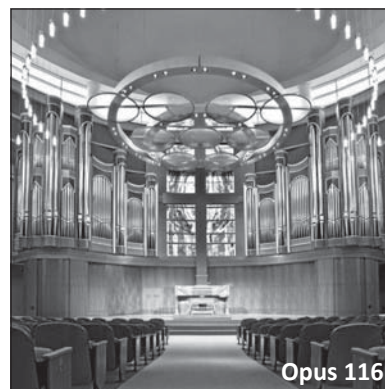
All in all there are three variations in two parts, 18 in three parts and 18 in four parts, with one in either three or four parts, the chorale melody in the bass be-

ing doubled an octave above by a singer. There is only one variation in triple time, no. 39 in 3/2, although the last six bars of no. 19 utilize triplet rhythms. Variations 26 and 27 are based on long written-out trills in 32nd notes in bass and treble respectively, such notation appearing occasionally in other variations. The player should not feel inhibited in adding further ornaments. A comparison with the nine-verse setting included by Samuel Scheidt in the first part of his *Tabulatura Nova* of 1624 will be well worthwhile; Steigleder also does not specifically prescribe pedals, but they can indeed be employed in the variations by Steigleder at the appropriate pitch to give out the melody. Only the outer variations by Steigleder approach the taxing technical demands of the North German composer.

Steigleder writes at the head of several variations that the melody can also be sung, or played on an instrument, at the appropriate pitch, which would make a most interesting option for performance today. This new edition is clearly printed, with the great majority of variations covering one or two pages without requiring page turns; it is only in the lengthy opening and closing movements that a page-turner will be required. In several variations the player must not forget to hold the final double whole note in one voice right until the end of the passagework in the other voices, otherwise the result will sound most strange! The introduction and critical commentary are, as is usual for this publisher, given only in German, the extensive preface and headings in the original print are given in old German only—a translation for those who do not read German would have made this edition so much more useful. Also included are two Latin elegies in praise of the work and composer—again, a translation would have been helpful. This volume will be very much appreciated by organists of today who need short settings of the Lord's Prayer, and the challenging outer movements will be suitable as voluntaries or recital pieces.

—John Collins  
Sussex, England

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# Pavana Lachrimae: A California Tribute to Gustav Leonhardt

Lee T. Lovallo

The stately leaded glass Venetian Ballroom of the late Gothic revival Berkeley City Club, not far from the university, was the site of a respectful and altogether moving program in honor of a great musician and friend, Gustav Leonhardt. On a beautiful afternoon in June 2012, more than a hundred musicians, scholars, instrument builders, music lovers, and friends from all over the United States gathered to hear tributes spoken and performed by students of Leonhardt, whose inspired teaching, sensitive playing, and boundless enthusiasm over a 60-year career touched many and influenced not only his students but also the direction of early music performance throughout the world. The well-organized and very well-attended tribute as part of the Early Music America Berkeley Festival and Exhibition was inspired and presented by former Leonhardt student Elaine Thornburgh and others of the Western Early Keyboard Association (WEKA), and by Gilbert Martinez of MusicSources, a Bay Area center for historically informed performance.

The program began with an eloquent appreciation by Lisa Goode Crawford, who spoke for many of Leonhardt's students in praising the qualities of his instruction: his emphasis on expressive playing—how to make dynamic shapes, how to vary the degree of legato, and how to think about Baroque music and its affects. The influence of Leonhardt on the early music scene in the United States was documented in a program booklet that gave the names of 55 students—a partial listing of many more—who had studied with him in the Netherlands. Many of his pupils, now well known in their own right, have carried his ideas in turn to countless music students and audiences in America and beyond.

As is most fitting for such a program, the tone of which was marked by deeply felt respect and affection, the centerpiece was an hour of works by late Renaissance and Baroque masters—Sweelinck, Froberger, Louis Couperin, Frescobaldi, Forqueray, and Bach, to name a few—performed on harpsichord and spinet, but also including the Trio Sonata from Bach's *Musical Offering* for flute, violin, harpsichord, and viola da gamba. In all, a dozen of Leonhardt's harpsichord students played what one listener described



Performers at the Gustav Leonhardt tribute program in Berkeley, left to right: Linda Burman-Hall, Margaret Irwin-Brandon, Tamara Loring, JungHae Kim, Elaine Funaro, Webb Wiggins, Lisa Goode Crawford, Jillon Stoppels Dupree, Elaine Thornburgh, Lenora McCroskey, Elisabeth Wright, Charlotte Mattax Moersch, Anthony Martin, Stephen Schultz, Joshua Lee

as "some of the most soulful, mournful, and joyous" music he had ever heard, the effect of which was no doubt heightened by the sensitive request to withhold applause until the end of the program. Keyboardists performing were Elaine Funaro, Webb Wiggins, Lenora McCroskey, Tamara Loring, Linda Burman-Hall, Elaine Thornburgh, Elisabeth Wright, JungHae Kim, Lisa Goode Crawford, Charlotte Mattax Moersch, Jillon Stoppels Dupree, and Margaret Irwin-Brandon. The Trio Sonata included superb contributions by Stephen Schultz, Anthony Martin, Joshua Lee, and Lisa Goode Crawford. In conclusion, the gathered musicians and listeners sang

and performed together the final chorale from Bach's *The Passion According to St. John*, "Lord, may thy dear angel at mine end bear my soul unto the lap of Abraham," an apposite reflection of Leonhardt's own faith.

Following the performance, many of the performers and audience gathered close by at Musical Offering, a cafe and CD store, for a reception to share memories and stories before continuing with the rest of this penultimate day of the Berkeley Festival and Exhibition, a day that ended fittingly with a memorable performance of Bach's *Traverode* by the American Bach Soloists under Jeffrey Thomas.

In a lengthy remembrance written for the program booklet, Alan Curtis, another student of Leonhardt and now a renowned scholar, teacher, and performer himself, spoke not only of the Dutch master's strongly held but not immutable opinions on music but also of Leonhardt's other passions—collecting furniture, porcelain, Delftware, and silver, reading Thomas Mann and Somerset Maugham, appreciating the art of Cezanne—a devotion that is reflected in many of his students' interests in the humanities and the visual arts. Alan Curtis also wrote of Leonhardt's sense of humor: an improvised sonata that he described as possibly one of Scarlatti's only because he "didn't know all of them," and, following a masterclass he gave in Texas, his asking a waitress in a restaurant there for a "Fro-burger."

Among the many other recollections shared in the program were Elaine Funaro's listening to a "very personal and moving rendition of the Gibbons pavan" played by Leonhardt at his home, which experience she returned by playing the pavan for the audience in Berkeley. No doubt Elisabeth Wright's praise for Leonhardt's teaching is shared by all his students: "It was an extraordinary education by an extraordinary man who left an indelible mark on us all." For myself, who came to appreciate Leonhardt through his recordings of organ music, particularly the works of Sweelinck, there could be no more eloquent testimony to Leonhardt's art than that provided on June 8, 2012 by Webb Wiggins's immensely sensitive playing of Sweelinck's heartfelt *Pavana Lachrimae*, a tearful and noble pavan indeed. ■

Lee T. Lovallo is assistant professor of music at National University, Sacramento, and is also active in building and restoring pipe organs and in maintaining harpsichords. Dr. Lovallo serves as the secretary for the Western Early Keyboard Association and is the organist at St. Andrew's Episcopal Church, Antelope, California, where he plays a historical-style meantone organ. Most recently he was heard in a program of organ *ricercari* at a symposium devoted to the music of Jacques Buus (ca. 1500–1565).

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# Christopher Houlihan Vierne Marathon

## A review of the New York recital

Jonathan B. Hall

### Vierne 2012

June 2, Church of the Ascension, New York City

June 15–16, St. John's Cathedral, Denver

July 6–7, Rockefeller Chapel, Chicago

July 19–20, Cathedral of Our Lady of the Angels, Los Angeles

August 3–4, Church of the Gesù, Montreal

August 18, Church of the Incarnation, Dallas

On Saturday, June 2, Christopher Houlihan kicked off his six-city tour of the six Vierne symphonies with two recitals at the Church of the Ascension on Fifth Avenue in New York City. This church has been since 2010 the home to a large and very successful Pascal Quoirin organ. There is no doubt that the program performed on it that day will stand as one of the greatest of its career.

There were two recitals with three symphonies apiece. First, we heard the odd-numbered symphonies. After a leisurely dinner break, the even-numbered were offered. In addition, a shorter intermission was inserted before the final symphony on each program. The programming design is astute, as it balances early, middle, and late works; the recitals were well matched in terms of sheer musical heft.

A native of Somers, Connecticut, Houlihan earned a bachelor's degree at Trinity College in Hartford, where he studied with John Rose, and a master's degree at the Juilliard School, studying with Paul Jacobs. He is Artist-in-Residence at St. Ignatius of Antioch Episcopal Church in New York. During concert season 2010–2011 he performed at two AGO regional conventions, made a European tour, and inaugurated the new pipe organ at the Sondheim Performing Arts Center in Iowa. His first recording, made after his sophomore year in college, was reviewed by David Wagner (*THE DIAPASON*, January 2009, pp. 19–20). An interview with Houlihan was published in the November 2011 issue of *THE DIAPASON* (“A Conversation with Christopher Houlihan,” by Joyce Johnson Robinson). Christopher Houlihan is represented by Phillip Truckenbrod Concert Artists.

To play all six Vierne symphonies is a formidable undertaking, as anyone who has learned even one of them will understand. The sheer audacity of the project—all the greater, as it comes from a man not yet twenty-five years old—is enough to elicit several bravos. The recitals themselves elicited quite a few more.

I arrived at Ascension about fifteen minutes early. It was a warm day, and I soon shed my blazer. I'd chosen a seat discreetly removed from the bulk of the audience, in order to write uninhibitedly without raising curiosity or causing distraction. Dennis Keene, the gracious music director of Ascension, politely remanded me to an acoustically ideal seat in the center of the nave. Before the recital began, Keene was visible in the narthex and aisles, warmly greeting audience members. He was clearly relishing his role as host, and was a most gracious and friendly presence.

There was an attractive *Vierne 2012* booklet, listing the entire tour itinerary, the ordering of the recitals, and biographical information on both Vierne and Houlihan. Also, a smaller printed program gave the history and specifications of the Manton Memorial Organ, as the Quoirin at Ascension is officially called. (See *THE DIAPASON*, November 2011, pp. 1, 30–32.) Finally, I was also given a button to wear, with the same



Christopher Houlihan (photo credit: Ali Winberry)

tour logo as on the booklet. Others in the audience were wearing another pin, with the words HOULI FAN in large letters. I was struck at the forthrightness and cleverness of the marketing side of the tour, which extends to a very savvy Internet presence as well. Many friends and well-wishers of Mr. Houlihan were in attendance.

It was just a minute or two after three o'clock—on the very day when, seventy-five years before, Louis Vierne had died at the console—that Dr. Keene announced the artist, and Christopher Houlihan emerged to warm applause. He began without spoken preliminaries, and launched into the First Symphony.

### First Symphony

From the first notes, on the Swell, I was impressed. The opening movement was played with the dignity and restraint called for. The registrations were expert: silky-smooth crescendi and decrescendi, complete mastery of the swell-boxes. The mutual chemistry of organist, composer, and instrument was apparent from the start.

It must be acknowledged that not everything was perfect in subsequent movements. In particular, I think we may envision Vierne's characteristic chromaticism as carrying the emotional content of the music; but the form of the movements, and in particular the rhythmic aspect of the music, provide a vital intellectual balance. One of the most important functions of Vierne's characteristic ornamented *ostinati*, for example, is precisely to provide relief and emotional distance, while building up positive energy. Absent these, we are apt to find ourselves in a sea of existential chromatic anxiety.

At certain moments, this rhythmic element was not yet as completely well-controlled as it might have been. Even in a lighter and lyrical movement, such as the *pastorale*—where the singing line was exquisite, and the registrations both authentic and really beautiful—I missed the rhythmic shaping that would have strengthened what is otherwise, honestly, a rather light movement. Something similar came up in the scherzo-like fourth movement, marked *allegro vivace*. Here, the common performance issue (at least for organists) of cramping smaller note values caused some problems in the upward arpeggios. (I have always found the scherzo in the *Twenty-Four Pieces* to have more musical depth than this movement. There is scant room here for even the smallest drop in fluency.)

Also, Vierne is very fond of what I like to call his “cello solos”: brief transitional bridges in the pedal. There were times when I missed the point of these. They

were always accurate, never fear: Houlihan has formidable pedal technique, as he would often demonstrate. But they didn't always take on the full rhythmic shape, and structural import, that they might have.

I suspect that all of these issues, whatever their cause, will settle out during the remainder of the tour. Taken all together, they are light in the balance next to the positives.

### Third Symphony

In the Third Symphony, after a somewhat more aggressive take on the first movement than I would personally choose, there was a beautiful and convincing *cantilène*. Here, Houlihan's real affinity for this music shone, with elegant shapings of the phrases, a loving and lingering touch on the solo voices, and other signs of great art. The penultimate movement in this symphony was simply gorgeously done, on all levels, and the familiar finale was just right.

### Fifth Symphony

After a brief intermission, we heard the Fifth Symphony. I'd taken advantage of the break to re-seat myself in a more secluded spot. I was rather closer to the Swell and farther from the rest of the organ, but found I could compensate without much trouble. In addition, I was by now convinced of how deeply Houlihan “got” this organ. The first movement was masterful—in terms of its spacious breadth and harmonic language, clearly later and reminiscent (to me) of Sowerby. By this point in the recital, Houlihan seemed to be “in the zone.” Gone were the minor uncertainties, the feints at too much aggression or too much reserve. The scarifying last movement, in particular, he handled with both musical depth and technical insouciance—making one of Vierne's most devilish moments look easy.

After a well-earned standing ovation, there was a substantial dinner break; perhaps even longer than necessary. I walked with a colleague to a favorite nearby diner, and then a post-prandial coffee. The evening recital began right on time, and again I seated myself in a new location, this time on the left side, nearer the Great. Here, the combination action was surprisingly noisy at times, but it was a nice vantage point overall.

### Second Symphony

The recital opened with the Second Symphony, which Houlihan played from memory. He made a good, strong start of it, which he carried through to the end; despite, again, a little rhythmic “crowding” in a few spots. In this movement, the transitional passages and contrasting materials were handled perfectly.

The second movement—one of the most extraordinary and affirmative things Vierne ever composed—contained some wonderful registrational and interpretive moments. The second *largo* section is represented in my notes as “bell-like . . . luscious . . . dreamy.” The *agitato* sections presented almost too great a contrast to these; a study in emotional struggle, though on the fast side. The scherzo showed great insight into the pathos hidden inside Vierne's merriment. The cantabile gave us altogether new sounds, not heard before in this recital; the use of supercouplers and tremulant was fascinating. The left-hand melody, on a reed, was exquisitely musical. Finally, the finale took off very convincingly and thrillingly after a strikingly *rubato* opening. There was no doubt that, again, Houlihan can cut to the emotional heart of a piece and communicate it to an audience; witness the tremendous applause this piece met at its conclusion.

