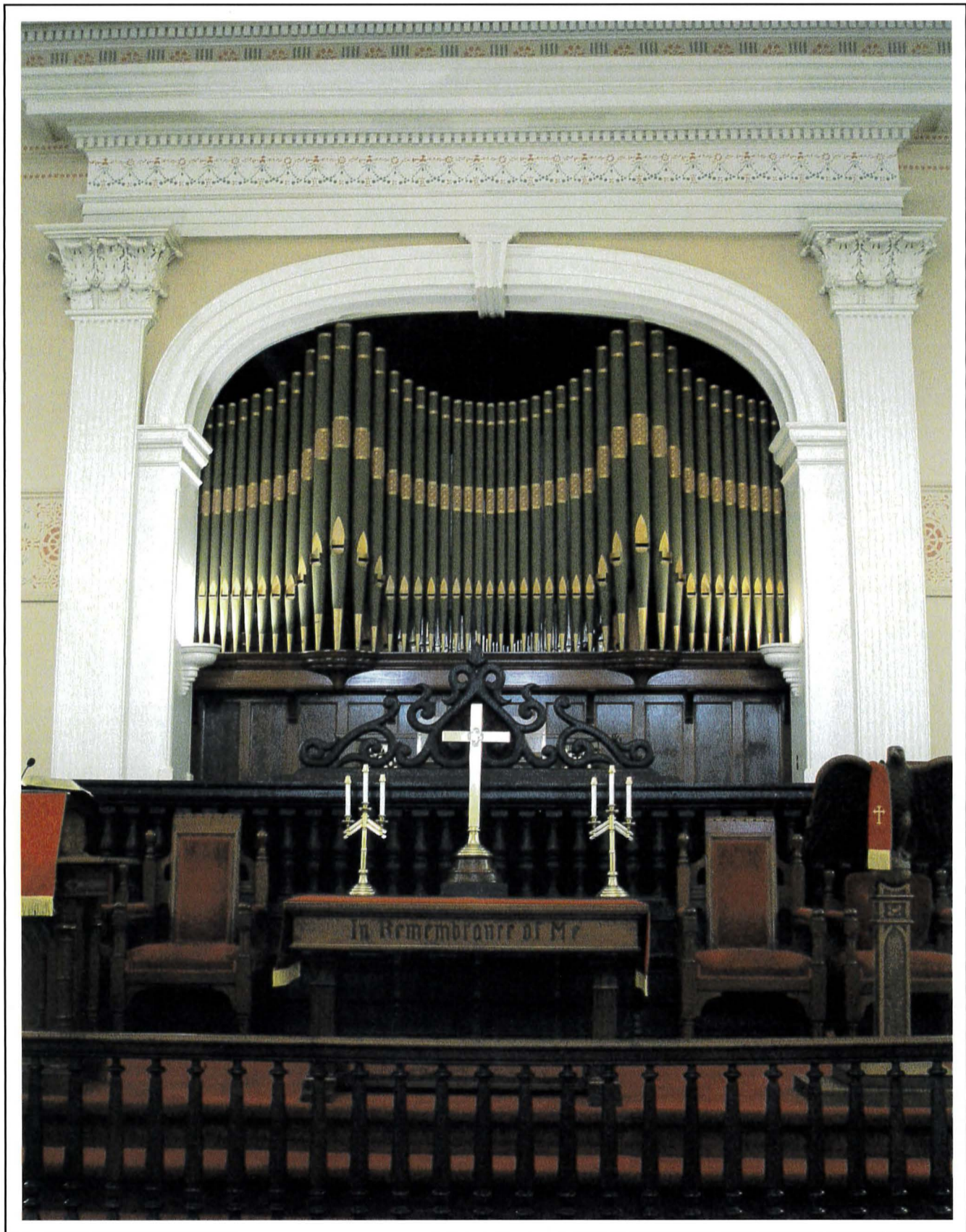


# THE DIAPASON

AUGUST, 2005



Bethel United Methodist Church, Charleston, South Carolina  
Cover feature on page 23

# Letters to the Editor

## SENSORGAN

The European Commission recently approved a new application for an EU-project with the acronym SENSORGAN. GOArt, the Göteborg Organ Art Center at Göteborg University, will be the coordinator of the project. It is a three-year project, and it is expected that the project can start on January 1, 2006.

A major threat to the European heritage of the organ (more than 20,000 historical instruments) is indoor harmful environments. Organic acids, also in combination with condensation phenomena, create pipe corrosion causing serious damages to the pipes. Harmful humidity conditions often create cracks in the wooden vital parts of the organ making the instrument unplayable.

The SENSORGAN project objectives are to make available new instrumentation for monitoring and detection of harmful environments for organs through development of sensors for real time measurement including (1) sensor for detection of organic acids, (2) sensor for indication of risk of damage to wooden parts of organs, (3) sensor for detection of condensation inside organ pipes. The developed sensors will also constitute a powerful tool for assessment when taking measures in order to improve harmful environments. The developed sensor system will be applied in the historical organ from 1611 in the Minor Basilica of St. Andrew the Apostle, Olkusz in Poland. The data collected from all the sensors will be analyzed, microclimatic factors creating harmful environments will be studied, and conclusions will be drawn for publications, mitigative strategies and support to CEN Standardization.

SENSORGAN—Sensor system for detection of harmful environments for pipe organs Specific Targeted Research Project; list of participants:

1. (coordinator) Göteborg University, Göteborg Organ Art Center, Gothenburg, Sweden

2. School of Biological and Chemical Sciences, Birkbeck College, University of London, United Kingdom

3. Institute of Catalysis and Surface Chemistry, Polish Academy of Sciences, Krakow, Poland

4. Institute of Atmospheric Sciences and Climate, National Research Council of Italy, Padova, Italy

5. The Municipal Cultural Centre in Olkusz, Poland

6. School of Arts, Sciences and Humanities, University of São Paulo, São Paulo, Brazil

7. Chalmers University of Technology, Department of Environmental Inorganic Chemistry, Gothenburg, Sweden.

For more information: Mr. Carl Johan Bergsten, tel. +46-31-773 5204; <carl.johan.bergsten@musik.gu.se>.

Paul Peeters, director  
Göteborg University  
Göteborg Organ Art Center (GOArt)  
Box 210  
SE-405 30 Göteborg

## Orleans, Massachusetts 12,000-pipe organ

Amazing to note in the June issue (page 2) that a church in Orleans, Massachusetts is getting an organ that ultimately will have 12,000 pipes. According to my atlas, Orleans has 1700 residents. This will mean that one church will have slightly over seven pipes per inhabitant! Can any other town beat that?

Charles Huddleston Heaton

## Here & There

**St. Bartholomew's Church**, New York City, presents Mass settings on Sundays at 11 am: August 7, *Vierne, Messe Solennelle*, op. 16; 8/14, Kodály, *Missa Brevis*; 8/21, Bach, *Missa in A*, BWV 234; 8/28, *Missa Luba* (Congolese Mass); September 4, Bach, *Missa in G*, BWV 236; 9/11, Fauré, *Requiem*; 9/18, Archer, *Christchurch Mass*. For information: <www.stbarts.org>.

**Holy Name Cathedral**, Chicago, presents its eighth annual summer organ series. The programs, which take place on Sundays at 4 pm, began on June 19 and continue: August 7 (6:15 pm), Steven Betancourt; 8/14, Douglas Frew; 8/21, Richard Pilliner; and 8/28, Bruce Barber. For information: 312/664-6963; <holynamcathedral.org/music>.

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues its summer organ recital series on Wednesdays at 8 pm: August 10, Frederick Teardo; 8/17, Susan Ferré; 8/24, James David Christie; 8/31, Nigel Potts. For information: <www.mmmh.org>.

**The Eccles Organ Festival** takes place at The Cathedral of the Madeleine, Salt Lake City, on Sundays at 8 pm: September 11, Johannes Unger; 9/25, Sophie-Véronique Cauchefer-Choplin; October 9, Elizabeth Berghout; 10/23, Joseph Adam; November 6, Robert Parkins. For information: 801/328-8941.

Clergy and lay persons of all faiths throughout the United States are invited to celebrate **National Religious Music Week** September 18-24. The Alliance website lists a dozen ideas for congregations to use during this week, and offers materials for a worship service based on the ministry of music. In 2005 the National Religious Music Week Alliance will award four \$2,500 scholarships to

individuals enrolled in a college music program leading to a career in the ministry of music. For information: 513/844-1500; <www.religiousmusicweek.com>.

**Nassau Presbyterian Church**, Princeton, New Jersey, has announced a hymn tune contest "in celebration of God's faithfulness to all generations." The search is for a tune to be composed for the winning text from their previous contest. The resulting hymn will be used to honor the 250th anniversary of Presbyterians in Princeton. The deadline for entries is October 1. For information: 609/924-0103; <Rick@nassauchurch.org>.

**The American Institute of Organbuilders** will hold its annual convention October 2-5 in Pittsburgh, Pennsylvania. Highlights will include visits to the Heinz Memorial Chapel at the University of Pittsburgh and the landmark four-manual Rudolf von Beckerath organ of 1962 at St. Paul's Cathedral.

Organ architect Eric Gastier of the Schantz Organ Company will lecture on overcoming difficult architectural situations and communicating with building architects; other lecture topics include user-friendly console controls, string voicing, shipping liability issues, and using legally-sourced ivory for new keyboard work.

Shop visits to J. Zamberlan & Co. and H. J. Ebert & Co. will include small-group demonstrations of various shop techniques. Concert organist John Walker will perform on the 105-rank Reuter at Shadyside Presbyterian Church on Sunday afternoon, October 2.

The official hotel will be the Sheraton Station Square on Pittsburgh's downtown riverfront, and the convention closes on Wednesday evening with a banquet riverboat cruise around Pittsburgh's skyline. Non-member and single-day registrations are available, and

# THE DIAPASON

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## CONTENTS

### FEATURES

Brian Jones:  
An Appreciation  
by John A. Hansen 15

Mental Imagery and Rehearsal  
for Organists  
by Edie Johnson 16

A Caledonian Odyssey:  
Historical Keyboard Instruments in Scotland  
by Sarah Mahler Hughes 19

### LETTERS TO THE EDITOR

### NEWS

Here & There 2, 3, 4, 5, 6, 8, 10

Appointments 4

Nunc Dimittis 6

Harpsichord News  
Recommended Reading: Reason and Mayhem  
by Larry Palmer 10

In the Wind  
by John Bishop 10

### REVIEWS

Music for Voices and Organ 12

Book Reviews 13

New Recordings 14

New Organ Music 14

### NEW ORGANS

### CALENDAR

### ORGAN RECITALS

### CLASSIFIED ADVERTISING

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complete schedule and registration information is available at <www.pipeorgan.org>.

**The University of Michigan** 45th Conference on Organ Music will convene October 9-12. Special guests include Christoph Wolff, Delbert Desselhorst, and Rudolf Innig, with graduate student recitals by Abigail Woods, David Troiano, and Seth Nelson. Robert Glasgow will be honored in his retirement with festivities on October 12: an afternoon recital by his students at Hill Auditorium and a reception. For information: Marilyn Mason, University of Michigan, School of Music, 1100 Baits Drive, Ann Arbor, MI 48109; 734/764-2500; <mamstein@umich.edu>.

**Matterhorn Travel** presents a tour of organs and cathedrals of Italy, November 2-12. The schedule includes visits to historic organs in Rome, Assisi, Florence, Lucca, Siena, San Gimignano, and Montepulciano. Tour leaders are Umberto Pineschi and Alfonso Fedi. For information: 410/224-2230; <www.matterhorntravel.com>.

An innovative workshop series designed to help church organists develop their playing skills attracted 40 participants, all of whom completed the six-week training program conducted at **Rodgers Instruments'** headquarters in Hillsboro, Oregon. Rodgers designed

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the workshop in cooperation with volunteer music leaders from The Church of Jesus Christ of Latter-day Saints. The volunteers actively promoted the workshop opportunity to LDS organists throughout Oregon, who responded by signing up for every available seat in the class series.

Workshop topics included basic skills in organ technique, registration, console facility, hymn playing, and service music selection. Teaching techniques included listening, lectures, written assignments, hands-on practice, group interaction, and small group participation. Course notebooks helped participants use new skills during the week through exercises, hymn and repertoire samples, assignments, and self-assessment progress reports. Each week, students were selected to prepare a piece to perform the following week.

Rodgers plans to distribute to its dealer network all of the workshop materials and information about how to organize similar skills training events. For further information: <www.rodgersinstruments.com>.

A previously unknown composition by **J. S. Bach** has been discovered by researchers in Germany. The vocal piece was found among papers removed from the Anna Amalia Library in Weimar, and is a musical accompaniment to a 12-verse poem composed for the Duke of Saxony in 1713. A

researcher interested in a rare type of 18th-century paper made the discovery. Christoph Wolff, head of the Bach Foundation, announced the find.

**The Associated Pipe Organ Builders of America (APOBA)** has announced a grant of \$20,000 for the AGO Pipe Organ Encounters. The funding will help provide opportunities for young people aged 13-19 to be introduced to the organ. The AGO organized seven POE programs this summer. For information: <www.ago.org>.



At the console of the Epworth Möller organ: **Stephen Schnurr, Bruce Greene (Chair of the Board of Trustees), and the Reverend Joseph Johnson, pastor** (photo by Derek Nickels)

On Sunday, April 10, the **Chicago-Midwest Chapter** of the Organ Historical Society presented a recital honoring the seventy-fifth birthday of the M. P.

Möller organ in the Epworth United Methodist Church of Chicago, Illinois. Recitalist Stephen Schnurr presented a program of works drawn from the organ's dedicatory service and recital programs in February of 1931. As Chair of the Society's Historic Organ Citations Committee, Schnurr presented the Citation to the Reverend Joseph Johnson, pastor of Epworth Church. The Möller organ was the gift to the church from William H. Barnes and several of his family members, in memory of Barnes' father, a long-time trustee of the church. William H. Barnes had served the church for several years as organist and supervised the organ's tonal design and finishing. A three-manual console controls the entire organ in the sanctuary, while a two-manual console in the adjacent chapel plays duplexed stops of the Choir division in that room.

**The Friends of the Kotschmar Organ (FOKO)** has launched "Kotschmar for Kids," a two-week educational program designed to travel to schools in Maine. FOKO commissioned organ builder David Wallace of Gorham, Maine to build a small demonstration organ, which has been nicknamed Kotschmar, Jr., to use as an integral part of this program. The sixth grade classrooms of Topsham's Mt. Ararat Middle School were the first to experience "Kotschmar for Kids" in January.

The organ remains on site for two weeks during which math, science, language arts, social studies and music lessons all focus on the pipe organ. Students have an opportunity to examine



**Kotschmar, Jr.** (photo: David Wallace)

the mechanisms involved, hear the sound, and play the organ.

Kotschmar, Jr. is small and light enough to be easily transported and has

a clear plexi glass back panel so that the internal workings of the organ can be viewed while the organ is played. The organ is large enough to demonstrate quite a bit of music, with a keyboard of 37 notes and pedalboard of 27 notes, and has 149 pipes made of both metal and wood. The bellows can be hand-pumped or winded by an electric motor. In addition to its use as part of the "Kotschmar for Kids" program, the Kotschmar, Jr. will be used for lectures and demonstrations in various learning situations. For information: 207/883-9525; <www.foko.org>.

**St. Paul's Cathedral**, Buffalo, New York, has launched a new outreach ministry aimed at introducing the organ to young people in Western New York and to the city school system. During March and April of this year, students from the Buffalo Academy for the Visual and Performing Arts had the opportunity to participate in the pilot of "Organ Works," a cutting-edge composition project. Over those two months, students from the academy came to St. Paul's Cathedral weekly along with composer David Hanner from the Uni-

▶ page 4



**Westminster Choir College Dean Robert Annis (right) congratulated the organists who participated in Westminster's tribute to Alexander McCurdy after their performance in the Princeton University Chapel (from left): Scott Dettra, John Tuttle, John Weaver, Michael Stairs, Joan Lippincott.**

**Westminster Choir College** of Rider University in Princeton, New Jersey, hosted a centennial celebration honoring the life and legacy of Alexander McCurdy, Jr. (1905-1983) on May 13. In addition to a career as an organ recitalist, Dr. McCurdy held three major positions: organist-choirmaster at the First Presbyterian Church in Philadelphia 1927-1971; head of the organ department at the Curtis Institute of Music in Philadelphia 1935-1971; and head of the organ department at Westminster Choir College 1940-1965.

A number of McCurdy's Curtis students and some of his private students joined Westminster alumni in this celebration. The participants spanned three generations of McCurdy-related organists. The organ recital in the Princeton University Chapel was played by three of the "McCurdy kids": **Joan Lippincott, John Tuttle and John Weaver**. Dr. Lippincott is professor emerita at Westminster Choir College of Rider University where she taught from 1960-1994. Mr. Tuttle, who succeeded McCurdy at the First Presbyterian Church in Philadelphia, is currently organist and choirmaster of St. Thomas' Anglican Church in Toronto, organist and adjunct associate professor of organ at the University of Toronto. Dr. Weaver succeeded McCurdy as head of the organ department at the Curtis Institute of Music, serving in that position from 1971-2003.

Following the recital, there was a service of worship. Organists included **Michael Stairs**, a student of McCurdy at Westminster and at Curtis, and **Scott Dettra**, who represents the second generation, having first studied organ with his father, McCurdy student Lee Dettra, and then with Joan Lippincott at Westminster. Mr. Stairs teaches at the Haverford School and is organist for the Philadelphia Orchestra as well as the Church of the Redeemer in Bryn Mawr, Pennsylvania. Mr. Dettra is keyboard artist for both the National Cathedral Choral Society and the Washington Bach Consort and is organist at Episcopal High School in Alexandria, Virginia.

An afternoon event on Westminster's campus featured organists **Mark Laubach**, minister of music at St. Stephen's Episcopal Church in Wilkes-Barre, Pennsylvania, who studied with McCurdy students George Markey, Donald McDonald and David Craighhead; **Harold Pysher**, organist and choirmaster at The Episcopal Church of Bethesda-by-the-Sea in Palm Beach, Florida, who studied with McCurdy students Joan Lippincott, James Litton and Eugene Roan; and **Abreum Han**, who represents yet another generation, having studied with Ken Cowan at Westminster, and currently a pupil of Alan Morrison at Curtis. Both Cowan and Morrison were students of John Weaver at the Curtis Institute of Music.



Top row, l to r: **Dr. Larry Stratemeyer, Jerry Pope, Dr. Barry Wenger, Dr. Thomas Reifer, William Pfeiffer, Jr.** Front row, l to r: **Dr. Earline Moulder, Dr. Jan Kraybill, Dr. Jane Smith, Dr. Peggy Edwards, Pam Robison, Jimmy Kay Sanders, Dr. Obetz, Carolyn Steele, Blanche Gangwere, Virginia Shoberg, Junia Braby, LaVergne Friday, Dr. Karen Engebretson** (photo credit: Peter Obetz)

**John Obetz** has recently retired as adjunct professor of organ at The Conservatory of Music, University of Missouri at Kansas City, a position he has held since 1972. He concurrently served as principal organist at the Community of Christ Auditorium and Temple (formerly RLDS) in Independence, Missouri (until 1998), the position where he recorded his weekly radio broadcasts of "The Auditorium Organ."

Many of his students have gone on to

distinguished careers as organists and church musicians at colleges, universities, and churches throughout the United States. The accompanying photo shows some of his former students who gathered in mid-May to celebrate his teaching career. Note the many who have earned doctorates under his tutelage, or at other institutions. Even though he is formally retired from his two principal positions, he continues to be active as a recitalist and organ consultant.



**Luciana Soares, Douglas Reed, Luimil Negron, Romeo Galang, Karen Crowe, Donna Miller, Carol Britt, and James Hammann at "Harpsichords in Concert"**

During Jubilee: A Festival of the Arts and Humanities, **Nicholls State University**, Thibodaux, Louisiana, presented "Harpsichords in Concert: Carol Britt and Friends" on April 5. Dr. Britt and Luciana Soares, both from Nicholls; James Hammann, from the University of New Orleans; and Douglas Reed, from the University of

Evansville, performed Bach's concertos for two (BWV 1061), three (BWV 1063), and four (BWV 1065) harpsichords. They were joined by a string quartet made up of students from UNO. Pictured from left are Dr. Soares, Dr. Reed, Luimil Negron, Romeo Galang, Karen Crowe, Donna Miller, Dr. Britt, and Dr. Hammann.

A beautiful pipe organ is much more than just quality materials,



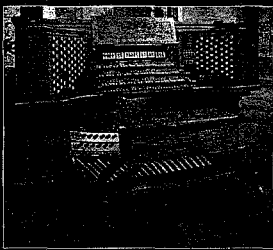
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or reliable construction,



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Students from the Buffalo Academy for the Visual and Performing Arts participate in "Organ Works" at St. Paul's Cathedral, Buffalo, New York

versity at Buffalo and local professional instrumentalists. The team worked together to compose a new piece for organ, children's choir, and instruments called "Names and Games" that, according to Frank Scinta, Arts Academy choral director, "recalls in song and movement several staples of a child's experience: nursery rhymes, play songs, scale practice, counting games, and even nightmares." The 30-minute work was premiered at St. Paul's Cathedral on Tuesday, April 26. The program is overseen by Andrew Scanlon, AAGO, assistant organist-choirmaster at the cathedral.

## Appointments



Scott Carpenter

Scott Carpenter has been appointed Coordinator of Tannenberg Organ Programs at Old Salem, Winston-Salem, North Carolina. Carpenter holds a Bachelor of Music degree in organ performance from the North Carolina School of the Arts and most recently served as associate organist for St. Timothy's Episcopal Church in Winston-Salem. He has served as dean and archivist of the Winston-Salem AGO Chapter, and is currently the chairperson of Historic Organ Recitals for the Organ Historical Society. He is also an active member of the Moravian Music Foundation and the Hymn Society. He served as a member of the Tannenberg Organ Restoration Committee, the committee instrumental in preserving and restoring the 1800 David Tannenberg organ for Old Salem. Carpenter's new duties include planning dynamic music programs that utilize the Tannenberg organ and developing a growing audience for music programs in Old Salem.

Old Salem is America's most authentic and comprehensive history attraction. Its four museums—the Historic Town of Salem, the Museum of Early Southern Decorative Arts (MESDA), the Old Salem Children's Museum, and the Old Salem Toy Museum—join the serene restored landscape of 11 different gardens to show the lifestyles and work ethic of those living in the early South. For information: 336/721-7350; <www.oldsalem.org.

Kenneth Hart has been appointed Professor Emeritus of Sacred Music at Southern Methodist University in Dallas. Dr. Hart retires after 18 years as director of the graduate program in sacred music. He was a tenured profes-



Kenneth Hart

sor on the faculties of both Perkins School of Theology and Meadows School of the Arts, Division of Music. He has conducted, played recitals and given lectures in many parts of the U.S. and abroad, and is past chair of the AGO Committee on Seminary and Denominational Relations and remains a consultant to that committee. He is currently dean of the Dallas AGO Chapter.

Prior to his Dallas move, Hart was at Emporia State University in Kansas for 12 years. There he directed award-winning choirs, was chair of the music division, and taught graduate courses in music history and literature. Prior teaching includes a full-time post at Berea College (Kentucky) and part-time assignments at the University of Cincinnati's College-Conservatory of Music, Hastings College (Nebraska) and the University of Nebraska-Lincoln.

Hart earned the Doctor of Musical Arts degree at the University of Cincinnati in 1974, the Master of Sacred Music, magna cum laude, at Union Theological Seminary in 1967, and the Bachelor of Arts in music and music education at Grinnell College (Iowa) in 1962. He was admitted to Pi Kappa Lambda in 1971, is a Sigma Alpha Iota Friend of the Arts and an honorary member of Tau Beta Sigma. He served in the U.S. Air Force from 1962-65, attaining the rank of First Lieutenant.

Dr. Hart will continue to serve as director of the Senior Choir at the Episcopal Church of the Good Shepherd in Dallas. He is currently writing a biography of Lloyd Pfautsch, a former colleague and prominent American conductor.

## Here & There

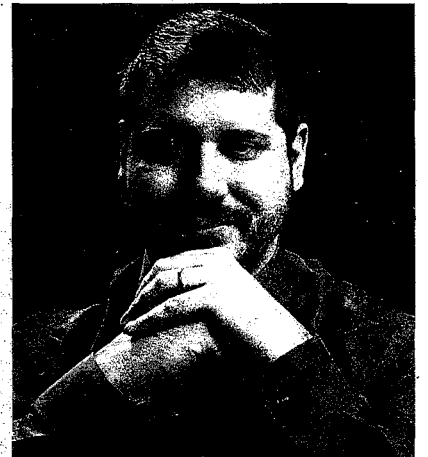


Christoph Bull

Christoph Bull presented a concert entitled "Organica" on May 17 at ULCA, marking the 75th anniversary of Royce Hall and its E. M. Skinner organ. The Royce Hall organ was designed by Harold Gleason, who played the dedication recital on September 7, 1930. The program by Christoph Bull, UCLA organist, included two works from the 1930 dedication recital—Franck's *Choral in A minor* and Bach's *Pasacaglia in C minor*—along with works by Bovet, Noble, Michel, Messiaen and others.

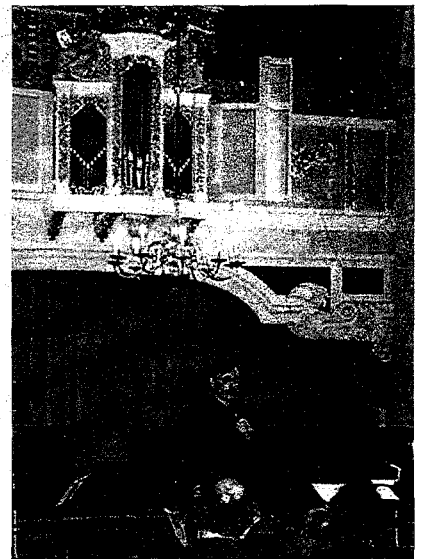
Barrie Cabena, of Guelph, Ontario, Canada, won the 2004-2006 AGO/ECS Publishing Award in Choral Composition. His winning composition, *The Day of Pentecost*, was one of 41 new works submitted in the competition. Based on a text from Acts 2:1-4, the anthem is set for four-part choir (SATB) and will be performed at the AGO national convention in Chicago July 2-6, 2006.

Born in Melbourne, Australia, Cabena studied at the Royal College of Music in England and has spent most of his career in North America. He has been a church organist in London, Kitchener-Waterloo, and Guelph, and after 27 years on the faculty of Wilfrid Laurier University took early retirement in 1996. He has nearly 500 compositions to his credit, and his organ and choral works have been broadcast by the Canadian Broadcasting Corporation for more than 37 years.



