

THE DIAPASON

AUGUST, 2006



St. Francis in the Fields Episcopal Church
Zionsville, Indiana
Cover feature on pages 30–31

MEN of SONG

*the art of male a cappella
singing perfected*



AFFABRE CONCINUI *The Polish Chamber Singers*

"One of the most beautiful and successful concerts in this year's festival....The cheering of the audience would not stop, even after three encores."
(Nordbayerischer Kurier, Wuerzburg, Germany)

"A standing ovation has never happened before in the history of the festival, but these six gentlemen managed to get the audience to jump from their chairs and cheer!"
(Heider Anzeiger, Heide, Germany)

CHANSON

"Simply splendid...The group's six young men have been singing together for four years and have achieved a vocal blend and a stylish finesse that far surpass many groups that have been in the business longer....close harmonies, excellent diction and fine attention to style that characterized the entire performance. It was a moment to cherish."
(The Courier-Journal, Louisville)



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(The Salt Lake Tribune, Utah)



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THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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Here & There

The Cathedral of St. Patrick, New York City, continues its organ recital series on Sundays at 4:30 pm: August 13, Carl MaultsBy; 8/27, Sylvia Chai; September 10, Philip Lowe; 9/24, John Connor. For information: <www.saintpatrickscathedral.org>.

The Cathedral of St. John the Evangelist, Milwaukee, Wisconsin, continues its Wednesday concert series

(12:15 pm): August 16, Glenn Schuster; 8/23, Karen Beaumont; 8/30, Michael Batcho, with clarinet; September 20, Harold Vetter; 9/27, Amy Greipentrog. For information: 414/276-9814 x 3116; <www.stjohncathedral.org>.

Ocean Grove Auditorium, Ocean Grove, New Jersey, continues its summer series of recitals: August 19, 23, 26, Gordon Turk; August 30, Nathan Laube,

Ahreum Han, and Stephanie Liem; September 4, Michael Stairs and Gordon Turk. For information: 732/775-0035; <www.oceangrove.org>.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its series of organ recitals on Sundays at 3:30 pm: September 3, Brunhilde Engelhard; 9/10, Ronald McKean; 9/17, David Brock; 9/24, Latin American Chamber Society; October 15, Alan Blasdale; 10/22, Christoph Tietze; 10/29, John Hirten. For information: <www.stmarycathedralsf.org>.

First Church of Christ in Wethersfield, Connecticut will host the ninth annual **Albert Schweitzer Organ Festival/USA** September 8–10. The festival opens on Friday evening, September 8, at 7:30 pm, with a concert featuring Thomas Heywood, Marilyn Mason, and Frederick Hohman. The organ competition takes place on Saturday, September 9, from 9 am–noon (high school division), and 1–5 pm (young professional division). The winners' recital is on Sunday, September 11, at 3:30 pm. For information: 860/529-1575 x 209; <www.firstchurch.org/GroupsMinistries/Music&Arts/asofinfo.htm>.

Organ Promotion presents the Ottobeuren Organ Festival September 13–17, with classes, lectures, concerts, and organ tours; presenter is Michael Kapsner. An organ tour takes places September 28–October 3, featuring historical churches and organs in Mallorca, led by Michael Grüber and Natalie Grenzing. A workshop, "Splendor of Gregorianik," October 13–14, in Regensburg, features Godehard Joppich and Theo Flury in lectures, recitals, and classes. A workshop on organbuilding takes place November 10 in Waldkirch with Michael Kaufmann, Heinz Jäger, and Wolfgang Brommer. For information: <www.ORGANpromotion.org>.

The University of Calgary and the Cantos Music Foundation, Calgary, Alberta, Canada, celebrates the installation of a new organ in North German baroque style by Jürgen Ahrend Orgelbau of Leer, Germany. The inauguration events take place September 21–30 and include concerts, lectures, workshops, masterclasses, and a symposium. For information: <www.ffa.ucalgary.ca/rozsa-organ/>.

The thirty-second annual convention of the **American Institute of Organbuilders** was held in Pittsburgh this past October. Lectures on a wide variety

of topics were presented by Randall Wagner, Charles Kegg, Eric Gastier, John Ballard, Michael Morvan, David Warther, John Walker, and David Salmen. In addition, field visits were made to a number of notable local instruments and organbuilding shops.

Seattle, Washington is the site of the 2006 convention, October 8–13. Additional information may be found at <www.pipeorgan.org>.

Lawrence University, Appleton, Wisconsin, held an alumni organist reunion concert on June 16 at the Lawrence Memorial Chapel. Five alumni performed for the 9 pm concert: Randall Swanson, Ryan Albashian, David Heller, Paul Weber, and Thomas Froehlich; works by Bach, Langlais, Gigault, Reger, Rheinberger, Alain, and Demessieux.

The Estey Organ Museum, Brattleboro, Vermont, presented an Estey Organ Bee on Saturday, July 15, as part of the museum's first of three big weekends at the Engine House this season. Reed organ restorer Ned Phoenix led the group through various aspects of repair and restoration. The primary project for this hands-on Estey Organ Bee was to restore the bellows in a 1913 Estey Folding Organ, a style used by missionaries and military chaplains. This instrument is on exhibit in the museum, and will be played and heard by visitors. For information: <www.esteyorganmuseum.org>.

The National Association of Pastoral Musicians and the Friars of the Atonement are sponsoring a competition for two liturgical songs in preparation for the centennial observance in 2008 of the Week of Prayer for Christian Unity.

The Atonement Friars have promoted the Week of Prayer for Christian Unity from its inception in 1908 as the Church Unity Octave. The competition is being administered by the National Association of Pastoral Musicians (NPM), a 9,000-member organization of musicians, clergy, liturgists, and other leaders of prayer that fosters the art of musical liturgy. The songs chosen in this competition will be introduced and sung at the 2007 NPM national convention in Indianapolis, at which the theme will be "That All May Be One."

Composers and text writers are invited to submit entries in one or both of the following categories:

- a new text and tune (refrain and verses) appropriate for singing during the Communion procession or the administration of the sacrament;



Gordon and Barbara Betenbaugh, Norma Williams, James Litton, Allen Huszti, and Pamela McDermott at First Presbyterian Church, Lynchburg, Virginia

First Presbyterian Church of Lynchburg, Virginia, presented an all Ralph Vaughan Williams concert on April 23, Gordon and Barbara Betenbaugh, organists and choirmasters. The program included *Festival Te Deum*, *Toward the Unknown Region*, and *Dona Nobis Pacem*, sung by the Chancel Choir of First Presbyterian, Cantate, the Children's Choir of Central Virginia, and the Commonwealth Chorale

of Farmville, Virginia. Guest conductor for the concert was James Litton, formerly of the American Boychoir. Barbara Betenbaugh was the accompanist, along with percussion. Pictured are (l to r) Gordon and Barbara Betenbaugh (First Presbyterian Church and Cantate), Norma Williams (Commonwealth Chorale), James Litton, Allen Huszti (Cantate), and Pamela McDermott (Commonwealth Chorale).

THE DIAPASON is moving.

As of September 1 the new address will be:

3030 Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

Phone, fax, e-mail, and web remain the same.

• a new hymn text that may be sung using one or more familiar tunes.

Both texts are to incorporate or be based on the words, "That all may be one" (John 17:21). A cash prize of \$1,500 will be awarded for the winning Communion song, and \$1,000 for the winning hymn text. Complete guidelines are available on the NPM website, <www.npm.org>. A printed copy of the guidelines may also be obtained from the NPM office in Silver Spring, Maryland. Entries must be postmarked no later than November 30, 2006.

The St. Thomas Choir School, operating continuously since 1919 as a boarding school to educate boy choristers serving the music program of St. Thomas Church Fifth Avenue, New York City, has announced plans to add a third grade class, beginning in September. The school currently serves 32 boys in grades four through eight in a residential setting offering a full range of academic, athletic and extracurricular programs.

"It is a fact that boy soprano voices are changing at a younger age, and to train and support a full complement of those voices, we must attract singers earlier than in the past," said John Scott, organist and director of music at St. Thomas Church. "Choir schools in the U.K. have been boarding third grade boys for years in response to this change, and we believe the addition of younger choristers at St. Thomas will strengthen and support our music program as well as provide attractive educational opportunities for boys from the New York City area."

According to Headmaster Charles F. Wallace, third grade students will join the school's fourth graders under the direction of Steve Kelly, a current St. Thomas faculty member with experience in teaching combined third and fourth grade classes at other schools. Unlike their older classmates who live at the school seven nights a week, third grade students will board for only four nights, returning to their families and homes in the New York metropolitan area for the weekend.

Scholarship support is available and testing, interviews and an audition are required. For information regarding choir school admissions, contact Ruth Cobb at 212/247-3311, x324, or <rcobb@choirschool.org>.

The Organ Historical Society has announced that **Tina Frühauf**, **Randall Engle** and **Scott Hyslop** have been selected to receive **Alan Laufman Research Grants** for research projects related to the organ. These awards mark the inaugural year for a series of research grants recently established by the National Council of the Organ Historical Society to honor Alan Laufman, a former president of the Society.

Tina Frühauf, now a resident of New York City, received the Ph.D. in musicology from Folkwang-Hochschule in

Essen, Germany. She has recently published a monograph on organs and organ music in German-Jewish culture: *Orgel und Orgelmusik in deutsch-jüdischer Kultur* (Hildesheim: Georg Olms Verlag, 2005). A Laufman grant will support research for revisions and additions to this work, leading to the publication of an English-language edition.

Randall Engle has been senior pastor of the North Hills Christian Reformed Church in Troy, Michigan, since 2000. His background includes degrees in both music and theology, and his current research project reflects this dual focus. Engle has completed a Ph.D. dissertation (University of Wales) related to the prohibition of the use of organs in Calvinist churches following the Reformation. His grant will fund further research in The Netherlands and subsequent preparation of his dissertation for publication.

Paul Manz is the topic of Scott Hyslop's research. In addition to a biography, a review of Manz's contributions and achievements, and an analysis of his compositions, Hyslop plans to produce a CD-ROM that will include sound clips, interviews, photos and manuscripts. He is currently a candidate for the DMA in church music at the University of Michigan.

According to the guidelines established for the Laufman grants, eligible projects may include research related to a broad range of topics, including instruments, builders, history, repertoire, performance practice and composers. In all, seven applications were received this year by the committee of the OHS Publications Governing Board charged with reviewing and evaluating applications. Further information about Alan Laufman Research Grants may be found on the Organ Historical Society website: <www.organsociety.org>. Click on OHS Press/Alan Laufman Grant.

Early Music America announces the winners of its 2006 awards recognizing outstanding accomplishments in early music, presented at the EMA annual meeting and awards ceremony at the Berkeley Festival on June 9 at the Berkeley City Club, Berkeley, California.

Alejandro Enrique Planchart received the Howard Mayer Brown Award for lifetime achievement in the field of early music. James Tyler received the Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college Collegium Musicum. The New York State Early Music Association is the recipient of the "Early Music Brings History Alive" Award, which honors ensembles or individual artists for excellence in educational outreach, as demonstrated in early music school programs at the elementary/secondary level. Mary E. Larew has been awarded the third biennial Barbara Thornton Memorial Scholarship, given to an outstanding young performer of medieval music



Maxine Thevenot, Iain Quinn, Stephen Paulus, Steven Bush and Peggie Findlay (photo credit: BJ Dorsay)

The Cathedral Church of St. John, Albuquerque, New Mexico, commissioned **Stephen Paulus** to write the inaugural commission for the Cathedral Choirs, organist Maxine Thevenot, and conductor Iain Quinn, on Sunday, May 14, at the cathedral.

sors of this first commission. *New every morning is the love* (text: John Keble) was given its world premiere by the Cathedral Choirs, organist Maxine Thevenot, and conductor Iain Quinn, on Sunday, May 14, at the cathedral.

who seeks to widen her experience through more advanced study and/or auditions in Europe.

Early Music America also presented scholarships to five outstanding students: sackbut player Adam Bregman, an undergraduate at Indiana University; violinist Janelle Davis, a graduate student at the University of North Texas; mezzo-soprano Dianna Grabowski, a graduate student at the University of North Texas; lutenist Everett Redburn, an undergraduate at the University of North Texas; and soprano Yulia Van Doren, an undergraduate at the New England Conservatory of Music.

For information, contact Early Music America at 206/720-6270 or visit <www.earlymusic.org>.

The Philadelphia Music Project has announced its 2006 grant recipients. The awards to 23 local music organizations range from \$4,700 to Chamber Music Now to \$80,000 to both the Painted Bride Art Center and Temple University, for a total of \$875,860. They will result in 191 concerts and residency programs. Among the recipients are the Academy of Vocal Arts, Choral Arts Society of Philadelphia, Curtis Institute of Music, Kimmel Center for the Performing Arts, Piffaro—The Renaissance Band, Temple University, and others. For information: <www.philadelphiamusicproject.org>.

The annotated bibliography *Speaking of Music: Music Conferences, 1835-1966* has won the Music Library Association's **Vincent H. Duckles Award** for the best music research tool published in 2004. The book documents over 6,000 published papers on musical topics that were presented at 496 conferences held between 1835 and 1966. *Speaking of Music* is published by RILM (Répertoire International de Littérature Musicale), a print and online database that provides citations and abstracts for music-related writings published from 1967 to the present. For information: <www.rilm.org>.

Park University, Parkville, Missouri, is underwriting a 13-part music documentary, "The World of Robert Schumann," for worldwide broadcast

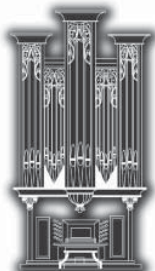
on the WFMT Radio Network, to commemorate the 150th anniversary of Schumann's death in 1856. The documentary, crafted by John C. Tibbetts, combines dramatic re-enactments with documentary material to narrate the life and musical legacy of Schumann, whose lifelong battle against mental illness ended with his death at age 46. For information: <www.park.edu/news>.

Appointments



Paolo Bordignon

St. Bartholomew's Church, New York City, announces the appointment of **Paolo Bordignon**, DMA, FRCCO, ARCT, as associate organist. He plays the church's 225-rank Æolian-Skinner organ for liturgies and concerts, including accompanying St. Bartholomew's Choir (professional), St. Bart's Singers (semiprofessional), and the Boy & Girl Choristers. Dr. Bordignon was a featured soloist at the opening festival of Carnegie Hall's Zankel Hall; other recent highlights include harpsichord performances with the New York Philharmonic, the English Chamber Orchestra, and a Juilliard Gala with Renee Fleming and Wynton Marsalis. He performs with the Orpheus Chamber Orchestra and leads the Baroque ensemble at the Grand Teton Music Festival. Bordignon is a graduate of the



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Juilliard School and the Curtis Institute of Music. Further biographical information is posted at <www.bordignon.org>.



Kathleen Grammer

Kathleen Grammer has been named the new executive director of

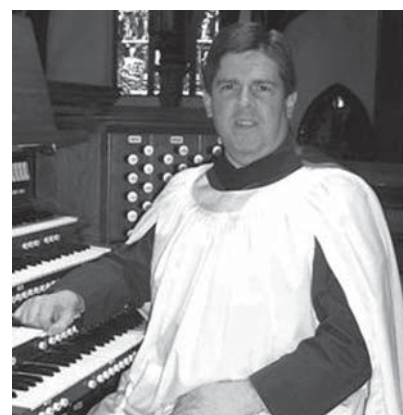
Friends of the Kotschmar Organ (FOKO). For the past two years Grammer has worked as associate director and will continue the work of the former executive director, Russ Burleigh, who retired from the position in May.

Grammer brings 30 years of diverse professional experience in administrative and educational positions to her leadership role in FOKO's 94th summer season. Since 1997, Grammer has had ties to Maine as artist in residence at Summer Keys, Lubec. She worked as the director of education and community partnerships for VocalEssence, formerly Plymouth Music Series, in Minneapolis until 2002, and is the recipient of the Chorus America 2002 Education Outreach Award.

Grammer has also served as director of the Westminster Conservatory of Music in Princeton, New Jersey, and is the former director of program development for Kindermusik International. She was a member of the adjunct voice faculty at Muhlenberg College and Trenton State College and currently

teaches at the University of Southern Maine and at her private studio. A professional singer in solo and ensemble performances, she holds a master's in music education from Westminster Choir College of Rider University, New Jersey, and a bachelor's from Heidelberg College in Ohio.

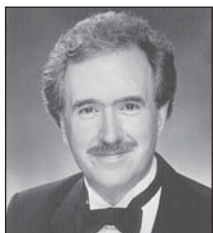
James R. Metzler has been appointed organist and director of music ministries at First (Park) Congregational Church, Grand Rapids, Michigan, where he will direct the Chancel Choir, adult handbell choir, the Parkmeisters (men's chorus), and the Tuesdays at Mid-Day Concert Series. He leaves Trinity Episcopal Cathedral in Little Rock, Arkansas, where he has served as Canon for Music & Liturgy (organist & director of music) for the past ten years. Previously, he held the position of organist & choirmaster at Trinity Episcopal Church in Toledo, Ohio from 1972 until 1996. Metzler continues as director of the Canterbury Singers USA, based in Toledo, which has toured in England on ten occasions while



James R. Metzler

singing for more than 70 services in Westminster Abbey, St. Paul's Cathedral, York Minster, Canterbury Cathedral and others. As an organ recitalist, he has performed in Westminster Abbey three times, as well as in St. Paul's Cathedral (London, U.K.) and Notre Dame Cathedral in Paris, France.

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Aaron David Miller

Aaron David Miller has been appointed director of worship and music/organist at the Lutheran Church of the Good Shepherd in Minneapolis, Minnesota, effective August 1. He leaves a similar position at the Monroe Street Methodist Church in Toledo, Ohio. He was also a frequent performer with the Toledo Symphony since the rededication of the Skinner organ in the Toledo Peristyle Theater. Dr. Miller will continue his concert career with recitals this fall in Pennsylvania, Ohio, and Illinois. He has won numerous awards for his performances and his compositions, and was a featured performer and composer at the 2006 AGO convention in Chicago. He is represented by Penny Lorenz Artist Management; <www.organists.net/>.



James Biery

A new anthem by **James Biery**, FAGO, was premiered at a Festival of Hymns at St. John's Episcopal Church in Florence, South Carolina on May 6. *Yet I Will Rejoice in the Lord* is a setting of verses from the third chapter of Habakkuk and is scored for choir, oboe, cello, and organ. St. John's Episcopal Church commissioned the anthem in memory of and as a tribute to five



St. John's Choir: front row, first from left, Jasmine Whelan, cellist; first from right, Claire Compton, oboist; second row, third from left, Tammy Williams; third row, third from left, James Biery

recently deceased choir members. In addition to the premiere, the hymn festival featured organ music and hymn tunes by James Biery and hymn texts by Marilyn Biery. James Biery was conductor and organist. The St. John's Choir

was joined by guest singers from other local congregations. Tammy Williams is music director at St. John's. *Yet I Will Rejoice in the Lord* is scheduled for publication in 2007 by MorningStar Music Publishers of St. Louis.

Here & There

Russ Burleigh, one of the founders of the Friends of the Kotschmar Organ and the first executive director of the organization, is stepping down this summer after 25 years of committed work to restore, preserve and promote the Kotschmar organ. Burleigh's 25 years with FOKO, first as a board member and then as executive director for the past 15 years, were recognized with a formal ceremony on the night of the first summer concert of the 94th summer season on Tuesday, June 13, at Merrill Auditorium in Portland.

Burleigh has been involved in three significant restoration projects for the Kotschmar Organ, including a new and enlarged windchest constructed during Merrill Auditorium's renovation during the 1990s; organ restoration in 2000 with the installation of a new, custom-

designed five-manual console; and the addition of 244 pipes to the organ in 2003. Also during Burleigh's tenure FOKO introduced the Music from the World's Great Cathedrals series held annually in the spring, the Meet the King of Instruments (a youth concert for 4th, 5th and 6th graders), a February silent film night in addition to the Halloween silent film night, and Christmas with Cornils.

Harold Stover, president of the FOKO board, spoke of Burleigh's departure saying, "When Russ stepped in to help rescue the Kotschmar Organ from falling into irreparable disrepair he did a great service for the city and for the Kotschmar Organ. We all feel a tremendous sense of gratitude for his work over the years and look forward to his continued support through his role on the advisory board."

The Kotschmar Memorial Organ was built in 1912 by the Austin Organ Company of Hartford, Connecticut, and is the nation's oldest working municipal organ: five manuals, over 6800 pipes, over 100 miles of wiring, and weighing more than 50 tons; <www.foko.org>.

Stephen Farr, organist of Guildford Cathedral, is featured on a new recording, *Sounds Thrilling*, on the Lammas label (LAMM 189D). Recorded on the organ at Blackburn Cathedral, the pro-



Stephen Farr

gram features *Symphonie "Missa pro defunctis,"* commissioned by him from David Briggs, and Duruflé's *Suite*, op. 5. For information: <www.lammas.co.uk>.

Felix Hell will perform the complete organ works of Bach in his hometown, Frankenthal/Palatinate, Germany. He will perform the Bach cycle in three blocks (six concerts per block), using six locations and organs in each block: September 4-10, 2006, March 18-24, 2007, and June 16-23, 2007. The concluding concert of each block will feature a major work on the theme B-A-C-H by another composer: Liszt's *Prelude and Fugue on B-A-C-H* at the conclusion of the first block, Karg-Elert's *Fantasy and Fugue on B-A-C-H* at the end of the second block, and Max Reger's *Fantasy*



Felix Hell

and *Fugue on B-A-C-H* at the conclusion of the whole cycle.

The performances are organized as a joint venue within the cultural affairs of the EU-established cultural and economic center "Metropolregion Rhein-Neckar," an area comprising 28 cities, townships and communities, including, among others, the cities of Mannheim, Ludwigshafen, Heidelberg, Speyer, Frankenthal, and Worms. The project will be sponsored by major companies and banks of the area, and carried out under the patronage of the Mayor of the city of Frankenthal. For details, dates, times and programs visit Felix Hell's website <www.felix-hell.com> or the website of the city of Frankenthal <www.frankenthal.de>.



Mary Mozelle and Chuck Seipp

Mary Mozelle, associate organist at The National Presbyterian Church in Washington, DC, was the featured soloist for the first in a series of summer concerts at the Old Presbyterian Meeting House in Alexandria, Virginia on June 18. Ms. Mozelle was joined by trumpeter Chuck Seipp in a program that included selections from the duo's

AMERICAN INSTITUTE OF ORGANBUILDERS ANNUAL CONVENTION

OCTOBER 8-11

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LECTURE HIGHLIGHTS:

David Dahl and James Stettner –

Pacific Northwest organ building history

Peter Hallock –

The 1965 Flentrop organ at St. Mark's Cathedral

Manuel Rosales –

Designing a second organ to complement the 1906 Hutchings-Votey at St. James Cathedral

Martin Pasi –

Dual-temperament organs: when and where?



FEATURED ARTISTS:

Douglas Cleveland at St. Mark's Cathedral

Joseph Adam at St. James Cathedral and Benaroya Concert Hall

Post-convention tours include visits to the Paul Fritts and Martin Pasi workshops, and demonstrations of organs by John Brombaugh, Paul Fritts, Aeolian-Skinner, Fritz Noack, Rudolf von Beckerath, and others.

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Summer Reading...



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recent recording *The Wedding Book*, a CD recorded at National Presbyterian and available at <www.Wedding-BookCD.com>. In addition to arrangements of familiar ceremonial music for trumpet and organ, Mozelle also performed two organ solos: the *Dorian Toccata* of J. S. Bach and a new work by Daniel E. Gawthrop entitled *Caprice*. Mary Mozelle will be returning to Old Presbyterian Meeting House on November 12 to perform her program "The Sights and Sounds of the Pipe Organ" with radio host Dennis Owens as narrator.



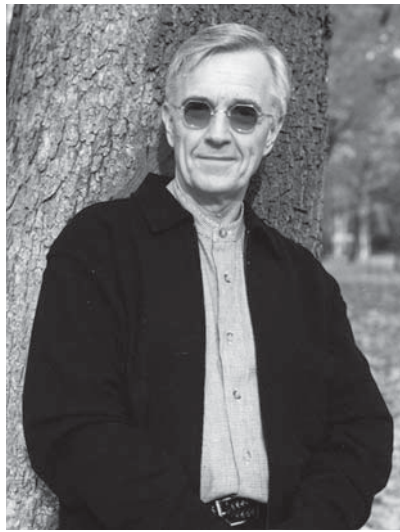
Sylvie Poirier

Sylvie Poirier is featured on a new recording, *Petr Eben: The Labyrinth of the World and the Paradise of the Heart*, with narrator Gilbert Lévesque,

on the Azimuth label (JSP-003). This CD is the first recording of the work in North America, and the first with the French language version of the texts (the English texts are included with the booklet). It was recorded in December 2005 at l'église du Très-Saint-Nom-de-Jésus, Montreal (Casavant Opus 600, 1915/1999). Eben's work was inspired by the book of the same title by humanist philosopher and theologian Jan Amos Comenius (1592-1670), and consists of 14 sections alternating with recitation of selected passages from the book. The CD is available for \$20 (plus shipping) from Philip Crozier, 3355 Queen Mary Rd., Apt. 424, Montreal, Quebec, Canada H3V 1A5; 514/739-8696; <philipcrozier@sympatico.ca>.

