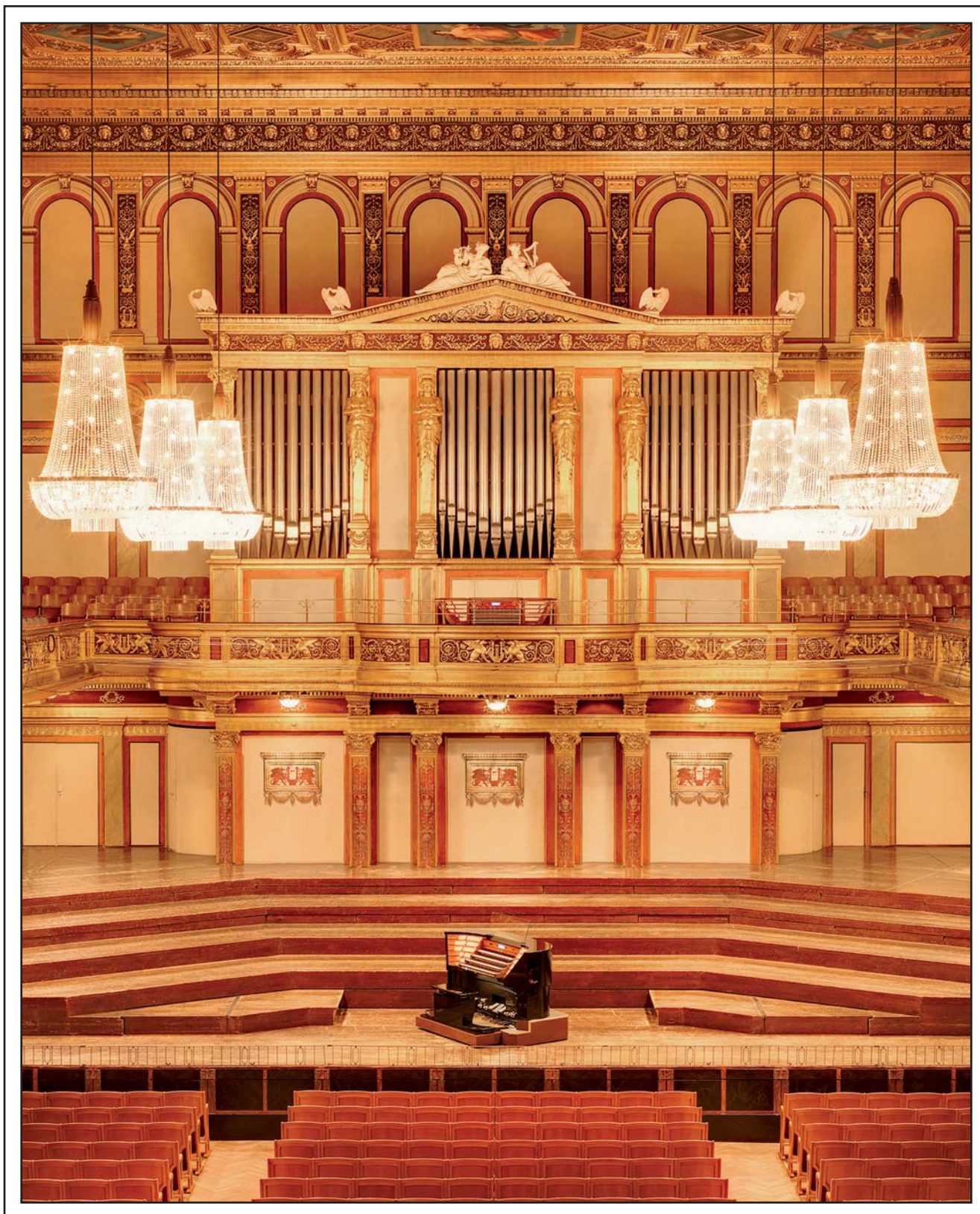


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SEPTEMBER, 2011



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Editor's Notebook

In this issue

In this issue of THE DIAPASON, Maxim Serebrennikov discusses a previously unknown prelude and fugue and makes a case for its authorship by Gottfried Kirchhoff. Paul Cienniwa questions why harpsichordists do not play from memory. (See Gavin Black's argument against memorization in his column "On Teaching" in the July and August issues.) Devon Hollingsworth chronicles the various incarnations and installations of his house pipe organ.

In his column, Gavin Black tackles the topic of teaching interpretation. John Bishop discusses the July heat wave, organ tuning, Stephen Tharp's recital at the Kotschmar Organ, and the philosophy of performance. Larry Palmer offers a tribute to the late William Neil Roberts, harpsichordist and harpsichord maker.

Looking ahead

Articles in preparation include an introduction to the works of Giuseppe Gherardeschi, by Sarah Mahler Kraaz; a profile of Croatian composer Franjo Dugan, by Chris Krampe; organs in Lviv, Ukraine, by Bill Halsey; Dudley Buck's *Grand Sonata in E-flat*, by Jonathan Hall; playing Franck in America by David Enlow; and much more.

2012 Resource Directory

Each year THE DIAPASON publishes its *Resource Directory*. An organist's *vade mecum*, the directory includes complete information on providers of products and services related to the organ and all facets of church music. Mailed with the January issue, it features complete contact information for organ-related businesses and associations, including phone, fax, e-mail, and web addresses.

If your company is already listed in the 2011 *Directory*, please take a moment to check the information. You can update your listing by visiting our website and near the bottom of the left column clicking on "Supplier Login." There you can revise current information, or—if your company is not listed in the current *Directory*—enter information as a new supplier. If you need assistance, contact Joyce Robinson at 847/391-1044 or <jrobinson@sgcmail.com>.

To reserve advertising space in the 2012 *Directory*, contact me. We will also be sending advertising information via e-mail and in the post.

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Letters to the Editor

St. Thomas Church Fifth Avenue

John Bishop's column is always excellent, particularly the recent one on his visit to St. Thomas Church in New York ("In the wind . . ." THE DIAPASON, June 2011, pp. 10, 12–13). But unlike Mr. Bishop, I sincerely hope they do not find funding to replace this organ. I have attended this church all of my adult life, have performed on this organ, and have heard it frequently. It seems to me there is a lack of understanding that this organ, even in its present condition, is an important part of American culture and history. The recent language coming from St. Thomas Church is disturbing—a new church video says they "don't want to patch up an indifferent instrument." Go to YouTube and listen to *Mme. Duruflé Plays Liszt*, recorded in 1966. Indifferent is the very last word that comes to mind.

They say it is inadequate, but it has accompanied the Anglican service for nearly fifty years in its present form. They say it is limited, but the greatest organists of our time have been enthusiastic about playing recitals on it. Pierre Cochereau inaugurated it. Jean Langlais performed the very first recital I heard on this organ. Marcel Dupré chose it to record his own works. It is the most recorded instrument in New York, and has hosted many, many years of weekly recitals. The current instrument needs mechanical refurbishment (always did, according to Senator Emerson Richards, the historian), but it still contains a great deal of the genius and innovation of the most celebrated organbuilder in American history, who died while finishing this particular organ. Despite enormous expenditure on recent organs in New York, St. Thomas remains the most distinctive and perhaps the most loved instrument in the city. Even the church's financial plea speaks of "the Saint Thomas sound." How many churches anywhere can boast this?

G. Donald Harrison was always making advancements, and this organ is his boldest—Grand Choeur Division, Great on lowest keyboard, only unison couplers, the resultants from the radiant corroboration of mixtures as in Salt Lake City, the stunning solo stops, the

fire, brilliance, and clang characteristic of the best Aeolian-Skinner organs. In that Ralph Adams Cram's landmark building was a remarkable American reinvention of French Gothic architecture, Harrison's landmark organ dramatically matched with a remarkable American re-invention of three centuries of French organbuilding. This is our legacy.

Has anyone proposing a second facing organ case noticed that the entire building is asymmetrical, from the bell tower to the blank north wall to the galleried south chapel?

Cram is quoted as being very proud of this particular update on French Gothic style. The single case visually balances all the decoration opposite. Another organ case would throw this off completely. There is a reason we have landmarks, and one wonders why people want to radically improve them.

We can all respect that the brilliant incumbent wishes for an organ with his stamp on it, one containing stops found on the previous Aeolian-Skinner. But we must remember history—and the succession of organists. As three-time past dean of the New York AGO, I am well aware of the controversy in the late 1970s, when the then organist worked hard to replace this organ with a Holtkamp tracker. And I remember when his predecessor supervised the compromise of the Aeolian-Skinner masterpiece. In 1948 his predecessor had Möller significantly alter the instrument Ernest Skinner considered his finest.

Recently, large G. Donald Harrison organs have been deemed worthy of careful and artistic restoration in South Carolina, Salt Lake City, Texas, New York, and, now, San Francisco. It is hard to understand why this is not the course of action for what is widely considered Harrison's crowning achievement and the absolute pinnacle of American Classic organbuilding.

Will Carter
New York, NY

P.S. A word about the \$8–\$9 million proposed cost. The contract for the seven-manual, 449-rank organ for the Atlantic City Convention Hall—the largest organ ever built—would translate to just over \$5 million in today's dollars.

Here & There



Rossen Milanov and Peter Richard Conte

Friends of the Wanamaker Organ announces a grand centennial gala October 1 in Macy's Philadelphia Grand Court. Rossen Milanov conducts the Symphony in C, with Peter Richard Conte as organ soloist. The concert celebrates the centennial of the Wanamaker Organ as well as the historic building in Philadelphia that houses it. A special selection of works for organ and orchestra includes Guilmant's *Symphony*

No. 2, Jongen's *Hymne*, and Widor's *Symphony No. 6 in G Minor for Organ and Orchestra*. The concert is presented by Macy's and the Friends of the Wanamaker Organ. Proceeds from the concert that also includes an optional dinner event in Macy's walnut-paneled Greek Hall, an architectural gem, will benefit the Friends of the Wanamaker Organ. For information: 856/963-6683; <www.SymphonyinC.org>.

The 14th annual Albert Schweitzer Organ Festival takes place September 9–11 at the First Church of Christ in Wethersfield, Connecticut. A celebration concert opens the festival, featuring Michael Barone, Gregory D'Agostino, and Frederick Hohman, as well as the Festival Choir, conducted by ASOF co-founder David Spicer.

On Saturday, September 10, the high school division competition takes place 9 am–noon, the young professional division 2–5 pm. Barone, D'Agostino, and Hohman will be the adjudicators. High school division finalists are Mary Pan of Burlington, Connecticut, and Jacob Reed of Chapel Hill, North Carolina. Young professional division finalists are Christopher Ganza of Norman, Oklahoma, Justin Maxey of Rochester, New York, and Ian Tomesch of New Haven, Connecticut. Sunday, September 11, features worship services, a masterclass, and the presentation of awards. For information: 860/529-1575 x209.

The Cathedral Church of St. John the Divine, New York City, continues its Evensong recital series: September 11, Bruce Neswick; 9/18, James Wetzel; October 2, Karen Beaumont; 10/9, Eugene Lavery; 10/16, Fred Swann; 10/23, Richard Sutton; 10/30, Emmanuel Duperrey; November 6, Fred Teardo; 11/13, Ross Wood; 11/20, Jonathan Dimmock. For information: <www.stjohndivine.org>.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2011 concert series: September 10, 11, Gilbert and Sullivan, *The Sorcerer*; 9/16, Sally Slade Warner Memorial Concert (with Leo Abbott, Barbara Bruns, Mark Dwyer, John and Carolyn Skelton, Charles Callahan, and Christopher Walter); 9/30, Joseph Olefirowicz (fall scholarship fund recital); October 21, Janette Fishell (Berg Zamkochian memorial recital); December 2, open house; 12/3



Methuen Memorial Music Hall

and 4, Douglas Major, with trumpets. For information: <www.mmmh.org>.

The University of Tampa presents its 2011–12 concert series in the Sykes Chapel: September 11 (2 pm), Haig Mardirosian (works by Sowerby, Franck, Locklair, Bach, Barber, and Jongen); October 9 (2 pm), the Tiberius Quartet; 10/22 (7:30 pm), Haig Mardirosian, with pianist Grigorios Zamparas and soprano Hein Jung (Liszt 200th birthday celebration); November 18 (6 and 8 pm), Olivier Latry; December 4 (2 and 4 pm), holiday concert. For information: <caldean@ut.edu> or <www.ut.edu/sykeschapel>.

California Lutheran University, Thousand Oaks, California, announces the Orville and Gloria Franzen 2011–2012 Organ Program Series, celebrating the 20th anniversary of the installation of the Borg Petersen Memorial Organ (Steiner-Reck II/39) in Samuelson Cha-



Steiner-Reck organ, California Lutheran University

pel: September 16 (7 pm), Jonathan Ryan; November 4 (7 pm), Kyle Johnson; February 11 (11 am), masterclass with John Ditto; February 12 (2 pm), John Ditto. For information, contact CLU's Office of Campus Ministry at 805/493-3228; <www.callutheran.edu>.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, presents its fall music series: September 18, Peter Richard Conte; October 5, Susanna Faust; November 2, Richard Frey; December 4, Advent Lessons & Carols (David Binkley, organist/choirmaster); 12/7, Steven Middernacht; 12/24 (5-7-9 pm), Lessons & Carols (David Binkley, organist/choirmaster, with brass choir and guest organist Donald Golden); January 4, Chelsea Barton. For further information: 717/737-0488; <www.thechpc.org>.

Stambaugh Auditorium, Youngstown, Ohio, presents a series of dedication concerts celebrating the restoration of its E. M. Skinner organ. The building, an example of the Greco-Roman architecture of the Italian Renaissance and modeled after the Pantheon in Paris, is on the National Register of Historic Places. Designed by the New York architectural firm of Helmle and Corbett, the auditorium, with its original E. M. Skinner organ, was dedicated at the opening ceremonies on December 5, 1926. Within a few years, however, a major roof leak damaged an important section of the organ, and over successive years the organ suffered from disrepair and lack of suitable maintenance.

The A. Thompson Allen Company of New Haven, Connecticut has restored the organ to its original condition. The four-manual, 67-stop, 58-rank, 3,905-pipe instrument, Opus 582, was removed in January 2009, and the restoration was completed in spring 2011. The State of Ohio designated Ronald L. Gould, professor emeritus, Youngstown State University, as project manager. Dr. Gould and William Conti were the co-chairmen of the organ restoration project.

The dedication series begins on September 18 (4 pm), with David Higgs and the Youngstown Symphony, Randall Craig Fleischer, conductor. The program will include solo organ works, the Poulenc *Concerto for Organ, Strings and Timpani*, and Saint-Saëns *Symphony No. 3 in C Minor* (the "Organ" Symphony). On October 9 (4 pm), a solo recital by Thomas Murray will feature music by Bach, Elgar, Mendelssohn, Mozart, Rimsky-Korsakov, Schumann, and Widor. Todd Wilson will present a program on October 29 (2 pm), featuring an organ improvisation to accompany the showing of the silent film "The Hunchback of Notre Dame" and a children's Halloween costume party. For information: 330/747-5175; <www.stambaughauditorium.com>.

Duke University Chapel, Durham, North Carolina, presents its 2011–12 organ recital series on Sundays at 5 pm: September 18, David Arcus (2:30 and 5 pm); October 16, Wilma Jensen; November 13, Andrew Unsworth; January 29, David Arcus; February 26, Dongho Lee; March 18, Robert Parkins. For information: <www.chapel.duke.edu/organs/organseries.html>.

Park Congregational Church, Grand Rapids, Michigan, presents its fall concert series on Tuesdays at 12:15 pm: September 20, James R. Metzler; October 4, Mark Loring; 10/18, Chris Dekker; November 1, Jeffrey Roland; 11/15, Helen Hawley; 11/29, Peter Kurdziel; December 18, Candlelight Concert; 12/20, Carol McNally and Phyllis Miner, organ and harp. For information: 616/459-3203, x24; <www.parkchurchgr.org>.

Reading Town Hall (UK) presents its series of lunchtime concerts: September 21, Julian Collings, with cello; November 23, Timothy Waterell; January 25, Douglas Tang; March 14, Daniel Cook; May 16, Jill York. The celebrity series: November 10, Tim Byram-Wigfield; April 26, Jane Parker-Smith. For information: <www.readingarts.com>.



Houston Chamber Choir

The Houston Chamber Choir presents its 16th season: September 20, *Ave Maria*—Music of Devotion to Our Lady, Co-Cathedral of the Sacred Heart; October 29, Giovanni Paolo Colonna, *Psalms ad Vesperas* (1694), St. Philip Presbyterian Church; December 3, *Magnificat and Messiah*—Music of Schubert and Handel, with River Oaks Chamber Orchestra, the Church of St. John the Di-

vine; December 10 and 11, Christmas at the Villa, Chapel of the Villa de Matel; March 24, *A Dome of Many-Coloured Glass*—music of Brahms, David Ashley White, and Dominick DiOrio, the Church of St. John the Divine; May 19, music of Leonard Bernstein, the Church of St. John the Divine. For information: 713/224-5566; <www.houstonchamberchoir.org>.



Aaron James, Sarah Svendsen, and Stephen Boda

The National Organ Playing Competition of the Royal Canadian College of Organists was held during the national convention in Hamilton, Ontario, July 16–21. Three finalists were awarded prizes at convocation on July 20.

First Prize, the Godfrey Hewitt Memorial Prize: Aaron James, who received his Master of Music degree from the Eastman School of Music as a student of Hans Davidsson.

Second Prize, the Casavant Frères Prize: Sarah Svendsen, who finished her

third undergraduate year at the University of Toronto Faculty of Music as a student of Patricia Wright.

Third Prize, the Muriel Gidley Stafford Prize: Stephen Boda, who graduated with his BMus degree from the University of Toronto Faculty of Music as a student of John Tuttle.

The RCCO National Organ Playing Competition is held every two years and is open to Canadian organists who are members of the RCCO and are 30 years of age and under.

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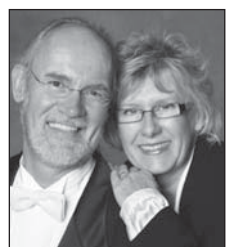
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The Cathedral Church of the Advent, Birmingham, Alabama, presents its music series: September 23, pianist Robbie James; October 7, Chanticleer; 10/16, Choral Evensong; 10/21, Kelly Jensen, solo handbells; November 18, Alabama School of Fine Arts Orchestra and Choir; December 4, Advent Lessons & Carols; 12/16, G. W. Carver Concert Choir. For information: 205/226-3505; <www.adventbirmingham.org>.

Kegg Pipe Organ Builders presents recitals on some of its recent installations: September 25, Michael Burkhardt, Zion Lutheran Church, Wausau, Wisconsin; October 9, Cherry Rhodes, Texas A&M International University, Laredo, Texas; March 11, Scott Dettra, St. John the Baptist Church, Canton, Ohio. For information: 330/966-2499; <www.keggorgan.com>.

Presbyterian Homes, Evanston, Illinois, continues its organ recital series at Elliott Chapel: September 26, Graham Davies; October 24, Robert Knupp; November 28, Lorraine Brugh. For information: <www.presbyterianhomes.org>.

Wichita State University, Wichita, Kansas, presents "Jehan Alain 1911-1940: The American Festival," September 28-30. The schedule includes lectures, concerts, and discussions, with presentations by James David Christie, Aurélie Decourt, Lynne Davis, Jesse Eschbach, Thomas Froehlich, James Higdon, Jim Riggs, Norma Stevlingson, and Wim Vioen, along with faculty and students from WSU School of Music.

Musicologist Aurélie Decourt, niece of Jehan Alain and daughter of Marie-Claire Alain, will be the keynote speaker. Jesse Eschbach and Norma Stevlingson will present a discussion of the various Alain editions as well as the "Critical Notes". There will be a presentation on the Alain house organ, now housed in Romainmôtier, Switzerland. A panel discussion with former Alain students will also offer a chance for a question-and-answer period from festival participants. For information: 316/978-6218; <lynne.davis@wichita.edu>; <www.americanalainfestival.com>.



McDaniel College Aeolian-Skinner

McDaniel College, Westminster, Maryland, presents a series of dedication concerts celebrating the renovation

of its Aeolian-Skinner organ: October 2, Ken Cowan; 10/31, Michael Britt, with silent film *Phantom of the Opera*; November 30, Masterworks Chorale of Carroll County; March 18, Ted Dix, with brass; April 28, alumni recital. For information: 410/857-2552.



Fisk organ, University of Michigan

The University of Michigan presents the 51st Conference on Organ Music October 2-5, celebrating the anniversaries of Liszt, Alain, and Hovhannes. The schedule includes concerts and lectures by Michael Barone, Susanne Diederich, Gregory Hand, Marilyn Mason, Peggy Kelly Reinburg, Almut Roessler, Helga Schauerte, Damin Spritzer, Mari-jim Thoene, Timothy Tikker, Jaroslav Tuma, and others. For information: <ehartz@umich.edu>.

Westminster Presbyterian Church, Dayton, Ohio, presents its fall concerts: October 6, David Comer; 10/9, Ken Cowan; 10/13, Judy Bede; 10/20, Elizabeth Wareham; 10/27, Jerry Taylor; November 13, Choral Vespers. For information: 937/223-7285; <www.westminsterdayton.org/>.

VocalEssence announces its 2011-12 season: October 9, The Gift of Fire, works by William Bolcom and Michael Daugherty; November 6, homecoming concert; December 3, 4, 9, 10, 11, Welcome Christmas; February 19, Witness; March 9, 10, Música de México; April 13, Brits & Brass; June 13, Chorus America conference opening concert. For information: <www.vocalescence.org>.

St. Peter in Chains Cathedral, Cincinnati, Ohio, presents its Great Music in a Great Space Concerts 2011-12: October 16 (3 pm), Westminster Cathedral Choir (UK); 10/30 (3 pm), Schola Cantorum de Venezuela; November 20 (1:30 pm), University of Cincinnati's College Conservatory of Music Chamber Choir, Philharmonia Orchestra, and Cincinnati Children's Choir, Bach, *St. Matthew Passion*; 11/27 (3 pm), Advent Lessons & Carols; December 3 (8 pm), Chanticleer; February 19 (3 pm), Choir of St. Peter in Chains Cathedral; March 28 (7:30 pm), Tallis Scholars; April 4 (7:30

pm), Ancient Office of Tenebrae. For information: Anthony J. DiCello, Cathedral Music Director, 513/421-2222; <www.stpeterinchainscathedral.org>.



Aeolian-Skinner organ, First Presbyterian Church, Kilgore, Texas

First Presbyterian Church, Kilgore, Texas has announced the **East Texas Pipe Organ Festival** to be held November 14-17. The four-day festival features the Aeolian-Skinner pipe organs designed and finished by Roy Perry (1906-1978) at First Presbyterian Church, Kilgore, Texas; St. Luke's United Methodist Church, Kilgore, Texas; First Baptist Church, Longview, Texas; First Baptist Church, Nacogdoches, Texas; and St. Mark's Episcopal Cathedral, Shreveport, Louisiana. Featured guests are Frances Anderson, Robert Brewer, Charles Callahan, Neal Campbell, Casey Cantwell, James Lynn Culp, Richard Elliott, Norman Fisher, Lorenz Maycher, Albert Russell, Donald Smith, William Teague, and Brett Valliant, with a festival choir and the choir of St. Mark's Cathedral, Shreveport, and other special guests to be announced.

Other events include visits to the East Texas Oil Museum, the Norton Gallery of Art, the Shreveport Scottish Rite Cathedral (and its 4-manual Pilcher pipe organ), and the Church of the Holy Cross, Shreveport (and its 3-manual 1920 E. M. Skinner pipe organ), with an opening night gala reception at the Malcolm Crim mansion in Kilgore. Full schedule and registration information for the event may be found at <www.easttexaspipeorganfestival.com>.

The city of Vienna announces the **2011 International Advent Sing in Vienna** on four festival weekends: November 23-28, November 30-December 4, December 7-12, and December 14-19. Choirs from around the world are invited to participate. Venues include Festival Hall of Vienna City Hall, Melk Abbey, Schönbrunn Palace, churches, and Christmas markets. For information: <www.viennaadventsing.com>.

The 2012 Miami International Organ Competition will be held at the Church of the Epiphany, Miami, Florida, on March 2, 2012. Any organist under the age of 30 is eligible to apply to the competition. First prize is \$5,000, sponsored by Fratelli Ruffatti. Preliminary round recordings must be received by December 16, 2011. For information, visit <www.ruffatti.com/mioc.html>, or e-mail <MiamiOrganCompetition@gmail.com>.

The National Association of Pastoral Musicians is sponsoring a webinar series, *Issues We Face*, on the third Thursday of each month, beginning in September. Nine one-hour sessions cover topics related to the ministry of musicians, clergy, liturgists, and other pastoral leaders. September 15: *How to Evaluate New Mass Settings*, Jeremy Helmes; October 20: *A Checklist for Roman Missal Implementation*, Diana Macalintal; November 17: *The Musical Judgment in the "Three Judgments, One Evaluation,"* Steven Janco; December 15: *Toward Better Singing: Working with Cantors and Choir Members*, Kathleen DeJardin; January 19: *Approaches to Bilingual (Spanish/English) Music*, Peter Kolar; February 16: *Yes, You! What You Need to Know about Latino Catholics*, Allan

Figuroa Deck, SJ; March 15: *Praying and Singing the New Grail Psalter*, Abbot Gregory Polan, OSB; April 19: *What Do Youth Want? What Do They Need?* Robert McCarty; May 17: *A Vatican II Approach to Latin and Chant in the Liturgy*, Paul Ford.

The webinars will be held at 2 pm ET, 1 pm CT, 12 noon MT, 11 am PT. Recordings of the webinars will also be available. Registration for a single session is \$25, with discounts for groups and multiple sessions. Links to information and registration forms can be found at <www.npm.org>.

Appointments



Lawrence W. Lawyer

Lawrence W. Lawyer has been appointed Associate Director of Sacred Music at the Cathedral of Saint Paul/National Shrine of the Apostle Paul, and Associate Director of the Archdiocesan Choir School of Minnesota, both in St. Paul, Minnesota, where he will play, conduct, administer, and manage the programs and initiatives of both institutions, including the series *Musica Sacra*, alongside Director of Music Robert P. Ridgell. He most recently served as interim director of music and organist for the cathedral for one year, where he has served since 2006. A student of Wilma Jensen and Janette Fishell, he has led a number of notable sacred music programs, and continues to serve the Archdiocesan Office of Worship as a resource person, conductor, and organist for archdiocesan liturgies. For more information on the Cathedral of Saint Paul: <cathedralsaintpaul.org/music>.



Kent Tritle (photo: Jennifer Taylor)

The Cathedral of Saint John the Divine, New York City, has announced the appointment of **Kent Tritle** as Director of Cathedral Music and Organist, effective September 1. He succeeds former director Bruce Neswick, who will join the faculty of the Indiana University Jacobs School of Music as associate professor of music.

Tritle has been Director of Music Ministries at St. Ignatius Loyola Church

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in Manhattan since 1989, where he oversaw a program of more than 400 services annually, led the church's professional choir, and developed a 45-voice volunteer parish choir. With graduate and undergraduate degrees from the Juilliard School in organ performance and choral conducting, Tritle also directs the Oratorio Society of New York and Musica Sacra, and is Director of Choral Activities at the Manhattan School of Music and a member of the graduate faculty of the Juilliard School—capacities in which he will continue. Tritle comes to the cathedral three years after its post-fire rededication and the restoration of its Great Organ, built in 1911 by Ernest M. Skinner, and enlarged and rebuilt in 1954 by G. Donald Harrison of the Aeolian-Skinner Organ Company.

Tritle will work at the cathedral with such various artists in residence as the Forces of Nature ensemble and the Paul Winter Consort. He will direct the St. Francis Day and Blessings of the Animals and Earth Mass, the music of cathedral liturgies, and serve as director, mentor, and inspiration to cathedral school and adult choristers.



Craig Cramer

König organ at the Basilika Steinfeld. During the month of July he returned to Europe for concerts in Germany and Scandinavia, including concerts on the Schnitger organs in St. Jacobi Kirche in Lüdingworth, and the Ludgerikirche in Norden, the Cahman organ in Leufsta Bruk, Sweden, and in Denmark at the Roskilde Cathedral on the historic organ restored by Marcussen in 1991, and at Fredricksborg Castle on the Compenius organ of 1610.