Leonardo Ciampa

On June 12, Leonardo Ciampa gave the world premiere of his *Organ Symphony No. 1 "Regina Caeli Laetare"* (op. 176) on the 1875 E. & G. C. Hook & Hastings organ at Holy Cross Cathedral in Boston. The work is in eight movements, each based on the eponymous Gregorian chant. A second theme, which pervades most of the movements, is a fragment of the Holy Saturday Alleluia. Ciampa will give the Italian and Austrian premieres of the symphony in September. His next composition is *Tetrattico (Tetraptych)* (op. 177), a four-movement suite for organ and wind ensemble. It was commissioned by Mario Duella and will be performed by him and the Banda Musicale di Portula in the Italian Alps in December.



Frank Ferko pre-concert talk in The Netherlands

Frank Ferko's most recent major choral work, *La remontée des cendres (The Reascent from the Ashes)* received its world premiere in The Netherlands in May. Commissioned by the VU-Kamerkoor (Chamber Choir of the Free University of Amsterdam), the work was written in observance of the 60th anniversary of Holland's Liberation Day (May 5, 1945) and presented in a concert of choral works written on the theme of liberation and performed by the VU-Kamerkoor. Ferko's 27-minute anti-war work is scored for mixed cho-

rus with countertenor and soprano soloists and an ensemble of eight instruments. Based on French texts from the large poetic work titled *La remontée des cendres* by the Moroccan poet Tahar Ben Jelloun, the work presents observations and commentary about the aftermath of the 1991 Persian Gulf War, told from the Iraqi viewpoint.

The concerts of the VU-Kamerkoor and VU-Camerata, conducted by Boudewijn Jansen, took place at Geertkerk in Utrecht on May 14 and at Waalsekerk in Amsterdam on May 20. Both performances were preceded by audience pre-concert talks presented by the composer. Ferko was the recipient of a Governor's International Travel Exchange Award from the Illinois Arts Council in 2005 to attend these performances. Earlier this year he was also honored by the Illinois Arts Council with a 2005 Fellowship for Individual Artists.

*La remontée des cendres* will be published by E. C. Schirmer. (For more information about the VU-Kamerkoor, visit <<http://www.vukk.nl/>>.)

On Sunday, May 15, **Richard Barriick Hoskins** presented the world premiere of Frank Ferko's *Variations on "Veni Creator Spiritus"* at St. Chrysostom's Church, Chicago. Commissioned for the dedication of the church's Fisk organ, Opus 123, *Variations on "Veni Creator Spiritus"* consists of the presentation of the theme followed by a set of nine variations designed to showcase the organ's tonal resources. The work will be published by E. C. Schirmer.

Also receiving its world premiere this past spring was Ferko's most recent choral motet based on a text of Hildegard von Bingen (this motet is preceded by twelve earlier motets on Hildegardian texts). *O coruscans lux stellarum* for unaccompanied male chorus received its premiere performances by the Harvard Glee Club during its 2005 spring tour through cities of the Midwest. Commissioned by the Glee Club, this work was one of eight new works commissioned to celebrate of the organization's 150th anniversary. *O coruscans lux stellarum* will be published by E. C. Schirmer.



David A. Gell

*En Seguido Litúrgico* (A Spanish Liturgical Suite in five movements) by **David A. Gell** will be launched in the Zimbel Press (New York) fall catalog of publications. The movements—I. Entrada; II. Canto; III. Tiento; IV.

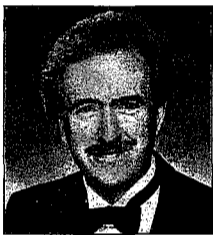
Comunión, V. Tocata—are based on Spanish and French organ idioms. Kevin A. Rose commissioned the composition for premiere performance on his October 1997 graduate organ recital at the Indiana University School of Music.

**Paul Jacobs** has been honored by the Yale School of Music with its Distinguished Alumni Award. Prof. Jacobs is chairman of the organ department at The Juilliard School in New York, and a concert organist with an extensive performance schedule. He was appointed to the Juilliard faculty in 2003 at the age of 26, making him one of the youngest faculty appointments in the school's history. While at Yale, he was a student of Thomas Murray.

The award was given to Jacobs by Prof. Robert Blocker, dean of the Yale School of Music. Honored at the same time as Yale Distinguished Alumni were violinist Syoko Aki and composer Daniel Asia.

Paul Jacobs has attracted wide notice for his series of marathon performances

# Concert Artist Cooperative One



**Colin Andrews**  
Organist/Lecturer/  
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Solo/Duo with Janette Fishell  
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London, England



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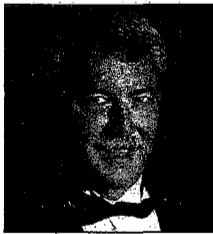
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Paul Jacobs

of the organ music of Olivier Messiaen in various parts of the country, one of which remains to be performed this year in Los Angeles. He has performed at recent national AGO conventions in Seattle and Los Angeles, and this summer at the AGO regional convention in Hartford and the national convention of the Association of Lutheran Church Musicians in New York.

Jacobs was the subject earlier this year of feature articles in *Choir & Organ* magazine published in London, and in the *Wall Street Journal*. Paul Jacobs is represented by Phillip Truckenbrod Concert Artists.



Dan Locklair

Dan Locklair's *Spreckels' Fancy* for organ was given its world premiere by Carol Williams on June 20 at the Spreckels Organ Pavilion of Balboa Park in San Diego, California. The work, commissioned by the Spreckels Organ Society to celebrate the 90th birthday of this, one

of the world's largest outdoor organs, was presented along with works by Wagner, Franck, Gershwin, John Rutter and others to open the 18th International Summer Organ Festival. Performers included Dr. Williams, Robert Plimpton and Jared Jacobsen.

This was Dan Locklair's third major organ commission in the past 18 months. During the weekend of November 13-14, 2004, organists from around the world—including Mexico, Ecuador, Colombia, Zimbabwe, Australia, Japan and many other countries, and from California to Texas to New York—who play Casavant organs performed his *In Mystery and Wonder: The Casavant Dip-tych*, which celebrated 125 years of Canadian organ builders Casavant Frères. On March 19, 2004, Locklair's *Salem Sonata* was given its world premiere by Peter Sykes at Old Salem Museums in Winston-Salem, North Carolina. This recital highlighted three days of events to celebrate the restoration of the large historic pipe organ built by David Tannenbergh of Lititz, Pennsylvania, in 1799-1800 for the Moravian Church, Salem, North Carolina. This was the first hearing of the instrument in 93 years. Dan Locklair, a native of Charlotte, North Carolina, is composer-in-residence and professor of music at Wake Forest University in Winston-Salem, North Carolina. Several of his works have received major awards, including the 1989 Barlow International Competition Award and 1996 American Guild of Organists Composer of the Year Award. Among his other honors are consecutive ASCAP Awards since 1981 and a Kennedy Center Friedheim Award.

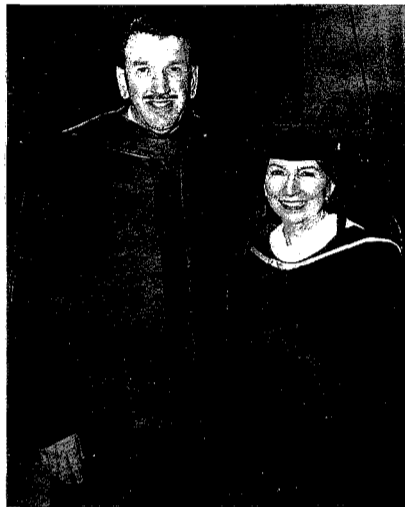


Margaret Phillips

Margaret Phillips is featured on a new recording, *Mendelssohn: The Essential Organ Works*, on the Regent label

(REG CD 209, 2 CD set). Recorded on the organs at Evangelische Stadtkirche, Lengerich (Breidenfeld 1836/Klais 2003) and Stadtpfarrkirche St. Alexander, Rastatt (Stiefell 1831/Jann 1991), the program features 21 selections, including the *Three Preludes and Fugues*, op. 37, *Six Sonatas*, op. 65, and many other works. For information: <www.regentrecords.com>.

Keith Thompson played music of Eric Coates, George M. Cohan and John Philip Sousa on the Skinner symphonic pipe organ at the California Palace of the Legion of Honor, San Francisco, on Memorial Day weekend. The concerts took place on Saturday and Sunday, May 28 and 29. The program included Eric Coates' *The Dam Busters March*, "Intermezzo" from Pietro Mascagni's opera, *Cavalleria Rusticana* transcribed by Thompson, and *Kitten on the Keys* by Zez Confrey, in addition to several Cohan works and Sousa marches. Thompson's recordings of the two Sousa marches are available on Apple iTunes™ stores. They are also available on his Organ Fireworks CD through <www.echoesofheaven.com>.



Chancellor Walter V. Wendler and Marianne Webb

Marianne Webb, university organist at Southern Illinois University at Carbondale, received the university's Distinguished Service Award, the highest honor the university can bestow. The award is reserved for persons of considerable renown in their field who have contributed significantly to their profession over a period of years. It was presented to Miss Webb by Chancellor Walter V. Wendler during the College of Liberal Arts commencement ceremony on May 13.

## Nunc Dimittis

Virginia French Mackie died in her sleep at home in Santa Fe, New Mexico on June 20. Born August 15, 1900, in Lancaster, Missouri, she moved in early childhood with her family to Hutchinson, Kansas.

Music was a vital part of her life from the age of three, when she began piano lessons with her mother. She began playing the organ for church before her feet could reach the pedals. By the time she graduated from high school, she had composed the Hutchinson school song, still performed to this day.

At 17 she entered Wellesley College, where she was elected to Phi Beta Kappa during her junior year, and, as a senior, won the Billings Prize for excellence in music. Conducting the orchestra was one of her many musical contributions to the school. Socially conscious, she remembered marching five miles in high heels, as a supporter of the Constitutional amendment giving women the right to vote! Following her graduation from Wellesley in 1921, Virginia entered Columbia University, where she was awarded the MM degree as one of only two women in her class.

She began her career as a junior college teacher in Kansas City, where she met David C. Mackie, a banker whom she married in 1928. The couple moved to New Haven, Connecticut, where David enrolled in the Yale School of Architecture, while Virginia commuted to Northampton to teach music at Smith College.

Summers were spent in England and France. Virginia studied with Tobias Matthay in London, and with Nadia Boulanger at Fontainebleau, where Mrs. Mackie was awarded one of only two diplomas given to women at the École de Musique.

In 1934 the Mackies returned to Kansas City. David began his architectural practice and Virginia joined the faculty of the University of Missouri at Kansas City, where she taught as a distinguished professor for 25 years. During that time she maintained an affiliation with the Yale School of Music, teaching there in 18 summer sessions.

In 1963 the Mackies moved to Tucson, Arizona, and Virginia was invited to join the faculty of the University of Arizona, where she taught for 12 years. Arizona awarded her an honorary degree in recognition of her contributions to the musical life of the community.

After David's death in 1975, Mrs. Mackie moved to New Mexico, where she was named a Living Treasure of Santa Fe in 1994. She was invited back to Kansas City to present a series of lectures and performances of works by Franz Joseph Haydn, one of her favorite composers, and to receive an honorary doctor of music degree from the University of Missouri, Kansas City in 1989, joining Count Basie as only the second musician to be so recognized by the school. Virginia Mackie continued to teach harpsichord and piano in Santa Fe well past her 100th birthday in 2000.

—Larry Palmer (Based on an obituary [22 June 2005] in *The Santa Fe New Mexican*)

Theatre organist Billy Nalle of Fort Myers, Florida, died on June 7. Born in Fort Myers April 24, 1921, he was a piano prodigy at age three, when he started picking out melodies, and began playing in public at age four. He graduated from Fort Myers High School in 1939, receiving the American Legion Honor Award. From 1933-39 he was pianist of the Al Linnquist Jazz Orchestra of Fort Myers and performed solo organ work on station WINK. During these years Billy studied under Eddie Ford, organist at the Tampa Theatre, and became Eddie's assistant. Later, he performed a stint at the Florida Theatre, Jacksonville.

He studied piano and organ at the Juilliard School of Music; principal teachers were the organ and piano virtuoso Gaston Dethier and Teddy Wilson,

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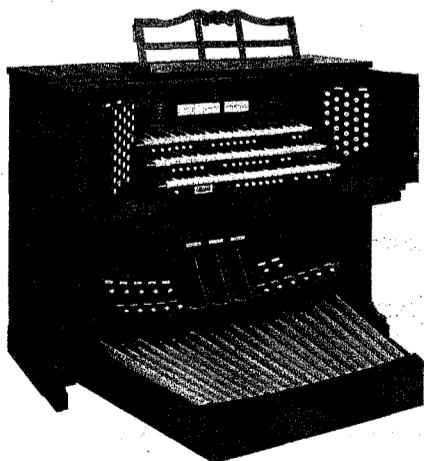


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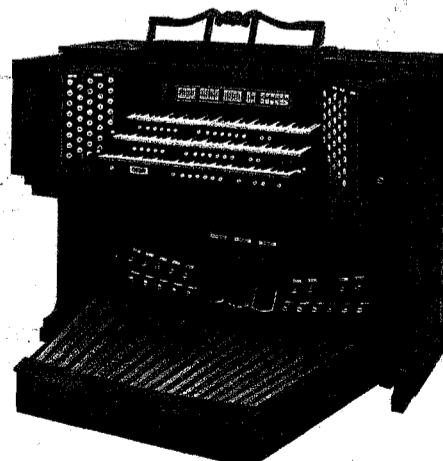
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pianist of the Benny Goodman Orchestra. During this same time, Billy had organ engagements at the Manhattan Beacon Theatre, Brooklyn Paramount, and the Waldorf-Astoria ballroom.

Nalle served in the U.S. Navy 1943-46 and during his last year of service was assigned to the U.S.N. Entertainment Unit, where he, Lawrence Welk, vocalist Bobby Beers, and noted choreographer Bob Fosse toured the Pacific Ocean military bases. During 1947 and 1948, he did postgraduate studies at The Juilliard School, and then began a 26-year career in New York City providing music for more than 200 television shows on CBS, NBC and ABC. Billy appeared on over 5,000 telecasts, an unparalleled record for an organ soloist. As well as solo appearances on major television programs such as "Kraft Theatre" and the "Downbeat Show," Billy had the distinction of appearing as an organ soloist on the "Ed Sullivan Show" the same evening that Elvis Presley appeared for the first time. Throughout his theatre organ performing career, he was featured in concerts at countless public venues throughout the country and for several national conventions of the American Theatre Organ Society.

In 1957, Billy's recording career began when RCA tapped him to record "Swingin' Pipe Organ," an LP commemorating the work of trombonist Tommy Dorsey. Nalle recorded this at the Times Square Paramount Wurlitzer with George Shearing's drummer, Ray Mosca, and it is still considered a landmark recording in theatre organ circles. Numerous commercial recordings followed on Wurlitzer organs installed at the Century II Center (Wichita), Brooklyn Paramount Theatre (aka: Long Island University), Senate Theatre (Detroit) and Auditorium Theatre (Rochester, New York). Currently, Wichita Theatre Organ is in the process of producing a series of recordings drawn from his many live concerts performed on the Wichita Wurlitzer, scheduled for release later this year.

Billy's concert career did not actually

start until age 45, when he performed for a national convention of the American Guild of Organists at the Fox Theatre in Atlanta, Georgia in 1966. It was the first formal theatre organ concert in the group's history, and received a rave review in *Audio* magazine, the *Atlanta Constitution* and the *New York Times*. The latter newspaper featured his career in three major articles, and sometime later Billy's life was the object of a feature in the *Wichitan* magazine. A writer himself, Billy supplied reviews and articles to national publications, including a four-year news column in the AGO-RCCO publication, *Music*.

As a composer member of the American Society of Composers, Authors and Publishers (ASCAP), Billy had numerous compositions to his credit. However, he may be best remembered by church musicians and theatre organists alike with his published arrangement of Jerome Kern's "All The Things You Are" in the form of a Bach trio sonata, entitled *Alles was du bist*. Billy once remarked that he did better financially on the rights gleaned from this arrangement than any other single thing he ever did.

In 1975, Billy accepted the position of Artist-in-Residence at the Century II Center in Wichita, Kansas, where the 4-manual, 36-rank Wurlitzer from the Times Square Paramount Theatre had been relocated. For eleven years, he played concerts in the Wichita Pops series, made numerous recordings and continued to concertize nationally. In 1993, the American Theatre Organ Society voted him into their Hall of Fame. In 1995, Nalle ended a full-time career and returned to Fort Myers, Florida, where he lived until his death.

He always prided himself on his ever-growing list of "firsts," including the first theatre organ concert to be performed at The Church of St. John The Divine, New York City. In a relatively brief period of twenty years, Billy performed twenty-five national and international music firsts on a theatre organ.

Billy was a man of strong convictions and deep religious faith. In the years

just prior to leaving Wichita, he was active in the formation of St. Joseph of Glastonbury Anglican Catholic Church, the city's first Anglican place of worship. In his tiny efficiency apartment, he managed to find space for an altar and several religious icons. In fact, his living space was much like his playing: filled to the hilt with interesting "stuff" without feeling the least bit cluttered.

He was always full of stories about the great concerts he attended while living in New York and the personalities he encountered. One of his favorites was about his friendship with organist Virgil Fox, who lived only a short distance away from his apartment. Fox had been contracted by Wichita Theatre Organ to perform a concert at Century II (eventually released by RCA on LP as "The Entertainer") and sought Billy's advice on how to handle the Wurlitzer, just prior to Billy's move there. Fox wanted to stick to the classics, but Billy suggested that, as an encore piece, he should choose a simple, well-known melody and improvise on it. Fox out-and-out refused. "Why not?" said the ever-inquisitive Billy. Fox leaned over the dinner table, looked Billy straight in the eye and whispered, "I'll tell you why: too hard . . . that's why!"

To the end, Billy was a complete original, always encouraging young musicians to be themselves, and not to get caught up in what was stylistically popular at the moment. He was inexhaustible as a resource. Right to the end of his career, he was a developing musician, never casting anything completely in stone. Kind, thoughtful, sensitive, highly intelligent and a fine conversationalist—all will remember Billy as the consummate southern gentleman.

Paraphrasing his first Wichita LP seems to say it all: There (was) only one Billy Nalle.

—Scott Smith  
Lansing, Michigan



The Rev. William F. Parker

The Rev. William F. Parker, of Atlantic City and Philadelphia, died on April 16. Born in Philadelphia and raised in Margate, he graduated from Temple University and the Temple University Theological Seminary, and earned his Master of Divinity degree from Princeton University. An ordained Presbyterian minister, he was pastor at Lower Bank Methodist Circuit, New Jersey, Mizpah Presbyterian Church, Philadelphia, and Leeds Point Presbyterian Church. For 24 years he served as pastor at Olivet Presbyterian Church in Atlantic City. He was also an experienced organist, serving for a number of churches and synagogues in the Philadelphia area, and was organist for St. James Episcopal Church in Atlantic City and Old St. George's Methodist Church in Philadelphia.

William Parker is survived by his sister, Helen Holmes Parker. A memorial organ recital will take place on October 15 at First Presbyterian Church, Philadelphia, with Joseph Jackson as organist.

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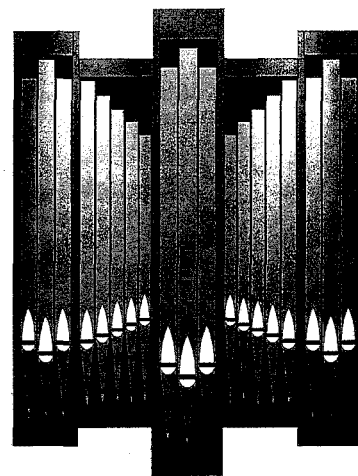
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## Here & There

**Abingdon Press** has released its new planners for the 2005-06 church year. *United Methodist Music & Worship Planner* (777-40074, \$20) is geared toward the United Methodist worship service and includes suggested texts, hymns, anthems and more. *Prepare!* (777-40075, \$20) is for all denominations, with the same format as above. *Choir Director's Organizer* (777-40076, \$15) includes calendars, charts and reproducible forms and clip art. For information: <www.theodorepresser.com>.

**Carl Fischer Music** has announced the release of a new sacred choral folio from Gary Hallquist entitled *Let Us Worship and Bow Down: A Choral Collection for all Seasons of the Church Year* (CMF1, \$5.95). The collection includes seasonal and general anthems: *Faithful to the Vision, I Often Dance, In Times Like These, Let Us Worship and Bow Down, On a Hillside in Bethlehem, They Could Not, and We Are His Love*. For information: <www.carlfischer.com>.



Odell Op. 645 façade

**J.H. & C.S. Odell**, East Hampton, Connecticut, has recently signed a contract with the United Methodist Church of Westport and Weston, Westport, Connecticut, for a two-manual all-pipe organ. The instrument will be the firm's Opus 645. It will have a disposition of 18 stops and 20 ranks and will include a new two-manual terrace-jamb console and façade. Delivery and installation are scheduled prior to Easter 2006. Further information, updates and the stoplist are available on Odell's website at <www.odellorgans.com>.

A recent e-mail newsletter from the **Wicks Organ Company** includes articles on the company's use of expansion chambers and Direct-Electric® action; how Wicks windchests are built to last; rebuilds of organs of all makes; and service and tuning. For information: 618/654-2191; <www.Wicksorgan.com>.

**Allen Organ Company** has announced a large three-manual digital organ installation in Saksjøng, Denmark, Europe. The Saksjøng Church received a 58-stop Allen Quantum™ organ, located in the front of the church. It is the first Allen organ installed in a Danish state church. The new organ was dedicated with a concert by French organist Naji Hakim on June 12. Mr. Hakim played his own pieces as well as music from Bach to Franck. The new Saksjøng organ includes Allen's exclusive Quantum™ technology featuring Quad Suite™ with four complete organ specifications; American Classic, Neo Baroque, French Romantic and English



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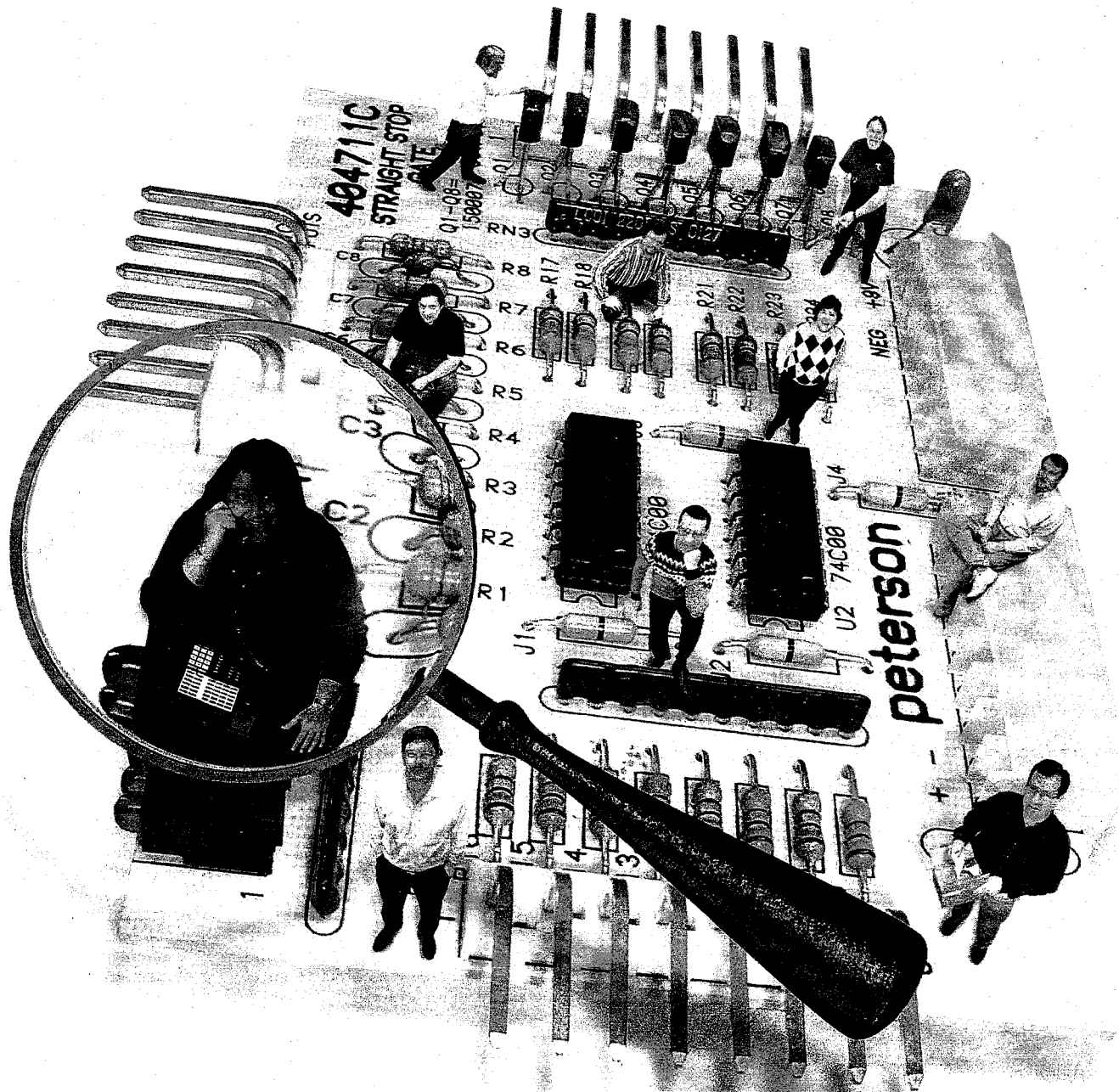
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Naji Hakim at the Allen organ in Sakskøbing, Denmark

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## Harpichord News

by Larry Palmer

### Recommended Reading: Reason and Mayhem

**James R. Gaines: *Evening in the Palace of Reason*. NY: Fourth Estate (an imprint of Harper-Collins), 2005. ISBN 0-00-715658-8.**

Exploring the genesis of Johann Sebastian Bach's late masterwork *A Musical Offering* and its position as a musical/philosophical response to an Enlightenment intellectual's disdain for strict counterpoint may not seem at first to provide the requisite grist for a best seller. But such is the case with Gaines's well-organized historical study of the parallel lives of Bach and the monarch who requested the aged composer to improvise a fugue on a complex chromatic theme, and then "upped the ante" by challenging him to expand its level of difficulty from three to six voices!