### Fourth Symphony

The brooding Fourth Symphony, so unlike anything heard previously, came off very well indeed from start to finish. The first movement brought out the crepuscular mood perfectly, as did the subsequent “allegro to nowhere” (my nickname for it). The menuet was played flawlessly if a little quickly; my notes read “a diamond, but Vierne is an opal.” But overall, the emotional content of this symphony came across in all its complex darkness. Houlihan's vision led him to a strong, almost rough, reading of the final movement—technically perfect, and an honest and believable interpretation of the psychology of the work.

### Sixth Symphony

Finally, after the briefest of technical problems in the organ, the Sixth Symphony crowned the day. Here, rhythmic precision and control were the order of the day, without any detriment to the emotional element. The second movement was shaped beautifully; and the scherzo was masterfully controlled, and came out in all its Halloween glory. The penultimate movement ended with simply gorgeous registrations: shimmery and ghostly, fear yielding to a moonrise.

As for the final movement, I wonder if a new tradition is in the wings? Several of us who were seated near the back found ourselves standing during the final pages, watching the entire *gestalt* of the performance, especially the pedal passages. These were pulled off as well as they ever have been before, ever. The fact that we were standing helped us to see, and also saved us the trouble of jumping up as the music concluded. Needless to say, the whole house was on its feet in a second.

This ambitious program of all six Vierne symphonies is a musical event that should be experienced if at all possible. It will long be remembered, I am sure, as one of New York's all-time great organ recitals. I daresay the same will be said, or has already been said, in the remaining cities on the itinerary. Bravo to Christopher Houlihan for taking on such a massive project, and for carrying it off with so much intelligence, artistry, and communicative power. Houlihan has a bright future indeed, and it was a joy to witness this milestone in his career. ■

Jonathan B. Hall is music director of Central Presbyterian Church in Montclair, New Jersey. His first book, *Calvin Hampton: A Musician Without Borders*, is available from Wayne Leupold Editions. He is past dean of the Brooklyn AGO Chapter.

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# Dedication of Casavant Opus 3875 Kauffman Center, Kansas City, Missouri

David C. Pickering

The opening of Kansas City's Kauffman Center for the Performing Arts in September 2011 ended a sixteen-year search for a new location to house three of the region's leading performing arts organizations—the Kansas City Ballet, Kansas City Symphony, and Lyric Opera of Kansas City. Civic leader and philanthropist Muriel McBrien Kauffman first articulated the vision of the Kauffman Center in the mid-1990s. After her death, daughter Julia Irene Kauffman worked to bring this vision to reality. Designed by world-renowned architect Moshe Safdie, whose work encompasses a wide variety of structures including airports, government buildings, libraries, museums, and residences, the Kauffman Center boasts two major performance spaces—the 1,800-seat proscenium-style Muriel Kauffman Theatre, home to the ballet and opera, and the 1,600-seat Helzberg Hall, which hosts a variety of local, regional, national, and international artists and performance groups, in addition to serving as the home of the Kansas City Symphony. Ground-breaking ceremonies for the Kauffman Center were held October 6, 2006, and the grand opening weekend of the Kauffman Center was held about five years later on September 16–17, 2011, capped off by a free public open house September 18, which drew an astonishing 55,000 people during a six-hour period.

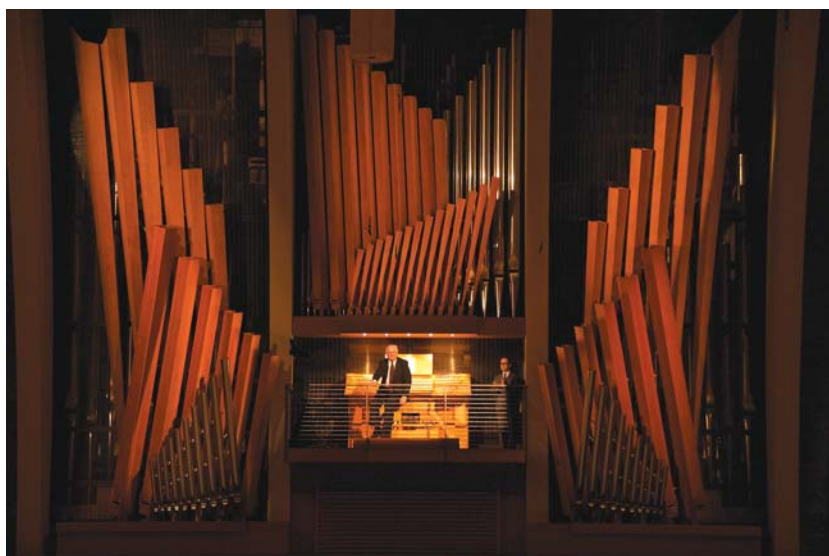
As discussions for the Kauffman Center were initiated in the 1990s, John Obetz, Principal Organist at the Reorganized Church of Jesus Christ of Latter Day Saints (now Community of Christ) in Independence, Missouri, and other area organists approached Julia Kauffman about the idea of including a pipe organ in the plans for a new concert hall. Obetz invited the people involved with the Kauffman Center's planning to the Community of Christ Temple in nearby Independence, home to what was then a new organ by Casavant Frères Opus 3700 (1993), where he played sections from the *Symphony No. 3 in C Minor*, op. 78, by Camille Saint-Saëns. A tour of the organ for committee members followed, and the seeds for the new concert hall organ were sown.

As an organ committee was formed and various organ builders considered, the committee traveled once again to the Community of Christ Temple to hear Casavant Opus 3700, demonstrated by Obetz's successor Jan Kraybill. This eventually led the committee to select the Casavant firm to design and construct the organ for the Kauffman Center—it would be the Kansas City metropolitan area's second large Casavant organ. James David Christie, Professor of Music at the Oberlin Conservatory of Music in Oberlin, Ohio, Distinguished Artist-in-Residence at Holy Cross College in Worcester, Massachusetts, and organist for the Boston Symphony Orchestra, was hired to serve as the organ consultant for this new instrument, which has since been named the Julia Irene Kauffman Organ.

The inaugural recital weekend March 10–11, 2012 featured James David Christie performing an eighty-minute recital containing a varied selection of music, which included several compositions that are largely unknown to organists. Tickets for the inaugural recital sold out quickly, to the surprise and delight of many. In response to the demand for tickets, the Kauffman Center staff and Mr. Christie generously offered to provide a second recital scheduled for the following evening—which also sold out. Christie's decision to perform two nights in a row was particularly dramatic, given the scope and difficulty of the program he presented. I attended the second performance (March 11) and was situated in the Mezzanine Left section of the hall, one level up from the main floor seat-



James David Christie at the the Julia Irene Kauffman Casavant Organ, Opus 3875 (photo by Mary S. Watkins, courtesy of Kauffman Center for the Performing Arts)



Christie addresses audience (photo by Mary S. Watkins, courtesy of Kauffman Center for the Performing Arts)

ing. The Julia Irene Kauffman Organ is prominently featured at the front of the Helzberg Hall, a beautiful facility awash with wood and soothing blue colors. The organ's façade features both wooden and metal reed, principal, and string pipes angled forward and sideways. A mesh screen separates the visible façade from the other organ pipes.

The recital opened with remarks of welcome from Jane Chu, President and Chief Executive Officer of the Kauffman Center, Julia Irene Kauffman, James David Christie, and Casavant owner Bertin Nadeau, who presented a token organ pipe to Ms. Kauffman on behalf of the company. Since the organ employs mechanical action and the console is connected directly to the instrument, closed-circuit cameras were employed so that the audience could view Christie's pedal and manual movements on two huge screens that were posted on the stage floor. Whenever he played a pedal part that was particularly interesting for the audience to see, a small additional screen linked to a camera that was focused on Christie's feet was displayed at the corner of each screen, thus providing further enjoyment and interest to everyone. The quality of the projected image was positively superb.

The first half of Christie's program, which consisted of forty minutes of music, was devoted almost solely to music of France, Germany, and Italy written during the Baroque period. Christie opened the program with Louis Marchand's well-known *Dialogue* from his *Troisième Livre*, showcasing the organ's fiery *Grand jeu*, the mellow 16', 8', and 4' *fonds d'orgue*, a breathy Flûte harmonique from the Récit division, the

Grand Choeur's *Cornet décomposé* and the Positif Cromorne. Those in the audience who were anxiously anticipating the entrance of the Pédale division's 32' Contre-Bombarde did not have to wait long—Christie engaged this stop for the final two measures, revealing a sound that was surprisingly smooth and refined. Christie's beautifully nuanced, yet dramatic playing showed a thorough mastery of the French Classical style, which lent a magisterial air to the opening of the program that was extremely fitting.

Dieterich Buxtehude's *Passacaglia in D Minor*, BuxWV 161, followed, demonstrating the Grand Orgue's refined 8' Montre and the uncoupled plena of the Positif and Grand Orgue divisions, the latter accompanied by the Pédale's principal plenum colored by the division's smooth 16' Basson. Christie built the organ's registration to climax with the Pédale division's 32' Montre, which provided a firm underpinning to the composition's conclusion. The next two works, *Rondò in G Major* by Giuseppe Gherardeschi and *Ballo della Battaglia* by Bernardo Storace, were unfamiliar to almost everyone. Christie charmed the audience by adding the Rossignol in the *Rondò* while the Storace dialogued the organ's principal and reed choruses.

One of the program's most sublime moments was Christie's performance of Johann Bernhard Bach's *Ciaccona in B-flat Major*, an attractive work of about ten minutes' duration that allows the organist to explore an instrument's varied stops and choruses. Christie both opened and closed this composition with the arresting 8' Cor de Nuit from the Récit division. Other solo flute stops featured included the Grand Orgue and Positif 8'

Bourbons, the faint but quaint Positif 16' Quintaton and that same division's delightful 1' Piccolo, a stop not often found on organs even of this size. The Positif 16' Clarinette, a delicate string and celeste, and the Clochettes accompanied by the Positif 4' Flûte douce each made brief appearances. Christie imbued this work with a mesmerizing dance-like spirit that demonstrated his informed musicianship and technical finesse.

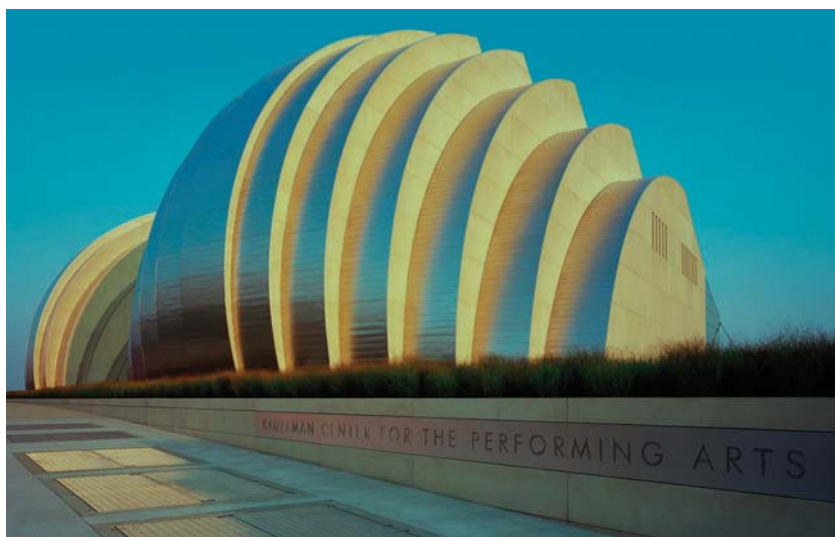
The program's first half concluded with Johann Sebastian Bach's *Tocatta and Fugue in D Minor*, BWV 565. Christie dialogued the toccata's opening statements on the Grand Orgue and Positif divisions, whose notes were immediately humbled into silence by the thundering pedal point that followed. He effectively dialogued the fugue's middle section episodic material by ascending all four manuals in stair-step fashion, creating both an aural soundscape and visual interest for the audience. Christie unleashed the organ's full resources for the final few measures of the fugue, creating a drama and excitement that could have engaged even the most casual listener.

Christie conveyed his love of Baroque-era music superbly by combining a thorough understanding of the performance practice traditions of different countries within this era, a freedom and spontaneity uninhibited by technical showmanship, and a warmth and sensitivity that is often missing in performance of this era's music. His use of the organ combined informed scholarship, which those in the profession appreciated, with the ability to show a wide range of the organ's different sounds that were obviously appreciated by the enthusiastic audience. The character and voicing of the plena and stops demonstrated in this half of the program was some of the finest this reviewer has heard from Casavant—so much so that this reviewer wishes that the organ were more present in the hall. Whether the need of greater presence is due to the full house that yielded a drier acoustic than that in which the organ was voiced, the need for more manual coupling, the organ's dependence on higher-pressure stops to effectively convey *forte* and *fortissimo* dynamic levels, or the general need for increased wind pressures are issues that will no doubt be analyzed and hopefully rectified with more study and the passage of time. Likewise, there is much anticipation over how the instrument will perform with a full orchestra in the hall.

The program's second half comprised forty additional minutes of music featuring primarily works of French composers from the late nineteenth and early twentieth centuries, and a work by Christie himself, composed in the French idiom in the early years of the twenty-first century. I believe that the Julia Irene Kauffman Organ finally found its voice with the opening chords of Guy Ropartz's *Sortie* (from his *Six pièces*), and it was immediately obvious that while the organ can play earlier literature competently, it is music of the French symphonic style in which this instrument feels truly at home. The organ sounded more present in this work due to the presence of the Grand Choeur division's hooded reeds, which in this reviewer's opinion must be engaged for the organ's presence to adequately fill the hall. The organ chamber's lights were turned on for this piece's entirety to clever effect, so that the audience could have an excellent view of its pipes and expressive division shutter movements that are located behind the mesh screen. The dynamic volume of the organ's expressive divisions increased the most when the shutters were opened the first third to half way. Unfortunately, the remaining two-thirds to half of the distance that the shutters moved produced no further dynamic contrast and the movement of



The Julia Irene Kauffman Casavant Organ, Opus 3875, Kauffman Center, Kansas City, Missouri (photo credit: Tim Hursley)



The Kauffman Center for the Performing Arts, Kansas City (photo credit: Tim Hursley)

some shutters was slightly spasmodic and not completely smooth. Surely, this small post-installation issue will be attended to in the coming months.