During the San Francisco Region IX convention in July, **Emma Lou Diemer** and **Carson Cooman** presented a workshop at Christ Episcopal Church in Portola Valley on several of Diemer's works for organ that are published by Zimbel Press. Excerpts from the following works were played by Diemer and Cooman: *Toccata and Fugue; Aria; Rejoice, Ye Pure in Heart; Odes on Beethoven's Ninth and Simple Gifts; Variations on "Dove of*

Here & There

Craig Cramer, professor of organ at the University of Notre Dame, returned from two recital tours to Europe this summer. The first tour took place May-June, during which time he performed six concerts in Germany, including a concert on the Riepp organ from 1766 and the Steinmeyer organ of 1957, both in Ottobeuren Abbey, and on the 1727



Christopher Houlihan with Houli-Fans at Notre-Dame de Paris

Houli-Fans from nine states and Europe attended **Christopher Houlihan's** performance at Notre-Dame de Paris in July. He was concluding a series of recitals in Scotland and France, and was awarded a very rare standing ovation by the capacity audience in Paris. He was

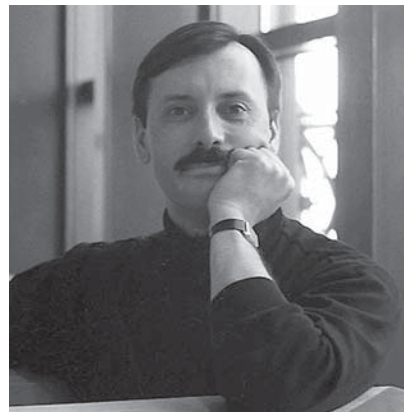
greeted by Houli-Fans from England, France, Alabama, California, Connecticut, Florida, Kentucky, Massachusetts, New York, Texas, and Virginia. Christopher Houlihan is represented by Phillip Truckenbrod Concert Artists, <www.concertartists.com>.



Emma Lou Diemer

Peace"; I Have Decided to Follow Jesus; I Danced in the Morning; Three Carol Lullabies; and Variations on Old One Hundredth [piano and organ duo].

Also at the convention, at the Morning Prayer service at St. Mark's Episcopal Church in Berkeley, organist **Lenore Alford** played as a postlude Diemer's *Fiesta*, a celebratory, rhythmic piece published in the collection *Frauen Komponieren (Female Composers—22 Organ Pieces from the 19th and 20th Century)*, available from Schott Music Publishers. Another German publisher, Certosa Verlag, has recently published two other organ works by Diemer: *Lauda Anima* and *Festival Voluntary for the Feast of Saint Mark*. Certosa Verlag, whose editor is Isolde Weiermüller-Backes, has published several of Diemer's chamber and orchestra works.



Frank Ferko

Frank Ferko announces the release of a new Hyperion compact disc of American choral music, entitled *Beyond All Mortal Dreams*, which includes his *Hildegard Triptych*, for unaccompanied double choir, in its entirety. The performing ensemble is the Choir of Trinity College, Cambridge, conducted by Stephen Layton. The *Hildegard Triptych* was Ferko's first commissioned work for the Dale Warland Singers. Composed in 1997, it received its world premiere in March 1999. The Choir of Trinity College, Cambridge has been rated by *Gramophone* magazine as one of the top five choruses in the world. For more information about *Beyond All Mortal Dreams*: <<http://www.hyperion-records.co.uk/al.asp?al=CDA67832>>.



Donald VerKuilen, Frank Rippl, Paul Weber, and Gabriel Peterson (photo by Craig Augustine)

On Sunday, May 22, **Frank Rippl** celebrated his 40th anniversary as organist/choirmaster at All Saints Episcopal Church in Appleton, Wisconsin. He was honored with a special Eucharist at which the choir sang Handel's "Let Their Celestial Concerts All Unite" from *Samson*, and Byrd's *Ave Verum*. In addition, a former student, Dr. Paul Weber, and a current student, Donald VerKuilen, did most of the organ playing, and a young member of the congregation, Gabriel Peterson, performed a contemporary French piece on the alto saxophone.

The church commissioned an anthem to be delivered in the fall by Indianapolis composer Michael Pietranczyk. Paul Weber also presented Rippl with an anthem he wrote to the text of the Collect for Artists and Musicians in the *Book of Common Prayer*. During the service,

Father Patrick Twomey, Rector of All Saints, pointed out that Mr. Rippl is the longest serving staff member in the 155-year history of the parish.

Frank Rippl is a graduate of Lawrence University Conservatory of Music in Appleton, where he was an organ student of Miriam Clapp Duncan, and later with Wolfgang Rübsam. He earned his master's degree at the University of Denver, and did additional study at the Royal School of Church Music in England. He is co-founder of the Appleton Boychoir, founder of the Lunchtime Organ Recital Series (now in its 16th season), and serves as dean of the Northeastern Wisconsin AGO chapter. He is also active in the Organ Historical Society. Rippl taught elementary classroom vocal music in the Appleton Area School District for 33 years. He is married to voice teacher Carol Jegen.

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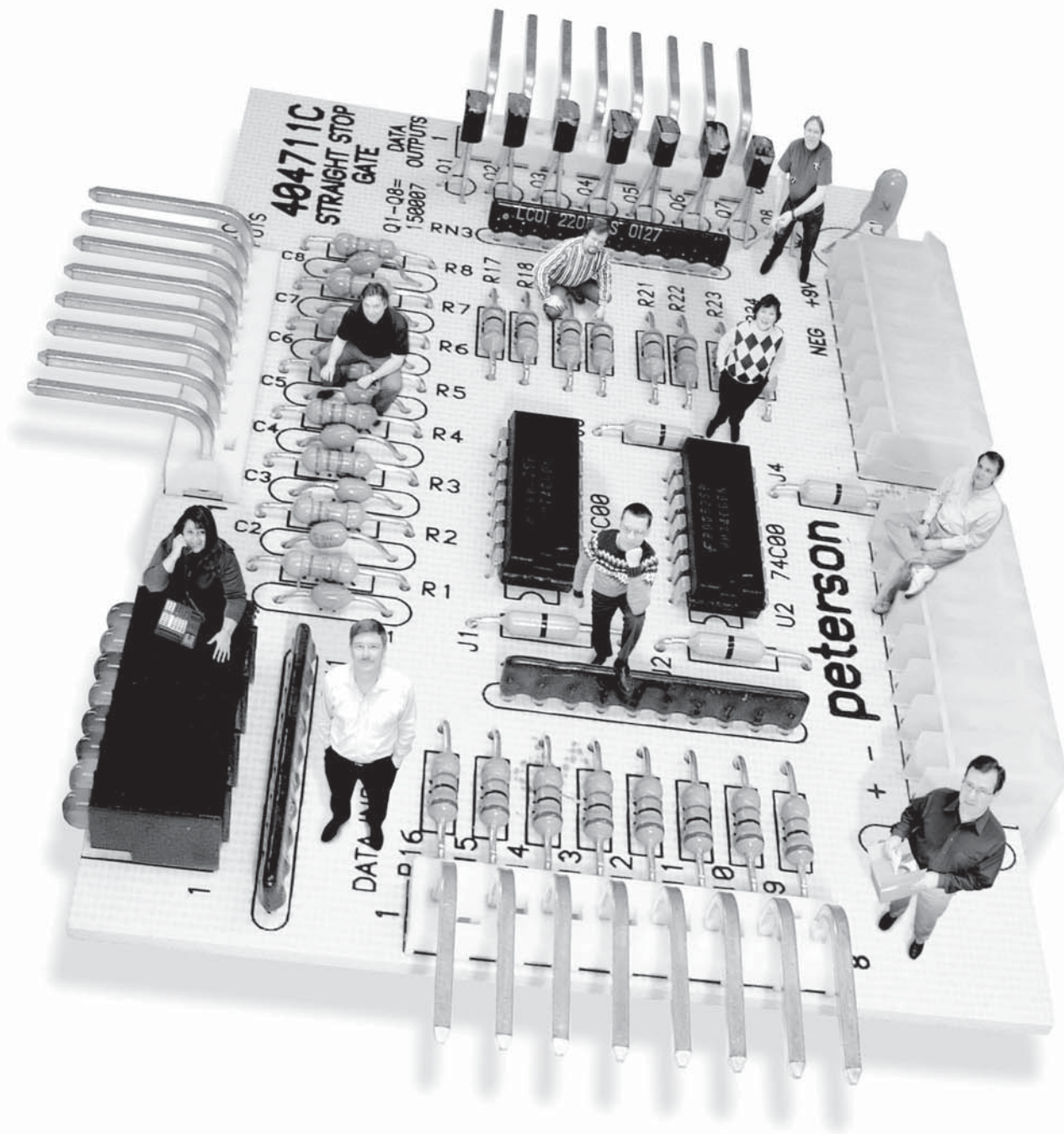
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Stephen Hamilton and Peter Bay

Stephen Hamilton celebrated his twenty years as minister of music at the Church of the Holy Trinity (Episcopal) in New York City with a concerto concert on June 11. Performed on the Rieger organ, the program included the *Concerto in G Minor* by Poulenc, the Barber *Toccatto Festiva*, Piston's *Prelude and Allegro*, and the Rheinberger *Concerto No. II in G Minor*. Maestro Peter Bay, conductor of the Austin (Texas) Symphony Orchestra, was the guest conductor for the 37-member orchestra. Shown in the photograph is Dr. Hamilton (left) and Peter Bay.



Carl Schwartz



Karl Moyer

Carl Schwartz and **Karl Moyer** will present a joint recital October 2 on the historic E. & G. G. Hook organ of 1865 in First Congregational Church, Orwell, Vermont. Purchased during Civil War from donations large and small, including village children's pennies, the organ

stands unaltered and in excellent condition as one of the finest examples of the Hook brothers' work of that time. Robert Newton of Andover Organ Co. has cared for the instrument over many years.

For many years and until recently, the church sponsored an annual summertime organ recital. Along with the two performers for October 2, other artists over the years have included Earl Miller, Kevin Birch, Charles Callahan, Kevin Parizo, Rosalind Mohnsen, Peter Stoltzfus, to name just a few. This year's October recital reinstates that series, but now as a fall event.

Dr. Schwartz and Dr. Moyer plan a combination of large- and small-scale works played on the relatively small but outstanding instrument. The *Prelude and Fugue in C Minor* by Mendelssohn will close the program. Moyer recorded half of the CD "As the Dew From Heaven Distilling" for the Raven label on the organ and will repeat some of that music in this program. Both performers have served leadership roles for the Organ Historical Society, Schwartz as general chairman of the 2011 national convention, and Moyer as program chair of the 1976 and 2003 conventions in Central Pennsylvania. For information: 717/397-8035 or 802/948-2811.



Dorothy Young Riess (photo credit: Patrick Hawkins)

Dorothy Young Riess, M.D. will rededicate the 1963 Reuter organ at Nichols Hills United Methodist Church, Oklahoma City, in October. Dr. Riess played the original dedication recital of the new organ in 1963. To celebrate the recent refurbishing of the instrument, including new moveable Reuter console, addition of solid-state memories and other refinements, she will play the exact same program as in 1963. At this time the church will recognize longtime members who attended the original dedication 48 years ago, and the instrument will be named in honor of Antone Godding, present organist at the church.

Dr. Riess studied with Mildred Andrews at the University of Oklahoma, and won the AGO Competition for Young Organists in 1952. She then studied with Marcel Dupré in France, served as organist at St. Paul's Within the Walls American Church in Rome, Italy, played a master's recital at Woolsey Hall, Yale University, and then entered medical school, earning a Doctor of Medicine degree in 1969. After 40 years

in medicine, she resumed organ playing and recently performed her eightieth birthday celebration concert at the University of Nevada, Las Vegas. She played the same program at the AGO Region IX convention in San Francisco (First Congregational Church, Berkeley, where she played her winner's recital in 1952), July 2011. For information: <www.dyriessmd.com>.



Mark Steinbach

Mark Steinbach, university organist, curator of instruments, and lecturer in music, Brown University, performed the United States premiere of Nico Muhly's *O Antiphon Preludes* at Sayles Hall, Brown University, Providence, Rhode Island, on March 20. Steinbach also performed the European premiere of *O Antiphon Preludes* at the Canne al Vento festival in Bolzano, Italy, June 3. Muhly is a New York-based composer, who at age 30 has already received many commissions, including *Bright Mass with Canons* (St. Thomas Church, New York City), and the 2011 opera *Two Boys* (Metropolitan Opera, Lincoln Center Theater Opera Commissions Program in a co-production with the English National Opera). Muhly composed the film score to the 2008 Best Picture nominee *The Reader*.

Steinbach teaches organ and music theory at Brown University and also serves as director of music and organist-choirmaster at St. Paul's Episcopal Church, Wickford, Rhode Island. Steinbach holds the D.M.A. and M.M. from the Eastman School of Music, B.Mus. from the University of Kansas, and studied on a Fulbright grant in Vienna. Recent engagements include solo performances at St. Columba's Church, Washington, D.C. for the Organ Historical Society national convention, Methuen Memorial Music Hall, and in Italy at the Rassegna Internazionale di Musica per Organo Festival and the Storici Organi della Valsesia Festival, and a masterclass at the Istituto Musicale Vivaldi in Bolzano, Italy. Recital and masterclass inquiries: <Mark_Steinbach@brown.edu>.

Stephen Tharp will play a benefit program of "by request" works at Grace Church Brooklyn Heights in Brooklyn, New York, on November 18 at 7:30 pm. Proceeds from the concert will benefit the reinstallation of the Kilgen organ at Our Lady of Refuge Church in Brooklyn, which was removed in 2007 to allow repair of damage to the organ chamber walls. As of July 2011, the parish has raised \$150,432 of the total \$215,402



Stephen Tharp

cost of the organ's restoration and reinstallation. A.R. Schopp's Sons, Inc., has carried out most of the restoration work, and Quimby Pipe Organs, Inc., has been contracted to reinstall the instrument.

The complete list of works that can be requested, and the sponsorship price for each work, is available on Our Lady of Refuge's website, <www.ourladyofrefuge.org/nov18/>. Tickets for the recital and following reception can be purchased at the website; sponsors of a requested work will receive two complimentary tickets to the recital and reception.

Nunc Dimittis

Elaine Sylvia Bliss died May 7 in Rochester, New Hampshire. She studied music at Middlebury College, where she received her BA in 1956, and at Union Theological Seminary in New York City, where she earned her MS in 1960. Bliss served churches as a choir director and organist in and around New York City, and moved to Rochester in 1989; she was an active AGO member, serving in several capacities, including as chapter newsletter editor. Elaine Sylvia Bliss is survived by two sisters, a brother, and nieces, nephews, great-nieces and nephews, and cousins.

Virginia M. Christian died at the age of 88 on May 25, in Troy, New York. She studied organ with Hilda Golding and H. Wellington Stewart, and also studied voice and choral conducting. She had a career in nursing, from which she retired when her first child was born. Christian served as organist and choir director for Third Avenue United Methodist of Watervliet, the Church of the Covenant in Averill Park, and the First Baptist Church in Rensselaer. Virginia M. Christian is survived by five children, six grandchildren, and two great-grandchildren.

Martha "Jane" (Tinder) Edge, age 84, died July 13 in Lacey, Washington. Born in Chariton, Iowa, she played piano from an early age and at age 14 was organist at the local Methodist church in Chariton. After receiving a bachelor's degree from Cornell College in Mount Vernon, Iowa, she taught music at Annie Wright School in Tacoma, Washington, and was organist at the Swedish Lutheran Church in Tacoma. She married Dexter Edge Jr. in 1951.

Edge served as the organist/choir director at St. John's Episcopal Church in Olympia, Washington, 1966-72, and also as interim director there in the mid-

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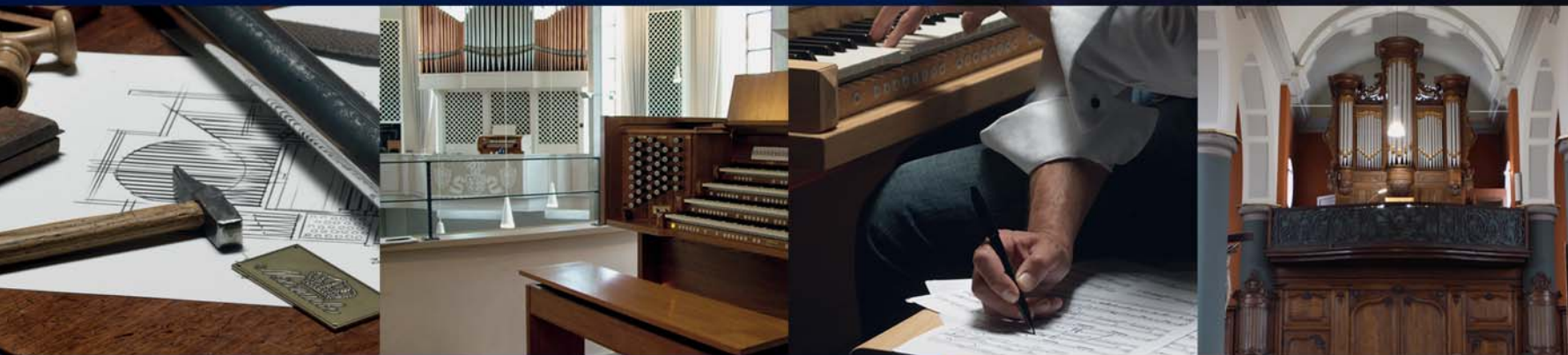


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1980s and mid-1990s. She taught organ privately in the Olympia area and as an adjunct faculty member at St. Martin's College (now University). Edge was one of the founders of the Olympia Masterworks Choral Ensemble, and was founding dean of the Olympia AGO chapter. She performed at national conventions of the Organ Historical Society, and in 1994 produced a CD recording entitled "In Search of the Lost Chord." Jane Edge is survived by her husband Dexter Jr., son Dexter, daughter Anne, and nephew Richard Tinder.

Glenn Earl Schieke, age 56, died on March 30. Raised in the Black Hills of South Dakota, he graduated from the University of Denver in 1977, where he majored in music, biology, and physics. He subsequently earned an MBA and had a lengthy career in advertising. An accomplished performer on French horn, piano, and organ, Schieke played with numerous groups, including the Denver Symphony and Boston Opera Company; he was a composer, an arranger, and accompanist. A longtime member of the First Christian Church of North Hollywood, he served as the church's organist for more than 15 years. Glenn Earl Schieke is survived by his mother, a sister, two brothers, nephews and nieces, a grandnephew, four grandnieces, and his longtime partner, Terry Cole.

John M. "Mac" Sue died March 16 in Olean, New York, at the age of 67. A graduate of Allegheny High School, Sue continued his education at Robert Wesleyan College in Rochester, and SUNY, Fredonia. He served as organist at churches including St. Stephen's Episcopal Church, St. Mary of the Angels Church, and the First Presbyterian Church in Bradford, Pennsylvania, where his wife Barbara serves as choir director. A past dean of the Allegheny AGO chapter, he was a cofounder of the Olean Community Chorus. John M. Sue is survived by his wife, four children, six grandchildren, three great-grandchildren, a sister, a brother, three aunts, a sister-in-law, and nieces and nephews.

Here & There

In a three-month crowd-funding campaign, **Fugue State Films** has raised £80,000 for a documentary film about Aristide Cavaillé-Coll and the music he inspired. Support came from 419 funders who gave between £45 and £10,000. As producer, Fugue State Films invested £40,000. Filming starts on September 12 at the church of St. Ouen, Rouen.

To mark the 200th anniversary of Aristide Cavaillé-Coll's birth and the upcoming 150th anniversary of his organ at St. Sulpice, Paris, Fugue State Films will produce the first ever full-length documentary film about the organbuilder's life and work. English organist Gerard Brooks will present it, and famous French organists and scholars will perform and be interviewed. Additional

filmed performances and recordings will be included in a DVD/CD set. Details are at <www.fuguestatefilms.co.uk/cavaill-coll>.

Michael's Music Service announces new sheet music releases. *Legend*, by Gottfried Federlein (1883-1952) features a lyrical, haunting melody; it was written in 1913 and played on the first Wurlitzer in New York City. *In Te, Domine, Speravi*, by Joseph Hathaway (1870-1956), was arranged for organ by Herbert Brewer. *Festival March* by Ralph Kinder (1876-1952) from the 1904 "Three Pieces" combines a march rhythm with a chromatic melody. *Dance of Apprentices and Procession of Mastersingers*, by Richard Wagner, transcribed by Gottfried Federlein, has moderate technical demands.

Also available is a free book, *The Art of Transcribing for the Organ*, by Herbert Ellingford (1876-1966), subtitled "A Complete Textbook for the Organist in Arranging Choral and Instrumental Music." The original publication has been restored, complete with every musical example, for viewing on portable reading devices. For information: <<http://michaelsmusicsservice.com/>>.

Randall Dyer & Assoc., Inc., Jefferson City, Tennessee, announces the selection of the firm by Alan Morrison, head of the organ department, to build a new three-manual, 14-rank studio teaching and practice organ for the Curtis Institute of Music, in Philadelphia. The firm's Opus 96 organ will be built in straight design, for correct inner voice leading while practicing music of complex harmonic texture, and will incorporate their standard Blackinton-style slider-and-pallet chests. Contrasting independent choruses will be available on each manual and pedal, and tonal variety will be enhanced by inclusion of flutes in closed, half-closed and open styles, as well as an extended-range Viola Celeste.

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Foley-Baker, Inc., of Tolland, Connecticut, has been commissioned to replace the entire relay system of the III/III/85 Wicks organ Opus 6393 at St. Agnes Roman Catholic Cathedral in Rockville Center, New York. The present system has been damaged by repeated lightning strikes. The organ's twin three-manual consoles and its multiple locations throughout the building complicate the updating process. More than 7,000 families worship at the cathedral, making it one of the busiest churches on Long Island. The project includes significant rewiring of the organ and removal and complete rewiring of both consoles. Despite limited access, work is scheduled to take less than five months. Michael Bower and Michael Wustrow are co-directors of the cathedral's music schedule. For information: 800/621-2624; <www.foleybaker.com>.

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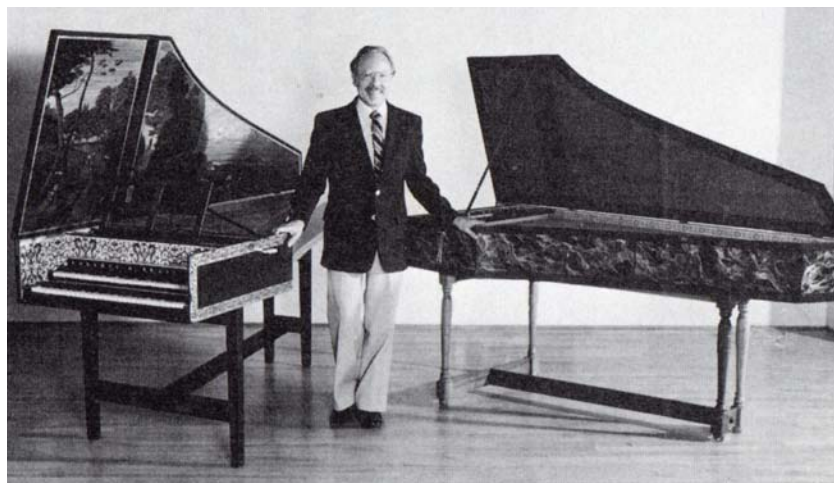
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Harpichord News

by Larry Palmer



Larry Palmer and Neil Roberts, Fort Burgwin, 1988 (photo by Ann Walton)



WNR with two Roberts & Brazier instruments

Remembering Wm. Neil Roberts (1929-2011)

Contemplating an invitation to play a harpsichord recital in California and not knowing where to find a suitable instrument, I turned to Gustav Leonhardt for some advice. His response, "You can't go wrong with an instrument by William Neil Roberts and Anthony Brazier," led me to that Los Angeles team of harpsichord builders and early music promoters. Diary entries show that my initial query to Roberts and Brazier resulted in their delivering a very fine small Flemish double harpsichord for the 1981 recital at Chapman College, south of the city, as well as an invitation to play the March 8 and 9, 1980 solo recitals for their Harpsichord Center series in Los Angeles.

Thus began an association that resulted in my inviting the more-experienced Neil to help with planning and to share teaching assignments for the first Southern Methodist University Harpsichord Workshop at the school's New Mexico campus, the Fort Burgwin Research Center near Taos. In August 1988 Neil and Tony drove cross-country from the Pacific Coast to "the land of enchantment," transporting not only two of their instruments to complement the ones being brought from Dallas, but also, in a bit of luck, serving as emergency transportation for Neil's student Ed Petron, a participant in that and each subsequent workshop, whose aging Volkswagen had given up the ghost



Neil's hands, May 2010 (photo by K. R. Perl)

outside Albuquerque as he drove eastward, fortuitously noticed by Tony as the Harpsichord Center van nearly sped by the stranded motorist.

The instruments were, indeed, superb. So was the teaching. I particularly recall Neil's inspired connection of the term "fringing" (a non-simultaneity of bass and upper chord notes) with a possible Anglicization of the word "frenching," as indeed this technique for softening certain textures at the harpsichord is a particularly French one. After the lengthy closing recital given by students, Neil shared some memories of similar workshop recitals past, including the daunting recall of an already very long California program that morphed into a marathon when the final player decided she wanted to play the entire *Goldberg*

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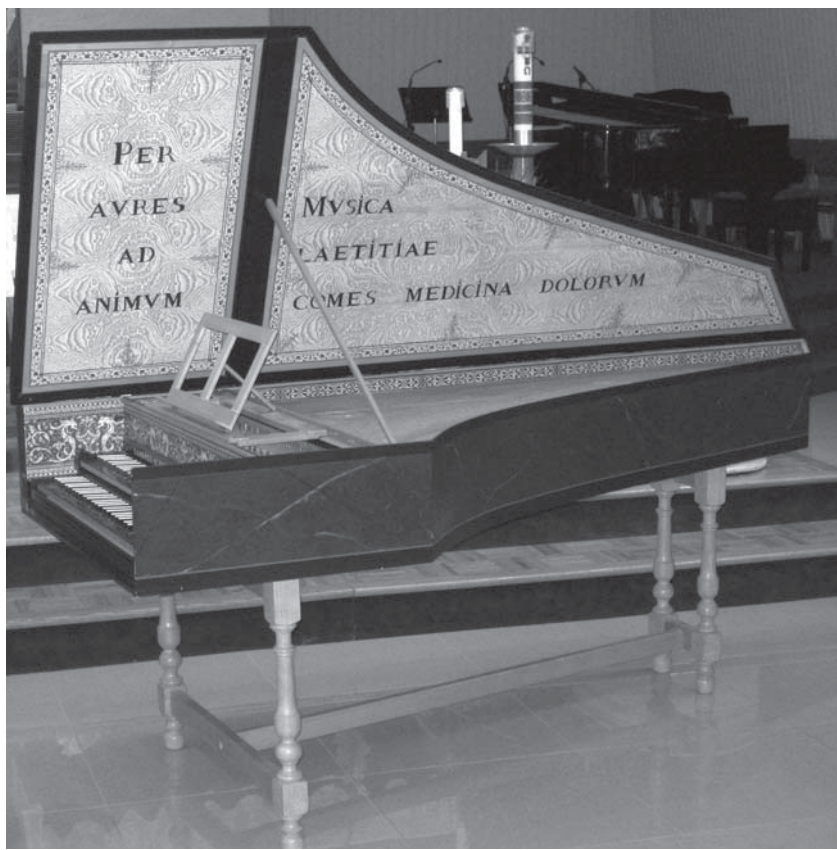
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Roberts & Brazier Franco-Flemish harpsichord, 1988 (photo by Beth Zucchini)

Variations—with repeats! Both from experience and this anecdote we learned to put strict time limits in place for such closing events!

Invited back for the next summer offering at Fort Burgwin, Neil was sidelined by an attack of kidney stones only days before the event, but hoped to be able to travel. It was not to be: an early morning call from Tony on day one of the summer program relayed the bad news that they would be unable to make the trip. I was fortunate to find Susan Ferré as an immediate replacement, but with the largest enrollment of all the seventeen workshops, and only the two harpsichords that we had brought from Dallas, this extremely wet week proved a challenge for all of us. The Roberts-Brazier duo was sorely missed.

Neil and Tony did have one subsequent summer outing at the Fort during the first segment of a two-week workshop scheduled in July 1990. I did not observe Neil's insightful interaction with the small group of students, since he had made it clear that he did not want me to attend his classes, but I remember the sensitive French works on a duo flute and harpsichord recital with Tony as the highlight of the week's faculty concert offerings. I had assumed that most of the students would find the opportunity—to learn both from Neil's teaching and from a second week in which Susan Ferré would coach them in continuo playing with her Texas Baroque Ensemble artists—an irresistible package deal. But, in reality, half of the class enrolled in either one or the other week, meaning that our expenses doubled while our tuition income basically halved, and we closed the books deeply "in the red." A double session was not offered again.

The national convention of the American Guild of Organists was held in Los Angeles in summer 2004. It served as a focal point around which to organize pre- and post-meeting stays with Neil and Tony, memorable both for the vocal interjections of Gus, their parrot, and for the opportunity to observe Neil's new interest in non-harpsichord-related painting. During our visit Neil was frequently to be found in the studio, working on his evocative watercolors. We departed Burbank's Bob Hope Airport that July with new purchases for the Palmer-Putman art collection: the framed sketch of a friend relaxing with his three dachshunds, and a limited edition signed photograph of Neil's *Portrait of Dr. Bell*, violinist Joshua Bell's psychologist father Alan, a work that continues to elicit strong reactions from those who see it. If the eyes truly are the gateway to the soul, Neil's



WNR's *Portrait of Dr. Bell* (2002)

concentration on the upper part of Dr. Bell's face is certainly apt, striking, and unexpected. The unique 2002 painting belongs to Los Angeles collectors Kay and Jack Lachter; thus, the rest of us, including Dr. Bell's family, must remain satisfied with a print edition of ten numbered examples.