Carson Cooman played the world premiere of Godwin Sadoh's *Nigerian Suite No. 2 for Organ Solo* at the Rochester Christian Reformed Church, Penfield, New York, on June 21. Jessica Freeman directed the world premiere of Sadoh's *Ose Baba (Thank You, Father)*, for SATB with piano accompaniment, at the Evangelical Lutheran Church of the Good Shepherd, Fayetteville, New York, on July 9.

Richard Torrence, Virgil Fox's concert manager for 17 years, is offering AGO chapters a discussion workshop called "Communicating Our Genuine Passion for the Organ to the General Public." The title was drawn from a discussion he had with a public relations executive who commented about the "genuine passion" she felt whenever she spoke with an organ enthusiast about the instrument.



Richard Torrence

The date of his first chapter presentation is September 4, at a Labor Day picnic in Menlo Park for San Francisco and three other AGO chapters in the Bay Area. The second presentation is September 30, hosted by the Central Hudson Valley Chapter at Zion Episcopal Church in Wappinger Falls, New York. Basic subjects covered will include programming, marketing, advertising, public relations, and sponsorship.

Torrence was a fan of E. Power Biggs and Virgil Fox in the 1950s, when he studied organ at the University of Wisconsin. Influenced by Ted Alan Worth while living in San Francisco, he moved to New York in 1962 to become personal representative—and then manager—for Fox when he was at The Riverside Church. In 1965, he and Worth introduced Fratelli Ruffatti to the U.S., and they also created a touring organ program for Fox and the Rodgers Organ Company. Richard became director of public relations for Rodgers in 1971, and he and his partner, Marshall Yaeger, handled advertising and artist relations for both the Oregon firm and Ruffatti of Padua, Italy. Torrence was made vice president of marketing at Rodgers in 1975, and continued to work with Ruffatti as a consultant until 1976.

Torrence also continued his concert management into the 1980s, and then with Yaeger became a producer of concerts and special events to raise funds for nonprofit organizations. In 1992, Torrence became Advisor to the Mayor of St. Petersburg, Russia for International Projects, and worked closely for four years with St. Petersburg's First Vice Mayor, Vladimir Putin, now President of Russia.

Torrence & Yaeger wrote *Virgil Fox (The Dish)* in 2001, based on Ted Alan Worth's memoirs, and now represent Marshall & Ogletree worldwide. Torrence is also executive director of Anchor-International Foundation, which includes the Albert Schweitzer Music Award (which they founded in 1975 for Schweitzer's daughter), the Virgil Fox Legacy, and the Bach-Gesellschaft of New York (created in 1985, the 300th anniversary of J. S.

Bach's death). They also produce CDs for OrganArts, a label they founded in the 1970s, and CD+DVD albums for SeeMusicDVD, which feature Yaeger's Kaleidoplex™ fractal art; 800/486-6628; <www.OrganArts.com>.

Johannes Unger is featured on a new recording, No. 62 in the series *Great European Organs*, on the Priory label (PRCD 788). Recorded on the Sauer organ of St. Thomaskirche, Leipzig, the program includes works of Reger (chorale fantasias on *Ein feste Burg* and *Halleluya! Gott zu Loben*), Neuhoff (*Sonate*, op. 11), Karg-Elert (*Three Pastels*, op. 92, *Basso Ostinato*, op. 58), and Bach (*Air*, arr. Karg-Elert). For information: <www.priory.org.uk>.



Carol Williams at the console of Salisbury Cathedral


Carol Williams recently returned from a tour of the UK where she performed concerts at Lincoln Cathedral, Hull City Hall, Oxford Town Hall, and Cartmel Priory. Her final concert was at Salisbury Cathedral where she performed the Sir Walter Alcock Recital. During the tour, Dr. Williams visited Luxembourg where she completed a recording on the Stahlhut organ at St. Martin's Church, Dudelange. Full details of her upcoming concerts can be found at <www.melcot.com>. In the USA, Williams is represented by Phillip Truckenbrod Concert Artists: 860/560 7800; <concertartists.com>.




Alison Luedecke, Jon Naples, Susan Barrett

Millennia Too!, Alison Luedecke, organ, and Susan Barrett, oboe, gave the world premiere performance of *Foliage* by Jon Naples on May 19 in concert at the First Church of Christ Scientist, La Mesa. The piece is in four movements for oboe and organ: Sprung, Ate, Fell, Went. Dr. Naples's compositions have been featured on the programs of numerous music and arts festivals in Southern California and New York City.

He is also a frequent contributor of original new repertory through commissions from the Devine School for Guitar in Cardiff, California, as well as arranger and orchestrator for the school's recent performances with the San Diego Chamber Orchestra. The piece is currently unpublished, but is available from the composer by writing <drjimm@adelphia.net>.



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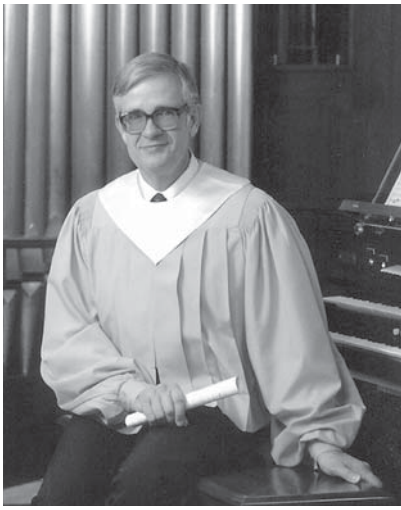
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8 Harmonic Flute		8 Salicional		16 Soubasse	16 Soubasse
8 Gedeckt	8 Gedeckt	8 Voix Celeste	8 Voix Celeste	16 Lieblichgedeckt	16 Lieblichgedeckt
8 Salicional (Sw)		4 Principal	4 Principal	16 Contra Viole (Ch)	
4 Octave	4 Octave	4 Harmonic Flute	4 Harmonic Flute	8 Octave	
4 Spitzflute	4 Spitzflute	2 2/3 Nazard	2 2/3 Nazard	8 Bourdon	
2 2/3 Twelfth	2 2/3 Twelfth	2 Octavin	2 Octavin	4 Choralbass	
2 Fifteenth	2 Fifteenth	1 3/5 Tierce		Mixture IV	
Furniture IV		Mixture III		32 Contre Posaune	
8 Trumpet		16 Basson		16 Posaune	
(Pipes only)	4 Great	8 Cornopean	8 Cornopean	16 Basson (Sw)	
Chimes	Peterson Chimes	8 Trumpet		8 Trumpet	
MIDI on Great		8 Hautbois	8 Hautbois	4 Clarion	
Bass Coupler		4 Chalumeau	4 Chalumeau	MIDI on Pedal	
Melody Coupler CH > GT		(Pipes only)	16 Swell		
GT-CH Manual Transfer		Swell Unison Off	Swell Unison Off		
		(Pipes only)	4 Swell		
		CHOIR			
		(All Digital)			
		16 Contra Viole			
		8 Holzgedeckt			
		8 Erzähler Celeste II			
		4 Prinzipal			
		4 Koppelflöte			
		2 Octav			
		1 1/3 Quintflöte			
		Mixture III			
		8 Festival Trumpet			
		8 Krummhorn			
		Celesta (Sw)			
		Tremulant			
				COUPLERS	
				Swell Tremulant	
				MIDI on Swell	
				8 Great to Pedal	
				8 Swell to Pedal	
				8 Choir to Pedal	
				(Pipes only)	16 Swell to Great
				8 Swell to Great	
				(Pipes only)	4 Swell to Great
				8 Choir to Great	
				8 Swell to Choir	
				Choir Unison Off	
				MIDI on Choir	
				Gallery Choir Off	
				Chancel Choir On	
				Gallery Gt/Sw/Pd Off	
				Chancel Gt/Sw/Pd On	



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Raymond J. Barnes

Vegas, Nevada, where he was influential in developing and implementing a music curriculum for the Clark County schools. His teaching career in Clark County, Nevada spanned 25 years, during which time he earned a master's degree from University of Nevada, Las Vegas.

In addition to his activities in the AGO and in music education organizations, he was a member of the Fellowship of Methodist Musicians, and with his wife was active in the Swedish American Fraternal Organization, the VASA Order of America. He is survived by his wife Inga-Britt of Las Vegas and by two brothers. A memorial service was held on the campus of UNLV on June 11.

The Southern Nevada AGO Chapter has established the Raymond J. Barnes Memorial Scholarship Fund to assist young students interested in the organ with lesson scholarships, and to help underwrite attendance at Pipe Organ Encounters. Contributions to the fund may be sent to: Raymond J. Barnes Memorial Scholarship Fund, Joan Winter—Treasurer, HCR 38—Box 559, Las Vegas, NV 89124.

Charles M. Eve, 72, died of cancer at his residence on February 10. He was a retired assistant professor of music at the University of Louisiana at Monroe and organist at the First Presbyterian Church of Monroe, Louisiana. A graduate of Central High School in Pueblo, Colorado, he earned the bachelor of music and master of music degrees from University of Colorado, where he also did additional study. His teachers included Arthur Poister, Claire Coci, and Vernon DeTar. He served as an organist and chaplain's assistant in the U.S. Army.

Before coming to Monroe, he taught at Temple Buell College and the University of Colorado, and served as organist and choir director at Christ Methodist Church in Denver. In 1956, he placed second in the AGO playing competition. While studying in New York City, he served as organist at All Angels Church, St. Mark's Episcopal Church, and Interchurch Center.

After coming to NLU in Monroe,

Louisiana, he served as organist at St. Paul's United Methodist Church, Grace Episcopal Church, and the First Presbyterian Church. He had given recitals at the Kennedy Center in Washington, D.C., New York's Riverside and Trinity churches, and at the U.S. Air Force Academy. He was the former dean and founder of the Ouachita Valley AGO Chapter, a member of the American Musicological Society, and the National Association of Presbyterian Musicians.

Mr. Eve is survived by his sister and her husband, as well as by a nephew and two nieces, and a host of friends and former students. A memorial concert was held February 25 at the First Presbyterian Church in Monroe. A series of memorial concerts is planned.



Rolande Falcinelli (photo: Maurice Clerc, Dijon)

Rolande Falcinelli died in Pau, France, on June 11, at the age of 86. She was one of the leading exponents of the modern French school of organists-improvisers-composers and taught organ and improvisation at the Paris Conservatoire National Supérieur de Musique from 1954 to 1986. Among her pupils are some of the greatest French virtuosos and improvisers of our time.

A favorite disciple of Marcel Dupré, she was the most authorized performer of his works, as the composer himself asserted. She reached the highest level of virtuosic skill, as testified by her own *Poèmes-études*, the most difficult pieces ever written for the organ, which she played and recorded in the U.S.A. during her legendary 1950 tour.

As a composer, she leaves a catalog of 74 opus numbers that includes organ, piano and harpsichord works, chamber music, vocal music and orchestral works. Her writing is characterized by tormented chromatic harmonic progressions, by explorations of tone color, and by the new perspectives of extra-European music (she integrated Persian and Indian modes and rhythms into her works). She pursued and extended Marcel Dupré's ideals, associating the organ with other instruments: she composed works for organ and violin, organ and violoncello, organ and viola, organ and

two violas, organ and flute, organ and piano, organ and voice, organ and orchestra.

Today, her artistic legacy (as a performer, an improviser and a composer) is inspiring an awakening interest in her works, sustained by a progressive series of CDs and numerous publications.

—Sylviane Falcinelli

A mass was held at Saint-Eustache Church in Paris, France, on June 30 in remembrance of Rolande Falcinelli. The titular organist Jean Guillou, who was one of her first disciples (he began to take private lessons from her in 1947), improvised with an unforgettable and moving intensity at the beginning and at the end of this ceremony. Philippe Brandeis (the last of her 65 students awarded the First Prize in Organ at the Paris Conservatory) interpreted her works: *Offertory for the Feast of Christ the King* (op. 38), *Prayer to the Holy Spirit* (op. 24, no. 4), and *Antiphon of the Salve Regina* (op. 43). Her colleague Jason Meyer, the American violinist from Boston, performed his own special arrangement for violin solo of the cadences and solos in her work for organ and violin, *Song of Sorrow and Struggle* (op. 53). Gregorian chants were sung by a men's choir from the Paris Conservatory, directed by Louis-Marie Vigne. The Belgian Stéphane Detournay, a specialist of her works, also rendered homage to her high spiritual ideals and her constant devotion to her art.

—Carolyn Shuster Fournier
Paris, France



John Anthony Steppe

John Anthony Steppe lost a year-long battle with cancer at the age of 51 on October 14, 2005. He was a native of New Jersey, born in Jersey City on February 3, 1954. He studied voice at Westminster Choir College. A man of many talents, he was an artist, a gourmet cook, and a consummate vocalist. His rich bass/baritone voice was heard in many venues around south Florida, most notably in the church choirs of St. John the Evangelist, Lighthouse Point; St. Martin in the Fields, Pompano Beach; and finally at St. Gregory's in Boca Raton. He sang with the Florida Philharmonic Chorus and was featured bass soloist in Handel's *Messiah* in a community-wide production at First Presbyterian Church, Fort Lauderdale. But his true passion and dream was to be an organbuilder. The dream became a

reality when he, Walter Guzowski, and Christopher Kane established Guzowski and Steppe Organ Builders, Inc., in 1983. His passion and love of the instrument was evident in the craftsmanship in every instrument he designed or enhanced. John's graceful, lyric visual designs were inspirational. He was a master in woodworking as well. He is survived by his mother, Sonia Bobo, of Neptune, New Jersey. Innumerable friends will miss his exuberant personality, acutely wry sense of humor, and delight in all things musical. Memorials may be made to St. Gregory's Music Ministry, 100 Northeast Mizner Boulevard, Boca Raton, FL 33429.

—Paul Aldridge



Henry VanSeters

Henry VanSeters, curator of the organs at the United States Military Academy, West Point, New York, for 42 years, died in September 2005 in Cornwall-on-Hudson, New York. He began playing the organ at age 10, apprenticing in his teens and later becoming an organbuilder, technician and installer for M. P. Möller. He served in the U.S. Coast Guard in World War II, and after the war was appointed curator of organs at West Point.

He guided the rebuilding and expansion of the Cadet Chapel organ from 211 ranks to more than 334 ranks. In addition to the chapel organ, he maintained, tuned, and rebuilt the Post Chapel, Catholic Chapel, Old Cadet Chapel, and St. Martin's Chapel organs all on the USMA post.

In addition to maintaining and rebuilding numerous organs in the Hudson River Valley, he built five pipe organs for various churches, including his home church, The Netherlands Reformed Congregation of Clifton, New Jersey. He was a frequent consultant to churches and attended conventions of the American Guild of Organists, American Institute of Organbuilders, and Associated Pipe Organ Builders of America.

Mr. VanSeters is survived by Teresa, his wife of 54 years, a son and daughter, granddaughters, and many friends. A memorial service was held at the Cadet Chapel with organists Lee Dettra and A. Robert Chapman.

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Here & There

Augsburg Fortress announces new keyboard releases: *Augsburg Organ Library—Baptism and Communion*, the newest volume in the Augsburg Organ Library series; *Piano Plus*, hymns for piano and treble instrument; *Eight for Eighty-Eight V. 3*, congregational song accompaniments for piano and optional instrument, by Anne Krentz Organ; and *From Every Corner: Diverse Organ Preludes*, by Daryl Hollinger, containing settings of the French carol *Besançon*, *Blessed Assurance*, and a trilogy on three South African songs. For information: <www.augsburgfortress.org>.

Bärenreiter Verlag announces a new publication of Handel's Chandos Anthems. *George Frideric Handel: Three Anthems* (BA 4291, vocal score 14.95 euros; BA 4292, vocal score 9.95 euros; BA 4291, vocal score 14.95 euros; scores and parts also available) is edited by Gerald Hendrie. The anthems, composed in 1717-18, are noteworthy for their festive character and their varied orchestra accompaniment. These anthems present the Urtext from the Halle Handel Edition and include uncomplicated and easy-to-play piano reductions by Andreas Köhs. For information: <www.baerenreiter.com>.

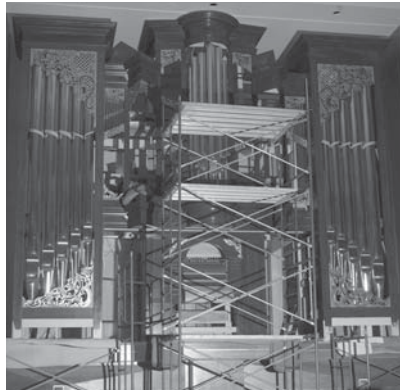
Doblinger announces new editions of organ and harpsichord works. New organ works include *Demoltokata*, op. 22, by Jürgen Essl (02 446, 11 euros), and *Das Gebet des Rebecca*, from the church opera *The Wedding at Cana*, by Peter Planjavsky (02 439, 7.90 euros). Erich Benedikt has arranged Mozart's slow introductions to string arrangements of fugues from Bach's *Well-Tempered Clavier* for organ, in *Sechs vierstimmige und drei fünfstimmige langsame Sätze* (02 455, 14.90 euros), and has edited works of Gottlieb Muffat: *Die 24 Toccate mit Capriccios* (DM 1343, 1344 as separate volumes, 19.50 euros each, DM 3030 as a set, 34.50 euros), for organ or harpsichord. Helga Scholz-Michelitsch's edition of Georg Christoph Wagenseil's *Tre Divertimenti per Cimbalo*—pieces that Leopold Mozart used for instructing his children—includes the "Fondamento per il Clavicembalo" in an appendix (DM 1384, 11.90 euros). For information: <music@doblinger.at>; <www.doblinger-musikverlag.at>.

William Grant Still Music announces the publication of *William Grant Still: An Organ Collection*, edited by the late Lucius R. Weathersby. This spiral-bound edition includes such works as *Bayou Home*, *Elegy*, *Grief*, *Where Shall I Be*, *Memphis Man*, and *Summerland* (in three keys, plus as a solo with organ accompaniment); \$29.95 (plus shipping); the CD *Spiritual Fantasy*, containing Still's *Summerland*, is also available (\$15.90, plus shipping). For information: <www.williamgrantstill.com>.

Pheasants Eye Productions has announced the release of *The Organistas*, a 27-minute film on DVD, which was screened on PBS affiliate WYBE in July and has won a Directors Award at the Black Maria Film Festival. The film details how voicing, molten metal forming, and other sophisticated skills make the organ speak with a unique sound, and features music from Bach to Stephen Paulus. Organbuilders featured include Manuel Rosales, Sebastian Glück, John Pike Mander, Peter Gerger, and David Ancker. \$20.95 (includes shipping); for information: <www.pheasantseye.com>.

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SeeMusicDVD announces the newest CD+DVD in its Kaleidoplex Collection. *Pictures at an Exhibition*, performed by organist Cameron Carpenter, is a two-disc album with a DVD that includes Marshall Yeager's Kaleidoplex visuals for Carpenter's *Pictures* plus a "post-mortem" performance by Virgil Fox of Bach's *Trio Sonata in G* on Trinity Church Wall Street's Marshall & Ogletree Virtual Pipe Organ, through "note recognition" transfer for Fox's 1963 recording at the Riverside Church. For information: <www.VirtualPerformances.com/pictures/>.



Richards Fowkes & Co. organ being installed at the University of Tennessee in Knoxville

Installation of a new three-manual organ at The University of Tennessee in Knoxville, built by **Richards Fowkes & Co.** in Ooltewah, Tennessee, began June 16 in Alumni Memorial Building's Cox Auditorium. Plans to renovate the Cox Auditorium began in the mid-1990s, said John Brock, professor in the School of Music, and the plan has always included an organ. Five separate panels or acoustical drapes can be raised or lowered independently to enhance the acoustical properties of the type of music being played. Additional sound panels will be installed, and much of sound batting material in the ceiling has been removed to allow for greater warmth of tone and longer reverberation time in the auditorium.

The organ will be playable some time in late fall; a dedication concert will be held in early January featuring John Brock as organist. Additional dedication festivities will take place throughout 2006-07, including a series of concerts and a conference sponsored jointly by UT and the AGO in February.

To view pictures of UT's organ, including live motion coverage, time-lapse video, and high-resolution photos: <www.richardsfowkes.com>



Allen organ, Valladolid Cathedral

The Allen Organ Company announces the installation of a four-manual all-digital instrument in the historic Cathedral in Valladolid, Spain. One of the company's new Quantum™ series, the instrument's American Classic specification was customized to a more Spanish Classic tonal scheme, including a Trompeta Real in the Solo division. The organ was introduced to the public on June 4 and will be used in a regular concert series, opening with a performance by Spanish concert organist Pilar Cabrera. For information: <www.allenorgan.com>.



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by John Bishop

Put your best foot forward.

I live in a village at the head of the Damariscotta River in Maine. It's a tidal river—so, to the surprise of many tourists not familiar with ocean tides, the river's current changes direction four times each day. It is by definition an estuary—a long arm of the sea that stretches inland, very much like Norway's fjords. The tide rises and falls between nine and twelve feet each day, depending on the phase of the moon and on what meteorological events at sea might be pushing extra water our way. The timing of the tides is related not to solar days—the regular 24-hour periods by which we organize our lives—but by lunar cycles. A lunar day is a little shorter than a solar day so the timing of the tides advances about 40 minutes each day. This morning, high tide was at 12:39 am, this afternoon it will be at 1:24 pm. Tomorrow morning, 1:27 am, tomorrow afternoon high tide will be at 2:12 pm. There's a tide clock on our living room wall that has a 24-hour face much like any clock, but it has only one hand. High tide is at the top of the face, low tide at the bottom. The trick is that it counts lunar seconds so it gains the right amount of time against the "other" clock each day. In the British Navy during the 19th century, the payroll of officers was based on the 13-month lunar year.

The river is 12 miles long and as much as 150 feet deep in places. Down near where the river meets the ocean there is a narrow passage (The Fort Island Narrows) through which pass 3400 cubic yards of water each second at full tide race. In his charming book about life on the Damariscotta, a local writer converted that number to 283 dump-truck-loads-per-second!

Where we live, it's about 25 feet deep in the central channel at low tide, and the banks drain to mud flats. I can see clam diggers from my desk most days at low tide. Because the mud is rich in clay, there was a booming industry of brick-making along the river throughout the 19th century. Several places along the shore are littered with bricks that cracked or twisted in the kilns and were discarded on the beach. We pass by Brick Kiln Road and Brickyard Cove on the way to our house. The other big industry in town was ship-building. Four- and five-masted schooners were built here and sailed down the river to the ocean.

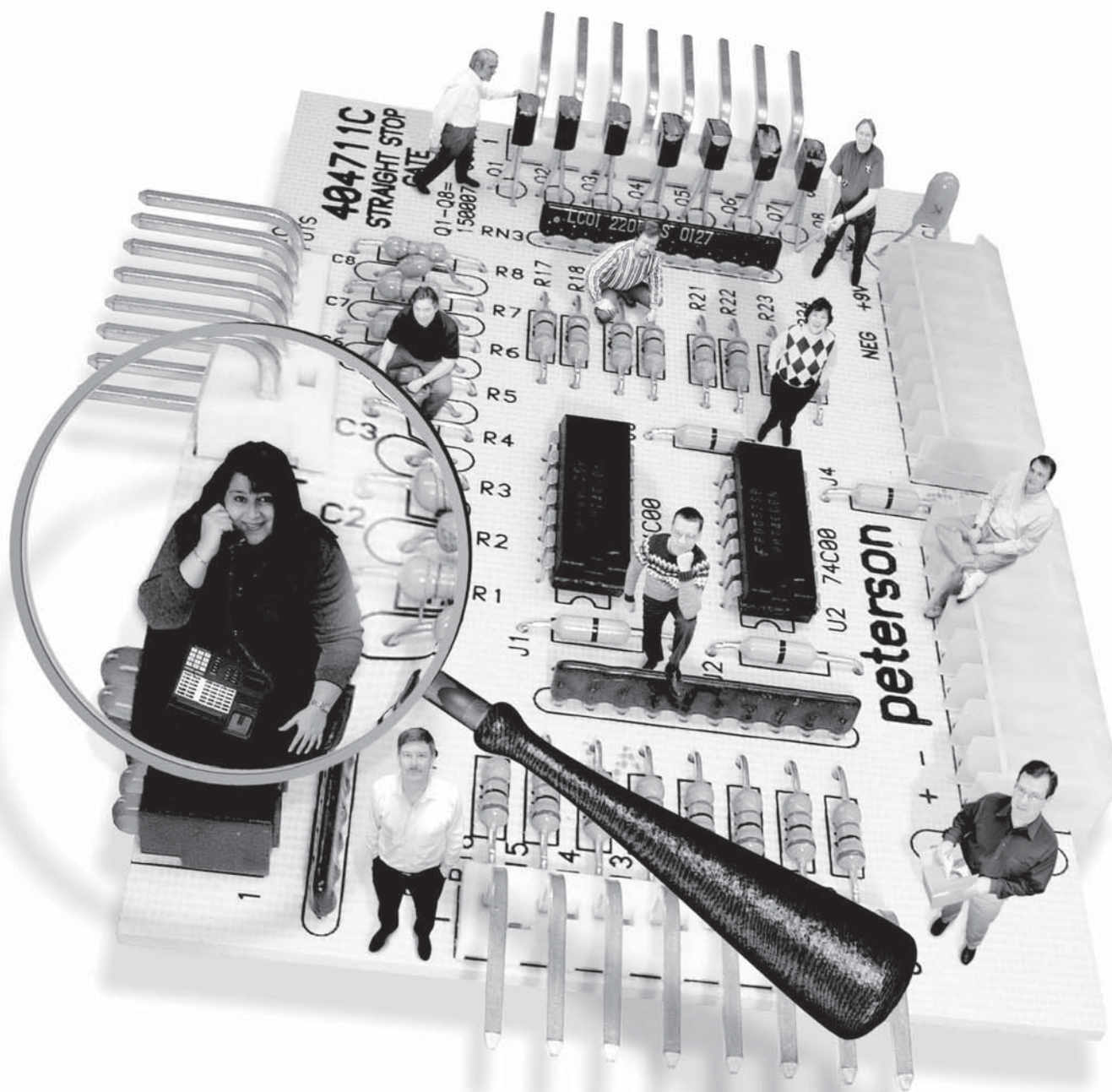
Main Street comprises a three- or four-hundred yard stretch of businesses and shops, most of which are housed in 19th-century brick buildings. It's quite a bit more crowded in the summer than in the winter, but the town has been able to maintain its historic flavor. (Last winter, in order to prevent Wal-Mart from opening a store here, the Town Meeting voted a size cap for commercial buildings that allows a typical supermarket, but nothing larger.) You can buy T-shirts with a seagull or a fish and the name of the town, but there's no saltwater taffy shop and no miniature golf course.