Ermend Bonnal's *La vallée du Béhor-léguy, au matin* from his *Paysages euskariens* evoked a flood of soft and meditative flute and string sounds; the Pédale 32' Soubasse provided just the right touch as the work drew to an introspective close. Christie gave an impassioned performance of Jehan Alain's most famous composition, *Litanies*, creating truly visceral excitement as he played the work's final two pages—some of the most difficult in the organ literature. The fervent outpouring of the soul described by Alain on the work's opening page was tangibly felt. Christie, in turn, delivered the most heartfelt playing of the evening in his own *Elégie*, a work composed in 2006 and dedicated to his former teachers: Sister Dolorette Recla, FSPA, and Jean Langlais. A plaintive solo flute permeates the work's opening, and Christie created a truly ethereal effervescence by coupling many of the organ's string and celeste stops together; the work eventu-

ally died into oblivion. The effect was magical. Christie concluded the program with the *Final* of Alexandre Guilmant's *Sonata No. 1 in D Minor*—a piece he frequently performs. However, as was evident in this performance, he never seems to tire of it—his technical prowess was impressive and he yielded an overall exhilarating effect. The audience gave Christie a well-deserved standing ovation, and he responded with an encore—the second movement from the Guilmant Sonata (*Pastorale*). This piece allowed Christie to demonstrate stops he had not yet featured—the *Récit Voix humaine*, which beautifully conveyed the French mystical sentiment often associated with this stop. This aura was further heightened by the softly rumbling pedal accompaniment provided by the 32' Soubasse and other soft pedal stops. The Grand Choeur Cor Anglais, which had not yet been featured in the program, dialogued nicely with the *Récit* division's Hautbois with the return of the main theme in the composition's final section. When all was said and done, the whole program clocked in right at two hours,

the audience having been fed a varied feast of music from several countries and historical eras.

Although the organ sounded more present in the hall during the second half, I still wished for more presence in the room. From where I was sitting in the hall, the sound of completely full organ adequately filled the hall, but even more sound would not have been an unwelcome guest. While the designated star of the evening's performance was the Julia Irene Kauffman Organ, organist James David Christie deserves equal recognition for the knuckle-busting program he dispatched with such *élan*, especially considering that he played this recital two times in two days for sold-out audiences. Christie's performances on the Julia Irene Kauffman Organ represent only one facet of the organ's mission. The public will experience how this organ functions as both an orchestra member and a solo instrument with orchestra in its future performances with the Kansas City Symphony.

The benefits that the classical music scene in Kansas City has received from the construction of the Kauffman Center have been immediate and tangible. Kudos are especially in order to Julia Irene Kauffman for her generosity and to John Obetz and the organ committee who lobbied for the organ's inclusion in Helzberg Hall. The building of any new organ gives organists everywhere cause for celebration; the appearance of the Julia Irene Kauffman Organ is no exception. I have high hopes that Christie's recital represents the dawning of a new chapter for the pipe organ in the Kansas City music scene that will inspire performers and audiences for years to come. ■

David C. Pickering is Assistant Professor of Music at Kansas State University and organist at First Presbyterian Church in Manhattan, Kansas. He is an active recitalist, having performed throughout the United States and Canada. Pickering's three recordings feature the organ music of American composers Daniel Gawthrop, Alice Jordan, and Leroy Robertson. He has also authored articles on these composers that have appeared in *The American Organist* and *THE DIAPASON*. His degrees in organ performance (DMA, MM, BM) are from the University of Kansas and Brigham Young University.

**Casavant Opus 3875  
The Kauffman Center for the Performing Arts, Kansas City, Missouri**

**GRAND ORGUE (I)**

16'	Montre	70% tin
8'	Montre	70% tin
8'	Bourdon	22% tin
4'	Prestant	70% tin
2½'	Quinte	70% tin
2'	Doublette	70% tin
8'	Cornet V (MC)	50% tin
2½'	Grande Fourniture II-IV	70% tin
1½'	Fourniture IV-V	70% tin
¾'	Cymbale IV	70% tin
16'	Bombarde	70% tin
8'	Trompette	70% tin
4'	Clairon	70% tin

**GRAND CHOEUR (IV)  
Expressive**

16'	Bourdon, 1-24 wood	22% tin
8'	Bourdon, 1-12 wood	22% tin
8'	Violoncelle, slotted	70% tin
8'	Flûte harmonique	70% tin
8'	Voix angélique, slotted	70% tin
8'	Voix céleste (TC), slotted	70% tin

5½'	Grand Nazard	50% tin
4'	Flûte	50% tin
3½'	Grande Tierce	50% tin
2½'	Nazard	50% tin
2'	Quarte de Nazard	50% tin
1½'	Tierce	50% tin
8'	Cor anglais	50% tin
16'	Trombone	70% tin
	full length, hooded	
8'	Trompette harmonique	70% tin
	hooded	
4'	Clairon harmonique	70% tin
	hooded, breaking to 8' at #45	

**RÉCIT (III) Expressive**

16'	Bourdon doux, 1-24 wood	22% tin
8'	Diapason, slotted	70% tin
8'	Cor de Nuit, 1-12 wood	22% tin
8'	Flûte traversière, slotted	70% tin
8'	Viole de Gambe, slotted	70% tin
8'	Voix céleste, slotted	70% tin
4'	Octave, slotted	70% tin
4'	Flûte octaviante	70% tin
2½'	Nazard harmonique	70% tin
2'	Octavin	70% tin
1½'	Tierce harmonique	70% tin
2'	Plein Jeu harmonique III-VI	70% tin
16'	Bombarde, full-length	50% tin from C2
8'	Trompette harmonique	50% tin
8'	Hautbois	50% tin
8'	Voix humaine	50% tin
4'	Clairon harmonique	50% tin
	no breaking back	
	Tremblant à vent perdu	

**POSITIF (II) Expressive**

16'	Quintaton, 1-12 stopped wood	50% tin
8'	Principal	70% tin
8'	Salicional, slotted	70% tin
8'	Unda Maris (TC), slotted	70% tin
8'	Bourdon	50% tin
8'	Flûte harmonique	70% tin
4'	Prestant	70% tin
4'	Flûte douce	50% tin
2½'	Nazard	50% tin
2'	Quarte de Nazard	50% tin
1½'	Tierce	50% tin
1½'	Larigot	50% tin
1'	Piccolo	50% tin
1'	Plein Jeu V	70% tin
16'	Clarinete	50% tin
8'	Trompette	70% tin
8'	Cromorne	70% tin
4'	Clairon (no breaking back)	70% tin
	Tremblant à vent perdu	

**PÉDALE**

32'	Montre, wood, ext	
32'	Soubasse, wood, ext	
16'	Contrebasse, open wood, slotted	
16'	Montre	70% tin from C2
16'	Violonbasse, open wood, slotted	70% tin from C2
16'	Soubasse, stopped wood	
10½'	Grande Quinte, open wood, slotted	
8'	Flûte	22% tin
8'	Violoncelle, slotted	70% tin
8'	Bourdon	22% tin
6½'	Grande Tierce	22% tin
4½'	Grande Septième	22% tin
4'	Flûte	22% tin
32'	Contre-Bombarde, wood, ext	
16'	Bombarde, wood, full length	
16'	Basson, full length, 50% tin from C2	
8'	Trompette	50% tin
4'	Clairon	50% tin

**Couplers**

- Grand Orgue/Pédale
- Grand Choeur/Pédale
- Récit aigu/Pédale
- Récit/Pédale
- Positif/Pédale
- Grand Choeur/Grand Orgue
- Récit/Grand Orgue
- Positif/Grand Orgue
- Octaves graves
- Récit/Positif
- Grand Choeur/Positif
- All expressions to Récit pedal

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# Skinner Opus 774 Is Saved

Mike Foley

It was July of 2004. The voice on the phone was Douglass Hunt, premier organ technician for some of New York City's highest profile churches and their giant organs. He had been in contact with Christ Church in the posh Bronx village of Riverdale. They were very interested in acquiring Skinner Opus 774, an original 1929 organ still installed at St. Paul's Memorial Reformed Church in Reading, Pennsylvania. The building was closed and the organ needed to find a home as soon as possible. Doug asked if we would survey both the organ and Christ Church for a possible match. We did, but alas, the organ couldn't be made to fit. Christ Church went back to their drawing board and the Skinner settled in for what was becoming a long and nervous wait for a new home. St. Paul's building sale was under contract. The new owner wasn't interested in the organ. It had to go, and soon.

Others came to see this dirty but otherwise untouched Skinner. In each case, a match wasn't possible. Closing day was fast approaching but a new owner was not . . . until a chance meeting with Jack Bethards of Schoenstein in San Francisco. At lunch, we got talking about Skinners and all the activity in resurrecting these somewhat forgotten masterpieces. Jack relayed a story about the Episcopal Church of St. Mark in Glendale, California, that was seriously looking for a vintage Skinner of about 30 ranks. Bingo! Many phone calls and one plane trip later, James Wallace, then music director of St. Mark's, visited and heard the organ. To confirm his findings he brought none other than concert organist Peter Richard Conte and the Wanamaker organ's curator, Curt Mangel. All quickly agreed: Opus 774 had found its new home.

Back in Glendale, Rector Mark Weitzel met with assistants and key church members to determine if there was hope for making the dream happen. Besides the organ, the project required a second organ chamber to be constructed above the transept—no small job and with no small cost. An important initial donation by longtime parishioner Isabel Soule launched the project, and our firm was asked to remove the organ to our shop, where it would sleep until adequate funding could be raised for reconditioning and installation.

We were overflowing with work and were forced to seek warehouse storage. As luck would have it, two weeks after the organ was freshly packed away, the warehouse representative called to announce they were closing—but that we could simply move the organ to their second and new warehouse in a neighboring town for just a slightly higher monthly rental rate. With no alternative, we did, and then a year after that, the second warehouse called to say we had to remove the organ, as they were converting to a specialty form of storage that certainly didn't include pipe organs. Even the organ was getting tired of the moves. So much for "professional" storage warehouses. Thank goodness, Phil Carpenter, our head of field operations,



St. Mark's Episcopal Church, Glendale, California



The Choir/Great/Pedal chamber during erection at FBI's Tolland, Connecticut facility. Special elevated chamber houses the harp.



Carved console is American black walnut. Ivory key tops are original but buffed.

makes certain that each piece is inventoried as this helped ward off the possibility of loss with all the shuffling. No more warehouses; we brought Opus 774 to our Tolland facility—on one of the hottest days on record in Connecticut. Certainly, this is one well-traveled Skinner.

It was now 2007 and at Glendale fund-raising went into high gear. Brochures were printed and the committee did all but pound on doors to raise over

a third of the necessary funds. Then, the miracle happened. In 2007 the Bradley Foundation of Philadelphia took interest in the project and agreed to give a generous amount to save Opus 774. Incredibly, not long thereafter, a grant writer located the Ahmanson Foundation, based in Los Angeles. Yet a second and generous donation from this trust, established for the arts, offered an amount that brought fundraising to the



FBI tonal director Milovan Popovic inspects Concert Flute.



FBI techs guide the blower into the new blower room.



FBI tech Adam Lagocki shop tests one of the organ's many pouch rails.

point that the church felt comfortable going to contract. Ongoing fund-raising of every type and variety gathered the remaining needed funds.

The organ's quality and excellent condition proved itself during the reconditioning process. With not a pipe or screw missing, the instrument responded beautifully to the reconditioning process and then fit perfectly into the chambers at St. Mark's. Every piece of leather, be it valve, gasket, reservoir, pouch or pneumatic, was replaced. Every pipe

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Close-up of pipes of the Swell division



Partial view of the completed Swell division



Freshly installed pedal 16' Open Diapason



L-R: Father Mark Weitzel, rector; Bill Welker, Howard Brown (committee chair), Phil Carpenter (FBI job manager), and organist David Houston

was washed and regulated. Every wire was replaced and every board refinished. Thanks to the efforts of all involved and the fact that we had designed, cut, and pre-erected each division, installation went like clockwork and the organ was in and running within a few weeks. Final finishing took less than a month. St. Mark's enjoys a reverberant acoustic, and the organ, in its new chancel chambers, has no problem filling the room.

The project was completed early and the organ was ready for Christmas of 2009. The dedication concert was on April 25, 2010. Peter Richard Conte, with his special affinity for early twentieth-century Skinners, put the organ through its paces. The "new" Opus 774 hosted a most memorable concert.

Like so many organ projects, this one was faced with more than its share of obstacles and also like others, this project was sprinkled with people who roll up their sleeves, push the obstacles aside, and make a difference. The result is that Opus 774 is in like-new condition, thoroughly appreciated, and safely installed in its new California home. ■

*Mike Foley was born and raised in Manchester, Connecticut. He studied piano for 15 years and essentially taught himself to play theatre organ. He saw his first pipe organ at age 13 and, as he puts it, was never the same thereafter. With friend Tom Felice's help, he started collecting and selling used organ pipes and parts, and when he was 17, they bought and installed the organ from Hartford's Colonial Theatre.*

*In 1968 he teamed up with William Castle Baker to form a "Keyboard Instrument Service" business they called Foley-Baker Enterprises. Within months, and with some professionally designed advertising, business grew to include the care of pianos, harpsichords, electronic keyboards, and pipe organs. In 1982, Mike split off all but the pipe organ department to concentrate on building a high quality and nationally recognized pipe organ service business.*

*Foley-Baker Inc. employs 15 full-time technicians who, Mike acknowledges, are the reason behind the firm's success. FBI services instruments throughout the Northeast and is regularly engaged in major work throughout America, some of it high profile.*

**Skinner Opus 774  
St. Mark's Episcopal Church,  
Glendale, California**

**GREAT 5" wind pressure**  
16' Bourdon  
8' First Diapason  
8' Second Diapason  
8' Clarabella  
4' Octave  
2' Fifteenth  
8' Tromba  
8' French Horn  
Chimes

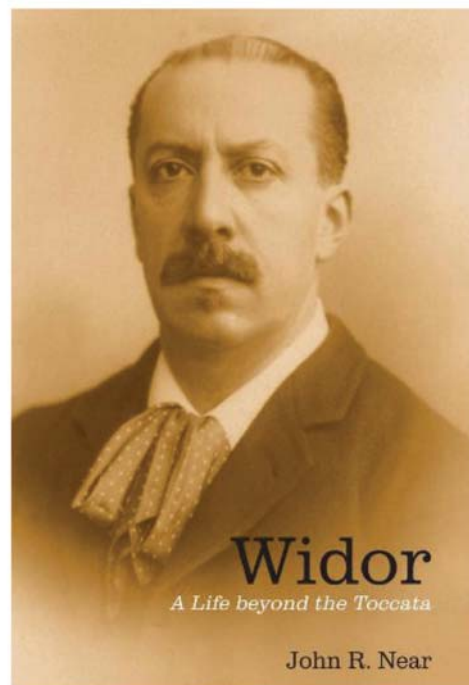
**SWELL 7.5" wind pressure**  
16' Bourdon  
8' Diapason  
8' Rohrflöte  
8' Salicional  
8' Voix Celeste  
8' Aeoline  
8' Flute Celeste II  
4' Flute Triangulaire  
2' Mixture III  
8' Cornopean  
8' Oboe d'Amore  
8' Vox Humana  
Tremolo

**CHOIR 6" wind pressure**  
8' Orchestral Flute  
8' Dulciana  
8' Unda Maris  
4' Flute  
8' Clarinet  
Harp  
Celesta  
Tremolo