Neil was born in Iowa on June 2, 1929. He succumbed to lymphoma in Los Angeles on April 7, 2011. Concerts had taken him to central Europe, Taiwan, Tahiti, Mexico, and the Casals Festival in Puerto Rico, in addition to the continental United States. Memorable career moments included frequent appearances on American Public Media, especially those on Bill McLaughlin's "Saint Paul Sunday."

Roberts' musical growth was influenced by harpsichordists Alice Ehlers,

Ralph Kirkpatrick, Gustav Leonhardt, and the many artists sponsored by the Southern California Baroque Association, of which he was president. His solo harpsichord recordings covered a wide range of composers and styles: Byrd to Bach, Scott Joplin rags ("even before they were discovered by E. Power Biggs," Neil pointed out), and his beloved French repertoire, including period transcriptions from Lully and other solo keyboard works by D'Anglebert, played stylishly on two then-recent Roberts & Brazier instruments for a 1981 Nonesuch disc. Obviously, it is extremely rare for a professional player to build his own harpsichord. (I can recall only the young Tom Pixton doing a similar thing.)

Penning a laconic dedication on my complimentary copy of that long-playing record, Neil wrote, "I'd better get a good review!"

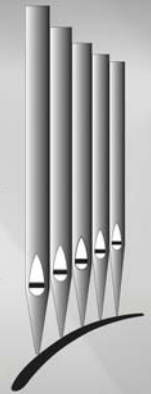
Accomplished, dear friend!

Finally, to complete an arch form of associations, my May 2011 harpsichord recital in Santa Rosa, California, was played on the 1988 Franco-Flemish double instrument belonging to Concert Artist Cooperative founder and director Beth Zucchini. It seemed appropriate to add one of the most intensely moving commemorative pieces from the 17th-century solo repertoire to this program, Louis Couperin's ineffably beautiful F-major *Tombeau de*

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Gilbert Martinez, with Neil Roberts and Ann Walton in the background, Joni Mitchell reclining, Fort Burgwin, 1988 (photo by Clyde Putman)

In the wind . . .

by John Bishop



Stephen Tharp at the Kotschmar Organ

We're havin' a heat wave

It's hot. I'm writing in mid-July from the coast of Maine, where we usually enjoy cool ocean breezes. But records are being set. It was 98 degrees in Portland yesterday and it's 98 degrees at home today. I said ocean, didn't I. That means humidity. A few minutes ago, the meteorologist on the radio said the humidity is "about as high as it can go." Like most desk-days, I'm talking on the phone with people all over the country, and everyone says it's terrible today. Electric utilities are limiting power even though they're dealing with record high demands. Hospital emergency rooms are busier than normal. Several of the church offices I tried to call today had messages on their phones saying they had closed early in order to save energy.

For fun (or longing) I looked at the website of the National Ocean and Atmospheric Administration (NOAA) to learn that while it's 98 here, it's in the high 60s in Nome, Alaska and around 70 in Helena, Montana. But it's 90 in Detroit, 103 in New York City and 104 in Gilbertsville, Pennsylvania.

All those organs sounding terrible

Many churches have summer schedules during which the organ isn't used much—a good thing, because when the weather gets hot, the pitch of flue pipes rises dramatically, while the reeds stay right where they are. I advise clients (and resist temptation myself) not to raise the pitch of reeds in the summer to match the rest of the organ. That's how tuning scrolls get wrecked—you roll them down "into the quick," as if you were trying to get a carp out of a sardine can, to match the pitch of the flues. Then in the winter when you try to get the reeds back to usual pitch the scrolls are torn. When a tuning scroll is damaged and "leaks," the speech of the pipe is compromised.

If your church has "Church School Sunday" on the first Sunday in June, then summer services in the air-conditioned chapel (pretty common in New England Protestant churches), you're fine. I played for almost twenty years at

a church with exactly this schedule. It was a delight because there was no choir in the summer, and the services were an hour earlier. I was active in a sailing club in those days and we ran races every Sunday, so it was handy to be finished with church at 10 a.m. We moved the church's wonderful piano from the sanctuary to the chapel each year so I could play on a "real" instrument for the summer—a great opportunity to keep my fingers around my piano repertory. The permanent instrument in the chapel was an aging and low-end electronic organ. Something about it meant that every A# in all the "stops" was out of tune and the dealer/technician said it couldn't be fixed. There was a sprinkler head above it that never leaked.

The problem with this summer schedule at my church involved the huge and popular Sheraton resort nearby. A couple would book one of the banquet rooms for their wedding reception and ask the wedding consultant if there was a pretty church nearby. We had dozens of weddings. Not bad for the pocketbook, but couples who "booked" their weddings because ours was a "pretty church nearby" were often less devout than we might have wished and came with priorities counter to many of the church's teachings. 'Nuff said.

I might be scheduled to play ten or twelve weddings in July and August. The church had a large and attractive electro-pneumatic organ with plenty of reeds, and any organist knows how important reeds are to the standard wedding repertory. Think of all those eighteenth-century English trumpet tunes or that ubiquitous Mendelssohn march without reeds. If it was 80 degrees or less, the organ sounded okay. Much above that and the reeds couldn't be used. And I would not tune them in temperatures higher than chamber temperatures at Christmas or Easter, when the furnace was running for days on end and the organ got good and hot. That was the limit. I'm not willing to wreck \$75,000 worth of reeds for a wedding march. On a re-

ally hot summer Sunday you can play a perfectly respectable worship service without using the reeds.

§

It's a privilege for me to serve on the Board of Directors of the Friends of the Kotschmar Organ (FOKO) in Portland, Maine. It's one of two instruments in the country with a municipal organist on the bench (Ray Cornils in Portland and Carol Williams in San Diego, California) and it's a popular beloved civic icon. It was built by Austin in 1912—the centennial year is coming up—and has 100 stops and five manuals. The people of FOKO work diligently to maintain the instrument and present up to twenty concerts each year with a variety of international stars. In addition, the organ is used in performances of the Portland Symphony Orchestra, Choral Arts Society, and for many high school and college graduations each year. You can see a full schedule of concerts, specifications of the organ, and information about educational activities at the website <www.foko.org>.

Last week Stephen Tharp played a concert as part of the regular summer series. His program included some wonderful twentieth-century music, a couple of the big classics, and his own transcription of *The Fair* from Stravinsky's *Petrushka*. Stephen has been voted 2011 International Performer of the Year by the New York City Chapter of the American Guild of Organists and will be presented in recital at the Church of St. Mary the Virgin in New York City as part of the chapter's annual President's Day Conference next February. That is the weekend before the beginning of Lent, a perfect time for a few days off between the high spots of the liturgical year. Come to New York for the conference. You'll hear great musicians playing great organs. You can find details at <www.nycago.org>.

Stephen and his wife Lena stayed with Wendy and me for a couple nights after the concert, and we had plenty of chance for shop-talk, carrying on about the state of organ teaching, performance, and building. Much of our talk focused on the philosophy of performance—what do we try to accomplish when we perform, what are the benefits for the performer and the audience? Many organists have two levels or venues for performance—worship and concert. Are they the same?

When we work from the organ bench on a Sunday morning, we are certainly trying to do our best, maybe even consciously hoping that the congregation (at least the personnel committee) is impressed. But our challenge is to focus our skills and diligence to enable the fullest communication between the congregants and God. It's essential to do your very best, but it's not appropriate for you to be feeding your ego.

I'm reminded of a story from the Johnson White House. President Johnson was presiding over a working lunch with members of Congress and foreign dignitaries. He asked his press secretary Bill Moyers (whose Ph.D. came from



WNR and Katherine Roberts Perl, May 2010

Mr. Blancrocher, as my way of remembering Wm. Neil Roberts.

Among Neil's gifted students, two outstanding ones, now professionally active in the San Francisco Bay Area, are Gilbert Martinez (attracted to that first Fort Burgwin Workshop through Neil's influence) and Katherine Roberts Perl (who continues Neil's rare combination of distinguished harpsichord performance and skillful technical expertise in the maintenance of the instrument), both of whom have contributed to this memoir. Further information was offered by David Calhoun of Seattle; Elaine Funaro, through the *Aliénor Newsletter* for Spring 2011, viewable at <www.harpischord-now.org>; and by Neil's business and life partner, Anthony Brazier, who survives him. ■

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. E-mails to <lpalmer@smu.edu>.

THE DIAPASON

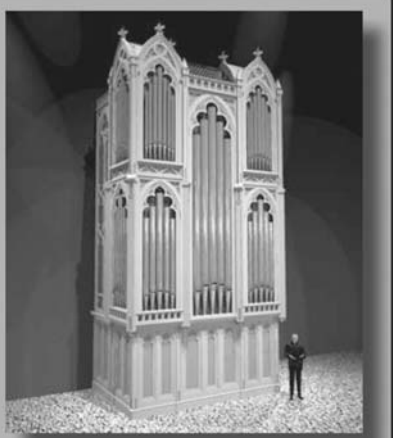
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John Bishop and Stephen Tharp on the Damariscotta River

Southwestern Baptist Theological Seminary in Texas) to give a blessing as the meal began. Moyers folded his hands, bowed his head, and began. Johnson bellowed, "Speak up, I can't hear you." Moyers replied, "Mr. President, I wasn't addressing you."

When we perform on a concert stage or in recital at the church on a Sunday afternoon, we are working to create a harmonic unity between composer, performer, audience, and instrument. The performer who is inspired by the instrument and the music can bring the audience along on a magic carpet ride. What's the energy that makes the carpet fly? It's the energy that the performer draws from the experience and shares with everyone in the hall. Have you ever attended a concert and found that you were exhausted when it was over? That's because the energy transmitted by the performer passed through your consciousness and body, sapping your energy in the process.

Have you ever wondered about the word *recital*? The dictionary in my Macbook says, "to read aloud or declaim from memory." It's a standard word in our organ lexicon, as well as those of singers, pianists, and almost any solo musician. If we get fussy about etymology, a recital by definition would not be an exciting event, but simply a retelling of something created in the past. That would be the essence of an "Urtext" performance—playing the music as the composer would have played it (to the best of our research and ability) on an organ that the composer would have recognized from a score presumed to be as authentic as possible. It's hard to fathom resisting the temptation to add any of yourself to that mix, and the best historically informed performances are those in which the player manages to inject his or her personality into the music, allowing the energy to flow, and projecting the excitement of the music. Bach, Buxtehude, and Bruhns were all great improvisers, and I bet their performances were bawdy and thrilling. Bach would have been the master at slipping *Happy Birthday* to a violinist during an offertory improvisation, no doubt in retrograde inversion and canon.

Using the strict definition, does a recital allow for any creativity? Is the performer licensed to add to the material being recited? Is the listener free to feel moved emotionally? I remember the terror of being required to recite a few verses of a Longfellow poem in elementary school. I was well into my thirties before I felt comfortable speaking before a large group.

We've all heard thrilling renditions of the great classics of organ literature. But haven't we also heard boring, rote recitations of pieces when half the audience knows they could have done better? Is that the best way to project our magnificent, thrilling, all-encompassing instrument to the public?

As part of his concert on Tuesday, Stephen Tharp played Bach's *Toccatina and Fugue in F Major*. That's one of my life pieces—you know, those pieces you played for required student performances in school, the equivalent of final exams for organ performance majors. I worked on it for months, did a harmonic theoretical analysis of it, memorized it, and offered the longest performance on

record because of those traps Bach left us where if you change a B-natural to a B-flat you jump back sixty measures! Stephen's performance had none of that. All he did was give us an energetic rendition, clearly defining the architectural structure of the piece, sharing the trickery of canon and triple-invertible counterpoint in the relative minor, using Bach's *toccatina*-flourishes as bridges that connected those mile-post pillars. It was Bach's music, clear as day, but it was Stephen's performance. As he played, he showed us what he likes about the piece. I like it that way.

Stephen, along with many of our brilliant young players, is blessed with tremendous technical facility, honed and nurtured by countless hours of practice. I recall plenty of performances with enough shaky moments that I would worry as the player approached each treacherous passage. It's hard to enjoy a performance if you can't trust the performer. We are extremely fortunate to share the instrument with a growing breed of brilliant organist/musician/performers whose love of the instrument and musical instincts allow "just anyone" to appreciate the organ to the highest degree.

Be all you can be, but be who you are

Tradition says that a symphony conductor mounts the podium with white tie and a cutaway jacket with tails. In the 1980s, Seiji Ozawa startled the conservative blue-blood crowd in Boston with his trademark white turtleneck shirts. Heresy. I'm sure he wasn't the first to break tradition on those exalted steps, but he sure made a noise. In the 1960s and '70s, E. Power Biggs and Virgil Fox carried on their celebrated feud, one in a tux, the other with sequins and a scarlet-lined black cape. What does the performer's dress have to do with the performance? Does it make the music sound better? Does it help the audience understand the depth and excitement of the music? Does it help the performer define for his or her own self who and what is being given to the audience? Does it honor the dignity and majesty of playing great masterworks in a huge acoustic space?

§

When the visit was ending, I drove Stephen and Lena to the Portland International Jetport (international because of daily flights to Nova Scotia, jetport because they have jets!). We stopped in Portland for lunch and dropped in to St. Luke's Episcopal Cathedral to see the Skinner organ as restored by the A. Thompson-Allen Company of New Haven, Connecticut. It's a modest four-manual organ with 47 ranks that include seven ranks in the chapel at the rear of the nave that doubles as the Echo of the Chancel organ. It's a beautiful building, and the organ is a knockout. The Vox Angelica in the Echo absolutely disappears when the shutters are closed, and the full organ is a mighty blast of gorgeous tone. The extreme range of volume and the possibility of truly seamless crescendo from the softest (imaginable) string to the thrilling fortissimo and back again are perhaps the most impressive facets of the wonderful organs built by Ernest Skinner.

As Stephen played through countless combinations of stops, we reveled in the beauty of the sound. But it was hot. Remember, it was 98 degrees outside. It might have been five degrees cooler—or less hot—indoors, but it was hard to tell. The organ sure knew it was hot. The reeds, and especially the gorgeous harp, stayed right where they belonged, and the flues went to the heavens with a fiery tail. No worries. The stakes were not high, the organ sounded terrific, and we were the richer for the experience. The cathedral musician, Albert Melton—my colleague on the FOKO board—was on vacation and the office staff welcomed us warmly. Congratulations to Nick Thompson-Allen and Joe Dzeda and the staff of the Thompson-Allen Company for their wonderful work and obvious deep respect for Mr. Skinner. Congratulations to Albert and the people of St. Luke's for their appreciation of the great artwork that is their organ.

Now let's have some cooler weather. ■

On Teaching

by Gavin Black

Thoughts on teaching interpretation

Interpretation is fascinating from many points of view. These include the relationship between interpretation and technique, how different approaches to the problems of authenticity affect interpretive choices, the history of different interpretive schools, the many elements of interpretive choices—tempo, registration, phrasing, articulation, rhythm, rubato and adagio accentuation or the relative lack thereof, and more—and in general, the strange phenomenon of *how different* performances of exactly the same notes can be.

With organ music in particular, interpretation begins with the choice of instrument and the venue—in effect, this is the beginning of the registration pro-



cess. Sometimes—most of the time for most of us, in fact—the choice of venue and organ comes first. This part of the interpretive process is turned upside down: we choose music that suits the instrument and/or the room, or we make decisions about how much we feel that the music needs to be an exact fit for the situation or how much we can bend and stretch and compromise. This is all part of the interpretive process, and it shares with the rest of that process the fact that different players approach it quite differently from one another.

Conveying interpretation to students

For teachers, primary questions about interpretation or interpretive stance are joined by questions about how to introduce students to matters of interpretation. These questions start with the overriding one: whether or not a teacher should hope or expect or even insist that his or her students take a similar interpretive approach to that of the teacher. It often seems almost routine to do so. In listening either to established or to up-and-coming players, we often expect to be able to tell who studied with whom based on what the student's interpretations are like. However, it is by no means

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clear that this is necessary or good. I will suggest below that teachers can be very happy with a wide variety of interpretive approaches on the part of their students. Another question might be put like this: if a teacher will not tell a student how to interpret and perform a piece—or a type of repertoire or repertoire in general—then how can that teacher help the student work out an interpretation of that repertoire, or how can the teacher help the student become a vivid and convincing interpreter of music in general? Yet another question is what sort of approach to interpretation to expect from students of different ages or levels of skill or experience. An intriguing question, to me, is this: does it matter whether or not a performance that a student gives is effective interpretively—or appeals to any particular listener's taste—at the moment the performance is given, or is it more important that the performance be part of the long-term learning process? These two things are not always incompatible with each other, of course, but they are different, and they might suggest different kinds of input from the teacher. That is, if it is important that a given performance by a student be effective interpretively in a certain way, then it might be necessary for the teacher to coach the student in that way of playing the piece. If the goal of learning to perform a particular piece is geared only to the student's longer-term development, then it might be better to allow the student to experiment, try things, listen, and learn, even if along the way this results in a performance that the teacher, other listeners, or perhaps even the student looking back on it later won't like.

The question of whether a teacher should want his or her students to end up—as mature performers—playing the way the teacher does, that is, with respect to interpretive choices and overall interpretive stance, is philosophical. (I assume that every teacher wants his or her students to be as competent technically and as masterful in performance as that student can possibly be, whether that is *more* than the teacher, the same, or less.) Why is the teacher teaching? What does he or she consider important about music, about organ playing for church or for concert? What kind of contribution does the teacher want to make to the history of the organ over the next few decades or beyond, and does that contribution depend on nurturing a particular style of performance or approach to interpretation? Does the teacher feel that students represent the teacher: that colleagues, audiences, and possible future students will judge the teacher based on how existing students play—not, again, with respect to competence or mastery, but with respect to interpretation? If so, is this appropriate, or is it placing a responsibility on the students that is burdensome?

These are questions that every teacher must answer for himself or herself—or, perhaps more importantly, must *ask* and think about. The answers may change over time, and the questions may be supplemented by others—other ways of looking at it. I myself long ago came to feel that I don't care at all what my

students end up doing interpretively, as long as they feel that the act of playing music and making choices is satisfying to them. This is largely a matter of philosophy, and I don't feel that it is necessarily the right way for every teacher to look at it. I also honestly don't know what it says about other dimensions of my underlying attitude. Do I feel this way out of modesty—"my way is no better than other ways"—or something quite the opposite—"my way is so special that you need not even attempt it"—or selfishness—"it would be better if my students played like me, but I will withhold the information that they would need to achieve that"—or fear—"if I teach my students how to play like me they will do it better than I do, and render me superfluous"—or all of the above or none of the above? I am, in general, inordinately in favor of people thinking for themselves: my students, other players, other teachers, everyone—not just about music, but most definitely including music.

The more a teacher believes that his or her approach to interpretive matter is based on objective truth, the more likely it is that the teacher will want to try to pass that approach on to students. And, as a subset of that, we all have an obligation to pass on to our students anything that we honestly believe to be true—objectively true or likely to be so. A substantial amount of what falls into this category is information related to composers' intentions or performance practices. I wrote at length about "authenticity" in my column of April 2010. In a sense, the principal thing is this: the most thorough knowledge about composers' intentions and the circumstances of the composition and initial performances of a piece *places surprisingly few limits on interpretive choice*. That is, such knowledge may change the direction or nature of interpretive choices, but it does not effectively narrow the range of choice or tend to make different performances more similar to one another. This is like a comparison of infinities: the set of all possible performances of a piece is infinite; the set of all performances that respect whatever is known about the composer's fingering and pedaling practices, tempo preferences, registration techniques, etc., is also infinite.

Analysis—contrapuntal, harmonic, or other theoretical analysis—can be another source of a feeling on the part of teachers that we have something objective to share with our students that might affect performance. Again, I think that it is very important to share such things with students, and I believe that this can be done in such a way as not to limit choices. For example, it is one thing to notice fugue subjects or other recurrent themes. (As I have written more than once, I believe that noticing anything that happens more than once is an extremely important and efficient tool for learning pieces.) However, it is something else entirely to move from noticing such things to reaching any hard and fast conclusions about what our analysis tells us to do in performance. (Again, comparative infinities: the set of possible performances by a player who has analyzed a piece for

counterpoint and harmony is infinite, as is the set of possible performances by a performer who has not paid any explicit attention to those things.) As soon as we cross over into saying to a student something like: "of course you must phrase the subject the same way every time it comes in," we have left the realm of the objective. This is one way of looking at it; however, it would also be possible to argue that the "sameness" of a theme from one instance of it to another lies in the notes themselves, and that phrasing and articulation of that theme can reasonably vary with the context. My point here is not to resolve a question like that, but just to suggest that we should all be as clear as possible as to what is neutral and objective and what reflects our own habits or biases. It is wonderful to share all of this with our students, but only if we are clear ourselves and candid with them about what we are sharing.

A sample interpretation

Many teachers who share my feeling that they do not aspire to have their students end up playing in their (the teacher's) style still feel that the best way to teach interpretation is to ask the student to copy—more or less—the teacher's performance *for the time being* and then to evolve later on from that to their own style and approach. This makes sense based on the notion that an inexperienced player—a student, especially a beginning student—does not yet have a basis of knowledge for shaping interpretations. This approach is also based on the idea that the best way to learn to think about performance and interpretation is to have the experience of doing *something* effective, and then either to react against it or to embrace it—or some mixture—later on, on the basis of other experiences and increasing knowledge.

In fact this is probably the most common approach and attitude, and most of those who expect their students to copy the teacher's interpretive ideas also fully expect those students to move on from those ideas later on. I imagine that any approach to teaching interpretation has to include at least a dose of direct suggestion from the teacher to the students. Even when those suggestions are less than direct, they are not entirely absent. I myself have never said to a student "you should phrase this subject this way" or "play this eighth-note line detached." However, when I invite students to play contrapuntal voices separately and in pairs, or to play a line omitting the unaccented notes, or to listen for the bloom in harpsichord sound when shaping a melody or a bass line, or to change fingers on repeated notes, or indeed just to play with a light touch, I am moving the student away from some interpretive possibilities and towards others.

My own reluctance to suggest—let alone require—specific interpretive choices stems from a feeling that such suggestions from a teacher have a tendency to have too great a weight of authority. We may honestly want our students to move beyond those suggestions, but the weight can be harder to shake off than we expect it to be. The

whole dynamic of accepting, rejecting, debating, and evaluating the specifics of what we were told to do by (especially) an admired teacher can be a distraction for years or decades. Of course, every teacher has to become comfortable with his or her own approach to these things. My specific advice is just this: be open to the possibility of suggesting less and letting the students explore more, and make suggestions, when you make them, as lightly and informally as you can, consistent with getting the point across.

Here are a few suggestions for helping students to think about interpretation and learn about the effects of different interpretive choices.


1) Especially for beginning students, but also for any student who is not yet very familiar with a particular kind of repertoire, **play something for the student two different ways, and ask simply which he or she likes better.** With a line—recurring motive or not—the two ways will probably be two different phrasings or articulation patterns. In a full-textured passage, the differences might be of tempo or registration or again articulation or perhaps arpeggiation or something about rubato or timing. The differences should be noticeable but not a caricature, and the student should listen carefully, and then feel absolutely free to choose whichever he or she prefers.

2) **Invite students to listen not just to what different interpretive decisions are like, but also to what they do.** For example, does a line in an inner voice become easier to hear if it is articulated one way rather than another? Does it become easier to keep a sixteenth-note line steady if the accompanying chords are articulated one way rather than another or registered one way rather than another? Does a bit of rubato make a passage sound softer, or more suspenseful, or just static?

3) **Ask students to listen—carefully—to at least six different performances of whatever they are working on.** (Important note: listening to *one* performance is risky. It tends to lead to subconscious mimicking of that performance, which can then have the same difficult-to-shake weight of authority—perhaps for life—that performance suggestions from a teacher can have.) This listening can focus on a passage rather than a whole piece. Sometimes ask the student to write down anything they can think of to say about each performance, but sometimes don't, so that the balance between pleasure and work remains healthy.

4) **Ask the student to listen to a large number of performances of a short passage,** paying very careful attention to something specific. For example, how do a dozen different players treat the rests between the several phrases on the first page of the Bach d-minor Toccata? How do several different performers treat the timing of the manual notes in the first sixteen measures of the Franck b-minor Choral? (I once, many years ago, sat with the great Canadian teacher and performer Mireille Lagacé, listening to the way that several different harpsichordists handled the transition from the

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WIDOR: Choral (Symphonie Romane)
WIDOR: Finale (Symphony 8)
DUPRÉ: Prélude & Fugue in B; Berceuse (Suite Bretonne)

DALE WOOD: Prelude on New Britain (Amazing Grace)
BÖHM: Prelude & Fugue in C
FRANCK: Choral No. 1 in E
VIERNE: Adagio (Symphony 3); Carillon de Westminster
BOYCE/FOX: Ye Sweet Retreat
BACH/FOX: Come Sweetest Death
MACDERMID: Behold What Manner of Love
KODÁLY: Praeludium in D-flat
VAUGHAN WILLIAMS: Old Hundredth

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first half to the second half of Variation 16 of the *Goldberg Variations*. It was extremely interesting and rewarding.)

With items 3) and 4) it can be valuable to suggest that several students do these things together and discuss what they hear. Of course, nowadays it is easy to find many performances or listen to of just about anything. As I am writing this, YouTube has over 7,000 performances of the Bach d-minor Toccata, but also several performances of each of a few less famous pieces for which I searched. This changes all the time. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.

Music for voices and organ

by James McCray

The triumph of trebles: SSA literature

A pessimist is someone who complains about the noise when opportunity knocks.

An optimist is someone who starts a crossword puzzle with a fountain pen.

—Anonymous

An informal review of American church choirs undoubtedly will reveal an abundance of female singers in comparison to male vocalists. This discrepancy has been around for at least 50–60 years and remains curious, since over a half-century ago male singing groups were thriving, especially if they were singing with guitars. Those early performers, an extension of the “Do-Wop” groups, were solid harmony ensembles who became national treasures; today the revival of these groups is apparent in sold-out concerts where the Boomers are attracted like children to a “Happy Meal”!

As an official adjudicator at our state’s choral contests, it has been a discouraging revelation to see high school choirs in competition, where there are mixed choir ensembles that have less than 10% of their singers who are tenors and basses. Since “balance” is one of the criteria for adjudication, the group is doomed before they take their first breath. *Where are the male singers?* That desperate cry is heard in many public schools and in an overwhelming number of church choirs.

Yet, it is not just the loss of men that is affecting the church. Church attendance is eroding in America, although it is not quite as bad as in Europe, where the weekly numbers worshipping in churches in some countries have become “beyond alarming.”

Lower attendance and lower congregational commitment have serious implications for issues of budget and activities. For us, as musicians, this situation, coupled with the rise of praise bands as the musical standard, is attacking the traditional church choir with the fervor of a raging bull.

So, my comments this month are offered in the spirit of “making lemonade out of lemons.” If there are far more women singers interested in participating in church choirs, why not use that fact to the church’s advantage by hav-

ing them sing separately on occasion or even once a month? Continue to use the mixed choir for those special occasions such as Christmas, Easter, Rally Sunday, etc., and use just the women’s choir for regular services. There is a danger that they could become the primary group, and in most cases that is not recommended. Keep the SATB choir as the standard “Chancel Choir” and without calling the alternate a “Women’s Choir” refer to the alternate performances by the “Women of the Choir”.

In suggesting the use of SSA singers here in American churches I am reminded of the words of another American, Mark Twain, who once was asked, “In a world without women, what would men become?” Twain replied, “Scarce, sir. Mighty scarce.”

Keep looking for those able singers, but in the meantime, the reviews this month encourage female ensembles in the choir loft.

Two Short Motets, Orlande de Lassus (c. 1532–1594). SSA unaccompanied, Brichtmark Music, Inc., BRM-23, \$2.00 (M).

The two Latin motets are *Agimus tibi gratias* (We give you thanks) and *In pace* (In peace I will sleep). These scholarly editions by Jameson Marvin of two contrapuntal works are each two pages in length. Only Latin text is provided for performance. Vocal ranges are very comfortable in all parts and these brief settings will not be difficult for most choirs.

To Live His Song, David Schoebel. SSA and keyboard, Beckenhorst Press, BP 1925, \$1.95 (M).

The keyboard part consists of pulsating chords that provide a gentle background for the voices. The choir usually sings in block-chord format, with no counterpoint and similar static rhythms. Soprano I calls for high “Bs” in the climax areas. There are many unison and two-part passages, and the women will enjoy singing this anthem.

Sim Shalom/Grant Us Peace, Marty Haugen. SA, keyboard, and optional guitar, GIA Publications, Inc., G-7106, \$1.40 (E).