Recently a local gallery hosted an art festival that concluded with a solo cello recital—three of Bach's unaccompanied suites played by a friend of ours. My wife and I were pleased with the performance—a well-conceived and presented reading of that magnificent music. But there was a problem with communication. There was no printed program. The performer told us that he would play three suites and each suite has six movements, so we could count

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on our fingers and know when to applaud, but lacking the names of the movements the astute listener had no chance to deduce the difference between a Courante, a Sarabande, and an Allemande (are they dried fruits?). He gave brief spoken notes in which he compared the three suites he was playing with the other three—meaningless to an audience of laypeople. And he referred to his own scholarship in oblique terms—also meaningless. After the recital, my wife and I were chatting with him (they served champagne and strawberries dipped in chocolate) about his approach to the music. He talked about different styles of Allemandes, one of which involves a given number of couples with an extra single man, something like a game of Musical Chairs. Apparently, some of the suites were written following the death of Bach's first wife. How fascinating that the Allemande included a figurative odd-man-out. I bet that everyone in the audience would have loved to hear that.

What do we say about what we play? How do we share the mystery, the excitement, the playfulness, the pathos of our music? How do we communicate our relationship with our instrument and its music to the listeners on whom we depend so much? Here are some rhetorical questions that come from my own experience as a concert presenter and a better-than-average informed listener of organ music. I invite you readers (as important to me as the audience at a recital) to reflect:

- How often have we given knowing chuckles or annoyed glances when a well-meaning, even enthusiastic concertgoer applauds between the Prelude and the Fugue?

- How often have we addressed an audience using organ-only jargon? "... and then I will add the Fourniture and Cymbal to emphasize ..."

- How often have we addressed audiences with implied assumptions? "... and of course you know that Herr Scheidemann ..."

- How often have we played chorale settings with German titles as Sunday-morning preludes without offering translation or explanation to the congregation? "Doesn't everyone at the First Baptist Church know that you have to play Nun komm, der Heiden Heiland on the First Sunday of Advent?" Balbastre's settings of traditional French carols are as much a part of Christmas to me as eggnog and ribbon candy, but it's not fair to assume that everyone in pews has the same reaction.

- How many recitals have we programmed according to historic progression and accuracy without consid-

ering the audiences' appreciation and enlightenment?

Any of these scenarios (except perhaps the first) are appropriate for a university graduate recital or a recital at an AGO convention. But consider the old saw, "preaching to the choir." In my practical experience, the choir does not necessarily agree with the preaching. If we assume too much in front of any audience, that audience's first perception will be that the performer is aloof, even arrogant.

I am fortunate to know many brilliant organists. Some are flamboyant, some are quiet and reserved, but every one of them has a powerful ego that makes it possible for them to perform. Playing any musical instrument well is a marvelous skill, and many of your audience members will be impressed, dazzled, and mystified by what you do. But they will appreciate the experience of hearing you play so much more if you let them in on the joke or relate the music and the historic figures around it to real life. Any concertgoer knows that Bach was a great composer. But how many know that he imbedded coded names (his own and those of family members) in his music? (Thanks to the vast success of *The Da Vinci Code*, audiences are really interested in codes these days.) How many know that he was a fiery guy who stood up to the City Council in Leipzig (his employers) and got in trouble?

Recently James Levine added the musical directorship of the Boston Symphony Orchestra to his portfolio of responsibilities. (If you were leading the Metropolitan Opera wouldn't you be looking for something else to do in your spare time?) He entered the scene in Boston without a trace of a suggestion that he was fitting his new job into the interstices of his life. It didn't take long for the orchestra's players to renegotiate their contract to allow for higher pay for the concerts Levine conducts because the rehearsal schedule and the music they are playing are so much more demanding. The orchestra's Board of Trustees created a new endowment to pay for that. Mr. Levine is well-known for his love of contemporary music, and he has been challenging the audience with many complicated pieces that are, shall we say, less easy to hear and understand than the more traditional fare of symphonies by Brahms, Mozart, and Beethoven. Last season featured a series of concerts that contrasted and compared the music of Beethoven and Schoenberg. Schoenberg can be tough going for the average concertgoer. (In fact friends of ours gave us the chance to take over their

choice subscription seats because they'd had enough of the modern music.) But presumably under Levine's influence, the BSO created an elaborate and extensive museum-quality display of the life and work of Arnold Schoenberg. It was located in one of the large second-floor public rooms (no doubt at the sacrifice of considerable bar revenue) where the audience could view it before and after concerts and during intermission. It included biographical information and photos of Schoenberg with wives, family, and friends, even playing tennis, as well as reproductions of autograph scores and Schoenberg's paintings. The display was effective at introducing us to Schoenberg as a man, informing us so as to allow us to appreciate the music from a wide platform of understanding. Program notes described musical motives and gave keys as to how the audience could follow the "story" and know specifically what the composer had in mind. Wonderful.

I know well from my travels that many people consider the pipe organ to be a hold-over from an earlier time. It is often and widely perceived as archaic, antediluvian, or eccentric. If we are not careful, if we fail to be good stewards and ambassadors of our instrument, that perception could become a self-fulfilling prophecy. We as educated and experienced lovers and practitioners of the organ must present the organ as a vital and integrated part of modern life. Offering concerts in the interest of the preservation of antiquity is both well and good (old music and old organs). But as we encourage congregations and concert halls to purchase pipe organs whose prices startle and amaze, we must present the organ and its music so as to raise the appreciation, awareness, and understanding of our audiences, and encourage their proselytizing. We must conscript the audience, not alienate it. The audience that goes home from a concert pleased and proud of its newly acquired knowledge will be more likely to come back than the audience that leaves a hall bewildered and excluded by the erudition of the performer.

Another old saw: "A rising tide floats all boats." Bring your audience up to your level and everyone will be happy.

As I started with a river theme, so I'll close with one. The Methuen Memorial Music Hall in Methuen, Massachusetts is a facility unique to American life, located on the shore of the Spicket River, a tributary of the Merrimack, which is a grand river meandering through New Hampshire and Massachusetts to the Atlantic Ocean at Newburyport, Massachu-



Methuen Memorial Music Hall organ
(photo: William T. van Pelt)

setts. Methuen resident and amateur organist and enthusiast Edward Francis Searles (1841–1920) started life in the fabric and interior design business and later had the immense good fortune of marrying Mary Frances Sherwood Hopkins, the widow of railroad magnate Mark Hopkins. The couple shared a deep interest in architecture and design until her death in 1891, when Mr. Searles inherited an immense fortune. In 1899 he acted on his love of the pipe organ, his love of architecture, and his wife's fortune by commissioning Henry Vaughan (brilliant architect, famous for the design of many fabulous church buildings, notably the National Cathedral in Washington, D.C.) to design a hall for the monumental organ built by E. F. Walcker of Ludwigsburg, Germany, built for and subsequently rejected by the Boston Music Hall. Mr. Searles bought the instrument from storage at auction for \$1500, established a resident organbuilding firm, installed the organ in the hall, and began its long-term renovation.

Organbuilder Ernest Skinner owned the building and the organ between 1931 and 1942, operated his company in the adjoining workshop, and presented concerts to the public including major choral works and recitals by the organ virtuosos of the day such as Marcel Dupré, Lynnwood Farnam, and E. Power Biggs. In 1946, the building and organ were acquired by a new charitable corporation created to operate the hall as a cultural center. Following several earlier periods of rebuilding and alteration, the organ was substantially rebuilt by Aeolian-Skinner in 1947



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(Opus 1103), leaving little of the original character intact.²

There is no other experience in America like entering this building. The ornate Rococo interior is dominated by what must be one of the most massive, famous, and photogenic organ cases in the world. The trustees of the Methuen Memorial Music Hall (MMMh) present an annual series of Wednesday night organ recitals. You can learn more about the hall, the organ, the organization, and the recital series at their website: <www.mmmh.org>.

The show must go on.

During the week of May 21, 2006, New England experienced torrential and seemingly continuous rainstorms, and many areas suffered severe flooding—so severe that friends from Europe called to check in after seeing TV news reports about Methuen. By Monday, May 22, the water had risen above the top of the organ blower of the Methuen organ. (I'm told that the high-water mark is well up on the rubber-cloth sleeve above the blower!) The season's opening concert (May 24) was cancelled and those scheduled for May 31 and June 7 were much in doubt, but with heroic efforts from trustees and the people of the Andover Organ Company (especially Robert Reich), the blower was dismantled and dried out, rectifiers repaired, and the organ was ready to play on Monday, May 29. Margaret Angelini (Dean of the Boston Chapter of the American Guild of Organists) was the scheduled recitalist for the 31st. She was gamely waiting in the wings not knowing if the organ would be ready, and of course losing most of her scheduled practice time! But the show must go on. A large and enthusiastic audience was on hand to hear a wonderful recital.

Though the organ is up and running and the recital series is continuing, there is a great deal of restorative work still to do. The trustees of the MMMh published this notice on their website:

We are back in operation!!!

The trustees and program committee of the Methuen Memorial Music Hall are pleased to inform you that we are resuming the 2006 summer recital series with the concert on May 31.

Please understand that the magnitude of the flood caused severe damage to the basement of the Hall, the organ blower, electrical systems and interior walls. We continue our recovery efforts. If you would like to make a donation in any amount to help us, it would be greatly appreciated. Contributions may be sent to:

Flood Recovery Fund
Methuen Memorial Music Hall, Inc.
c/o Elaine M. Morissette
10 Overlook Drive
Methuen, Massachusetts 01844-2372

In tribute to this marvelous landmark of American culture, the people who care for it, and at the risk of offending the men and women of the United States Navy as I exercise my First Amendment right of free speech, I offer these words to be sung to *Melita* (the Navy Hymn):

Aeoli'n-Skinner, foreign made, your blower gurgles 'neath the waves.
We bid the mighty Merrimack, recede,
dry out, and ne'er come back.
Oh hear us as we try to see the way to keep
you mildew free.

Aeoli'n-Skinner, wide admired, your sounds for years have us inspired.
We feared you might not sing again—the forecast only told of rain.
Now Diapasons' moistened breath show how you have forsaken death.

Aeoli'n-Skinner, grand encased, the flood has threatened, now effaced.
The waves now flow between the banks, our colleagues offer hymns of thanks.
The basement will be freed of mud, the Spicket's spigot tames the flood.

Notes

1. Barnaby Porter and Al Trescot, *Twelve Miles from the Rest of the World*, Rocky Hill Publishing, Damariscotta, Maine, 2005.

2. <www.mmmh.org>, the website of the Methuen Memorial Music Hall, is source of historical information regarding the Music Hall and its organ.

Music for Voices and Organ

by James McCray

Almost Anytime Anthems

Why did the Lord give us agility
If not to evade responsibility?

—Ogden Nash
Selected Poetry of Ogden Nash

In our modern society, one size fits all; that concept is often a basic tenet of Protestant church music. Although some Protestant churches closely follow the Lectionary so that sermons, music, and other elements are appropriate, it seems that many have moved away from that. Special times such as Christmas, Easter, and Pentecost are highlighted, but a more passive approach to the Lectionary has been adopted in a number of churches.

The bulk of church choral repertoire comes under the encyclopedic heading of "anytime anthems." These anthems frequently have a text that connects with whatever the morning message might be. This requires less planning and is cost efficient since the music may be used repeatedly on various Sundays. However, it also has a tendency to make the service less unified, especially for the more stu-

dious worshipper.

Volunteer choirs tend to be a mixture of those whose motives are musical, social, and/or deeply religious. It is a sad fact, however, that a large percentage of those in the choir loft do not have a solid understanding of the church year. Yet it seems to be even sadder that a large number of music directors also lack this knowledge. With the poor pay for both part-time and full-time positions in church music, many have come to the job through public or private school training. Given the current restrictions on performing sacred music, it is no wonder that there is a missing link in their background. Music education classes simply do not pursue those areas even though many school music teachers may be involved in directing church choirs.

Traditions and liturgy receive little support from these people. As long as it has some kind of a generic sacred text, an anthem will satisfy both the congregation and the choir director. Yet, the lack of intense dedication to tradition is not new. Desiderius Erasmus (1466–1536), the great Dutch humanist scholar and writer, was reproached for not observing the Lenten fast. Erasmus replied, "I have a Catholic soul, but a Lutheran stomach." So, in that spirit the reviews this month are anthems that may be used in diverse service occasions, almost *anytime!*

Praise the Lord with Music, Jay Althouse. SATB, keyboard, and optional trumpet, Beckenhurst Press, Inc., BP 1647, \$1.65 (M-).

The keyboard part begins with an ostinato in the introduction; it continues when the unison choir enters. This is contrasted with a more linear setting to the chords; these two musical styles form the basis for the fast tempo of the setting. The trumpet is used throughout, and its part is included separately on the back cover. Choral parts are on two staves with some limited divisi at the end.

The God of Abraham Praise, arr. David Giardiniere. SATB and organ, Augsburg Fortress, 0-8006-2025-9, \$1.75 (M-).

Based on the tune *Leoni*, this interesting setting incorporates the Bach *Fugue in G Minor*, which is boldly played (but in F minor) on the organ beneath the unison women singing the *Leoni* melody. There are four stanzas arranged with the melody always clearly prominent. The choral parts are on two staves, syllabic, and often in a basic four-part chordal setting. The organ part is on two and/or three staves. The strong march tempo and overlapping thematic ideas give this immediate appeal.

Our Father We Have Wandered, arr. Larry Harris. SATB, alto solo,

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organ, and flute, GIA Publications, Inc., G-5424, \$1.30 (E).

Kevin Nichols has provided the words that are added to this traditional English folksong, "Bushes and Briars." Much of the setting is in unison. The flute part is included on the back cover; it is treated as an obbligato above the choir. There are three verses with a coda area. Easy music.

With Joyful Singing, Zollene Reissner. SATB, keyboard, with optional handbells and 2 trumpets, Coronet Press of Theodore Presser Co., 392-42441, \$1.60 (M).

Three octaves of handbells are required; all instrumental parts are available separately from the publisher (392-42441 A and B) although they have separate lines on the choral score. This happy setting is marked "dancelike" but has a middle unaccompanied four-part section that is rhythmically free. Both choral and organ music are on two staves. The anthem closes with a brief Alleluia and Amen.

Sabbath Rest, David Lantz III. SATB and piano, Abingdon Press, 0687496527, \$1.50 (M).

The accompaniment is busier than the choir, which has mostly unison or two-part textures. There is a folklike character that is used throughout the three verses, which are based on Genesis 2:3.

The Tree of Life, K. Lee Scott. SATB, organ, with optional handbells, brass quartet, and congregation, MorningStar Music Publishers, MSM-50-3000, \$1.75 (M-).

There are six verses with the congregation joining on three of them; their music is on the back page and may be reproduced. Almost all of the vocal parts are in unison, although the last verse has a descant. All instrumental parts are available from the publisher (MSM-50-3000A) along with a full score (50-3000B). The music is based on *Shades Mountain*; all parts are very easy.

O For a Thousand Tongues to Sing, Peter Pindar Stearns. SATB and organ, Paraclete Press, PPM 00607, \$2.10 (M).

Stearns' setting of this famous Charles Wesley text employs flowing diatonic lines that begin in the organ and carry into the choir. The style remains throughout, but there is a section without the organ. Some divisi is used and the altos must sing a low F. The organ part, on two staves, has registration suggestions and is not difficult.

Lord, Make Me an Instrument of Thy Peace, Howard Helvey. SATB and piano, Beckenhorst Press, Inc., BP 1737, \$1.60 (M).

The piano part moves in flowing, gentle triplets in the right hand, which eventually is joined by the left hand also in triplets. The choral writing is most often in unison or two parts with only one brief SATB passage. This attractive setting will be used on many occasions and is highly recommended.

Our Morning Hymn of Praise, Austin Lovelace. Two-part mixed and organ, Choristers Guild, CGA 1042, \$1.40 (E).

This very easy anthem is intended for adult voices even though published by Choristers Guild. The male parts are written in the bass clef, and they use the same rhythms as the treble voices. All are syllabic in a small vocal range. The keyboard part, on two staves, is a simple accompaniment with registration suggestions. Very useful for choirs/organ with limited ability.

Boston, MA 02125; 617/288-1927; <www.advent-press.com>. Total time: 65:46.

Lift up your heads, ye mighty gates; I sing the almighty power of God; Baroque Suite for Brass and Organ; Arise, O Jerusalem; Sleepers, wake!; We wish you a merry Christmas; All people that on earth do dwell; How shall I sing that majesty?; Holy, holy, holy!; Hail thee, festival day!; We walk by faith and not by sight; Triptych for Transfiguration; Missa Dorica (excerpts); Angels from the realms of glory.

Richard Webster's latest release was recorded at the Parish Church of St. Luke in Evanston, Illinois, where he was organist and choirmaster for many years. This recording, like its predecessor, *Fanfare!* (see the review in the December 2004 issue of THE DIAPASON), features Webster's choral arrangements (hymn settings, anthems, a mass setting, and carols); the present disc also includes two suites, one for organ solo, the other for organ and brass. The choir is half again as large as on the previous recording, and the emotional range of the works has been expanded as well, this time to include playfulness and wit. Half the works were commissioned (by institutions, or by individuals as honors or memorials); all show solid compositional craft. The use of borrowings is especially fine—from plainchant to Bach to Christmas carols.

The opening work, a setting of *Lift up your heads, ye mighty gates*, is typical of Webster's hymn arrangements: following an instrumental introduction, the verses are sung by the unaccompanied choir, then choir with organ; next is a contrapuntal verse, with canonic phrase openings, closing with organ and percussion accompanying the choir, using some alternative harmonies. (Watch out for the cymbal crashes if you cranked up the volume on your CD player!) A similar pattern is followed in *I sing the almighty power of God*, though this tune is newly composed by Webster—inspired by views from a summit in Yosemite National Park. The setting has great soaring lines and is enhanced by the wonderful music provided by the E. M. Skinner organ at St. Luke's. Webster's writing for brass is quite effective. The *Baroque Suite*, comprising a French overture, a Siciliano that quotes "The strife is o'er" and a lilting Rejouissance, would be wonderful for Easter day—or season—use (the score is available from Advent Press as well). The setting of *Sleepers, wake!* also includes a marvelous brass fanfare.

Webster has composed new hymn tunes for some of the classic hymn texts. They are striking not merely for their beauty, but because our ears are so accustomed to their well-ingrained predecessors. The new tunes are often constructed so that they mesh with the older, even serving as descant or obbligato. Examples here are in *All people that on earth do dwell*, where the new tune, *Carleton*, fits well with the *Old Hundredth*, and *Holy, holy, holy!*, whose new garb, the tune *St. Peter's, Bay Shore*, has a more restrained grandeur than *Nicaea*, but its soaring lines are just as satisfying. Webster's treatments of existing hymn tunes are no less ambitious. The nearly six-minute setting (all the verses) of *Hail thee, festival day!* opens with a brass riff on *Victimae paschali laudes*, includes various countermelodies for the brass in the verses, and works the sequence in again

during the last verse, which is initially jarring, but then one "gets it" and all is well. A "sampler" (Kyrie, Holy, Lamb of God) from Webster's 1996 *Missa Dorica* is included here. Its reverent, chanting lines are lovely, and the work would be well worth exploring.

The Christmas carols receive a decidedly lighthearted treatment. *We wish you a merry Christmas* is lavish and over the top—its introduction by the brass uses the canonic theme from Bach's F-major Toccata, and the verse "we won't go until we've got some" [figgy pudding!] dances with striking new harmonies and a descant. The closing work on the disc, *Angels from the realms of glory*, is a new setting of Webster's tune that was first heard on his previous *Fanfare!* recording. Using a recorder obbligato, the setting quotes "Sheep may safely graze" (for the verse "Shepherds in the fields abiding"), and "We three kings of orient are" (for the verse "Sages, leave your contemplations"); the latter verse is in minor mode, making the return to major for the final verse all the more satisfying.

As with *Fanfare!*, liner notes include author, composer and date for each setting (though no texts are included), and brief comments about each number. The quality of the recording is quite fine. This CD is most enjoyable in itself and also as a resource for the conscientious church musician. Happily recommended!

—Joyce Johnson Robinson

From Darkness to Light: An Advent Procession. The Choir of Wellington Cathedral. Andrew Cantrill, director; James Taylor and Alastair Carey, organ. Raven compact disc OAR 630 <www.ravencd.com>.

Matin Responsory, Palestrina; Come thou Redeemer of the earth, Praetorius arr. Walsh; This is the truth sent from above, Traditional, arr. Vaughan Williams; Adam lay ybounden, Ord; O come, O come, Emmanuel, 15th-C. French, arr. Rutter; E'en so, Lord Jesus, quickly come, Manz; A tender shoot, Goldschmidt; Virga Jesse floruit, Bruckner, Hills of the north rejoice, Shaw; The Angel Gabriel from heaven came, Traditional Basque carol, arr. Pettman; Hymn to the Virgin, Britten; Organ: Wachet auf, ruft uns die Stimme, BWV 645, J. S. Bach; Wake, O wake! for night is flying, Nicolai, arr. Bach; This is the record of John, Gibbons; Lo, he comes with clouds descending, Olivers; Organ: Paean, Howells.

For most people, New Zealand does not immediately come to mind when one is thinking of the outstanding centers of the Anglican choral tradition. Many would more readily think of places like Christ Church Cathedral, Oxford, King's College Chapel, Cambridge, and St. Thomas, Fifth Avenue, New York. Yet if this recording is anything to go by, the Cathedral Church of St. Paul in Wellington, New Zealand, deserves to near the top of the list of leading Anglican choirs. Wellington Cathedral's semi-professional choir of 25 men and women first achieved international stature under their former director of music, Philip Walsh. His successor, Andrew Cantrill, who was the director of music at the time of this recording, took the cathedral's music to even greater heights. Though Andrew Cantrill has now in turn moved on to be organist and choirmaster of St. Paul's Episcopal Cathedral in Buf-

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falo, New York, it is earnestly to be hoped that the Wellington Cathedral Choir will go on to further triumphs under their newly appointed director of music, Michael Fulcher.

The recording—which is a complete Advent carol service—begins, as has become more or less obligatory nowadays, with the *Matin Responsory*, credited to Palestrina but mostly composed by Sir David Willcocks. This is a deceptively difficult work in which the individual parts, especially the tenor, are far from easy to get in sync with one another, and many an Oxbridge college choir has relied on the acoustics of their building to cover a multitude of sins. From this point of view, Wellington Cathedral Choir's performance is as perfect as any I have ever heard. It is also quite common—as in *Carols for Choirs*—to follow the *Matin Responsory* with an arrangement of Michael Praetorius's *Come thou, Redeemer of the earth*, which is what the Wellington choir does on this recording. What is unusual about this performance, however, is that Praetorius's hymn is here sung in an absolutely stunning new arrangement composed by Wellington Cathedral's former director of music, Philip Walsh.