That ruler was Frederick the Great of

Prussia: a patron who employed composers Johann Joachim Quantz and Bach's second son Carl Philipp Emanuel; an aristocrat who played the flute at home in Potsdam but spent much of his time in military campaigns with his well-disciplined forces; a ruler who had survived both his father's disdain for Frederick's interest in music, and having been forced to witness the court-martial beheading of his best friend.

Interlaced chapters detailing these two highly disparate 18th-century lives move with vigor and mounting interest toward the culminating meeting of king and composer on May 7, 1747, at which time Frederick presented the tricky "royal theme" on which Bach was to improvise as he displayed the musical merits of the king's prized Gottfried Silbermann fortepianos. That meeting is described on page 222 of the 273 narrative pages comprising the book. Notes on the sources of quotations, a well-chosen bibliography, "very selective" discography, useful glossary of musical terms, acknowledgments and index bring the total number of pages to 336.

Gaines's research is up-to-the-moment, including references to Bach's use of the number alphabet [*gematria*], possibly even in the somber *Chaconne* of his *D minor Solo Violin Partita*, thought by some recent writers to be a subtle memorial to the composer's first wife Maria Barbara. Also of interest is the fascinating example of son Carl Philipp's "automatic" counterpoint writing tables, first published by Friedrich Marburg in 1755, as cited in David Yearsley's erudite and wide-ranging 2002 monograph *Bach and the Meanings of Counterpoint* (Cambridge University Press), another book recommended to admirers of J. S. Bach's art.

Several times, after describing a particular Bach masterwork, Gaines admonishes his readers to savor "... another of the moments in the course of this story when it makes wonderful sense to stop reading, to find a [recording] . . . , and try to imagine what hearing [this music] would have been like on that particular

day . . ." With such sensible advice as well as engagingly jaunty prose, Gaines explores an intriguing intersection of musical ideals in this eminently readable volume, heartily suggested for a place on one's bedside table or, perhaps, to place under a friend's Christmas tree.

**Mark Schweizer: *The Tenor Wore Tapshoes*. Hopkinsville, KY: St. James Music Press, 2005. <www.sjmp.com> ISBN 0-9721211-4-5.**

The third Liturgical Mystery featuring Hayden Konig (full-time Chief of Police and part-time organist-choirmaster in the North Carolina mountain town of St. Germaine) continues the contrapuntal layers of skullduggery encountered in previous books *The Alto Wore Tweed* (2002) and *The Baritone Wore Chiffon* (2004). Each provides two related murder mysteries connected by the clever device of having the fictional sleuth write a short mystery of his own, utilizing his prize possession—a manual typewriter that was once the property of mystery writer Raymond Chandler. This short story, presented in page-length installments as it rolls off the typewriter batten, regales Konig's choir at St. Barnabas Episcopal Church with Chandleresque tough talk as well as vintage typescript.

Fellow lovers of satire will have another rollicking good time! How about an Immaculate Confection (the Virgin Mary's likeness in a cinnamon roll)? Or Binny Hen, the Scripture Chicken—part of the *modus operandi* of Dr. Hogmanay McTavish's Gospel Tent Revival Shows (complete with a giggle-inducing send-up of country western music as rendered by the choir of Sinking Pond Baptist Church)? Or the goings-on at an Iron Mike Men's Retreat, complete with pebble envy?

Some of Schweizer's musical references in this latest offering include Respighi's *Ancient Airs and Dances*, Gorecki's *Symphony of Sorrowful Songs*, baroque music by Schütz, Corelli, and Handel (the *Nightingale and Cuckoo Organ Concerto* as conclusion to another madcap Puppet Ministry presentation at St. Barnabas), and William H. Harris's lovely anthem *Behold the Tabernacle of God*, a challenge for the choir's alto section.

Suffice it to say that the main tale involving Konig, his long-time lady friend Meg, and the parish clergy, staff, and parishioners, is both diabolic and ingenious—a recreation detective novel that goes by all too quickly.

I await the next installment of this evolving *St. Germaine Quartet* with the highest expectation that the author's soprano will manage to provide a story equally as humorous as that provoked by her lower-voiced colleagues.

Send news items or comments about Harpsichord News to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; <lpalmer@smu.edu>.

### In the Wind

by John Bishop

I feel privileged to be involved with an instrument that has such a grand heritage and so thoroughly captivates its players, builders, and listeners. I value "shop talk," those conversations with colleagues or aficionados that broaden our knowledge by sharing experiences—I've often been chided by family members for the specialized jargon that peppers those talks. But we cannot thrive on shop talk alone. We strengthen our art by develop-

ing and nourishing connections with the rest of the music world, with the broader expression of the arts, and with as many facets of our culture as possible.

I have recently read (and reread) a book that I think offers a thoughtful opportunity for enrichment by considering the heritage of another musical instrument. I recommend *Stradivari's Genius* written by Toby Faber (Random House, 2004).

### "It's a Strad"

Antonio Stradivari (1644–1737) was the preeminent member of the revered and prolific tradition of violin-making in Cremona, Italy. His local competition included such well-known names as Amati and Guarneri, family workshops whose products are highly revered today, but Stradivari's instruments were superior enough that he stood out among giants. Today his name is widely respected as a mark of excellence.

The evolution of music can be studied from three different points of view, that of the composer, the performer, and the instrument builder. None could advance without the others, and I think it's interesting to note how the sway of influence has passed back and forth. Ludwig van Beethoven, Claude Debussy, and Igor Stravinsky were composers who introduced new, imaginative, even controversial musical languages that brought the art of musical expression to new levels. Niccolò Paganini, Franz Liszt, Vladimir Horowitz, and Yo-Yo Ma stand out as performers whose technical skill and artistic perception have influenced, even changed the way others approach the instruments.

A number of builders of musical instruments have similarly influenced the development of music. Aristide Cavallé-Coll produced a huge number of pipe organs that included countless innovations both in tonal resources and mechanical controls. The instruments he built inspired an entire school of organ composition and playing—the music of Widor, Vierne, Franck, Tournemire, Durufé, Dupré, and Messiaen (to name just a few) was all inspired by the work of Cavallé-Coll. It's hard to imagine today's organ world without it. By the way, Cavallé-Coll's genius was not limited to the development of the organ—he is also credited with the development of the circular saw blade.<sup>1</sup>

American organbuilder Ernest M. Skinner is an excellent example of an instrument-maker whose work has had profound and lasting influence on the art of organ playing. The Ruckers family (Hans I, Hans II, Andreas I, Andreas II) were at the center of the famous Flemish school of harpsichord building. Remarkably, about 135 of their instruments built between 1581 and 1680 survive today, a central and profound influence on modern harpsichord makers and players.<sup>2</sup> Steinway & Sons is certainly not the only show in town, but it is impossible to separate their brand name from the evolution of the piano virtuoso.

Antonio Stradivari's career spanned over seventy years, during which he produced more than 1100 instruments. Most were violins, but he also built many cellos, fewer violas, guitars, and harps. About 650 instruments built by Stradivari survive, most of which are used regularly by modern virtuosos. From the admittedly naive point of view of an organbuilder, the construction of the violin seems simple, but *Stradivari's Genius* offers rare insight into the world of instrument building and the various ways that instrument makers have influenced the evolution of musical composition and performance.

The premise of the book is made clear by the subtitle: *Five Violins, One Cello, and Three Centuries of Enduring Perfection*. After an introductory overview of

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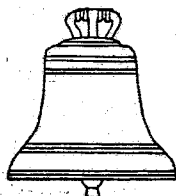
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Stradivari's life and career, the author traces the history of six individual instruments from original purchase to the present, their paths often crossing. The fact that the full history of so many Strads is known is testament to their value. Each instrument has a name (as do the majority of the extant instruments), often the name of the instrument's most prominent owner, and each has a life story.

### What makes something great?

For three centuries now there has been a continuing debate about just why Stradivari's instruments are so much better than others. One theory acknowledges that the shape, size, and position of the soundholes (also known as *f-holes*) is critical—that the master's skill is evident in the precision with which these important features are made. Another theory focuses on the varnish used to finish the instruments. Stradivari used a unique varnish made of materials indigenous to his area that remains notably soft when cured. Would a harder finish inhibit the instruments' resonance? Does the varnish act as a filter for certain harmonics? If so, how?<sup>3</sup>

Another interesting theory was described in an article written by Duncan Mansfield and published in *USA Today* on December 2, 2003. According to that report, Dr. Henri Grissino-Mayer, an expert in tree-ring dating at the University of Tennessee, theorized that a "Little Ice Age" that affected Europe from the mid-fifteenth through the mid-nineteenth centuries slowed tree growth resulting in uncommonly dense Alpine Spruce, the wood used exclusively by Cremona luthiers. This Ice Age was at its coldest between 1645 and 1715—remember that Stradivari was born in 1644. Dr. Grissino-Mayer suggested that this particularly dense wood contributed to the magic of Stradivari's instruments:

"It just amazed me that no one had thought of this before," said Dr. Henri Grissino-Mayer, "the relationship between the violins, the trees that they were made from, the climate that existed when the trees grew and how it affected wood density to create a superior tonal quality. It just started clicking, and I thought, 'Oh, we are on to something,'" he said.<sup>4</sup>

Perhaps the superiority of Stradivari's instruments results from a combination of these factors. I have no doubt that there are many more theories, but the fact remains that the instruments are incomparable. Faber's book goes on to say that while Stradivari's work was admired during his lifetime—the original purchasers knew they were getting something very special—the instruments did not achieve their potential until they had aged for decades, even as long as a century.

Faber makes major points in this delightful book that have special significance to us who study and work with pipe organs. One is that it was common for Stradivari's instruments to be purchased by patrons and either given or loaned to the virtuosi who could show the instruments' capabilities to best advantage.

### The virtuoso gambler

Unlike those who play orchestral instruments, organists do not have freedom to choose the instrument they play. There are those fortunate organists who are given the opportunity to participate in the planning of a new instrument on which they will be playing, and some whose choice of where to audition is influenced by the instrument involved, but even they must play on whatever instrument is available when they are away from home. And the organist is virtually never in the position of actually purchasing the instrument. The funding for these monumentally expensive works of art must be provided by a patron or by an organized group of donors.

Early in the nineteenth century, violin virtuoso Niccolò Paganini was to play a concert in a theater in Leghorn, a coastal town in Tuscany. He arrived without a violin, having pawned his instrument to pay a gambling debt. The owner of the

theater was a French merchant and amateur violinist named Colonel Livron. He loaned his valuable instrument (built by Stradivari's competitor, Guarneri del Gesù) for the concert, realizing that the instrument had found "its true master," and gave it to Paganini, saying, "Never will I profane strings which your fingers have touched; that instrument is yours."<sup>5</sup>

### A singular loaner

One of the instruments featured in Faber's book is the incomparable cello known as the *Davidoff*, one of whose twentieth-century owners was Jacqueline du Pré, the brilliant cellist whose career was cut short by multiple sclerosis. As her illness progressed, she changed to a modern instrument that was easier to play and the *Davidoff* was placed in storage with a Parisian luthier. About ten years later, du Pré's husband, the conductor and pianist Daniel Barenboim, met the young virtuoso Yo-Yo Ma after which Barenboim and du Pré loaned Ma her instrument. After du Pré's death in 1987 at the age of 42, Ma was the first to be offered the opportunity to purchase the cello, an offer he reluctantly turned down as both his career and his children were young and he was unable to afford such a purchase. An anonymous enthusiast heard of Ma's decision from the luthier where the instrument was stored, purchased it, and presented it to Ma as a lifetime loan.<sup>6</sup>

This was the third time in its history that the use of the *Davidoff* cello had been made possible by a philanthropist.

### Keep the receipt

By the way, it's Ma's other cello that had an extra-curricular taxi ride in 1999. He inadvertently left his 1733 Montagnolo (Venice) cello in the trunk of a cab but wisely kept the receipt. The NYPD tracked the cabbie's medallion and returned *Petunia* to her owner within five hours. For years after you could hear Ma's recorded voice advising you to keep your receipts when you got into a cab in New York.<sup>7</sup>

Why is all this relevant to the pipe organ? The funding of our instrument is crucial to its future. The price of an excellent pipe organ of even moderate size can easily exceed a million dollars. The church that can consider a purchase like that is becoming ever rarer. The history of our civilization is rife with wealthy donors whose vision was broad enough to appreciate the value of art and who provided funding in support of the work of the artist. It's hard to imagine a world without the art made possible by people named Medici, Esterházy, Guggenheim, or Rockefeller. The steel magnate Andrew Carnegie donated more than 8800 pipe organs.<sup>8</sup> It should be the mission of modern organists, organbuilders, and enthusiasts to take every opportunity to cultivate such relationships.

### Adapting and evolution

Faber made another point in his book that I thought was revelatory, stating that while so many Strads survive today, not one is in original condition. Each was modified during the nineteenth century to adapt it for modern playing. The angle of the neck was changed as were the original tapered fingerboards. The instruments were built when common pitch for "A" was around 420 Hz—some of their pitches have been raised to as high as 460 Hz to accommodate the pitches of certain orchestras. Raising the pitch necessarily increases the tension of the strings and the force the instrument must bear, requiring heavier sound posts and other modifications. Also, the design of the bow was greatly altered. The bows that Stradivari knew had about 1/4 inch of horsehair—modern bows have more like 3/8", allowing the player to draw ever more sound from the instrument. Faber concludes, "it all presents us, however, with a supreme irony: the brilliant and powerful tone for which Strads are famous, and which is most responsible for their value, is very different from what their maker himself must have heard."<sup>9</sup>

Even more interesting, Yo-Yo Ma enhanced his exploration of seventeenth-century music by having the *Davidoff* cello returned as closely as possible to its original condition including gut strings, a baroque bow and



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bridge. He uses a different instrument for all other music.<sup>10</sup>

This has everything to do with our modern conversation about the pipe organ. We have researched the methods of organbuilders from every period and every country. We have studied the relationships between the instruments and the music written for them and have built modern instruments in ancient styles to enhance that study. We have restored older altered instruments to their original condition. We energetically discuss the possibilities of playing one style of music on another style of instrument—sometimes it works, sometimes it doesn't, and we often disagree.

There are countless differences between the organ and the violin. It is surely a risk to draw parallels without careful thought. But I find it interesting to learn about the approach to some of these questions as discussed by our colleagues who work with other instruments.

#### "It's a Doozy"

August and Fred Duesenberg were bicycle makers in Iowa who developed an interest in gasoline engines. In 1926 they joined in partnership with Errett Cord to build the luxury J-model Duesenberg automobile, producing fewer than 500 vehicles between 1928 and 1937.<sup>11</sup> While the Duesenberg automobile was wildly expensive, available only to the most wealthy patrons, it set such a high standard of style, quality, and excellence that we use the term *Doozy* today to refer to anything extraordinary or bizarre.<sup>12</sup>

If *bizarre* is part of *Doozy*, I suppose that defines the difference between *It's a Doozy* and *It's a Strad*. Maybe I should look up *bizarre*...

#### Notes

1. <[http://www.culture.gouv.fr/culture/cavaill-colle/en/frames\\_acc\\_oeuvres.html](http://www.culture.gouv.fr/culture/cavaill-colle/en/frames_acc_oeuvres.html)> (Imagine, a website about an organbuilder produced and maintained by a national government!)
2. Frank Hubbard, *Three Centuries of Harpsichord Making*, Harvard University Press, 1965, pp. 51-52.
3. Faber, Toby, *Stradivari's Genius*, Random House, 2004, p. 18.
4. Mansfield, Duncan, *USA Today*, December 2, 2003.
5. Faber, Toby, p. 106.
6. *Ibid.*, pp. 201-202.
7. *New York Daily News*, May 12, 2004.
8. Whitney, Craig, *All the Stops*, PublicAffairs, 2003.
9. Faber, p. 103.
10. *Ibid.*, p. 202.
11. Lienhard, John H., <[www.uh.edu/engines/epi944.htm](http://www.uh.edu/engines/epi944.htm)>, The University of Houston, "Engines of Our Ingenuity," episode 944.
12. *The American Heritage Dictionary*, Houghton-Mifflin Company, 2000.

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## Music for Voices and Organ

by James McCray

### Music of joyfulness

Jubilate Deo, omnis terra; servite Domino in laetitia.  
(Sing joyfully to God, all the earth; serve the Lord with gladness.)

Psalm 99: 2

As the old joke says, "Some cause happiness where they go, others when they go." Everyone wants happiness in their life, yet part of a successful life is finding a balance between the good and bad things that occur. The cellist Pablo Casals, in his autobiography *Joys and Sorrows*, pointed out how there are turning points in one's life, which often evolve from finding a parity of these two emotions and understanding how to keep them in check. Helen Keller said: "The richness of the human experience would lose something of rewarding joy if there were no limitations to overcome." This all sounds like church choir work.

In church, except for a few special occasions such as Good Friday, the music heard tends to be joyful. Songs of praise and thanksgiving dominate the weekly choral offerings. As a reviewer of new choral publications, I have noticed that the overwhelming majority of church anthems have a joyful text and mood. After all, publishers are in the business to make money, and if more anthems are used that express joy, it is only logical that more of that genre will be made available. Congregations want to be lifted up through the music and the message of the day. Hearing slow, sad music usually does not produce that. While there clearly are times when music of sadness is needed, in general singers and congregations prefer music of happiness. Consider the current *United Methodist Hymnal*, which has a subject index: under the topic *joy* there are 43 titles listed; there is no category for sorrow or sadness.

Humor may play an important role in creating a sense of happiness. Sermons and rehearsals that are devoid of humor usually are not so well received. We recently had an interim minister for three years; his weekly sermon was crafted around three stories of which two always were spiked with humor and the congregation responded to him with enthusiasm. In my rehearsals I always end the rehearsal with some kind of story, usually inspirational in tone, and I always organize the rehearsal so that it includes a humorous anecdote or joke

about the composer or something within the music. Since I've had the same singers for several years, they have learned that these moments are not spontaneous, but they still welcome them. Sometimes preparing that part of the rehearsal takes longer than devising warm-ups or selecting the introit/benediction music. But, these efforts help create a sense of joy that is needed. Of course joyful music is the main contributor to the mood, yet brief inserts of humor also add to celebrative spirit.

The music reviewed this month is joyful and generally easy enough to accommodate those summer adult and youth church choirs. ENJOY!

**Sing to the Lord with Joy and Gladness, Robert J. Powell. Two-part and keyboard, Augsburg Fortress, 0-8006-7636-X, \$1.60 (E).**

Most of this five-page setting is in unison. The work is designed for children's voices and may be sung in unison. The fast tempo, memorable diatonic vocal lines, and syllabic textual setting make this a very easy anthem. The keyboard part, on two staves, is simple in style. Much of the text merely restates the title.

**Jubilate Deo (K. 117), Wolfgang Mozart (1756-1791). SATB and keyboard, Concordia Publishing House, 98-3191, \$1.50 (M).**

Both Latin and English texts are provided for performance; instrumental parts are available (97-6513) for two trumpets, timpani, and strings. The accompaniment is busy with many running-note passages, but the choral parts tend to be more declamatory in style. Individual sections are exposed in several phrases and the voice ranges are normal. The brisk tempo and bouncy rhythms make this a fun setting of Psalm 100.

**I'm So Glad Jesus Lifted Me, arr. John Helgen. SAB and piano, Neil A. Kjos Music Co., 5771, \$1.40 (M).**

This has a gospel character and the piano accompaniment is more ambitious than the choral writing. There is a slow, free, unison introduction that is accompanied and winds down to a fermata; after a loud diminished chord on the piano, the pace quickens with driving, syncopated lines. The choral phrases are based on repeated chords. The ending is slow again with the chorus on "oo" to provide background for an ad lib soloist. Fun and not difficult.

**Come, Sing Songs of Joy, Lloyd Larson. SATB and keyboard, Beckenhurst Press, Inc. BP 1676-3, \$1.75 (M).**

Larson's setting features original music that moves through a series of keys with a text based on Psalm 95. Within is a syncopated setting of the familiar hymn tune *Lyons*, which has been attributed to Michael Haydn. The choral parts are on two staves, often with unison passages. The keyboard music is easy with a gentle yet rhythmic background.

**O Happy Indeed, George F. Handel (1685-1759). SA and piano, National Music Publishers, Inc. WHC-41, (M).**

The piano realization was by Johannes Brahms for this duet. The original Italian text also is provided for performance. The work is filled with many melismatic phrases that are somewhat coloratura in design. There are some low areas for the alto. The text is secular but appropriate for use in church: "O happy indeed is he who far from the grave affairs, enjoys the peace of father's home."

**Sing We Merrily unto God, Adrian Batten (1591-1637). SATB unaccompanied, Paraclete Press, PPM00402, \$2.10 (M).**

Batten was an English composer of the late Renaissance. This setting of Psalm 71 is syllabic; polyphony alternates with joyful chordal sections. The tempo is moderate. There is a keyboard reduction for rehearsal. All editorial markings are in parentheses.

**This Is the Day for Rejoicing, Ken Dosso. SATB, optional instruments and piano, Abingdon Press, 0687063728, \$1.75 (brass parts \$3.00) (M).**

The parts for two trumpets and trombone are available online at <[www.cokesbury.com](http://www.cokesbury.com)> (click on Digital Store, then Digital Music, then Instrumental-Anthem Parts). Performance instructions indicate using a "moderate funk (sing eighths)." The jazzy music opens with two pages of unison chorus above the accompaniment; then this material is repeated in four-part harmony. There are two verses for unison men and/or women. Prior to the extended coda there is a text adapted from Revelation that is to be read with instrumental accompaniment. The closing section repeats the earlier four-part material. This setting would be useful for youth choir.

**Sing a Festive Song, Larry Schultz. SATB, piano and optional percussion instruments, Choristers Guild, CGA1013, \$1.70 (M).**

Optional instruments include cabaza, claves, congas, maracas, bongos, rainstick, and chime tree; they will add greatly to the Latin feel of the music,

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which is fast with many syncopations. A full score is needed since the instruments are not indicated in the choral version; its purchase permits duplicating the percussion parts (CGA 1014). In addition to the many syncopated passages that move in and out of unison, there is a legato section that offers contrast. The texts are taken from various Psalms. Designed for use with a youth choir and certain to be a hit with them and the congregation.

**O What Their Joy, Richard Webster. SATB and organ, Advent Press (www.advent-press.com), \$3.50 (M).**

The organ accompaniment is on two staves and independent of the choral parts, but it is not overly difficult. The setting has numerous small sections, each with its own tempo and mood. For example, after a solemn opening section there is a gentle unaccompanied passage. Moving through several keys and textures, the music builds to a loud climactic ending. The text is from Peter Abelard of the 12th century. Sophisticated music.

**I Come with Joy, John Helgen. SATB and keyboard, Augsburg Fortress, 0-8006-7713-5, \$1.60 (E).**

With warm harmonies and a feeling of calmness, this joyful setting contrasts with the others reviewed. There is one loud section, but in general this has a mood of peacefulness. The men have one verse predominantly for them. The choral parts are on two staves. Very expressive music.

**Promise of Joy, Raymond H. Haan. SATB and piano, Neil Kjos Music Co., 8995, \$1.50 (M).**

There are several sections with the first in a duple 6/8 dance to the text "You shall go out with joy." Using rolled keyboard chords as a backdrop, the second section is primarily in unison with a slower tempo; the third returns to the 6/8 material but dissolves into a quiet, peaceful ending. The music is crafted well with a keyboard part that is important but not difficult. Charming music.

## Book Reviews

**Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict, by Joseph Herl. New York: Oxford University Press, 2004. xi + 354 pages. \$65.00 plus shipping and handling; \$5.25 (US), \$10.00 (INTL); tel: 800/451-7556, fax: 919/677-1303; Internet: <www.oup.com/us>.**

The present complementary relationship between a church congregation, the choir, and the organ has not always existed; it is the product of an evolution over several centuries, beginning with Martin Luther (1483-1546). The thesis of this book is that "early Lutheran liturgy was mainly choral but gradually became congregational over the centuries" (17). The Preface begins:

In the popular imagination, Martin Luther is the father of congregational singing in the modern western church. Before his time, so the legend goes, average churchgoers were mute, denied the chance to express themselves in song or speech. But Luther opened the floodgates of song to the people, and suddenly churches were filled with eager singers belting out *A Mighty Fortress is Our God* at the tops of their lungs. One can almost imagine Luther on his white horse, waving a banner reading "Here I stand" and riding off into the sunset as throngs of newly vocal Christians followed. (v)

The ensuing discussion traces the path of music and congregational singing in the Lutheran Church from the Reformation (c. 1517) to 1800 to show how it acquired its reputation as the "singing church."

The story unfolds in nine chapters. The first six discuss the roles of the choir and the congregation. Chapter 1, "Luther and the Liturgy in Wittenberg," introduces Luther's views on the usefulness

and desirability of congregational singing, which he encouraged in his own congregation, but not at the expense of the choral liturgy. Even so, the choral mass in Latin continued throughout his lifetime. A peripheral topic is the question of the origin of Luther's hymn tunes; most of these had been sung in churches long before his time.

Chapter 2, "Catholic Liturgy—Lutheran Liturgy," compares the practice of congregational singing in both denominations. Luther, however, was not the innovator of the practice, but rather a popularizer, although his changes to the mass, sermon, and Liturgy of the Hours were conservative.

Chapter 3, "The Church Orders: An Introduction," touches on a wide variety of topics: the nature and function of church orders, the schedule of services, holy days, places of worship, titles of clergy (*priest, minister, pastor, parson, deacon or chaplain, preacher, superintendent*) and other church officials (*clerk, lead singer or precentor, cantor*), and various liturgical and musical terms. The size and location of the choir is identified. The description of the role and function of the organ (playing alternative verses with the choir, preludes, and substituting for the choir) anticipates a later detailed discussion. Concluding topics include attendance at services, length of services, and public demeanor (late arrival, sleeping, talking, and early departure were matters of

concern for church authorities).

Chapter 4, "Choral and Congregational Singing in the Church Orders," discusses parts of the liturgy: *Introit; Kyrie; Gloria; Gradual, Alleluia, and Sequence; Creed; Hymns before and after the Sermon; Sanctus; Agnus Dei; Hymns during the Communion; and Dismissal Hymn. Vespers, Matins, and Other Services* receive brief treatment. Other topics include an identification of 29 of the most popular German hymns and the quality of congregational singing. The conclusion of this chapter notes that, in Germany, there was a wide variation in the character of choral and congregational services; the predominance of choral singing may have adversely affected singing by the people. This brief discussion anticipates the content of Chapter 6.

Chapter 5, "Ecclesiastical Visitations," describes the practice of inspections to ascertain whether churches were fulfilling their proper functions, particularly who was responsible for singing portions of the liturgy.

Chapter 6, "Congregational Hymnals," discusses variations in the use of hymnals—purchased by the people, not provided by the churches—that were gradually adopted by congregations in selected cities, later in rural areas.