There are four verses, which are sung in English by a soloist. The refrain, which may be sung in Hebrew or English, is a very simple two-part setting that may also be performed by the congregation; its music is on the back cover for duplication. During the solo verses, the choir has brief statements of the Hebrew title interjected between the phrases. Very easy music.

Spanish Ave Maria, Henry Mollicone. SSA unaccompanied, ECS Publishing, No. 7497, \$1.50 (M+).

Mollicone’s setting (also available for SATB) uses a simple Spanish translation for the traditional text. The harmony, light with dissonances, employs a variety of rhythms, meters, and tempo changes. The score is on two staves for this very expressive, contemporary setting.

Fairest Lord Jesus, arr. Charles Forsberg. SSA and piano, Augsburg Fortress, 978-0-8006-6436-7, \$1.60 (M).

The first verse is in unison above flowing piano arpeggios; these then modu-

late for the second verse, which is in four parts. The style changes in the keyboard part; the vocal music is homophonic. The last verse maintains the same melody in the soprano but with a new arrangement for the other voices. This popular hymn tune will be a favorite for the singers and the congregation.

Ave Maria, K. 544, Wolfgang A. Mozart (1756–91). SSAA unaccompanied, GIA Publications, Inc., G-6602, \$1.50 (M-).

This is a four-part canon that uses only the Latin two-word title for the entire text. Substitutions are possible so that the canon could be sung by various combinations of voices and/or instruments. Although there is a strict independence of the parts, vocal lines are not difficult. This is simple yet sophisticated music for a choir to sing—perhaps once with women, then later in the year with SATB voices.

The Name of Jesus, Craig Courtney. SSAA unaccompanied and hand drum, Beckenhorst Press, BP 191-3, \$1.95 (M).

In addition to the hand drum part, the choral score also contains lines for two hand-clapping groups; the drum music is also printed separately on the back cover. All of these percussion lines are relatively simple, as is the soprano solo that comprises about one-third of the music. There is a folk-tune character that stems from its modal harmony. Very attractive and interesting work for adult singers.

All Through the Night, arr. Felicia Sandler. SSA, glockenspiel or handbells, and piano, E.C. Schirmer Music Co., No. 7517, \$1.85 (M).

This arrangement of the popular children’s tune is very easy for the singers; their music is chordal with simple rhythms. The keyboard part is busy but not difficult, and plays throughout. Ten handbells are used in very simple phrases; but the interesting section is a 20-measure improvised part that uses

free rhythms and note choices during the third verse of the work. This gentle setting will have immediate appeal and will sound far more difficult than it is.

Lift Thine Eyes, Felix Mendelssohn (1809–1847), arr. Becki Slagle Mayo. SSA and piano, Choristers Guild, CGA 1213, \$1.85 (M).

Mendelssohn’s popular work from *Elijah* uses the same vocal material but has a flowing keyboard accompaniment added to support the singers. Both German and English texts are provided for performance.

I Am Jesus’ Little Lamb, Mark Shepherd. Unison/two-part, keyboard, and optional flute, Beckenhorst Press, Inc., BP 1722, \$1.60 (E).

This sweet setting of poetry by Henrietta von Hayn has three verses using the same melodic material. Most of the choral music is in unison. The flute music, also on the back cover, plays in most of the measures. The keyboard part is flowing and easy. Simple music, which could be sung by a children’s choir.

Book Reviews

In the Organ Lofts of Paris, by Frederic B. Stiven, annotated and edited by Rollin Smith. Richmond, VA: OHS Press 2010, 189 + xix pages, 68 illustrations, hardcover, \$19.95. ISBN: 978-0-913499-35-1; <www.ohscatalog.org>.

Originally published in Boston in 1923, Frederic Stiven’s memorable account of his student years in Paris in 1910–11 is now made available once again in a beautiful new format by the Organ Historical Society. Rollin Smith has an eye for beauty and a keen sense of what will appeal to thoughtful organists. He selected Stiven’s refreshing account, knowing it will provide lovers of the great French masterpieces of the romantic era with a deeper, more intimate, understanding.

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The vast, reverberant spaces in stained glass and stone, which are the churches of Paris, and the monumental musical instruments of Aristide Cavaillé-Coll inhabiting them, inspired the creation of that magnificent repertoire of organ compositions. Like Smith's earlier *The OHS Book of Organ Poems* (2007), this is a presentation-book to be treasured.

In 1907 Stiven graduated from Oberlin Conservatory and subsequently served on its faculty. For two years he studied in Paris with the great Alexandre Guilmant—he was Guilmant's last pupil—and, accompanied by an American companion, Jake Franklin Alderfer, visited important Parisian churches each Sunday to sample the musical fare, inspect the organs, and chat with the organists. Alderfer had taught at Oberlin since 1903 and served the American Church in Paris while Stiven was visiting. It was the Golden Age of modern French organists, and the pen-portraits Stiven provides us are charming in the extreme: Widor, Vierne, Gigout, Bonnet are portrayed, among others, and we read of humorous encounters with human pumpers of wind in that pre-electrical era (described by Vierne as comprising "La soufflerie à alcool"—the alcoholic wind-supply), along with interesting, sometimes moving encounters with concierges.

What do people know today of the old-time organ pumpers? At Saint Eustache, Stiven found "four ill-kempt, dirty men, with leery eyes and uncombed locks, going through the most astonishing gyrations." His candid observation is illustrated with a unique contemporary engraving showing an enormous wood-frame blowing apparatus equipped with treadle-bellows and horizontal hand-bars pivoted in the center, operating in seesaw fashion. He recounts a church architect's suicide, an anecdote of César Franck dancing before a mirror in his nightshirt to a ballet score played on the piano by his wife, and several others. A disarming naïveté pervades the whole book, a kind of informal journal of an excited 28-year-old American visitor who drinks it all in with a contagious sense of wonder. Typically, the struggle with the French language is confessed: "It was all so sudden," he writes on meeting Henri Dallier, "my French took flight." Joseph Bonnet would cordially greet his guests with "How are you today?" to which one of them would respond "Very well, and how are you?" Bonnet would counter with "Very much, thank you," beaming in his broken English.

But this book is not all superficial first impressions and anecdotes. The wisdom of the great French organists is preserved also. The most significant and relevant for our own time is found

on page 41, attributed to Saint-Saëns, former child prodigy, and scientist who contributed scholarly articles to learned journals, ranging from archaeology to insects, who could play the piano sonatas of Beethoven from memory, and who composed successful organ works, piano concertos, operas, and the *Carnival of the Animals* (to prove a functional—albeit private—sense of humor). This recognized genius always tried to provide dignified and appropriate organ music for the services at Paris's fashionable church of La Madeleine. One day he was told by a priest that his "classical" music was perhaps a bit heavy, asking him to play lighter music, such as some airs from one of the popular operas from the Opéra-Comique (read today Broadway or Hollywood). Very gravely Saint-Saëns replied to the priest: "When I see one of the ballet dancers dancing on the steps of the altar, then I shall be glad to play the airs from the opera for you in church, but until then I shall continue to perform what I believe to be suitable music for the worship of God."

Stiven describes the organ in each church he visited, often in meticulous detail, noting, e.g., that the five-manual, 37-stop instrument at Saint-Gervais devoted its third manual, "having the rather pompous name of Bombarde," to a single stop. Curiously, only the top two octaves of the upper two manuals play, "the rest of the keys being simply painted on a strip of wood." And Stiven thought it inexplicable that the builder, "as if it were useless to waste the room," made the keys of the Echo manual only half as long as those of the other manuals! The accompanying photograph shows this and the old-fashioned French pedalboard, with small blocks of wood representing accidental keys and triangular blocks for the naturals, each no more than five or six inches in length, proving beyond a doubt that the pedal technique demanded was for toes only.

Stiven joined the Paris Bach Society, which gave choral concerts. He describes a desperate occasion when the streets of the city were flooded by the not-infrequent overflow of the River Seine after the winter rains. It was the final rehearsal of the chorus. "To miss it meant dismissal from the chorus; to go meant decided risk in crossing the river, and a probability of not getting back to our apartments that night." With the unbounded exuberance of youth, he and Jake took the chance and went on to the rehearsal, but the experience was harrowing. Charles Tournemire conducted.

Stiven's narrative is exciting to read. It unfolds throughout on the right-hand page, while the left-hand page contains the many illustrations, engravings, line

drawings, and photographs, along with very helpful annotations, corrections, and enlightening glosses provided by Rollin Smith. Appendices include two articles by Stiven written for *The Etude Music Magazine*: Appendix A, "Systematized Instruction in Organ Playing," containing useful advice cultivating in young organists habits of thoughtful self-discipline and care, plus much practical help (the importance of trio playing in "forming the habit of exactitude in reading music") and his observation that "the reason for the great number of poorly prepared people who are playing in church is only another phase of the great curse of American hurry"; and Appendix B, a brief description of his great teacher's somber rainy-day funeral, "The Last Days of Guilmant." In Appendix C, Dr. Smith provides contemporary stoplists of all organs mentioned in the text. The Index is complete and useful. Very strongly recommended.

—John M. Bullard, Ph.D.
Spartanburg, South Carolina

New Recordings

Goldberg Variations, Johann Sebastian Bach. Stephen Tharp, organist. Fritts organ, St. Joseph Cathedral, Columbus, Ohio. JAV Recordings, JAV 172; <www.pipeorganeds.com>.

Stephen Tharp has recorded several excellent recordings under Joe Vitacco's recording label, JAV Recordings, but I have to say that I think this is the best of the lot. The Paul Fritts organ in the Roman Catholic Cathedral of St. Joseph in Columbus, though built a mere five years ago, is already justly famous and is the perfect medium for baroque and classical music such as the *Goldberg Variations*. Bach himself is known for his organ transcriptions such as the Vivaldi concerti. The *Goldberg Variations*—being written for *Klavier*, i.e., "generic keyboard instrument"—is particularly suited to the organ.

To transcribe the whole of the 32 movements of the *Goldberg Variations* for organ is a somewhat massive undertaking, and Stephen Tharp has accomplished it in a very thorough and painstaking manner. The results are spectacular, and in my opinion the *Variations* sound much better on the organ than they ever did on the harpsichord. As they are so familiar to most of us, I do not think there is anything to be gained by commenting on them all individually, except to say that they are uniformly well performed and registered. As an added bonus, Stephen Tharp gives a demonstration of the organ

at the end of the recording.

I am particularly impressed also with JAV Recordings' presentation of this recording. The compact disc is placed inside a colorful cardboard folder, with the leaflet in a pocket inside. This is much easier to open than a conventional jewel case. (I have to say I dislike jewel cases since I am always breaking them.) The booklet is also a model of its kind, containing an interesting introduction to the *Goldberg Variations* by Mark Dwyer, as well as a description and stoplist of the organ. Particularly helpful is the inclusion in the booklet of a list of all the registrations used for each variation. Would that all organ compact discs included the registrations in the leaflet!

Stephen Tharp and Joe Vitacco are to be congratulated for producing such a fine recording, and I believe that anyone who purchases it will by no means be disappointed.

—John L. Speller
St. Louis, Missouri

The King of Instruments Highlights, Vermont Organ Academy, \$14.
The King of Instruments, Volumes 1-3. Vermont Organ Academy, \$23.50.

Vermont Organ Academy, P. O. Box 2069, Kilgore, TX 75663-2069; <www.vermontorganacademy.com>.

The Aeolian-Skinner Organ Company was not the only major organ company to use sound recordings to advance sales or to articulate its tonal philosophies, but at a total of 30 volumes the complete "King of Instruments" series was considerably greater in scope than typically need be contemplated purely for promotional purposes. As was typical of Aeolian-Skinner, the artistic and musical interests of their endeavors trumped the purely practical nature of the enterprise. In this case, the series of recordings was of sufficient musical merit that each volume as it was released was announced in the *New York Times* and was briefly reviewed in its columns of new recordings. [The entire "King of Instruments" series is chronicled in detail by John A. Hansen in the April 2003 issue of *THE DIAPASON*.]

In 1942, G. Donald Harrison narrated two sides of a 78 rpm recording entitled *Studies in Tone*, which used the organ at Christ Church in Cambridge, Massachusetts, Aeolian-Skinner Op. 1007, for the musical examples. Volume I of the new "King of Instruments" series featured Harrison narrating in a way similar to *Studies in Tone*, which may have been the impetus for Joseph S. Whiteford as he initiated the new series. But the "King of Instruments" series of recordings was Whiteford's project, and it was he who directed all facets of its production. In fact, Whiteford, a competent organist himself, actually played some of the examples that accompanied Harrison's narration.

Taken as a whole, the 30 volumes are a recorded documentation of the work of Aeolian-Skinner following World War II until it closed for business in 1972, as played by the leading organists of the day. This era divides itself into three distinct periods of tonal style: Harrison until his death in 1956; Whiteford, who was Harrison's assistant and ultimately his successor; and Donald Gillett, formerly the head finisher who became president and tonal director after Whiteford retired in 1966. Harrison's work has come to be generally accepted, studied, and documented, and rightly so. But as Charles Callahan presciently says in the introductory notes to his second book [*Aeolian-Skinner Remembered*. Minneapolis: Randall Egan, 1996]:

The pendulum of taste and opinion is constantly in motion. Caught up in the enthusiasms of a particular moment in time, it is all too easy for anyone to belittle others' achievements. Perhaps Joseph Whiteford and his work are overdue for a fair assessment.

I would proffer that these three master organbuilders led the modern American response to the principles of the *Orgelbewegung* movement to a pinnacle

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of creativity and workmanship that has not been surpassed. The complete 30 volumes of "King of Instruments" and other modern recordings of these existing organs provide, in part, the tools for the fair assessment Dr. Callahan calls for in his remark above.

The master tapes for the "King of Instruments" series of recordings came to the archives of the Organ Historical Society after Aeolian-Skinner closed. It is from these original masters that the Vermont Organ Academy has produced these CDs. Daniel Colburn, who during his relatively brief tenure as executive director of the OHS facilitated access to these master tapes, is to be congratulated for allowing them to see the light of day. The sound reproduction quality of these new compact discs is remarkably clear and vibrant in tone, relatively free from pops, scratches, and ticks, and compares better than favorably to most re-mastered historical recordings.

Volume 1 consists of Harrison discussing the different types of pipe construction and the tones they produce. Sixty years later, his concise language and colorfully correct technical information is imparted in a manner that is at once elegantly understandable, yet inevitably practical and useful. All organists ought to listen to this commentary as they take their first lessons! At the same time, the seasoned serious listener is compelled to consider the content of his message with deference. This narration is enhanced by brief, succinct performances by Thomas Dunn, George Faxon, and Roy Perry playing the organs in Symphony Hall, Boston, the Cathedral of St. Paul, Boston, and First Presbyterian Church, Kilgore, Texas—each a new organ in the early 1950s. Joseph Whiteford plays the examples at the Cathedral of Saint John the Divine in New York, including the closing page of the Franck B-minor *Choral* and the fanfares on the State Trumpet.

Volume 2 consists of Dunn and Faxon playing the same two Boston organs, Robert Owen playing Christ Church, Bronxville, New York, and Perry and William Watkins playing at Kilgore. Volume 3 consists of Robert Owen playing a recital at Bronxville.

There have been prior transfers, both private and commercial, directly from good copies of the LPs to CD of some material from Volumes 1–3, but you will want these new editions not just for the enhanced sonic luster of the master transfers: there is a significant amount of material that never made it to the original LPs because of time limitations of the technologies of the day, which is restored here—entire pieces, such as Purvis's *Thanksgiving* and *Repentance* recorded by Roy Perry at Kilgore, two Bach chorale preludes played by Thomas Dunn at Symphony Hall and St. Paul's Cathedral, and even some narration and examples in Harrison's Volume 1. Particularly poignant is the identification for the first time in print of Thomas Dunn and William Watkins, two players identified ignominiously on the LPs of Volume 2 simply as the "staff organist," since they were members of the musicians union. As an aside, although not presented here, Volume 5 of the series featured Richard Purvis playing an album of his own music at Grace Cathedral in San Francisco, and he is similarly identified with the same generic appellation.

Produced as a "teaser" prior to the release of Volumes 1–3, the *Highlights* volume contains selected material from the master tapes, including tracks from Volumes 1–3. But, again, there is material presented that never made it to the original LPs and has therefore never been heard. Notable are performances of Norman Coke-Jephcott playing his *Toccata on a National Air* at the Cathedral of Saint John the Divine, and Marie-Madeleine Duruflé playing the Tournemire *Fantaisie-Improvisation sur l'Ave maris stella* on the Whiteford-Gillett organ of Christ Church Cathedral, St. Louis. Also included on the *Highlights* album are performances by Albert Russell at Asylum Hill Congregational Church in Hartford and John Weaver's heart-melting performance of Mozart's

K. 594 *Fantasy*, recorded at Holy Trinity Lutheran Church in New York for Volume 20 in the mid-1960s.

Let us hope that Vermont Organ Academy will continue to release more from this historic series of master tapes. On several levels they are of significant musical and historical content, interest in which will only be enhanced as the pendulum of taste and opinion continues its swing and pull.

—Neal Campbell
Director of Music and Organist
St. Luke's Parish
Darien, Connecticut

New Organ Music

Toccata pour Orgue, Opus 9 (1953), Jean Guillou. Edition Schott ED 9751, €14.95.

18 Variations pour Orgue, Opus 3 (1956), Jean Guillou. Edition Schott ED 9788, €14.95.

Sagas Nos. 1–6, Opus 20 (1970), Jean Guillou. Edition Schott ED 9796, €19.95; <www.schott-music.com>.

Having just celebrated his 81st birthday, Jean Guillou remains one of the organ world's most brilliant concert organists and improvisers, as well as a prolific composer for the instrument. As a critic of the French organ scene and classical music in general, he has aroused controversy in the music and political worlds with his radical views.

Guillou was born in Angers and became organist at the local church of St. Serge at age 12. From 1945–1955 he studied at the Paris Conservatoire under March Dupré, Maurice Duruflé, and Olivier Messiaen. He taught for a number of years and in 1963 was appointed titular organist at Saint-Eustache in Paris.

As a composer, Guillou has uncovered new sounds in the organ's tonal palette, and has combined organ with piano, violin, cello, flute, percussion, marimba, and voice, as well as orchestra. He has developed an individualistic eloquence in his solo organ works—which demand the utmost from performers and audience alike. His scores are marked by innovation and exploration. As an improviser, Guillou has given a new push to authentic creativity, liberated from the styles of the past.

As a critic, Guillou has a great concern for the state of the organ in society and has aimed his criticism at anything that stands in the way: from the French government's attitudes and the instrument's growing irrelevance to concertgoers, to the narrow repertoire played by many of his colleagues. He suggests that audiences for church organ recitals have become elderly and few in number, and concert halls and churches have failed the public in not commissioning fine organs for their spaces. He insists that organs need to be installed where receptive people are found. It is to this end that he designed a variable structure organ that could be hauled by truck and set up within a short time. Its modular design comprises 14 autonomous cases and a separate four-manual console, none of which weigh more than a concert grand piano.

In addition to this, Guillou has issued numerous recordings, including the complete organ works of Bach and Franck, numerous improvisations, as well as his own compositions. As a writer, he has published many texts on music, and written poetry and literature.

Toccata pour Orgue. This is the kind of music I love to listen to. Exciting new sounds covering the complete range of the instrument; wonderful registrations; rapid passages—did I say rapid? Passages at such a dazzling rate of speed that it seems impossible! Chords that are of such complexity that they would require

months of learning, to say nothing of the speed at which they must be played. Yes, exciting music that would strike terror into the heart of any performer.

The theme is heard at the outset *fortissimo*. It is fragmented rhythmically and melodically, and appears in various spots, including an epilogue at the end of the work. A second theme enters on a solo stop, quieter and more melodious, though it exists over a restless accompaniment, which later emerges as a third theme while the first theme is restated.

Each of the episodes of this *Toccata* reaffirms the themes as they build in intensity, pounding the decisive return of the first idea. The feeling is one of percussive aggression.

18 Variations pour Orgue. This is an early work and follows the model of the variation form, but, un-numbered, the variations flow in a continuous chain often without noticeable breaks between variations. The theme, which is very sparse at the beginning, weaves its way through various contrapuntal forms, including fugue and canon, and is expressive in nature. This 16-minute piece ends with a straightforward recapitulation of the theme, adorned with a different harmonic setting. This music is also very difficult and, in addition, the performer gets to contend with tenor clefs in the center.

Sagas Nos. 1–6. These six pieces deal with the ancient tales and legends of Scandinavia—the title referring to what is said, or recounted. According to the composer, three of these pieces began their life as improvisations, which were transcribed note by note from the recording. The composer also gives rather exquisite descriptions of each of the *Sagas*. This quote is a representative example:

The second *Saga* is a somber, frenetic dance based on groups of five semiquavers. It dies away, then after a long silence, a note emerges, and this lone note, on three different solo stops, beaten, hunted by its two neighboring notes in increasingly animated accents, anacrusis and appoggiaturas, disappears, giving way to the somber dance, which then broadens out. It is inter-

rupted all of a sudden by the irritated, exasperated, fuming tone of that harshness that overdoes itself and vanishes. The somber dance appears one last time, letting itself go into paroxysm.

The print in the *Sagas* is slightly smaller than the print in the *Toccata* and *18 Variations*. I found the smaller print slightly more difficult for aging eyes.

As in the earlier music, this set is also very difficult. However, it is such exciting music that I wish I had access to an organ that could play it. I recommend it for large organs and spaces in the recital context.

—Jay Zoller
Newcastle, Maine

Bálint Karosi: Organ Music, Vol. 1, Wayne Leupold Editions, WL600261, \$24.00. Available from <www.wayneleupold.com>.

Trumpet Toccata, Toccata in Memory of Béla Bartók, Által Mennék, Etudes pour orgue: I. Flûtes.

Bálint Karosi serves as minister of music at Boston's First Lutheran Church. Born in Hungary, he studied at the Liszt Academy in Budapest, at the Conservatoire Supérieure de Genève, and at Oberlin Conservatory. A gifted organist, clarinetist, and composer, Karosi adds lots of flair to the existing organ repertoire. His music might be best described as a fusion of techniques and styles, from Minimalism to bagpipe music, from French Impressionism to folk tunes.

The ever-changing rhythm and its fascinating interaction with harmony and space in *Toccata in Memory of Béla Bartók* (visit the composer's website to hear a recording: <www.karosi.org>) provide enough energy to get the most avid dance-hater on his feet. This piece may very well become a concert favorite. The blend of tradition, styles, and progressiveness in these concert pieces adds a breath of fresh air to the existing organ repertoire and will without a doubt delight audiences.

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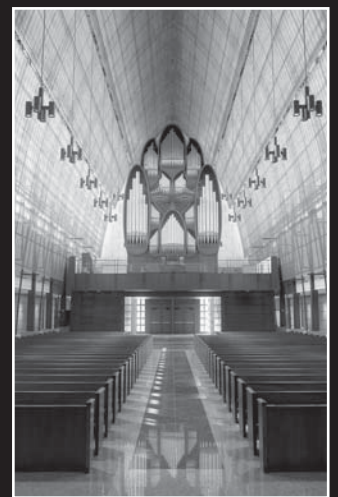
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On an unknown prelude and fugue by Gottfried Kirchhoff: Recovering some lost pages of his output¹

Maxim Serebrennikov

Celebrating the 325th anniversary of Gottfried Kirchhoff's birth

Introduction

In 2010 J. S. Bach, G. F. Handel, and D. Scarlatti, who were born 325 years ago, once again were the main figures of the musical calendar. Once again thousands of performers and scholars strove to express their reverence for the genius of these artists. Once again millions of listeners and readers were eager to enjoy their great works.

How often, though, in celebrating these masters, we forget their contemporaries, possibly having no less sacrificially served their art. Alas, the names of these other musicians are frequently lost among the pages of history or altogether disappear without a trace. But it is precisely their activity that laid the solid foundation on which the masters constructed their monuments.

Until recent times, the name of Gottfried Kirchhoff (1685–1746) was known only to a small circle of specialists. Meanwhile his contemporaries highly valued his output and enthusiastically praised his skill on the clavier and organ. German organist and theoretician Martin Heinrich Fuhrmann (1669–1745), recalling Kirchhoff's playing, wrote: "I later heard the well-known Mr. Kirchhoff play the organ in Halle, and his fingers so mastered the charms of music that I cried out, 'What a shame that the hands of these two keyboard players in Leipzig and Halle must some day turn to dust!'"² And further: "In my time, when in 1692 I was studying in Halle, Zachow was flourishing there, whom I heard on Sundays with a true hunger and thirst; and if I had to travel there again, and there were no bridge over the [river] Saale, and I could not reach the city, then truly I would swim across the river like Leander for his Hero, even to hear renowned pupils of his such as Mr. Kirchhoff."³

The unexpected discovery of *L.A.B.C. Musical* in 2002 served as a new impulse for studying Kirchhoff's life and works.⁴ The first monograph on Kirchhoff was published in 2004, along with the new edition of *L.A.B.C. Musical*.⁵ In 2005 and 2006, *L.A.B.C. Musical* became the subject of two master's theses, which were defended at the St. Petersburg Conservatory and at the Kiev Conser-

vatory, respectively.⁶ In 2008 one more unknown prelude and fugue by Kirchhoff was discovered in the manuscript Mus. Ms. 11605, which is housed in the music department of the State Library in Berlin (Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung).⁷ Additionally, in 2009 the composer was honored through the naming of a music school in Bitterfeld, not far from his birthplace.

This is not to say that researchers have answered all regarding the life and work of Kirchhoff; quite the opposite—many questions remain. The greatest mystery at present is the fate of the composer's *oeuvre*. Kirchhoff dedicated his entire life to music: from 1693 to 1709, he studied organ and composition in Halle under Friedrich Wilhelm Zachow (1663–1712); from 1709 to 1711, he was *Kapellmeister* at the court of the Duke of Holstein-Glücksburg; from 1711 to 1714, he served as organist at the church of St. Benedict in Quedlinburg; and, from 1714 to his death, Kirchhoff held the position of *Director Musices* and organist at Our Lady's Church in Halle. Even if Kirchhoff was not remarkable for the rate at which he produced works (such as, for example, Georg Philipp Telemann), his long period of professional activity must have produced an imposing quantity of works. Despite this, all Kirchhoff's compositions known at present can be counted on the fingers of one hand. What has happened to all the rest?

Possibly, the passage of time did not spare Kirchhoff's manuscripts, and a large portion was lost to natural calamities (fire, flooding, etc.). Possibly, the composer had little regard for his own creations and did not attempt to save them for later generations. Possibly, the fault for the loss of certain of these compositions falls on Wilhelm Friedemann Bach, who succeeded Kirchhoff as *Director Musices* and organist at Our Lady's Church in Halle.⁸

Nevertheless, hope remains for the restoration of at least some portion of Kirchhoff's *oeuvre*. This is confirmed by unexpected discoveries of recent years, one of which we shall discuss here.

The Mylau Tablature Book

In 1910, Georg Schünemann (1884–1945), German musicologist and mem-

ber of the commission for the revelation and studying of *Monuments of German Musical Art* (*Denkmäler deutscher Tonkunst*), uncovered in the Mylau church archives a rich collection of organ works composed by the old German masters. The value of this find was difficult to overestimate: the manuscript contained not only works of composers to that time unknown, but also unknown works by well-known composers.⁹

Today this collection is still housed in the Mylau church archives, listed as MS H 3a. The manuscript is a book of considerable thickness (101 leaves) in upright format (c. 21 × 33 cm) and hard cardboard binding, covered with colored paper. The front cover of the binding carries the inscription "TABLATUR | Book | 1750" ("TABULATUR | Buch | 1750"), which is at the very least a misleading identifier. In fact, the *Mylau Tablature Book* does not contain a single example of tablature notation. The date "1750" also does not correspond to the real time of the manuscript's creation.

In 1984 the *Mylau Tablature Book* was sent for expert appraisal to the German Book and Writing Museum (Deutsches Buch- und Schriftmuseum, Leipzig), where museum staff member Gertraude Spoer determined that in the eighteenth century the manuscript had undergone restoration, during which the original binding was replaced by the current one. Subsequently, the inscription "TABULATUR | Buch | 1750" belongs to a later time than the manuscript itself. More than likely, this misleading title was added shortly following the change of binding. Furthermore, based on study of the paper's watermarks, Spoer concluded that manuscript MS H 3a was made around the year 1725.¹⁰ Unfortunately, the copyist has never been identified.

The contents of the *Mylau Tablature Book* are truly impressive with respect to volume: the manuscript contains 176 pieces, dominated by preludes and fugues. The composers include such names as Johann Pachelbel (1653–1706), Johann Krieger (1652–1735), Johann Kuhnau (1660–1722), Andreas Kniller (1649–1724), Nikolaus Vetter (1666–1734), Andreas Werckmeister (1645–1706), Christian Friedrich Witt (1660–1717), and Gottfried Pestel (1654–1732). It is, however, these names alone that are noted in the manuscript. Many pieces were written anonymously, and the majority of these remain unattributed.¹¹ Furthermore, those attributions that are given in the manuscript are not always credible.