Next come two familiar carols, Vaughan Williams's version of *This is the truth sent from above*, and Boris Ord's setting of *Adam lay ybounden*. These are followed by John Rutter's setting of *O come, O come, Emmanuel*, which combines the traditional 15th-century plainsong melody with some harmonized sections and a very interesting accompaniment with bridge passages that give us an opportunity to hear something of Wellington Cathedral's famous Lewis organ. After this, Wellington Cathedral Choir sings Paul Manz's lovely anthem, *E'en so, Lord Jesus, quickly come*. Probably most people in the USA are not aware quite how popular this particular work of an American composer has become throughout the English-speaking world. The choir sings the anthem very expressively and the sopranos "soar" magnificently in the lively acoustics of the cathedral.

After this we hear another old favorite, Otto Goldschmidt's carol, *A tender shoot*, where the tenors do an outstanding job in a performance that is once again expressive and that also pays careful attention to the changing dynamics of the piece. Less familiar is the composition that follows, Anton Bruckner's *Virga Jesse floruit*, whose neo-renaissance textures point the way toward the work of later composers in the 20th century. Then comes Martin Shaw's fine Advent hymn, *Hills of the north rejoice*, widely sung in England but almost unknown in the USA. At least with the colonialism of the original text edited out—as sung here and as found in the *New English Hymnal*—this hymn deserves to be better known in North America. Another familiar Advent piece follows, Edgar Prettman's arrangement of the old Basque carol, *The Angel Gabriel from heaven came*, once again sung with considerable feeling and careful attention to the dynamics.

By way of contrast, after this comes Benjamin Britten's carol, *A Hymn to the Virgin*, which is much more modern in its feeling, composed when Britten was only 17 years old. Following this we have *Wachet auf* from J. S. Bach's *Schübler* chorales, played on the Lewis organ by organist James Taylor. The choir follows the chorale prelude with a spirited a cappella performance of Philipp Nicolai's chorale. Another classic Anglican anthem for Advent is *This is the record of John* by Orlando Gibbons. On this recording Christopher Warwick does an outstanding rendition of the tenor solo.

The final hymn, *Lo, he comes with clouds descending*, is sung to Thomas Olivers' familiar tune *Helmsley*. According to the informative notes, Olivers originally arranged this from a country dance composed by Thomas Arne. The impressive reharmonized organ version and the choir descant in the last verse are the work of the director of music, Andrew Cantrill. The recording ends with organist Andrew Carey playing

Herbert Howells' *Paeon* as the concluding voluntary, ending on the very impressive sound of the full organ.

On the compact disc, all this Advent music is interspersed between clearly-read lections in a way that is admirably suited to the character of the texts. This is a wonderful recording, and I cannot recommend it enough. It makes a very refreshing change from the familiar recording of the Advent Procession in the King's Chapel of Our Lady and St. Nicholas in Cambridge. Furthermore, it ably demonstrates that the Wellington Cathedral Choir deserves to be ranked among the finest exemplars of the Anglican choral tradition anywhere in the world.

—John L. Speller
St. Louis, Missouri

New Organ Music

Pastoral Dance on Morning Has Broken [Bunessan/Gaelic Melody] for organ, by Andrew Clarke. Gemini Press, 493-00078, \$4.95.

This light-hearted dance on the tune made famous by Cat Stevens is a delightful setting. The pedal part is accessible for newer students, and the tune is easily heard. The dance is set in 3/4 with lush harmonies that don't overwhelm

the melody. The texture is very clean, and mostly two-part in the manuals, with an occasional foray into four parts.

Pastorale on "The Humble Heart," a Shaker tune, setting by Andrew Clarke. Gemini Press, 493-00064, \$4.95.

This piece was commissioned by St. James Episcopal Church in Great Barrington, Massachusetts, and is based on the Shaker tune by Thomas Hammond, Jr. and Eunice Wyeth, ca. 1820, members of the Harvard Shakers. The notes on the inside cover state "The Humble Heart" was copied in more than 20 manuscripts, and one letter writer at Lebanon praised another's hymns by saying they had 'an Uncion in them which came near the neighborhood of Eunice Wyeth.'"

Whence comes this bright celestial [sic] light

What cause produces this
A heaven opens to my sight
Bright scenes of joy and bliss
O Lord Jehovah art thou here
This light proclaims thou art
I am indeed I'm always near
Unto the humble heart. (verse 1)

The tune is stirring, yet a melancholy one, in E minor. The simple setting supports the tune, but doesn't overpower it. The A-B-A setting modulates into a new key, and the pedals drop out momentarily for the B section. This piece could be

used in most any liturgical setting, and for various parts of the service (e.g., prelude, offertory, communion), and it will soon have you humming the tune all day. Andrew Clarke serves as organist and choirmaster at Riverside Presbyterian Church in Jacksonville, Florida. A graduate of Yale University and New England Conservatory of Music, he continued organ studies in The Netherlands. Clarke is known for his improvisations, and often conducts masterclasses.

—Sharon L. Hettinger
Lawrence, Kansas

New Handbell Music

Sweet, Sweet Spirit, by Doris Akers, arranged for 3–5 octaves of handbells, with optional 2-octave set of handchimes, by Linda Lamb. Agape (Hope Publishing Company), Code No. 2296, \$4.50 (M-), Level 2+.

This gospel hymn is treated with a gentle, lilting style, with an LV eighth-note pattern accompanying the melody, portraying the tranquil spirit of the title. There is a build-up of sound with each chorus, settling back to the flowing style of the opening. The handchime melody in the tenor creates a beautifully haunting musical experience.

—Leon Nelson

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Marie-Claire Alain—80th birthday tribute

by James David Christie, David Craighead, Thomas F. Froehlich, John Grew, Stephen Hamilton, James Higdon, John Obetz, Norma Stevlingson, and Donald S. Sutherland

THE DIAPASON is honored to offer the following tributes to Marie-Claire Alain on the occasion of her 80th birthday. Thanks to Stephen Hamilton for planning and organizing the tributes, for his contribution, and for the biographical introduction below, and thanks to the distinguished contributors to this 80th birthday fest.

—Jerome Butera

Recitalist, teacher and recording artist, Marie-Claire Alain is one of the leading personalities in the world of organ music. Born into a family of musicians at Saint-Germain-en-Laye, she studied music at the Conservatoire National Supérieur de Paris, where she won four first prizes, soon followed by several awards in international competitions.

Marie-Claire Alain's concert tours have led her throughout the world, including numerous trips to the United States and Canada since 1961. Critics praise the clarity of her playing, the musicality of her interpretations, the purity of her style, and her mastery of registration.

Greatly sought after as a teacher and justly famous for her lectures illustrated with musical examples, Marie-Claire Alain bases her teaching on extensive, unrelenting musicological studies in organ literature and performance practices of early music. After teaching for sixteen summers in Haarlem, The Netherlands (1956–1972), she now holds a workshop every summer in Romainmôtier, Switzerland, where the house organ from her family home in France is located. She taught for many years at the Conservatoire National de Région de Rueil-Malmaison, followed by several years at the Conservatoire Supérieur de Paris. Her discography is impressive, containing over 220 recordings, including the famous “intégrales” or complete works (J. S. Bach, Couperin, de Grigny, Daquin, Franck, Handel, J. Alain, etc.), which have won her numerous Grands Prix du Disque in France and abroad. In addition, an educational DVD featuring Mme. Alain was produced by the American Guild of Organists in 2002.

Marie-Claire Alain has received honorary doctorates from Colorado State University (Fort Collins), Southern Methodist University, Dallas, Texas, The Boston Conservatory of Music, McGill University, Montréal, Canada, and most recently in 2006 from the Johns Hopkins University in Baltimore, Maryland. In 1984, she was named International Performer of the Year by the New York City AGO chapter, and in 1999 was given the AGO Lifetime Achievement Award. In France, she was awarded the degree “Commandeur des Arts et Lettres.”

As an outgrowth of her great interest in the pipe organs of her own country, Mme. Alain serves on a commission of the French government for the promotion and construction of new pipe organs in France. *Classic CD* magazine named her one of “The Greatest Players of the Century” in 2001 in a list that included the entire classical music world. For many years, she has been an adjudicator at organ competitions all over the world. In 1999 she was president of the jury of Concours Suisse de l'orgue, and on several occasions she has presided over the juries of the Concours International de Chartres and of the Musashino International Competition in Tokyo.

—Stephen Hamilton

In 1965, a brilliant young student of Arthur Poister, Byron L. Blackmore, moved to my hometown of La Crosse, Wisconsin, to assume the city's only full-time church position. I had the privilege



Marie-Claire Alain at her home organ ca. 1990

of being his first organ student at the age of 13, and it was Byron who introduced me to the artistry of Marie-Claire Alain. He had me purchase her recordings of de Grigny, Couperin, Bach, Handel and Jehan Alain, and from these recordings my life completely changed. I immediately fell in love with her incredible musicianship, her extraordinary attention to detail, touch, ornamentation, breath, style and, above all, music-making, and I knew I wanted one day to be her student.

I met Marie-Claire for the first time at a concert she performed in Rochester, Minnesota, when I was 14 years old. She made a very ordinary electric-action organ come alive. Following the concert, we spoke at the reception in French, and she patiently coached our conversation along, helping me with my first year “command” of the language. She was so kind, warm and encouraging. She gave me her home address in L'Étang-la-Ville and told me to keep in touch. I couldn't believe such a great artist would be so kind and take so much time with a young student. Many years later, I realized I was the same age as her only son, Benoit. She has always had a loving maternal relationship with all of her students.

Throughout my high school and early undergraduate years, I followed her around the country for masterclasses and concerts. The most memorable was her week-long seminar at Fort Collins, Colorado, in 1971. It was amazing to see her deal with so many diverse students. She had an uncanny way of meeting every student where they were and helping them change by opening their ears and minds. She received her first honorary doctorate on this occasion and, twenty years later, I had the honor of placing a doctoral hood over her head as Chair of the Organ and Harpsichord Department at the Boston Conservatory. After my junior year at Oberlin, I decided to take a year off and go to Paris to study privately with Marie-Claire. We worked mainly on classical French works, Buxtehude, and Jehan Alain. Her attention to detail, her pleas to always listen to the music, and her insistence that the organ itself was one's best

teacher changed my approach to performing and certainly influenced me greatly in my own teaching. As I was particularly interested in Buxtehude, she encouraged me to go to North Germany and play the historic organs, which I did. Because of this, I devoted the next ten years of my life to an intensive study of Buxtehude and the North German masters of the 17th century.

Marie-Claire Alain taught all her students to question, to be stylish, eclectic, open, inquisitive, ready to do research, always prepared to learn and change one's mind, and to live as a 20th-century musician. She stressed the importance of knowing, studying and performing music of our entire heritage and to be “diversified” (she was using this term years before investment companies did!). Her performances of music including the complete classical French masters, Muffat, Bruhns, Bach, Franck, Liszt, Widor, Jehan Alain, Duruflé, Messiaen and Charles Chaynes were all equally thrilling.

The most moving day of my life was in Paris in January, 1995, when Marie-Claire invited me to move from “vous” to “tu”—but it never feels right when I do this. The respect I have for our “Maitresse” is too great. Happy birthday, dear Marie-Claire—thank you for all you have given the world—you will live forever!

—James David Christie
Professor of Organ
Oberlin Conservatory

It is both a privilege and an honor to be invited to join with those who are contributing tributes to Marie-Claire Alain. Like many, I first became acquainted with her through her prolific recordings and writings. It was not until the 1981 organ workshop at Colorado State University, Fort Collins, that I had the opportunity to observe her as a recitalist and teacher, and to get to know her as a person.

My wife Marian was at the conference with me, and we were completely captivated at how the remarkable personality of Mme. Alain showed forth in all that she did—conducting classes and performing. Her enthusiasm and love for

many different styles of music, along with her attention to detail and appropriate fingering, were things that those of us who were observers could retain far into the future.

Marian and I both found Mme. Alain to be supremely generous with her musical ideas, and gracious in letting us “pick her brain”! I clearly recall Marian remarking wistfully how she wanted so much to play Franck's *E-Major Choral*, but her hands were too small. The immediate response was “Oh nonsense! I'll show you how to do it!”

Aside from music and pedagogy, Marian was quite taken with her many other interests, especially relating to her home life—her children and the roses she tended to with loving care. We couldn't get over how, being a genius, she was so very down-to-earth!

Regarding Mme. Alain's stature as a teacher and scholar, the two occasions that gave Marian and me the best opportunities for observation and assimilation were the Fort Collins workshop and then, sometime later, a similar week at the Eastman School of Music.

The five-day Fort Collins event included a recital, which was divided in half and played on two different organs. The first part, devoted to Bach, was played on the 3-manual Casavant (1969) at the university. The second half was at St. Luke's Episcopal Church where the organ is a 2-manual Phelps (1974). This program included Nivers, Franck, and Alain. It was of interest to me to note the effective way in which she handled the Franck and Alain on an unenclosed instrument that was predominately North German in style.

I was also greatly interested in her class presentation of the connection between French and German organ music. There were five groups of music for illustration:

1. Music written on religious texts. (from Couperin Parish Mass, Bach Partita *O Gott du frommer Gott*)
2. Use of liturgical melodies (four excerpts from de Grigny Mass; Bach, four chorales from BWV 651)
- 3, 4. Bach's influence through the 19th century (Bach *Prelude & Fugue in a minor*, Franck *Choral No. 3 in a minor*, Bach *Passacaglia*, Franck *Choral No. 2 in b minor*)
5. Connections of J. Alain with J. S. Bach (Bach *Sonata No. 3 in d-minor*, Alain *Variations sur un thème de Clement Janequin*, *Choral Dorien*, *Choral Phrygien*, *Litanies*).

Marian and I gained so much from the sessions that week that I find myself wishing I could hear them all over again!

One especial gesture of kindness that I cannot forget is the beautiful note that Mme. Alain wrote to me following Marian's death ten years ago. This letter completes the esteem and admiration we both had for Mme. Alain for all these years—as a performer, teacher, and a wonderful person!

This is to wish her continuing great joy and success for many, many years!

—David Craighead
Professor Emeritus
Eastman School of Music

Like my friend and colleague Jim Christie, I was also a young person in Wisconsin when I first came to know of Marie-Claire Alain. Playing the organ was my first love, and it was during my senior year in high school that I went to hear her play a recital at Northwestern University. The program made such an impression on me that to this day, 35 years later, I can still remember some of the compositions that she performed.

My decision to enroll at the Lawrence University Conservatory of Music was largely based on the fact that their organ



Marie-Claire Alain ca. 1965

teacher, Miriam Duncan, had recently returned to the States after a year of sabbatical study in Europe. During that year she was a student of Anton Heiller, but also took some lessons from Mme. Alain, specifically to study early French music. So, having the opportunity to study with a student of Marie-Claire Alain, I soaked up information and performance practice like a sponge. All I wanted to do my freshman year was to play early French music! Quite coincidentally, in the fall of my sophomore year, I happened to win a contest in which I played Clérambault's Second Suite. Anton Heiller was on the jury and was the first to plant the seed that perhaps I might want to study with Mme. Alain myself some day. That's exactly what I did during my senior year. After graduate school I went back to France for two more years.

Mme. Alain's students traveled to her home in L'Etang-la-Ville, a western suburb of Paris. (In about the mid-1970s, she affiliated herself with the conservatory at Rueil-Malmaison, and so students after me studied in a more structured conservatory environment.) It was such a relaxed environment (including her cat sitting on the window sill) that it was more an atmosphere of friends getting together than a young student in the presence of a great teacher. My lesson time was on Tuesdays at 10:15, and I was her only student of the morning. Sometimes the lessons were an hour; sometimes they stretched to 90 minutes or more.

I'll never forget my first lesson. One can imagine what a bundle of nerves I was, yet Marie-Claire put me instantly at ease with a simple admonishment: "You're not here to impress me with how well you play, nor to make me cry with what beautiful music you can produce. You're here to learn."

And so it was, for three years, countless lessons during which we covered all of the major French Baroque literature, nearly the complete works of Bach, and most of the music of Jehan Alain, Franck and other French masters, as well as a generous smattering of North German music, too. The repertoire at each lesson was totally different. Only once did I play the same piece twice.

Mme. Alain's teaching style was similar to what I had been used to as an undergraduate. She started with the assumption that one could at least play the notes and beyond that very little was ever necessarily right or wrong. Often she would throw out a provocative question about interpretation just to quiz general knowledge of a period and style. On more than one occasion I caught her purposely stating something totally contrary just to see if I'd have the wherewithal (or nerve?) to contradict her! More than anything, Marie-Claire made a very conscious effort to allow her students the freedom to express themselves at the organ. I remember her saying "the last thing the world needs is a bunch of little Marie-Claires running around!" Since then I've always been of the opinion that the mark of a really great teacher is one who can teach without stifling the spirit or creativity of the student. Her students bear her imprint without being her clone.

In the 30 years that have elapsed since those days as a student in France, I have been continually impressed with

Marie-Claire's continued interest in her former students. It is often said that her students are like her children and that, while they grow up and move away, the bond remains nonetheless. When I consider the sheer number of students that she has taught over her impressive career, I wonder how she has time to do anything else except to keep up with her extended family.

Recently, I've heard Marie-Claire play any number of times and, like Horowitz or Rubenstein, who played well into their 80s, she continues to play beautifully. Clearly you're not ready to retire from performance, Marie-Claire! Thank you from the bottom of our hearts for your wisdom, your guidance, your inspiration, and, most of all, for your enduring and loving friendship.

—Thomas F. Froehlich
Organist, First Presbyterian Church
Dallas, Texas

One of the great pleasures for me during the past 30 years of teaching at McGill has been those numerous occasions when Marie-Claire Alain came to give masterclasses and play concerts. The most memorable of these was in November 2001 when her visit happily coincided with the Fall Convocation, and McGill was able to confer a Doctor of Music, *Honoris Causa*, on her. The text of the citation that I read was as follows:

"Marie-Claire Alain is one of the legendary musicians of our time. Mme. Alain was born in 1926 at Saint-Germain-en-Laye into a home full of music. Her father, Albert Alain, who had studied with Caussade, Guilmant, and Vierne, was an accomplished church musician, performer, and composer. Her brother, Jehan, killed in action in 1940, left a legacy of some of the 20th century's finest organ music. A second brother, Olivier, became a leading musicologist. By the age of 12, Marie-Claire was already, on occasion, replacing her father in the organ loft. Her own teachers, after her father, included such illustrious musicians as Marcel Dupré, Maurice Duruflé, André Marchal, and Gaston Litaize: a goodly heritage indeed.

"As concert organist, Mme. Alain has toured worldwide and made over 200 LP recordings and more than 60 CDs, and earned numerous prizes, including multiple Grands Prix du Disque.

"As a pedagogue, Mme. Alain has had a spectacular career. Students from the four corners of the globe have flocked to Paris to study with her, their names reading like a veritable *Who's Who* of the organ world today. Probably no other organ teacher has produced so many prize winners at international



Marie-Claire Alain and Stephen Hamilton

competitions. Her courses are legendary, her teaching marked by an open questioning manner and a quest for authenticity in matters of historical performance practice.

"Mme. Alain has also been a champion of historical instruments, evidenced by the great care she takes to choose the most historically appropriate instrument for each recording project. This obviously entails exhaustive research.

"As a scholar, Mme. Alain has published numerous articles on performance practice, many of which have been widely translated. We are pleased to note frequent citation in musicological literature of one of her articles published by McGill in *L'Orgue à notre époque*, a collection of papers and proceedings of an organ symposium held at the University in 1981 on the occasion of the installation of the French classical organ in Redpath Hall.

"Marie-Claire Alain has been named a member of the Swedish Royal Academy of Music. The city of Lubeck granted her the Buxtehude Prize in recognition of her work promoting early German music, and the city of Budapest awarded her the Franz Liszt Prize. In France, she is a Commander of the Légion d'honneur and a member of the Ordre Nationale du Mérite and of the Ordre Nationale des Arts et Lettres."

The 2001 visit of Marie-Claire also happily coincided with the 20th anniversary of the splendid Wolff organ in Redpath Hall. She gave masterclasses on both weekends before and after convocation and played a memorable

recital. During the planning stages of this organ in the late 1970s, she was always ready and willing to answer questions, or to point us in the right direction and open doors. Needless to say, planning an historical copy in the 1970s was somewhat more nerve wracking than it might appear today. It was a great adventure, and Marie-Claire knew how to encourage us to stay the course whenever doubts set in.

There are many anecdotes that come to mind. One of the most memorable for me dates from 1969 when she invited all her students to come to Poitiers. She had just completed a recording session over the preceding two days, and there she was giving us a class on this great Clicquot. The energy and the generosity were breathtaking to say the least. And of course there was wonderful food and wine in a little *restaurant sympathique!*

A story that I love to tell my students, especially those having difficulty remembering where the stops are, concerns a visit to play a concert on the von Beckerath in my church in Montréal. I met her at the airport around 11 am and we proceeded to the church. She spent about half an hour trying out various registrations and asking my opinion but she never wrote anything down. Then we went off for a leisurely lunch *bien arosé*. After lunch she went to her hotel to rest and to study her scores. That evening she played her concert from memory and pulled all her own stops in the process. All the registrations worked magically! What *métier!*

There were the many occasions when she traveled for concerts and I would go along as assistant, especially during the Haarlem organ academies. Not only did I get a chance to play some incredible organs, but we drank some splendid wine.

When all the faculty were assembled to teach at the 2003 McGill Summer Organ Academy, I realized that half of the fourteen were her former students. I think that even she was a little surprised—at least momentarily—when I announced this at the opening dinner. Has there ever been an organ teacher more admired and loved by her former students than Marie-Claire Alain?

—John Grew
University Organist, Chair of Organ
Area, Schulich School of Music,
McGill University
Artistic Director,
McGill Summer Organ Academy

It was in 1961, when I was a 13-year-old organ student, that the Des Moines (Iowa) Chapter of the American Guild of Organists presented Marie-Claire

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Marie-Claire Alain and James Higdon

Alain in a concert at University Christian Church on the Walter Holtkamp pipe organ. It was impressive to hear her performing from memory, and captivating to hear *Litanies* for the first time.

From that moment, I became obsessed with finding all of her recordings. My quest took me to every bookstore and record shop in central Iowa, and unearthed recordings of Couperin, de Grigny, Buxtehude, Pachelbel, Franck, Alain, and Widor; Musical Heritage Society had the good sense to issue her performances of all the works of Bach.

In 1967 during my college years, Mme. Alain performed in St. Louis at the Priory on an instrument with mechanical action. I remember her playing all six of the Bach *Schübler Chorales*, the third *Trio Sonata*, the *St. Anne Prelude and Fugue*, and the Franck *Pastorale* as well as Messiaen's *Dieu Parmi Nous* and both of the Jehan Alain *Fantasies*. The clarity and vibrancy of her rhythm coupled with her registrations made this concert an unforgettable example of personal expression and music making.

From 1972 to 1986, I taught organ and theory at a small college in Virginia that was fortunate to have a new concert hall housing a Flentrop organ. In 1973, 1978, 1982 and 1985, Marie-Claire Alain came to campus for concerts and masterclasses. It was inspiring and exciting to hear her perform and teach as well as to have the opportunity to solidify a blossoming friendship. As a pedagogue, Mme. Alain has sought out scores and documents that helped bring historical research alive and into the mainstream of today's teaching.

In 1973, an inquiry about private study took me to Paris for the first of several such sojourns. Her enlightened teaching brought current performance practices to my inner musical ear and new expressive sensitivity to my playing especially in early French music and the music of Bach. Our lessons on her house organ or at her church at St. Germain-en-Laye shall forever remain as highlights of my career.

Since moving to New York City in 1991, it has been a joy to present Mme. Alain in concert at The Church of the Holy Trinity (Episcopal) in four special events. Her New York City appearances have been inspiring. Her preeminence as a musician has been noted in the *New York Times* referring to her as "the Grande Dame of the organ world" and by the New York City AGO chapter bestowing upon her its "Performer of the Year" accolade. The AGO national council presented her with a lifetime achievement award following her concert at The Church of the Holy Trinity in October 1999. The education committee of the Guild further endorsed Mme. Alain's prominence as a teacher by filming her masterclasses at Holy Trinity and the University of Kansas for the AGO Master Series.

We all come together to honor Marie-Claire Alain on her 80th birthday as a performer, teacher, scholar and friend, and to celebrate her life,

her love of music, and her lasting influence on our profession.

—Stephen Hamilton
The Church of the Holy Trinity
(Episcopal)
New York City

In the late 1960s, while I was an undergraduate student at St. Olaf College, my teacher, Robert Kendall, arranged for his students to travel to Minneapolis to hear a recital by Marie-Claire Alain. The recital was held in the cavernous sanctuary of Central Lutheran Church, and on that evening every seat was occupied. There was a sense of anticipation as the crowd was waiting for the first sight of the performer, and it was evident that we would be experiencing something exceptional that evening. I remember the thunderous applause when she appeared—a tiny figure facing that huge crowd—and I remember that she performed completely from memory. But even now, over 40 years later, I vividly remember being completely transported by her music making. I had no idea that organ playing could be so beautiful, could communicate so clearly. I wanted to meet her after the recital, but the crowd completely engulfed her, and we students were whisked away back to Northfield. That evening I vowed to meet her someday and thank her for that recital. Little did I know how our lives would intersect.