**PEDAL 6" wind pressure**  
32' Resultant  
16' Open Diapason  
16' Bourdon  
16' Echo Lieblich (Sw 16' Bourdon)  
8' Octave (ext)  
8' Gedeckt (ext)  
8' Still Gedeckt (Sw 16' Bourdon)  
4' Flute (ext)  
16' Trombone (ext, Gt)  
8' Tromba (Gt)  
Chimes (Gt)

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# Vilnius—A Tale of Two Maestros, Two Organs, and a Work in Progress

Bill Halsey

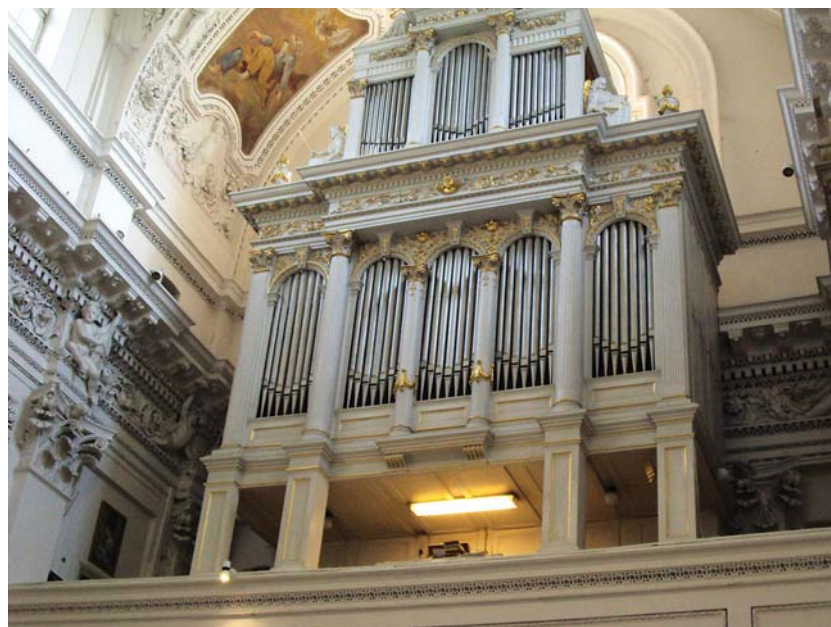
Vilnius, the capital of the modern republic of Lithuania, has a romance that comes from its place at the confluence of different cultures. This history as a many-flavored stew of Lithuanian, Polish, Jewish, and Russian culture has left intriguing traces in modern Vilnius, including the enduring presence of a large Polish minority. The combined Kingdom of Poland and Grand Duchy of Lithuania, united by matrimony, in its heyday in the 17th century was the biggest country in Europe, reaching almost to Moscow. But from the final partition of Poland in 1795 until the First World War, the area of northeastern Poland, including Vilnius and Warsaw, was ruled by the Russians, who loved Vilnius for the climate. The poet Pushkin's son and daughter-in-law lived there in a *dacha* on a wooded hill outside the old town. Adam Mickiewicz, Poland's greatest poet, also lived in Vilnius, as did Stanislaw Moniuszko, the composer of the greatest Polish national opera, *Haunted Manor*, who was the organist at St. John's University in Vilnius. After Lithuania gained a brief independence between the world wars, Vilnius was a subject of bitter contention between Lithuania and the also newly independent Poland, but remained under de facto Polish control. When the Soviets took control after World War II, Stalin removed the Polish population but it came back, seemingly from rural areas around Vilnius, during the more liberal era of the sixties and subsequent decades.

## First trip to Vilnius, 2010

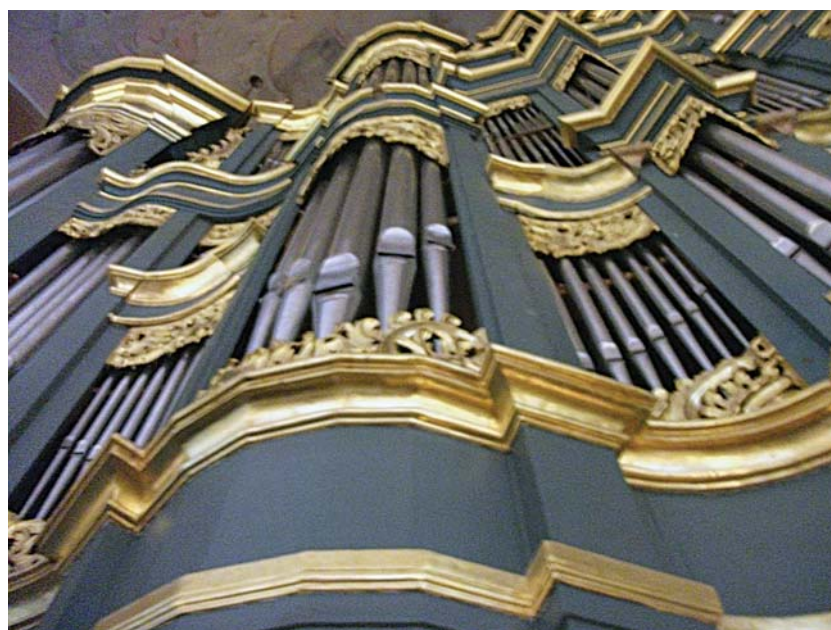
My first trip to Vilnius was in July 2010. I went to see the organ of St. John's Church, located in the old town within the walls of St. John's University. This organ, the biggest in Lithuania, had intrigued me by the serendipity of the fact that one of Wikipedia's public-use photos when you search the keyword organ is of St. John's façade with the bust of Moniuszko prominent in front. I was also curious about what the other organs of the capital were like. My trip was fairly unsuccessful. In July in Lithuania everybody seems to go on vacation, and that included the organist of St. John's, Vidas Pinkevičius. I heard the organ played for a wedding and managed to get his telephone number, but it was impossible to arrange access. On Sunday, all the Masses are done with guitars!

I stayed in a hostel in the People's Republic of Uzupis, an area down near the Vilnia River that seceded—playfully—from Vilnius and Lithuania over the lack of services. Now it is a rapidly gentrifying area, full of crumbling red-brick converted factories and clattering beer halls overlooking the river. In all, I spent five days in Vilnius, exploring the city and looking for interesting organs. Sts. Peter and Paul is a landmark church about three kilometers from the old town, famous for its 2,000 stucco figures created by Italian artisans in the late 17th century. I was struck by the organ façade, looming like a green tower on squat columns from the choir loft. I had the good fortune to be there during a Mass, which I soon realized was not in Lithuanian but in Polish, and with a choir, reminding me in its sobriety and intensity of the Polish services at St. John Cantius, my first job in New York City, where I played and sang for the Mass along with my first wife and an elderly Polish couple with incredible voices, the man a true bass like Paul Plishka and the woman, even more amazingly, a true contralto.

I waited for the Mass to end and the organist to come down so that I could arrange a visit. However, there was a communication gap; he seemed a little grumpy and was adamant about not speaking any languages but Lithuanian, not even Polish, let alone English or



Radavičius organ, Sts. Peter and Paul Church, Vilnius



The façade of the organ at St. John's University

French. So I gave up, I hope graciously, and resolved to arrange things better on my next trip.

## Second visit, 2011

My second visit was in the beginning of March 2011. I spent a long weekend in the old town with a friend, one of the French university students who choose to study in Vilnius (courses are in English) because of the lower cost of living. The town was frozen—snow and blocks of immovable ice everywhere. But the city was cheerful and lively because my visit coincided with three days of festivities for St. Casimir, celebrated both in Poland and Lithuania because he was king of the combined Kingdom of Poland and Grand Duchy of Lithuania. There were street vendors everywhere, and a stage had been set up with virtually nonstop Lithuanian music and dancing, some of which looked a lot like village scenes from the production of *Haunted Manor* I had seen in Warsaw.

## My visit with Vidas Pinkevičius

This time I had pre-arranged a visit with Vidas Pinkevičius at St. John's and to see other organs of note—the Casparini under reconstruction in the Church of the Holy Ghost (Church of the Dominicans) and an anonymous Italian organ in the Museum of History of Religions. St. John's instrument is a fine organ, the largest in Lithuania, but has very little of any of its previous incarnations left, because of neglect and massive pipe theft, and should be considered a new organ.

The work on this organ, by the firm of R. Gučo, taking 17 years from 1983 until 2000, was only called a reconstruction because the Soviets were willing to pay for reconstructions or renovations but not new organs. It is unclear how much of the work the Soviets paid for, but certainly a substantial portion, and it is to their credit and to the credit of the Lithuanian government that followed the collapse of the Soviet Union that this work was successfully completed.

I didn't find the Italian organ very interesting, especially since the provenance cannot be established. The Casparini at Holy Ghost, built in 1776, is important but a sad story. Adam Gottlob Casparini (1715–1788), from a distinguished family of organbuilders, worked in Königsberg, the present Kaliningrad, which is now an odd portion of the Russian Federation located between Lithuania and Poland on the Baltic coast. This Vilnius Casparini is the most important and best-preserved example of his work. Unfortunately, the renovation seems to have come to a complete halt because of a lack of money. The organ has been dismantled except for four working stops, all on Claviatura Seconda: Vox Humana, Flute, Diapason 8', and Diapason 4'. Apparently one problem that hinders fund-raising is that the church's congregation is Polish, not Lithuanian. It is particularly ironic that a complete replica of this instrument was built for the Eastman Rochester School of Music, as part of EROI (the Eastman Rochester Organ Initiative), while the



The side panel of the Casparini organ, dated 1776 and signed in Latin in gilt letters, *fecit do[minus] Ada[m] (Casparini, Master Adam Casparini made [it])*



The statue of King David from the Vilnius Casparini, now stored behind the organ

original lies in an appalling state.

This Casparini is the subject of a very fine website, <http://www.casparini.0nyx.com/Casparini/casphfd4.htm>, which gives an excellent view of what it is like to be there. In *The Tracker*, Vol. 49, Summer 2005, Joel Speerstra discusses the benefits of constructing a modern replica as a way of studying a historical instrument. The most interesting point Speerstra makes is that the new organ could well sound more like the original sound of the Casparini than the two-centuries-old Casparini in Vilnius. Still, an organ in its original setting has an authenticity that no modern replica could reproduce. It would be fascinating to be able to compare the two instruments. My hope is that the international organ community—including the replicators of the Vilnius Casparini, the Swedish organization GOArt—would restart the renovation process and present a gift to the Vilnius community that would pay Vilnius back for providing this organ (in replica) as an American instrument for present and future generations of organists and students.

Maestro Pinkevičius is an engaging man, youthful and vivacious, with an excellent knowledge of English and a flourishing international recital career. I had





View of the Church of the Holy Ghost, Vilnius, from the choir loft

a particularly good time trying out the capabilities of the wonderful organ at St. John's. I had also mentioned my interest in the Sts. Peter and Paul instrument, and he said that he too was interested, but had tried on numerous occasions to gain access and always had been denied. He seemed to think it was a lost cause. However, the motto I live by, taken from one of America's most prestigious presidents, Ronald Reagan, is, "Trust, but verify," and so I determined to at least make the attempt.

#### Sts. Peter and Paul Church

After a lifetime of service to the Catholic Church, I know that talking to a priest usually gets you somewhere. So, on the Friday of my weekend in Vilnius, I went to the church office in the sacristy of Sts. Peter and Paul, where I found a Lithuanian priest with an excellent knowledge of English and very happy to meet the "maestro from New York," as he called me. We arranged that I would come on Sunday to his Mass, meet the organist, Maestro Kęstutis, see the organ, even play something for communion.

On Sunday, I went back to the sacristy where Father Ralys introduced me to a young man who would be my translator. As we walked back to the choir loft, the young man said, "Don't speak to him in English, he doesn't like it." I said, "I know." But Maestro Kęstutis couldn't have been more welcoming—a man around 50, vigorous and warm. A lady in the choir who also spoke English, Daiva Grigelyte, told me that he wasn't from Vilnius, but from the provinces, and had brought Lenten liturgies to Sts. Peter and Paul from his town that couldn't be heard anywhere else in Vilnius. And it reminded me of all the churches where I had worked, where as wonderful as the buildings could be, the people who took the time to teach me their traditions were even better.

This organ was built by Radavičius in 1905 and is the last of his organs, with increased use of machine-made parts, and apparently influenced by the French Romantic organbuilders. It needs some work but is very playable and certainly representative of the nineteenth-century tradition of Lithuanian organbuilding. The Lithuanian choir's music was less somber and more joyous than the Polish choir's music—it ranged from choral pieces in Latin that seemed taken from, or imitations of, Mozart or Haydn to pieces in Lithuanian in a semi-classical vein. Ms. Grigelyte said that she loved being in that church because the stucco figures, everything from St. Augustine's elephants to a wonderful *totentanz* in the back, had such a sense of fun, which seems to be part of the Lithuanian national personality.

When I played for communion, the whole choir stood at attention around the organ, as if they were hearing a concert at Carnegie Hall. I can't remember what I played but I remember thinking, "No, I'm not the main event, you good people are the main event, along with the maestro who has devoted his life to teaching you to express your faith through mu-

sic." One issue raised after the service was that their organ, too, lacked funds for renovation, and in the new world of limited government services that has become a reality in most of Europe, that means finding a way to reach out to the private community beyond the limited resources of their own parishioners.

#### The two maestros

These two maestros, Pinkevičius and Kęstutis, are a contrast in styles and life experiences—Pinkevičius the modern young recitalist with excellent English, Kęstutis a product of an insular Soviet and religious experience, where people of his generation never expected to travel freely, never expected to have to know English. But both have a lot to offer. Travel can broaden but it can also homogenize.

This is perhaps a little like the difference between Mozart and Haydn, the former facile in the international styles of his day, the latter fascinated by the local, the peasant dances, the gypsy violinist. Obviously both Haydn and Mozart are geniuses, but they come to it from very different places even though stylistically Mozart builds on Haydn. Similarly, these two eminently Lithuanian maestros both have much to offer, and both types of person must be involved in untangling the relationship of the state to culture and religion, and the relationship of the church to private donors, so important in the U.S. arts and religion scene. They both have something valuable, and it is only by combining it that the modern Lithuanian state can construct its modern musical identity.

Vilnius is an atmospheric and charming city, rich in organs, music, and culture, and I look forward to going back and seeing even more of what the capital has to offer! ■

#### Postscript

A new website is available to highlight the positive and jump start the renovation of the Holy Ghost Casparini: <<http://www.casparini.lt/en/>>. It has a Paypal donation button: <<http://www.casparini.lt/en/donations/>>. To make donations to bank accounts, the accounts listed below accept dollars or euros.

1. For payers in US dollars:  
AB SEB Vilniaus bankas, Gedimino av. 12, LT-01103 Vilnius, Lithuania  
SWIFT: CBVI LT 2X, at Deutsche Bank Trust Company Americas, New York  
SWIFT: BKTR US 33, for further credit to Vilniaus senamiescio atnaujinimo agentura (Vilnius Old Town Renewal Agency), account No. LT44704406000310579.