Praelud: ex. C. dis à Monsieur Bach.

As has been mentioned, the *Mylau Tablature Book* was a valuable contribution to Baroque literature for organ. To date, this manuscript remains the single known source for many of the pieces that it contains. Among these is the *Prelude and Fugue in C Minor*, recorded on pages 40–41. (See Example 1.)

According to the *Mylau Tablature Book*, Johann Pachelbel (1653–1706) is the author of this work. The name of the composer is indicated in the heading of the composition: "Praelud: ex. C. dis à Monsieur Bach."¹² At that time, "Bach." and "J. Bach." were common abbreviations for Pachelbel's name, which was said and written in some South German dialects as "Bachelbel". The period at the end of "Bach." is a sign of abbrevia-

tion, enabling us to distinguish Pachelbel's name from the names of members of Bach family.

The *Prelude and Fugue in C Minor* was first published in 1977 in the 39th volume of *Corpus of Early Keyboard Music*—the series founded by the American Institute of Musicology.¹³ Since then the pieces have been reproduced multiple times in other editions.¹⁴ Thanks to these publications, the cycle became accessible not only to musicians worldwide, but also strengthened its position as being a work by Pachelbel.

Recently, however, Pachelbel's authorship of this polyphonic cycle has come under growing suspicion, given how strongly the style of writing in the pieces differs from that of other preludes and fugues by the composer. Thus, in the 2004 publication of *The Thematic Catalogue of the Musical Works of Johann Pachelbel*, these two pieces received the cautionary note "Ascription Questioned," and in the new edition of the composer's *Complete Works for Keyboard Instruments* they are shifted to the appendix as "dubious."¹⁵

As it turns out, the doubts of the researchers were not without basis. In March 2008 we discovered a forcible argument in F. W. Marpur's *Treatise on Fugue* (1753–1754), which disclaims Pachelbel's authorship of the *Prelude and Fugue in C Minor* located in MS H 3a.

F. W. Marpur's Treatise on Fugue as a key to ascription

F. W. Marpur's two-part *Treatise on Fugue* was, in its time, truly an extraordinary theoretical work. It was the first paper to be dedicated entirely to fugue. At the same time, it was the most fundamental work on fugue, which generalized and summed up all the knowledge of fugue acquired by musical theory and practice to the middle of the eighteenth century. Lastly, it was the richest treatise with respect to the amount and breadth of musical material ever collected into one resource. The quantity of music examples used by Marpur to illustrate his theses is so great that they constituted the whole two-volume appendices for each part of the treatise. Marpur's erudition defies imagination even today: the appended musical examples include, beyond those samples composed by Marpur himself, close to 500 excerpts from the works of more than 50 composers.¹⁶

In the score appendix for the second part of the treatise (Tab. III, Fig. 1), Marpur several times quotes a theme, which is surprisingly similar to the theme of the C-minor fugue from the Mylau manuscript. The ascription here, however, is not to Pachelbel, but to his younger contemporary, Kirchhoff. The name of this once-celebrated German organist and composer, fellow student of G. F. Handel and a good acquaintance of J. S. Bach, is indicated at the beginning of the example: "1st theme of Kirchhoff" ("1. th[ema] Kirchoffii.").¹⁷ (See Example 2.)

One cannot, of course, fully rule out the possibility that Pachelbel and Kirchhoff, each independently of the other, composed practically identical subjects. Formularity was one of the most characteristic features of Baroque music. The study of fugue assumed, in part, the mastery of an entire series of stereotypical, standard subjects and possible devices for their treatment. For this reason, correspondences were unavoidable (espe-

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Example 1. Mylau Tablature Book (c.1725), Prelude and Fugue in C Minor

Prelude

Fugue

Example 2. F. W. Marpurg, Treatise on Fugue. Musical examples, Tab. III, Fig. 1

Fig. 1.
i. th. Kirchoffü.

TAB. III.

Example 3. F. X. Murschhauser, Prototypon longo-breve organicum (1703), the Fugue from the 2nd mode

Fugue

Example 4a. F. W. Marpurg, Treatise on Fugue, Musical examples, Tab. II, Fig. 5.

Fig. 5.
i. th. Kirchoffü.

Example 4b. G. Kirchoff, L'A.B.C. Musical (c.1734), Fugue in A minor

Fuga

cially when one considers how in church practice, fugue subjects were often based on the initial phrases of plainchant melodies). Yet, despite a single intonational vocabulary, exact correspondence was rare, even for music of that time. Working from one and the same intonation formula, each musician materialized it in his own way. By way of example, we offer a fugue subject from the 2nd mode of *Prototypon longo-breve organicum* (1703) by Franz Xaver Murschhauser. (See Example 3.)

In comparing the three subjects, it is clear that they share a single intonational impulse: a descending minor triad, intensified by a leap to the leading tone. Although in Murschhauser's subject this formula holds to a different rhythmic pattern and melodic continuation, it, most importantly, does not stand apart as an independent syntactic unit.

In light of this example, the similarity of the "Pachelbel" and "Kirchoff" subjects to each other is made all the more clear. It is undoubtedly worth considering them variants of a single idea thought up by a single author. Indeed, there is undeniable correspondence between those elements and parameters of the subject that secure its individuality, specifically: motivic head, syntactic structure, melodic skeleton, rhythmic pattern, and harmonic plan. The primary divergences, excluding tonality, come down to figuration of the harmonies and to cadencing of the theme.

It is difficult to say today with certainty from whom these differences have arisen. Possibly, Marpurg himself made the changes in order to make the sample more relevant to his didactic intentions. It is more than likely, however, that he simply had a different version of the

fugue at his disposal, one that today remains unknown or has been lost.

In any case, this question remains: who is the true author of the *Prelude and Fugue in C Minor* found in the Mylau manuscript—Pachelbel or Kirchoff? We believe that testimony from the treatise of an authoritative theorist and well-informed musician deserves more confidence than testimony from a manuscript completed by an unknown copyist using unknown sources. Furthermore, the stylistic attributes of the music do much on their own to confirm that this work conforms to Kirchoff's creative signature.

tise of an authoritative theorist and well-informed musician deserves more confidence than testimony from a manuscript completed by an unknown copyist using unknown sources. Furthermore, the stylistic attributes of the music do much on their own to confirm that this work conforms to Kirchoff's creative signature.

L'A.B.C. Musical as one more argument in favor of Kirchoff's authorship

Kirchoff's name appears not only in the score appendix, but also in the body of the text of Marpurg's treatise:

If the late Musikdirektor Kirchoff of Halle denoted the counterparts of his well-known fugues in all twenty-four keys with figures alone, he did this because he wanted to instruct his students in the various possibilities of thematic entrances and in the technique of figured bass at the same time.¹⁵

Marpurg quotes six various Kirchoff themes in total. Although he never gives the title of those pieces that he quotes as musical examples (rather noting only the author of each piece!), it is natural to suggest that those themes he indicates as Kirchoff's come from those very same fugues he refers to in the text.

Earlier we stated the hypothesis that by "well-known fugues in all twenty-four keys" Marpurg meant the unpublished version of *L'A.B.C. Musical* (c. 1734) by Kirchoff.¹⁹ First, this is the only known composition by Kirchoff to contain,

as the title page asserts, "preludes and fugues in all keys." Second, one of the themes cited by Marpurg in the treatise's appendix is identical to the theme of the A-minor fugue from *L'A.B.C. Musical* (Examples 4a, 4b). Third, the texture of every piece in the collection, including the fugues, is notated as thoroughbass, i.e., on one staff using various clefs and thoroughbass signatures.

Within a comment in his own edition of the *Prelude and Fugue in C Minor* from the *Mylau Tablature Book*, Michael Belotti rightly notes that the texture of the pieces is nothing other than a realized thoroughbass.²⁰ Indeed, for the style of Pachelbel, who was trained in the contrapuntal tradition, this type of texture is atypical. However, for the style of Kirchoff, whose emergence as a professional coincides with the blossoming of thoroughbass technique in Germany, this manner of writing is completely natural and consistent. All the known clavier and organ fugues by Kirchoff can be included in the genre of the so-called *thoroughbass fugue*.²¹ It is highly likely that the original version of the C-minor Prelude and Fugue from MS H 3a was also recorded in codified form, and the variant that has reached us is someone's realization. In any case, the texture of both pieces can be easily expressed in thoroughbass notation with no damage done to the musical material (see Appendix: Version 1).

Conclusion

These arguments clearly point to Kirchoff's authorship of the C-minor Prelude and Fugue from manuscript MS H 3a. In identifying the true author of these pieces, we not only restore historical justice, we also reveal one more previously lost page of Kirchoff's oeuvre. It would be wonderful if this page were not the last to be revealed, if there were new finds ahead, which allow us to expand our understanding of the creative output of one of the forgotten composers from J. S. Bach's circle and to objectively evaluate his role in the compositional style of his epoch. ■

Notes

1. I wish to express my deep gratitude to Prof. David Ledbetter (Royal Northern College of Music), Prof. Rudolf Rasch (Utrecht University), and Prof. Glen Wilson (Hochschule für Musik Würzburg), who kindly provided me with helpful comments and critical remarks concerning the early version of this article.

2. "Ich habe <...> zu Halle den wohl renommierten Herrn Kirchoff auf der Orgel gehört, dessen Finger die Gratien also regierten, daß ich ausrief: Schade, daß dieser 2. Clavier-Spieler zu Leipzig und zu Halle, ihre Hände dermaleinst verfaulen sollen!" (Martin Heinrich Fuhrmann, *Die an der Kirchen*

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Gottes gebauete Satans-Capelle [Köln, 1729], S. 32). The clavierist from Leipzig should be understood as J. S. Bach.

3. "Zu meiner Zeit, als ich 1692. zu Hall studirte, florirte daselbst Zachau, den ich Sonntags mit einem rechten Hunger und Durst zuhörete; und wenn ich itzo dort noch hinreisen solte, und ware keine Brücke über die Saal, und ich könnte sonst nicht in die Stadt kommen, so schwimme ich über den Fluß wie Leander nach seiner Hero, seinen berühmten Nachfolger Hr. Kirchhoffen auch zu hören" (ibid., p. 55).

4. This collection, containing preludes and fugues for harpsichord or organ, was considered irretrievably lost for many years. The sole copy currently known to exist of *L.A.B.C. Musical* is in the library of the St. Petersburg Conservatory, given in 1870 as a gift by the noted musical enthusiast and passionate bibliophile Mikhail Pavlovich Azanchevsky (1839–1881). This "lost" composition by Kirchhoff was rediscovered by Professor Anatoly Pavlovich Milka, who in March 2002 brought attention to the uniqueness of the surviving copy. For more details on *L.A.B.C. Musical* and how it came to the St. Petersburg Conservatory library, see Maxim Serebrennikov, "L.A.B.C. Musical by Gottfried Kirchhoff: A Work Thought to be Lost," *The Organ*, no. 350 (2009), pp. 21–27.

5. See Gernot Maria Grohs and Klaus Kreth Grohs, *Gottfried Kirchhoff: 1685–1746. Komponist und Organist; ein Mühlbecker kreuzt die Wege von Georg Friedrich Händel und Johann Sebastian Bach* (Dessau u. a., 2004); Gottfried Kirchhoff, *L.A.B.C. Musical*, hrsg., kommentiert und Generalbaß realisiert von Anatoly Milka (St. Petersburg: Musikverlag "Compozitor" 2004) [in Russian and German].

6. See Maxim Serebrennikov, "L.A.B.C. Musical by Gottfried Kirchhoff: On Student Manuals of the Baroque Epoch" (master's thesis, St. Petersburg State Conservatory, 2005) [in Russian]; Olena Khimenko, "L.A.B.C. Musical by Gottfried Kirchhoff: Genre Peculiarities and Problems in Realization of Figured Bass" (master's thesis, The Ukrainian National Academy of Music in Kiev, 2006) [in Russian]. Olena Khimenko has continued to research the works of Kirchhoff, the results of which will be included in her dissertation "Gottfried Kirchhoff's Oeuvre in the Context of the Development of German Musical Culture in the First Half of the Eighteenth Century."

7. For more details see Gottfried Kirchhoff, *Prelude and Fugue for Organ, First Edition*, edited by Maxim Serebrennikov (St. Petersburg: Polytechnic University Publishing House, 2009).

8. It is well known that Friedemann was inclined to adventures. For example, he claimed his father's works as his own and vice versa he ascribed works of his own to his father. His prodigal way of life and drinking habit forced Friedemann to sell off not only his own estate, but also the greater part of his father's manuscripts that he had inherited.

9. In 1918 Max Seiffert published the first scholarly description of the manuscript along with a complete thematic index of it. See Max Seiffert, *Das Mylauer Tabulaturbuch von 1750*, in *Archiv für Musikwissenschaft* 1/4 (1919), S. 607–632.

10. For more details see Gertraude Sporer, *Untersuchung des Tabulaturbuches der Kirche zu Mylau 1750 im April / Mai 1984 im Staatsarchiv Leipzig* (Deutsches Buch- und Schriftmuseum der Deutschen Nationalbibliothek Leipzig, Kultur- und Papierhistorische Sammlungen). I wish to express my deep gratitude to Andrea Lothe, museum staff member, for permitting me to examine the copy of the expert report, as well as for the valuable information regarding the dating of the Mylau manuscript.

11. Some of the pieces gained attributions through research by Max Seiffert and by John R. Shannon. See Max Seiffert, op. cit.; John R. Shannon, "The Mylauer Tabulaturbuch: A Study of the Preludial and Fugal Forms in the Hands of Bach's Middle-German Precursors" (Ph.D. dissertation, University of North Carolina, 1961).

12. For more detail see *The Thematic Catalogue of the Musical Works of Johann Pachelbel*, compiled by Jean M. Perreault, edited by Donna K. Fitch (Lanham, MD [u.a.]: Scarecrow Press, 2004), p. 3.

13. *The Mylau Tabulaturbuch: Forty selected compositions*, edited by John R. Shannon, American Institute of Musicology (Neuhausen-Stuttgart: Hanssler-Verlag, 1977), pp. 4–7.

14. By far the most popular of these is the Peters Edition of Pachelbel's organ works, prepared by Anne Marlene Gurgel: *Johann Pachelbel: Toccaten, Fantasien, Praeludien, Fugen, Ricercare und Ciaconen für Orgel (Clavichord, Cembalo, Klavier)*. Bd. I, nach den Quellen hrsg. von Anne Marlene Gurgel (Leipzig: Edition Peters, 1982), S. 42–44. Gurgel was obviously not familiar with the above-noted publication *Corpus of Early Keyboard Music*, since she regards herself as the first to publish this *Prelude and Fugue in C Minor*, S. 121.

Appendix 2

PRELUDE AND FUGUE

from the *Mylau Organ Book*

PRELUDE

FUGUE

Appendix 1
PRELUDE AND FUGUE
 from the Mylau Organ Book

PRELUDE

FUGUE

15. See Perreault, *Thematic Catalogue of the Musical Works of Johann Pachelbel*, p. 202; Johann Pachelbel, *Complete Works for Keyboard Instruments. Vol. II: Fugues*, edited by Michael Belotti (Colfax, NC: Wayne Leupold Editions, 2006), pp. 101–102.

16. To the best of our knowledge, Marburg's treatise has never before been viewed as a possible source for attribution of works by his predecessors and contemporaries.

17. Marburg composes two additional themes in counterpoint to this one, showing possibilities in triple counterpoint by way of changing their vertical placement with respect to each other. For this reason each theme in the set is given a number.

18. "Wenn der seel. Herr Musikdirectour Kirchhof aus Halle, in seinen bekanten Fugen mittelst der Zieferrn beständig angezeigt hat: so ist dieses deswegen geschehen, dass er seinen Schülern zugleich den Generalbaß und die Art der verschiedenen Eintritte eines Fugensatzes bey brächte" (Friedrich Wilhelm Marburg, *Abhandlung von der Fuge* [Berlin, 1753], S. 149–150).

19. See Serebrennikov, "L.A.B.C. Musical" by Gottfried Kirchoff, p. 23.

20. Pachelbel, *Complete Works for Keyboard Instruments*, p. 116.

21. The term *partimento fugue* is also used for identifying the given genre of fugue. For more details about the difference between these terms see Maxim Serebrennikov, "From Partimento Fugue to Thoroughbass Fugue: New Perspectives," in *BACH: Journal of the Riemenschneider Bach Institute*, vol. XL, no. 2 (2009), pp. 22–44.

22. Since the original version of the *Prelude and Fugue in C Minor* from MS H 3a is widely available through various editions of the clavier and organ works of Pachelbel, in this appendix we wish to offer other possible versions of this composition. Version 1 is in traditional *partimento* notation, emphasizing the thoroughbass nature of these pieces and their visual similarity to the pieces of L.A.B.C. Musical. Version 2 is the realization in which the original texture of both pieces is completed in up to four parts, wherever possible. As is well known, four-part writing was a distinctive feature of J. S. Bach's method for study of thoroughbass.

Maxim Serebrennikov is a doctoral student at the St. Petersburg State Conservatory, where he is currently completing his thesis, "Solo Keyboard Thoroughbass Fugue of the Baroque Era." His research interests lie in the history and theory of Baroque music, in particular discovering, studying, and publishing unknown sources of keyboard and organ music. His recent articles in Musicus, The Organ, and Harpsichord & Fortepiano focus on rarities of harpsichord and organ music of the 18th century. He is also active as a professional music typesetter and score and book designer, working with various publishing houses.

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Dear Harpsichordists: Why Don't We Play from Memory?

Paul Cienniwa



Figure One: no page turns, horizontal page layout



Figure Two: no page turns, vertical page layout

Over the years, I've asked myself why harpsichordists aren't expected to memorize, and, like many harpsichordists, I'd been asked by audiences why I didn't play from memory. I know of many reasons! Memorization keeps the player from free ornamentation. It isn't historical. Bach is too hard to memorize. We're too busy with all of the continuo playing. The world's greatest harpsichordists don't memorize. But the best excuse of all is that *we don't have to*. This is a great excuse, and I've used it so many times that I even recommend it!

Last spring, I made a personal moratorium on playing solo repertoire from score. At that time, I anticipated a two-year hiatus from solo recitals. After all, I hadn't played a memorized program since 1995.

When I mentioned to a violinist colleague that I hadn't memorized in over fifteen years, she remarked, "What, you don't have repertoire worth memorizing?" The truth is, I'd spent a lot of time looking at B-list composers. Maybe there was something to what she was saying. Her comment immediately reminded me of a Dutch harpsichord builder who once said, when I asked him what could

be done to advance the instrument, that the harpsichord would not survive if players did not begin to adhere to an industry standard of memorization. The violinist's comment also reminded me of a harpsichordist who said that he didn't own a metronome.

On one hand, we harpsichordists know that pianists and other instrumentalists have given us an industry standard. On the other hand, we want to be different from the conservatory mold and, hence, not own metronomes. We justify our counterculture with historical anecdotes and other excuses. But the fact remains that pianists—our closest relatives—would not have careers without memorized programs (and, I might add, metronomes).

Granted, harpsichordists come from different strains of the musical world. There are musicologists among us, and there are organists among us as well. There are also those who simply play for pleasure and others who really just enjoy continuo playing. But I am really writing to those who define themselves as concert harpsichordists and professors of harpsichord.

How did I arrive at my moratorium?

Part of it was a sense that I never truly learned my programs. I was essentially reading music on stage, worried that the lighting was good enough or that I'd make my page turns in time or afraid that I'd lose my place in the score. Part of it was the lingering suspicion that the emperor had no clothes. I once played a solo piece from score for a Bach festival in which I was a featured soloist. My performance was followed by a high-school violinist, who played his solo partita from memory. What was my excuse for not taking the time to learn and perform the music from memory? But above all of the reasons for my moratorium, it is that I wanted to communicate better with my audience. Performing is about communication, and having my eyes glued to the music is not a good way to communicate.

As an undergraduate pianist, I played from memory. But then I switched to harpsichord as a major, and I was told not to memorize. Once, when I wanted to play part of a program from memory, my teacher suggested that I was being a show-off and that it was not in the spirit of the repertoire. A few years later, concerned about entering graduate school,

I played my graduate auditions from memory. However, when I started my studies, my new teacher told me that I no longer had to play from memory. And I took the lazy, easy way out: I didn't.

Ultimately, I find it embarrassing that our colleges and conservatories are giving out degrees in harpsichord performance without a memorization component. How is it that pianists, for instance, are required to memorize programs—including works of Bach—but we don't have to? Of course: because *we don't have to*. Or could it be because professors of harpsichord themselves are not playing from memory?

Coming back to memory after many years began with some baby steps, including some serious, but recoverable, memory lapses. This season, I played a couple of memorized pieces on chamber music programs, and I've now graduated to a half-recital. I'll be at a full recital long before my two-year hiatus ends, especially now that I've realized that my ear, technique, and theory comprehension are much better than they were years ago. Playing from memory has done some remarkable things for me. First, it puts good repertoire into direct focus. In other words, if you have to commit something to memory, what do you want to spend your time on? My phrasing has changed, and I've developed more personal interpretations through the internalization of the music. I no longer have to put up with page turns, poor lighting, small music desks, and music falling from the instrument.

My subjective experience will not convince other harpsichordists to memorize. And, considering that harpsichordists may still view themselves with some counterculture cachet, the argument that pianists set an industry standard may not seem valid. But the harpsichord is no longer esoteric, and it is now—and has been for some time—a mainstream instrument. This is what we harpsichordists should all want: a larger audience and a public that embraces the instrument as a viable concert instrument. But there is a price to pay for this notoriety: our field has to grow up and do what is expected on the modern concert stage.

I am not writing this article to diminish the work of those who continue to play from score, and I submit this argument without any arrogance. Simply put, I am writing this as a plea for the future of our instrument. In order for the solo harpsichord to continue on the concert stage, it is imperative that the next generation of harpsichordists be expected to play from memory. Dear harpsichordists, I am not asking *you* to play from memory; I am asking you to require

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at www.rodgersinstruments.com. For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.

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Figure Three: page turns, loose leaf layout



Figure Four: no page turns, miniaturization layout

your students to play from memory. We need a sea change to meet the standard that is expected on the modern concert stage—because *we don't have to* is no longer an excuse. ■

Paul Cienniwa began his keyboard studies at age six. In his teen years, he played thrash guitar with the Evanston, Illinois punk band Malicious Intent, followed by seven years as keyboardist with the innovative Chicago-based Irish group Baal Tinne. Following his undergraduate studies at DePaul University with harpsichordist Roger Goodman and organist Jerome Butera, he received the Doctor of Musical Arts degree from Yale University, where he was a student of Richard Rephann. He has also studied harpsichord with Peter Watchorn, John Whitelaw, and David Schrader. As a scholar, he has been awarded Belgian American Educational Foundation and Fulbright grants, and his musicological articles have appeared in American and European journals, including *Early Music* and *Ad Parnassum*.

In 2009, he was music director for Boston Opera Collaborative's production of Handel's *Alcina*. As conductor, he leads *Sine Nomine*

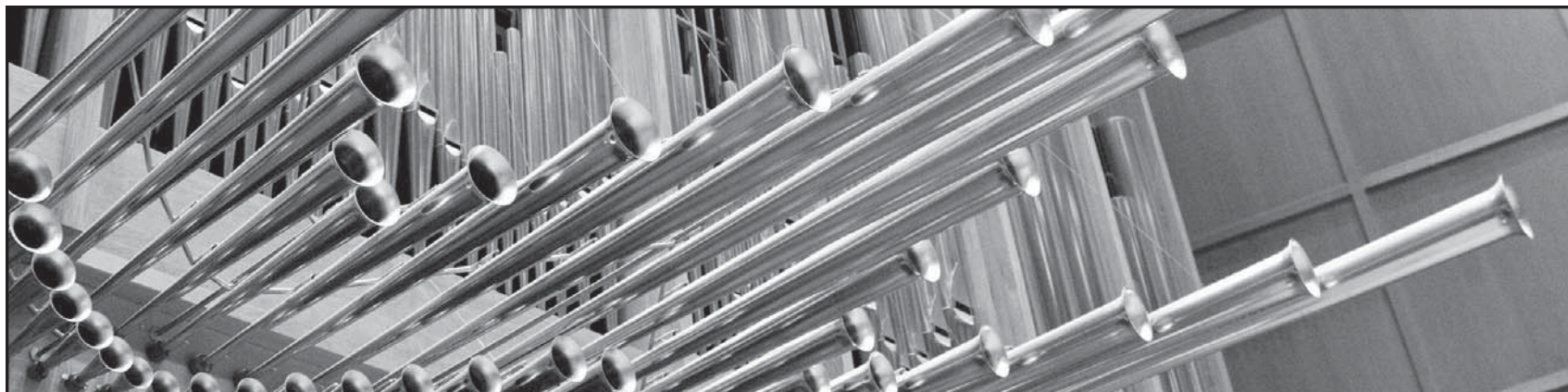
choral ensemble and the choruses at Framingham State University and Mount Ida College. As organist and conductor, he is music director at First Church in Boston, where he can be heard weekly on WERS (88.9 FM) Boston.

From 2003–2010, he led Newport Baroque Orchestra (later Newport Baroque) in works from Arne to Zelenka, including performances of Bach cantatas and Purcell's *Dido* and *Aeneas* and collaborations with the Providence Singers, the Tufts Chamber Choir, and Providence College.

He is featured on a recording of the Bach Viola da Gamba Sonatas with cellist Audrey Sabattier-Cienniwa, and his recording with Grammy Award-winning uilleann piper Jerry O'Sullivan was named one of the top ten Irish traditional albums of 2010 by *The Irish Echo*. In November 2010, he performed the complete Bach Sonatas for Violin and Harpsichord with renowned violinist Rachel Barton Pine on Chicago's WFMT radio. Upcoming events include Francis Poulenc's Concert Champêtre with the New Bedford Symphony (MA) and the release of a two-CD set of the music of Larry Thomas Bell on Albany Records. For more information, visit <www.paulcienniwa.com>.



Figure Five: no page turns, no music, no glasses, no music desk, no lighting, no problem, Zen



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The Story of a Home Practice Organ

Devon Hollingsworth

Long before I began my formal training for degrees in organ performance, I spent many occasions playing my grandmother's Hammond C-3, known as the "Church Model Hammond." During my junior year in high school, in 1962, I was given the job of organist at my family's church, the Evangelical Free Church of Boone, Iowa. It was there that I learned long-suffering and patience, playing the wheezy amplified reed Wurlitzer organ that would entertain the kids as well as the adults by catching fire at least once a year during services.

My parents eventually purchased a Hammond A-100 (see photo) for my home practicing, and I used that organ extensively for practice, even during summers off from college. So the concept of a home organ was well established, and there was another interesting story I often heard from members of the Free Church once they found out about my interest in organ playing. These people would tell me about Byron Carlson, another "musical son" of the congregation, who removed a small theatre organ from the Boone theatre, and installed it in his parents' house.

So, early on, when I determined that the pipe organ was going to be my life focus and profession, the seeds of a home pipe organ were firmly planted in my mind. And I was thrilled later in my college years to meet Byron Carlson, who had been quite successful in his own business, manufacturing power cords for vacuum cleaners, and had built a mansion around a four-manual theatre organ he secured from a theatre in Chicago. During a trip to dedicate an organ in Minneapolis, I got to visit the Carlsons, and played the organ, and got to inspect the details of the meticulously done installation.



Devon at the Hammond A-100 (1962)



Devon at the Schantz organ, Wheaton College (1968)

Hammond roots

The practicing I had done on the Hammond organ at home prepared me for a very busy organ department at Wheaton College, where student practice time on even the small pipe organs in their little rooms was at a premium. I found, though, that I could spend many extra hours on the Hammond RT-3, a concert organ Hammond built supposedly to please classical organists. It proved valuable for me, because it had the standard pedalboard, and the click and pop of the Hammond keying forced me to play correctly, as it was very unforgiving of variations in rhythm and phrasing—I was forced to play steadily and cleanly. I believe I was the lone individual who didn't mind the Hammond, so there was always an instrument free for me on which to practice!

The Wheaton College 4-manual 65-rank Schantz pipe organ console is pictured here. Of course, it was a treat to get time on this instrument, so we made the most of it when the opportunities came.

First: Wicks practice organ

On I went to Northwestern for graduate studies in organ performance, as well as a new part-time position as organist-choirmaster at Trinity Lutheran Church in Skokie. During this time, I was alerted to the availability of one of those small practice organs built by Wicks Organ Company, well worn from rigorous practicing of students for many years; \$250 and it came to my three-room apartment at Trinity, where I was now organist-choirmaster-custodian!

It soon grew from the three ranks of Dulciana, Salicional, and Flute to include a Schantz 2' Principal, and soon after that I was fortunate to buy the bottom 24 pipes of an almost-new Schantz 8' Principal, so I now had this stop at 8' through 2' pitch. By this time also, having heard there was a newer console avail-

able for sale at the Wicks factory, I drove to Highland, Illinois and got a beautiful blonde-finish console that would allow for the growth of many more pipes and stops. Back in those years, sets of good pipework were very inexpensive, as many new organs were being built, and very little of the old pipework would be included or be rebuilt into the new instruments. Incidentally, returning from Highland wasn't much fun as I found myself driving in a blinding snowstorm, but made it safely back to Skokie.