Through the years, I heard her play many times both in North America and in Europe. I not only got to meet her, but to study with her, and she became the dominant musical force in my life. I discovered that not only can she communicate with her playing, but that as a teacher Marie-Claire is without peer.

Whenever I feel my busy schedule overwhelming me, I have only to remind myself of Marie-Claire's prodigious output as a performer, recording artist, teacher, and scholar, and I realize I'm moving in slow motion in comparison. While most of us know Marie-Claire as the recipient of numerous awards and honors, her greatest pride has been her family—both the family that she grew up in and the family that she created. Without the inspiration, love and support of her family, she could not have had the career that has brought her so many accolades. Her home is full of laughter, good food and good wine. My wife Patti and I treasure the evenings that we spent with Marie-Claire and her late husband, Jacques Gommier. I don't think we have ever laughed more than on those occasions. The close and gregarious relationship that she enjoys with her children and grandchildren is reflected in her music making.

Marie-Claire likes good food. She likes to read books; in fact, she learned English in large part by reading novels in English. She loves flowers, especially roses, and has always made room for a big garden in her yard. She finds knitting a good way to relax. She loves to drive—fast!! She has traveled more than anyone I know.



Marie-Claire Alain masterclass

I recently reminisced with Marie-Claire about the first time I heard her play. She was pleased to know that she had achieved the goal she sets each time she performs—to communicate her love of the music. It has been my great fortune to know Marie-Claire—as a teacher, a colleague and a friend. Happy Birthday Marie-Claire!

—James Higdon
Dane and Polly Bales Professor of Organ
The University of Kansas

Some 40 years ago, I took a carload of students from Albion College (Michigan) to hear a little-known organist from Paris perform one of her first concerts in the United States. We were all dazzled by her technique, musical sensitivity, versatility of style, but above all, her ability to communicate with the audience. My friendship with this great artist, Marie-Claire Alain, began when we met and visited after her recital.

As a result of that first encounter I arranged to study with her during the early summer of 1966 at the Alain family home in St. Germain-en-Laye on the now famous "Alain Organ," and also on the smaller house organ in her home in L'Etang-la-Ville. Later that summer I took her classes at the International Summer Academy for Organists in Haarlem, the Netherlands.

This petite young lady sat on the bench at that huge St. Bavo console, would swing around to face the various student groupings, and instantly switch from French to German to Italian to English. Amazing! She had a command of the music like no one else I had ever known. Always gracious and kind, she gently corrected and coached us with skill and authority.

A particularly memorable experience happened during that Haarlem experience. She announced to the class that she would be playing a recital on the famous Schnitger organ in Zwolle, and since I had a car I volunteered to be her chauffeur. Now if I were preparing a recital—anywhere—I'd arrive at least one day in advance. But arriving mid-afternoon on the day of the recital was apparently plenty of time for her, and that commenced only after we first took time for a beer to quench the thirst after a warm afternoon drive.

She graciously let me spend some time "trying out" the great Schnitger—a real challenge for me since its pitch was one step higher than A=440, and my ears and fingers couldn't reconcile playing the Bach E-flat Prelude in the key of F. Obviously this was not a problem for her.

We had dinner across the town square, and when the check hadn't arrived just minutes before the recital was to begin, I remained to settle up while she hurried across the plaza. By the time I arrived she had already begun what was to be a brilliant performance to a packed church. What an ability to concentrate!

After that wonderful summer there were many more occasions to experience our friendship, usually in conjunction with a recital. Many of those times

she was a guest in our home, occasionally joined by her husband Jacques Gommier. Being a true friend, she invited us to be their guests in Paris and Maule.

Marie-Claire Alain has countless friends in this country and Europe as witness the long receiving lines after every recital. Even though she may be exhausted after a demanding day of teaching and playing, she's always warm and friendly to all who greet her, and always available for advice and counsel—and a hug.

This remarkable artist has made more friends for the organ than any one other person I know. Happy birthday, dear friend.

—John Obetz
Professor Emeritus
Conservatory of Music
University of Missouri at Kansas City
Organist Emeritus, the Community of
Christ World Headquarters (formerly
RLDS), Independence, Missouri

Study

I first heard Marie-Claire Alain play in Detroit in 1964. The following day, she was on campus at the University of Michigan, Ann Arbor, with Marilyn Mason. Dr. Mason was driving her to Lansing for a masterclass and recital, and I was invited to accompany them. As I observed Mme. Alain's work with students in the masterclass, I realized that she had not only an enormous wealth of knowledge to share and could immediately analyze what might help the person's playing, but also was exceptionally kind and down to earth. Right then I began to formulate the idea of studying with her. A few weeks later when she played in Evanston, Illinois, I drove over to hear her. Afterwards I got up the nerve to ask if I might come to study with her.

I went to Paris after completing my master's degree at Michigan. I was 22 years old, knew little French, yet felt instantly at home. As it turned out, I was her first full-time American student.

On the day of my first lesson, she picked me up at the train station in St. Germain-en-Laye and took me to the family home. In the parlor was a 4-manual organ. My lessons would be on *the* Alain organ!

We got right to work and later that afternoon I went back to Paris with a large list of repertoire to learn. From then on, after lessons I tried to write down everything she said in a notebook as I took the return train. I still have that notebook.

Our lessons were usually two hours in length. As they progressed, I came to understand that pieces needed to be learned in their entirety for the first lesson, and "perfected" by the second. Except for large Bach works, pieces were seldom brought a third time. My repertoire grew by leaps and bounds.

She would allow me to play a piece through before making comments. Good work on my part was met with generous praise; criticisms were delivered gently. She got to the important things immediately. Once in a while, for



Marie-Claire Alain at St-Germain-en-Laye, ca. 1980

example, she might show me fingerings for a small hand. But her approach to everything was musical first and foremost; technical work came only when necessary to express the music. She was always kind, often funny, and lessons were an absolute joy.

During the two years I spent with her she frequently took me along to pull stops when she traveled to play recitals. Helping with registration on various organs in France and Holland and observing her perform were additional valuable learning experiences.

Going to Paris to study with Marie-Claire Alain was the best thing I ever did for myself. Not only did I learn so much from her, but we formed a close friendship which I cherish to this day.

Bon anniversaire à ma chère amie!

The book

When Marie-Claire Alain compiled the 1971 edition of Jehan Alain's organ music she asked me to translate the new preface. Then during the 1980s I spent several summers housesitting for her in France, and while there I began some preliminary comparisons of the Jehan Alain manuscript photocopies she had to the three editions of his organ works. We spoke about the possibility of her doing a new edition and perhaps a similar but thorough study of the music. At the Atlanta AGO convention, she approached me about translating such a book on Jehan Alain's organ music that she had decided to do, along with a new edition based on all the manuscripts.

With that began a project that lasted nearly a dozen years. We struggled at first to find a format that would be clear to the reader, yet be easy to lay out for publication. Leduc took on the publication of the book in both French and English. All the known manuscripts, including many found in 1975 after the death of Jehan Alain's wife, were compared side by side, measure by measure. Many of the pieces exist in multiple autograph manuscripts, because Jehan Alain would make copies for friends. Thus a piece might include the comparison of its several manuscripts plus the three Leduc editions. Throughout we found few note changes from one manuscript to another, although rhythms might be rewritten in some cases. On the other hand, registrations could be very different among manuscripts.

This book of critical studies of Alain's organ music, along with the new edition, will provide organists with all the information they need to play this beautiful and timeless music, written by a young man of genius. It is thanks to the tireless efforts of his sister that this music has been disseminated and has become beloved by organists worldwide.

Alain as a performer

Marie-Claire Alain's playing style has constantly evolved, as does that of any first-rate performing artist. She was never a proponent of the strict legato style of playing in Bach and other Baroque composers' music. While the prevailing style of organ playing in France (and here as well) was very much the Dupré school with its grand legato, ties of common notes between

chords, and exact half-value repeated notes, Marie-Claire Alain had different ideas for touch and did not use legato as much as most performers of her generation. Her earliest recordings reveal her use of a variety of touches as befit the music.

She has continually studied and learned, never relying on her reputation to carry her forward in her career. In more recent times she has studied early fingerings as they relate to touch and phrasing. While not necessarily using early fingering, she has based her ideas of touch and phrasing on them. She has always been interested in the historical aspects of performance. She has not, however, followed every new trend. She studies new ideas and adopts only those that are befitting the music. The music comes first, not virtuosity.

Her sense of style has also evolved along with the kinds of organs she has played. That is to say, she has learned from the organs. Being able to study and play early French music on early French organs brought her to the absolute apex of performance practice of that style. Playing Franck, Widor, and others on Cavaillé-Coll organs taught her that music—not to mention hearing her father and brother play at home and hearing her brother play his own music. Working with organs of every type and every size around the world has also given her insights into registration that few organists have.

Add to this her compelling sense of joy in the music, her infectious rhythm and her exquisite taste and style, and you have one of the finest organists of all time, Marie-Claire Alain.

—Norma Stevlingson

Professor of Organ and Harpsichord
University of Wisconsin-Superior

It began at an airport. Nearly 40 years ago I met Marie-Claire Alain at the airport in Syracuse, New York, where, as the most junior member of the organ faculty, it was my job to pick up the visiting artists who were performing at the University. It was a job I did gladly. In looking back, I think we talked non-stop during her entire visit. I knew I had made a friend for life. At that time, I introduced Marie-Claire to a young soprano, Phyllis Bryn-Julson, in whom I had a special interest. Marie-Claire said it was no surprise when word of our marriage crossed the Atlantic the following year. A year or so later, Phyllis was performing in a concert at Hamilton College with the Paul Kuentz Chamber Ensemble, with organist Olivier Alain. Wanting to surprise everyone, I picked Marie-Claire up at the airport and we made a hurried drive to the concert, arriving during intermission, where no one recognized her. It was great fun to see the reactions on everyone's faces when they finally noticed she was there. A dinner with Olivier and Marie-Claire followed the performance, one of the first of many such occasions.

Following our move to Bethesda, Maryland, Marie-Claire played one of the dedicatory recitals on the new Holtkamp organ at Bradley Hills Pres-



Marie-Claire Alain and Norma Stevlingson, Denton, November 2004

byterian Church. One of my fondest memories of that occasion was watching our then four-year-old son, David, walking hand in hand into Dulles Airport, "helping Marie-Claire with her bags." We had just had lunch together at a Roy Rogers, which was David's choice. Marie-Claire looked elegant in her full-length fur, and loved the idea of having an American hamburger. (She said no one ever took her for hamburgers.)

That was the beginning of what can only be described as a love affair between our son and Marie-Claire, one that is going strong to this day. In 1977, with a daughter added to our family, we met Jacques for the first time, in Paris. As expected, Kaaren fell madly in love with Jacques, and he with her. Our family ties were growing stronger. As woman musicians often traveling and staying in hotel rooms alone, leaving husbands and children behind, Marie-Claire and Phyllis had a special bond, and many stories to share.

Fast forward to the present. As a member of the Peabody Conservatory faculty, I had the opportunity to nominate Marie-Claire for an Honorary Degree from Johns Hopkins University. It took almost three years for her schedule to be clear enough to attend a Hopkins commencement, but it finally happened this year. Her citation read as follows:

"Your brilliant performances and hundreds of masterful recordings

emerge not only from virtuoso talent but also from superb scholarship. You study the music, of course. But you also investigate the text on which it is based; the composer's life, work, and theology; the organ you are playing; and even the historically accurate fingering and position of the hand on the keyboard.

"This unyielding pursuit of the ultimate interpretation has led you to three magnificent recordings of Bach's complete organ works. The first, you said, was 'instinctive', the second 'considered', and the last the beneficiary of 'a long life of work and . . . research.'

"You also have recorded definitive *integrales* of more than a dozen other composers. Though known especially for your work on the 17th- and 18th-century masters, you have brought new life and spirit to the Romantic repertoire. And you champion contemporary organ works, including the magnificent *œuvre* of your beloved brother, Jehan.

"Admired worldwide for your musicianship, acclaimed for your teaching, you are not just one of the great organists but one of the great musical artists of our time.

"Marie-Claire Alain, daughter of France's premier musical family, metaphorical mother to generations of performers, and venerated member of the extended clan of our own Peabody Conservatory, the Johns Hopkins University is proud to confer upon you the degree of Doctor of Humane Letters, *honoris causa*."

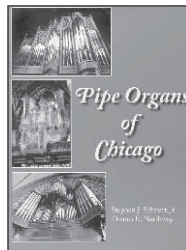
That, of course, is the Marie-Claire Alain that the world knows and loves. But the Marie-Claire that we know and love is the one who is a "member of our family."

This tribute ends as it began. On the Sunday following commencement, after a wonderful visit in our home, I took Marie-Claire to the airport for her return flight to Paris, and once again watched her disappear down the long corridor toward the gate, alone.

—Donald S. Sutherland

Coordinator of the Organ
Department, Peabody Conservatory
of the Johns Hopkins University

The OHS Catalog



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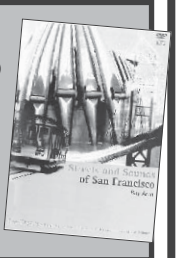
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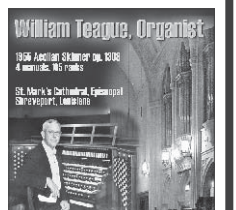
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E. Power Biggs in Mozart Country Part 2

Anton Warde

Part 1 of this series appeared in the July issue of *THE DIAPASON*.

It is amusing to trace the metamorphosis of what was to have been little more than a concert tour of Europe in the spring of 1954—one already fiendishly long and tightly scheduled—into a recording venture without precedent. As the itinerary took shape for his first serious European tour, Biggs looked forward to becoming acquainted with many notable organs along the way (although it also seems clear that he had not yet developed any really visceral interest in historic organs *per se*, perhaps because he had not yet experienced the right one).¹ By the end of January 1954, however, the idea of getting to know historic organs in Europe seems to have advanced to “actively recruiting” them for an exciting but still vaguely conceived purpose: a recording project of some kind—someday, somehow—that might link composer, instrument, and landscape.

Barely back in Cambridge after a month of concerts in California, Biggs headed straight for New York in the first week of February to test his “boss’s” interest in such a project. It was surely in this conversation—probably when Biggs spoke of “scouting” instruments—that David Oppenheim, director of Columbia Masterworks, made the innocently momentous, and in Biggs lore now famous, suggestion: “Take with you a small tape recorder and let it run while you play.”² Oppenheim then continued, “Be sure to record one [same] piece everywhere. This will make [possible] an immediate comparison of all the different instruments you play.”³ Recalling this conversation two decades later, Biggs wrote,

We visualized, as I remember, some little miracle-box about the size of a portable typewriter. For advice, we turned to the engineering staff of Columbia. After they had a good chuckle, they explained to us some recording facts of life. And by the day of air embarkment for Lisbon, our little typewriter-sized recorder had blossomed into 500 pounds of Ampex equipment. Excess baggage charges to Lisbon alone were astronomical.⁴

At twenty years’ remove, Biggs’s memory seems to have confused (or perhaps intentionally conflated) the relatively modest—if by no means trivial—162 pounds of equipment carried in 1954 with the much heavier and more sophisticated hardware they brought with them on the Mozart tour, one year later.⁵ In any event, Vincent Liebler, director of recording operations at Columbia Records, the engineer who must have been chief among the chucklers that day, agreed to oversee the creation of custom recording equipment suitable for use in the field. Liebler would try to have it ready a month before the Biggses’ departure in mid-April.⁶

More than “snapshots” of sound

The broadcaster in Biggs had leapt at the idea of capturing some “snapshots” of sound from Europe to insert in his Sunday morning programs. And, of course, he knew he would always have the D-Minor Toccata up his sleeve (like Bach, he imagined) to serve as the common denominator for Oppenheim’s “one piece” assignment. On the train back to Boston, Biggs must have rejoiced at the prospect of the recording equipment that he and Oppenheim had just commissioned. We can imagine his excitement to have been greatest of all at Oppenheim’s suggestion, before their conversation had ended, that they consider trying to do some formal recording *already that spring*. Oppenheim had even proposed that they contact Philips of Holland, Columbia’s affiliate on the



“Recording engineer” Peggy Biggs, 1954

Continent in the 1950s, to solicit their suggestions for possible locations and their assistance, perhaps, in making such recordings.

Biggs spent the weekend putting together repertory for three LP’s worth of Buxtehude, Pachelbel, and Hindemith. And on Monday morning, February 8, he sent the plan to Oppenheim with these lines: “It was fine to see you last week, and I think things are working out in a very exciting way. . . . It’s possible that Philips may know of some particularly magnificent organ along our route, and if so, I’ll make plans to record anywhere that you or they suggest.” And then he added, “If this ‘formal recording’ does not take place, *we could take all this material in our stride ourselves.*” With this, we have the first indication that Biggs was prepared, with the help of his wife Peggy, and using the equipment that Columbia was compiling for him, to act as his own producer and recording engineer in Europe regardless of what Philips decided to do (which, as it turned out, would be little).

In the same outgoing mail that Monday, Biggs sent Liebler a copy of his itinerary and quickly received this acknowledgement:

We will start investigation of the power facilities in these various cities, and from that we can determine what type of power supply to incorporate in your new tape equipment. We will do everything possible to expedite this equipment so that you will have it around the middle of March. However, it is entirely in the hands of Colonel Ranger, who is building the equipment. . . . As for your coming down to go to school, this can only be done when the equipment is ready, and I believe the best place for this schooling will be in Colonel Ranger’s office in Newark, N.J. I will keep you informed of our progress during the next few weeks.⁷

Progress on the equipment went slowly, however. And it appears that “Colonel Ranger” may have turned the whole task back to Columbia’s engineers at some point with the advice that they simply purchase a standard Ampex 403 and modify it for battery operation. The equipment that Biggs had expected to pick up in mid-March would be barely ready by mid-April, uncomfortably close to his day of departure. In the meantime, the ever-alert audiophile in him had caught wind of a smaller Ampex that was supposed to be introduced before long.⁸ On April 5, however,

Liebler wrote to dismiss that possibility and summon Biggs to New York for a lesson in using his new equipment:

We will be looking forward to seeing you early Monday morning, April 12th. We are doing everything possible to get the equipment in at that time. It seems that most of this equipment is not generally available across the counter, and it has become necessary to send out scouts to pick up the units that we want. . . . We can find nothing regarding a new lightweight Ampex portable being released around April 15th. The one we have settled for is the lightest two-unit Ampex available, and it should give you professional results. The power battery supply has been assembled especially for this Ampex. . . . I am looking forward to seeing you on Monday for lesson # 1.

With a long list of pre-departure errands still to be run in the few remaining days before the Biggses’ flight from Boston, lesson #1 in New York City probably remained the only lesson. But the electrical technician in Biggs—his original calling, after all—no doubt felt confident that no further schooling would be needed. As he and Peggy prepared to depart on Sunday, April 18, “the notes of his Easter morning CBS broadcast still echoing in his ears,” Biggs dashed off this quick note to Oppenheim: “Here we go! The equipment is certainly wonderful, and we are going to make every effort to make the most of it. Unfortunately, overweight payments to the airlines [for its 162 pounds] will come to about a thousand dollars, around the circuit, but there is just no alternative.”⁹ Oppenheim immediately cabled this (undated) reply to Biggs in Lisbon, his first station on the “circuit”:

SORRY ABOUT EXTRA TRANSPORTATION COSTS FOR EQUIPMENT WILL GLADLY PAY HALF OF COST OUTRIGHT AND OTHER HALF ADVANCED AGAINST ROYALTIES GREETINGS DAVID OPPENHEIM

Wonderful as Biggs judged the equipment to be, he nevertheless needed to cable New York for advice from time to time. Two weeks into the tour, S. E. Sorensen, one of the engineers at Columbia Records, responded to some of Biggs’s queries with this letter directed to him *en route* in London:

Dear Mr. Biggs: We are delighted to hear of your good progress. Keep it up. . . . Regarding the -1/2db level when playing

the standard 1000 cycle tape, we feel that this is nothing much to be concerned about. Leave well enough alone. . . . Your difficulty with fuses may have been caused by starting the generator without its normal load. . . . We found it safer to leave the Ampex tape machine switch ‘ON’ and then starting the generator. In this way we are not subjected to a high voltage starting surge. . . . We are sending you five fuses immediately via this letter. Should you require more please advise. . . . We are all anxiously waiting to hear your recordings. We will report our comments at the first opportunity. . . . Best of luck from us all here in New York.¹⁰

And seventeen days later, he wrote this to Biggs in Copenhagen:

Dear Mr. Biggs: From your letter of May 17, we have concluded your principal trouble to be in your basic battery supply. Your entire success hinges on the use of good if not perfect batteries. For your future protection specify and order at least four (4) batteries connected in parallel for 12-volt operation. . . . Regarding your problem with the frequency meter, we can only confirm your suggestion of maintaining the 60 cycle reed at the 60 cycle point and by a very careful anticipating of the adjustment maintain it at its maximum excursion. Other than this we cannot advise you. . . . We have not yet listened to your recordings. We are looking forward to this experience. . . . Lots of luck.¹¹

Between the laconic letters from Sorensen, however, came this upbeat and amusing note from the boss himself, dated May 13, mailed to Frankfurt, and addressed to both of the Biggses:

Dear Mr. and Mrs. Biggs: I just want you to know that I am delighted that you are making such progress and that we can offer you both contracts as recording engineers upon your return to the United States. I am certainly looking forward to hearing the results of your work, and I trust that there will be some tapes on the way within short. . . . Please try to do a little relaxing, at least three minutes a day, and think of us here in the United States, from time to time, glued to our television sets watching the great Washington circus, of which you no doubt are made more than aware. . . . Excelsior! David [Oppenheim]

(Oppenheim’s “Washington circus” surely refers to the Army-McCarthy hearings, which Oppenheim and his wife, the actress Judy Holliday, must have followed with keen interest, given Holliday’s investigation by J. Edgar Hoover’s FBI, four years earlier.)

700 “takes” and counting

Recording at every opportunity “around the circuit” between 40 concerts and broadcasts in eleven countries, Biggs filled 65 reels of tape (of the 71 they carried) with more than 700 individual “takes.” Peggy Biggs quickly became her husband’s expert monitor of meters and keeper of recording logs—not to mention his chief assistant in hauling all the equipment. The hardware to be carried in and out of every recording venue included the 58-pound Ampex 403P (P for portable—in two units, luckily), to which Columbia’s engineers had added circuitry and accessories to regulate the potentially unsteady 110 volt AC power produced by the special motor-driven generator they had designed (a 64-pound device that would in turn receive its power from a minimum of two—but ideally four—full-sized, lead-acid automotive batteries to be rented on the ground at each stop along the way), a twelve-pound microphone, and finally a utility bag containing several pounds of tools and connecting cable. Upon his return, Biggs wrote to Liebler, “Very many thanks for all your interest and wonderful cooperation in the whole venture. We both acquired blisters on our hands from lugging the stuff around, but it was fun.”¹² (See



Biggs at the console at Weingarten, May 20, 1954

photo: "Recording engineer" Peggy Biggs, 1954, on page 22.)

Philips played only an indirect role in the 1954 project. Its home office in Baarn, Holland, served first as the receiving station for a shipment of blank 3M tape from New York (sent from there, presumably, because the Ampex had been calibrated for the characteristics of that tape alone) and later as the depot through which most of the completed reels were shipped back to New York. Philips did no recording with Biggs until the following year when (as we shall see) its white-smocked engineers recorded the Mozart sonatas in Salzburg Cathedral alongside Columbia's two "engineers in mufti," Georg Steinmeyer and Peggy Biggs.

For the previous six months, Biggs and Steinmeyer had corresponded about concert arrangements (set, finally, for Heidelberg, Frankfurt, Nuremberg, and Munich, in that order), as well as about recording possibilities, car rental, and organ itinerary. Three years had passed since Steinmeyer had last seen the Biggises. Home in Oettingen again by the end of 1951 (after completing his one-year apprenticeship at Aeolian-Skinner in Boston and an adventurous auto tour of the United States), Steinmeyer first worked on his father's project to restore the large Steinmeyer instrument at Nuremberg's St. Lorenz-Kirche following its wartime destruction. It was there that he made the acquaintance of the "light of his eyes": a young *Nürnbergerin* named Hannelore. For better or for worse, the Biggises' schedule would place them in Steinmeyer's responsible hands a scant five days after his wedding on May 8; and the bride and groom would in effect "honeymoon with the Biggises." Steinmeyer's last letter to the Biggises before their arrival had included this poignantly couched request concerning his bride:

If Hanne can get a few days off because of our wedding, would you mind if I ask you if she can join us for a few days? Hanne speaks English fluently since she is a German language teacher at an American school and since she has a diploma as an interpreter for English. She also loves music—and I think, besides all that, she is a nice girl. But I don't know how much luggage you have and if you like to travel with a stranger. You will have so many impressions and so much to do, to see, and to hear on your trip that I would understand if you like to travel alone with me. Please do not hesitate to write me what you think. It is rather arrogant to ask you such a question—but I hope you will forgive me and see it as a matter which happens when people are in love.¹³

The Biggises sent an enthusiastic affirmative of course; and at their first recording session (in Heidelberg) Biggs would even tape an interview with the newlyweds.