Chapter 7, "Choral Music versus Congregational Singing," is the focus of the "worship wars" over musical style. In the period under investigation, an

increase in polyphonic choral music competed with congregational singing; sometimes a compromise was attempted by using both at alternating services or by alternating stanzas within hymns, or by having the people sing a hymn melody while the choir sang in parts. By 1750 the singing of the liturgy was congregational throughout Germany.

Chapter 8, "The Organ and Hymn Singing," compares the traditional functions of the organ—substituting for the choir and giving the choir the pitch—with two new functions: continuo playing from a figured bass, and hymn accompaniment designed to hold the congregation together on pitch. Other functions included playing interludes between stanzas of hymns, and the practice of playing or improvising preludes intended to create the predominant mood of the hymn to follow. Sometimes, if the prelude was highly ornamented, the tune of the hymn to follow might not be recognized by many listeners. Other topics in this chapter relating to the organ include its use during Lent, postludes, the use of other instruments, the abuse of the organ (pulling out all the stops for the last stanza of hymns, described by one critic as sounding like the hacking of woodcutters or the falling of rocks), registration, melodic ornamentation, and text expression.

Chapter 9, "Performance Practice," covers repertoire (size, selection of hymns, number of stanzas sung, hymns

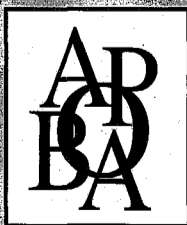
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de tempore, new hymns), leadership by the choir, clerk, or cantor (unlike today's practice where the organist leads the congregation in singing),<sup>2</sup> hymn boards listing first lines or numbers, women and hymn singing, quality of singing, singing in parts, tempo, and the abuse of hymns (people singing words incorrectly, not paying attention, faulty instruction, and any other number of devil-inspired influences, such as parodies, scandalous nicknames, or foolish misunderstandings).

The Conclusion reviews the highlights of the "worship wars" described in the preceding chapters, ending with the assertion: "although the people sang to some extent in sixteenth-century Lutheran churches, it was nonetheless a long time before they took ownership of the liturgy and the Lutheran Church became truly 'the singing church'."

Several appendices elaborate on selected special matters: Appendix 1, "Sources of German Hymns"; Appendix 2, "Translations of Selected Writings"; Appendix 3, "Choral versus Congregational Singing in the Mass"; and Appendix 4, "The Mass According to the Church Orders." A comprehensive 58-page Bibliography of primary and secondary sources provides documentary support.

Although this book is based on the author's doctoral dissertation,<sup>3</sup> its detailed scholarly approach avoids the stiffness and impenetrability often characteristic of such academic documents. It provides much historical insight into topics and ideas familiar to all organists. Chapter 8, dealing with the organ, in particular, is strongly recommended for its excursion into the past history of the instrument against the background of the more familiar surroundings of the present time.

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

#### Notes

1. Recall that J. S. Bach was censured by his employers at Arnstadt in 1705 for introducing "many strange notes" in his hymn playing that confused the congregation; these might have been complex accompaniments or melodic embellishments.

2. The discussion continues: "The cantor was able to overrule the organist. [Johann] Mattheson [Der musikalische Patriot, 1728] recommended that organists make use of a precursor who would let the organist know whether the singing congregation was staying with him, as the organist often could not hear the singing over the sound of the instrument. It was not the congregation that followed the organist, but the organist who needed to be certain that he was staying with the congregation" (162).

3. Joseph Herl, *Congregational Singing in the German Lutheran Church 1523-1780*. Ph.D. thesis, University of Illinois at Urbana-Champaign, 2000.

## New Recordings

**The Aeolian-Skinner Sound.** Lorenz Maycher plays the 1955 Aeolian-Skinner organ, Op. 1240, at Trinity Episcopal Church, Bethlehem, Pennsylvania. Raven Recordings, OAR 710 <www.ravencd.com>.

*Carillon de Westminster*, Vierne;

*Toccata and Fugue in D minor*, BWV 565, J. S. Bach; *Concerto in F*, op. 4, no. 5, Handel; *The Cuckoo*, D'Aquin; *Solo de Flûte*, Lemmens; *A Fancy Sketch*, Frost; *Grand Chœur No. 2*, Hollins; *Choral No. 3 in A minor*, Franck; *Benedictus*, op. 59, no. 9, Reger; *Aria*, Callahan; *Deux Esquisses*, op. 41, Dupré; *Toccata from Symphony No. 5*, op. 42, no. 1, Widor.

Twenty years ago I was a member of Trinity Episcopal Church in Bethlehem, and so the three-manual Aeolian-Skinner organ there is an old friend. When I was there, the organist was Marvin Beinema (1919-2004), who was responsible for the short history of the organ included in the leaflet with this compact disc. The recording demonstrates both what an able successor Trinity Church has found to Mr. Beinema in the current organist, Lorenz Maycher, and that the organ is for its size of only 27 ranks an extremely versatile and effective one. This is all the more remarkable since the Pedal division consists of only a 16-foot Contre Basse unit plus a few borrowings from the Swell. The organ is also noteworthy for sounding so fine in an extremely dead room. The original designer of Op. 1240 was Aeolian-Skinner vice-president Bill Zeuch, and though G. Donald Harrison made a number of changes to the design after Zeuch's retirement, he was not responsible for the tonal finishing. It is an organ that perhaps demonstrates that Aeolian-Skinners not finished by Harrison could sometimes be as good or better than those that were.

The recording consists of a combination of well-known pieces with some lesser-known ones. Lorenz Maycher begins with a fine virtuoso performance of the Vierne *Carillon de Westminster* in which every note can be clearly heard. Now I must confess that when I first picked up the recording and looked at the play list, I groaned inwardly and thought, "Oh no!—Not another recording of the *Toccata and Fugue in D minor* and the Widor *Toccata*!" However, on this recording they are phrased so beautifully, with every note so clearly audible, that there is something really very refreshing about them. I was also amazed at how impressive Lorenz Maycher had managed to make the Pedal sound, in spite of the fact that the only 16-foot reed is the Contre Hautbois borrowed from the Swell. Next come two more works from approximately the same period as Bach—an arrangement for solo organ of Handel's *Concerto in F for Organ and Orchestra*, and D'Aquin's *The Cuckoo*, in which Mr. Maycher is able to show off some of the softer combinations of the organ.

The *Solo de flûte* is an almost unknown posthumous work of the Belgian composer and teacher, Jacques-Nicolas Lemmens. Charles Callahan, who was also responsible for writing the music notes in the leaflet that accompanies this compact disc, unearthed the Lemmens piece in the Library of Congress. It is a delightful little piece in which the Choir Cor de nuit and Great Flûte harmonique are shown off to considerable advantage. Mr. Maycher fur-

ther explores the flute registers in Charles Joseph Frost's charming little piece, *A Fancy Sketch*, dating from the 1890s. Frost, a student of Sir John Goss, was a prolific composer of organ pieces that have now mostly been forgotten—which, judging from this one, is perhaps a pity. On the other hand, the blind English composer, Alfred Hollins, has been enjoying something of a revival of late. His compositions are often far from easy, but they are generally cheerful and well crafted. The *Grand Chœur No. 2*, by which he is represented here, is a typical and worthwhile example.

The Hollins piece is followed by a very exciting performance of the Franck *Choral No. 3 in A minor*. Here the Cavallé-Coll-influenced reeds of the Aeolian-Skinner organ really come into their own, and Lorenz Maycher manages to achieve an effect of majesty and power greatly exceeding the size of the instrument, something that is once again apparent even in the Pedal division. This contrasts nicely with the well-known Reger *Benedictus* that follows. Here gentle registrations give way to the climactic fugal passage before a return to the calm of the beginning. The calm mood is continued in Charles Callahan's *Aria*, which makes effective use of the lovely Cromorne on the Choir organ, always my favorite stop on this organ.

In another interesting contrast, Mr. Maycher demonstrates once more his skills as a virtuoso player in the two vibrant sketches from Marcel Dupré's Opus 41. Here the chameleon-like qualities of the organ reappear. If *majestic* is the word to describe the effect of the organ in the *Choral No. 3* of Franck, *brilliant* is perhaps the best word here. The brilliance of the organ, as well as its surprisingly effective Pedal division, is again evident in the last piece on the recording, the ubiquitous Widor *Toccata*. Playing this piece is particularly challenging in the unforgiving acoustics of Trinity Church. Nevertheless, every last arpeggiated *staccato* or *legato* note can be heard clearly, and I have rarely if ever heard anyone give such a fine performance of the piece. In many recordings the acoustics cover a multitude of sins, but in this one you hear everything, and what you hear is good. This is an excellent compact disc, which I wholeheartedly recommend.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Thomas Adams, Organ Works, Volume 2: Six Organ Voluntaries, edited by Geoffrey Atkinson. Fagus Music, £10. Available directly from <www.fagus-music.com>.**

After editing the complete organ works of Samuel Wesley, Geoffrey Atkinson is now engaged in bringing us the complete organ works of Thomas Adams (1785-1858), numbering some 40 fugues, voluntaries and "pieces," as well as a set of 90 interludes. These *Six Voluntaries*, originally published in 1820, are dedicated to Samuel Wesley, who described Adams—who spent his working life in various London churches—in the highest terms.

Apart from the fifth voluntary, which is in three movements, each voluntary is in two movements, with several still calling for solo stops in the manner of Stan-

ley and his contemporaries, although the harmonic language clearly betrays the galant and emerging Romantic idioms. Only occasionally are bass notes required that are out of range on the modern keyboard, and there is no specific indication for pedals, although these could certainly be used in cadences.

The first *Voluntary in D* opens with a Larghetto for the Diapasons, its continuous triplet movement requiring much care. The Trumpet movement that follows is a splendid extended example of the genre, requiring three manuals and a highly developed technique for the rapid manual changes and big leaps (in bar 57, the right hand rhythms should match bar 61). There is a very rare requirement for a Double Diapason in the left hand, to be taken off in some passages, then added again.

The introduction to the second *Voluntary in C* calls for a Bassoon solo in the left hand, with some florid writing enlivened by ornaments, which will need to be added carefully. The second movement is a lively 2/4 for the Flute, with further instances of printed ornament signs, which will again require most careful practice for clean incorporation into the line, a trill in both hands leading into a most effective adagio coda, the right hand on the Swell, the left hand playing the lowest C on the Great Stopped Diapason for three bars.

In the Larghetto opening movement of the third *Voluntary in C minor*, a fluid technique is required to play cleanly the up and down arpeggios covering a tenth and to navigate the modulatory minefields. A held chord on the Swell is transferred to the left hand, leading into a second movement with three-part writing that has passages to be played on the "Chorus without reeds." It calls for a cadenza, the editor supplying an excellent example.

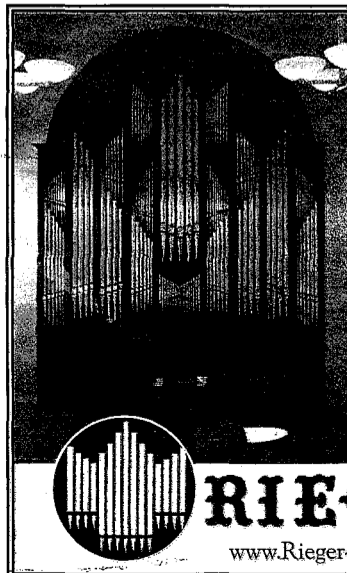
The fourth *Voluntary in D* opens with a movement for the Choir Stopped Diapason and Flute in the right hand against the Swell in the left hand, the fugal second movement being well wrought.

The fifth *Voluntary in A minor* is the most arresting and dramatic, a lilting 6/8 in the major separating a majestic prelude with slowly built-up repeated eighth-note chords over held notes, and a decidedly difficult fugue, the subject of which is announced in octaves in the left hand. Although primarily in four parts, a fifth voice appears and drops out at will; several stretches of a tenth will cause problems.

The final *Voluntary in G minor* opens with a movement full of sharply dotted rhythms and tirades, punctuated by chordal passages on Swell and Choir. The second movement is fugal and includes several entries in inversion.

Geoffrey Atkinson has done a first-class job in making available these splendid pieces at a most reasonable price; they contain passages that will certainly tax players, and can be recommended in particular to those performers wishing to expand their knowledge of the final flowering of the English organ voluntary before the advent of higher wind pressure and an independent pedal division. The typesetting is very clear, and the introduction contains useful information about the organs of the period, and a critical commentary. I look forward to the completion of this project.

—John Collins  
Sussex, England



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*Brian Jones, appointed to the post of Director of Music and Organist at Boston's Trinity Church in 1984, retired in June 2004 and was named Emeritus Director of Music and Organist.*

Across from Boston's Public Library, on Copley Square, sits Henry Hobson Richardson's neo-Romanesque masterpiece, Trinity Church (Episcopal). The parish has been served by many notable clergymen, perhaps the best-known being Phillips Brooks, author of the familiar Christmas text, *O Little Town of Bethlehem*. (Brooks' statue is today seen next to the edifice.) Among the significant musicians at Trinity have been Horatio Parker, Francis Snow, and George Faxon. The Gallery Organ was built by E. M. Skinner in 1926, while the Chancel Organ was built by Aeolian-Skinner in 1963. (Aeolian-Skinner provided a new console in 1956, notable for its low height and vertically-divided thumb pistons—one-half for Gallery Organ, the other half for Chancel Organ.) In 1962, extensive organ rebuilding and tonal modifications were carried out by Jason McKown, who, for many years, maintained the organs with great skill and dedication. The result is what I consider to be one of the very finest instruments, truly sounding like a large organ in a large church ought to sound.

I have heard many musical presentations at Trinity, of which two stand out in my memory. The first of these was a performance of the Duruflé *Requiem* by the Choir of Asylum Hill Congregational Church, Hartford, directed and accompanied by Albert Russell. The other was a recital of organ works by Duruflé, played by his widow, Marie-Madeleine, during the 1990 national convention of the American Guild of Organists.

I was employed at Aeolian-Skinner from May 1961 through July 1965, after which I returned to my native Council Bluffs, Iowa, to begin a long career of organ maintenance in western Iowa and eastern Nebraska. One of my early duties at the venerable Boston firm was key-holding for weekly tuning and service sessions at Harvard Memorial Church, where the company had built and installed the organ in the early 1930s. (It has since been replaced by a large Fisk mechanical-action instrument.) On one of the weekly visits, while I was playing the role of "Johnny One-Note," I first encountered Brian Jones, who, with another young man, came up to look at the console. No introduction took place then, nor at other times when I saw him at recitals and other organ events in "Beantown."

In 1984, Mr. Jones, raised in Duxbury, Massachusetts, and a graduate of Oberlin Conservatory and Boston University, was appointed Director of Music and Organist at Trinity Church.

## Recordings

In the mid-1990s, I became aware of a new compact disc recording, *With Heart & Voice* (Gothic G 49071), featuring the Trinity Choir, conducted by Brian Jones, with associate organist H. Ross Wood (appointed in 1985). The inclusion of Parry's wonderful coronation anthem, *I Was Glad*, intrigued me, and the CD was ordered. Listening to the disc, it became immediately clear that Jones had assembled a splendid choral ensemble and that Mr. Wood was a superb organ accompanist—I was hooked! Other composers represented on the disc are Stanford, F. M. Christiansen, Franck, Hogan, Hadley, Dawson, Webber, Adams/Cain, Parker, Britten, Tchesnokoff, Bairstow, Vaughan Williams, and Leighton. It is perhaps unfair to single out individual works from a universally excellent presentation, but I am still inclined to do so. When I was very young, I was impressed with Stephen Adams' *The Holy City*; but, when I became more musically "sophisticated," I proclaimed

it to be rather "corny." Listening to the Trinity Choir sing Nobel Cain's arrangement, however, has given me new respect for it. Another gem is the beautiful performance of Kenneth Leighton's heartbreakingly lovely *Lully, Lulla, thou little tiny child*. The Parry is all I could have hoped for!

As 2000 approached, I was intrigued by the announcement of a new Trinity recording, *Radiant Light—Songs for the Millennium*. I called the telephone number given in the article I had read and found myself speaking with no less than Brian Jones, who, after a very pleasant conversation, referred me to the Trinity Bookstore, from which I ordered the new CD release, along with two other issues. ([www.trinitychurchboston.org](http://www.trinitychurchboston.org))

*Radiant Light* (Dorian DOR-93191) contains works by Diebl, Tavener, Pärt, Dirksen, Lauridsen, Tchaikovsky, Randall Thompson, Gowers, Kalinnikov, and Rutter. The fine accompaniments of Mr. Wood are present, with Geoffrey Wieting joining Wood at the organ for Patrick Gowers' *Viri Galilaei*. As in the first recording I obtained, the 60-voice choir sings with warmth, blend, clarity, and great suppleness, and Jones' sensitive directing shapes its performances beautifully. For me, the particular stand-out on this CD is John Tavener's *Song for Athene*, which had made a particularly deep impression on me when I first heard it, used as the recessional at Princess Diana's funeral in Westminster Abbey. In the Trinity Choir/Jones/Wood reading of it, the gradual build-up to *ffff* and the return to almost a whisper is absolutely spine-tingling! Known to me as an anthem with the words, "I will love Thee, o Lord my Strength," Kalinnikov's *Radiant Light*, sung here in Russian, is especially moving. John Rutter's poignant *A Gaelic Blessing*, beautifully performed on this recording, has special meaning for me, in that it was commissioned by the choir of Omaha's First United Methodist Church for the departure of its music director, Mel Olson, who was a friend of mine and who recently passed away.

When I listened to *Candlelight Carols* (London 430 456-2), originally made in 1988 and reissued in 1990, I was amazed (and, perhaps, slightly miffed!) that I had not been aware of its existence. Of the CD's nineteen tracks, those containing Rutter's *Candlelight Carol*, Healey Willan's haunting arrangement of *What Is This Lovely Fragrance?*, Charles Woods' piquant setting of *King Jesus Hath a Garden*, and a very rousing reading of Richard Purvis' arrangement of the old Scottish carol, *What Strangers Are These*, most readily come to mind. It is my understanding that this release has enjoyed great popularity, which it certainly deserves! (My wife loves to have Christmas recordings playing on our stereo system's "carousel" CD player. More often than not, *Candlelight Carols* is part of the mix!)

While ordering the previous two CDs, I was informed that Trinity Church had, in 1987, issued an audio cassette, *Favorite Anthems from Trinity*, and that there was just one left. It was added to my order from the bookstore, and I was delighted with it. It contained works of Vierne, Fournival, Duruflé, Rutter, Palestrina, Willan, Sumsion, Boyle, Manz, Lotti, Matthias, Noble, and Berger. As I had come to expect, all were superbly performed. It was a pleasure to be introduced to Malcolm Boyle's stirring *Thou, O God, Art Praised in Zion*; and Paul Manz's *E'en so, Lord Jesus, Quickly Come* melts one's heart. It is the recording's opening, however, that really stands out. The glorious *Kyrie Eleison*, from Louis Vierne's *Messe Solennelle*, receives an absolutely stunning performance! The choir and that marvelous organ really "blow the roof off the place!" This wonderful recording has since been issued as a compact disc.

In 2001, Dorian released *A Choral*

*Christmas* (DOR-93240); and, as one might expect, it is a worthy addition to the recordings previously made at Trinity. Organ accompaniments are played by Michael Kleinschmidt, who, at the time of this issue's release, had just become associate director of music and organist. As before, it may be unfair to single out works from a universally excellent presentation, but Norman Luboff's lovely setting of the Austrian carol *Still, Still, Still*, Rutter's *What Sweeter Music*, Carl Schalk's charming *Before the Marvel of This Night*, Brian Jones' deft arrangement of *O Little Town of Bethlehem* (using alternative tunes, *St. Louis and Forest Green*), and John Tavener's *God Is with Us* most quickly come to mind. The latter piece is mostly sung a cappella until, just before the words "Christ is born!" the *ffff* organ comes in a half-step higher—and the effect is absolutely stunning!

On a personal visit to the Trinity Bookstore in the fall of 2002, I was pleased to obtain another CD, *The Sounds of Trinity* (Arkay AR6116). No choral works appear on it. Solo organ compositions are played by both Brian Jones and Ross Wood; the Trinity Brass Ensemble participates in pieces by Richard Strauss, Karg-Elert/Day, Vierne/Faxon, and S. Drummond Wolff's arrangements of Clarke, Campra, Mouret, Purcell, and Handel. It is truly a feast! I find myself particularly glad to have Jones' reading of Horatio Parker's charming Allegretto, from the *Sonata in E-flat Minor*, the good humor of which I have always relished.

It is my understanding that a new CD recording is in the works—great news!!

## The "Real Thing"

In October, 2002, I had the pleasure of attending Morning Prayer at Trinity Church; it was abundantly clear that

what one hears—with great pleasure!—on the recordings is what the Trinity congregation experiences on a regular basis. Two anthems were performed: a movement from the Rachmaninoff *Vespers* and Ernani Aguilar's exciting *Psalm 150*. (I had heard the latter done by the great St. Olaf Choir, both live and on a recording—it quickly became a favorite!) The choir's beautiful blend and supple performing were most impressive. Brian's hymn-playing was solid and supportive, and Michael Kleinschmidt's prelude and postlude were excellent. The liturgy used noble "King James" language. I had come to the right place!

## Vale

It was with a sense of sadness when I learned last year that Brian Jones was retiring, becoming Trinity Church's Emeritus Director of Music and Organist. In a church music world in which so many congregations are weekly assaulted with insipid "praise" music and in which standards have generally plummeted, the importance of his music ministry at Trinity Church is profound. It is good to know that Michael Kleinschmidt is carrying on as his successor and that Brian, who served last fall as interim minister of music at St. John's Cathedral, Albuquerque, continues his professional activities, including guest conducting, teaching, and playing recitals.

Brian, many thanks—and Godspeed!

*John A. Hansen, now retired, and a native of Council Bluffs, Iowa, began his pipe organ career at the Aeolian-Skinner Organ Company in Boston in May 1961. In 1965 he returned to his home area to become a tuning and service technician in Western Iowa and Eastern Nebraska. In 1985 he was appointed a Regional Sales Representative of Austin Organs, Inc.*

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# Mental Imagery and Rehearsal for Organists

Edie Johnson

The use of mental imagery in the creation of music goes back many generations. Composers such as Mozart, Schumann, Wagner and Brahms utilized mental processes in their compositions, often hearing works in the mind before putting them on paper. Olivier Messiaen claimed that harmonies evoked specific colors in his mind's eye and the myriad of colors that he experienced influenced his innovative compositions for organ, piano, orchestra and other media. All musicians have experienced mental rehearsal and imagery of music, perhaps unknowingly, in some fashion. You may have had a teacher who incorporated analogies, evoking creative images, or remember a passage of music that persistently remained in your inner ear.

Over the past thirty years, there has been a surge of interest in mental imagery and rehearsal in a variety of fields. In various studies, the majority of research has shown that in learning and retaining a motor skill, mental rehearsal combined with physical practice is much more effective than physical practice alone. An organist may benefit from mental practice both in the initial and later stages of learning. In addition, beginning organ students may incorporate this process; however, it may be difficult for a new organist to imagine actions with which he/she is unfamiliar.

Mental rehearsal and imagery can have great benefits for performers. When incorporated consistently, mental rehearsal may heighten the efficiency of practice time while it also allows muscles to relax and decreases excess tension in the body. This in turn may reduce instances of pain and performance-related injuries. Mental rehearsal creates minute innervations in muscles; it pro-

grams and prepares the body by forming a mental blueprint. Mental imagery assists performers in coping with performance anxiety, thus providing a mechanism for increasing quality and consistency of performance.

Mental rehearsal requires consciously practicing sounds, motions and senses in the mind while simultaneously releasing unwanted tension in the muscles. This process heightens the awareness of sensory feedback, and it allows the mind to be in conscious control, thus directing physical actions rather than simply responding to them.

Mental imagery is the ability to develop an image without analyzing its contents. This involves seeing an image in the mind's eye as if watching a movie. It is important to be able to imagine events from both an internal and external perspective. Mental rehearsal and imagery may be employed both at and away from the keyboard. Learners and performers may employ these techniques within practice sessions or during rest periods, walks, and other monotonous activities.

The most successful and vivid imagery employs all of the senses. *Aural* imagery can be strengthened by playing a passage, mentally hearing the music and then repeating this until the aural representation is as clear as the actual performance. *Visual* imagery involves the ability to see objects or events in the mind's eye. This may entail experiences such as seeing the details of a score as a clear mental image to enhance memory, imagining watching one's self perform as if sitting in the audience, or mentally visualizing the instrument and movement of the hands and feet from an internal perspective. *Kinesthetic* imagery indicates imagining the sensa-

tions involved in muscular movements. For example, you can employ kinesthetic imagery by thinking about what it feels like to play an exercise or passage of music, focusing on the muscle movements in the fingers, legs, arms and shoulders. If kinesthetic imagery does not come easily, alternate miming the movements of playing with mental rehearsal until the sensation of the muscle movements is vividly imagined. Involving the senses of taste and smell also heightens the imagery experience.

## Relaxation

The first step to vivid imagery is learning to relax the body completely. Total relaxation allows you to eliminate external stimuli and become more aware of your inner state.<sup>1</sup> Muscle tension is a common concern among organists at all levels. The demands of the instrument produce tension in the neck, back, hands, arms and legs. Utilizing relaxation procedures eases the organist's bodily tension that can hinder the quality of practice and performance. You may use progressive relaxation, tightening and releasing specific muscle groups throughout the body. Another common relaxation technique is auto suggestion in which you mentally speak words, such as "Relax your jaw, release the muscles in your back." A text that provides further insight into benefits and processes of relaxation is Herbert Benson's *The Relaxation Response*.<sup>2</sup>

Relaxation is an important initial step when employing mental rehearsal and imagery at or away from the organ. It is also a useful tool when preparing for a performance, to calm pre-concert nerves or to visualize successful performances. Most importantly, relaxation must be practiced under non-stressful conditions before you can effectively employ it in a pressured situation. Benson and other experts recommend incorporating a relaxation session for ten to twenty minutes daily, in order to gain maximum benefit.

## Centering

Centering is a means of calming the body and channeling an individual's focus and energy to the task at hand. Sports psychologist Robert Nideffer created this technique for athletes. Don Greene, a sports psychologist who has coached the U.S. Olympic diving team as well as musicians at the Juilliard School and members of major orchestras throughout the United States, has adapted the idea of centering to suit musicians. Centering allows you to shift from critical, verbal thinking to creative, musical thinking. Greene states, "... you can picture what you want to do, get a feeling for how you are going to do it, and hear the sound that you'd like to create."<sup>3</sup>

Greene provides the following guidelines for "Centering Down" in his text, *Performance Success*.

1. *Form your clear intention.* Precisely state a goal, for example: "I am going to learn how to center down" or "I am going to carefully practice this pedal solo."