2. For payers in euros:  
AB SEB Vilniaus bankas, Gedimino av. 12, LT-01103 Vilnius, Lithuania  
SWIFT: CBVI LT 2X, at Dresdner Bank, Frankfurt  
SWIFT: DRES DE FF for further credit to Vilniaus senamiescio atnaujinimo agentura (Vilnius Old Town Renewal Agency), account No. LT44704406000310579.

#### Church of the Holy Ghost, original Casparini stoplist

**Claviatura Prima**  
16' Bourdon  
8' Principal  
8' Quintathon

8' Hol Flaut  
4' Octava Principal  
4' Flaut Travers  
2' Super Octava  
3' Quinta 3  
1½' Tertia  
2' Flasch Flöt  
V Mixtura  
8' Trompet

#### Claviatura Secunda

8' Principal Amalel  
8' Flaut Major  
8' Jula  
8' Spil Flet  
8' Unda Maris  
4' Principal  
4' Flaut Minor  
2' Octava  
2' Wald Flöt  
IV Mixtura  
8' Vox Humana  
Vox Campanorum

#### Pedal

16' Principal Bass  
16' Violon Bass  
12' Full Bass  
8' Octava Bass  
8' Flaut & Qvint Bass Super  
4' Octava Bass  
16' Posaun Bass  
8' Trompet Bass

Stoplists for St. John's and Sts. Peter and Paul are from <<http://www.vargonai.lt/vargonai.htm>>, which also has interesting historical information and stoplists for many other Lithuanian organs.

#### St. John's Church R. Gučo, 1983–2000

##### HW / I Manualas (C–g<sup>3</sup>)

16' Principal  
8' Principal  
8' Salicional  
8' Flauto major  
8' Unda Maris  
4' Octave  
4' Salicet  
4' Flauto minor  
3' Quinte  
2' Super Octave  
1½' Tertia  
1' Sedecima  
4' Mixtura III–V  
16' Bombarde  
8' Trompete

##### SW / II Manualas (C–g<sup>3</sup>)

16' Bordun  
8' Principal  
8' Hohlfaut  
8' Gemshorn  
8' Violon  
8' Vox coelestis  
4' Octavflaut  
4' Jula  
3' Quinta dulce  
2' Flauto  
1' Flauto  
2' Mixtura IV  
8' Cornett V

16' Basson  
8' Trompete  
8' Hautbois

#### OW / III Manualas (C–g<sup>3</sup>)

16' Flauto major  
8' Principal  
8' Viola gamba  
8' Flauto dulce  
8' Rohrflaut  
4' Octave  
4' Gemshorn  
4' Flauto  
3' Quinte  
2' Super Octave  
1½' Tertia  
1½' Quinte  
1' Sedecima  
1' Mixtura III  
Cymbel III  
8' Vox humana  
8' Krummhorn

#### Pedalai (C–f<sup>1</sup>)

32' Subbass  
16' Principalbass  
16' Majorbass  
16' Salicetbass  
16' Subbass  
8' Violonbass  
8' Füllbass  
8' Flautbass  
4' Flautbass  
4' Mixtura IV  
16' Posaune  
16' Dulcian  
8' Trompete  
Tympanum

#### Sts. Peter and Paul Church Juozapas Radavičius, 1905 2 manuals, 22 stops Mechanical key action, pneumatic stop action with Barker machine

##### I Manualas (C–g<sup>3</sup>)

16' Bordun  
8' Principal  
8' Gambe  
8' Salicet  
8' Flöte harmonique  
4' Octave  
Mixtura II–III  
8' Trompete  
4' Clairon

##### II Manualas (C–g<sup>3</sup>)

16' Gedackt  
8' Principal  
8' Viola  
8' Dolce  
8' Bordun  
4' Principal  
4' Flöte  
8' Oboe

##### Pedalai (C–d<sup>1</sup>)

16' Principal  
16' Subbass  
8' Octave  
8' Cello  
16' Posaune

Couplers I/Ped.; II/Ped.; II/I; Tutti

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## Cover feature

**Thomas Prentice Sanborn (1892)  
Goulding & Wood, Inc. (2011)  
Cook Grand Hall  
Indiana Landmarks Center,  
Indianapolis, Indiana**

Downtown Indianapolis is home to a number of architecturally distinguished churches from the last quarter of the nineteenth century. In addition to locations within the mile square of the city's planned downtown, a few "sub-urban" churches line the periphery of the historic district. One of the latter is on Central Avenue, one of the city's main conduits, a mile and a half from city center. Built as the Central Avenue Methodist Episcopal Church, the building was the second church to serve the congregation. Following a tornado that severely damaged the original wooden structure, the congregation began planning the current church in 1886. The cornerstone was laid on 12 September 1891, and the building was completed in the following year.

Central Avenue Methodist Church continued to grow in the early part of the twentieth century, and by the 1920s it was the largest Methodist congregation in the state of Indiana. Accordingly, it played a large role in local Methodism, and two of its pastors later became presidents of DePauw University in nearby Greencastle, Indiana. Although the changing demographics of the neighborhood brought a steady decline in membership in the second half of the twentieth century, the striking architecture of the building and the ardent commitment of the membership maintained the church as an important institution in downtown Indianapolis.

The church interior follows the Auditorium Plan popular in mainline Protestant churches in the last quarter of the nineteenth century. The original intent of this architectural design was providing a speaker with unobstructed visual and aural access to a large number of people. The sanctuary achieves this admirably; even without electronic amplification, a speaker in the pulpit can be heard clearly throughout the 1,300-seat room. Curved walls, a rigid dome ceiling, and avoidance of absorptive material all contribute to the efficacy of the acoustics for this purpose. The room is then finished in an appropriate and aesthetically pleasing manner, with graceful carved elements in the chancel furnishings and pews and elegant stained glass windows. The organ, which stood behind the pulpit, shares the most prominent position in the room, visually and acoustically. Although the room is clearly designed for worship in the mainline, non-liturgical Protestant tradition, it also supports musical performance involving the pipe organ.

The pipe organ was present at the dedication of the building in 1892, with indications that the instrument was new rather than retained from the previous building. The prior church building held an organ built by William H. Clarke & Co. of Indianapolis, and this organ had been relocated there from another house of worship. The organ in the new 1892 church was misattributed to Clarke for many years, and identification of the builder was further clouded by the fact that after less than thirty years of service, the organ's mechanics were significantly altered. Any builder's plate or other placard naming the builder seems not to have survived this project. Several identifications within the organ led conclusively to identifying the builder as Thomas Prentice Sanborn.

Sanborn worked as the shop foreman for William Clarke, and it makes sense that he would have been familiar with the church. Unfortunately, little is known about Sanborn other than the fact that he did go on to work under his own name at a shop on Massachusetts Avenue, the same address of Goulding & Wood. It is unclear how many organs he built after he left Clarke, and only one other extant instrument is known to be by him. Sanborn did sign many of the pipes in the organ, either with his full name or his



Cook Grand Hall organ, Indiana Landmarks Center (courtesy Indiana Landmarks)



Finished console (courtesy Indiana Landmarks)



Indiana Landmarks Center (copyright © Susan Fleck Photography)

initials, a practice he did not follow on instruments he built with Clarke.

The organ is quite large for its time, and it has many classical elements that were atypical of late-nineteenth century tastes. Both divisions feature complete principal choruses, including mixtures. The Great chorus is based on 16' pitch, and the Swell on 8' pitch. The stoplist includes a wide variety of flutes, both stopped and open, as well as an interesting choice of reed stops. The manual compass is 61 notes, which was quite forward looking, while the Pedal compass is much more typical of its time, with a

27-note span. It is tempting to imagine that Sanborn was eager to make a bold impression with this well-designed and robust organ. Perhaps he even thought of it as a crowning achievement, a testament to his skill, as well as a calling card to attract more customers.

In 1921 the church engaged the Seeburg-Smith Co. of Chicago to modify the mechanics of the organ to employ electrical switching. Justus Percival Seeburg was a Swedish-born piano maker and Frederick W. Smith was an English-born organ builder who apprenticed with Robert Hope-Jones. Their partnership,



Façade pipe stencil shadows (courtesy Goulding & Wood)

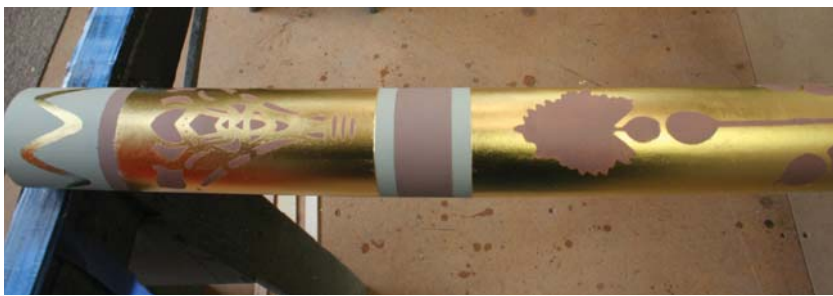


Façade pipes after stripping (courtesy Goulding & Wood)

which lasted from 1916 to 1921, combined Seeburg's skills as a piano builder and Smith's knowledge of contemporary English organ building, equipping them for building and maintaining theatre organs, player pianos, and orchestrons. Evidence of their work on church organs is sparse, and the timing of the Indianapolis project near the dissolution of their firm may imply that they were willing to accept work outside their focus since the firm was in trouble. They removed all of Sanborn's console controls and whatever actuating system interfaced with the windchest mechanics. In their place, they installed a cumbersome electrical switching system and electro-pneumatic action for the chest mechanics. They also installed a new detached console that is not extant. Their work shows a fair degree of competency and care, although the design of their mechanical systems lacked responsiveness, reliability, and sensitivity.

The congregation at Central Avenue UMC dissolved in 2006, and the unused room fell into disrepair until Indiana Landmarks, a historical preservation foundation, took interest in the building. Bloomington, Indiana philanthropists William and Gayle Cook funded a comprehensive restoration project, including completely refurbishing the interior and exterior of the church along with the pipe organ. The building now serves as a civic performance space and as Indiana Landmarks' headquarters. In 2010 Bill Cook and Indiana Landmarks chose Goulding & Wood to carry out a project to bring the organ back into usable condition.

The first step in reviving the organ was to assess its history and current condition. The sole known photographic documentation of the installation prior to any



Façade pipe stencil (courtesy Indiana Landmarks)



Façade toe stencil (courtesy Indiana Landmarks)



Stop jamb left (courtesy Indiana Landmarks)



Stop jamb right (courtesy Indiana Landmarks)

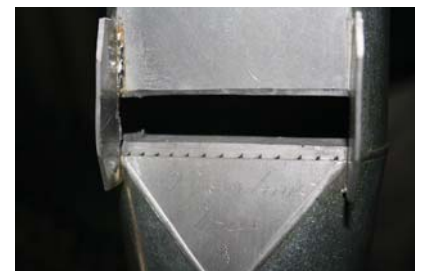
alteration does not depict the console controls with any usable clarity. One of the first questions, then, was the original placement of the console in relation to the organ case. Nineteenth-century organs typically have keydesks *en fenêtre*, that is, placed within the apron of the instrument's front façade case. Given that Thomas Prentice Sanborn was a local builder of limited accomplishment, it is unlikely that he would have had the technological proficiency to engineer a detached mechanical console. On the other hand, the façade paneling in the apron seems to be original. There is no visible sign of alteration in the central panel,

and its carving detail, wood grain, stain, and condition match exactly the panels on either side. If the organ initially had a keydesk *en fenêtre*, the central panel must have been entirely replaced. Given the quality of the first renovation work from 1921, it seems unlikely that the Seeburg-Smith Company had the wood-working resources to match the rest of the paneling with such precision.

If the console controls were remote from the main body of the organ from the beginning, and if the mechanical engineering required of a mechanical action arranged thus would have been beyond Thomas Sanborn, the natural



Sanborn lower lip with signature visible (courtesy Goulding & Wood)



Sanborn lower lip (courtesy Goulding & Wood)

conclusion is that the organ was never purely mechanical. Sanborn is known to have been awarded a U.S. patent No. 465,208 for a valve mechanism that was a mechanical-pneumatic assist, facilitating playing keys that operate large pallet valves from a distance that would otherwise cause heavy action. Such pneumatic assists were somewhat common in the late nineteenth century as organ builders endeavored to make instruments of unprecedented size and in arrangements that would have been impossible for purely mechanical key action. Another pre-electrical innovation to address these issues was tubular pneumatic action, whereby key action is conveyed to the pallet and slider windchests via lead tubes. Due to the complicated and elaborate nature of this action, plus its dependence on lead for semi-flexible tubing, this system remained in use for a very short period.

Although the other known Sanborn organ is a tracker instrument, it is entirely possible that he would have had an awareness of tubular pneumatic organs. Indeed, given the implication of his mechanical leanings as suggested by his procurement of a patent, Sanborn may have had motivation to employ the most recent design technology in such a prominent instrument. Unfortunately, the restoration project yielded no evidence in the organ that either proves or disproves the original actuating mechanism. One can only surmise, given the apparent placement of the console and the size of the organ, that a purely mechanical installation was never in place.