Bringing the Mercedes to its knees

Steinmeyer stood waiting at the gate in Frankfurt when the Biggises' flight from Berlin landed, shortly after noon on Thursday, May 13. He had made the five-hour drive from Oettingen that morning in the Mercedes 180 that Biggs had agreed to rent for the week, and had brought with him the two heavy, 12 volt, 125 ampere-hour, automotive batteries that Biggs had asked him to rent along with the car, for powering the AC generator. Half an hour before landing, the Biggises had flown over Eisenach, the town of Bach's birth, and a destination beyond easy reach by Westerners in the years of the Cold War. Steinmeyer thus became the first to be told, under hugs and over handshakes, the story that Biggs would retell again and again, and eventually include in the booklet that accompanied *The Art of the Organ*:

On our way to Heidelberg from Berlin, we flew to Frankfurt, passing over Eisenach and gaining an unforgettable picture of this city, with its red roofs clustered together and sheltered by the hills. At this moment we were just one mile from Bach's birthplace, yet with no chance to visit this historic spot. For we were in the Russian controlled area of East Germany, and—fortunately—one mile up in the air. Flying down the "corridor," following the concert in Berlin, the pilot had allowed us to go up to the cockpit to watch the historic city of Eisenach approach. As the little village appeared ahead and passed gradually beneath the plane, the pilot asked my wife, "Were you born there?" "No," Peggy replied, "but a friend of ours was, almost three hundred years ago." "Must be an old friend," was the pilot's comment.

As the travelers claimed their baggage—more a matter of freight—Steinmeyer discovered that he had not been wrong to worry about how much his guests would bring, for when the combined weight of the recording equipment, the passengers, and their normal bags had been added to that of the two huge batteries in the trunk, it was enough to bring the Mercedes to its knees. At this point, Biggs was still carrying 56 reels of tape in metal containers (15 of the original 71, imprinted with Purcell in England and Sweelinck in Holland, had already been shipped homeward). In letters to his European contacts before he came, Biggs had almost laughably minimized the size of the tape recorder he would bring, still calling it "our own little amateur machine" long after he knew it would amount to far more than that. His aim, no doubt, had been to minimize fears of disruption and to deflect in advance any fees that some authorities might have been tempted to levy for formal recording. As late as March 11, for example, only five weeks before his departure and even as Columbia's engineers were



Ready to record at Weingarten, May 20, 1954

adding yet more weight to the Ampex, Biggs had appended this seemingly casual postscript to one of his letters to Steinmeyer: "P.S. We hope to bring our own amateur tape machine (instead of a Leica), and we hope to take a few musical snapshots of some of the organs we play." Of course, he may not have been completely disingenuous in minimizing the nature of the equipment at that point, for we know that he was still hoping for the sudden introduction of a new lightweight machine by Ampex.

Rural color at Amorbach

If the weight of the recording equipment had come as one surprise to Steinmeyer, nothing had prepared him, either, for the countless hours they would all spend using it. To him (and no doubt to Peggy—not to mention to Hanne), the number of takes in each recording session seemed endless. On the long Sunday afternoon at Amorbach alone, they recorded 45 takes, averaging five apiece for each of the nine variations in Pachelbel's partita, *Was Gott tut, das ist wohlgetan*. It is not that Biggs would flub his playing, Steinmeyer explains; rather, he simply wanted the luxury of several options from which to assemble (like Glenn Gould) one best version of each piece. And given the nature of the instrument, of course, he liked to carry away more than one set of registrations to have at his disposal when the time came to edit. Yet to Steinmeyer it often seemed that each new take was as good as the last—provided that no one had slammed a door or dropped a broom or sneezed or buzzed past the church on a motorcycle. Biggs's final directives penciled in the margins of the recording logs (kept during the sessions by Peggy in small spiral notebooks and later typed up with more generous space for Biggs to add his editing notes) show that he nearly always combined two or three takes to make the definitive one: usually the beginning of one take, the middle of a second, and the final bars of a third (the latter, often, for nothing more than a better-sounding die-away). As he edited the Pachelbel partita recorded at rural Amorbach (for *The Art of the Organ*) Biggs delighted in retaining the peal of the abbey's bells at one point and the crow of a rooster before one of the variations.

When scheduling recitals, Biggs liked to have at least one full day to get to know each instrument. On the days between the concerts in Heidelberg's Heiliggeist-Kirche on May 15, Frankfurt's Gnaden-Kirche on May 17, Nuremberg's St. Lorenz-Kirche on May 19, and Munich's St. Markus-Kirche (the church of Karl Richter) on May 21, Steinmeyer drove the Biggises to various instruments of note in the same countryside that they would be exploring more thoroughly one year later—although none of them knew it then—with the "recorder set on Mozart." For now, however, the focus was on recording Johann

Pachelbel, Nuremberg's native son, and on adding more Bach D-Minors to the growing collection. Biggs recorded in four south German locations on the 1954 trip: in Heidelberg on Friday, May 14, playing the Bach Toccata (5 takes) and various pieces by Pachelbel (14 takes) on the 1948 Steinmeyer organ in the Heiliggeist-Kirche; then in Amorbach on Sunday afternoon, May 16, playing the Pachelbel partita (with its total of 45 takes) on the 1782 Stumm organ in the Abbey Church there; next in Nuremberg on Tuesday, May 18, playing further pieces by Pachelbel (22 takes) on the large 1952 Steinmeyer organ in the St. Lorenz-Kirche; and finally in Weingarten on Thursday, May 20, playing another Bach D-Minor (5 takes) and more pieces by Pachelbel (15 takes) on the 1737 Gabler organ in the vast Benedictine Abbey that looms on a bluff above the town.

The day at Weingarten

The log of their day of recording at the Baroque basilica of Weingarten, the largest church of its kind north of the Alps, offers a typical glimpse of both the frustrations and the satisfactions Biggs encountered while taping in the field. Through Steinmeyer's "connections" (since he himself had been a member of the team that had just completed a major renovation of the organ), he had been able to gain access for Biggs to the fabled instrument for most of that Thursday. Steinmeyer had booked rooms at a small hotel only a few hundred feet below the abbey's pompous façade, and Biggs, who had long ago learned that the dress of an English gentleman caused doors to open more briskly before him than did lesser attire—especially in places like Weingarten—wore his best pin-striped suit that day, complete, as always, with vest-pocket handkerchief. No public performance had been scheduled for Weingarten, but he dressed for the day as if he were to give one. (See photo: Biggs at the console at Weingarten, May 20, 1954.)

By shortly before 11:00 a.m., the equipment had been set up in a sunlit gallery to the south of the organ, and Biggs had finished exploring the resources of the imposing but gently voiced instrument, the prospect of which may be the most famous in all the world. (See photo: Ready to record at Weingarten, May 20, 1954.)

Peggy had donned her earphones, and Steinmeyer had taken his post at the main entrance to urge silence from entering visitors. Biggs drew his registration for Pachelbel's *Toccata in D Minor*, and barked, "Take one!" In Peggy's log, we read: "Take 1—with one note clock struck 11." Then, "pitch variation at end of this—but no indication on dials"; and further, "Take 2—with door crash and mob of people." Nevertheless, the combination of these two takes, plus one "insert" to make a repair, became Band 1, Side 2 of *The Art of the Organ*. (See photo: Peggy Biggs records at Weingarten, May 20, 1954, page 24.)



Peggy Biggs records at Weingarten, May 20, 1954

Despite the hazards of trying to make a formal recording under informal circumstances, Biggs reveled in the luxury of spending the better part of a day with the fabulous instrument. As the afternoon wore on, Steinmeyer recalls, the sun streaming through the great west window at Biggs's back grew uncomfortably warm, but he played on and on. "We recorded until ten minutes to six," Biggs wrote in his album notes, "and had microphone and all equipment down by six for the Monks' Evensong." In an article he would soon write for *High Fidelity Magazine*, Biggs promised hi-fi buffs that they, like him, would marvel at "the rich carpet of sound that rolls from the Weingarten organ."¹⁴ And in that essay his own early electrical training would give him an elegant metaphor to explain the character of that sound:

Gabler would never voice a pipe to the upper reaches of its tonal capacity. To achieve full and yet mellow sonorities, he would instead make stops of double pipes—two pipes speaking, one might say, in parallel. This produces a rich "amperage" of sonority on an unforced "voltage."¹⁵

Back to the lowlands

After the concert in Munich that ended their week with Steinmeyer, the Biggsses and all their equipment—minus the batteries, of course—flew off to continue six more weeks of recitals, broadcasts, and recording sessions. They traveled to Denmark, Norway, Sweden, and Finland, then southward again to Paris in anticipation of a recital at Notre Dame that had been scheduled for Sunday, June 13. Immediately upon their arrival, however, on June 10, they learned that the event would have to be cancelled because of the sudden death of cathedral organist Count St. Martin. In one respect, the cancellation in Paris proved fortuitous for Biggs. For it enabled him to add still more days to the free time that had already opened in his schedule when Vienna and Salzburg proved barren of opportunities to perform that year. Upon learning of the cancellation, he wasted not a moment before cabling the new friends he had made in Holland and northern Germany two weeks earlier, to let them know that he would return even sooner than anticipated to take advantage of

their readiness to help him explore further—and further record—the organs that had beguiled his ears first: those of the Dutch and German north.¹⁶

We, too, can be grateful for that expanded week of "study time" for Biggs. For it was in those ten days between June 11 and June 22 that he deepened his appreciation of the organs that would determine more than any other the course of his own aesthetic development: the sparkling Schnitzers at Steinkirchen and Neuenfelde, the robust "Böhm" organ in Lüneburg (a note survives from the organist there authorizing him to record as long as he wished on the evening of June 15, provided he played any composer *but* Böhm!), the bright "Buxtehude" instrument in the Jakobikirche of Lübeck, the 1736 Moreau organ that so "splendidly disturbs," as Biggs put it, the vast space enclosed by the cathedral at Gouda, and the modern Flentrop at Amstelveen. Given Biggs's predilection for clarity and "Apollonian individuation" in every realm of aesthetics, we can easily understand that he would be "bowled over" (a favorite expression of his) by what he heard—and felt beneath his fingers—while playing these organs. To him, the music seemed to spring from the instruments as if from living organisms. In them, he had found at last "the welcome feeling of on-the-beat accuracy" at his fingertips for which he had been waiting a lifetime.

Near the end of their journey, during a week of appearances in Iceland, the Biggsses received good news from Vincent Liebler:

Just a line to let you know that we finally cleared the first shipment of tapes containing reels numbered 1 thru 8. I checked them with Mr. Oppenheim and they appear to be well recorded. If all the rest of the places have been recorded as well, I am sure you have achieved an excellent batch of material.¹⁷

Buoyed by Liebler's report, a gleeful EPB and Peggy amused themselves on the final leg of their Loftleidir flight to New York by estimating "the total weight of pipes, wind chests, consoles, and other music-making material" that the Ampex had recorded: "Our guess was that the equipment had gobbled up the sounds of some two or three million pounds of organ weight. No wonder we became enormously fond of the machine!"¹⁸ Most of what the tapes had captured, of course, would be deemed unusable for one reason or another; recording on the fly had guaranteed that take after take would be marred by some great crash or other non-musical blemish. But there would be enough wheat among the chaff to enable two albums in 1955, while leaving some of the choicest material for cuts on the "Eight Little Preludes and Fugues" LP that would be released one year later as a companion to the Mozart set of 1956.

"May we start urgent inquiries?"

Biggs had hoped to begin editing his miles of tape the moment he got home. A



Biggs editing

letter to David Oppenheim dated July 5, the Monday after his return, provides a wealth of insight into his view of the trip, his hopes for the projects, and his tally of recording-related costs—in 1954 dollars:

It was nice to chat with you by phone on our return to New York last week, and here's the promised outline of the music done and the places in which we recorded. . . . First choice for release, undoubtedly, is the three-record set Sweelinck-Buxtehude-Pachelbel, which carries out the idea of European music recorded in the very places in which these chaps lived and worked. It also brings an impressive list of famous organs and other notable cities. . . . I feel quite sure we'll be ahead of any competitors, both in the musical plan and choice of places, but I guess we do have to move fast, in order to be first in the record market with the idea. . . . All tapes—nos. 1 through 71 plus six small tapes—should be here by now. . . . If they have not arrived, may we start urgent inquiries? . . . I have to bring down the Ampex that we used. It runs, but evidently went out of adjustment in the last week of the trip. If it can be adjusted, perhaps I can bring it back here [to Cambridge] and do a lot of the preliminary editing right away. . . . I'd like to discuss the general financial arrangement for the whole project. Air excess ran to just over \$1000.00. Direct costs of handling equipment—taxis, some long distance car trips, contributions to churches, battery rentals, and other inescapables (which I have all itemized) add up to another \$1589.00. There are also bills on hand for \$1730.00 from Columbia Records for cost of equipment, all incidentals, and for tape shipments.

But where *were* those tapes? They had not arrived, and an anxious Biggs typed this note to Liebler, on July 8:

Since everything hinges on getting the rest of the tapes safely over here, and as soon as possible, I thought you'd like these [attached] complete details of the shipments. . . . I'm coming down to see David Oppenheim next Tuesday, and I will bring the Ampex machine for examination. . . . If there's a studio free, I could even start work on editing some of the tapes—before seeing Oppenheim at 3:00 p.m. . . . On the other hand, if the Ampex can be restored to condition, and if I may bring the tapes back here, we can do all the preliminary editing without taking up any more of your studio time. . . . Although we can make a start with what we have, we do need *all* the tapes in order to extract the musical sequence of compositions we're after—so here's hoping your cables produce speedy shipments!

Liebler's cables did produce speedy shipments, but the frustration had only begun. Declaration papers incorrectly prepared by Philips caused the shipments to be held in customs for weeks. At the end of August, fully two months after his return to the U. S., Biggs was still struggling to get his tapes. On August 29, he wrote to Jay Goeller at Columbia Records to announce that he

would make a special detour to New York City on his way home from Toronto to within a few days, specifically to retrieve more of the tapes:

I'll pick up the tapes you already have, Nos. 61 through 63, 71, and 6 small tapes, plus the bulk shipment of 15 through 44 which surely should be delivered by then. If it isn't, we'll just have to badger the customs people, for they have had the tapes for six weeks now and it is outrageous that they should be held up this way.

Finally, by mid-September, Biggs had everything safely in hand; and, within a few weeks, he had distilled the countless takes into a program for *The Art of the Organ* that would fill four LP sides. (See photos: Biggs editing . . . and editing . . . and editing.) In the second week of November, he received the proofs and, after giving them a critical listen, sent this exuberant note to Howard Scott, music director at Columbia Records: "The proofs are grand, and it's certainly a wonderful achievement to get so much on the sides. Hooray, hooray!"¹⁹

And yet there was trouble. Repeatedly, Biggs detected mysterious pitch variations and other gremlins creeping in at the mastering stage, and a hold had to be placed on production even after the album's announced date of release, February 21, 1955. From March 3, we have this letter from Biggs to Howard Scott:

Many thanks for your phone call. Here's a line to try to help solve matters! (1) Mr. Liebler has all basic unedited tapes, or he will know where they are stored. Record side 2 begins on spool 3. (2) The edited tape for record side 2 (prepared by Lothrop and Graham) must be under someone's blotter! Basically it's solid in pitch, and I'm certain that the considerable pitch 'upsweep' at the very end of Band 1 is not on the tape. (3) It would be grand if you can restore the tone *quality* of Record Side 2, since distortion (not present in the first test pressing) has crept into the current version.

In the meantime, the D-Minor project had gone smoothly forward. Already on January 13, Biggs had sent David Oppenheim copies of the two 25-minute tapes he had compiled (one for each side of the LP) with this note to accompany them:

Just a line to report that the D Minor collection turned out even better, I believe, than we had hoped. In fact, it's a simply wonderful assortment of 32' bass notes, massive chords, contrast of manuals, and ear-catching die-aways. How enormously clever JSB was to create such effect from such simple musical means! . . . I think you may find that the D Minor could prove to be a unique hi-fi demonstration record, which might very well catch the fancy of people and exploit to the full the possibilities of speakers and equipment. Anyway, I hope you'll like it!

Photo: Lorraine Dolson

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... and editing

Oppenheim did like it (it had, after all been more or less his idea). The masters were cut in no time, and the album released on February 2, with the title, *Bach: Toccata in D Minor (A HI-FI Adventure)*, Columbia Masterworks ML 5032. Text on the album's cover would aim to make it irresistible to the era's new breed of high fidelity hobbyists: "Bach's Toccata in D Minor recorded in matchless High Fidelity on 14 of Europe's finest organs." And Biggs's own compelling essay on the back cover would offer this likely clincher:

So—here's the "D Minor," clothed in the sonorities of some five centuries of organ building. . . . With wonderful effect, the D Minor stirs up the latent echoes of the splendidly reverberant European cathedrals and churches, with a thrilling assortment of thundering bass notes, of discord resolving to concord, and of fascinating and lingering die-aways.

More weeks were to pass, however, before a glitch-free *Art of the Organ* album could finally make its way into the record stores as Columbia Masterworks SL 219. On March 26, already more than a month after its ostensible date of release, Biggs wrote to Oppenheim's administrative assistant Florette Zuelke, one of his favorite contacts at Columbia:

Here is the list [of addresses to which review copies of *Art of the Organ* should be sent]. It probably was not needed before, since SL 219 has gone into hiding. Incidentally, the suspense is terrific, and I do hope the album can burst forth again no later than early this week, for a huge response from all over the country and in Canada has resulted from our inclusion of European fragments in the CBS broadcasts. But it's accompanied by a chorus of moans that no records are available!

The album's strangely dark and gloomy cover (typical of many in the 1950s) superimposed a transparent map of Europe highlighting the cities in which Biggs had recorded upon a photograph of the traveler himself garbed in trench coat and scarf, clutching a military flashlight and a portfolio (of sheet music?). Presumably Biggs was to look the part of a cold-war adventurer or spy, but the hand-cropped photograph against a black background conveys more the sense of a latter-day Count Dracula on the prowl.

One must again wonder why, when photographs of Biggs himself were chosen for his albums, they reflected a personality so different from that of the real "Biggsy." Only late in his career was the mismatch almost ludicrously corrected when Biggs appeared as a grinning dandy on the covers of his two albums of Joplin rags played on the pedal harpsichord, and as a costumed American patriot on the cover of his rousing *Stars and Stripes Forever* album, released in 1976 (the fruit of the last recording session of his life, conducted at the great organ in Methuen, Massachusetts).

The boxed *Art of the Organ* album contained, besides the two LPs of music by Sweelinck, Purcell, Buxtehude, and Bach, a glossy, 16-page booklet of photographs and anecdotal observations by

Biggs about his adventures along the way. It also included an essay by Edward Tatnall Canby entitled, "King of Instruments: Supreme High Fidelity Test," that celebrated the "record-ability" of classically voiced organs, thanks, as Canby put it, to their "tonal vigor and extraordinary intelligibility":

The great stone spaces that house many of these organs create die-away times of more than four and five seconds, but in every case the notes of the music are distinct and clear, no matter how complex the counterpoint nor how rapid the figuration. The more closely you listen, the more revealing is this extraordinary clarity of detail in the midst of reverberation.

A generosity to the music

Much of the credit for the clarity that Canby praised must go to Biggs for his style of playing, which favored, as always, clean accent and transparent delineation of structures. And yet, as always with the "recorded Biggs," it was something more than that, too: it is as if, while he played, he listened more critically than many another player to the real-time effect his fingers were producing, and adjusted the tempo and touch to apportion the musical space between notes and phrases to match the acoustical circumstances. We might fairly interpret this "giving" manner of playing as one more aspect of the man's famous generosity—in this case to the music itself. He simply liked to give each note its just due, letting it register without compromise in its acoustical space before launching the next one upon it, no matter how lively the tempo. Over and over in his recording logs Biggs wrote "hurried" next to the takes that were to be rejected.

In another way, however, some of Biggs's playing in these first two "field albums" falls below his normal standard. One gets a sense, understandably enough, that he is literally feeling his way through the older instruments, so very different from the ones to which he was accustomed. Barbara Owen has written, "With little time to practice on organs, which, however much he may have liked them, presented Biggs with unfamiliar and awkward console arrangements, some of the playing emerges strangely wooden and labored."²⁰ His bland choice of registration for the Sweelinck variations at the Oude Kerk in Amsterdam pales beside the delightful sequence of colors he would give us eight years later, playing the same music on the lively Flentrop at Harvard.²¹ And some of the Pachelbel variations at Amorbach suffer from a similar lack of variety in registration (it is no wonder that Georg Steinmeyer may have wearied a bit of them on that long May afternoon).

But these are trivial quibbles indeed in the context of the sonic excitement that these two albums delivered in countless other ways. And the great adventure for our ears was about to continue. As Biggs nursed *The Art of the Organ* through its difficult birth in the winter of 1955, he found himself reading—with growing interest—the letters of Wolfgang Amadeus Mozart.



... and editing

Soon he was plotting the route of the young composer's travels on a map. *Hopp*—it was time for a letter to Georg Steinmeyer! ■

(To be continued)

Notes

1. Barbara Owen remembers the innocence with which Biggs, in 1957 (three years after he had become infected with enthusiasm for Europe's old organs), asked the organizers of the newly formed Organ Historical Society whether there might be historical organs in America worthy of being recorded. The upshot of the answer he received was his 1960 album, *The Organ in America*, Columbia Masterworks MS 6161, for which Owen herself became his chief guide and co-adventurer (*E. Power Biggs: Concert Organist*, Bloomington and Indianapolis: Indiana University Press, 1987, p. 138).
2. As recalled by Biggs in "25 Years of Recording," *Music*, March 1978, p. 26.
3. From Biggs's jacket notes for the D Minor monograph, Columbia Masterworks ML 5032.
4. "25 Years of Recording," p. 26.
5. The photograph that appears in the "25 Years" article (and which we will include in the third part of this essay) displays not, as Biggs seems to suggest, the equipment for the trip of 1954 but the more sophisticated hardware assembled for the Mozart project of 1955.
6. Biggs himself apparently paid Columbia for

this "fully blossomed" equipment at some point; for when he decided to trade it toward something better two years later, correspondence between him and purchasers at Columbia indicate clearly that he was the owner.

7. Letter of February 11. Richard Howland Ranger, "Colonel Ranger," pioneered the introduction of magnetic tape recording (a WW II invention of the Germans) in the U.S. in the late 1940s by producing his own Rangertone Tape Recorder modeled on the German AEG Magnetophone that he had appropriated for himself while fulfilling his military duties.


8. In fact, Biggs had not been mistaken. Ampex would indeed introduce its new more portable 600 model later that spring, but it would have required more upgrading by the Columbia engineers than the 403 did.

9. Undated, handwritten note.
10. Letter of May 3, 1954.
11. Letter of May 20, 1954.
12. Letter of July 8, 1954.
13. Letter of April 29, 1954.
14. "Organs of Europe," *High Fidelity*, March, 1955, p. 43.
15. "Organs of Europe," p. 96.
16. Those friends comprised, in Holland, Dirk Flentrop himself, as well as other principals at Flentrop Orgelbouw, and, in the north of Germany, the pianist Siegfried Gerth.
17. Letter of June 16, 1954.
18. "Organs of Europe," p. 98.
19. Letter of November 14, 1954.
20. Owen, p. 116.
21. *Variations on Popular Songs: Sweelinck*, Columbia Masterworks MS 6337 (14 May, 1962).

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Notes on the Organ in the Basilica of Sainte-Clotilde, Paris

Jean-Louis Coignet

Two years ago, a storm was suddenly triggered on the Internet: the Sainte-Clotilde organ was being “vandalized” . . . “impure hands were ravaging the Cavaillé-Coll masterpiece” that Jean Langlais had so respectfully preserved . . . Jacques Taddéi, titular organist of Sainte-Clotilde, was deemed responsible for the “sack of a sacred heritage” and put in the stocks. This turmoil spread in the United States with that fine sense of moderation that characterizes some organ circles; it did not arouse much interest in France except from a few quarters where Taddéi is hated for various reasons.

What remains of the storm now? Merely a feeling of ridiculous agitation as it has become obvious that this thermonuclear bomb was a non-event perpetrated by mythomaniacs, and that the real motives of the agitators had little to do with their supposed respect for the Sainte-Clotilde organ. In order to separate lies and fantasies from the truth, it is helpful to sketch the history of this instrument.

When the organ was inaugurated on December 19, 1859, its specification was as follows: three manuals (C¹–F³: 54 notes): Grand-Orgue, Positif, Récit; Pédale (C¹–D³: 27 notes).