2. *Pick your focus point.* Greene suggests choosing a focus point that is below eye level, because having the eyes closed or lowered is more conducive to right brain activation. This can be difficult for organists, especially if playing on a four-manual instrument with a high music rack. This could be a good reason

for playing from memory or at least only referring to the music occasionally.

3. *Close your eyes, focus on your breathing.* When first learning to center, it is important to first close the eyes; later you will be able to do this by just lowering the eyes and focusing gently. You should concentrate on breathing from the diaphragm rather than the upper chest. Breathe in through the nose and out from the mouth for three to seven breaths, until entirely focused on breathing.

4. *Scan for excess tension and release it.* With each inhalation, scan the body for tension from the head to the feet. When exhaling, release the tension.

5. *Find your center.* The center of gravity in one's body is about two inches below the navel and two inches into the body. You must maintain the center of gravity in relation to the chair or bench as you center. During times of stress, the sensation of the center tends to rise and the goal in centering is to keep the center of gravity at the proper location.

6. *Repeat your process cues.* Process cues are concise, "supportive directions" that help you focus on goals once successfully centered. This phrase should be a specific cause phrase, not an effect. For example, when beginning a Bach sonata you might think, "Clear articulation," or before beginning Vierne's *Berceuse*, you would think, "rolling legato." These phrases might be instructions that you have heard from a teacher when working on a particular piece in a lesson.

7. *Direct your energy.* Energy must be gathered at your center and then directed through the body to a specific focus point. If these steps are taken thoroughly you will direct energy and concentration to successful completion of the performance goal.

## Focused Concentration

Performers who consistently achieve optimal and peak performances have a high degree of mental quiet. This is a state in which concentration remains steady, avoiding any external interruptions. Within this focused status, the performer lets the physical movements and the music flow freely; however, this mindset can be interrupted by internal criticisms and external distractions.

When performing, if something irrelevant or distracting enters your mind, Greene suggests asking yourself if this is relevant or irrelevant. Try not to force the mind onto the task at hand, simply think "irrelevant" and pay the distracting thought no mind.<sup>4</sup>

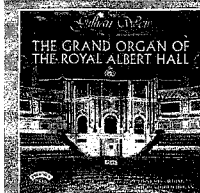
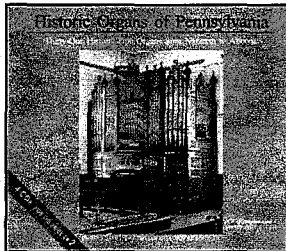
If you experience problems with distracting thoughts during performance or practice, it might help to play through a piece and afterwards write down all of the thoughts that came into your mind. For example, thoughts concerning job pressures, personal issues or everyday tasks may intervene and decrease the quality of the performance or productivity of the practice session. When you take note of the distracting thoughts and analyze the list, it becomes evident how mundane and irrelevant these thoughts are, and it may help you disregard these items as they arise in the future.<sup>5</sup>

One of the most distracting elements of a musician's concentration is the presence of negative thoughts. Many athletes use the technique of "thought stopping" to eliminate both distracting and negative thoughts. When you experience an irrelevant or unproductive thought, briefly attend to the thought, say "stop"

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**Example 3b. Miming. Franck, *Cantabile***



**Example 4. Verbal Cueing. Vierne, *Berceuse***



cluded notes, making sure that the first note is released gently and the horizontal arm movement is accurate, settling the fingers over the notes before playing.

**Verbal Cueing**

Based on your own interpretation or an instructor's suggestions, write cues in the score and speak them aloud as you get to that passage; later, the cues can be imagined rather than spoken. You may employ phrases such as "play legato, articulate before the downbeat, stretch the hand," etc.

**Example 4: Verbal Cueing**

From *Berceuse* by Louis Vierne  
When playing this example, you could think phrases such as "rolling legato," "reach up to the F#," "open swell pedal," "close swell pedal," etc.

**Modeling**

Listen to a recording and imagine the motions involved in playing; do the same when a coach is modeling for you. Imagine that you are a performer that you admire and play through a piece with his/her energy and flair.

**Creative Images**

Think of the images or characters that the music evokes; play a movie in your mind that corresponds to the piece. The movie can be created while listening to a recording, during physical practice, or while hearing the music in the inner ear. Instead of a movie, one might simply

recall evocative images in the mind's eye such as a regal event during a majestic work, or a playful scene during a lighthearted passage.

**Altering Tempos of Mental Rehearsals**

It is best to employ mental rehearsal at the same tempo as physical performance; however, there are exceptions when altering the tempo may be desirable. When working slowly on a new piece it is possible to mentally rehearse the piece at the desired final tempo. This can be helpful when working out fingerings and initial technique for the piece. You may also skim through simple sections and mentally rehearse the successful performance of difficult sections or memory posts.

**Mental Practice with a Metronome**

Increasing the tempo of a new piece may be done by incrementally raising the speed of a metronome. You will have stronger rhythm and improved success with this technique by setting the metronome to the appropriate tempo, hearing the desired passage in your head with precise rhythm, then playing the passage at that tempo. Most likely, by following this technique, you will play with steady rhythm rather than speeding up or slowing down to match the metronome.

**Memory**

Mental rehearsal can be incorporated in the early and advanced stages of

memorizing a composition. You can employ this technique both at and away from the organ. When initially learning a new work, mental rehearsal and imagery with the score (away from the instrument) allow you to analyze the formal structure, harmonic and melodic patterns of the piece. Thorough understanding of a work's structure from an analytical standpoint increases the speed of memorization.

When memorizing a phrase or short passage, play through the phrase looking at the score, then play through it mentally, with eyes closed, noting sounds and movements, and then physically play the passage from memory, continue this process for several repetitions. This technique may seem time consuming, but it can make memory more solid and can allow you to memorize more quickly. The muscles benefit from rest during the mental rehearsal period while the music is reinforced in the mind. It is imperative that you combine vivid aural, visual and kinesthetic images during the mental rehearsal.

When a composition is securely memorized, it is beneficial to mentally play the piece away from the instrument. This can be done sitting or lying down in a state of relaxation, or while on a walk or other monotonous activity. When practicing memory in this fashion, it is important to incorporate all of the senses, visualizing the score and location of performance or practice, imagining all piston changes and dynamic changes, and most importantly hearing the correct notes, phrasings and interpretations in one's inner ear. If there is a passage that cannot be heard internally away from the keyboard, then this is a passage that needs extra physical and mental rehearsal in order to be securely memorized.

**Conclusion**

Organists and other musicians should continually aim for optimal performance, striving to do their best, yet realizing that live performances are rarely ever perfect. Employing relaxation techniques as well as mental rehearsal and imagery can improve your chances for achieving an optimal level in all performances. Incorporating mental methods assures that the mind stays ahead of the body, thinking beforehand about both technical and musical issues. Initially, you must spend a great deal of time to develop mental imagery and rehearsal techniques, but the time yields improved quality of concentration and focus, thus saving practice time in the long run.

Mental rehearsal should never be considered a permanent alternative to physical practice. There is certainly no substitute for physically engaging the muscles in practice, but mental rehearsal enhances the cognitive and spatial elements of a task and also allows time for theoretical analysis of the music. Taking time out for mental rehearsal during the physical practice session has the added advantage of giving the muscles time to rest before reaching a fatigued state.

Mental rehearsal and imagery are

most effective when they are extremely vivid, involving all of the senses. You must be aware of muscular sensations, sights, sounds, smells and tastes in great detail in order to benefit from mental imagery. One of the most important elements of mental rehearsal is that you relax the muscles before practicing mentally. The brain memorizes muscular tension or release along with the mental representation of the music.

Whether dealing with performance anxiety or individual practice sessions, always be open to new images or forms of mental rehearsal. By employing basic mental rehearsal and imagery techniques, you may find additional methods that work better, or some that are entirely ineffective. It is important to share these ideas with colleagues and students; all can learn from one another. Also, consider writing down newly discovered mental practice techniques or effective images in a notebook or journal. These ideas can then be applied to other pieces or used for teaching; they may even be employed within other venues such as choir rehearsals or public speaking.

It is always important for musicians to remember successful performances and frequently recall the feelings associated with these experiences, as well as vividly imagining successful future performances. The preparation, emotions and sensations associated with past successes are the foundation upon which future successes are built.

**Notes**

1. Mike Samuels and Nancy Samuels, *Seeing with the Mind's Eye: The History, Techniques, and Uses of Visualization* (New York: Random House Bookworks, 1975), 106.
2. Herbert Benson, *The Relaxation Response* (New York: Avon Books, 1975; reprint, New York: HarperTorch, 2000).
3. Don Greene, *Performance Success: Performing Your Best under Pressure* (New York: Routledge, 2002), 40.
4. Greene, *Performance Success*, 70-71.
5. *Ibid.*, 74.
6. Malva Freymuth, *Mental Practice and Imagery for Musicians* (Boulder: Integrated Musician's Press, 1999), 95.
7. Dorothy Harris and Bette Harris, *The Athlete's Guide to Sport Psychology: Mental Skills for Physical People* (Illinois: Leisure Press, 1984), 120.
8. Harris and Harris, *The Athlete's Guide to Sports Psychology*, 116.
9. *Ibid.*, 121.
10. Wilson and Roland, "Performance Anxiety," in *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*, ed. Richard Parncutt and Gary E. McPherson (Oxford [England], New York: Oxford University Press, 2002), 51.
11. Freymuth, *Mental Practice and Imagery for Musicians*, 29-35.
12. Robert Nideffer, *Athletes' Guide to Mental Training* (Champaign, IL: Human Kinetics Publishers Inc., 1985), 46-47.
13. Freymuth, *Mental Practice and Imagery for Musicians*, 30.
14. *Ibid.*, 53.

*Edie Johnson is the assistant organist/choir director at St. Paul's Episcopal Church, Indianapolis as well as seminary organist and instructor of piano and organ at Christian Theological Seminary. She holds the B.Mus. in organ, magna cum laude, from Furman University studying with Dr. Charles Tompkins. She completed both the M.M. and D.M. degrees at Indiana University, where she studied with Dr. Larry Smith. Ms. Johnson is an active recitalist throughout the United States and she also leads workshops on mental rehearsal and imagery for universities and AGO chapters.*

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# A Caledonian Odyssey: Historical Keyboard Instruments in Scotland

Sarah Mahler Hughes

A recent holiday in Scotland provided many opportunities to see and play organs and other historical instruments in addition to being a tourist in this beautiful country. My children and I spent two weeks visiting friends in St. Madoes. Using this village between Perth and Dundee as our home base, we toured much of the country and experienced Scottish history and hospitality firsthand. The trip was made possible in part by a scholarly/artistic grant from Ripon College.

Our first stop was Edinburgh. En route to the Castle we wandered into St. Giles' Cathedral, where John Knox initiated the Scottish Reformation in 1560. The Chancel Choir of the First United Methodist Church of Lubbock, Texas, was rehearsing in preparation for a lunchtime concert, and I heard Mozart's *Ave Verum Corpus* accompanied on the beautiful 1992 Rieger. The organ is one of the instruments featured on the 2-CD set, *Twelve Organs of Edinburgh*.<sup>1</sup>

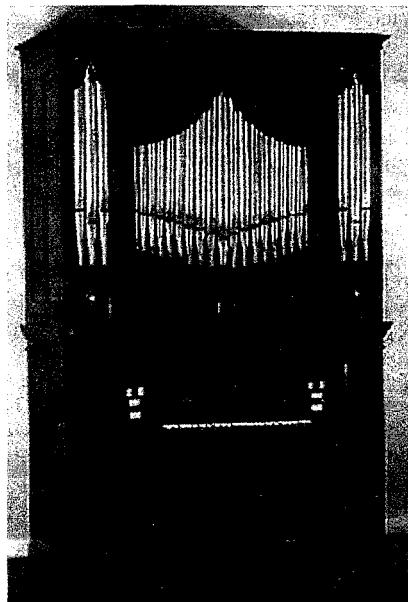
The next organ I saw, and the first one I played, was in Old Saint Paul's [Scottish Episcopal] Church in Edinburgh. Built by Henry "Father" Willis in 1888 and subsequently refurbished in 1905, 1936, 1960, 1968 and most recently, by Nicholson's of Worcester in 1977, the specifications are as follows:

- Great**
- 16' Dulciana
- 8' Open Diapason I
- 8' Open Diapason II
- 8' Stopped Flute
- 8' Dulciana
- 4' Principal
- 4' Spindle Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- III-IV Mixture
- 8' Trumpet
  
- Swell**
- 8' Open Diapason
- 8' Lieblich Gedackt
- 8' Salicional
- 8' Celeste (TC)
- 4' Gemshorn
- III-IV Mixture
- 16' Contra Oboe
- 8' Cornopean
- Tremulant
  
- Pedal**
- 32' Subbass (derived)
- 16' Open Diapason (wood)
- 16' Bourdon
- 16' Dulciana (Great)
- 8' Octave (ext)
- 8' Bass Flute (ext)
- 8' Dulciana (ext)
- 4' Super Octave (ext)
- 4' Octave Flute (ext)
- 4' Dulcet (ext)
- 16' Trombone (ext Trumpet)
- 8' Trumpet (Great)

The organ has a rich, warm sound eminently suitable for both service accompa-

niment and solo organ repertoire. A sample of the former may be heard on the CD *Hearts & Voices, Hymns sung by the Choir of Old Saint Paul's Church*.<sup>2</sup>

The following day I was privileged to spend several hours playing instruments in the Russell Collection of Early Keyboard Instruments in St. Cecilia's Hall at the University of Edinburgh. John Kitchen, Senior Lecturer and College Organist, was my tour guide as we worked our way through two rooms of virginals, spinets, and harpsichords from the 16th to 19th centuries.<sup>3</sup> There were also three organs in the collection, and this seems the most appropriate place to mention them.



Parker chamber organ (photo credit: John Kitchen; used by permission)

The first is an enharmonic chamber organ built by Thomas Parker in 1765. Parker was a pupil of Richard Bridge, a London builder favored by Handel.<sup>4</sup> Bridge himself was supposedly trained by Renatus Harris. The instrument has one manual with the usual short octave at the bottom. The real curiosity is a set of levers, two on each side of the case above the keyboard, that allow the player to select accidentals: Ab or G# and Bb or A# on the left-hand side, Db or C# and Eb or D# on the right. Parker provided a set of pipes for each pitch and the organ case is correspondingly wider than that of the usual chamber organ. What a fascinating way to learn firsthand about mean-tone tuning! It's also interesting to imagine how a player would handle a chromatic piece—assistants might be required to change the levers during a performance. The four registers of the organ include a Stopt [sic] Diapason 8', Open Diapason 8' (which only

extends to tenor C, requiring both diapasons to be played together in order to use the full range of the keyboard), Principal 4', and Fifteenth 2'. Dr. Kitchen has recorded Stanley's *Voluntary in G*, op. 7, no. 9, and Handel's *Fugue in A minor*, op. 3, on the Parker organ.<sup>5</sup> Interestingly, Parker built a second, two-manual enharmonic organ for the Foundling Hospital in 1768.

Another 18th-century chamber organ dates from 1763, the date when St. Cecilia's Hall opened. The organ was used in concerts until the hall closed in 1798. (The hall, having been refurbished in the 1960s, is once again the venue for concerts featuring instruments from the Russell Collection.) The third instrument, located in the Newman Gallery, is a Bernard "Father" Smith chamber organ from c. 1680. The specifications, which consist entirely of divided stops, are:

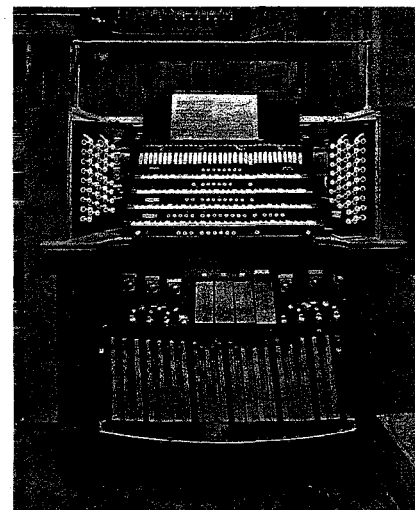
- Bass**
  - 8' Diapason Bass
  - 4' Principal Bass
  - 2' Fifteenth
  
  - Treble**
  - 8' Diapason Treble
  - 4' Principal Treble
  - 2' Octave Treble
- [rebuilt by Mander]

Wind is supplied through either a foot bellows or a modern electric blower. All of the above chamber organs reflect the disposition of English organs built after the restoration of the monarchy in 1660; i.e., principal stops at 8', 4', and 2' and, in the case of the Parker, stopped diapasons at 8'. The conventional registrational pattern of the time included solo stops plus accompaniment (hence the usefulness of the divided stops arrangement), diapasons (open plus stopped) for slow introductory movements, and full organ (8', 4', and 2') for faster movements. Stephen Bicknell has suggested that "There was a considerable revival of interest [in chamber organs] in the second half of the 18th century contemporary with (and perhaps because of) the great popularity of Handel, who seems regularly to have used small or even portable organs when playing continuo and for the performance of organ concertos as interludes to larger works."<sup>6</sup> Bicknell also states that

By the end of the eighteenth century the chamber organ was firmly established as the instrument of choice for a well-to-do household, challenging both the harpsichord and the emerging fortepiano. The relative stability of tuning compared to a stringed keyboard instrument must have been an advantage, but it should also be noted that a small organ is a good vehicle not just for keyboard music, but also for transcriptions of instrumental works, and

could readily be used for the accompaniment of family prayers.

He concludes that the organ's qualities of "reliability, versatility and dignity" must have accounted for its popularity.<sup>7</sup>



McEwan Hall console, Edinburgh University (photo credit: Raymond Parks; used by permission)

A greater contrast with these historical instruments than the McEwan Hall organ at the University of Edinburgh cannot be imagined. Built by Robert Hope-Jones in 1897, rebuilt by Henry Willis in 1953 and by Rushworth and Dreaper in 1980, the organ has problems because of the disparate placement of its divisions (the hall was designed without provisions for an organ, even though it was common for municipal concert halls at that time to include large instruments). Nonetheless, the organ sounds grand in the reverberant acoustics of the hall, where university graduations are held. The console looks a bit like a Jules Verne creation with its pressure gauges and electric dials, one of which is connected to the swell pedal to show incremental gradation (or "incremental frustration" as it's known to players).

The preceding organ and those described below all date from the second half of the 19th century, living testaments to the phenomenal rate of growth in organ building in England between 1860 and 1900. A few statistics tell the tale: in 1898, Harrison & Harrison of Durham claimed to have built 1,100 organs since 1861. Norman & Beard of Norwich produced even more astonishing numbers: between 1898 when their new factory was built and 1915 the company built over 1,000 new organs. In comparison, Sauer of Germany reached opus 1,000 only after fifty years of activity.<sup>8</sup> Reasons for the rapid expansion in English organ building are

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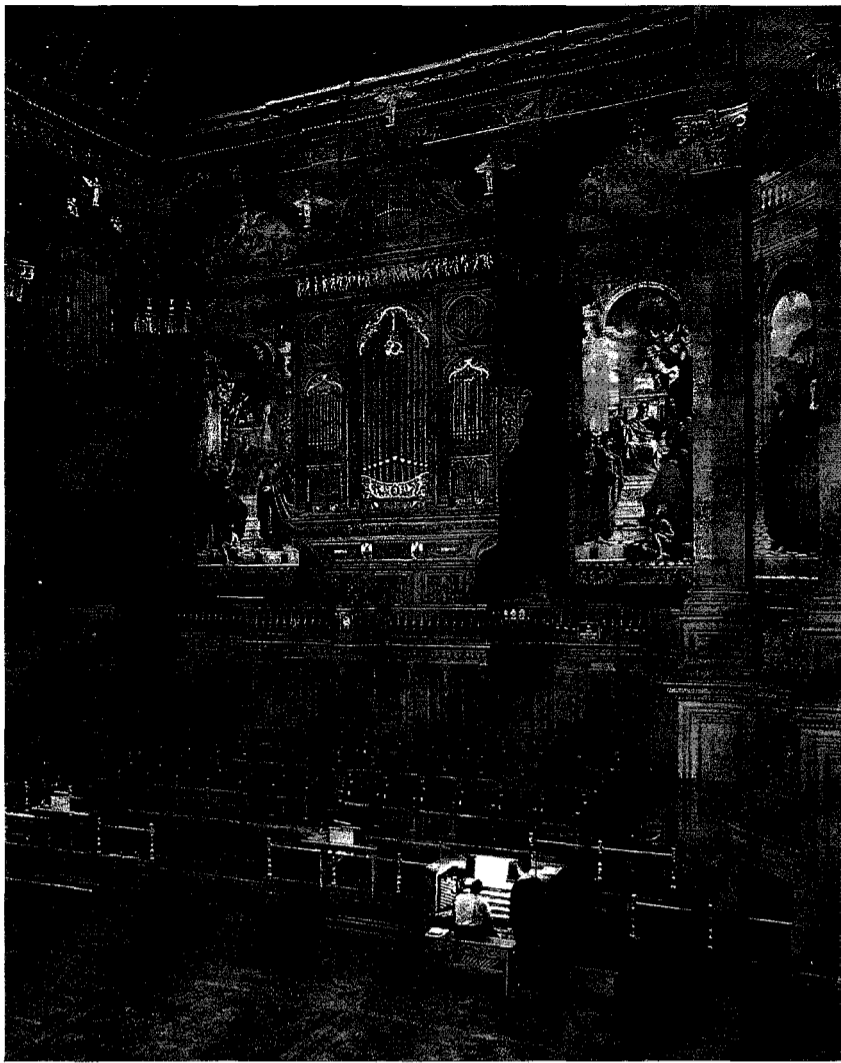
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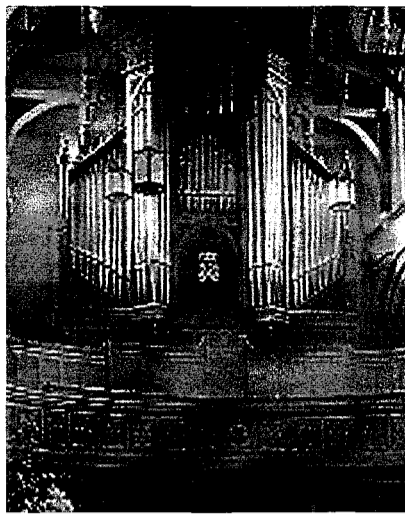


McEwan Hall case, Edinburgh University (photo credit: Raymond Parks; used by permission)

numerous and include the wholesale replacement of older instruments, particularly those with a limited compass, increased prosperity of the middle class, which paid for new church instruments, and the construction of municipal con-

cert halls in towns of any size.

The next organs I played were in Dundee, the fourth-largest city in Scotland. Three distinguished instruments exist in a three-block area in the heart of the city, which is pleasant and pedestri-



St. Mary's organ (photo credit: St. Mary's Parish Church; used by permission)

an-friendly. The first organ is located in St. Mary's Parish Church (Church of Scotland). I had not called ahead—in fact, I was simply being a tourist walking about Dundee and decided to poke my head in since the front door was open. Upon seeing the rich interior and a magnificent display of pipes in the rear balcony, I asked the volunteer guide if I might look at the organ. She very graciously assented, and I was delighted to discover a large three-manual instrument built in 1865 by Forster and Andrew of Hull and subsequently rebuilt by Rothwell (1939) and J. W. Walker (1969 and 1988). The console was open and inviting, so it was only a matter of minutes before I was actually playing. The specifications are:

**Great**  
 16' Double Diapason  
 8' Open Diapason 1  
 8' Open Diapason 2  
 8' Stopped Diapason  
 4' Principal  
 2½' Harmonic Flute  
 2' Twelfth  
 2' Fifteenth  
 II Sesquialtera  
 IV Mixture  
 16' Double Trumpet  
 8' Trumpet (ext)  
 4' Clarion (ext)

**Swell**  
 8' Open Diapason  
 8' Viola da Gamba  
 8' Voix celeste  
 4' Principal  
 4' Lieblich Flute  
 2' Flageolet  
 III Mixture  
 16' Contra Fagotto  
 8' Cornopean  
 8' Oboe  
 4' Clarion  
 Super Octave  
 Sub Octave

**Choir**  
 8' Rohr Flute  
 8' Salicional  
 4' Gedeckt Flute  
 2½' Principal  
 2' Nazard  
 2' Flautina  
 1½' Tierce  
 1½' Larigot  
 III Cymbel  
 8' Krummhorn  
 16' Double Trumpet  
 8' Trumpet (ext)  
 4' Clarion (ext)

**Pedal**  
 16' Open Diapason  
 16' Sub Bass  
 8' Flute Bass (ext)  
 8' Violoncello (ext)  
 4' Choral Bass (ext)  
 16' Trombone  
 8' Tromba (ext)

A full battery of couplers and pistons plus an 8-channel memory system makes this organ suited for many kinds of repertoire. I only had time to try a voluntary by Stanley and a Buxtehude toccata before my younger daughter came looking for me (I'd left her and her sister parked outside), but I was impressed by the sound and feel of the organ in this parish church that in 1990 celebrated its octocentenary.