The Seeburg-Smith electro-pneumatic actuating system was obviously a retrofitted attempt to incorporate electricity into the action of the organ. Aside

#### MIXTURE COMPOSITION

Great:

	Rank I	Rank II	Rank III
C1	1 1/3	1	1/2
C# 26	1 1/3	1	2
C# 38	5 1/3	1 1/3	2

Swell:

	Rank I	Rank II	Rank III
C1	2	1 1/3	1
C# 14	2	2 2/3	1
C# 38	2	2 2/3	1 1/3
C 49	4	2 2/3	4

#### PRINCIPAL SCALES

Rank	Scale (mm)	Mouth Width	Cut-up	Remarks
Gt. 16' Teneroon	272	1/4	1/4	
Gt. 8' Diapason	163	2/9	2/7	
Gt. 4' Octave	89	1/4	1/4	18 <sup>th</sup> halving
Gt. 2 2/3' Octave Quint	63	1/4	1/4	
Gt. 2' Super Octave	49	1/4	1/4	
Gt. 1 1/3' Mixture	39	1/4	2/7	
Sw. 8' Violin Diapason	149	1/4	1/4	17 <sup>th</sup> halving
Sw. 4' Principal	85	1/4	1/4	
Sw. 2' Mixture	53	1/4	1/4	

from telltale signs such as a difference in wood species used, the interface between the Seeburg-Smith mechanics and the Sanborn mechanics was clumsy and contrived. This work was done near the advent of using electricity in organs, and the action has a rudimentary design. The practice of retrofitting an improvised action onto tracker action chests was somewhat common during this period, but rarely was the attempt successful. The tolerances of the added action are so slight, a product of working within

► page 28

**Thomas Prentice Sanborn (1892)**  
Goulding & Wood, Inc. (2011)  
Cook Grand Hall  
Indiana Landmarks Center,  
Indianapolis, Indiana

#### GREAT

- 16' Teneroon
- 8' Diapason
- 8' Melodia
- 8' Doppel Flute
- 8' Gamba
- 8' Dulciana
- 4' Octave
- 4' Concert Flute
- 2 3/4' Octave Quint
- 2' Super Octave
- 1 1/2' Mixture III
- 8' Trumpet
- 8' Clarinet
- Tremulant
- Harp
- Swell to Great

#### SWELL

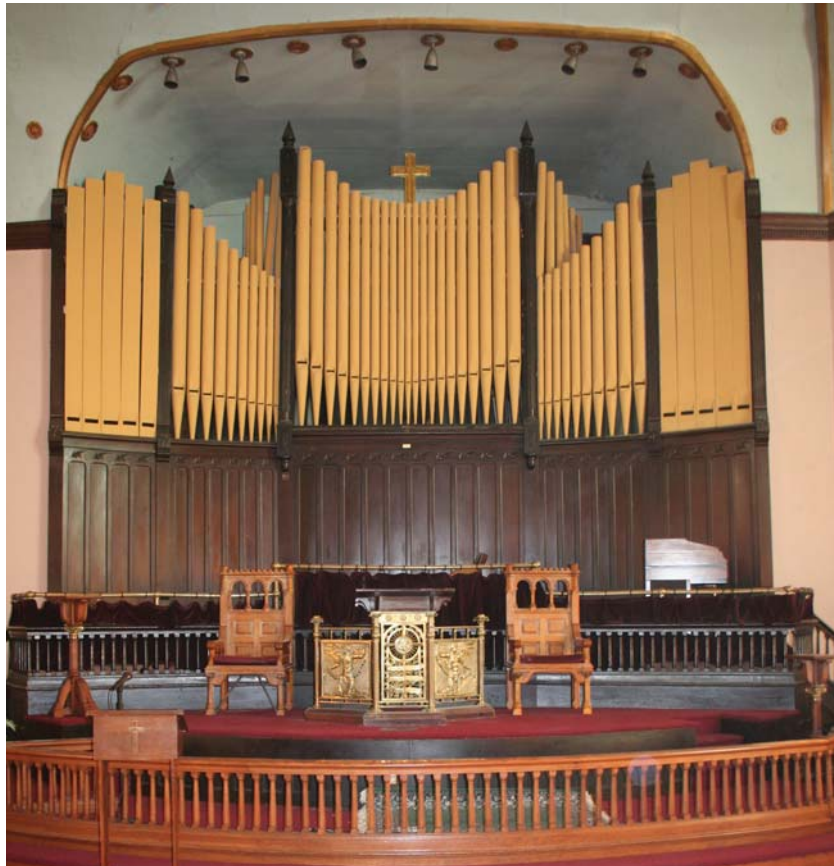
- 16' Bourdon Bass (1-12)
- 16' Bourdon Treble (13-61)
- 8' Violin Diapason
- 8' Unison Bass (1-12)
- 8' Gedeckt Treble (13-61)
- 8' Salicional
- 8' Celeste (former Aeoline)
- 4' Principal
- 4' Flute
- 4' Viola
- 2' Flageolet
- 2' Mixture III
- 8' Bassoon (1-12)
- 8' Oboe (13-61)
- 8' Vox Humana
- Tremulant
- Swell Super

#### PEDAL

- 16' Diapason
- 16' Bourdon
- 8' Cello
- 16' Trombone (new)
- Great to Pedal
- Great to Pedal Super
- Swell to Pedal
- Pedal Combinations on Divisionals

#### Other remarks

Entire organ on 76 mm wind (except 16' Teneroon #1-12 and the 16' Trombone, both on 101 mm)  
8' Trumpet: 120 mm, German taper shallot  
8' Clarinet: 40 mm  
8' Oboe: 89 mm  
8' Vox Humana: 40 mm  
16' Trombone (new): 152 mm scale, metal



2010 façade (courtesy Indiana Landmarks)

a predetermined spacing of the existing chest, that the new actuating systems rarely operate the chest actions properly. It is likely that the Seeburg-Smith mechanics never worked entirely satisfactorily, although they did permit the use of electrical key contacts in the console, thus reducing the weight of the keys for organists. In sum, however, these components compromised the organ's action.

With restoration of the original chest action impossible, Indiana Landmarks elected to replace the windchests. Goulding & Wood's electro-pneumatic slider chest design shares much in common with tubular pneumatic action, in that a traditional chest grid interfaces with remotely actuated pallets and sliders. This choice then restored the instrument to a similar musical condition, as pipes receive wind much as they did originally.

On early site visits a harp stop was discovered, although no written documentation of such an addition has been found. Given the wood species and stain color, it seems that this unit was installed with the other Seeburg-Smith components. Seeburg-Smith built theatre organs and orchestrons, thus the addition of a harp is solidly in line with their main output. While it is clearly not original to the organ, the donor and oversight committee elected to retain this interesting addition. Fellow Indianapolis organ builder Carlton Smith Organ Restorations refurbished the 37-note harp unit.

The pipework throughout the organ was in reasonably good condition, considering the age of the instrument. Most of the pipes were cone tuned, and a century of routine maintenance had taken its toll on the tops of most of the pipes. Surprisingly, most of the scroll-tuned pipes were in very good condition, and in general, the pipes were well built and very well racked.

Work began in February 2010 with the removal of the organ. The building had no heat or power, and the roof was collapsing. The Goulding & Wood crew, led by Mark Goulding, thus worked in heavy winter coats using only flashlights for illumination. In the following year, each pipe was washed, given new tuning sleeves, and regulated by G&W voicer Brandon Woods. The organ was preserved tonally, with only two slight pedal additions. The original specification included no independent pedal reed despite a large manual disposition including four reed stops. Goulding & Wood recommended extending the three original pedal stops from 27 to 30 notes and adding a metal-resonator 16' Trombone built by A. R. Schopp's Sons, Inc.

From the photograph of the church that was taken in 1910, it is clear that the display pipes were originally stenciled. They were subsequently painted a solid gold color on the front half of the pipes, but the original stenciling was still observable along the edges of the newer paint. Conrad Schmitt Studios of Milwaukee, the firm responsible for restoring the sanctuary interior, re-stenciled the pipes and added gold leaf.

Goulding & Wood restored all of the original casework, re-staining and toning the woodwork with only minor repairs required. The crew extended the apron paneling, including the whimsical carved motif, on either side to accommodate room modifications and constructed matching podiums for the platform. Staff draftsman Kurt Ryll designed a new two-manual console patterned after extant consoles from other tubular-pneumatic organs. The terraced layout and richly ornamented cabinet lends a strongly contemporaneous appearance, defying the anachronistic solid-state control system provided by Solid State Organ Systems.

As with all new organs by Goulding & Wood, the entire instrument was set up in the shop for testing and regulation. Given the heavy local interest (the church is less than a half mile from the shop), many visitors stopped in to see the progress, and the shop hosted festive open houses once the organ was playing.

With room renovations complete, Goulding & Wood reinstalled the organ in spring 2011 in time for the facility's grand opening. Many celebratory events marked the entire project, and the organ was featured in many varying roles. Sadly, Bill Cook, the donor whose vision and generous financial backing made the project a reality, passed away days before the dedicatory events. Tributes to the Cook family, all of whom are long-time patrons of historical preservation, took on added significance during the celebrations in the newly renamed Cook Grand Hall.

Although the activity inside the building has changed dramatically over the past century, its place as an anchor to the wider community continues. Cook Grand Hall is now a venue for concerts, recitals, weddings, and other community events. Many functions feature the organ, which contributes its unique and colorful voice as an echo from Indiana's past. Through such public prominence, the instrument is also contributing to the future of the pipe organ in the cultural life of the city.

—Jason Overall

Cover photo: Susan Fleck Photography

## New Organs



a case of quarter-sawn white oak with walnut accents and panels of 1/4-inch tempered glass. The winding is via a weighted wedge bellows, which may be fed either by a rotary fan blower or by hand pumping in the traditional manner.

The organ was designed with a total of five stops, all divided treble and bass, of which the Twelfth and Seventeenth are currently prepared. The manual naturals are grenadil with arched key fronts; reverse-skunktail sharps are made from ebony flanked by holly. The pedal keys are maple with walnut sharps. The iron drawknobs and bellows handle were fashioned by Louise Pezzi of Philadelphia, Pennsylvania; walnut pipe shades were designed and carved by Morgan Faulds Pike of Gloucester, Massachusetts. The dedicatory recital was played by consultant Kimberly Marshall on August 8, 2010. (More information on the museum is found in the "Here & There" column of this issue; see page 4.)

—Michael P. Rathke

### MANUAL

- 8' Stopped Diapason
- 4' Principal
- 2 2/3' Twelfth (prepared)
- 2' Fifteenth
- 1 3/4' Seventeenth (prepared)

### PEDAL

Permanently coupled to manual

Photo credit: Emil Dria

### M. P. Rathke, Inc., Indianapolis, Indiana The Musical Instrument Museum, Phoenix, Arizona

During autumn 2008 we were contacted by Kimberly Marshall, director of the Arizona State University School of Music, who spoke of a museum that would be unlike any other: the Musical Instrument Museum (MIM), then being built on the northern edge of Phoenix, would showcase instruments of virtually every nation, culture, and musical style. Dr. Marshall had been retained as consultant to the museum in the planning of its pipe organ exhibit, for which she suggested a working chamber organ, with its interior parts completely visible to interested eyes, yet protected from curious hands.

This see-through instrument, dubbed "The Visible Organ" at the time of its commissioning by donors Floyd and Marie Ganassi, is the product of our intriguing and rewarding collaboration with Kimberly Marshall and William DeWalt, MIM's president. It features mechanical key and stop action and is housed in

## 2012 Summer Carillon Concert Calendar

by Brian Swager

### Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm  
 August 5, Ray McLellan  
 August 12, George Gregory & Julianne Vanden Wyngaard (Chimemaster mobile carillon)  
 August 19, Julianne Vanden Wyngaard

### Ames, Iowa

Iowa State University, Tuesdays at 7 pm  
 August 28, Julianne Vanden Wyngaard

### Berea, Kentucky

Berea College, Mondays at 7:30 pm  
 August 6, Rick Watson & Richard Gegner

### Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 5 pm  
 August 6, Melissa Weidner

Kirk in the Hills Presbyterian Church  
 Sundays at 10 am and noon  
 August 5, Julianne Vanden Wyngaard  
 September 2, Dennis Curry

St. Hugo of the Hills Catholic Church  
 Thursdays at 7 pm  
 August 2, Melissa Weidner

### Centralia, Illinois

Centralia Carillon  
 September 2, 2 pm, Tim Sleep  
 September 2, 2:45 pm, Jeremy Chesman  
 September 3, 2 pm, John Bordley  
 September 3, 2:45 pm, Carlo van Uft

### Chicago, Illinois

University of Chicago, Rockefeller Chapel  
 Sundays at 5 pm  
 August 5, Chelsea Vaught  
 August 12, Sue Bergren  
 August 19, Jim Fackenthal

### Cohasset, Massachusetts

St. Stephen's Episcopal Church  
 Sundays at 6 pm  
 August 5, Lisa Lonie  
 August 12, George Matthew, Jr.

### Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm  
 September 1, John Gouwens

### Denver, Colorado

University of Denver, Williams Carillon  
 Sundays at 7 pm  
 August 5, Koen Cosaert  
 August 19, David Hunsberger

### Erie, Pennsylvania

Penn State University, Smith Chapel  
 Thursdays at 7 pm  
 August 2, Koen Cosaert

### Gainesville, Florida

University of Florida, Sundays at 3 pm  
 August 19, Laura Ellis

### Glencoe, Illinois

Chicago Botanic Garden  
 Mondays at 7 pm  
 August 6, Chelsea Vaught  
 August 13, Sue Bergren  
 August 20, Jim Fackenthal  
 August 27, Kim Schafer  
 September 3, Jim Brown

### Grand Rapids, Michigan

Grand Valley State University  
 Wednesdays at noon  
 August 1, Julianne Vanden Wyngaard

### Hartford, Connecticut

Trinity College Chapel, Wednesdays at 7 pm  
 August 1, Lisa Lonie  
 August 15, Dan Kehoe

### Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm  
 August 19, Doug Gefvert  
 August 26, John Widmann

### Luray, Virginia

Luray Singing Tower  
 Tuesdays, Thursdays, Saturdays and Sundays in August at 8 pm, David Breneman, carillonneur  
 Thursday, August 9, Charles Semowich

### Mariemont, Ohio

Mary M. Emery Memorial Carillon  
 Sundays at 7 pm  
 August 5, "Lollipops & Balloons" Children's Concert, Richard D. Gegner  
 August 12, September 2, September 4, Richard M. Watson  
 August 19, August 21, September 3 (2 pm), September 5 (2 pm), Richard D. Gegner

August 26, August 28, Duets: Richard D. Gegner & Richard M. Watson

### Middlebury, Vermont

Middlebury College, Fridays at 7 pm  
 August 3, Elena Sadina & Sergei Gratchev  
 August 10, Amy Heebner  
 August 17, George Matthew, Jr.

### Montreal, Quebec

St. Joseph's Oratory, Sundays at 6:30 pm  
 August 5, Roy Lee

### Naperville, Illinois

Naperville Millennium Carillon  
 Tuesdays at 7 pm  
 August 7, Chelsea Vaught  
 August 14, Sue Bergren  
 August 21, Jim Fackenthal

### New Haven, Connecticut

Yale University, Yale Memorial Carillon  
 Fridays at 7 pm  
 August 3, Lisa Lonie  
 August 10, Yale summer carillonneurs

### Northfield, Vermont

Norwich University, Saturdays at 1 pm  
 August 4, Elena Sadina & Sergei Gratchev

### Norwood, Massachusetts

Norwood Memorial Municipal Building  
 Mondays at 7 pm  
 August 6, Lisa Lonie  
 August 13, George Matthew, Jr.

### Ottawa, Ontario

Peace Tower Carillon  
 Weekdays in August, 11 am  
 Andrea McCrady, carillonneur  
 August 14, student recital  
 September 29, George Gregory

### Owings Mills, Maryland

McDonogh School, Fridays at 7 pm  
 August 3, Edward Nassor

### Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm  
 August 5, Julia Littleton  
 August 12, Lisa Lonie  
 August 19, George Matthew, Jr.  
 August 26, Steve Schreiber  
 September 2, Nick Huang

### Storrs, Connecticut

Storrs Congregational Church  
 Mondays at 7 pm  
 August 26, David Maker

### Toronto, Ontario

Metropolitan United Church, Thursdays, 7 pm  
 August 9, George Matthew, Jr.