GRAND-ORGUE

- 16' Montre
- 16' Bourdon
- 8' Montre
- 8' Bourdon
- 8' Viole de gambe
- 8' Flûte harmonique
- 4' Prestant
- 4' Octave
- 2½' Quinte
- 2' Doublette
- Plein-Jeu VII
- 16' Bombarde
- 8' Trompette
- 4' Clairon

POSITIF

- 16' Bourdon
- 8' Montre
- 8' Bourdon
- 8' Salicional
- 8' Unda Maris
- 8' Flûte harmonique
- 4' Prestant
- 4' Flûte octaviante
- 2½' Quinte
- 2' Doublette
- Plein-Jeu III–VI
- 8' Trompette
- 8' Cromorne
- 4' Clairon

RÉCIT

- 8' Bourdon
- 8' Viole de gambe
- 8' Voix céleste
- 8' Flûte harmonique
- 4' Flûte octaviante
- 2' Octavin
- 8' Trompette
- 8' Basson-Hautbois
- 8' Voix humaine
- 4' Clairon

PÉDALE

- 32' Soubasse
- 16' Contrebasse
- 8' Flûte
- 4' Octave
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Clairon

Pédales de Combinaisons

- Orgue
- Tirasse Grand-Orgue
- Tirasse Positif
- Anches Pédale
- Grand-Orgue 16
- Positif 16
- Positif/Grand-Orgue 16
- Anches Grand-Orgue
- Anches Positif
- Anches Récit
- Positif/Grand-Orgue
- Récit/Positif
- Trémolo Récit
- Expression Récit

It should be noted that certain items of the specification are still debatable: Was there a Gambe 8' or an Unda Maris 8'? Was there a Flûte octaviante 4' or an Octave 4' on the Positif? Was there an “appel Grand-Orgue” among the “pédales de combinaisons”? There is at least one point that is no longer questionable, namely, concerning the Récit/Pédale coupler: During examination of the original console in Flor Peeters’ music room, I noted several changes that had been carried out on the “pédales de combinaisons.” There was no longer any “pédale d’orage” as it had been replaced by the “tirasse Grand-Orgue.” Thus the original “tirasse Grand-Orgue” became “tirasse Positif” while the original “tirasse Positif” became “tirasse Récit.” When did this change happen? Probably during one of the “relevages” that Tournemire mentions in the “notice d’inauguration du Grand Orgue” published in 1933. In a letter to Daniel-Lesur, Tournemire wrote that he had the “tirasse Récit” added to the organ. Still, he mentions a “tirasse III” in the “notice . . .” under the title “Dispositif de l’ancien orgue (1859) . . .” Historical accuracy was probably not his strong point.

After César Franck’s death, Pierné was appointed in 1890, then Tournemire in 1898. The organ was enlarged in 1933 under Tournemire’s direction: 10 new stops and many new “pédales de combinaisons” were added, while the manuals were extended by 7 notes to reach a 61-note key compass and the pedal by 5 notes to a 32-key compass. These modifications made it necessary to provide a new console. A Cornet V was added to the Grand-Orgue; the Positif Cromorne was transferred to the Récit and renamed Clarinette; a Tierce 1½' and a Piccolo 1' were added to the Positif; the Unda Maris gave way to a Gambe 8'.

The most important changes were made on the Récit: a new windchest was installed as well as five additional stops (Quintaton 16', Bombarde 16', Nazard 2½', Tierce 1½' and Plein-Jeu IV). The Récit enclosure was enlarged to accommodate the new elements. A Soubasse 16' and a Quinte 5½' were added to the Pedal, and a Flûte 4' replaced the Octave 4'. Fourteen new “pédales de combinaisons”—“octaves aigües” and “appels et retraits de jeux”—were added to the existing ones. The expression pedal was centered.

In the “notice d’inauguration,” Tournemire attempts to justify these changes: “These improvements were carried out to better serve the Art of the Organ from the 13th century to the present day.” Even if we do not agree with him, we have to admit that no *irreversible changes* were perpetrated at that time. All of the Cavaillé-Coll structures of the organ were still there: mechanical action with Barker levers, winding with double-rise bellows, etc. I remember having visited and heard the organ in the 1950s; its sound effect (excepting the “octaves aigües”) was still quite typical of a large Cavaillé-Coll organ.

After Tournemire’s tragic death in 1939, Ermend Bonnal was appointed titular organist. The organ underwent no changes during his tenure. Jean Langlais succeeded him in 1945. Soon afterwards he had part of the organ ceiling removed and replaced by a raised roof in particleboard in an attempt to improve sound egress from the Récit. This modification, carried out in the 1950s, was acoustically efficient, albeit visually very ugly indeed. (Photo 1)

The organ underwent substantial further modifications in 1960–62. The Barker levers, the trackers, and the stop action were removed and replaced with electro-pneumatic transmissions. The Grand-Orgue and Positif reservoirs were



Photo 1. Paris, Basilica of Sainte-Clotilde: the organ in 1981.

also removed and replaced by spring-regulators; the winding of the instrument underwent big changes as did its general balance (along the then-fashionable neo-classical trends). A new Pédale windchest was installed in front of the Récit box to accommodate the Soubasse 16' as well as three new stops (Bourdon 8', Prestant 4' and Doublette 2'). A Flûte 4' took the place of the Octave 4' on the Grand-Orgue; the Positif Gambe 8' was replaced by a Larigot 1½'; a Principal Italien 4' and a Clairon 2' were added to the Récit; a new console (the third one) was installed; the “pédales de combinaisons” were reorganized and a combination system, with 6 general and 18 individual pistons, was installed at the back of the organ.

Beuchet-Debierre executed these extensive modifications under the direction of Jean Langlais. It cannot be seriously asserted that these were merely superficial, cosmetic alterations. In fact the sound effect of the organ was grossly modified. Whether it sounded better or not is a matter of taste, but obviously the sound was no longer that of Cavaillé-Coll. Jean Guillou faithfully summed up a fairly widespread feeling: “. . . it is a faucet for lukewarm water!”

Jacques Barberis performed another “relevage” in 1983; the Clarinette 8' was moved back to the Positif at this time and a few small changes were made among the couplers.

Soon after his appointment as titular organist in 1987, Jacques Taddéi first complained of the limitations of the combination system, then of the lack of wind, quite evident when heavy registrations and 16' couplers were used. This was by no means surprising as neither Tournemire nor Langlais had ever

taken care of this: many stops and couplers had been added to the original organ, an electro-pneumatic action for both notes and stops had replaced the original action, and many reservoirs had been removed when, on the contrary, new ones should have been provided to feed these multiple additions. Worse, in the late 1990s the wiring inside the console had deteriorated to the point where it became dangerous to use certain console controls; e.g., the crescendo pedal had to be disconnected as posing a fire hazard. As far as the instrument’s tonal aspects are concerned, Jacques Taddéi felt that the instrument lacked “guts” and was not responsive enough. This was clearly the result of the drop in the wind pressure that afflicted most divisions, especially the Pédale.

At this point, I drew up a program of repairs aiming at a largely sufficient wind supply by mending the reservoirs and wind trunks, adding a new blower and new primary reservoir to the existing ones, and replacing the electro-pneumatic slider motors (leaking, noisy and very cumbersome) with electric slider motors. To avoid all fire risks, it was decided to upgrade the key and stop action with solid-state transmissions and an electronic combination system. At the same time, Jacques Taddéi requested some tonal modifications that were described in the March 2002 issue of THE DIAPASON: “With Jacques Taddéi and Marie-Louise Langlais as consultants, the organ is currently undergoing yet another restoration. The goal is to return it as much as possible to the original Cavaillé-Coll voicing and disposition while maintaining the tonal design for playing also the music of Tournemire and Langlais.”



Photo 2. Paris, Basilica of Sainte-Clotilde: the organ in 2005 after removal of the cover in particleboard.

The Manufacture Vosgienne de Grandes Orgues was entrusted with these tasks. Due to financial restrictions by the civic administration, they were staggered over many years. At the beginning of 2004, as the final phase was being carried out, Jacques Taddéi received a gift from a significant donor, the Bettancourt Schueller Foundation, to pay for several additions and changes that he was eager to have worked out: adding mutations in the 16' series, a horizontal Trompette 8', a Bombarde 32', and moving the console from the second to the first gallery.

Soon after this, a conflict emerged among Jacques Taddéi, his assistant Marie-Louise Langlais, and the latter's assistant, Sylvie Mallet. I was not aware of that dispute until Christina Harmon called my attention to the fight that, in fact, seems to have begun soon after the appointment of Nicolas Pichon as new assistant. (In fact, during various meetings concerning the organ, Marie-Louise Langlais used to say nothing but "Jacques is right! . . .")

Here are some extracts of my reply to Madame Harmon (May 24, 2004):

I am *dumbfounded indeed* to hear of a disagreement between Madame Langlais and Monsieur Taddéi concerning the organ of Sainte-Clotilde. At meetings before and during the works, Madame Langlais had the opportunity to voice her concerns, but she did not. She could also have phoned the Bureau des Monuments, or me, if she did not care to express her disapproval during the meetings; she did not.

. . . I am very sorry to hear of the dispute between Madame Langlais and Monsieur Taddéi; I thought that they were close friends, but conflicts are SO COMMON in the organ world that I wonder whether they are not the result of a genetic programming. . . . Anyhow it is a rule for me never to interfere in that kind of affair.

. . . Personally I am quite conservative towards organs; I was among the first (more than forty years ago!) to deplore the changes that French organs have endured along the years and centuries. If Monsieur Taddéi's predecessors had acted more respectfully toward the Sainte-Clotilde organ, we still should be able to hear and play Franck's organ.

An orchestrated flood of false "news" and delirious scoops was then spread on the Internet, which, according to Claude Imbert (in *Le Point*, April 14, 2005), "swarms with insane rumors and pillories." Together with the organists' verbal "grapevine," this generated a campaign of considerable misinformation. The limits of absurdity were indeed reached many times, not least when someone launched the report that "The keyboards [of the new console] are repulsive . . ." when, in fact, these keyboards are simply those of the Beuchet-Debierre console.

Reason clearly has no place in such polemics, and I do not wish to waste my time—and that of serious readers—in analyzing and refuting all of the crazy assertions that appeared here or there; it would give too much importance to mythomaniacs. Nevertheless, there is a point that needs to be clarified: Marie-Louise Langlais claimed that the "Monuments Historiques" [the official body dealing with historic organs] had not approved the work ordered by the City of Paris. This is fundamentally untrue. On June 14, 1999, the office in charge of organs at the City of Paris sent a letter to the "Direction des Affaires Culturelles d'Ile de France," asking permission to carry out the proposed work on the Sainte-Clotilde organ. In a letter of June 27, 1999, the "Conservateur Régional des Monuments Historiques d'Ile de France" replied that there was no objection.

In order to put an end to the crazy allegations that were circulating, the ministry of culture entrusted Eric Brotier, advisor for historic organs, with the inspection of the Sainte-Clotilde instrument. He visited it in 2004 and acknowledged what every sensible person already knew: that the organ had been significantly and detrimentally altered in 1960–62, and that—far from damaging it—the recent works had on the contrary given it more coherence. The administration clearly understood that the organ had been and was being used as hostage in a private conflict. Consequently all planned-for work on Parisian organs has been cancelled.

The present specification of the organ follows: three manuals, 61 notes

(C¹–C⁶), Grand-Orgue, Positif, Récit; Pédale, 32 notes (C¹–G³).

GRAND-ORGUE

16' Montre
16' Bourdon
8' Montre
8' Bourdon
8' Viole de gambe
8' Flûte harmonique
4' Prestant 4
4' Flûte
2½' Quinte
2' Doublette
Plein-jeu VII
Cornet V
16' Bombarde 16
8' Trompette
4' Clairon
8' Chamade

POSITIF

16 Bourdon
8' Montre
8' Bourdon
8' Flûte harmonique
8' Salicional
8' Unda Maris
5½' Quinte
4' Prestant
4' Flûte octaviante
3½' Tierce
2½' Quinte
2½' Septième
2' Doublette
1½' Tierce
1½' Larigot
1' Piccolo
Plein-jeu III–VI
8' Trompette
8' Clarinette
4' Clairon
Trémolo

RÉCIT

16' Quintaton
8' Flûte harmonique
8' Viole de gambe
8' Voix céleste
8' Bourdon
4' Principal italien
4' Flûte octaviante
2½' Nazard
2' Octavin
1½' Tierce
1' Octavin
Plein-jeu IV
16' Bombarde
8' Trompette

8' Basson-Hautbois
8' Clarinette
8' Voix humaine
4' Clairon
Trémolo
8' Chamade

PÉDALE

32' Soubasse
16' Contrebasse
16' Soubasse
8' Flûte
8' Bourdon
4' Flûte
4' Octave
2' Flûte
32' Bombarde
16' Bombarde
16' Basson
8' Trompette
4' Clairon
8' Chamade
4' Chamade

Combinaison électroniques
Coupure de pédale
Crescendo ajustable
Tirasses 8, 4
Octaves graves aux claviers
Accouplements manuels 16, 8

Conclusion

What does the future hold for the Sainte-Clotilde organ? It is indeed debatable: some strongly advocate recreating the original 1859 instrument; others think that the evolution should follow its course, according to Tournemire's personal opinion (from "Notice d'inauguration"): "En outre, je ne me suis pas interdit de songer aux possibilités futures . . ." (Moreover, I have not ruled out any reflection on future possibilities . . .). ■

Jean-Louis Coignet is organ expert and Advisor for the City of Paris.

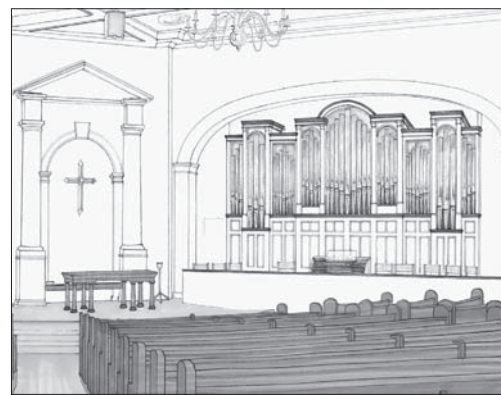
Translation of French terms

Tirasse – pedal coupler
Anches – reed (ventil)
Octaves graves – 16' coupler
Octaves aigües – 4' coupler
Relevage – overhauling
Orage – storm effect. A pedal that, on depression, draws down successively six or seven notes from the bottom of the pedal-board upwards.

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Cornet III
Trumpet 8'

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Viola di Gamba 8'
Voix Celeste 8'
Harmonic Flute 4'
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Mixture III-IV
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Johann Ludwig Krebs, *Prelude in F Major*: A Guide Towards Performance

Jan-Piet Knijff

This is the third in a series of “organ lessons” by Jan-Piet Knijff. The first (“Bruhns’s ‘Little’ E-minor”) and second (“Hindemith Sonata No. 2, second movement”) appeared in the January and April 2006 issues of THE DIAPASON, respectively.

The crayfish in his brook

Like so many musicians—including organists—old Sebastian Bach liked jokes and puns. And it was, presumably, the Thomas Cantor himself who came up with the famous one-liner stating his student Johann Ludwig Krebs (1713–1780) was “the only crayfish (*Krebs*) caught in this great brook (*Bach*).”

Strictly speaking, this was actually not true: Johann Ludwig’s father, Johann Tobias Krebs, had been a Bach student in Weimar in the 1710s, and, having married into an affluent family in 1723, he was able to send not only Johann Ludwig but also his two other sons to school in Leipzig. One of them, Tobias Jr., had, at age 13, “a good strong voice” according to the Thomas Cantor. The other, Johann Carl, was at St. Thomas in the 1740s and eventually succeeded Tobias Sr. as organist at Buttstädt.

Johann Ludwig studied with Bach for no fewer than nine years, from 1726 till 1735. The reference letter that Bach wrote for him in August of that year is very good indeed: We learn that Krebs was not only an able organist and harpsichord player, but also excelled as a violinist, lute player, and composer. Earlier, Krebs had applied (along with his father and C.P.E. Bach) for the position of organist at St. Wenzel’s Church in Naumburg. Krebs Sr. withdrew, but neither Jr. nor Carl Philipp got the job. Johann Ludwig stayed in Leipzig for a few more years, completing his education by attending lectures in philosophy and law at Leipzig University until he got his first position as organist in Zwickau in 1737.

In 1742, Krebs applied successfully for the position at the Silbermann organ in the Frauenkirche in Dresden, but apparently didn’t accept the post, perhaps because the compensation package left something to be desired. Instead, he took a position at the castle in Zeitz in 1744. From there, he twice applied—unsuccessfully—for the Leipzig Thomas cantorate: first after Bach’s death in 1750 and again five years later when Bach’s successor Harrer had died.

Finally, in 1756, Krebs became organist at the Altenburg castle, where he played the fine, large two-manual Trost organ still extant today. Although Krebs had been an avowed admirer of Silbermann organs, he loved the Trost organ very much and looked after it “like a father” (as one organ builder

Schramm complained after being denied access to the instrument by the organist). Krebs stayed in Altenburg till his death, though—like his father—he had to pass on his responsibilities to his son Christian Traugott in 1776 due to health trouble.

Krebs’s music

Krebs’s impressive corpus of organ music is so high in quality that it has long been uncertain whether, for example, the famous *Wir glauben all’ an einen Gott* with double pedal was actually written by him or his venerable teacher. (I think Krebs is the more likely candidate.) But he was also a fine composer of other instrumental music, including concertos for the lute and a “duo for two keyboards” that received such high acclaim in Dresden that it evoked the envy of all the court musicians.

Eighteenth-century writers describe Krebs as a virtuoso organist and his organ music as the best of his *œuvre*. Though Krebs was never really forgotten (a first “complete” edition of the organ works appeared in 1847–49), it seems to me that both the “free works” and chorale preludes are performed less than they deserve to be these days. One reason may be that the works are available in a fine though fairly expensive complete edition: the four volumes edited by German organist Gerhard Weinberger and published as *Sämtliche Orgelwerke* by Breitkopf.

But the nice thing with Krebs is that there are quite a few small-scale pieces that are ideally suited for students but are equally attractive to seasoned professionals. (In fact, both Johann Ludwig and his dad have been considered candidates for the authorship of the *Eight Little Preludes and Fugues*, though this seems somewhat unlikely for stylistic reasons.) One of those little gems, a *Prelude in F Major*, is the subject of this article.

Prelude in F Major

This piece is found in Vol. 2 of the *Sämtliche Orgelwerke* on pp. 16–17. In addition, I have prepared an edition of this and a few other short preludes, which will be available from me (e-mail me at <jpknijff@gmail.com>).

The piece opens with a simple chord progression over a repeated bass notes in the pedal (mm. 1–4). The broken chords in the right hand are essentially the same as the “solid” chords in the left. In mm. 5–8, the two hands are inverted (note how mm. 3 and 7 differ in detail). Mm. 1–4 return as a kind of recapitulation at the end of the piece (mm. 22–25), followed by a dramatic coda.

In mm. 9–15, both hands move in eighths and sixteenths. Mm. 11–14 look

Example 1: “tenor” line in m. 9



Example 2: inner voices in m. 11



a bit boring on paper, but they’re actually not so bad: the thing is to recognize the inner voices hidden among all these sixteenths. Krebs hints at this in m. 9: the eighth notes in the right hand are “accompanied” in lower sixths and thirds in the left hand; in turn, the left hand is accompanied in thirds by the pedal in the second half of the measure (Example 1). What you hear is really a soprano/alto duet followed by a tenor/bass duet, as is so common in choral music. The bass now drops out of the game; but soprano and tenor continue to move in thirds in m. 10–14 (Example 2).

The two hands get more and more excited in m. 15 (it helps that the harmonies move per beat instead of per measure!). This culminates in the free imitation in mm. 16–17 (with the very brief “modulation” to C major) and in the quasi-canonic mm. 18–21 (over a “circle of fifths” and a characteristic pedalpoint on the subdominant in the pedal), leading back to the above-mentioned mini-recapitulation.

Beginning to play

The opening measures (mm. 1–4) will pose no problem to beginning organists with a reasonable keyboard background, yet there is one little trick that will make these measures sound much better right away: the quarter-note chords (pedal and left hand) are best played a little bit shorter—something like dotted eighths or even generous eighth notes, depending on the acoustics. In any event, avoid

full-length quarter notes. The broken chords in the right hand are best played slightly non-legato.

Before embarking on the slightly trickier middle section, try playing the beginning and the end: mm. 1–4 and 26–28 (or, in fact, mm. 22–28!). It is important to get the hand division right; in my edition, I have done this for you, but if you use the Breitkopf edition, make sure to mark the Cs in m. 1/22 and the Ds in m. 2/23 in the left hand; it will make life much easier.

In the middle of m. 4/25, play the first *f* light and relatively short to allow for the left hand to take over; you may even want to take a bit of extra time here to make things clearer (and easier). The shape of the figure in m. 4 is happily different from the broken chords in mm. 1–3; I think it sounds nice if you underline that by playing the sixteenths *f’-e’-f’* (and later *f’-e’-f’*) a little more legato. You could also consider lingering a little on the downbeat *a’* (just be careful not to do this always in the same way).

The dramatic chords in the last few measures can be divided between the hands in different ways; my suggestion is to add a nice cadential trill on the *e’* in m. 27 (Example 3).

A few fingerings

Nothing in this piece will create major problems for the beginning organist with a decent keyboard background. Yet there is one fingering, in m. 15, that people seem to miss out on, but which, I believe, will make life easier

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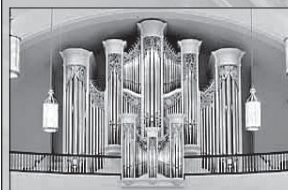
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Example 3: hand division in mm. 26–28



Example 4: a) "obvious" fingering, b) suggested fingering



Example 5: m. 9 with suggested pedaling



Example 6: mm. 16–17 with suggested pedaling



for you (and, as a bonus, it will sound better too). Every student with whom I worked on this piece chose the fingering in Example 4a; Example 4b offers my own suggestion.

First, the two pinkies on *a''-g''* ensure that these two notes are nicely articulated (after all, the *g''* is part of a new chord, and that relatively fast harmonic rhythm is one of the exciting things in this measure). My fingering avoids the slight turn of the hand necessary to put your thumb on the *b-flat'* (and then turning back to put the thumb on the *a'* again) and the awkward and unnecessary silent substitution on the *b-flat'*. Using the 5-2 option on the eighth notes means that the two consecutive sixths *c''-a''* ("hidden" in the group of sixteenths) and *b-flat'-g''* are played with the same fingering, which somehow feels natural. Finally, putting a little finger on the *g''* fits nicely with the left hand, which undoubtedly uses a little finger at the same moment (the index finger on *b-flat'* also coincides with the index in the left hand). Not that this is a "proof" of any kind for my suggested fingering; I just find it nice how these fingerings seem to "rhyme," particularly in a piece that is obviously meant for beginning organists.

Even a beginner on the pedals should be able to deal with the pedal part in our piece: the repeated *F* constitutes the pedal part for almost half the piece, and for what is left, you don't need much wizardry either. While some teachers may recommend a heel in m. 9, it sounds just as good (and is just as easy to play) with toes only, as shown in Example 5.

In mm. 11–14, make sure that your

left foot is guided by your (left) knee; as in walking, the knee moves out, as it were, over the foot. (I know this is the complete opposite of the "knees-together doctrine" that so many of us have grown up with; I will deal with this in a separate article.) In m. 15, some teachers might recommend silent substitution on the *cs*, but in the overall non-legato style of playing this is hardly necessary. Leap with whatever foot you like; it doesn't really matter. Example 6 offers my pedaling suggestion for mm. 16–17. I personally like putting a left foot on the strong, long *B-flat* in mm. 20–21, but this may be a matter of taste.

The tricky part

Mm. 16–19 are undoubtedly the trickiest part of the piece. Here's how I would deal with them. First, get comfortable with the pedals. The best thing is to sing along as you're playing. (If this embarrasses you too much, you can always "sing in your head," but I do find that singing aloud works better.) Then, *add* one hand; perhaps the left and keep singing (it doesn't really matter whether you still sing the pedal part or the left hand, as long as you're singing). Next, pedal and the other hand (keep singing!). Finally, try both hands and pedals together and keep singing.

Very important: Try not to stop for mistakes. Play the fragment at a speed that sounds reasonable to you (or a little slower) and simply get as many as the notes as you get—don't worry if half of them are wrong. Try another time, and you'll probably do better already. As you get to know the music better (and singing helps a lot with that), you'll make fewer and fewer mistakes. If

Example 7: m. 21 with realizations of trill



Example 8: mm. 26–28 with ornamentation *ad libitum*



there's a spot that keeps bothering you, consider different fingering options. Even when playing slowly, try to find a tempo that makes musical sense. Avoid losing track of the music and getting lost in learning "just notes."