My serendipitous sampling of organs in Dundee continued on another day at



St. Paul's organ (photo credit: St. Paul's Episcopal Cathedral; used by permission)

St. Paul's Episcopal Cathedral. As churches go in Scotland, it is rather new, the cornerstone having been laid in 1853. The organ was built by Hill and Son of London in 1865, the year of the Cathedral's consecration. Hill, Norman and Beard reconstructed the instrument in 1975. Like the organs I saw in other British churches (with the exception of St. Mary's), this instrument is located in the choir with the pipes facing the singers. The organist's back is to the choir. The disposition of this large organ is similar to St. Mary's:

**Great**  
 16' Double Diapason  
 8' Open Diapason  
 8' Stopped Diapason  
 8' Gemshorn  
 8' Viole d'amour  
 4' Principal  
 4' Harmonic Flute  
 2½' Twelfth  
 2' Fifteenth  
 IV Mixture  
 8' Grand Trumpet

**Swell**  
 8' Open Diapason  
 8' Stopped Diapason  
 8' Viole d'orchestre\*  
 8' Viole Celestes  
 4' Principal  
 2' Fifteenth  
 II Mixture  
 16' Shalmey  
 8' Cornopean  
 8' Oboe  
 4' Clairon  
 Suboctave  
 [Super] Octave

**Choir**  
 8' Lieblich Gedeckt  
 8' Gamba  
 4' Suabe Flute  
 2' Flautina  
 1½' Larigot  
 8' Grand Trumpet  
 8' Clarinet  
 Sub Octave  
 [Super] Octave  
 Tremulant

**Pedal**  
 32' Harmonic Bass  
 16' Bourdon  
 16' Echo Bourdon\*\*  
 16' Open Diapason  
 8' Bass Flute  
 8' Octave  
 4' Super Octave  
 4' Flute  
 2' Octave  
 16' Trombone  
 4' Clairon  
 Sub Octave  
 [Super] Octave  
 Unison Off  
 Tremulant

Swell & Choir under expression  
 Sw-Ch, Sw-Gt, Ch-Gt, manual-pedal couplers  
 General (4) and divisional pistons

\* Very stringlike; works especially well with the Viole Celestes  
 \*\* Enhances the Bourdon 16'

As was the case at St. Mary's, I was allowed access to the organ by helpful parishioners. When I arrived at St. Paul's on a Saturday morning, the only

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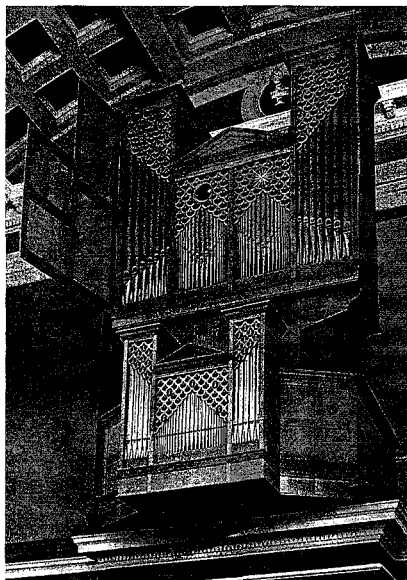
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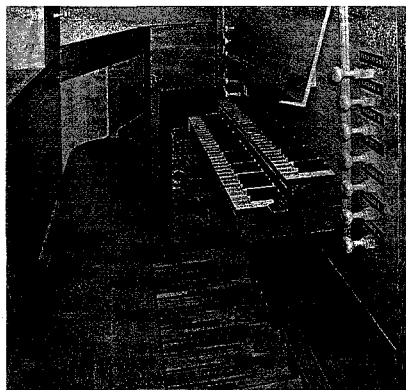


**Reid Concert Hall case, Edinburgh University** (photo credit: Raymond Parks; used by permission)

person I could find on the premises (even though the front doors were wide open and a charity hamburger stand was getting ready to open for business on the front steps) was the verger. He led me to the instrument, turning on power switches and lights as we went, saying "We have to show you Scottish hospitality!" I played for an hour, trying out various sounds and combinations and finally let it rip with the Widor *Toccata*. Feeling self-indulgent but happy with the sonic results, I set about changing my shoes and packing up when I was startled by two members of the flower committee who appeared and thanked me for playing. They told me that people in the street, hearing the music, had stopped to peer inside the church, probably wondering if a wedding were in progress.

A third large organ exists in Dundee within blocks of St. Mary's and St. Paul's. Situated approximately midway between the two churches is Caird Hall, Dundee's civic auditorium. The organ was built in 1922 by Harrison & Harrison to a design by the famous blind organist of Edinburgh, Alfred Hollins. The Caird Hall organ was Harrison & Harrison's first concert hall organ; as such it differs from some of their other instruments in having brighter reeds (on heavier pressure than usual) and more orchestral colors than the average church organ. In 1991 the organ was restored by the original firm with only minor changes to its original sound. No tonal changes were made, but the pitch was raised to make the organ usable with other instruments. Carlo Curley played the rededication recital on this occasion. A soloist follows:

- Great**
- 16' Double Geigen
  - 16' Bourdon (wood and metal)
  - 8' Large Open Diapason
  - 8' Small Open Diapason
  - 8' Geigen
  - 8' Hohlflute
  - 8' Rohrflute
  - 4' Octave
  - 4' Waldflute
  - 2 1/2' Octave Quint
  - 2' Super Octave
  - IV Harmonics 17,19,b21,22
  - 16' Contra Tromba
  - 8' Tromba
  - 4' Octave Tromba
- Swell**
- 8' Open Diapason
  - 8' Stopped Diapason
  - 8' Echo Salicional
  - 8' Vox Angelica
  - 4' Octave Geigen
  - 4' Stopped flute (metal)
  - 2' Fifteenth
  - V Mixture 12,19,22,26,29
  - 8' Oboe
  - 8' Vox Humana
  - Tremulant
  - 16' Double Trumpet
  - 8' Trumpet
  - 8' Horn
  - 4' Clarion
- Orchestral Organ**
- 16' Double Salicional (metal)
  - 8' Viole d'Orchestre



**Reid Concert Hall console, Edinburgh University** (photo credit: Raymond Parks; used by permission)

- 8' Violes Celestes (to FF, 2 ranks)
- 8' Harmonic Flute
- 4' Concert Flute (harmonic)
- 2' Harmonic Piccolo
- 16' Cor Anglais
- 8' Corno di Bassetto
- 8' Orchestral Oboe
- Tremulant
- 8' Tuba (unenclosed)

**Pedal**

- 32' Double Open Wood (FFFF)
- 16' Open Wood
- 16' Open Diapason (metal, leathered)
- 16' Geigen (Gt)
- 16' Salicional (Orch organ)
- 16' Subbass (Gt)
- 8' Octave (wood)
- 8' Flute (Gt)
- 16' Ophicleide (metal)
- 16' Trombone (Gt)
- 8' Posauene

The organ's pneumatic action has been fitted with an electronic memory, and the combination pedals removed and replaced with toe pistons. Otherwise, the instrument remains as it was originally. A concert series in the early autumn featured the organ and it was recorded in October 2004. I was unable to play the Caird Hall organ because of a guitar festival in progress, but the staff was most helpful in showing me the console and wind system and providing me with specifications for the instrument.

Some general observations can be made, at this point, about the organs I saw in Scotland. The large instruments are originally from the 19th century and are based on an orchestral tonal design with a preponderance of stops at 8' pitch. The pedal divisions rely heavily on extensions from the manuals. Bicknell identifies the philosophy underlying this esthetic as "build-up": "the gradual crescendo from *piano* to *fortissimo* achieved by adding stops one by one, [which] seems to be the dominant characteristic of these Victorian instruments."<sup>9</sup> It works in this wise: flue pipes come in many colors, from clear and fluty to reedy with harmonic overtones. As the flues approach the reedy end of the spectrum, mild strings and reeds come into play, creating a smooth blend. Swell-to-Great couplers further increase fullness of sound while masking any addition of single stops, and the Swell pedal also assists in creating a smooth crescendo. As Bicknell points out,

This manner of playing was later to become an *idée fixe* with English builders and players . . . As a method it was taken so much for granted that it can safely be assumed that Willis's mixtures were not usually intended to be heard unless some reeds were already drawn . . . there is no provision for a chorus of principals and mixtures that can be used extensively on its own: this is . . . in complete contrast to German taste.<sup>10</sup>

Although the reference is to instruments built by Willis, the description is general enough to be applied to other large late-19th and early 20th-century organs.

Perhaps it seems incongruous that all of the organs I saw and played in Scotland were built by English firms. Were there no Scottish organbuilders in the 19th century and earlier? Regardless of how we might think of Britons as members of a United Kingdom, there are national differences among the English, Scots, Welsh, and Irish. A bit of research was necessary to unearth information about organbuilding in Scotland,

from which a clearer picture emerges of the past three centuries.

At the heart of the question is the ban on instruments in church issued by the Church of Scotland from the Reformation (around 1560) until around 1868.<sup>11</sup> Organs were allowed for concerts and domestic use, but none were built or installed in this denomination until a very late date. Other denominations—the Episcopal, Roman Catholic, Unitarian, Congregationalist, and Baptist churches—were exempt, and instruments dating from the 18th century are known to have existed in them.<sup>12</sup> Early 19th-century Scottish organbuilders, including Small, Bruce & Co of Edinburgh, John Renton, also of Edinburgh, and Robert Mirrlees of Glasgow, specialized in chamber organs, at least two of which are extant.<sup>13</sup> I was very surprised to learn that the oldest surviving Glasgow-built organ was made by James Watt in 1762. The renowned engineer and inventor, associated more with the first steam engine than with pipe organs, constructed a single-manual instrument concealed in a table. It was the first of three organs built by Watt.<sup>14</sup>

In the second half of the 19th century, other firms arose in Dundee, Aberdeen, and Edinburgh, but they found it difficult to compete with the well-established English builders. An admittedly cursory search for information on Scottish builders in the 19th and early 20th centuries produced nothing—but perhaps a written history is in progress.

Today, Lammermuir Pipe Organs (est. 1983) is perhaps the best-known firm in Scotland and the only workshop "north of the border" specializing in new, mechanical-action organs.<sup>15</sup> Op. 50 is scheduled for completion in 2005. The other company listed in an Internet link to pipe organ builders in the United Kingdom is Michael Macdonald (est. 1975) of Glasgow.<sup>16</sup> Interestingly, besides building new instruments, Macdonald engages in rescuing historic organs from redundant buildings (primarily churches closed due to dwindling congregations).

I would like to think of my visit to Scotland as a prelude to further organ crawls there and in other parts of the United Kingdom. There are many instruments to be played and much history to be learned in these islands. ■

**Notes**

1. Priory Records. See review in *THE DIAPASON*, March 2003.
2. Delphian Records Ltd, Edinburgh, 2001; website <www.osp.org.uk>.
3. See <www.music.ed.ac.uk/euchmi/ucld.html> for a catalogue of the instruments.
4. Stephen Bicknell, *The History of the English Organ* (Cambridge University Press, 1996), p. 200.
5. "Instruments from the Russell Collection," *Delphian* 34001.
6. Owen, Barbara, with Peter Williams and Stephen Bicknell, "Organ," *The New Grove Dictionary of Music and Musicians* (2001), v. 18, p. 607.
7. Bicknell, p. 207.
8. *Ibid.*, p. 257.
9. *Ibid.*, p. 263.
10. *Ibid.*
11. The severity of this proscription can be seen from the following anecdote: In 1807, a Dr. Ritchie introduced a small organ to St. Andrew's Parish Church in Glasgow. When brought into use at the end of a Sunday service it caused such an uproar among the congregation, that further use of the organ was banned by the Sheriff. John Power, "Glasgow Pipe Organs," 3 <www.geocities.com/piped\_in/GlasgowOrgans1>.
12. St. Andrew's-by-the-Green was not only the first Episcopal Church in Glasgow but also the first to have an organ for use in worship. This distinction earned it the nickname, "The Whistlin' Kirk." The organ was built by John Snetzler of London in 1749. Power, p. 2.
13. Scottish Historic Organs Trust website, Alan Buchan, acting editor and archivist <www.geocities.com/piped\_in/Shot5.html>.
14. Power, p. 1.
15. <www.lammermuirpipeorgans.co.uk/main>
16. <www.macdonaldorgans.co.uk/about.html>

Sarah Mahler Hughes is Professor of Music, Organist of the College, and Chair of the Music Department at Ripon College, where she has taught since 1989. In July 2002 she appeared as a guest recitalist at the XVI Festival Internazionale Storici Organi della Valsesia in Campertogno (Piedmont), Italy. A special scholarly/artistic grant enabled her to examine and play a number of historic organs in Germany, including the 1687 Schnitzger organ at the church of St. Peter and Paul in Cappel. In July 2004 she examined and played historic keyboard instruments in the Russell Collection at the University of Edinburgh, Scotland and in other cities.

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# New Organs

**St. Cecilia's Abbey  
Ryde, Isle of Wight, England  
Kenneth Tickell & Co. Ltd.,  
Northampton**

The diamond-shaped Isle of Wight, 22.5 miles long and 13.5 wide, four miles off the south coast of Hampshire, England, is separated from the mainland by the Solent Sea. Vectis, as the Romans knew it, is a stunning island with its lush green and copses, trim hedgerows, grand chalk cliffs and rolling downs, fishing villages, thatched roof cottages nestled amid the heather and the gorse, idyllic panoramic beaches that stretch for miles. The Caulkheads (born on the Island), Grockles (visitors) and Overners (new residents) provide a hearty welcome to their magnificent landscape with its Carisbrooke Castle; Osborne House, the Italian Villa which was Queen Victoria's favorite home, and the Baroque elegance of Appuldurcombe, the Worsley family estate for over 300 years.

While making several retreats at the Solesmes Benedictine Abbey of Quarr at Binstead, I visited St. Cecilia's Abbey, which overlooks the sea at Ryde. Founded in 1882, it became a part of the Solesmes Congregation in 1950, an international (Benedictine) congregation of monks and nuns, with 28 monasteries dispersed over three continents. I well remember hearing the old pipe organ which was a real 'bag of whistles', loud and louder! The sisters—under the leadership of Mother Abbess Ninian Eaglesham, O.S.B., and the retired Abbess Bernadette Smeyers, O.S.B., who celebrated her 100th birthday on the 5th of August, 2003—are to be commended for their determination to replace the old 'battleship' with a new pipe organ.

After numerous planning and listening sessions, which involved discussions with the sisters' committee and their consultant Joseph Cullen, the organ-building firm of Kenneth Tickell & Company Ltd., Northampton, was selected to remove the old organ, extend the gallery front, and build a new organ whose primary focus is to accompany the chant. Cullen's comments on the liturgical musician's approach to this monastic organ follow:

"The prime duty for the Ryde organ is to accompany Gregorian chant, sung by one, a few, or all the voices of the monastic community. Additionally, the congregation would occasionally require support. Contrary to the normal approach of building up organ tone by combining pitches above the unison, there is a primary need for the chant to be underpinned by 8' pitches.

"My own rationale behind this is as follows: Plainsong was developed as a self-sufficient mode of singing; organ accompaniment might be reasonably viewed as just a way of supporting the voices, keeping the vocal line, and the pitch. The last thing which the organ sound should do is to sing above the voices. All this may seem painfully subservient, but therein lies the beauty of the art of monastic accompaniment. There still remains complete freedom for subtlety and invention, but this form of accompaniment is the servant of the chant which, in its turn, is the servant of the daily round of prayer of the monastic community.

"Simple so far, yet quite demanding in that these core foundation ranks must be voiced perfectly in order to blend with each other, the building and the nuns' singing. And now I would like to give some explanation for the luxurious full length bass of the Salicional and independent basses for the two 8' flutes. Psalm tones often require a held chord of quite lengthy duration when the bottom note is often in the bass octave. Such is the acuteness of their ears and sensibility to accompaniment that the nuns asked that there be no breaking into stopped basses for the open 8' ranks. Since these registers are more

often than not used singly, this became an unusual but quite justifiable priority.

"There was a wish that this organ provide the timbres for, and rewards of playing, a range of organ repertoire. With the monastery links to St. Pierre de Solesmes Abbey in France came a penchant for French repertoire, and the Oboe was thought to be a worthwhile dream stop. This stop can be used as a gentle Basse de Trompette (with the 4' and 2'), Pedal Bassoon by coupler, a Cromorne with the 4' flute, a Jeux de Fonds with the two 8' flutes, a solo voice for chorale preludes and as a chorus reed with 8', 4' and 2' principals. Even a virtual Grands Jeux can be simulated in combination with the mutations.

"The use of mutations as treble range solo registers is more apparent, but in this case, as there was the space, it was thought that full-range stops would be useful especially in contrapuntal writing where gaps might be noticed. What a pleasure it is to explore the myriad permutations which the player can discover with these stops, and I should also point out that these two ranks can be combined with the 8' Open in some delectable ways.

"Lastly, if you imagine that a great decision had to be made about including a Mixture, then be reassured. If you could experience the peace and tranquility of this place on the Isle of Wight, then it might become clear what little use it might have had!"

And from Mr. Kenneth Tickell, the organbuilder, we have a descriptive analysis of the design and construction of the organ, as well as the reconstruction of the organ gallery.

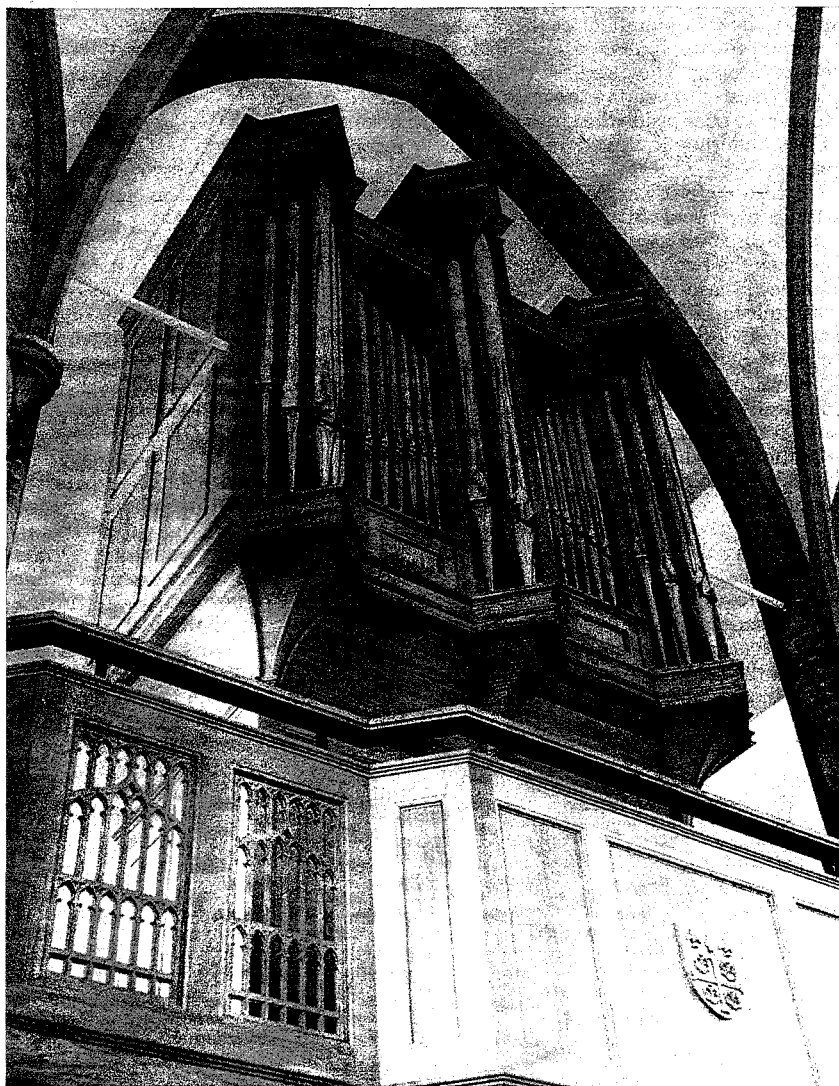
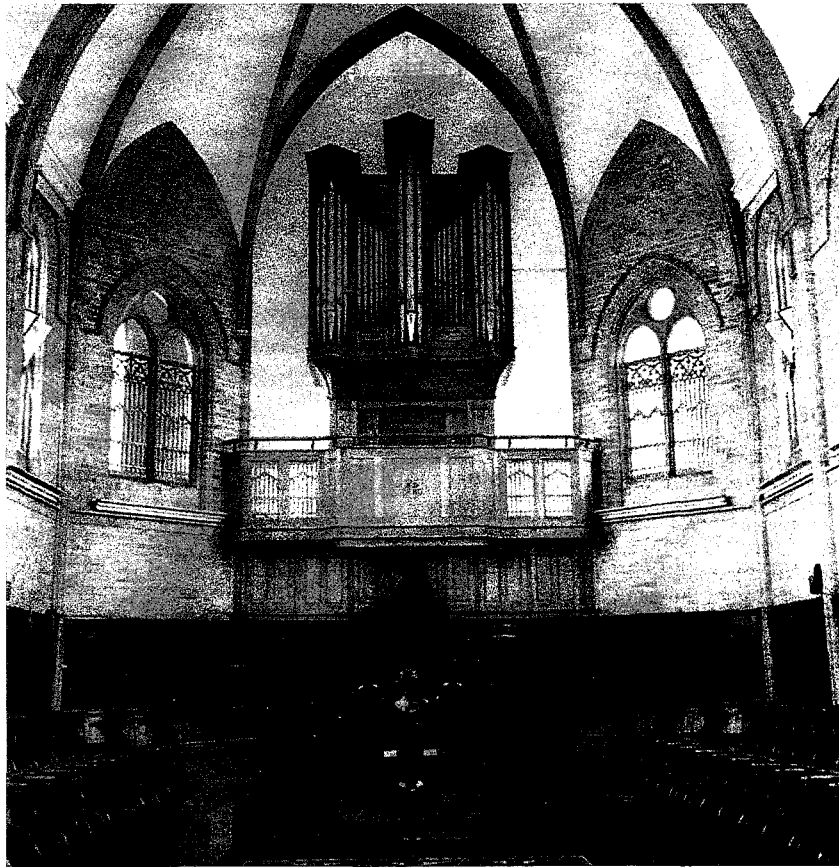
"The casework is based on a full length Open Diapason, necessary to adequately fill the arch in the organ gallery. As well as the organ, the community commissioned us to extend the gallery, to build a new gallery front and new paneling below the gallery, and supply new screens for the stonework openings to either side of the organ arch. The gallery front incorporates pierced gothic tracery panels which are stylistically linked with the organ pipes/shades, as are the side screens. All of the new woodwork, including the organ case, is finished in its natural color, the whole reading as a single composition at the end of the church with the intention of creating a lighter, more delicate effect, in contrast to the heavy, dark treatment of the previous gallery structure.

"The organ has two manuals and twelve stops. As in a monastic organ we made for Pluscarden Abbey, near Elgin in Scotland, all ranks are enclosed, with the exception of the Open Diapason and Bourdon, enabling the majority of the organ to be balanced with voices.

"Construction began in our workshop in early 2003, together with the new oak gallery front and paneling; however, a small central extension of the balustrade was made which would allow the new instrument to sit sufficiently far forward to accommodate a steel tie-rod fitted across the arch which could then pass behind the front pipes of the new organ and in front of the swell shutters."

The organist for the dedication and blessing on 23 November 2003 was Joseph Cullen, a native of Glasgow, organ scholar of Trinity College, Cambridge, and subsequently organist and choirmaster at St. Andrew's Cathedral, Glasgow, director of music at Leeds Cathedral, assistant director of the Groupe Vocal de France, assistant master of music at Westminster Cathedral and currently chorus master of the Huddersfield Choral Society and the London Symphony Chorus. Celebrant for this grand occasion was the Rev. Fr. Prior Cuthbert Brogan, O.S.B. of St. Michael's Abbey, Farnborough, Hampshire.

—Peter J. Basch, KCHS



Peter J. Basch is former editor of The American Organist; Gregorian chant professor, Archdiocese of New York; former organist/choirmaster at St. John the Evangelist, New York City; and Knight Commander of The Equestrian Order of the Holy Sepulchre of Jerusalem.

- MANUAL I (C–g, 56 notes)**
- 8' Open Diapason
  - 8' Clarabella
  - 4' Principal
  - 2 2/3' Nazard
  - 1' Tierce
  - 1 1/2' Fifteenth
- MANUAL II (C–g, 56 notes)**
- 8' Stopped Diapason
  - 8' Salicional

- 4' Chimney Flute
  - 2' Flageolet
  - 8' Oboe
- PEDAL (C–f, 30 notes)**
- 16' Subbass

- Couplers**
- II to I
  - I to Pedal
  - II to Pedal
- Tremulant for the whole organ.  
Mechanical key action.  
Keyboards C–g, 56 notes, bone coverings with blackwood sharps.  
Pedalboard C–f, 30 notes, oak, radiating and concave.  
All 8' ranks are full compass.

## Cover feature

### A. E. Schlueter Pipe Organ Company, Lithonia, Georgia Bethel United Methodist Church, Charleston, South Carolina

The history of Bethel United Methodist Church, like so many Southern coastal churches, is unique and storied. Founded in 1797, it is the oldest United Methodist church in Charleston on its original building site and was the only Methodist church to remain open during the Civil War. The current sanctuary, built in 1853, remains largely as it was originally built, with the exception of the side balconies that were removed in 1886 after the Charleston earthquake. Bethel Church took to heart John Wesley's instructions to his followers "to sing lustily, modestly, in time, and above all, to sing spiritually," and has made music a major part of worship. This understanding of worship and music led the Board of Stewards in 1874 to write: "after giving the subject full consideration, we are of the opinion that an improvement in our singing is desired by a large number of our congregation and that this can be obtained by the use of an instrument of some kind."

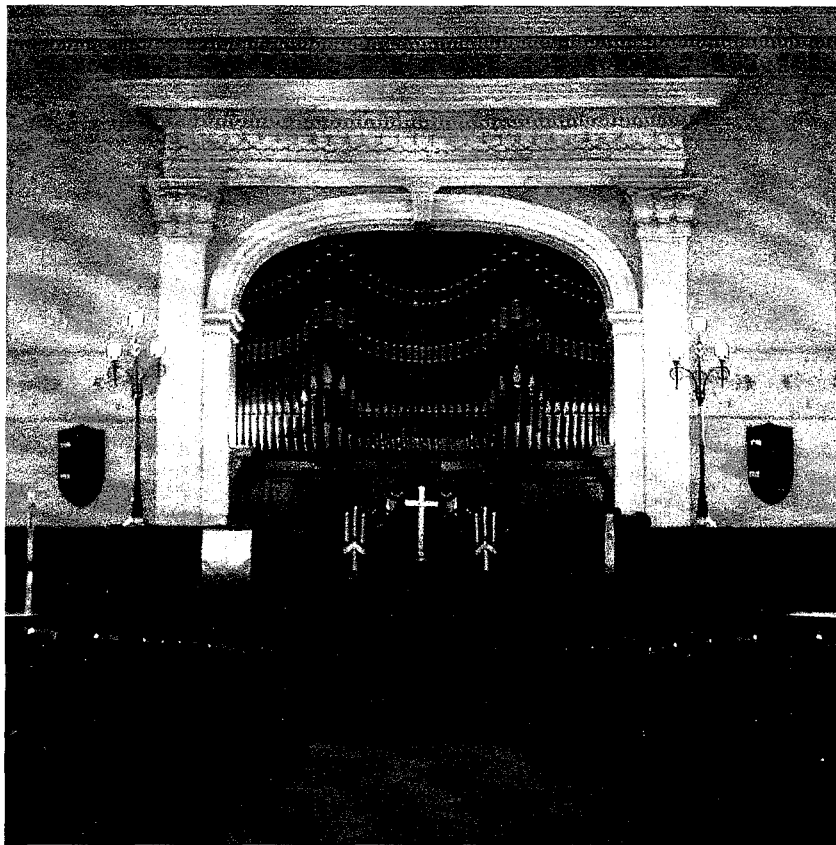
The first keyboard instrument used at Bethel was a melodeon that served the church from 1874 to 1887. In 1887 the church undertook a major renovation to enlarge the chancel area with a choir loft and the installation of a pipe organ. A chamber was built on the front of the church to house the instrument. The new pipe organ was built by the Felgemaker firm of Erie, Pennsylvania: 12 ranks over two manuals and pedal, mechanical action, with hand-pumped bellows. The organ wind continued to be raised by human hands until 1921 when an electric motor was installed.