University of Toronto, Soldiers' Tower  
 Wednesdays at 5 pm  
 August 1, Andrée-Anne Doane

### Valley Forge, Pennsylvania

Washington Memorial Chapel  
 Wednesdays at 7:30 pm  
 August 1, Julia Littleton  
 August 8, Doug Gefvert  
 August 15, Doug Gefvert, Irish Thunder Pipes and Drums  
 August 22, Jonathan Lehrer  
 August 29, Lisa Lonie

### Victoria, British Columbia

Netherlands Centennial Carillon  
 Sundays at 3 pm, June–August  
 Rosemary Laing, carillonneur

### Williamsville, New York

Calvary Episcopal Church  
 Wednesdays at 7 pm  
 August 1, Koen Cosaert

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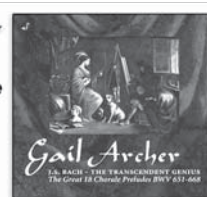
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**Calendar**This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCCO centre event, + = new organ dedication, ++ = OHS event.Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Leon Couch**; First English Lutheran, Appleton, WI 12:15 pm  
**Stephen Steely**; Sinsinawa Mound, Sinsinawa, WI 7 pm  
**Velma Warder**; Dayton Avenue Presbyterian, St. Paul, MN 12 noon

## 30 AUGUST

**Ralph & Marilyn Freeman**; St. Paul Lutheran, Neenah, WI 12:15 pm

## 1 SEPTEMBER

**John Gouwens**, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

## 3 SEPTEMBER

**Gordon Turk & Michael Stairs**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

## 4 SEPTEMBER

**Olukola Owolabi**; Setnor Auditorium, Crouse College, Syracuse, NY 8 pm

## 5 SEPTEMBER

Les Petits Chanteurs and Chamber Orchestra of Holy Trinity Cathedral Music School, Port-au-Prince, Haiti; St. John's Episcopal, Hagerstown, MD 7 pm

**David Troiano**; St. Mary's Catholic Church, Menasha, WI 12:15 pm**William Tinker**; Sinsinawa Mound, Sinsinawa, WI 7 pm

## 6 SEPTEMBER

**Michael Shake**; Peachtree Road United Methodist, Atlanta, GA 7 pm

## 9 SEPTEMBER

**Isabelle Demers**; Woolsey Hall, Yale University, New Haven, CT 8 pm**Kevin Clemens**; Our Lady of the Angels Chapel, Catonsville, MD 3 pm**Paul Jacobs**; Hayes Barton United Methodist, Raleigh, NC 3 pm**Craig Cramer**; Grace Lutheran, River Forest, IL 4 pm

## 11 SEPTEMBER

**Steven Egler**; Staples Recital Hall, Central Michigan University, Mt. Pleasant, MI 8 pm

## 14 SEPTEMBER

**Ken Cowan**; U.S. Naval Academy Chapel, Annapolis, MD 7:30 pm

## 16 SEPTEMBER

**David Hurd**; St. Gabriel's Anglican Episcopal, Hollis, NY 4 pm**Maxine Thevenot**; Westminster Presbyterian, Lynchburg, VA 4 pm**Isabelle Demers**; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm**Karen Beaumont**; St. John's Evangelical Lutheran, Milwaukee, WI 3 pm

## 21 SEPTEMBER

**Rosalind Mohnsen**; Methuen Memorial Music Hall, Methuen, MA 8 pm**Christopher Houlihan**; St. Joseph's Cathedral, Hartford, CT 8 pm**David Baskeyfield**; Memorial Presbyterian, Midland, MI 7 pm**Alan Morrison**; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

## 22 SEPTEMBER

**David Baskeyfield**; Memorial Presbyterian, Midland, MI 7 pm

## 23 SEPTEMBER

**Francesco Cera**; Mt. Holyoke College, South Hadley, MA 3 pm**Leonardo Ciampa**, with soprano; Ciampa, *Organ Symphony*; Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, MA 4 pm**Rhonda Sider Edgington**; Camp Hill Presbyterian, Camp Hill, PA 4 pm**Isabelle Demers**; Bridgewater Church of the Brethren, Bridgewater, VA 3 pm**Bruce Neswick**, hymn festival; Stambaugh University, Youngstown, OH 4 pm**Jonathan Ryan**; Legacy Hall, Columbus State University, Columbus, GA 4 pm**Yun Kyong Kim**; Culver Academies Memorial Chapel, Culver, IN 4 pm

## 24 SEPTEMBER

**Julian Bewig**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

## 25 SEPTEMBER

**Francesco Cera**, masterclass; Yale University, New Haven, CT 4 pm

## 26 SEPTEMBER

**Francesco Cera**; Yale University, New Haven, CT 8 pm

## UNITED STATES

## East of the Mississippi

## 15 AUGUST

**David Arcus**; Methuen Memorial Music Hall, Methuen, MA 8 pm**Michael Stairs**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm**Helen Anthony**; First United Methodist, Hershey, PA 7 pm**Wolfgang Rüksam**; First Congregational, Michigan City, IN 12:15 pm**Donald Verkuilen**; St. Joseph Catholic Church, Appleton, WI 12:15 pm**Joan DeVee Dixon & Alice Fiedlerova**; Sinsinawa Mound, Sinsinawa, WI 7 pm**John Salvesson**; Dayton Avenue Presbyterian, St. Paul, MN 12 noon

## 17 AUGUST

**Tom Trenney**, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm

## 18 AUGUST

**Tom Trenney**, workshop; Merrill Auditorium, Portland, ME 9 am

Performathon; Merrill Auditorium, Portland, ME 10 am-3 pm

**Walt Strony & Dave Wickerham**, pops concert; Merrill Auditorium, Portland, ME 7:30 pm**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

## 19 AUGUST

**David Christopher**; St. Patrick's Cathedral, New York, NY 4:45 pm**David Arcus**; St. Paul Cathedral, Pittsburgh, PA 4 pm**Richard Pilliner**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm**James Fackenthal**, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

## 20 AUGUST

**John Weaver**, masterclass; Merrill Auditorium, Portland, ME 1:30 pm**Hell, Heywood & Hohman**; Merrill Auditorium, Portland, ME 7:30 pm

## 21 AUGUST

**Frederick Swann & John Weaver**; Merrill Auditorium, Portland, ME 7:30 pm**Mark Engelhardt**; Old West Church, Boston, MA 8 pm

## 22 AUGUST

**Ray Cornils & Peter Richard Conte**, with Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm**Anne Horsch**; Methuen Memorial Music Hall, Methuen, MA 8 pm**Chelsea Chen**; First Presbyterian, Skaneateles, NY 8 pm**Wolfgang Rüksam**, hymn improvisations; First Congregational, Michigan City, IN 12:15 pm**David Bohn**; First Presbyterian, Neenah, WI 12:15 pm**Sister M. Arnold Staudt, OSF**; Sinsinawa Mound, Sinsinawa, WI 7 pm**John Wall**; Dayton Avenue Presbyterian, St. Paul, MN 12 noon

## 25 AUGUST

**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

## 26 AUGUST

**Zvonimir Nagy**; St. Paul Cathedral, Pittsburgh, PA 4 pm**Benjamin LaPrairie & Russell Weismann**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm**Sue Walby**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

## 28 AUGUST

**Raymond Nagem**; Old West Church, Boston, MA 8 pm

## 29 AUGUST

**Frederick Teardo**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Sam Porter**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 5 pm

28 SEPTEMBER

**Francesco Cera**; Old West Church, Boston, MA 8 pm

**Dongho Lee**; First Presbyterian, Durham, NC 7:30 pm

30 SEPTEMBER

**Francesco Cera**; Holy Cross College, Worcester, MA 3 pm

**Robert Bates**; Sacred Heart Cathedral, Rochester, NY 2 pm

**Andrew Peters**; St. John the Divine, New York, NY 5 pm

**F. Allen Artz, III**; Crescent Ave. Presbyterian, Plainfield, NJ 3 pm

**Coro Vocati**; Peachtree Road United Methodist, Atlanta, GA 5 pm

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

**Paul Jacobs**; Zion Lutheran, Wausau, WI 3 pm

**UNITED STATES**

**West of the Mississippi**

15 AUGUST

**Catherine Rodland**; St. John's Lutheran, Northfield, MN 12:10 pm

**Neil Stipp**; Cathedral of Our Lady, Los Angeles, CA 12:45 pm

18 AUGUST

**Christopher Houlihan**, Vierne symphonies; Church of the Incarnation, Dallas, TX 3 pm and 7:30 pm

19 AUGUST

**Norman Paskowsky**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

20 AUGUST

**Dennis James**, silent film accompaniment; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

21 AUGUST

**Ryan Hulshizer**; Trinity Lutheran, Rochester, MN 12:10 pm

**Christine Schulz**; Bethlehem Lutheran, Mankato, MN 12:10 pm

22 AUGUST

**Sarah Hammar**; First Lutheran, Hibbing, MN 12 noon

**Su-Ryeon Ji**; Cathedral of Our Lady, Los Angeles, CA 12:45 pm

27 AUGUST

**Carol Williams and guests**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

28 AUGUST

**Merrill Davis III**; Trinity Lutheran, Rochester, MN 12:10 pm

29 AUGUST

**Matthieu Latreille**; Cathedral of Our Lady, Los Angeles, CA 12:45 pm

2 SEPTEMBER

**Carol Williams**, 12-hour organ marathon; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 8 am

8 SEPTEMBER

**Ty Woodward**; Glendale City Church, Glendale, CA 4 pm

9 SEPTEMBER

**Ken Cowan & Bradley Welch**; Broadway Baptist Church, Fort Worth, TX 7 pm

10 SEPTEMBER

**Larry Palmer**, organ & harpsichord; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm

13 SEPTEMBER

**Jonathan Ryan**; First Christian Church (Joy Asbury Memorial), Stillwater, OK 8 pm

14 SEPTEMBER

**Douglas Cleveland**; Slagle Auditorium, University of South Dakota, Vermillion, SD 7:30 pm

16 SEPTEMBER

**Diane Meredith Belcher**; Center for Faith and Life, Luther College, Decorah, IA 4 pm

**Jeremy Filsell**; Highland Park Presbyterian, Dallas, TX 7 pm

18 SEPTEMBER

Houston Chamber Choir; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

21 SEPTEMBER

**Peter Richard Conte**; All Saints' Episcopal, Fort Worth, TX 7:30 pm

**N. Seth Nelson**; Redeemer Presbyterian, Austin, TX 7:30 pm

23 SEPTEMBER

**Peter Richard Conte**; First Presbyterian, Wichita, KS 3 pm

**James David Christie**; Hemmle Hall, Texas Tech University, Lubbock, TX 3 pm

**Craig Cramer**; First United Methodist, Colorado Springs, CO 7 pm

28 SEPTEMBER

**Maxine Thevenot**, with baritone; First Presbyterian, Santa Fe, NM 5:30 pm

30 SEPTEMBER

**Jeremy Filsell**; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

**David Pickering**; Community of Christ Auditorium, Independence, MO 3 pm

**Christopher Houlihan**; Christ United Methodist, Plano, TX 7 pm

**INTERNATIONAL**

15 AUGUST

**Luk Bastiens**, with Da Cantar; Sint-Martinuskerk, Haringe, Belgium 6 pm

**Blair Bailey**; St. James' Anglican, Orillia, ON, Canada 12:15 pm

16 AUGUST

**Gillian Weir**; Roskilde Cathedral, Roskilde, Denmark 8 pm

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**Anna Picchiarini;** Pieve di S. Maria Assunta, Popiglio, Italy 5 pm  
**Benjamin Waterhouse;** Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

17 AUGUST  
**Jeannine Jordan;** Stadtkirche, Lutherstadt Wittenberg, Germany 6 pm  
**Roman Perucki;** Cathedral, Lausanne, Switzerland 8 pm  
**Carolyn Shuster Fournier;** with trumpet; Cathédrale St-Julien du Mans, Le Mans, France 5 pm

18 AUGUST  
**Gillian Weir;** Vor Frelzers Kirke, Horsens, Denmark 11 am  
**Jeannine Jordan;** Marienkirche, Bad Belzig, Germany 3 pm  
**Johan Hermans;** Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm  
**Giovanna Fornari;** Musée Suisse de l'Orgue, Roche, Switzerland 5 pm  
**Kevin Morgan;** Victoria Hall, Hanley, UK 12 noon

19 AUGUST  
**Francesco Cera;** Parish Church, Evje, Norway 7:30 pm  
**Ami Hoyano;** Cathedral, Chartres, France 4:30 pm  
**William Whitehead;** Auxerre Cathedral, Auxerre, France 5 pm  
**Andrej Kouznetsov;** Westminster Abbey, London, UK 5:45 pm  
**Marie-Agnès Grall-Menet;** Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm

20 AUGUST  
**Gillian Weir;** Haderslev Cathedral, Haderslev, Denmark 7:30 pm  
**Jeannine Jordan;** Bartholomäuskirche, Dornheim, Germany 6 pm

21 AUGUST  
**Francesco Cera;** Royal Church, Fjaere, Norway 7 pm  
**Michael Cayton;** Marlborough Road Methodist, St. Albans, UK 12:30 pm  
**Glyn Hughes;** St. Werburgh's, Chester Grosvenor, UK 1 pm  
**Gabrielle Tessier;** St. James United Church, Montreal, QC, Canada 12:30 pm

22 AUGUST  
**Gillian Weir;** Cathedral, Viborg, Denmark 8 pm

**Jeannine Jordan;** Petrikirche, Freiberg, Germany 3 pm  
**William Maddox;** St. James' Anglican, Orillia, ON, Canada 12:15 pm

23 AUGUST  
**Jacques Boucher;** Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

24 AUGUST  
**Gillian Weir;** Holy Ghost Church, Copenhagen, Denmark 4:30 pm  
**Daniel Chorzempa;** Sint-Martinuskerk, Haringe, Belgium 8 pm  
**Peter van de Velde;** Cathedral, Lausanne, Switzerland 8 pm  
**Wladimir Matesic;** Chiesa di S. Bartolomeo, Cutigliano, Italy 5 pm

25 AUGUST  
**Rupert Frieberger;** Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm  
**Oleksandra Kopan;** Musée Suisse de l'Orgue, Roche, Switzerland 5 pm  
**Fauré, Requiem;** Eglise St-Joseph, Mulhouse, Alsace, France 8 pm

26 AUGUST  
**Monica Melcova;** Cathedral, Chartres, France 4:30 pm  
**Benjamin Chewter;** Westminster Abbey, London, UK 5:45 pm  
**Raymond Perrin;** Chalmers-Wesley United Church, Quebec City, QC, Canada 6 pm

28 AUGUST  
**Gillian Weir;** Odense Cathedral, Odense, Denmark 8 pm  
**Lee Burgess;** Marlborough Road Methodist, St. Albans, UK 12:30 pm  
**Peter Cooke;** St. Werburgh's, Chester Grosvenor, UK 1 pm  
**William Maddox;** St. James United Church, Montreal, QC, Canada 12:30 pm

29 AUGUST  
**Gillian Weir;** Hoje Kolstrup Kirke, Aabenraa, Denmark 8 pm  
**Richard Hansen;** St. James' Anglican, Orillia, ON, Canada 12:15 pm