See the photo of the original console and three ranks of pipes, followed by the expanded specification, with chests and pipes filling the living room and bedroom of the three-room apartment.

Before I knew it, I had ten ranks playing, including a two-rank Sesquialtera made from two sets of Kimball pipes, and purchased with a brand new chest for only \$150! Kurt Roderer and the workers at his shop helped me very often at no charge, which enabled me to secure the best collection of pipework and chest work possible during those years.

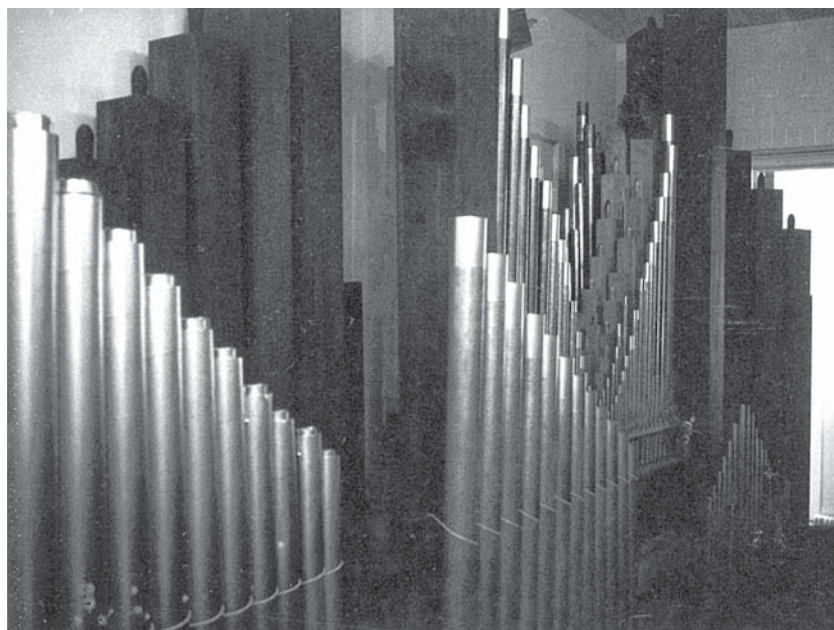
After six years in the small apartment, I moved the organ, along with the 7'5" Yamaha piano I had purchased new, into the upper story of a two-flat owned by a dear choir member. The grand piano and organ console had to be craned up to the second-floor little balcony, and we put on quite a show for the neighbors, who were quite used to pianos being craned up, but not pipe organ consoles. This apartment had nine rooms including a sun porch, with all the rooms having nine-foot ceilings! Still, I had to hang the taller pipes on the wall, and lay down on the floor a couple wooden ones, but it was a great year.

Second: Kilgen—and a Wangerin Organ Player!

During that year I acquired another practice organ from Wheaton College, a



Original Wicks pipe organ, apartment at Trinity Lutheran Church, Skokie



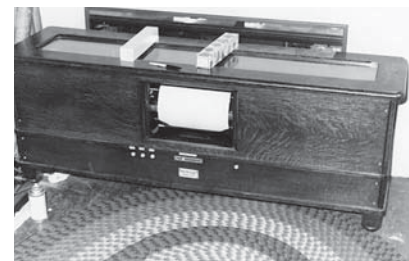
3-rank Wicks grew dramatically in a short time



Devon with Purry & Samantha, Siamese Sealpoint cats on the Yamaha grand piano, apartment at Trinity Lutheran

two-rank Kilgen Petite Ensemble. This was the favorite of the practice organs during my four years there at Wheaton, as it had a loud string rank as well as a flute, and produced the sound of an organ many times its size. This pipe organ arrived at a very timely moment, as I had just purchased a Wangerin Organ Player while on a trip to Minneapolis to dedicate a pipe organ in a suburb there. I had a fun time wiring the pipes, as there were no labels, only a "rat's nest" of wires.

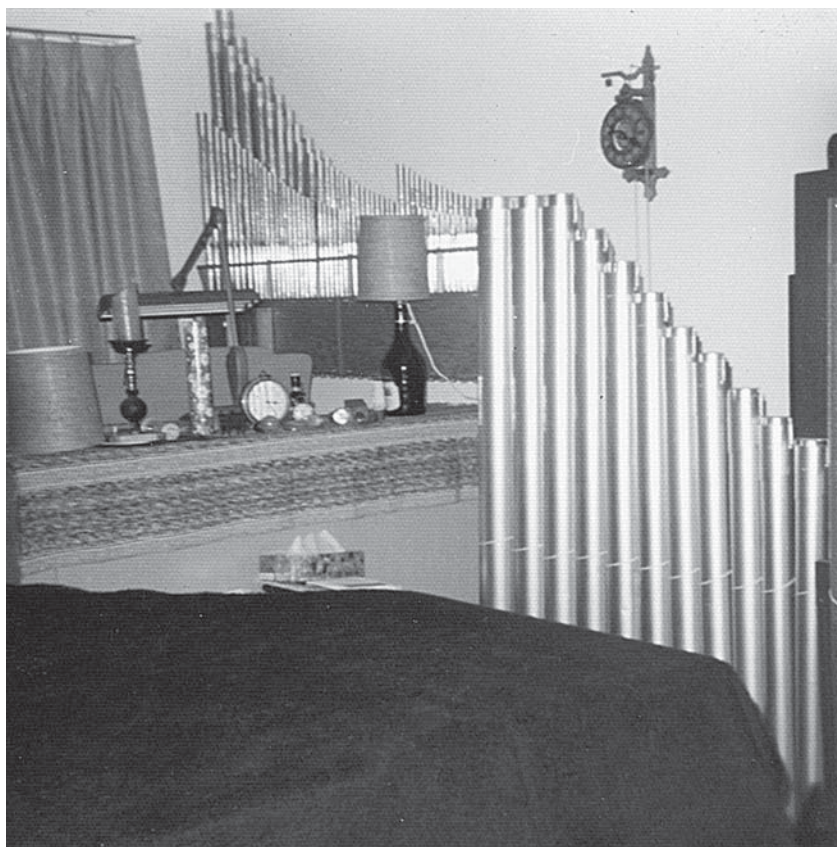
This little two-rank organ came in very handy, though, on the Fourth of July weekend. My landlady had warned me that I probably wouldn't be able to



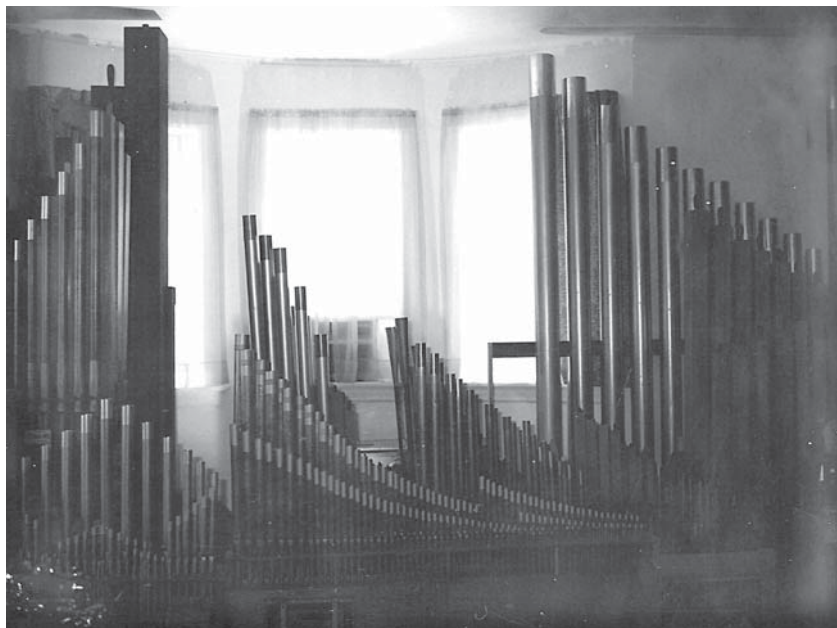
Wangerin roll player in the sun room of the Evanston apartment

do much, maybe not even sleep, as the next-door neighbors had teenage kids who brought a large stereo outside to their back yard, and usually cranked up the stereo for quite a party with their friends. My landlady was not exaggerating either, as the noise was so loud, I was about to give up and go away myself as I was the only one in the building, the others having left for the weekend to avoid the noise!

Then an idea came to me. I put a piano roll in the player organ, the pipes of which were now in the sunroom. I set the player to "Repeat" so the roll would automatically rewind and play continuously. I opened the windows on the side of the house where all the noise was coming from. The player wasn't very loud, but its sound caused quite a chaos in the existing music and must have ruined their party, because within a half hour, they had relocated to another place, where they undoubtedly were driving other neighbors crazy.



Newer console from Wicks, and Sesquialtera added



Organ installed in upper level of a 9-room apartment in Evanston. Organ console and grand piano were craned to the second story of the building.

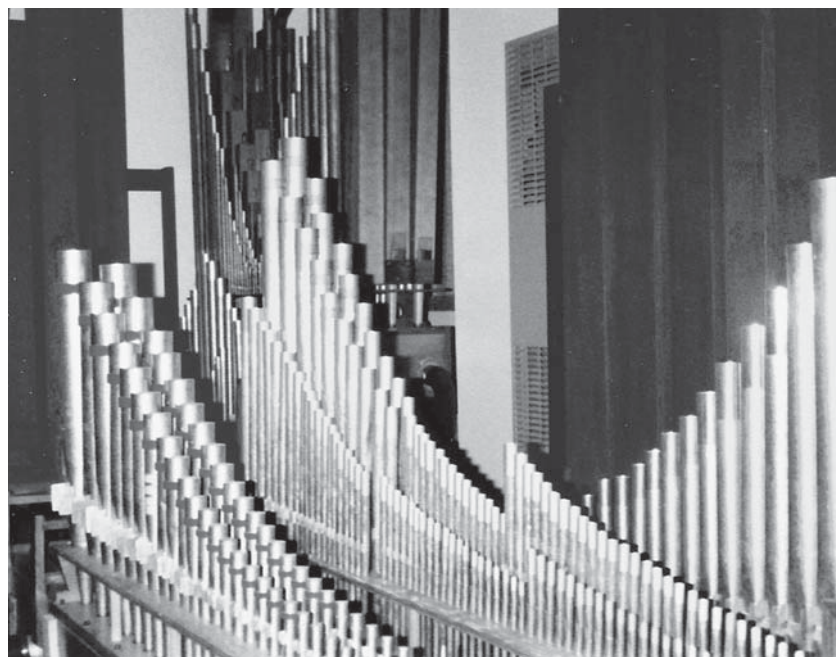


Even with a 9-foot ceiling, pipes of the 16' Haskell Violone were mounted horizontally, and a few of the 16' Bourdon were laid on the floor.

I loved this apartment dearly, but I only could stay there a year, as I soon got my first full-time job at Christ Church of Oak Brook. A couple of choir members there helped me move the organs during a terrible snowstorm to my first house, in Hinsdale. Curiously enough, one of them, my soon-to-be assistant director, had an eight-rank Kilgen in his house! He never got it playing, though,

and soon after he was married, the organ was sold.

My grand piano and two pipe organs were installed in the 2½-car garage, which the previous owners had already partially converted into a large family room. The main organ and piano filled this room, and the roll player and pipes were in an alcove just inside the house from that room. Carol and I got married



Organ installed in Hinsdale house in 1977

at that time and soon after that, in September 1982, our son Mark arrived.

Movin' on up

It wasn't long before the housing market suddenly skyrocketed, and we discovered that our land was worth more than the house. So we traded the land for a new two-story house (we had to pay a lot more also!), and this time we had to move the organs and piano only a mile to the west of where we lived in Hinsdale to Willowbrook.

The builder caught the vision for the pipe organ, and left out a bedroom upstairs so we could have a two-story music room. The pipes looked stunning, mounted on three levels. We lived there for 11 years. It was four years until I got the pipes hooked up, as I had to figure out how I was going to connect the new Allen Classic I digital organ console to the pipes. Allen built a relay that has been working flawlessly ever since. Many musical gath-

erings and hymn sings were held there until a forced downsizing of my position at Christ Church meant that we had to do some serious downsizing at home also.

We had heard about the towns of DeKalb and Sycamore, about 45 miles from Christ Church in Oak Brook, and the second house we looked at was the one we're still living in, in spite of the fact when we first moved in, there was little room for the instruments. Fortunately, the basement was finished, so the Kilgen went down there, along with my stereo and music. The pipes resided in a spare bedroom upstairs for about two years, until one day when Carol mentioned that I might consider cutting a hole in the bedroom wall and set the pipes to playing in that room. It was not a very expensive process, and so in about six weeks, I had them playing again. It normally took only three weeks, but this time I had to extend many cables, so it took a bit longer.

Rossen Milanov Peter Richard Conte

The Friends of the Wanamaker Organ and Macy's are sponsoring a gala benefit organ-orchestra concert featuring The Symphony in C under maestro Rossen Milanov, with Peter Richard Conte at The Wanamaker Organ.



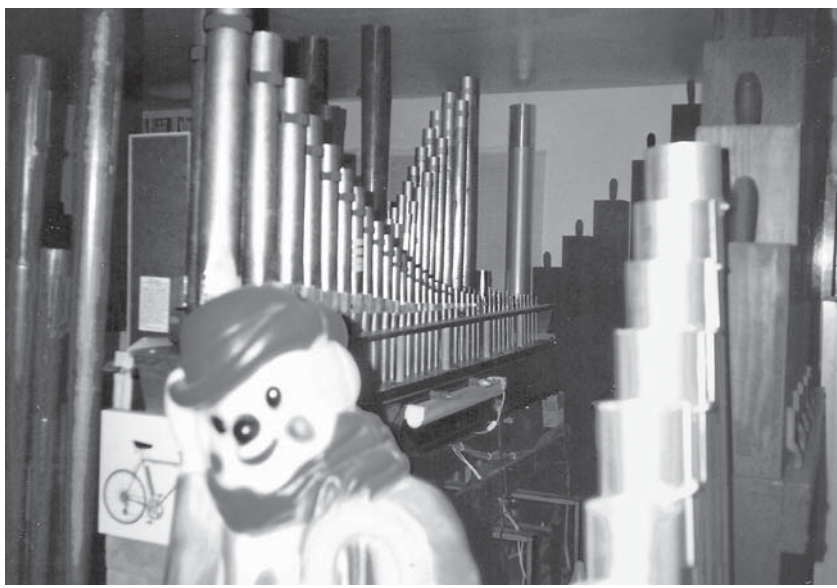
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Pipes were raised up to make room for an Austin 8' Trumpet below.



Newport Organs Glockenspiel in front of Austin Trumpet

One December, we had over ten gatherings of ten to fifteen people each time. Hundreds of visitors later, it became possible to consider either building a music room onto the existing house or finding a bigger one.

The music room

The market was great for buying a new house, but not so great for selling the existing one. Every other house that we visited seemed to be good for the instruments but not suitable in other areas, or the other areas were wonderful, but there would have to be considerable modification of the rooms where we might put the instruments. Often, there would be no living room, dining room, or either left after adding the instruments. So, we decided to add a music room, and as is often wont to happen, we eventually remodeled the entire house inside and out. Carol had been teaching piano students for several years, and after getting her another smaller grand to use in teaching as well as a possible second piano for concerts and gatherings, we embarked on what could have been a disaster from beginning to end, and we heard many tales of woe from many people who had undertaken remodeling projects on their homes!

We heard about Andy's Construction from a parent of one of Carol's students, and Ken and Ben began what would be the most wonderful construction project you could ever hope for. They knew nothing about pipe organs, but they carefully made sure that the room was done to perfection, and we soon discovered that this room is the best yet! Ken and Ben Anderson made sure there was someone at the house every day but a couple of days, so things got done quite fast, and some days more than one activity was going on at the same time. I remember one day when four different companies were working on the house! Soundwise, the pipes seem to be perfectly scaled for this wonderful room, and there is now room for 20+ people to enjoy the instruments and take part in our sing-a-longs.

Many people have asked how the neighbors like us with two pipe organs. I have often wondered what they thought when we were carrying those huge 10-foot-long pipes into our homes. I have never had one complaint from any neighbor, and, in every instance, the neighbors have been sorry to have us leave. Because of my allergies, I have seldom had the luxury of having the windows open, so there were precious few times when the neighbors could hear the organs. Because they're on low wind pressures, 3½ and 4 inches water column for each organ, the sound doesn't carry well through the air.

During my time in the two-flat apartment, I was lucky to be able to walk down the street while a friend played the organ one evening. There, because of trees overhanging the street on both sides, the sound softly wafted all the way down our block, very pleasant and unusual to hear, but enjoyable for sure. While the piano and organ console were being craned down from the apartment, I stood with our next-door neighbors, who were teary-eyed to see the instruments and me leave. So I've always had a good relationship with neighbors, who enjoy bringing friends and relatives to see the house, and we've made hundreds of new friends and hope to continue doing so.

Our sincere hope is to share the music and the instruments with as many people as we possibly can, and to promote one of our dearest causes, the singing of hymns and the performance of the finest music possible. You are cordially invited to contact us at any time to set up an opportunity to share with your relatives and friends our collections of instruments. ■

The main organ and Yamaha piano have been moved six times:

- Three-room apartment in the parish house of Trinity Lutheran Church, Skokie, 1970-76
- Top nine-room apartment in Evanston, 1976-77
- Hinsdale house, 1977-91
- Willowbrook house, 1991-2002
- Bedroom of DeKalb home, 2002-09
- New music room addition, 2009



16' Gedackts flank the dramatic two-story fireplace in Willowbrook home



Pipes were on three levels in Willowbrook, with a 22-foot ceiling.



25-rank Allen console connected to the 15 ranks of pipes

The pipe ranks and their builders:

Wooden Flute 16'-2', Wicks
 Metal Flute 4'-2', Stinkens
 Principal 8'-2', Schantz
 Diapason 4'-2', Stinkens
 Salicional 8'-2', Casavant
 Salicional Celeste 4'-2', Wicks
 Sesquialtera (derived from a four-rank Kimball Mixture)
 String Mixture, five ranks, Aeolian
 Trumpet 8', Stinkens

Pipe analysis

16'	Bourdon	96 pipes	Wicks
8'	Principal	84 pipes	Schantz
8'	Diapason	72 pipes	Stinkens
(bottom 12 wood)			
8'	Metal Flute	72 pipes	Stinkens
4'	Salicional	83 pipes	Casavant
4'	Salicional Celeste	72 pipes	Wicks
	Sesquialtera II	98 pipes	Kimball
	Harmonic Mixture	287 pipes	Aeolian
8'	Trumpet	61 pipes	Stinkens
		925 pipes	

There are currently 14 pipe ranks playing, and the console and relay are prepared for up to 15 ranks.



Dramatic display of wooden pipes, and Allen organ speakers also visible



14-foot ceiling and 42-foot length allows organ to sound better than ever.



A very tight installation in a 10' x 12' bedroom with opening into living room in DeKalb house



Hammond and Allen consoles with pipes

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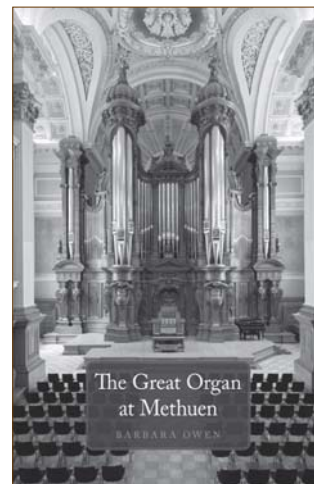
THE GREAT ORGAN AT METHUEN

BY BARBARA OWEN

NEW! In the middle of the of the nineteenth-century, American organbuilding reached a milestone when, in 1863, in the midst of the Civil War, a large concert organ ~ really the first of its kind in the country ~ was opened in Boston's relatively-new Music Hall. Visually and musically it was regarded as a sensation, as it put a stamp of approval on paid-admission secular organ recitals, and quickly opened the door to a spate of American-built concert hall organs. The composition of large-scale secular organ works soon followed, written by American composers recently returned from study in European conservatories.

This is the story of that catalytic instrument, known then and now as the Great Organ ~ its checkered history, and, perhaps most intriguingly, the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and continue to ensure that its voice is heard. The Great Organ is now housed in its present purpose-built concert hall, north of Boston in the town of Methuen, Massachusetts. How it got there and how it remained there is only a part of its story. Contains numerous historic photographs and a photo gallery of ten new color plates by Len Levasseur.

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Pipe section

GREAT

- 8' Principal
- 8' Diapason
- 8' Metal Flute
- 8' Salicional
- 4' Principal
- 4' Diapason
- 4' Bourdon
- 4' Metal Flute
- 2' Principal
- Sesquialtera II
- Harmonic Mixture V

SWELL

- 16' Bourdon
- 8' Bourdon
- 8' Salicional
- 8' Salicional Celeste
- 4' Principal
- 4' Bourdon
- 4' Metal Flute
- 4' Salicional
- 4' Salicional Celeste
- 2' Bourdon
- Gadget II

PEDAL

- 16' Bourdon
- 8' Principal
- 8' Bourdon
- 8' Metal Flute
- 4' Principal
- 4' Metal Flute
- Gadget I

Currently, Swell Gadget II plays a 29-tuned bars Glockenspiel

Digital section

GREAT

- 8' Swell to Great
- 8' Principal
- 8' Rohrflote
- 4' Octave
- 4' Koppelflote
- 2' Flachflote
- Mixture IV
- Gr-Ped Unenclosed
- Reverberation

SWELL

- 8' Gedackt
- 8' Salicional
- 8' Voix Celeste
- 4' Koppelflote
- 2' Klein Principal
- Scharf II
- 8' Krummhorn

PEDAL

- 16' Gedackt
- 16' Lieblich Gedackt
- 8' Octave
- 8' Flute
- 4' Choral Bass
- 8' Trompete
- 8' Great to Pedal
- 8' Swell to Pedal

MIDI to Swell
MIDI to Great
MIDI to Pedal
Antiphonal speakers
Global tuning

Devon Hollingsworth served for 25 years as director of music/organist at Christ Church of Oak Brook, in Illinois, where he continues in his 33rd year as organist. His church music training was at Wheaton College (Illinois) and Northwestern University, studying organ performance with Frederick Schulze, Jack Goode, Gladys Christensen, and Karel Paukert, and choral training with Rex Hicks and Grigg Fountain. He was responsible for more than 15 music groups at Christ Church, including a concert series, a conservatory of music, and a full Kindermusik program.

Hollingsworth has been featured on national television for his organ design and consultation activities. He is married to Carol, and they live in DeKalb, Illinois, where he has installed 15 ranks of pipes to play along with their custom Allen organ in a new music room. The organ and the grand piano play from the computer, and several organs have been recently added to the collection, including a player pipe organ, an RT-3 Hammond organ with Leslie speaker, a second grand piano, and a Holmberg pipe organ clock. Tours are available by request.

Cover feature

A Symphonic Organ in the Cradle of the Symphony The new Rieger Organ in the Golden Hall of the Music Society in Vienna

Introduction

For centuries, Vienna, the capital of Austria, has been regarded by many as Europe's music capital. It is here that the symphony was developed as a musical form by composers such as Haydn, Mozart, and Beethoven. So pervasive was the symphony in the development of Western art music that it not only dominated creative music-making until well into the 20th century, but also worldwide became the most common adjective describing orchestras and concert halls. It is also used to denote a style of organ-building that developed towards the end of the 19th century, when organs were often used as substitutes for orchestras, and organ recitals in secular venues usually included orchestral transcriptions. With the fortunes of fashion being cyclical, the merits of symphonic organs were queried in the mid-20th century, often by their detractors. However, in recent years, one has come to realize that their salient qualities can be combined successfully with more traditional organ elements to create instruments of great versatility, warmth and beauty. Such an organ has just been installed in Vienna, the birthplace of the symphony.

Vienna is also the city in which the performance of music was first democratized. In 1812, as a result of cooperation between citizens and the nobility, the Society of the Friends of Music was founded, through which a platform was created for performing concerts by anyone for everyone. Previously, secular concerts of this nature had primarily been restricted to stately homes, so this was the start of Vienna's world-renowned civic musical life, and of a tradition that continues to flourish.

A major step along this civic cultural road was the building of the Music Society's concert hall in 1870 on ground that had become available following the demolition of the old city walls. The architect of this building, known locally as the *Musikverein*, was Theophil Hansen, who also created other impressive civic buildings along the famous Ring Road that replaced the demolished fortifications.

The Musikverein is an imposing building in neoclassical style that houses a number of facilities, amongst which is the Grand Hall that many regard as Europe's most acoustically perfect concert hall. It is also undoubtedly one of the most beautiful. Its rich decorations and abundant gilding are opulent, yet not overbearing, resulting in the hall being referred to colloquially as the Golden Hall. At the rear of the stage, Hansen designed an organ case that visually forms the hall's focal point, with a design derived from the form of a Greek temple. Behind this historic façade, a completely new organ has been installed by the leading Austrian organbuilding firm, Rieger Orgelbau (www.rieger-orgelbau.com); the festive inaugural concert took place on March 26, 2011 in the presence of leaders of the Austrian state, church, and civil society. This magnificent instrument complements the fame and beauty of its setting and is a fine addition to the musical infrastructure of a city that is already, world-wide, at the apogee of civic music activity.

Inaugural concert

The inaugural concert was played by the five leading European organists, who, together with two officials of the Music Society, had formed the committee that had awarded the contract to Rieger and overseen the project.

Given the organ's significant and prominent location, this committee had specified a versatile instrument whose primary focus was for use together with orchestras, both as an instrument within the orchestral ensemble and as orchestral



Mechanical console



Electric console (mobile)

soloist, i.e., a symphonic organ; but also one that would do justice to the 'classical' organ literature. For these reasons, the organ was, among other things, to have two consoles—one mobile that could be placed amongst the members of the orchestra, and a second, with tracker action, on the cantilevered balcony above the orchestra.

Following the formalities by the Society's dignitaries, including a speech by the president of Rieger, Wendelin Eberle, the music-making began. A fanfare by brass players from the Vienna Symphony Orchestra symbolically heralded the King of Instruments into the Golden Hall, there to be enthroned above the stage.

The first recitalist was **Peter Planjavsky**, former organist of St. Stephan's Cathedral in Vienna and professor at the Vienna Music University. Planjavsky

presented a brilliant improvisation to illustrate a selection of colors from the organ's vast tonal palette. Being symphonic in character, the organ has a rich variety of possibilities, ranging from the delicately soft to the majestic, and including an array of solo stops—flutes, reeds and mutations.

The second performer was **Ludger Lohmann**, professor of organ and cathedral organist in Stuttgart, who gave an impressive rendering of J. S. Bach's *Toccatina, Adagio and Fugue in C Major*, BWV 564, using the attached mechanical-action console. This work demonstrated the beauty of the 'classical' diapason choruses that form the foundation of this organ, and combine effortlessly with its symphonic nature. The principal stops of these choruses blend admirably to form one sound and are crowned by glorious

mixtures that add brilliance and clarity to the contrapuntal lines of the music without ever becoming overbearing or harsh. The organ's copious reed stops made it possible for Lohmann to select ones that, in the Germanic tradition, added color while retaining the music's transparency and lightness of texture. The direct action and responsiveness of the mechanical console allowed the organist to articulate his playing in a way that suited the Baroque style admirably.

Martin Haselböck, internationally known as conductor of performances on original instruments with the Wiener Akademie, recitalist and organ professor, led the audience into the Romantic era with Franz Liszt's *Prelude and Fugue on B.A.C.H.* This piece enabled him to demonstrate the organ's symphonic versatility and ability to swell in sound from the softest whisper to the point where it convincingly fills the hall. Playing from the detached console on stage, Haselböck made the audience forget that a few moments earlier they had been listening to a superb Baroque sound, as they were introduced to rich foundation stops, impressive chorus reeds, and convincing string-toned colors. The full organ's sound, based on a foundation of 32' stops, resonated majestically around the hall as the exciting piece came to its conclusion.

The next recitalist, **Gillian Weir**, the doyenne of English organists, who was honored for her contributions to organ music with the title Dame Commander of the British Empire in 1996, illustrated convincingly how the new organ accommodates challenging 20th-century repertoire by playing Olivier Messiaen's "Alleluia serens d'une âme qui désire le ciel" from *L'Ascension* and "Dieu parmi nous" from *La Nativité du Seigneur*. Her use, amongst others, of the Swell reeds—with their leaning towards the Gallic tradition—lent authenticity to this challenging music, as did her judicious choice of mutations for solo passages.