In 1934 the church donated the Felgemaker to Spring Street United Methodist Church and contracted with Austin Organs of Hartford, Connecticut for a new instrument of 14 ranks on three manuals and pedal. It served the church well over the next 70 years albeit with a limited stoplist, and was damaged by Hurricane Hugo in 1989. The organ was repaired but consideration was under way to replace it with a larger instrument to meet the choral and congregational accompaniment needs. The study for a new organ was led by Greg Jones, organist/choirmaster of Bethel Church.

A. E. Schlueter Pipe Organ Company was called in to consult on the possibilities for a new instrument. Our firm is well acquainted with Charleston through previous projects, and we were excited to again be working in this city. Working with Greg Jones and the organ committee of Bethel United Methodist Church, our firm found kindred spirits that were resolute in the need for an instrument that could fully support the music program of this dynamic ministry. A strong desire was to design an organ that harkened to the church's previous instruments.

While not working toward a specific style of organbuilding, the specification was to incorporate the romantic orchestral nature of the early-1900s American organs in conjunction with the chorus structure found in instruments built in the later 1900s. In a sense we found an instrument patterning itself loosely around the formative designs of early American Classicism, which itself was influenced by many nationalistic organbuilding styles. In keeping with this style, the English influence of American Classicism was allowed to flourish in this specification in concert with the romanticism of early twentieth-century American tonal design. The church desired an organ that could pay homage to the genius of Skinner and Harrison in a collective whole that would please both.

A fundamental consideration for a new instrument was placement. The organ chamber that was added in the late 1800s had no room for additional pipework. The interior of the church did



not allow any additional encroachment by the organ. While we have enjoyed the challenge of designing and building custom organ cases—indeed these often become an instrument's signature—our firm recognized and was sensitive to the church's desire that the front of the chancel remain visually unchanged. The non-speaking façade pipes and casement had been built in the 1930s and were both of sound construction. Therefore, the only possible solution was to increase the size of the present organ chamber and utilize the old façade and case. This presented the unique challenge of an exterior change to the sanctuary. The rich history of this city and its architecture have been protected by strict zoning and a board of architectural review. The redesign of the church exterior would have to be minimal and follow the precept of the 1887 architecture. Detailed plans were drawn up, and the City of Charleston approved the request for a change to the church's structure.

This new organ comprises three manuals—Great, Swell, Choir/Solo—and Pedal. The eclectic stoplist pays homage to American and English tonal concepts with a purposeful regard for the room acoustic and worship style.

Space considerations led us to design the third manual as a combined Choir/Solo division. Careful stop choice, pipework design, and scaling were considered, particularly at 4' pitch. The division duality also governed the choice of strings and reeds.

The tonal design and scaling of the organ began with attending worship at the church and study of the current and previous organ stoplists. We were resolute in the need for a complete chorus in each division, strings, flutes of differing weights and textures, and orchestral and chorus reeds. Located in the Choir/Solo is an expressive high-pressure reed battery consisting of a hooded English Tuba, hooded Tromba Heroique, Clarinet, and French Horn. These stops are duplexed between the Great and Choir/Solo divisions.

In keeping with the congregational accompanimental nature of the organ, each division has been designed around an independent 8' weighted principal chorus. The divisional choruses, while differing in color, are designed to complement one to another as a unified whole. The mixtures are lower pitched than what might be found in many contemporary instruments, and were scaled and voiced to serve as a foil to the divisional chorus without stridency.

The strings and companion flutes in the expressive divisions are designed to build weightless accompaniment for choral work. The strings, when taken as a whole, allow the organ to feature a divided string organ division located between the Swell and Choir/Solo divisions, linked by means of couplers. The usually diminutive Flauto Dolce and its companion Celeste were designed to maintain a slight string edge evocative of an Erzähler as part of the massed expressive string chorus.

Our experience servicing organs in this area taught us the need for stability in the materials and action choices for a region that has extremes of temperature and constant humidity. The chest action is electro-pneumatic slider with all reeds on electro-pneumatic unit action. In this manner flue and reed pipes are on an action that maximizes the speech characteristics and quality for each type of pipe. It also permits the flues and reeds to be placed on differing wind pressures and tremulants. The wind is regulated with dual curtain valve spring and weighted reservoirs, providing wind that is stable but without being stiff and unyielding.

An organ of this type, with its wind pressures and scales, can build a very powerful ensemble, and it is very important that the organ be under effective expressive control. This is accomplished with extra thick expression shades that interlock. Expression motors provide over 40 stages of travel for complete dynamic control. With effective expression, the solo reeds are useful with the Great chorus—even the Solo English Tuba on 14" of wind can be tamed for use as a Great chorus reed.

The organ is controlled from a three-manual drawknob console built of American walnut and ebony. It includes features such as multiple level memory, transposer, Great/Choir manual transfer, programmable vent cutouts, programmable crescendo and sforzando, record/playback capability, and MIDI.

The organ was tonally finished in our customary manner with initial tonal work followed by several planned returns. In this manner it is possible to be much more objective in tonal finishing and allows the organ to be used in a service role to properly judge its weight, color and balance. The organ was tonally finished under the direction of Arthur Schlueter III and Daniel Angerstein with the assistance of Lee Hendricks, John Tanner, and Marc Conley.

Since its installation, the organ has

been used in a number of community concerts and has served for performances in the Spoleto Music Festival.

Quality organ building is never the result of one individual but is the result of a team effort. A. E. Schlueter Pipe Organ Company wishes to thank its staff including:

Art Schlueter, Jr., president  
Arthur Schlueter III, vice president/tonal and artistic direction  
John Tanner, vice president of production/tonal finisher  
Howard Weaver, senior design engineer  
Shan Dalton, office manager/administrator assistant  
Bob Parris, executive assistant  
Marc Conley, shop foreman/tonal finisher  
Randy Wilson, assistant shop foreman  
Rob Black, master cabinetmaker/CAD organ design  
Michael Desimone, leather and small parts  
Katrina Thornton, financial secretary  
Joe Sedlacek, Sr., console wiring  
Joe Sedlacek, Jr., organ assembly  
Mark McCurley, wiring  
Steve Springer, CNC operator/woodwright  
Mark Montour, woodwright  
Dustin Carlisle, organ assembly  
Jeffery Chilcutt, organ assembly  
Kelvin Cheatham, organ assembly  
Kevin Cartwright, tuning and service  
Bob Weaver, tuning and service  
Othel Liles, electrical engineer  
Patty Conley, organ assembly  
Herb Ridgley, Jr., sales and support staff  
Don Land, sales and support staff  
David Still, sales and support staff

—Arthur Schlueter III

### Bethel United Methodist Church, Charleston, South Carolina, three manuals, 51 ranks

All manual stops 61 pipes, pedal stops 32 pipes, unless otherwise indicated

- GREAT** (4½" wind pressure)
- 16' Double Open Diapason (12 pipes)
  - 8' Open Diapason
  - 8' Principal
  - 8' Violone (49 pipes)
  - 8' Bourdon
  - 8' Harmonic Flute (44 pipes)
  - 4' Octave
  - 4' Spire Flute
  - 2½' Twelfth (prepared for)
  - 2' Fifteenth
  - V Cornet (prepared for)
  - IV-V Mixture 1½' (281 pipes)
  - 8' Clarinet (Choir/Solo, prep. for Gt. Trumpet)
  - 16' Trombone (Choir/Solo, non-coupling)
  - 8' Tromba Heroique (Choir/Solo, non-coupling)
  - 4' Tromba (Choir/Solo, non-coupling)
  - 8' English Tuba (Choir/Solo, non-coupling)
  - Chimes
  - Choir/Solo (on tablet rail)
  - Great to Great 4'
  - Tremolo
- SWELL** (flues 6", reeds 6½" wind pressure)
- 16' Lieblich Flute (12 pipes)
  - 8' Chimney Flute
  - 8' Geigen Principal
  - 8' Viole de Gamba
  - 8' Viole Celeste TC (49 pipes)
  - 8' Flauto Dolce
  - 8' Flauto Dolce Celeste TC (49 pipes)
  - 4' Geigen Octave (12 pipes)
  - 4' Koppel Flute
  - 2½' Nazard
  - 2' Flageolet
  - 1½' Tierce
  - IV-VI Mixture 2' (300 pipes)
  - 16' Contra Oboe (12 pipes)
  - 8' Trumpet
  - 8' Oboe
  - 8' Vox Humana (separate tremolo)
  - 4' Clarion (12 pipes)
  - Swell to Swell 16'
  - Swell Unison Off
  - Swell to Swell 4'
  - Tremolo
- CHOIR/SOLO** (flues 6", reeds 7¼", Tuba 18" wind pressure)
- 16' Gemshorn (61 notes)
  - 8' English Diapason

► page 24

## New Organs

- 8' Hohl Flute
  - 8' Gamba
  - 8' Gamba Celeste TC (49 pipes)
  - 8' Gemshorn
  - 8' Gemshorn Celeste (49 pipes)
  - 4' Principal
  - 4' Traverser Flute
  - 2' Piccolo
  - 1 1/2' Quint
  - III Choral Mixture 2' (183 pipes)
  - 8' Clarinet
  - 8' French Horn
  - 8' Tromba Heroique
  - 16' English Tuba (49 notes, non-coupling)
  - 8' English Tuba (non-coupling)
  - 4' English Tuba (49 notes, non-coupling)
  - Choir/Solo to Choir/Solo 16'
  - Choir/Solo Unison Off
  - Choir/Solo to Choir/Solo 4'
  - Harp (61 notes, digital, on tablet rail)
  - Zimbelstern (9 bells, on tablet rail)
  - Tremolo
- PEDAL**
- 32' Untersatz (32 notes)
  - 16' Principal (12 pipes)
  - 16' Double Open Diapason (Great)
  - 16' Gemshorn (Choir/Solo)
  - 16' Bourdon (12 pipes)
  - 16' Lieblich Flute (Swell)
  - 8' Octave
  - 8' Open Diapason (Great)
  - 8' Gemshorn (Choir/Solo)
  - 8' Bourdon
  - 8' Chimney Flute (Swell)
  - 4' Choral Bass
  - 4' Cantus Flute (Great)
  - III Mixture 2 1/2' (Great)
  - 32' Contra Trombone (32 notes, digital)
  - 32' Harmonics (32 notes, wired cornet series)
  - 16' Trombone (12 pipes, Choir/Solo)
  - 16' Contra Oboe (Swell)
  - 8' English Tuba (Choir/Solo)
  - 8' Tromba (Choir/Solo)
  - 8' Oboe (Swell)
  - 4' Clairon (Choir/Solo)
  - Chimes (32 notes, Gt, on tablet rail)

**Inter-manual couplers**

- Great to Pedal 8'
- Great to Pedal 4'
- Swell to Pedal 8'
- Swell to Pedal 4'
- Choir/Solo to Pedal 8'
- Choir/Solo to Pedal 4'
- MIDI on Pedal

- Swell to Great 16'
- Swell to Great 8'
- Swell to Great 4'
- Choir/Solo to Great 16'
- Choir/Solo to Great 8'
- Choir/Solo to Great 4'
- MIDI on Great

- Great to Choir/Solo 8'
- Swell to Choir/Solo 16'
- Swell to Choir/Solo 8'
- Swell to Choir/Solo 4'
- MIDI on Choir/Solo

- MIDI on Swell



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The Nichols & Simpson pipe organ at First Presbyterian Church in Little Rock, completed in October, 2004, replaces an E. M. Skinner instrument that was built in the Steere factory and had been rebuilt and severely altered several times.

The moveable oak three-manual console features an interior of burl eucalyptus

with exotic wood inlays. The organ case was designed by Frank Friemel and executed by Quigley Custom Pipe Organ Components.

One unique feature of this organ is the commanding Tuba Mirabilis. This stop is hooded and speaks on 15 inches of wind pressure. The Tuba is located at the top of the organ in its own expression box which opens into the Choir/Solo expression box, thus giving this stop double expression capability.

—C. Joseph Nichols

- GREAT**
  - 16' Double Diapason
  - 8' Open Diapason
  - 8' Second Open Diapason
  - 8' Flûte Harmonique
  - 8' Stopped Diapason
  - 8' Spitz Gambe
  - 4' Octave
  - 4' Waldflöte
  - 2 1/2' Twelfth
  - 2' Super Octave
  - 1 1/2' Seventeenth
  - IV-V Fourniture
  - 8' Tuba Mirabilis (Solo)
  - 8' Tromba (Ped)
  - 8' Trumpet (Sw)
  - Tremolo
  - Chimes (digital)
  - MIDI
- SWELL**
  - 16' Lieblich Gedeckt
  - 8' Open Diapason
  - 8' Chimney Flute
  - 8' Salicional
  - 8' Voix Céleste (1-12 digital)
  - 8' Flauto Dolce
  - 8' Flute Céleste (digital)
  - 4' Principal
  - 4' Flûte Octavante
  - 2 1/2' Nasard
  - 2' Octavin
  - 1 1/2' Tierce
  - II Grave Mixture
  - III Sharp Mixture
  - 16' Double Trumpet
  - 8' Trompette Harmonique
  - 8' Trumpet
  - 8' Oboe
  - 8' Vox Humana
  - 4' Clairon
  - Tremolo
  - MIDI
- CHOIR**
  - 16' Contra Gamba
  - 8' Geigen Diapason
  - 8' Gamba
  - 8' Gamba Céleste (1-12 digital)
  - 8' Gedeckt
  - 8' Concert Flute
  - 8' Erzähler
  - 8' Erzähler Céleste (digital)
  - 4' Principal
  - 4' Koppelflöte
  - 2' Flautino
  - IV-V Mixture
  - 16' Clarinet (1-12 digital)
  - 8' Trompette
  - 8' Clarinet
  - Harp (digital)
  - Celesta (digital)
  - Tremolo
  - MIDI
- SOLO**
  - 16' Solo Gamba Celeste II (digital)
  - 8' Gross Flute (Ped)
  - 8' Gamba (Ch)
  - 8' Solo Gamba Céleste II (digital)
  - 4' Gross Flute (Ped)
  - 16' Trombone (Ped)
  - 8' Tuba Mirabilis
  - 8' Tromba (Ped)
  - 8' French Horn (digital)
  - 8' Clarinet (Ch)
  - 8' English Horn
  - 8' Orchestral Oboe (digital)
  - 4' Tromba Clairon (Ped)
  - Tremolo
- PEDAL**
  - 32' Contra Violone (digital)
  - 32' Contra Bourdon (digital)
  - 16' Open Diapason Wood
  - 16' Open Diapason Metal (Gt)
  - 16' Bourdon
  - 16' Lieblich Gedeckt (Sw)
  - 16' Contra Gamba (Ch)
  - 16' Contra Gamba Céleste (digital)
  - 8' Octave
  - 8' Gross Flute
  - 8' Bourdon
  - 8' Chimney Flute (Sw)
  - 8' Gamba (Ch)
  - 4' Super Octave
  - 4' Flute
  - IV Mixture
  - 32' Ophicleide (digital)
  - 16' Trombone
  - 16' Double Trumpet (Sw)
  - 8' Tuba (Solo)
  - 8' Tromba
  - 8' Trumpet (Sw)
  - 4' Tromba Clairon
  - 4' Clarinet (Ch)
  - Chimes (digital)
  - MIDI

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# Calendar

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

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

## UNITED STATES East of the Mississippi

- 15 AUGUST  
**Justin Ryan**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm
- 16 AUGUST  
**Gabriel Dessauer**; Merrill Auditorium, Portland, ME 7:30 pm  
**Gail Archer**; King's Chapel, Boston, MA 12:15 pm  
**Elizabeth Harrison**; Old West Church, Boston, MA 8 pm
- 17 AUGUST  
**Susan Ferré**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Erik Wm. Suter**; Shepherd of the Bay Lutheran, Ellison Bay, WI 8 pm  
**Keith Williams**; All Saints' Episcopal, Appleton, WI 12:15 pm  
**Ruth Tweeten**; Sinsinawa Mound, Sinsinawa, WI 7 pm
- 20 AUGUST  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
- 21 AUGUST  
Bach, *Mass in A major*, BWV 234; St. Bartholomew's, New York, NY 11 am  
**A. Lee Barlow**; Cathedral of St. Patrick, New York, NY 4:30 pm  
**Myung Ja Cho**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Lester Ackerman**; Myers Park United Methodist, Charlotte, NC 7:30 pm  
**Richard Pilliner**; Holy Name Cathedral, Chicago, IL 4 pm  
**Malgosia Fiebig**, carillon; Rockefeller Memorial Chapel, Chicago, IL 6 pm
- 22 AUGUST  
**Malgosia Fiebig**, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm
- 23 AUGUST  
**Paul Jacobs**; Merrill Auditorium, Portland, ME 7:30 pm  
**Daryl Bichel**; Old West Church, Boston, MA 8 pm  
**Bruce Barber**, with trumpet; St. James Cathedral, Chicago, IL 5:45 pm
- 24 AUGUST  
**James David Christie**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Tom Trenney**; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm  
**Daniel Schwandt**; Lawrence Memorial Chapel, Appleton, WI 12:15 pm  
**Melanie Moll**; Sinsinawa Mound, Sinsinawa, WI 7 pm
- 27 AUGUST  
**Gordon Turk**; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
- 28 AUGUST  
*Missa Luba*; St. Bartholomew's, New York, NY 11 am  
**Gerald Gifford**; Washington National Cathedral, Washington, DC 5 pm  
**Ronald Stolk**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Ralph Tilden**; St. Mary of the Hills, Blowing Rock, NC 4:30 pm  
**John Apple, Lance Burnette, Joseph Garrison, & Patty McBrayer**; Westminster Presbyterian, Charlotte, NC 7:30 pm  
**Bruce Barber**; Holy Name Cathedral, Chicago, IL 4 pm
- 30 AUGUST  
**David Wickerham**; Merrill Auditorium, Portland, ME 7:30 pm  
**Leonardo Ciampa**; Old West Church, Boston, MA 8 pm
- 31 AUGUST  
**Nigel Potts**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Don Kinnier**, silent film accompaniment; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

**Matthew Walsh**; Lawrence Memorial Chapel, Appleton, WI 12:15 pm

**Diane Bish**; Cathedral of St. John the Evangelist, Milwaukee, WI 7:30 pm

**Rodney Roskom**; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 SEPTEMBER  
**Carol Williams**; Essex Community Church, Essex, NY 7:30 pm

3 SEPTEMBER  
**John Gouvens**, carillon; The Culver Academies, Culver, IN 4 pm

4 SEPTEMBER  
**Cj Sambach**; Cutchogue Presbyterian, Cutchogue, NY 4 pm  
Bach, *Mass in G major*, BWV 236; St. Bartholomew's, New York, NY 11 am  
**Ross Wood**; Cathedral of St. Patrick, New York, NY 4:30 pm

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

6 SEPTEMBER  
**Bradley Althoff**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

9 SEPTEMBER  
**Gerre Hancock**, workshop; St. Matthew's Episcopal, Houma, LA

10 SEPTEMBER  
**Thomas Murray**; Lord & Taylor Department Store, Philadelphia, PA 2:30 pm  
**Gerre Hancock**; St. Matthew's Episcopal, Houma, LA 6 pm

11 SEPTEMBER  
**Fauré, Requiem**; St. Bartholomew's, New York, NY 11 am  
**Lisa Lonie**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Paul Jacobs**; Concordia University, Mequon, WI 2 pm

12 SEPTEMBER  
**Ken Cowan**; St. Luke Roman Catholic Church, McLean, VA 8 pm

13 SEPTEMBER  
**Brian Wenzel**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 SEPTEMBER  
**Cj Sambach**; St. Dominic Church, Shortsville, NY 7 pm  
**Tom Trenney & Chris Lees**; First Presbyterian, Birmingham, MI 7:30 pm

17 SEPTEMBER  
**Johannes Unger**, masterclass; Valparaiso University, Valparaiso, IN 10 am

18 SEPTEMBER  
**Paul Bisaccia**, piano; Unitarian Meeting House, Provincetown, MA 5 pm  
**Archer, Christchurch Mass**; St. Bartholomew's, New York, NY 11 am  
**Dong-ill Shin**; Cathedral of St. Patrick, New York, NY 4:30 pm  
**Janet Tebbel**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Todd Wilson**; Mary, Mother of Hope Catholic Church, New Castle, PA 2:30 pm  
**Paul Jacobs**; St. John United Methodist, Augusta, GA 3 pm  
**Johannes Unger**; Valparaiso University, Valparaiso, IN 3 pm  
**Byron Blackmore**; Our Savior's Lutheran, La Crosse, WI 3 pm

20 SEPTEMBER  
**Paul Bisaccia**, piano; McCauley Retirement Center, West Hartford, CT 2 pm  
**Diana Lee Lucker**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 SEPTEMBER  
**Cj Sambach**, school performances; Interlaken Reformed Church, Interlaken, NY 9 & 11 am

24 SEPTEMBER  
**Cj Sambach**; Interlaken Reformed Church, Interlaken, NY 7 pm

25 SEPTEMBER  
**Paul Bisaccia**, piano; The Arbors, Manchester, CT 2:45 pm  
**Daniel Kehoe**, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Alan Morrison**; Ursinus College, Collegeville, PA 4 pm  
Chanson; Trinity Lutheran, Camp Hill, PA 7:30 pm  
**Ken Cowan**; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

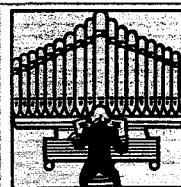
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Tom Trenney; First United Methodist, Grand Rapids, MI 7 pm

27 SEPTEMBER  
James Biery; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

30 SEPTEMBER  
Simon Preston, with orchestra, Saint-Saëns *Symphony No. 3*; Symphony Hall, Boston, MA 6:40 pm  
John Scott; Derry Presbyterian, Hershey, PA 7:30 pm  
Erik Suter; St. Bede Catholic Church, Williamsburg, VA 7:30 pm  
Todd Wilson; Peristyle Theater, Toledo, OH 8 pm

### UNITED STATES West of the Mississippi

15 AUGUST  
Gordon Turk; Balboa Park, San Diego, CA 7:30 pm

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

19 AUGUST  
Jonathan Young; Christ Church, Episcopal, Tacoma, WA 12:10 pm

21 AUGUST  
+Mark Jones & Jeffri Bantz; Pope John Paul II Catholic Church, Big Fork, MT 2 pm  
Don Auberger; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

22 AUGUST  
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm  
Gabriel Dessauer; Balboa Park, San Diego, CA 7:30 pm

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

28 AUGUST  
Richard Pilliner; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
David Gell, Buxtehude Abendmusik; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

29 AUGUST  
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm  
Carol Williams, with San Diego Master Chorale; Balboa Park, San Diego, CA 7:30 pm

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

4 SEPTEMBER  
Christoph Tietze, *Vierne Symphonie I*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

11 SEPTEMBER  
Bradley Hunter Welch; Canyon Creek Presbyterian, Richardson, TX 7 pm  
Johannes Unger; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Alan Morrison; Grace Cathedral, San Francisco, CA 4 pm  
Brian Swager, *Vierne Symphonie II*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
The Chenaults; First Congregational, Fresno, CA 3 pm

12 SEPTEMBER  
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

13 SEPTEMBER  
Dennis James, silent film accompaniment; Everett Theatre, Everett, WA 7 pm

17 SEPTEMBER  
Douglas Cleveland; Gloria Dei Lutheran, Olympia, WA 7 pm  
Mary Preston, workshop; First United Methodist, Campbell, CA 10 am

18 SEPTEMBER  
Richard Elliott; West University United Methodist, Houston, TX 4 pm  
Daniel Goltz; St. Mark's Cathedral, Seattle, WA 3 pm  
Angela Kraft-Cross, *Vierne Symphonie III*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Mary Preston; First United Methodist, Campbell, CA 3 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

19 SEPTEMBER  
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

20 SEPTEMBER  
Paul Jacobs; Wichita State University, Wichita, KS 7:30 pm

25 SEPTEMBER  
Huw Lewis; First Reformed Church, Sioux Center, IA 2:30 pm  
Bruce Neswick; Bates Recital Hall, The University of Texas, Austin, TX 3 pm  
Paul Jacobs; Our Lady of Lourdes Church, West Sun City, AZ 4 pm  
Sophie-Véronique Cauchefer-Choplin; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Roger Sherman, with trumpets; St. Mark's Cathedral, Seattle, WA 2 pm  
John Walko, *Vierne Symphonie IV*; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Carol Williams; Balboa Park, San Diego, CA 2 pm

26 SEPTEMBER  
Dennis James, silent film accompaniment; Paramount Theatre, Seattle, WA 7:30 pm

### INTERNATIONAL

15 AUGUST  
Sylvie Poirier & Philip Crozier; Propsteikirche St. Nikolaus, Kiel, Germany 8 pm  
Jürgen Geiger; Chiesa parrocchiale Sta. Maria Assunta, Scena (Bolzano), Italy 8:30 pm

16 AUGUST  
Peter Planyavsky; Basilica H.-Servatius, Maastricht, The Netherlands 8 pm  
Karel Paukert; Cathedral, Brussels, Belgium 8 pm  
Jean Guillou; Grote Kerk St. Bavo, Haarlem, The Netherlands 8:15 pm  
Mark Batten; Leicester Cathedral, Leicester, England 8 pm  
Daniel Cook; Westminster Abbey, London, England 7 pm  
Yves-G. Préfontaine; St. James United Church, Montreal, QC, Canada 12:30 pm

17 AUGUST  
Lionel Rogg; Kreuzkirche, Dresden, Germany 8 pm  
Alessandro Bianchi; Chiesa parrocchiale Sta. Maria Assunta, Caldaro (Bolzano), Italy 8:30 pm  
Stephen Farr; Norwich Cathedral, Norwich, England 8 pm  
Gordon Stewart; Christchurch Priory, Dorset, England 7:30 pm  
Daniel Mout; Grosvenor Chapel, London, England 7:30 pm  
Andrew Scott; St. Margaret's, London, England 7:30 pm

18 AUGUST  
Peter Dyke; Hereford Cathedral, Hereford, England 7:30 pm

19 AUGUST  
Sergio Orabona; Chiesa parrocchiale San Pietro Apostolo, Ora (Bolzano), Italy 8:30 pm

20 AUGUST  
Jürgen Geiger; Duomo San Matteo, Asiago (Vicenza), Italy 9 pm  
Stephen Tharp; Chiesa Prepositurale di St. Michele, Leffe, Italy 9 pm