30 AUGUST  
**Jonathan Oldengarm;** Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

31 AUGUST  
**Michael Schönheit;** Cathedral, Lausanne, Switzerland 8 pm

1 SEPTEMBER  
**Zvonimir Nagy;** Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm  
**Gillian Weir;** Grote Kerk, The Hague, Netherlands 8:15 pm  
**Giorgio Revelli;** with guitar; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

2 SEPTEMBER  
**David Baskeyfield;** Cathedral, Chartres, France 4:30 pm

4 SEPTEMBER  
**John & Angela Evans;** St. Werburgh's, Chester Grosvenor, UK 1 pm

7 SEPTEMBER  
**Franz Günthner;** Cathedral, Lausanne, Switzerland 8 pm

8 SEPTEMBER  
**Stephan van de Wijert & Aldwin Kroeze;** Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm  
**Nathan Laube;** York Minster, York, UK 7 pm

9 SEPTEMBER  
**Anna Picchiarini;** Cattedrale, Pistoia, Italy 5 pm

11 SEPTEMBER  
**John Lewis;** St. Werburgh's, Chester Grosvenor, UK 1 pm

12 SEPTEMBER  
**Nathan Laube;** Christchurch Priory, Dorset, UK 7 pm

13 SEPTEMBER  
**Léon Berben;** with Gesualdo Consort; Sint-Geranuskerk, Tienen, Belgium 8 pm  
**Daniel Pandolfo;** with violin; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm  
**Gillian Weir;** St. Paul's Cathedral, London, UK 7:30 pm

14 SEPTEMBER  
**Gert Amerlinck;** with chamber choir; Sint-Martinuskerk, Haringe, Belgium 8 pm  
**Hans Dehond;** Sint-Pieterskerk, Langdorp, Belgium 8 pm  
**Mario Ciferri;** Cathedral, Lausanne, Switzerland 8 pm

15 SEPTEMBER  
**Jaap Stork;** Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm  
**Gillian Weir;** Coventry Cathedral, Coventry, UK 7:30 pm

16 SEPTEMBER  
**Vincent Dubois;** with tenor; Eglise St-Jacques-le-Majeur, Hunawirh, Alsace, France 5 pm

18 SEPTEMBER  
**Benjamin Chewter;** St. Werburgh's, Chester Grosvenor, UK 1 pm

19 SEPTEMBER  
**Joseph Cullen;** Westminster Cathedral, London, UK 7:30 pm

20 SEPTEMBER  
**Diego Innocenzi;** with vocal trio; Saint-Sulpice, Paris, France 8:30 pm

21 SEPTEMBER  
**Willibald Guggenmoos;** Cathedral, Lausanne, Switzerland 8 pm  
**Stefano Canazza;** with trumpet; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

22 SEPTEMBER  
**Stephen Tharp;** St. Lutwinus, Mettlach, Germany 8 pm  
**Margreth de Jong;** with soprano; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm  
**Enrico Zanovello;** Chiesa di San Lorenzo, Ponderano, Italy 9 pm

23 SEPTEMBER  
**Stephen Tharp;** Missionsbenediktinerabtei Schweiklberg, Schweiklberg, Germany 7 pm  
**Andrea Vannucchi;** Chiesa Parrocchiale, Sarripoli, Pistoia, Italy 5 pm  
**Paolo Bougeat;** Santuario di Sant'Euseo, Seravalle Sesia, Italy 9 pm

25 SEPTEMBER  
**Virgile Monin & Baptiste-Florian Marle-Ouvard;** Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

28 SEPTEMBER  
**Daniel Pandolfo;** with violin; Chiesa di S. Maria, Valduggia, Italy 9 pm

29 SEPTEMBER  
**Ton van Eck;** with choir; Kathedrale Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

30 SEPTEMBER  
**Stephen Tharp;** Salvatorkirche, Duisburg, Germany 5 pm  
**Daniel Pandolfo;** with violin; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm

## Organ Recitals

BRYAN ASHLEY, Old West Church, Boston, MA, March 16: *Offertoire sur les Grands Jeux*, Couperin; *Chaconne in f*, Pachelbel; *Magnificat Primi Toni*, BuxWV 203, Buxtehude; *O Mensch, beweine dein Sünde groß*, BWV 622, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prelude on Land of Rest*, Sowerby; *Amazing Grace (Gospel Preludes)*, Bolcom; *Cantilène*, Gigout; *Fête*, Langlais.


JAMES RUSSELL BROWN, Northern Illinois University, DeKalb, IL, March 4: *Tocatta in d* (BuxWV 155), Buxtehude; *Kyrie*, *Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie*, *Gott heiliger Geist*, BWV 671, Bach; *Sonate I*, Hindemith; *Phantasie über den Choral Wachet auf, ruft uns die Stimme*, op. 52, no. 2, Regner.



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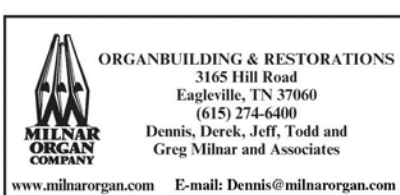
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ALAN DOMINICCI, St. John's Cathedral, Denver, CO, March 16: *Grand Jeu et Duo*, Daquin; *La Mélodie Intérieure*, Fugue sur les Jeux d'Anches, Grunenwald; *Fantasy and Fugue on Ad Nos, Ad Salutarem Undam*, Liszt; *Grand Choëur Dialogué*, Gigout; *Fantaisie-Idylle*, Franck; *Mouvement*, Berceiller; Impromptu, Clair de Lune (*Pièces de Fantaisie*), Final (*Symphonie VI*), Vierne.

JOHN FENSTERMAKER, Trinity-by-the-Cove, Naples, FL, March 16: *Rondeau*, Mouret; *"Dorian" Toccata*, Bach; *Le Coucou*, Daquin; *Muzète, Cors de Chasse*, Dandrieu; *Will-o'-the-Wisp*, Nevin; *Boléro de Concert*, Lefebure-Wély; *Irish Air from County Derry*, Lemare; *Carillon-Sortie*, Mulet.

DAVID A. GELL, First United Methodist Church, Santa Barbara, CA, March 7: *Alle Menschen müssen sterben*, Pachelbel; *Palm Sunday Processional on 'All glory, laud, and honor'*, Bender; *Da Jesus an dem Kreuze stund*, Scheidt; *Herzlich tut mich verlangen*, Burkhardt; *When I Survey the Wondrous Cross*, Martin; *Processional on 'Lift High the Cross'*, Busarow; *Trumpet Tune on 'Come ye faithful, raise the strain'*, Lasky; *Variations on 'Noel Nouwelet'*, Gell.

STEPHEN HAMILTON, First Presbyterian Church, Manhattan, KS, February 8: *Praeludium in e*, Bruhns; *Litanies*, JA 119, *Le Jardin suspendu*, JA 71, Alain; *Toccata, Villancico y Fuga (BACH)*, Ginastera; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

CALVERT JOHNSON, with Amanda Pepping, trumpet, Holy Trinity Episcopal Church, Decatur, GA, March 2: *Prima Sonata di Tromba, et Organo insieme detta del Doloreto*, Sonata No. 2, *detta del Gonzaga*, Fantini; *Sonata in D Major for trumpet*, Purcell; *Sonata Capriccio for organ*, Ziani; *Concerto for trumpet in D*, Torelli; *Voluntary for organ*, op. 5, no. 8, Stanley; *Concerto for trumpet in D*, Fasch; *Canzona for organ*, BWV 588, Bach; *Concerto for trumpet in E-flat*, Neruda.

ANGELA KRAFT CROSS, Resurrection Parish, Santa Rosa, CA, March 18: *A Joyous Celebration*, Kraft Cross; *Fantaisie and Fugue in g*, Christ, unser Herr, zum Jordan kam, Bach; *Allegra, Chorale and Fugue in D*, Mendelssohn; *Canon in A-flat*, Canon in b, Schumann; *Prelude and Fugue on B-A-C-H*, Liszt; *Symphonie VI in g*, Widor.

JOAN LIPPINCOTT, Merrill Auditorium, Portland, ME, March 20: *Concerto in G*, BWV 592, *Nun danket alle Gott*, BWV 657, *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in C*, BWV 547, *Contrapunctus 6 in Stylo Francese*, *Contrapunctus 4 (Art of Fugue)*, BWV 1080, *Trio Sonata in E-flat*, BWV 525, *Passacaglia in c*, BWV 582, Bach.

CHRISTOPHE MANTOUX, St. John's Cathedral, Denver, CO, March 2: *Symphonie Romane*, op. 73, Widor; *Pièce héroïque*, *Cantabile*, Franck; *Litanies*, Alain; *Prelude et Fugue sur le nom d'Alain*, Duruflé.

LEON NELSON, First Presbyterian Church, Arlington Heights, IL, March 7: *Processional*, Nelson; *Andante Cantabile (Violin Sonata No. 3)*, Bach; *Meinen Jesum lass ich nicht*, Walther; *My Faith Looks up to Thee*, *There Is a Balm in Gilead*, Hopson; *Pastorale*, Zipoli; To the memory of the Titanic's heroes, In Memoriam Titanic (12 *Pièces pour Grand Orgue*, op. 10), Bonnet; *Trumpet Tune in C*, Nelson.

DEREK NICKELS, St. Luke's Episcopal Church, Dixon, IL, March 18: *Sonata in A*, op. 65, no. 3, *Fugue in e*, Mendelssohn; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Divertimento (Four Extemporisations)*, Whitlock; *Fantasia and Toccata in d*, op. 57, Stanford; *Sonata on the 94th Psalm*, Reubke.

WILLIAM PETERSON, Pomona College, Claremont, CA, March 25: *Fantasia Chromatica*, Sweelinck; Psalm 103, Almande de La nonette, Almande Brun Smeedelyn (*Susanne van Soldt Manuscript*); Ellend du hast,

*Praeambulum super f*, Wilhelmus Legrant; *Mit ganzem Willen wünsch ich dir (Berlin, Staatsbibliothek Ms. 40613)*; *Engelsche Fortuyn*, *Toccata in C*, Sweelinck; *Reverie*, Kohn; *Es sind doch selig alle*, Eben; *Das Feld ist weiß*, Krenek; *Die Nacht ist kommen*, Eben; *Jesaja dem Propheten das geschah*, Krenek; *Es geht daher des Tages Schein*, Eben; *Freut euch, ihr lieben Christen all*, Krenek; *Neo-fantasy*, Kohn.

CHRISTA RAKICH, with Miranda Harris Bergmeier, soprano, St. Stephen's Episcopal Church, Pittsfield, MA, February 12: *Piece d'Orgue*, BWV 572, *Schlummert ein*, BWV 82, *O Lamm Gottes, unschuldig*, BWV 618, *Christe, du Lamm Gottes*, BWV 619, *Christus der uns selig macht*, BWV 620, *Da Jesus an dem Kreuze stund*, BWV 621, *O Mensch, beweine dein' Sünde gross*, BWV 622, *Wir danken dir, Herr Jesu Christ*, BWV 623, *Hilf Gott, dass mir's gelinge*, BWV 624, *Sonata No. 1 in E-flat*, BWV 525, *Christ lag in Todesbanden*, BWV 625, *Jesus Christus, unser Heiland*, BWV 626, *Christ ist erstanden*, BWV 629, *Erstanden ist der heilige Christ*, BWV 628, *Erschienen ist der herrliche Tag*, BWV 629, *Heut' triumphiret Gottes Sohn*, BWV 630, *Gedenke doch, mein Geist*, BWV 509, *Fugue in b*, BWV 544, Bach.

RICHARD ROBERTSON, with Cyriasa Anderson, soprano, St. John's Cathedral, Denver, CO, February 10: *Introduction and Passacaglia in d*, Reger; *The 94th Psalm*, Reubke; *Funeral March and Song of the Seraphim*, op. 17, Guilman; *The Way to Emmaus*, Weinberger; *Choral Improvisation on the Easter sequence 'Victimae paschali laudes'*, Tourne-mire, transcr. Duruflé.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, February 26: *Fantasia VIII*, Froberger; *Herzlich tut mich verlangen*, two chorale settings, Walther; *O Lord, throughout These Forty Days*, Schack; *Agnus Dei (Communion)*, op. 36, no. 2, Bingham; *Jesu, I Will Ponder Now*, op. 16, Manz; *O Welt, ich muss dich lassen*, op. 122, Brahms.

JOHN SCHWANDT, Grand Avenue Temple United Methodist Church, Kansas City, MO, March 25: *Festival March*, Kreiser; *Andante (Symphonie Pathétique)*, Tchaikovsky; *Toccata in G*, Dubois; *The Swan (Carnival of the Animals)*, Saint-Saëns; *Elfentanz*, Johnson; *Sonata in f*, op. 65, no. 1, Mendelssohn; *At Twilight*, Frysynger; *The Squirrel*, Weaver; improvisation on submitted themes.

STEPHEN THARP, with Jill Shellabarger and Roger Mueller, narrators, St. Luke's Episcopal Church, Evanston, IL, March 14: *The Stations of the Cross*, Dupré.

MICHAEL UNGER, St. John's Cathedral, Denver, CO, February 24: *Sinfonia from Cantata No. 29*, Bach, transcr. Dupré; *Allein Gott in der Hoh sei Ehr*, BWV 662, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Wir glauben all' an einen Gott*, BWV 680, Bach; *Trio en Passacaille (Livre d'Orgue)*, Raison; *Passacaglia*, BWV 582, Bach; *Studien für den Pedal-Flügel*, op. 56, Schumann; *Fantaisie und Fuge über das Thema B-A-C-H*, Liszt.

RICHARD WEBSTER, with brass and percussion, Winnetka Congregational Church, Winnetka, IL, February 26: *Festival Procession*, Strauss, arr. Olson; *Canzon duodecimi toni (Sacrae Symphoniae)*, Gabrieli; *Prelude and Fugue in a*, BWV 543, Bach; *Sussex Mumpers' Carol*, Grainger, arr. Allen; *Carillon de Westminster*, op. 54, Vierne; *Poème Héroïque*, op. 33, Dupré; *Siciliano, Réjouissance (Baroque Suite for Brass and Organ)*, Webster; *Grand Choëur Dialogué*, Gigout, arr. Olson.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, February 7: *Gloria: Plein jeu*, Et in terra pax, *Petite fugue sur le chromhone*, Duo sur les tierces, Dialogue sur les trompettes, clairon et tierces, Tierce en taille, Dialogue sur les grands jeux (*Mass for the Parishes*), Couperin; *Mit Fried und Freud ich fahr dahin*, BWV 616, *Pièce d'Orgue*, BWV 572, Bach; *Communion in e*, Franck; *Toccata in e*, Callaerts.

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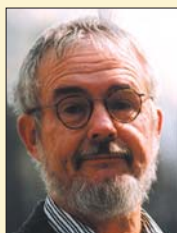
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