Olivier Latry, professor at the Paris Conservatoire and titular organist of Notre Dame Cathedral in Paris, France, played Alexandre-Pierre-François Boëly's *Fantasy and Fugue in B Major* and the first and last movements of Charles-Marie Widor's *Organ Symphony No. 5 in F Minor*. His faultless and seemingly effortless renderings of these demanding works enchanted the audience. The set of variations contained in Widor's first movement gave the capacity audience of more than 2,000 further insights into the kaleidoscopic tonal variety attainable from the new Rieger organ.

The state-of-the-art technology of the playing aids, available on both consoles, of which more is said below, made it easy to accommodate the diverse needs of the five organists, who followed each other at the consoles in quick succession. The listener was also left with a sense of admiration for the way in which the organ's stops have been scaled and voiced. The choice of pipe scales has resulted in the sound having sufficient fundamental tone for what is a very large hall, even when filled to capacity, without becoming turgid; care has also been taken to balance the constituent stops of the various choruses to ensure the seamless blending of their individual components. Furthermore, the voicing has resulted in clean, clear speech and a remarkable purity and evenness in tonal quality.

Tonal design

As mentioned above, the tonal design of the new organ is essentially symphonic. This term implies tonal warmth from a wealth of foundation stops, adequate numbers of which are string toned, a diversity of colors, including imitations of orchestral instruments, a wide volume range, and smooth crescendi and diminuendi. However, this style of organbuilding, stemming from the Romantic period, is also associated with less favorable characteristics, viz. tonal qualities that obscure part-playing in contrapuntal music, inadequate primary organ tone, i.e., insufficient



View from the electric console up to the gallery

stops of principal or diapason tone, insufficient upperwork and lack of brilliance, sluggish speech that impedes articulation, and thus, overall, the inability to do justice to the compositions of seminal organ composers, such as J. S. Bach.

In designing the Musikverein organ, Rieger was careful to capture the merits of the symphonic style while avoiding the excesses that led to the demise of such instruments in the 20th century. Accordingly, as already alluded to, the tonal core of each division of the Musikverein organ is a finely balanced principal chorus crowned with classical mixtures that impart the silvery brilliance required for playing much of the classical literature. In addition, the organ has three 32' stops, fifteen stops at 16' pitch and thirty-six 8' stops, which in total ensure that its tone has the golden warmth and fullness required of a symphonic organ.

There are 21 reed stops of varying colors and strengths, some—in the Solo division—on high wind pressure; sufficient mutation stops; a mounted Cornet on each of the Swell and Solo Organs. The 86 speaking stops are divided over four manual divisions and pedal, three of which (Orchesterwerk, Swell, and Solo) are enclosed to give the maximum possible dynamic range.

The imposing Hauptwerk's comprehensive principal chorus is matched by a battery of trumpet-toned reeds at 16', 8' and 4' pitch, whose characters lean towards the Germanic. In contrast, the chorus reeds of the large Swell Organ are modestly French in nature.

An interesting feature of the organ is the large Orchesterwerk division that was conceived to house stops that would blend exceptionally with actual orchestral instruments. The Orchesterwerk division has its own pedal stops contained within its swell box, based on a 32' Subbass, to ensure that the dynamics of the pedal and manual sections are precisely aligned with each other. Although from the specification it would appear that no provision has been made for the tra-

ditional Positive organ that many would regard as important for playing much of the classical literature, compensation for this is made on the fourth manual: the Solo division contains a bright secondary principal chorus, alongside the expected solo reeds and flutes.

The organ's layout

The organ is favorably situated directly behind the orchestra, its close proximity ensuring the maximum possible blending of the sound of these two partners. Physically, the base of the organ is at the level of the conductor's podium, but is concealed by the raked seating of the orchestral musicians, which visually shortens the actual 36-foot height of the instrument. At the 'basement' level, two of the organ's blowers are situated, as also a number of wind reservoirs and trunking. Above this, at the level of the rearmost musicians, one finds the enclosed Orchesterwerk division and its accompanying pedal section—meaning that there is literally no gap between the orchestra and this part of the organ.

The 'lower story' of the organ is hidden behind an elegant white screen, decorated with panels containing pairs of griffons, and is framed by six ornate gilded pillars that lead the eye upwards to the organ balcony and 'upper story' that they appear to support.

The main Pedal stops are placed at the lower level on either side of the Orchesterwerk division, with the longest pipes at the extreme left and right, rising up into the upper story, e.g., those of the full-length Kontrabass 32'. In contrast, the open wooden pipes of the Kontrabass 32' are mounted horizontally against the rear wall of the organ, behind the Orchesterwerk swell box, with the longest being mitered to fit them into the 30-foot width of the organ case.

The gallery that visually separates the lower and upper stories of the organ case provides the space for the mechanical action console. In order that organists using this console should not be isolated from the sound of the stops on the level below them, tonal passages have been



Stop tabs

constructed to link the two levels, those from the Orchesterwerk swell box appropriately being fitted with swell shutters.

The Hauptwerk is to be found in the central position behind the façade pipes that were grouped by Hansen into three classical sections (which always have been, and remain, silent). The prominent

position of the Hauptwerk, raised above the stage, allows this important division to speak directly into the body of the hall, as is fitting for the core of the organ. Behind the Hauptwerk and to either side are the Swell Organ and Solo Organ, each in their respective boxes. These, to-

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Vienna Musikverein, Golden Hall 2011

Orchesterwerk (expr.) I. C-c4

- 16' Liebl. Gedackt
- 8' Geigenprincipal
- 8' Viola da Gamba
- 8' Salicional
- 8' Wienerflöte
- 8' Blockflöte
- 8' Holzgedackt
- 4' Octave
- 4' Viola
- 4' Gedeckflöte
- 2' Octave
- 2' Mixtur IV
- 2 3/4' Harm. aeth. II-V
- 16' Fagott
- 8' Euphonium
- 8' Oboe
- 8' Klarinette
- Tremulant

Hauptwerk II. C-c4

- 16' Principal
- 16' Violon
- 8' Principal
- 8' Flöte Major
- 8' Gamba
- 8' Gedackt
- 8' Gemshorn
- 4' Octave
- 4' Salicional
- 4' Spitzflöte
- 2 3/4' Quinte
- 2' Superoctave
- 2 3/4' Großmixtur IV-VI
- 1 1/2' Mixtur IV-V
- 8' Cornet V
- 16' Trompete
- 8' Trompete
- 4' Trompete

Swell (expr.) III. C-c4

- 16' Salicet
- 8' Principalviolon
- 8' Gambe
- 8' Aeoline
- 8' Voix céleste
- 8' Flöte harm.
- 8' Bourdon
- 4' Flöte oct.
- 4' Fugara
- 2 3/4' Nazard harm.
- 2' Octavin
- 1 3/4' Tierce harm.
- 1' Sifflet
- 2' Fourniture V
- 16' Basson
- 8' Trompette harm.
- 8' Hautbois
- 8' Clairon harm.
- 8' Voix Humaine
- Tremulant

Solo (expr.) IV. C-c4

- 16' Quintatön
- 8' Diapason
- 8' Flauto Amabile
- 8' Doppelflöte
- 4' Prestant
- 4' Traversflöte
- 2 3/4' Nasard
- 2' Flöte
- 1 3/4' Terz
- 1 1/4' Larigot
- 1 1/4' Mixtur IV
- 8' Englischhorn
- 8' Tromp. Royal
- 8' Tuba

Pedal C-g1

- 32' Kontrabass
- 16' Kontrabass
- 16' Violonbass
- 16' Salicetbass
- 8' Octavbass
- 8' Flöte
- 4' Flöte
- 2 3/4' Rauschpfeife III
- 32' Kontraposaune
- 16' Posaune
- 16' Fagott
- 8' Trompete
- 4' Clairon

Orchesterpedal (expr.)

- 32' Subbass
- 16' Subbass
- 8' Violon
- 8' Gedackt
- 16' Bassklarinetten

Accessories:

- Rieger Combination System
 - 20 users, with 1,000 combinations with 3 inserts each
 - Archive for 250 tracks with 250 combinations each
- 4 Crescendi, adjustable
- Sostenuto
- 3 free couplers
- Sequencer
- Copy functions
- Repeat functions
- Division off
- General off
- Unisons off

Consoles:

- Main console (mechanical)
- Mobile console (electric)

Mechanical couplers:

- Ow/Hw 8', Sw/Hw 8', So/Hw 8'
- So/Ow 8', So/Sw 8', Ow/Ow 16', Ow/Ow 4'
- Ow/P 8', Hw/P 8', Sw/P 8', So/P 8'

Electric couplers:

- Ow/Hw 8', Sw/Hw 8', So/Hw 8', Sw/Ow 8', So/Ow 8', So/Sw 8', Ow/Ow 16', Ow/Ow 4'
- Sw/Sw 16', Sw/Sw 4', So/So 4'
- Sw/Hw 16', Sw/Hw 4', Ow/Hw 16', Ow/Hw 4', Ow/Ped 4', Sw/Ped 4'

Special features:

- Rieger Tuning System
- Rieger Replay System
- Divided Pedal (electric console)
- Manual Change I-II (electric console)
- Transposing Manual
- MIDI

Wind pressures:

- | | | |
|----------------|-----------|--------------|
| Pedal | 100mm | |
| Hauptwerk | 85mm bass | 105mm treble |
| Swell | 80mm bass | 90mm treble |
| Solo | 75mm bass | 90mm treble |
| Orchesterwerk | 75mm bass | 90mm treble |
| Orchesterpedal | 80mm | |

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New Organs

Robert William Wallace Pipe Organs, Newport News, Virginia St. Mary of the Immaculate Conception Roman Catholic Church, Fredericksburg, Virginia

This new 49-rank organ is the centerpiece of a substantial renovation of the interior of the church (built in 1971). The east end of the church (behind the altar) was demolished and rebuilt to make room for the organ, and new flooring was installed in the nave to improve acoustics. The instrument resides behind large casework that doubles as the reredos of the altar. Flamed copper diapasons and dulcianas rest harmoniously amid sculptures and paintings of angels and saints. Organ chamber construction includes concrete block walls, cement board ceilings, and 2¾-inch-thick expression shutters with 45-degree bevels.

Through the guidance of tonal director Dr. William W. Hamner, Jr., the instrument unabashedly exhibits a neo-Romantic/neo-symphonic tonal palette, yet is equally capable of providing the color and contrapuntal clarity necessary to render even the most stylized of early literature. Moreover, scaling and voicing have been executed with liturgical collaboration fully in mind.

The three enclosed divisions include a partially enclosed Great and Pedal. Portions of the Choir and Swell are double-enclosed, utilizing Robert William Wallace inner-shade slide controllers, which are located at the forward end of the appropriate expression shoes. Wind pressures range from 5 inches in the outer Choir division and the unenclosed portion of the Great and Pedal, to 7 inches in the Swell division, 10 inches in the enclosed Great division, and 18 inches for the Pontifical Tuba. Fourteen vintage ranks, mid-1950s "Willis" Wicks pipes, were reclaimed from two older installations, reworked, and revoiced to integrate with the new choruses of the organ.

The action is electro-pneumatic and electric, and the movable English-style drawknob console was custom-designed to complement the church renovation. Console appurtenances include complete inter- and intramanual couplers, Gt.-Ch. transfer, pedal divide, all swells to swell, solid-state combination action with 128 memory levels per user, piston sequencer, playback, and MIDI.

The organ was blessed by Bishop Paul S. Loverde at a Mass on November 22, 2010, during which the new altar and renovated worship space were for-

mally dedicated, and first played publicly by director of sacred music David Mathers. An inaugural concert featuring Frederick Teardo, associate organist of Saint Thomas Church, New York, took place on June 17.

—Mary William Baines

GREAT

- 16' Double Dulciana (ext)
- 16' Violone (ext)
- 8' 1st Open Diapason
- 8' 2nd Open Diapason
- 8' Harmonic Flute
- 8' Stopped Flute
- 8' Violoncello
- 8' Cello Celeste (TC)
- 8' Dulciana
- 8' Dolcan
- 8' Dolcan Celeste (TC)
- 4' Principal (ext 1st Open Diapason)
- 4' Octave
- 4' Octave Dulciana (ext)
- 4' Open Flute (ext Stopped Flute)
- 2½' Twelfth
- 2' Fifteenth
- 2' Chorus Mixture IV
- 2' Harmonia Aethera IV (from Dulciana)
- 8' Pontifical Tuba (Ch)
- 8' Tromba
- 8' English Horn
- 4' Tromba Clarion (ext)
- Chimes (Ch)
- Tremolo

SWELL

- 16' Minor Bourdon (ext)
- 8' Horn Diapason
- 8' 2nd Diapason (from Octave)
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste (TC)
- 8' Violin Celeste II (from Violina/Celeste)
- 4' Octave Diapason
- 4' Harmonic Flute
- 4' Violina
- 4' Violina Celeste
- 2½' Flute Twelfth (ext)
- 2' Harmonic Piccolo (ext)
- 1½' Tierce (TC)
- 2½' Full Mixture V
- 2' String Mixture IV (from Salicional)
- 16' Double Waldhorn (ext)
- 16' Bassoon (from Oboe)
- 8' Cornopean
- 8' Waldhorn
- 8' Oboe
- 8' Vox Humana
- 4' Clarion (ext Oboe)
- Tremolo

CHOIR

- 8' Violin Diapason
- 8' Chant Flute
- 8' Bois Celeste (TC)
- 8' Harmonic Flute (Gt)
- 8' Viole
- 8' Viole Celeste (TC)
- 4' Octave



- 4' Magic Flute
- 2½' Twelfth (ext Viole)
- 2' Fifteenth (ext Viole)
- 2' Recorder (ext Magic Flute)
- 1½' Seventeenth
- 1' Fife (ext Magic Flute)
- 1½' Mixture IV (from Viole)
- 8' Oboe Horn
- 8' Clarinet
- 4' Clarinet (ext)
- 8' Pontifical Tuba
- 8' Tromba (Gt)
- 4' Tuba Clarion (ext)
- 4' Tromba Clarion (Gt)
- Chimes (21 tubes)
- Tremolo
- 16' Violone (Gt)
- 16' Double Dulciana (Gt)
- 10½' Dolce Quint (Gt Dulciana)
- 8' Principal
- 8' Octave Wood (ext Major Bass)
- 8' Stopped Flute (Gt)
- 8' Violoncello (Gt)
- 4' Fifteenth (Gt 2nd Open Diapason)
- 4' Major Flute (ext Major Bass)
- 32' Double Trombone (digital ext)
- 16' Trombone (ext Gt Tromba)
- 16' Double Waldhorn (Sw)
- 8' Pontifical Tuba (Ch)
- 8' Tromba (Gt)
- 8' Clarinet (Ch)
- 4' Clarion (Gt)
- 4' English Horn (Gt)
- Glockenstern (seven bells)
- 3,298 pipes
- 49 ranks
- 76 stops

PEDAL

- 32' Double Major Bass (resultant)
- 32' Acoustic Bourdon (resultant)
- 16' Open Diapason (ext Gt 2nd Open Diap)
- 16' Major Bass
- 16' Bourdon (ext Gt Stopped Flute)
- 16' Minor Bourdon (Sw)

► page 31: Rieger cover feature

gether with the enclosed Orchesterwerk division, can be controlled from one swell pedal, thus enabling the player easily to make finely nuanced adjustments to the organ's volume.

At the top of the organ, behind the façade pipes and partially in the space created by the triangular pediment that crowns the organ case, are a third blower and the wind reservoirs for the Hauptwerk, Swell and Solo organs.

Technical information

As already mentioned, the organ has two consoles. The attached console is made of walnut wood, whereas the mobile console has a black lacquered exterior that allows it to harmonize on stage with members of the orchestra. The key action of the attached console is mechanical, while that of the second, mobile console (which can be placed anywhere on the stage) is electric. In both cases, the stop action is electric. The normal couplers on the attached console are mechanical and the mobile console has additional "unison off" and adjustable "divided" pedal options. On the moveable console, the organist can choose between having the Hauptwerk or Orchesterwerk organs playable from the bottom manual. Furthermore, the mobile console is fitted with an electrically operated, adjustable feature that

allows organists to save their preferred positions for the organ bench and the pedalboard in relation to the manuals, and to recall these when required, after which the preferred positions are taken up automatically. The use of these features at the inaugural concert, and the resulting speed with which one organist could follow another, proved their value in a concert hall setting.

A final, unique, feature of the electric console is that the pedalboard and bench can be retracted electrically to the point where the console can be pushed on its platform through the narrow stage doors when not required on stage. In all other respects, including the layout, the two consoles are identical.

The Rieger capture system, Rieger Electronic Assistant (REA), is used in the Musikverein organ, fully at both consoles and interchangeably between them. The system makes provision for 20 individual organists, each having up to 1,000 combinations, the possibility of inserting three additional combinations between existing ones, and the ability to archive registrations for 250 pieces, each with up to 250 registration combinations. The system's features include, among other things, sequencing, sostenuto, copying, and repeat functions; divisional and general cancels; unison-off options; and four individually adjustable crescendi. The Rieger recording and playback functions, tuning system, transposing facility,

and MIDI features are also available.

The organ has 6,138 pipes, most of which are on slider windchests that are operated by a tracker system from the mechanical console and by pallet magnets from the mobile console; some of the largest pipes are placed on auxiliary pneumatic chests. Individual wind pressures are used for the different divisions of the organ and all windchests are divided into bass and treble sections, each with their own appropriate wind pressures. The bass sections are supplied with stable wind from bellows, whereas the trebles are fed flexibly from schwimmer reservoirs. Of the pipes referred to above, 639 are made of wood, with the remainder being constructed of various alloys of tin and lead. The largest pipe is more than 32 feet in length and weighs approximately 880 pounds.

Postscript

Vienna is the cradle of the symphony as art form, and the glorious Great Hall of the Musikverein a venue par excellence for symphony concerts. It is therefore entirely appropriate that the Gesellschaft der Musikfreunde in Wien (the Society of Music Friends in Vienna) should have wanted a secular, symphonic organ for their beautiful hall. They specified an instrument that would match the quality of the world-renowned ensembles and artists that perform in their famous venue, a concert hall organ whose

primary function is playing with orchestras, but also able to accompany other instruments and choirs, and at times be a recital instrument. Rieger Orgelbau has met these high (and potentially conflicting) expectations by judiciously combining the positive features of symphonic organs from an earlier era with the time honored attributes of classical organ building, thereby masterfully overcoming the shortcomings of instruments from the Romantic period, and creating a prototype for a second generation of symphonic organs.

The Musikverein organ is not a copy of an instrument from any historical school of organbuilding, but an absolutely modern instrument that draws on the rich values of and experience from different organbuilding periods, and simultaneously leads the art of organ building into the future. Its essence is 'symphonic'—not by being 'historic', but through infusing the term with new meaning. Those involved in the project—the Society of Music Friends, the committee of organ experts, Rieger-Orgelbau—are all to be congratulated on creating a new milestone in the history of organ building and setting the highest standards for concert hall instruments of the future.

—Dr. Antony Melck
Professor, University of Pretoria

Photo credit: Wolf-Dieter Grabner/
Musikverein

Calendar

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

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

UNITED STATES East of the Mississippi

16 SEPTEMBER
Leo Abbott, Barbara Bruns, Mark Dwyer, John & Carolyn Skelton, with piano; Methuen Memorial Music Hall, Methuen, MA 8 pm
Peter Richard Conte; U.S. Naval Academy, Annapolis, MD 7:30 pm
Dongho Lee; St. Paul's Episcopal, Indianapolis, IN 7:30 pm
Felix Hell; First Presbyterian, Lexington, KY 8 pm
Janette Fishell; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

17 SEPTEMBER
John Weaver; Bowdoin Chapel, Brunswick, ME 3 pm
David Higgs, masterclass; Stambaugh Auditorium, Youngstown, OH 10 am

18 SEPTEMBER
Renée Anne Louprette; Church of the Resurrection, New York, NY 3 pm
James Wetzel; Cathedral Church of St. John the Divine, New York, NY 5 pm
Daniel Brondel; St. Patrick's Cathedral, New York, NY 6:30 pm
Jeremy Filsell, piano and **Nigel Potts**, organ; Cathedral of the Sacred Heart, Newark, NJ 4 pm
Peter Richard Conte; Camp Hill Presbyterian, Camp Hill, PA 4 pm
David Arcus; Duke University Chapel, Durham, NC 2:30 pm, 5 pm
Hector Olivera; St. John's United Methodist, Augusta, GA 3 pm
Christopher Houlihan; Forrest Burdette United Methodist, Hurricane, WV 3 pm
+David Higgs, with Youngstown Symphony (Saint-Saëns *Symphony No. 3*, Poulenc *Concerto*); Stambaugh Auditorium, Youngstown, OH 4 pm
Steven Egler, with Exultate Deo Choir, and flute, works of Moonyeen Albrecht; Central Michigan University, Mt. Pleasant, MI 4 pm
James Dorroh, Josh Bullock, Sarah Heaslett, & Charles Kennedy; Reid Chapel, Samford University, Birmingham, AL 2:30 pm
John W. W. Sherer; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 SEPTEMBER
+Hector Olivera, workshop; St. John's United Methodist, Augusta, GA 8 pm
Karen Beaumont; Summerfield Methodist, Milwaukee, WI 1 pm

20 SEPTEMBER
Gail Archer; Davidson College Presbyterian, Davidson, NC 7:30 pm
James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm

23 SEPTEMBER
Luc Beauséjour; Old West Church, Boston, MA 8 pm
James Higdon, Alain Centennial recital; Sayles Hall, Brown University, Providence, RI 8 pm
Hector Olivera; First Presbyterian, Lockport, NY 7:30 pm
Diane Meredith Belcher; Downtown United Presbyterian, Rochester, NY 8 pm

24 SEPTEMBER
Isabelle Demers; Abingdon Episcopal, White Marsh, VA 5 pm

25 SEPTEMBER
Chelsea Chen; Chapel of St. Peter & St. Paul, St. Paul's School, Concord, NH 7:30 pm
Rosalind Mohnsen; St. Anthony Church, New Bedford, MA 3 pm
David Enlow; Old Dutch Church, Tarrytown, NY 4 pm
Ian Sadler; St. Patrick's Cathedral, New York, NY 4:45 pm
Stephen Hamilton; St. James Episcopal, Hendersonville, NC 4 pm
Joan Lippincott; Grace Episcopal, Gainesville, GA 5 pm
Gillian Weir; Trinity Episcopal, Columbus, GA 7 pm
Dongho Lee; First Presbyterian, Athens, OH 4 pm

Paul Jacobs; First Baptist, Nashville, TN 3 pm
Michael Burkhardt; Zion Lutheran, Wausau, WI 3 pm

26 SEPTEMBER
Christopher Houlihan; Capitol Hill United Methodist, Washington, DC 8 pm
Marilyn Keiser, workshop; St. John Presbyterian, New Albany, IN 7 pm
Graham Davies; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

30 SEPTEMBER
Joseph Olefirowicz; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Higgs; All Saints Episcopal, Worcester, MA 8 pm
David Lamb; First Presbyterian, Richmond, KY 7 pm

1 OCTOBER
Janette Fishell, masterclass; Hosmer Hall, SUNY Potsdam, Potsdam, NY 3 pm
Nigel Potts; First Presbyterian, Northport, NY 7:30 pm

2 OCTOBER
Carl Schwartz & Karl Moyer; First Congregational, Orwell, VT 2:30 pm
Victor Hill, harpsichord, Bach works; Clark Art Institute, Williamstown, MA 3 pm
Janette Fishell; Hosmer Hall, SUNY Potsdam, Potsdam, NY 3 pm
Karen Beaumont; Cathedral Church of St. John the Divine, New York, NY 5 pm
Ken Cowan; Baker Memorial Chapel, McDaniel College, Westminster, MD 3 pm
Christopher Houlihan; Trinity United Methodist, Lima, OH 3 pm
Craig Cramer; Episcopal Chapel of St. John the Divine, Champaign, IL 4 pm

4 OCTOBER
Rodney Barbour; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm
Mark Loring; Park Congregational, Grand Rapids, MI 12:15 pm
David Enlow, with orchestra, Handel *Organ Concerto No. 4*; Church of the Resurrection, New York 8 pm

5 OCTOBER
Susanna Faust; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Christopher Urban, with handbells; First Presbyterian, Arlington Heights, IL 12:10 pm

6 OCTOBER
David Lamb; University Chapel, Princeton, NJ 12:30 pm
David Comer; Westminster Presbyterian, Dayton, OH 12:10 pm

7 OCTOBER
Chanticleer; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

8 OCTOBER
Singing Boys/Keystone Girls Choir; St. Andrew-Covenant Presbyterian, Wilmington, NC 7:30 pm
Ken Cowan, masterclass; Westminster Presbyterian, Dayton, OH 10 am
James David Christie, masterclass; First Lutheran, Duluth, MN 10 am

9 OCTOBER
Benjamin Kolodziej; St. Patrick's Cathedral, New York, NY 4:45 pm
Eugene Lavery; Cathedral Church of St. John the Divine, New York, NY 5 pm
Hector Olivera; St. Leo the Great Catholic Church, Lancaster, PA 4 pm
Bruce Neswick; St. Michael's Episcopal, Bon Air, VA 5 pm
Singing Boys/Keystone Girls Choir; First Baptist, Wilson, NC 10 am
Marilyn Keiser; Whitley Auditorium, Elon University, Elon, NC 3 pm
Singing Boys/Keystone Girls Choir; St. Paul Episcopal, Tarboro, NC 3 pm
Organized Rhythm (Clive Driskill-Smith, organ and Joseph Gramley, percussion); John Knox Presbyterian, Greenville, SC 3 pm
Thomas Murray; Stambaugh Auditorium, Youngstown, OH 4 pm
Ken Cowan; Westminster Presbyterian, Dayton, OH 4 pm
James David Christie; First Lutheran, Duluth, MN 4 pm

10 OCTOBER
Westminster Cathedral Choir; Cathedral of Christ the King, Atlanta, GA 7:30 pm

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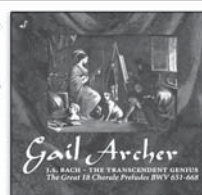
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12 OCTOBER

Westminster Cathedral Choir; Cathedral of St. Peter and St. Paul, Philadelphia, PA 7:30 pm
Ryan Anthony, trumpet and **Gary Beard**, organ; St. Matthew's Episcopal, Wheeling, WV 7:30 pm

13 OCTOBER

Judy Bede; Westminster Presbyterian, Dayton, OH 12:10 pm

14 OCTOBER

Westminster Cathedral Choir; St. Thomas Church, New York, NY 7:30 pm
Lynne Davis; Pine Street Presbyterian, Harrisburg, PA 7:30 pm
Craig Cramer, Cathedral of the Holy Rosary, Toledo, OH 7:30 pm

15 OCTOBER

Gail Archer; Wapping Community Church, South Windsor, CT 4 pm

16 OCTOBER

Judith Hancock; St. James' Church, New York, NY 3 pm
Fred Swann; Cathedral Church of St. John the Divine, New York, NY 5 pm
Hector Olivera, with Virginia Beach Symphony; Sandler Center for the Performing Arts, Virginia Beach, VA 3 pm
Wilma Jensen; Duke University Chapel, Durham, NC 5 pm
Robert Heath, harpsichord; Plymouth Congregational, Coconut Grove, FL 4 pm
The Chenaults; First Presbyterian, Gainesville, GA 3 pm
Organized Rhythm (Clive Driskill-Smith, organ and **Joseph Gramley**, percussion); Vineville United Methodist, Macon, GA 4 pm
Westminster Cathedral Choir; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm
Craig Cramer; St. Joseph Cathedral, Columbus, OH 3 pm
Barbara MacGregor & David Fisher; Kent United Church of Christ, Kent, OH 4 pm
Diane Bish; First Presbyterian, Birmingham, MI 3 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Thomas Murray; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Steven Betancourt, with choirs and dance; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Stephen Hamilton; St. James Lutheran, St. Paul, MN 4 pm

17 OCTOBER

Hector Olivera; First Presbyterian, Virginia Beach, VA 7:30 pm
Westminster Cathedral Choir; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

18 OCTOBER

Chris Dekker; Park Congregational, Grand Rapids, MI 12:15 pm

19 OCTOBER

Stephen Hamilton, Saint-Saëns, *Organ Symphony*; Queens College, New York, NY 12 noon

20 OCTOBER

Elizabeth Wareham; Westminster Presbyterian, Dayton, OH 12:10 pm

21 OCTOBER

Janette Fishell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Kelly Jensen, solo handbells; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Jean-Baptiste Robin; St. James Episcopal, Fairhope, AL 7 pm
Westminster Cathedral Choir; Overture Hall, Madison, WI 7:30 pm

22 OCTOBER

Ken Cowan, masterclass; Yale University, New Haven, CT 12 noon
Felix Hell; Longwood Gardens, Kennett Square, PA 8 pm
Haig Mardirosian, with piano and soprano; Sykes Chapel, University of Tampa, Tampa, FL 7:30 pm
David Enlow, masterclass; Indiana University, Bloomington, IN 2 pm
Isabelle Demers; Church of the Gesu, Milwaukee, WI 7:30 pm