21 AUGUST  
Peter Planyavsky; St. Paulus, Herford, Germany 6 pm  
Michael Bonaventure; Westminster Abbey, London, England 5:45 pm  
Geoffrey Thornburn; St. Paul's Anglican Church, Esquimalt, BC, Canada 2 pm

22 AUGUST  
Carlo Curley; St. Patrick's Cathedral, Armagh, Northern Ireland, 8 pm

23 AUGUST  
Robin Jackson & Maureen McAllister; Leicester Cathedral, Leicester, England 8 pm  
Todd Wilson; Westminster Abbey, London, England 7 pm  
Scott Bradford; St. James United Church, Montreal, QC, Canada 12:30 pm

24 AUGUST  
Kiyoshi Nakauchi; Minato Mirai Hall, Yokohama, Japan 12:10 pm  
Jean-Claude Zehnder; Kreuzkirche, Dresden, Germany 8 pm  
John Pryer & Philip Smith; Alexandra Palace, London, England 7:30 pm

27 AUGUST  
Bernhard Schneider; Stiftskirche St. Pancratius, Hamersleben, Germany 5 pm  
Felix Hell; Friedenskirche Evoking, Werdohl, Germany 7 pm  
Todd Wilson; Grote Kerk, The Hague, The Netherlands 8:15 pm

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Iain Quinn  
Director of  
Cathedral Music



Maxine Thevenot  
Associate Organist-  
Choir Director

28 AUGUST

**Felix Hell**; Johanneskirche am Nussberg, Iserlohn, Germany 6 pm  
**Dominique Sauer**; Petri-Kirche, Herford, Germany 6 pm  
**Leon Charles**; Westminster Abbey, London, England 5:45 pm  
**Jonathan Holmes**; All Saints Church, Blackheath, England 5:30 pm  
**Tristan Rhodes**; St. Paul's Anglican Church, Esquimalt, BC, Canada 2 pm

29 AUGUST

**Martin Setchell**; Norwich Cathedral, Norwich, England 11 am  
**Christopher Newton**; St. Bartholomew's, Leeds, England 11 am  
**Philip Scriven**; Liverpool Cathedral, Liverpool, England 11:15 am  
**Nigel Ogden**; Southwell Minster, Southwell, England 3:30 pm  
**Alan Spedding**; Beverley Minster, Beverley, England 6 pm  
**Gordon Stewart**; All Saint's Church, Hastings, England 7:30 pm  
**François-Henri Houbart**; Lincoln Cathedral, Lincoln, England 7 pm

30 AUGUST

**Jonathan Gregory**; Leicester Cathedral, Leicester, England 8 pm  
**Erik Reinart**; St. James United Church, Montreal, QC, Canada 12:30 pm

31 AUGUST

**Samuel Metzger**; Kreuzkirche, Dresden, Germany 8 pm  
**Gustav Leonhardt**; Grote Kerk, The Hague, The Netherlands 8:15 pm

1 SEPTEMBER

**Ben van Oosten**; Grote Kerk, The Hague, The Netherlands 8:15 pm

2 SEPTEMBER

**Franz Hauk**, with orchestra; Duomo di San Lorenzo, Abano Terme (Padua), Italy 8:30 pm  
**Thomas Wikman**; Chiesa di San Giorgio, Vicenza, Italy 9 pm  
**Bernard Brauchli & Georges Kiss**, organ & harpsichord; Chiesa romanica di San Secondo, Magnano, Italy 9 pm, also 9/3  
**Mark Blatchly**; Parish Church of SS. Peter and Paul, Godalming, England 1 pm

3 SEPTEMBER

**Markus Obneriedermayr**; Stiftskirche St. Pancratius, Hamersleben, Germany 5 pm  
**Olivier Latry**; St. Bavo Catholic Basilica, Haarlem, The Netherlands 3 pm  
**Jean Guillou**; Grote Kerk, The Hague, The Netherlands 8:15 pm  
**Jennifer Bate**; Santuario Beata Vergine della Fonte, Caravaggio, Italy 9 pm  
**Franz Hauk**, with orchestra; Chiesa di Santa Teresa, Verona, Italy 9 pm  
**Huw Williams**; St. George's Chapel, Windsor Castle, London, England 6:30 pm  
**Carlo Curley & Geoffrey Morgan**; Christchurch Priory, Dorset, England 7:30 pm  
**Gordon Stewart**; Canterbury Cathedral, Canterbury, England 7:30 pm  
**David Liddle**; St. Alphage, Edgware, England 7:30 pm

4 SEPTEMBER

**Stefan Kagl**, with soprano and instruments; St. Johannis Baptist, Herford, Germany 6 pm

**Thomas Wikman**; Chiesa di San Tomaso Cantauriense, Verona, Italy 9 pm  
**Bernard Brauchli & Georges Kiss**, harpsichord & fortepiano; Santuario di Oropa, Magnano, Italy 9 pm  
**Martin Setchell**; Albert Hall, Nottingham, England 2:45 pm  
**Nigel Allcoat**; Farnborough Abbey, Hampshire, England 3 pm

6 SEPTEMBER

**Karl Maureen**; Chiesa della Madonna dell'Orto, Venice, Italy 9 pm  
**Joyce Robinson**; Chiesa di S. Maria, Valduggia, Italy 9 pm  
**Andrew Canning**; St. Lawrence Jewry, London, England 1 pm

7 SEPTEMBER

**Bernhard Haas**; Kreuzkirche, Dresden, Germany 8 pm

8 SEPTEMBER

**Hervé Désarbre**; Chiesa di S. Marta, Borgosesia, Italy 9 pm

9 SEPTEMBER

**Felix Hell**; Chapel of the Resurrection, Dettingen, Germany 5 pm  
**José Ayarra**; Chiesa di San Gaetano, Venice, Italy 9 pm  
**Daniel Zaretsky**, with oboe; Chiesa Parrocchiale di Montemerlo, Montemerlo di Cervarese (Padua), Italy 9 pm  
**Leonardo Ciampa**; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm  
**Roy Massey**; Collegiate Church of St. Peter, Ruthin, England 8 pm  
**David Briggs**; St. Leonard's Church, Tortworth, England 7:30 pm  
**Carlo Curley**; St. Mary's Church, Woodbridge, Suffolk, England

10 SEPTEMBER

**László Fassang**; St. Bavo Catholic Basilica, Haarlem, The Netherlands 3 pm  
**Daniel Zaretsky**; Chiesa San Cassiano, Venice, Italy 9 pm  
**José Ayarra**; Cattedrale San Pietro Apostolo, Treviso, Italy 9 pm  
**Esteban Elizondo**; Chiesa di Sacro Cuore, Verona, Italy 9 pm  
**Richard Hills**; Victoria Hall, Hanley, Stoke-on-Trent, England 12 noon  
**Colin Walsh**; Holy Name Church, Manchester, England 6 pm  
**David Briggs**; Gloucester Cathedral, Gloucester, England 7:30 pm  
**Carlo Curley**; Grantham Central Methodist, Grantham, England 7:30 pm  
**Hervé Désarbre**; Chiesa di S. Giorgio, Coggiola, Italy 9 pm

11 SEPTEMBER

**Frank Bettenhausen**; Stadtkirche St. Andreas, Rudolstadt, Germany 5 pm  
**Traugott Mayr**; Chiesa di San Pietro in Cattedra, Valeggio sul Mincio (Verona), Italy 9 pm  
**Mariella Mochi**, with flute; Abbazia di S. Silvano, Romagnano Sesia, Italy 9 pm

12 SEPTEMBER

**Keith John**, with piano; All Souls, Langham Place, London, England 7:30 pm

14 SEPTEMBER

**Matthias Eisenberg**; Stadtkirche St. Andreas, Rudolstadt, Germany 7:30 pm

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# Gordon Young

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1919-1998



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**Holger Gehring**, with orchestra; Kreuzkirche, Dresden, Germany 8 pm  
**James O'Donnell**; St. Matthew's Westminster, London, England 1:05 pm  
**Carlo Curley**; Ottery St. Mary Parish Church, Ottery St. Mary, Devon, England 7:30 pm  
**Isabelle Mallie**; Notre Dame de France, London, England 7:45 pm

15 SEPTEMBER  
 Children's organ concert; Stadtkirche St. Andreas, Rudolstadt, Germany 3 pm  
**Dietrich Oberdörfer**; Santuario di Sant'Euseo, Serravalle Sesia, Italy 9 pm

16 SEPTEMBER  
**Stefan Kagi**; Stadtkirche St. Andreas, Rudolstadt, Germany 7:30 pm  
**Dietrich Modersohn**, with saxophone; Stadtkirche St. Andreas, Rudolstadt, Germany 9 pm  
**Bernhard Grerer**, with brass; Duomo di Santa Maria Maddalena, Verona, Italy 9 pm  
**Jürgen Wolf**, with Vocalensemble Landsberg; Chiesa Arcipretale di Trebaseleghe, Trebaseleghe (Padua), Italy 9 pm  
**Carlo Curley**; St. Andrew's Church, Ombersley, England 7:30 pm

17 SEPTEMBER  
**Lothar Mohn**; Stiftskirche St. Pancratius, Hamersleben, Germany 5 pm  
**Josep Mas i Bonet**; Basilica della Salute, Venice, Italy 4 pm  
**Jürgen Wolf**, with flute; Santa Maria Formosa, Venice, Italy 9 pm  
**Johannes Weiß**, with Vocalensemble Landsberg; Chiesa di San Bernardino, Verona, Italy 12 noon  
**Massimo Nasetti**, with Gabrieli-Consort München; Chiesa di San Tomaso Cantauriense, Verona, Italy 9 pm  
**Donato Cuzzato**, with Vocalensemble Landsberg; Abbazia S. Stefano, Isola della Scala (Verona), Italy 9 pm  
**Dominic Perissinotto**, with trumpet; Chiesa di S. Maria Vergine Assunta, Ghemme, Italy 9 pm  
**David Briggs**, silent film accompaniment; Hereford Cathedral, Hereford, England 7:30 pm  
**Carlo Curley**; All Saints Parish Church, Stamford, England 7:30 pm  
**Nicholas O'Neill**; St. George's Cathedral Southwark, London, England 1:05 pm  
**Carlene Mills**; St. John the Evangelist, Upper Norwood, England 7:30 pm

18 SEPTEMBER  
**Frank Bettenhausen**, with chorus and orchestra; Stadtkirche St. Andreas, Rudolstadt, Germany 7:30 pm  
**Roberto Micconi**, with Gabrieli-Consort München; Duomo San Marco, Venice, Italy 4 pm  
**Jean-Paul Imbert**; Chiesa di S. Michele Arcangelo, Cavaglia, Italy 9 pm  
**Carlo Curley**; Second Church of Christ Scientist, London, England 3 pm

21 SEPTEMBER  
**Martin Setchell**; Southwell Minster, Southwell, England 7:30 pm  
**Carlo Curley**; Fairfield Halls, Croydon, England  
**Richard Hobson**; Grosvenor Chapel, London, England 7:30 pm

23 SEPTEMBER  
**Matteo Galli & Giulio Mercati**; Chiesa dell'Immacolata Concezione, Portula, Italy 9 pm  
**Gary Sieling**; St. Peter's Limpsfield, Surrey, England 7:30 pm

24 SEPTEMBER  
**Ben van Oosten**; Oude Kerk, IJsselstein, The Netherlands 8 pm  
**Carlo Curley**; Hull City Hall, Hull, England 2:30 pm  
**David Briggs**, silent film accompaniment; St. James the Greater, Leicester, England 7:30 pm  
**Gordon Stewart**; St. Judes Church, Kent, England 7:30 pm

25 SEPTEMBER  
**Michael Bonaventure**; All Saints Church, Blackheath, England 5:30 pm  
**Darryl Nixon**; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

27 SEPTEMBER  
**Catherine Ennis**; St. Lawrence Jewry, London, England 1 pm  
**James O'Donnell**; St. Giles Cripplegate, London, England 7 pm

28 SEPTEMBER  
**Hatsumi Miura**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

29 SEPTEMBER  
**Thierry Escaich**; Salle Philharmonique, Liege, Belgium 6:30 pm

30 SEPTEMBER  
**Thierry Escaich**, with orchestra; Salle Philharmonique, Liege, Belgium 8 pm

## Organ Recitals

STEPHEN ALLTOP, Kenilworth Union Church, Kenilworth, IL, April 10: *Präludium in E*, Lübeck; *Organ Sonata (Trio)*, op. 18, no. 2, Distler; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Crown Imperial March*, Walton, arr. Murrill; *We Walk by Faith*, Biery; *Präludium und Fuge über B-A-C-H*, Liszt.

AGNES ARMSTRONG, with Karen Klevanosky, flute, St. Peter's Armenian Apostolic Church, Watervliet, NY, May 1: *Toccata and Fugue in d*, BWV 565, Bach; *Sonata for Ryutecki and Sho in Five Short Movements*, *Prayer of Saint Gregory*, Hovhannes; *Will o' the Wisp*, Nevin; *Quatre Danceries de la Renaissance française*, Gervaise; *Grand Choeur en forme de marche dans la tonalité grégorienne*, op. 52, *Romance sans paroles*, op. 85, *Berceuse*, op. 79, Guilman; *Danse de la Chèvre*, Honegger; *Trois Mouvements pour Flûte et Orgue*, Alain; *Lotus*, Strayhorn, transcr. Wyton; *Badinerie (Suite in b)*, BWV 1067, Bach; *Gorani*, Armenian folk song.

BYRON BLACKMORE, Grace Lutheran Church, Phoenix, AZ, April 17: *Allegro appassionato (Sonata No. 5 in c)*, op. 80, Guilman; *Ballade en Mode Phrygien*, Alain; *Scherzo*, A. Alain; *Wir glauben all an einen Gott*, BWV 680, *Trio Sonata No. 5 in C*, BWV 529, Bach; *Chaconne in d*, Pachelbel; *Prelude on Land of Rest*, Near; *Voluntary in C*, Travers; *Sarabande, Homage to Perotin*, Roberts.

DAVID BRIGGS, Grace Cathedral, San Francisco, CA, March 13: *Toccata: Tu es Petra*, Mulet; *Scherzetto (Sonata in c)*, Whitlock; *Pièce d'Orgue*, BWV 572, Bach; *Romance (Symphonie IV)*, Carillon de Westminster (*Pièces de Fantaisie*), Vierne; *Symphonic Poem: Orpheus*, Liszt, arr. Guillou; *Improvisation on a given theme; Sonata in G*, Elgar.

JOHN COLLINS, St. George's Parish Church, Worthing, England, April 23: *Tento on 3rd Tom*, da Paiva; *3rd Fantasia a 4 on 8th Tom*, Carreira; *3rd Tiento do 5 Tom Natural por bemol*, Coelho; *Tento de meio registro alto de 2 Tom*, Conceição; *Sonata 6 in C*, Seixas; *Obra de dos manos de 1 Tono*, Menalt; *Tiento 15 de Falsas de 5 Tono*, Tiento 129 *partit de mà esquerra 8 Tono punt alt*, Cabanilles; *Tiento partido de mano derecha*, Hervás; *Fantasia in C*, Byrd; *Voluntary for a double organ*, Gibbons; *Voluntary 1 in G*, op. 1, Walond; *Voluntary 9 in e*, op. 5, *Voluntary in C*, op. 2, Blevitt; *Introduction and Fugue in D*, Wesley; *Tocata para clarines in F*, Mariner.

LÁSZLÓ FASSANG, St. Louis Cathedral, New Orleans, LA, April 17: *Allegro (Sixth Symphony)*, op. 42, Widor; *Concerto in d*, BWV 596, Bach; *Choral No. 3 in a*, Franck; *Prelude and Fugue on B.A.C.H.*, Liszt; *Prelude and Fugue in a*, BWV 543, Bach; *Sportive Fauns*, *Scherzo*, *Dezső d'Antalfy*; *improvisation*.

WILLIAM D. GUDGER, Christ Church, New Brunswick, NJ, April 24: *Voluntary in D*, op. 6, no. 1, Wesley; *Adagio in b*, K. 540, Mozart; *two interludes*, Weston; *Concerto in B-flat*, op. 7, no. 3, Handel.

JUDITH HANCOCK, St. Mark's Episcopal Church, Grand Rapids, MI, May 1: *Sinfonia (Cantata Wir danken dir)*, BWV 29, *Toccata in G*, BWV 916, Bach; *Presto (Concerto in d)*, BWV 974, Marcello, transcr. Bach; *My Soul doth Magnify the Lord*, Glo-

ria (*Magnificat*), Dupré; *Nimrod (Enigma Variations)*, Elgar; *Rhapsody in c-sharp*, op. 17, no. 3, Howells; *Adagio (Two Compositions for Organ)*, Janáček; *Moto Ostinato (Nedelni Hudba)*, Eben; *Allegro (Chorale and Fugue)*, Mendelssohn; *Variations sur un Noël pour Orgue*, op. 20, Dupré.

CHARLES HUDDLESTON HEATON, Trinity Cathedral, Pittsburgh, PA, April 13: *Toccata IIa (Apparatus musico-organisticus)*, Muffat; *Prelude and Fugue in f*, op. 7, Dupré; *Scherzo in E*, Gigout; *The Loop (Cityscape)*, Simmons.

PAUL JACOBS, Hyde Park Community United Methodist Church, Cincinnati, OH, April 17: *Sinfonia from Cantata No. 29*, *Trio Sonata in C*, BWV 529, Bach; *Deuses Eternels*, Dieu Parmi Nous (*La Nativité du Seigneur*), Messiaen; *Concerto No. 1 in g*, op. 4, Handel; *Sicilienne*, *Toccata (Suite)*, op. 5, Duruflé.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 8: *Andante con moto*, Santelli; *Prelude and Fugue in e*, Bruhns; *Friends*, Utterback; *Blues X*, Sadowski; *Wonderful Words of Life*, Southbridge; *Love Lifted Me*, Pethel; *What a Friend We Have in Jesus*, Ore.

HERMAN JORDAAN, Bethany Lutheran College, Mankato, MN, April 7: *Ach, was soll ich Sünder machen*, BWV 770, Bach; *Three Organ Pieces*, Temmingh; *Fantasia in f*, K.V. 594, Mozart; *Song of an old woman in her hut at dawn (Afrika Hymnus)*, Grové; *Invocation (Zweite Sonata)*, op. 60, Reger; *Pièce d'Orgue*, BWV 572, Bach.

ARTHUR LAMIRANDE, Cathedral of St. Joseph, Hartford, CT, May 13: *Introduction and Fugue on Ite Missa est alléluatique*, Piché; *De Grimmig Tod mit seinem Pfeil*, Kropfreiter; *Choralkonzert*, Reda; *Der Heiland ist erstanden*, Schmidt; *Improvisation on the Dies Irae*, LaMirande.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, April 17: *Paean (Five Short Pieces)*, Whitlock; *Fantasia and Fugue in g*, BWV 542, Bach; *A Solemn Melody*, Davies; *Prelude to the Kyrie (Homage to Frescobaldi)*, *Prelude on the Grands Jeux (French Suite)*, Langlais; *Lively (Expressions for Organ)*, Hakim; *Choral in b*, Franck; *Toccata (Fifth Organ Symphony)*, Widor; *improvisation on an Easter theme (St. Kevin)*.

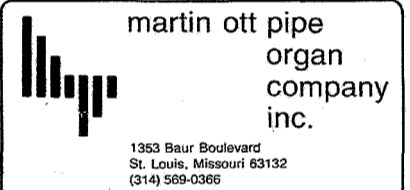
MARILYN MASON, St. Mary Cathedral, Gaylord, MI, April 17: *Marche on a Theme of Handel*, Guilman; *Wachet auf, ruft uns die Stimme*, BWV 645, *Allein Gott in der Höh' sei Ehr*, BWV 711, *Toccata in d*, BWV 565, Bach; *Magnificat*, 8th Tone, Le Clerc; *Variations on Heil Dir Im Siegeskranz*, Rinck; *Choral No. 3 in a*, Franck; *Prelude in f*, Boulanger; *Prelude sur l'Introit de l'Epiphanie*, Duruflé; *Toccata (Symphonie V)*, Widor.

THOMAS MURRAY, Walt Disney Concert Hall, Los Angeles, CA, April 3: *Fanfare (Psalm 81, vs. 1-3)*, Cook; *Concerto Grosso in d*, Vivaldi, transcr. Bach; *Not too fast*, With intimate expression, *Andantino (Six Canonic Studies)*, op. 56, Schumann; *Overture to Ruy Blas*, Mendelssohn, transcr. Lemare; *Peer Gynt Suite No. 1*, Grieg, transcr. Lemare; *Intimately*, *Not too fast*, *Adagio (Six Canonic Studies)*, op. 56, Schumann; *Severn Suite*, Elgar, transcr. Murray.

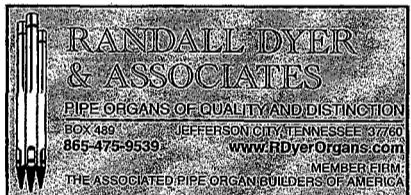
JOHN OBETZ, First Lutheran Church, St. Joseph, MO, April 3: *Te Deum Laudamus*, *Chant de Paix*, Langlais; *Pièce d'Orgue*, BWV 572, *Schmücke dich, O liebe Seele*, BWV 654, Bach; *Verbum supernum prodiens*, Kemner; *Two Dances to Agni Yashita*, *Postlude for the Office of Compline*, Alain; *Chorale No. 3 in a*, Franck.



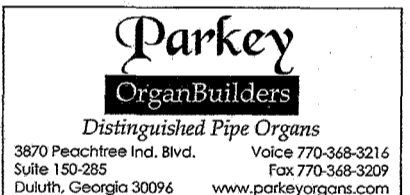
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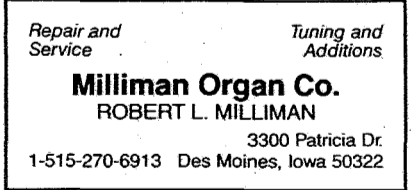
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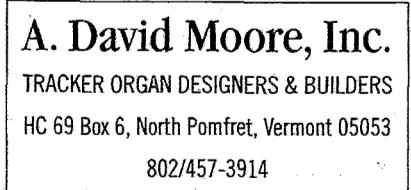
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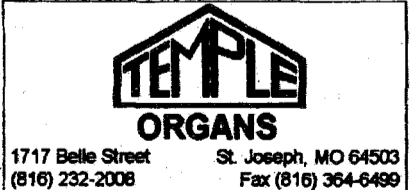
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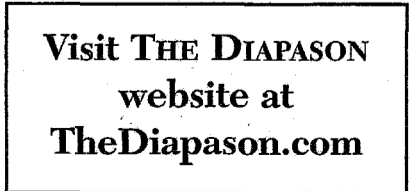
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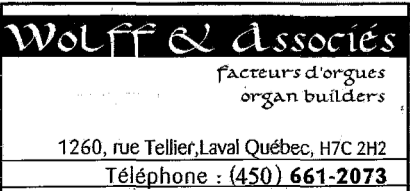
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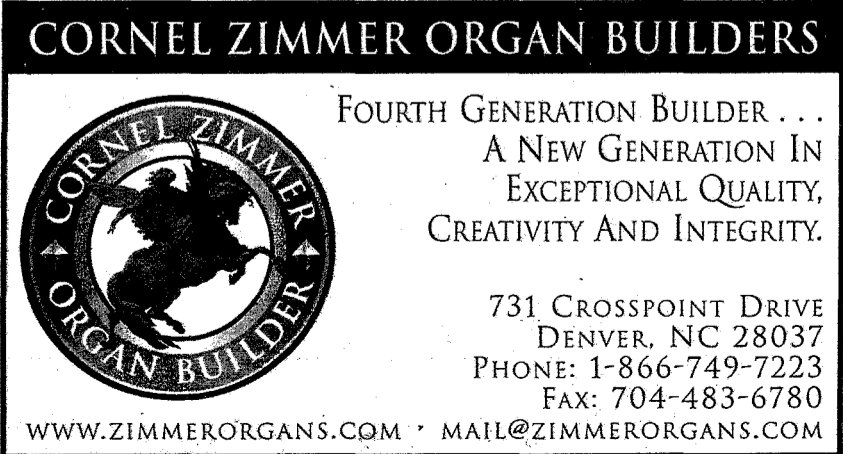
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**OHS Catalog 2005** of organ and theatre organ CDs, books, sheet music, DVDs, and VHS videos. 104 illustrated pages in black and red ink, free. Mailed *gratis* upon request to Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, or request the printed catalog at [www.ohscatalog.org](http://www.ohscatalog.org).

**Reflections: 1947-1997**, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete 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; or the Organ Literature Foundation, 781/848-1388.

**CD Recording, "In memoriam Mark Buxton (1961-1996)."** Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Böllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada 416/699-5387, FAX 416/964-2492; e-mail [hannibal@idirect.com](mailto:hannibal@idirect.com).

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**Aging of Organ Leather** by Harley Piltingsrud tells how to test and select leathers for longevity of 60 years or more in organs. Also, other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$2.50 per entire order for shipping in U.S. Published by Organ Historical Society, Box 26811, Richmond, VA 23261. 804/353-9226 by telephone with Visa or MasterCard. FAX 804/353-9266.

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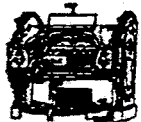
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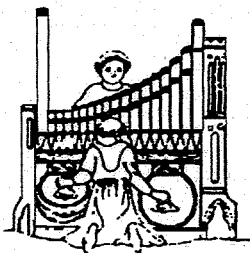
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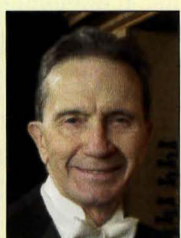
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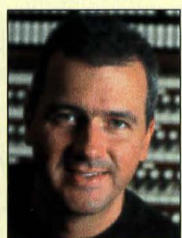
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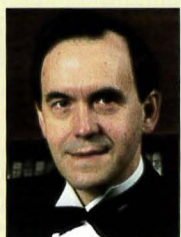
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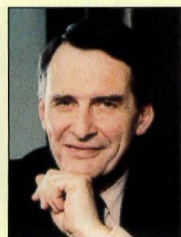
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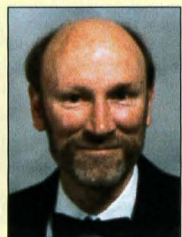
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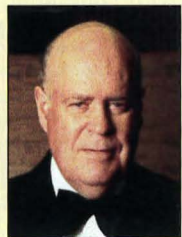
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Martin Baker, Director  
October, 2006

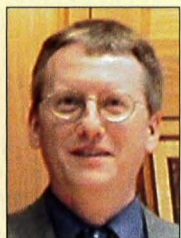
\*=European artists available  
2005-2006



Gillian Weir\*



Todd Wilson



Christopher Young

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