23 OCTOBER

Ken Cowan; Woolsey Hall, Yale University, New Haven, CT 8 pm
James Lazenby; Church of the Resurrection, New York, NY 3 pm
Stephen Hamilton, Saint-Saëns, *Organ Symphony*; Church of the Epiphany, New York, NY 4 pm
Douglas Kostner; St. Patrick's Cathedral, New York, NY 4:45 pm
Richard Sutton; Cathedral Church of St. John the Divine, New York, NY 5 pm
Christopher Houlihan; St. Barnabas Episcopal, Irvington-on-Hudson, NY 5 pm
John Scott; St. John's Episcopal, Lynchburg, VA 4 pm
Jean-Baptiste Robin; Christ Church, Pensacola, FL 3 pm**Paul Jacobs**; Samford University, Birmingham, AL 2:30 pm**Todd Wilson**; East Lake United Methodist, Birmingham, AL 2:30 pm**David Enlow**; 91st Street Christian Church, Bloomington, IN 4 pm

24 OCTOBER

Robert Knupp; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER

Douglas Cleveland; Savage Chapel, Union University, Jackson, TN 7:30 pm

26 OCTOBER

John Scott; Highland Presbyterian, Lancaster, PA 7 pm

27 OCTOBER

Choir of St. Luke in the Fields, music of Byrd; Church of St. Luke in the Fields, New York, NY 8 pm

Jerry Taylor; Westminster Presbyterian, Dayton, OH 12:10 pm

28 OCTOBER

David Higgs; Slee Hall, SUNY Buffalo, Amherst, NY 7:30 pm
Stephen Hamilton; Church of the Holy Trinity (Episcopal), New York, NY 8 pm
Donald Sutherland, with horn; St. Paul's Episcopal, Chattanooga, TN 7:30 pm
Scott Hyslop; St. Lorenz Lutheran, Frankenthum, MI 7 pm

29 OCTOBER

Bruce Neswick; St. Bede's Chapel, Greenwich, CT 7:30 pm
Todd Wilson, silent film accompaniment; Stambaugh Auditorium, Youngstown, OH 2 pm
Halloween Pipes Spooktacular; St. Mary's Episcopal Cathedral, Memphis, TN 5:30 pm
David Lamb; St. Christopher's Episcopal, Carmel, IN 7 pm

30 OCTOBER

Gail Archer, works of Liszt; Vassar College, Poughkeepsie, NY 3 pm
Emmanuel Duperry; Cathedral Church of St. John the Divine, New York, NY 5 pm
Karl Moyer, pipe organ walk; Zion Church, Millersville, PA 2 pm
Jeremy Filsell; Calvary Episcopal, Pittsburgh, PA 4 pm
Schola Cantorum de Venezuela; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm
Jonathan Ryan; First Baptist Church of Greater Cleveland, Shaker Heights, OH 3 pm
David Lamb; St. John Presbyterian, New Albany, IN 6 pm
Christopher Houlihan; Wisconsin Lutheran College, Milwaukee, WI 1:30 pm
Nathan Laube; Westminster Presbyterian, Rockford, IL 3 pm
Tom Trenney, recital plus silent film accompaniment; Glenview Community Church, Glenview, IL 7:30 pm

31 OCTOBER

Mark Steinbach; Sayles Hall, Brown University, Providence, RI 12 midnight
Michael Britt, silent film accompaniment; McDaniel College, Westminster, MD 7 pm**UNITED STATES**
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16 SEPTEMBER

Ensemble Pearl; St. John's Cathedral, Denver, CO 7:30 pm
Jonathan Ryan; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7 pm
Sheila Bristow; Christ Episcopal, Tacoma, WA 12 noon
David Lamb; Central Union Church, Honolulu, HI 7 pm

17 SEPTEMBER

Ken Cowan, masterclass; Chapel of the Incarnate Word, San Antonio, TX 10 am

18 SEPTEMBER

Ken Cowan; Chapel of the Incarnate Word, San Antonio, TX 3 pm
Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Robert Gurney; St. Mary's Cathedral, San Francisco, CA 3:30 pm

19 SEPTEMBER

Jonathan Ryan; O'Donnell Auditorium, Nebraska Wesleyan University, Lincoln, NE 7 pm

20 SEPTEMBER

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

21 SEPTEMBER

Jeannine Jordan, with visual artist, Bach and Sons; Christ Episcopal, Eureka, CA 7 pm

23 SEPTEMBER

Matt Lehman; Trinity Lutheran, Rochester, MN 12:10 pm**A four-inch Professional Card**
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Christopher Howerter; Spanaway Lutheran, Spanaway, WA 12 noon

24 SEPTEMBER

Janette Fishell, masterclass; Edythe Bates Old Recital Hall, Rice University, Houston, TX 1 pm

25 SEPTEMBER

Ken Cowan; First Presbyterian, Columbia, MO 4 pm

Nigel Potts; Trinity Episcopal, Tulsa, OK 7 pm
Robert Bates; Trinity Lutheran, Spring, TX 4 pm

Janette Fishell; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm

Martin Jean; Highland Park Presbyterian, Dallas, TX 7 pm

Bradley Hunter Welch; Christ United Methodist, Plano, TX 7 pm

Paul Tegels; Queen Anne Lutheran, Seattle, WA 3 pm

Christopher Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Jeannine Jordan, with visual artist, Bach and Sons; Camarillo United Methodist, Camarillo, CA 4 pm

28 SEPTEMBER

Lynne Davis; Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

30 SEPTEMBER

Jim Riggs; Wichita Convention Center, Wichita, KS 8 pm

7 OCTOBER

Craig Cramer; Christ Episcopal, Little Rock, AR 7:30 pm

8 OCTOBER

Christopher Houlihan, masterclass; Luther College, Decorah, IA 10 am

9 OCTOBER

VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm

Christopher Houlihan; Luther College, Decorah, IA 4 pm

Cherry Rhodes; Texas A&M International University, Laredo, TX 4 pm

Gail Archer; Bethlehem Lutheran, Kalispell, MT 3 pm

Janette Fishell; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Aaron David Miller; American Evangelical Lutheran Church, Prescott, AZ 2:30 pm

Jeannine Jordan, with visual artist, Bach and Sons; First Presbyterian, Newport, OR 2 pm

Alan Morrison; St. James Episcopal, Los Angeles, CA 6 pm

14 OCTOBER

Paul Jacobs, masterclass; Brigham Young University-Idaho, Rexburg, ID 10 am

15 OCTOBER

Paul Jacobs; Brigham Young University-Idaho, Rexburg, ID 7:30 pm

16 OCTOBER

Chelsea Chen; Cathedral Church of St. Paul, Des Moines, IA 4 pm

Donald Sutherland; Bates Recital Hall, University of Texas, Austin, TX 4 pm

Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm

Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm

Robert Bates; All Souls Episcopal, San Diego, CA 4 pm

19 OCTOBER

Westminster Cathedral Choir; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

21 OCTOBER

Wilma Jensen; First Congregational, Greeley, CO 7:30 pm

John Scott; Episcopal Church of the Transfiguration, Dallas, TX 8 pm

James David Christie; Our Lady of Fatima Parish, Seattle, WA 7:30 pm

22 OCTOBER

David Higgs, masterclass/lecture; Edythe Bates Old Recital Hall, Rice University, Houston, TX 1 pm

Wilma Jensen, masterclass; First Congregational, Greeley, CO 9:30 am

23 OCTOBER

Westminster Cathedral Choir; St. John's Abbey Church, Collegeville, MN 3 pm

Gail Archer; St. Peter's Episcopal, St. Louis, MO 5 pm

Chelsea Chen; First Lutheran, Fargo, ND 4 pm

James Metzler; Trinity Episcopal Cathedral, Little Rock, AR 3 pm

Dorothy Young Riess, M.D.; Nichols Hills United Methodist, Oklahoma City, OK 4 pm

David Higgs; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm

Clive Driskill-Smith; Our Lady of Lourdes Church, Sun City West, AZ 3 pm

24 OCTOBER

Robert Bates; Winspear Hall, University of North Texas, Denton, TX 8 pm

25 OCTOBER

Jean-Baptiste Robin; Visitation Parish, Kansas City, MO 7 pm

28 NOVEMBER

Ars Nova Singers, with Boulder Chamber Orchestra; St. John's Cathedral, Denver, CO 7:30 pm

29 OCTOBER

Houston Chamber Choir; St. Philip Presbyterian, Houston, TX 7:30 pm

30 OCTOBER

Marie Rubis Bauer; Trinity Lutheran, Lynnwood, WA 7 pm

Clark Wilson, silent film accompaniment; Walt Disney Concert Hall, Los Angeles, CA 7 pm

INTERNATIONAL

15 SEPTEMBER

Gillian Weir; Merseburg Dom, Merseburg, Germany 7 pm

Andrew Sampson; St. Matthew's Westminster, London, UK 1:05 pm

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16 SEPTEMBER

Gillian Weir; Merseburg Dom, Merseburg, Germany 7 pm
Margherita Sciddurlo; Chiesa dei SS. Giulio ed Amatore, Cressa, Italy 9 pm

17 SEPTEMBER

Gillian Weir; Merseburg Dom, Merseburg, Germany 7 pm
Ennio Cominetti, with baritone; Abbazia di S. Silano, Romagnano Sesia, Italy 9 pm
James O'Donnell; St. Albans Cathedral, St. Albans, UK 5:30 pm

18 SEPTEMBER

Stephen Tharp; St. Michael, Saarbrücken, Germany 5 pm
Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm
James Scott; Westminster Cathedral, London, UK 4:45 pm
Iain Quinn; Westminster Abbey, London, UK 5:45 pm
Michael Bawtree; St. Paul's Cathedral, London, UK 4:45 pm

21 SEPTEMBER

Stephen Tharp; Essener Dom, Essen, Germany 7:30 pm
Julian Collings, with cello; Concert Hall, Reading, UK 1 pm
Michel Bouvard; Westminster Cathedral, London, UK 7:30 pm

23 SEPTEMBER

Matteo Galli; Santuario di Sant'Euseo, Seravalle Sesia, Italy 9 pm

24 SEPTEMBER


Stephen Tharp; St. Peter, Recklinghausen, Germany 9:15 pm
Esteban Elizondo Iriarte; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

25 SEPTEMBER

Stephen Tharp; St. Clemens, Dortmund-Brackel, Germany 5 pm
Esteban Elizondo Iriarte; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm
Paul Carr; Westminster Cathedral, London, UK 4:45 pm
Simon Hogan; Westminster Abbey, London, UK 5:45 pm

27 SEPTEMBER

Stephanie Burgoyne & William Vandertuin; St. Paul's Cathedral, London, ON, Canada 12:15 pm


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28 SEPTEMBER

Stephen Tharp; Kaiser- und Mariendom, Speyer, Germany 8 pm

1 OCTOBER

Silvio Celeghein, with trumpet; Chiesa della SS. Trinità e di S. Carlo, Tavigliano, Italy 9 pm
Susan Landale; Notre-Dame Basilica, Montreal, QC, Canada 8 pm

2 OCTOBER

Stephen Tharp; Stiftskirche Cappenberg, Selm-Cappenberg, Germany 3 pm
Neil Wright; St. Michael's Abbey, Farnborough, UK 3 pm, Choral Vespers 4:45 pm
Matthew Burgess; Westminster Cathedral, London, UK 4:45 pm
Philip Baker; Westminster Abbey, London, UK 5:45 pm

3 OCTOBER

Stephen Tharp; Prämonstratenser-Abtei St. Johann, Duisburg-Hamborn, Germany 3 pm

7 OCTOBER

Stephen Tharp; Onze-Lieve-Vrouwekerk, Melsele, Belgium 8:30 pm

8 OCTOBER

Gerard Brooks, with orchestra and choir; Methodist Central Hall, Westminster, London, UK 7:30 pm

9 OCTOBER

Didier Matry; Maria van Jessekerk, Delft, Netherlands 3 pm
Stephen Tharp; Parochie Kristus-Koning, Antwerp, Belgium 3:30 pm
Pierre Barthez, with chorus; Cathédrale Saint-Étienne, Toulouse, France 12 noon
Paul Derrett; Westminster Cathedral, London, UK 4:45 pm

10 OCTOBER


Matthieu De Miguel; Église Notre-Dame la Dalbade, Toulouse, France 12:30 pm

14 OCTOBER

Ami Hoyano, with soprano; Cathédrale Saint-Étienne, Toulouse, France 12:30 pm

15 OCTOBER

Ian Tracey; Liverpool Cathedral, Liverpool, UK 3 pm, with Festival Evensong
Samuel Liégeois; St. Saviour's Church, St. Albans, London, UK 5:30 pm

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16 OCTOBER

Camille Deruelle, with flute; Basilique Saint-Sernin, Toulouse, France 12 noon
Martin Stacey; Westminster Cathedral, London, UK 4:45 pm
Paul Bowen; Westminster Abbey, London, UK 5:45 pm
Ken Cowan; Knox Presbyterian, St. Thomas, ON, Canada 2:30 pm

17 OCTOBER

Thomas Trotter; St. Andrew's Church, Ottawa, ON, Canada 7:30 pm

19 OCTOBER

Iain Simcock; Westminster Cathedral, London, UK 7:30 pm
Thomas Trotter; Cathedral Church of the Redeemer, Calgary, AB, Canada 8 pm

20 OCTOBER

Thomas Trotter, masterclass; Wyatt Recital Hall, Mount Royal University, Calgary, AB, Canada 9:30 am

23 OCTOBER

Richard Lester; Westminster Cathedral, London, UK 4:45 pm
James McVinnie; Westminster Abbey, London, UK 5:45 pm
Thomas Trotter; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

25 OCTOBER

Thomas Trotter; Cathedral Church of St. George, Kingston, ON, Canada 7:30 pm

27 OCTOBER

Christophe Mantoux; St. Marienkirche, Osnabrück, Germany 8 pm

30 OCTOBER

Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm
Dong-ill Shin; Saint-Hyacinthe Cathedral, Saint-Hyacinthe, QC, Canada 7:30 pm

Organ Recitals

GAIL ARCHER, Church of the Heavenly Rest, New York, NY, April 8: *Excelsior! Preludio fur Orgel, Orpheus, Symphonische Dichtung, Adagio (Consolation IV in D-flat), Offertorium aus der Ungarischen Kronungsmesse, Consolation V in E, Liszt; Fest Ouverture über den Choral, 'Ein Feste Burg ist unser Gott', Nicolai, transcr. Liszt; Am Grabe Richard Wagners, Praeludium und Fuge über B-A-C-H, Liszt.*

WILLIAM C. AYLESWORTH, with Michael Brown, baritone, First Church of Christ, Scientist, Wilmette, IL, May 1: *Wachet auf, BWV 645, Ich ruf zu dir, BWV 639, In dir ist Freude, BWV 615, Bach; Sketch in D-flat, Sketch in f, Schumann; There Is No Time, Fischer; Summer Fancies, A Song of Gratitude, Cole; Increase, Fischer; Lamento (Suite Latine, op. 86), Widor; Carillon de Westminster, Vierne.*

ROBERT BATES, Grace Lutheran Church, Tacoma, WA, April 3: *Ave maris stella, Titelouze; Pavane, Gaillarde, Branle, Chanson: Jouyssance vous donneray, Canson: Tant que vivray, publ. Attaignant; Pange lingua (verset 2), Exultet coelum laudibus (verset 2), A solis ortus (verset 3), Titelouze; Praeludium in F, BuxWV 145, Buxtehude; Canzona in d, BWV 588, Liebster Jesu, BWV 731, Prelude and Fugue in a, BWV 543, Bach.*

JAMES RUSSELL BROWN, First Parish Church, Norwell, MA, April 30: *Livre d'Orgue, du Mage; Ciacona in e, BuxWV 160, Buxtehude; Schmücke dich, o liebe Seele, BWV 654, Passacaglia in c, BWV 582, Bach; Sur 'La, Mi, Re', English Anonymous; Annun per Annum, Pärt; Andante sostenuto (Symphonie Gothique), Allegro (Symphonie VI), Widor.*

CHRISTOPH BULL, UCLA, Los Angeles, CA, April 23: *Improvisation in C (on Prelude No. 1 in The Well-Tempered Clavier Book I and the 'Little' Prelude in C), Bull; Prelude and Fugue in a, BWV 543, Bach; Récit de Cornet, Bull, after Couperin; 'Little' Fugue in g, BWV 578, Bach; Mash-up of themes by Chopin and Michael Jackson, Bull; 'Dorian' Toccata and Fugue, BWV 538, Bach; Adagio in a, Bach, arr. Bull; Improvisation on audience-suggested themes; Beethoven-Improvisation, Bull; Fugue in C, BWV 545, Bach.*


KEN COWAN, Congregational UCC, Iowa City, IA, May 1: *Fantasia in f, Mozart; The Soul of the Lake (Pastels from the Lake of Constance), Karg-Elert; Fugue on B-A-C-H, Canon in A-flat, Canon in b, Schumann; Deux Esquisses, Dupré; Toccata and Fugue in d, BWV 538, Bach; Danse Macabre, Saint-Saëns; Pageant, Sowerby.*

CRAIG CRAMER, Westminister Presbyterian Church, Knoxville, TN, May 6: *Praeludium in G, Allelujah, Laudem Dicit Deo Nostro, Canzon in F, Scheidemann; Intrada-Tanz-Nachtanz, Tanz-Proportio-Curanta-Final, Danz Beurlin-Nachtanz, Tanz 'Jesu Du zartes Lämblein'-Proportio, Tanz-Nachtanz (Linz Tablature); Prelude and Fugue in G, BWV 541, Bach; Aria in a with 15 Variations, J. C. Bach; Kingsfold Suite, Martinson; Sonata No. 4 in B-flat, op. 65, Mendelssohn.*

SCOTT M. ELSHOLZ, St. Mary's Episcopal Cathedral, Memphis, TN, April 15: *Passacaglia and Fugue in c, BWV 582, Bach; Wondrous Love: Variations on a Shape-Note Hymn, op. 34, Barber; Vision of the Eternal Church, Messiaen; Choral No. 2 in b, Franck; Litanies, Alain.*

JOHN FENSTERMAKER, with Lisa Rogers Lee, soprano, Trinity-by-the-Cove Episcopal Church, Naples, FL, April 8: *Trumpet Tune and Air, Sweeter Than Roses, Purcell; Allegro moderato (Sonata I in E-flat), Bach; Variations on Foster's melody, 'Old Folks at Home', Buck; Le Secret, Gauthier; Variations on Kum Ba Yah, Behnke; Ar hyd y nos, Lemare; Our House, Bernstein; Fugue in g, BWV 542, Bach.*

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STEPHEN HAMILTON, with Darlene Wiley, narrator, University of Texas, Austin, TX, April 3: *Le Chemin de la Croix*, Dupré.

DAVID HATT, Grace Cathedral, San Francisco, CA, April 3: *Sonata No. 1 in f#*, Reger; *Eight Variations on 'Chester'*, Johnson; *Suite*, Alain.

JERRY JELSEMA, First United Methodist Church, Evanston, IL, April 8: *Coronation Fanfare*, Harris, transcr. Weisflog; *Processional, Chorale, Fanfare*, Mathias; *Carillon*, Sowerby; *Psalm-Prelude*, Howells; *Prelude and Fugue in b*, BWV 544, Bach; *Dorian Choral, Litanies*, Alain; *Amazing Grace*, Shearing; *I Love to Tell the Story*, Diemer; *Morning Has Broken*, Eckhardt; *Toccata in the French Style*, Young.

CALVERT JOHNSON, with Ann Lilla, oboe and English horn, First Presbyterian Church, Marietta, GA, April 12: *Partita for English Horn and Organ*, op. 41, no. 1, Koetsier; *Pietà for English Horn and Strings*, Kay; *Variations for Oboe and Organ*, Pinkham; *Bergamasca (Fiori musicali)*, Frescobaldi; *Canzonetta for Oboe and String Orchestra*, Barber; *Concertino for Oboe and Strings*, Tull; *Ornament of Grace for Organ with C-Instrument*, Sanders.

BÁLINT KAROSI, Old West Church, Boston, MA, May 13: *Veni Creator*, de Grigny; *Dies sind die Heiligen Zehen Gebot*, BWV 678, Bach; *Improvisation: Partita on a given chorale theme; Ave Maria*, Liszt; *Hommage à Franz Liszt*, Rogg; *Andante (Grand Pièce Symphonique)*, Franck; *Prelude and Fugue in g*, op. 7, Dupré.

ARTHUR LAMIRANDE, St. Thomas Church Fifth Avenue, New York, NY, May 1: *Rhapsodie de Pâques*, Piché; *Chaconne*, Schmidt.

AARON DAVID MILLER, The Cathedral Church of St. Luke, Portland, ME, March 18: *Winter Poem*, Farnam; *Prelude and Fugue in D*, BWV 532, Bach; *Fireflies*, Miller; *Pavane le Jardin*, op. 158b, Saint-Saëns; *Carillon-Sortie*, Mulet; *improvised organ symphony*.

PETER K. MILLER, First Presbyterian Church, Portland, IN, May 22: *Christ ist Erstanden, Christus Resurrexit (Buxheimer Orgelbuch)*, transcr. Booth; *Ricercar #3 in F, Ricercar #4 in F, Fogliano; Canzona francese*, de Macque; *Psalm 140*, Sweelinck; *Canzona Seconda (Il Secondo Libro di Toccate d'intavolatura)*, Frescobaldi; *Ricercar in C (Ricercar Tabulatura)*, Steigleder; *Es ist das Heil uns kommen her*, Scheidemann; *Praeambulum in a*, BuxWV 158, Buxtehude; *Prelude and Fugue in C*, BWV 545, Allegro (Trio Sonata V in C, BWV 529), Bach; *Allergro di molto (Sonata in D, Wq 70/5, H86)*, C.P.E. Bach; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Cantabile en Si Majeur (Trois Pièces)*, Franck; *Herzlich tut mich verlangen, Herzlich tut mich verlangen, O Welt, ich muss dich lassen (Eleven Chorale Preludes)*, Brahms; *Petit Prelude*, Jongen; *Sarabande, Final (Suite for Organ)*, Near.

WILLIAM NESS, First Baptist Church, Worcester, MA, April 19: *Prelude and Fugue on BACH, Adagio in D-flat, Variations on Weinen, Klagen, Sorgen, Zagen, Saint Francis of Paula walking on the Waves (Deux Légendes), Harmonies du soir, Etudes d'exécution transcendante, no. 11, Liebestraum, Nocturne no. 3, Prometheus*, Liszt.

DEREK E. NICKELS, St. Peter's Episcopal Church, Chicago, IL, April 7: *Sonata in A*, op. 65, no. 3, Mendelssohn; *Schmücke dich, o liebe Seele*, BWV 654, *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Harmonies du Soir*, op. 72, no. 1, Karg-Elert; *Fantasia and Toccata in d*, op. 57, Stanford.

MASSIMO NOSETTI, Grace Cathedral, Topeka, KS, April 1: *Fanfare (Four Extemporizations)*, Whitlock; *St. Francis of Paula walking on the waves (Legende no. 2)*, Liszt, transcr. Rogg; *Allegretto per Clarinetto*, Petralli; *Psalm 22 'The Lord is my Shepherd'*, Fagiani; *Scherzo (Sinfonia Tematica)*, Bossi; *Aria*, Burtonwood; *Ronde Française*, op. 37, Boëllmann, transcr. Choiseul; *Final (Symphonie No. 6, op. 59)*, Vieme.

JOHN OURENSMA, The Presbyterian Homes, Evanston, IL, April 25: *Fanfare*, Lemmens; *Flute Tune*, Arne; *Trumpet Tune*, Goodwin; *Liebster Jesu*, BWV 731, *In dir ist Freude*, BWV 615, Bach; *There Is a Happy Land, I Love Thee, My Lord (Sacred Sounds for Organ)*, Shearing; *Berceuse, Scherzetto (24 Pieces in Free Style)*, Vieme; *Sonata in c*, op. 65, no. 2, Mendelssohn.

HAROLD PYSHER, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, April 3: *Trumpet Tune in C*, Miller; *When I Survey the Wondrous Cross*, Wood; *Partita on Palm Beach*, Hancock; *Psalm-Prelude*, Set 1, No. 3, Howells; *Grand Choeur No. 2*, Hollins.

DOROTHY YOUNG RIESS, M.D., St. Andrews Baptist Church, Columbia, SC, March 11: *Fête*, Langlais; *Kyrie, Gott heiliger Geist*, BWV 671, Bach; *Symphonic Chorale 'Jesu Meine Freude'*, op. 87, no. 2, Karg-Elert.

JOHN ROSE, Trinity College, Hartford, CT, April 29: *Etude Symphonique*, op. 78, Bossi; *Sonata II in c*, op. 65, Mendelssohn; *Prélude, Fugue et Variation*, op. 18, Franck; *Final (Symphonie III, op. 28)*, Vieme; *Eine kleine StarWarsMusik*, Williams, arr. Smith.

NAOMI ROWLEY, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, April 3: *Adagio (Nimrod) (Enigma Variations)*, Elgar; *Alas! And Did My Savior Bleed*, Wold; *O Sacred Head Now Wounded (Sweelinck Variations)*, Shackelford; *Aria: God moves in a mysterious way . . . (In Mystery and*

Wonder), Locklair; *If You But Trust in God to Guide You*, Phillips; *Blessed Assurance*, Near; *Con moto maestoso (Sonata III, op. 65)*, Mendelssohn.

STEPHEN THARP, Trinity Church, New Haven, CT, April 30: *Toccata in d*, op. 108, no. 1, Renaud; *Prière*, op. 20, Franck; *Organ Sonata No. 5 in c*, op. 80, Guilmant; *Te Deum*, op. 11, Demessieux; *Intermezzo in A*, op. 118, no. 2, Brahms, transcr. Tharp; *Variations on ROUEN*, Baker.

DAVID TROIANO, Church of the Holy Trinity, Toronto, ON, Canada, May 16: *Obra de Septimo Tono*, de Torres; *Offertorio*, Jiminez; *La Bamba*, Noble; *Tau*, Torres; *El Flautista Alegre*, Noble; *Sonata en a minor*, De Elias; *Scherzo Mexicano*, Noble; *Cancion de Cuna*, De Elias; *Divertimento en El Tema Antigua*, Noble.

ALEXIS VAN ZALEN and DANIEL O'CONNOR, Lawrence University Memorial Chapel, Appleton, WI, May 25: *Preludium in e*, BuxWV 142, Buxtehude; *Onder een Linden groen*, Sweelinck; *Wondrous Love—Variations on a Shape-Note Hymn*, Barber; *Paean*, Paulus.

JORY VINIKOUR, harpsichord, Lawrence University Conservatory of Music, Appleton, WI, March 25: *Nancie*, Morley; *The King's Hunt, Bull; Chromatic Fantasy and Fugue*, BWV 903, Bach; *La Forqueray*, Duphly; *La Marche des Scythes*, Royer; *Spiders*, Rorem; *Admiring Yoro Waterfall*, Lynch; *Hungarian Rock*, Ligeti; *Sonata in D*, K 535, *Sonata in b*, K 87, *Sonata in D*, K 119, *Sonata in d*, K 120, Scarlatti; *Sonata in B*, R 11, *Sonata in b*, R 10, Soler.

THOMAS WIKMAN, The Lutheran School of Theology, Chicago, IL, March 1: *Jesus Christus, unser Heiland*, BWV 666, *Fantasia in G*, BWV 572, Bach; *All'Elevezione II in C*, Zipoli; *Aria Quarta*, Pachelbel; *Final (Symphonie in d, op. 42)*, Guilmant.

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PUBLICATIONS/ RECORDINGS

Overture Fantastique, by Gatty Sellars, is a cross between a typical organ recital opener and British light music (think Eric Coates). It sounds impressive for the effort required and it's a lot of fun. michaelsmusicsservice.com; 704/567-1066.

The Mother Church Aeolian-Skinner is played by John Near on 2 CDs. This amazing collection of major works superbly played by Mother Church associate organist John R. Near (Widor's biographer, editor of the definitive edition of Widor's organ works, and professor at Principia College, Elmhurst, Illinois) documents in excellent sound the 237-rank Aeolian-Skinner op. 1203 before more than 2,000 of its 13,389 original Aeolian-Skinner pipes (including 35 ranks of principals, mixtures, and chorus reeds) were discarded, along with several ranks of subsequent additions by others, during the renovation completed in 1999. Substantial CD booklet notes relate the unfinished condition in which the organ was left in 1952 and subsequent tonal finishing and additions undertaken by Jack Steinkampf, Jr., and Jason McKown during the period of Near's tenure with colleague Thomas Richner, organist of The Mother Church. Raven OAR-620, 2 CDs for the price of one: \$14.98 postpaid worldwide from Raven, Box 25111, Richmond, VA 23261, www.RavenCD.com.

The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851-2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

PUBLICATIONS/ RECORDINGS

Like the harpsichord? ***Harpsichord Technique: A Guide to Expressivity***, second edition, by Nancy Metzger is a hands-on guide for touch and historically informed performance. www.rcip.com/musicadulce.

Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margaret Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglass Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

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