Ornaments

To my mind, there are basically three ways to perform the trill in m. 21, as I have shown in Example 7. I don't see too many opportunities in the piece for adding extra ornaments, except perhaps at the very end: The rests between those dramatic chords over the chromatically descending bass could be filled out a bit. I'm not sure that I would do this or necessarily recommend it to students, but many people seem to like this kind of thing, and it's always good to have as many arrows on your bow as possible. So Example 8 shows what I might do in a concert after a good glass of German wine (or after a service with lots of incense).

Tempo and Registration

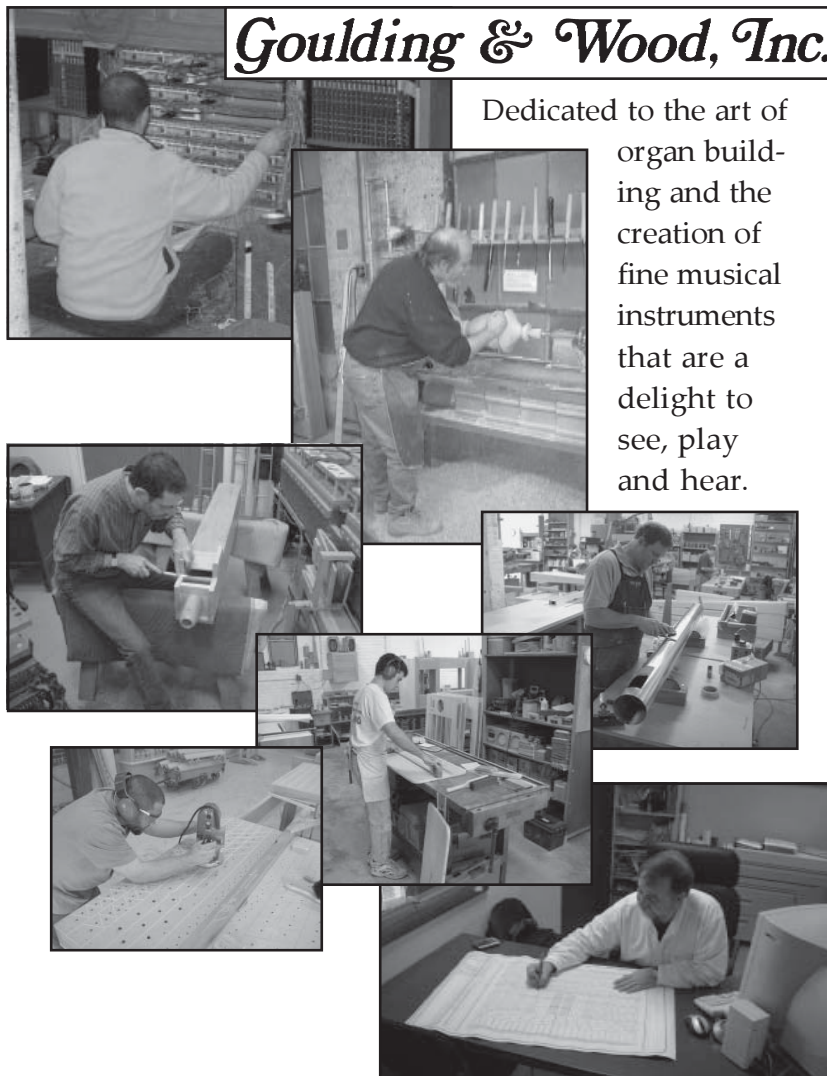
The piece is intended for *organo pleno*, as indicated in the title. A big *pleno* registration—Principals 16', 8', 4', 2½', 2', Mixtures and optional Sesquialtera on all manuals, reinforced

in the Pedal by Posauze 16' and Trompette 8'—will work very well, but a smaller registration—say, Principals 8', 4', 2', with a 16' in the Pedal—can be equally fitting, depending on the situation. One may be inclined to take the tempo a little slower with the big *pleno* sound and a touch faster with a smaller registration; likewise, one will probably take a bit more time in a big church with cathedral acoustics than in a small hall with little reverberation. Try to find a tempo that works well for all "sections" of the piece: the broken chords in the beginning, the "canonic" section in the middle, and the dramatic chords of the coda.

Jan-Piet Knijff teaches organ, historical keyboard instruments, and chamber music and is organist-in-residence at the Aaron Copland School of Music at Queens College/CUNY. He holds the DMA from The City University of New York as well as the Artist Diploma from the Conservatory of Amsterdam and is an Associate of the AGO. He won both the Grand Prix Bach de Lausanne and the Audience Prize at the Concours Bach de Lausanne 1997. His organ teachers have included Piet Kee, Ewald Kooiman, and Christoph Wolff. Visit JP's website at <www.jpkmusic.com> or contact him at <jpknijff@gmail.com>.

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Cover feature

Buzard Pipe Organ Builders, LLC, Champaign, Illinois, Opus 33, 2006 St. Francis in the Fields Episcopal Church, Zionsville, Indiana

Zionsville, Indiana is a quaint community about 30 minutes north of Indianapolis. It has retained its rural character, but added modern coffee shops, restaurants, and shopping along the historic Main Street. Farms dot the outlying area, inhabited primarily by today's generations of their founding families. Horses are kept for sport. Until only last year, Main Street featured an equine and tack shop, where one could purchase saddles, bits, and bridles, and be measured for a custom-made pair of English riding boots.

St. Francis in the Fields Episcopal Church sits on a lane in the newer part of town. The church was originally built in 1968. An early 20th-century Sanborn tracker-action organ was renovated and installed by Goulding & Wood in 1988, and the church was expanded to its present and complete form in 1997. Indianapolis architect Tim Fleck, of Woolens, Molzen, and Partners, designed and finished the space.

These days it is a luxury for a small rural church to have a pipe organ of any description, and St. Francis used their old tracker organ to its greatest and fullest extent. However, as the parish and its music program grew, the old instrument was found wanting. In 1992, their rector, The Rev. Sandra Michels, invited me to visit, having heard of the success of our then new organ at the Episcopal Campus Chapel at the University of Illinois. We met, and I offered several recommendations for instruments of differing size.

The church wrestled with a "catch-22." The building is not so big as to require a large organ to fill it with sound for vigorous hymn-singing. However, the ambitious choral program of traditional Anglican offerings really cried out for tonal variety—which only a somewhat larger instrument could offer. And, of course, since no one at the church really knew what pipe organs cost, the price came as a real shock. The organ project was shelved, and, as the parish continued to grow, the then new organist/choirmaster Lee Barlow took up the cause afresh for a new instrument.

Lee was acquainted with the many tonal and mechanical benefits of slider chests, and the discipline that they bring to good organ design. But he also wanted to take advantage of the flexibility that unit work can bring to a well-designed pipe organ, as long as it did not in any way compromise the instrument's integrity.

Having some stops appear on unit chests also became advantageous as we learned that the organ's initial purchase price had to be limited to a fixed dollar amount, based upon a donation received from a very generous parishioner. Although the donation was certainly significant, the amount was less than a tonally complete organ would cost. We had to design an organ that could at least initially be built for the amount of the single donation—and be efficiently expandable to the proper size as succeeding contributions were received. Partially because unit stops are more expensive than stops planted on slider chests, they make good candidates for preparations, and easier reductions to an organ's initial purchase price.

Initially, more stops were prepared for the future than the printed specification shows. Although it was against my nature to do so, I had a positive feeling that the church would reinstate the important stops in time for them to be included as the organ was constructed in the shop, and indeed they did!

The limited balcony space was also an issue. Therefore we opted to place the Great in a case projecting over the balcony rail, and place the Swell and Pedal divisions in a case centered on the balcony floor, at the rear wall,



Buzard Opus 33: St. Francis in the Fields Episcopal Church, Zionsville, Indiana



Right stop jamb and Pedal 8' Principal in façade

behind the choral singers. We kept the Swell and Pedal case simple, echoing the classical architectural design of the chancel and its furnishings. The slightly more fanciful Great case relates to the building's round window frames in its use of rounded towers with rounded pipe shades. Roman mouths in the façade pipes tie both cases together nicely. The cases are made of 1½" thick solid white oak, with walnut and basswood accents. The front case's pipe shades are carved—albeit by machine—in a 19th-century pattern. The console is also made of 1½" thick white oak, with polished walnut interior accents, keyboards, slips, nameboard, and drawknob wings.

The action is primarily electrically operated slider and pallet windchests. The unit stops have expansion chambers built into every note's toe and valve holes, to replicate the speech and repetition characteristics of the slider chest magnets. Our treatment of the actions and chests encourages beautiful speech, and reconciles the slight difference in repetition characteristics between the slider stops and the unit stops.

In small organs, every note of every stop is crucial to the entire organ's tonal structure. And, dividing the organ with the Great over the rail poses some listening challenges for the organist. We like for the Swell to balance the Great. Absent a Swell 8' Diapason, the Swell Salicional and Stopped Diapason blend together to create a composite foundation tone, and balance the Great Diapason. Once the foundations are set, their choruses are built up from these references. Since the Swell is further away from the listeners in the nave, the Swell Salicional sounds very bold indeed at the console. But, for accompanying, it is at a perfect point for softer contexts when the expression box is partially or fully closed.

The Open Diapasons in our organs are very personal musical statements, and I pray that organists and organ purchasers will give me artistic license to grow and evolve as time passes. Those of you who have followed my work during the last 15 years will note that our earlier Diapasons were larger in scale than those we're building now. Especially in smaller organs, a slightly smaller scale, blown on a moderate pressure, can be cut-up and voiced to produce a beautifully warm, solemn sound, and still have plenty of "urgency" to the tone. Here we have Diapasons that are warm indeed, with a compelling palette of upper partials. The result is warmth without fatness, and an uncanny ability to blend with upper pitches to keep the entire chorus interesting, without becoming "spiky."

Just as Diapasons are the meat of the sound, the reeds, strings, and flutes are the spice in the cooking! The flutes are all different, and colorful. The Great uses our cheeky 8' Flûte à Bibéron, or "baby-bottle" flute; the Swell, a smoky wooden 8' Stopped Diapason. The 4' flutes' construction is opposite that of the 8' stops, so that their sounds blend better, and provide contrast between divisions. The Swell strings are lush and beautiful, and lend themselves nicely to being super-coupled with the expression box closed at just the right moment in an anthem or improvisations. The Swell and Pedal Bassoon/Oboe is fundamental and mildly powerful in the bass, but becomes more hollow and plaintive as it enters the manual compass. As is typical of our Oboes, it is primarily meant to color the flues for accompanying, but is also a lovely, lyrical soft solo voice. The Swell Trumpet is slightly on the dark side, in deference to the nature of the small room, but remains interesting by virtue of the open, tapered shallot openings, and slightly thinner tongues, weighted at the ends. When installed, the Pedal Trombone, an independent Pedal reed, will be on slightly higher pressure so



Pedal 8' Principal in polished tin

that it can have a measured profundity. The future Tuba (note I have not used the adjective "Major" in its nomenclature) will be on moderately high wind pressure; its top three octaves will be horizontally mounted at the top of the Swell case's pediment.

Thanks to the rector, The Rev. Sandra Michels; organist/choirmaster Lee Barlow; and Dr. Marilyn Keiser, who assured the church that this organ would not be too big for the space! Thanks also to the dedicated people on my staff who continue to build some of the most inspired instruments in America!

—John-Paul Buzard

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Jay K. Salmon, office manager

Lyoshia Svinarski, cabinet maker

Shayne Tippett, winding systems

Ray Wiggs, console, electrical systems, wind chest construction

From the organist/choirmaster

The reality of a new instrument was launched by a financial gift from one of St. Francis's founding members. The new organ needed to support the congregation for service music and hymnody; accompany the choral music, which spans 500 years' worth of literature; play a majority of the organ literature; and accompany diverse instruments for our concert series.

After hearing and seeing many organs, talking at length with organ-builders, and reviewing various proposals, it was clear that John-Paul Buzard's thoughtful proposal of a two-manual, 27-rank specification and double case layout would provide an instrument that would meet the requirements of our space and music program. Much gratitude goes to our organ consultant, Dr. Marilyn Keiser, who both affirmed the project's vision and confirmed John Buzard's proposal as its realization.

Working with John Buzard and company was pure pleasure. John's enthusiasm knew no bounds when it came to discussing any aspect of the new organ. He was always open to questions and willing to answer in detail. We are very grateful to him and Chuck Eames for wrestling around the prepared stops; we look forward to installing the Pedal 16' Trombone, the solo 8' Tuba, and the Great and Pedal 16' & 8' Gedecks.

John's knowledge and skill are self-evident in both the visual and sonic beauties of the instrument. The organ design was impressive on paper, but in

three dimensions it is absolutely magnificent. Visually, it has given a henceforth unknown height to the rear gallery. Musically, its softest sounds fill the room, yet at its fullest it flattens not the ear. It is a joy to play, and it beckons practice. Many and most gracious thanks to you, John-Paul Buzard, for bestowing upon us a masterpiece of your artistry.

—A. Lee Barlow

Photo credit: John-Paul Buzard

St. Francis in the Fields Episcopal Church, Zionsville, Indiana, Buzard Opus 33 20 stops, 27 ranks

- GREAT** (Manual I, 4" wind pressure)
- 16' Lieblich Gedeckt (stoppered wood, preparation)
 - 8' Open Diapason (polished tin, façade)
 - 8' Flûte à Bibéron
 - 8' Gedeckt Flute (ext)
 - 4' Principal
 - 4' Spire Flute
 - 2½' Twelfth
 - 2' Fifteenth
 - 1½' Seventeenth
 - 1½' Fourniture IV
 - 8' Oboe (Sw)
 - Tremulant
 - 8' Tuba (high pressure, horizontal, atop case, prepared)
- Great to Great 16-UO-4
Swell to Great 16, 8, 4

- SWELL** (Manual II, expressive, 4" wind pressure)
- 8' Stopped Diapason (wood)
 - 8' Salicional
 - 8' Voix Celeste (tc)
 - 4' Principal
 - 4' Harmonic Flute
 - 2' Recorder
 - 2' Full Mixture IV
 - 16' Bassoon
 - 8' Trompette
 - 8' Oboe
 - Tremulant
 - Cymbalstern (7 bells)
 - 8' Tuba (Gt prep)
- Swell to Swell 16-UO-4

- PEDAL** (various pressures, partially enclosed & expressive)
- 32' Subbass (1-12 digital ext, prep)
 - 32' Lieblich Gedeckt (1-12 digital ext, prep)
 - 16' Bourdon (stoppered wood)
 - 16' Lieblich Gedeckt (Gt prep)
 - 8' Principal (polished tin, façade)
 - 8' Bass Flute (ext Bourdon)
 - 8' Gedeckt Flute (Gt)
 - 4' Choral Bass (ext Principal)
 - 4' Open Flute (ext Bourdon)
 - 16' Trombone (preparation)
 - 16' Bassoon (Sw)
 - 8' Trumpet (ext Trombone)
 - 4' Shalmei (Sw Oboe)
 - 8' Tuba (Gt)
- Great to Pedal 8, 4
Swell to Pedal 8, 4



Side tower with Great 8' Principal in polished tin



Center tower with Great 8' Principal



Carved pipe shade on side tower of Great façade

New Organs

Muller Pipe Organ Company, Croton, Ohio First (Park) Congregational Church, Grand Rapids, Michigan

The pipe organ at First (Park) Congregational Church in Grand Rapids, Michigan, has its roots in the 4-manual, 53-rank instrument built in 1930 by the E. M. Skinner Organ Company of Boston. In 1969, the M. P. Möller Organ Company of Hagerstown, Maryland rebuilt and made significant additions to the instrument. Following a fire in 1988, the organ was again rebuilt and enlarged by M. P. Möller. A new console plus Solo and Antiphonal organs were constructed. The organ comprised 103 ranks of pipes.

Mechanically, much of the 1930 Skinner mechanism still remained, but the chambers had become overly crowded and difficult to access due to the additions and changes. In recent years, the instrument began experiencing problems with the console and solid-state controls. Even more problematic was the difficulty in accessing components for maintenance and repairs.

To rectify these issues, Muller Pipe Organ constructed a new instrument of 80 ranks, playable across four manuals and pedal. Mechanically, the instrument is entirely new, except the Solo and Antiphonal Organs, which remain virtually unchanged, since they were newly installed in the 1988 renovation. Select pipework from the existing instrument was revoiced and repaired to complement new pipework. A new Aeolian-Skinner replica console was constructed and finished to match the church furnishings.

The organ is conceived in the American Classic style and is well suited to play all types of organ literature, choral accompaniment, and church hymnody. Every division possesses independent and complete principal, flute, and reed choruses, each with a clearly defined character and role. The organ's reed choruses are thoroughly French-style, providing the full organ character with exciting fire. Many beautiful solo stops are found throughout the organ, such as the Choir Krummhorn, the Swell Vox Humana, and the Solo Clarinet. Uncommon in instruments of this size, there are several powerful solo reeds: the Choir Trompette Harmonique and Clairon, and the Solo Tuba Magna and Trompette en Chamade. A comprehensive Pedal division provides for solo stops plus a foundation for any conceivable manual registration.

The new Muller pipe organ is a source of pride for the music ministry of Park Church and will serve as an inspiring element of worship for generations of future churchgoers. The inaugural concert was presented on February 26 by composer and improviser Aaron David Miller (represented by Penny Lorenz Artist Management). Michael



Bloss, former music director at Park Church, performed the dedication service and concert on April 30.

—John Muller

Photo credit: Steven Elbert

GREAT

- 16' Violone
- 8' Principal
- 8' Harmonic Flute
- 8' Bourdon
- 8' Violone
- 4' Octave
- 4' Waldflöte
- 2½' Quint
- 2' Fifteenth
- 1¾' Tierce
- 1½' Fourniture IV
- ¾' Cymbale III
- 8' Trompette
- Chimes

SWELL (Expressive)

- 16' Lieblich Gedeckt
- 8' Geigen Principal
- 8' Gedeckt
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Principal
- 4' Koppelflöte
- 2½' Nazard
- 2' Blockflöte
- 1¾' Tierce
- 2' Plein Jeu IV
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Vox Humana
- 4' Clairon
- Tremolo

CHOIR (Expressive)

- 16' Dulciana
- 8' Diapason
- 8' Rohrflöte
- 8' Dulciana

- 8' Unda Maris
- 4' Principal
- 4' Nachthorn
- 2' Doublette
- 1½' Larigot
- 1' Mixture III
- 8' Krummhorn
- 4' Rohr Schalmey
- 16' Contre Trompette
- 8' Trompette Harmonique
- 4' Clairon
- 8' Trompette en Chamade
- Harp
- Carillon
- Tremolo

SOLO (Expressive, above nave)

- 8' Diapason
- 8' Flauto Mirabilis
- 8' Gambe
- 8' Gambe Celeste
- 8' Voix Angelique II
- 8' Tuba Magna
- 8' French Horn
- 8' Clarinet
- 8' English Horn
- 8' Trompette en Chamade
- Chimes
- Tremolo

ANTIPHONAL

- 8' Principal
- 8' Flute
- 4' Octave
- 2' Super Octave
- 1½' Mixture III-IV

ANTIPHONAL PEDAL

- 16' Bourdon
- 8' Principal
- 8' Gedeckt
- 4' Octave

PEDAL

- 32' Violone
- 32' Subbass
- 16' Diapason
- 16' Subbass
- 16' Lieblich Gedeckt
- 16' Violone
- 16' Dulciana
- 8' Octave
- 8' Spitzflöte
- 8' Gedeckt
- 4' Choral Bass
- 4' Spitzflöte
- 2½' Mixture IV
- 32' Contre Bombarde
- 32' Contre Basson
- 16' Bombarde
- 16' Contre Trompette
- 16' Basson
- 8' Bombarde
- 8' Trompette
- 4' Hautbois
- Chimes

Couplers

- Sw/Sw 16-UO-4
- Gt/Gt 16-UO-4
- Ch/Ch 16-UO-4
- Solo/Solo 16-UO-4

Ant/Solo

- Sw/Gt 16-8-4
- Ch/Gt 16-8-4
- Solo/Gt 16-8-4
- Ant/Gt 8-4

- Sw/Ch 16-8-4
- Solo/Ch 16-8-4
- Gt/Ch 8
- Ant/Ch 8

- Sw/Ped 8-4
- Gt/Ped 8-4
- Ch/Ped 8-4
- Solo/Ped 8-4
- Ant/Ped 8-4

- Ch/Sw 8
- Solo/Sw

Gt/Ch transfer

- MIDI/Gt
- MIDI/Sw
- MIDI/Ch
- MIDI/Solo
- MIDI/Ped

Karl Wilhelm Inc., Mont St-Hilaire, Quebec, Canada Emmanuel Episcopal Church, Killingworth, Connecticut

This two-manual organ, featuring suspended mechanical key action and mechanical stop action, was designed for the needs of the Episcopal liturgy. The objective was to make the observer believe that the instrument was built when the small wooden church was erected in the 1800s. The natural keys are covered with ebony; the sharps are of rosewood topped with bone. The pedalboard is flat with 30 notes. All the principal pipes are 70% polished tin; the flute pipes contain 40% tin and 60% lead. The open pipes are cone tuned, the stopped pipes are soldered shut. Temperament is after Bach-Kellner. The organ case is made of solid white oak; hand-carved and gilded pipe shades are included.

The organ can lead hymn singing and provide effective accompaniment for

the choirs. It has, above all, the resources to perform the masterworks of the organ repertoire. The Rev. David W. Brown, former rector of Emmanuel Church, was instrumental in guiding this small parish in its organ project.

—Karl Wilhelm

MANUAL I (C-g^{'''})

- 8' Prinzipal*
- 8' Rohrflöte
- 4' Oktave
- 2' Superoktave
- III-IV Mixture 1½'

MANUAL II (C-g^{'''})

- 8' Gedackt (1-12 wood, 13-56 metal)
- 4' Rohrflöte
- 1½' Larigot

PEDAL (C-f['])

- 16' Bourdon
- 8' Bourdon (ext)

*The first 7 pipes from the Prinzipal 8' and Rohrflöte 8' are common.



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
Ann Hartzler; First Parish Church, Brunswick, ME 12:10 pm
Massimo Nasetti; Merrill Auditorium, Portland, ME 7:30 pm
Gail Archer; King's Chapel, Boston, MA 12:15 pm
Libor Dudas; Old West Church, Boston, MA 8 pm

16 AUGUST
Kola Owolabi; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Higgs; First Presbyterian, Skaneateles, NY 8 pm
Nancy Siebecker; First Presbyterian, Neenah, WI 12:15 pm
Glenn Schuster; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Andrew Peters; Sinsinawa Mound, Sinsinawa, WI 7 pm

18 AUGUST
Christopher Nelson; Christ Church Cathedral, Indianapolis, IN 12:05 pm

19 AUGUST
Gordon Turk; Great Auditorium, Ocean Grove, NJ 12 noon

20 AUGUST
Choral works by Schickele, Biebl, Poulenc; St. Bartholomew's, New York, NY 11 am
Linda Sharp; Washington National Cathedral, Washington, DC 5 pm
Marsha Long; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Timothy Belflowers; Myers Park Baptist, Charlotte, NC 5 pm
Joyce Robinson; St. Luke's Lutheran, Park Ridge, IL 7:30 pm

22 AUGUST
Michael Kleinschmidt; Merrill Auditorium, Portland, ME 7:30 pm

23 AUGUST
Gabriel Dessauer; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Great Auditorium, Ocean Grove, NJ 7:30 pm
Daniel Schwandt; First English Lutheran, Appleton, WI 12:15 pm
Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm

25 AUGUST
Frederick Burgomaster; Christ Church Cathedral, Indianapolis, IN 12:05 pm

26 AUGUST
Gordon Turk; Great Auditorium, Ocean Grove, NJ 12 noon
Hazel Somerville; The Episcopal Church of the Good Shepherd, York, SC 2 pm
Tom Trenney; silent film accompaniment; Music House Museum, Acme, MI 5:30 & 7 pm

27 AUGUST
Music of Trafka, Friedell, Ossewarde; St. Bartholomew's, New York, NY 11 am
Sylvia Chai; Cathedral of St. Patrick, New York, NY 4:30 pm
Michi Ishizaki; Washington National Cathedral, Washington, DC 5 pm
Richard Pilliner; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Stephen & Susan Talley, with violin; Covenant Presbyterian, Charlotte, NC 7:30 pm
Tom Trenney; Trinity Lutheran, Traverse City, MI 3 pm

29 AUGUST
Thomas Heywood; Merrill Auditorium, Portland, ME 7:30 pm

30 AUGUST
Jonathan Schakel; Methuen Memorial Music Hall, Methuen, MA 8 pm
Nathan Laube, Ahreum Han & Stephanie Liem; Great Auditorium, Ocean Grove, NJ 7:30 pm
David Lamb, Theresa Bauer, Judith Miller, & Janet Hamilton; First United Methodist, Columbus, IN 12 noon
Marillyn Freeman; St. Paul's Lutheran, Neenah, WI 7 pm
Michael Batcho, with clarinet; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Joyce Robinson; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

2 SEPTEMBER
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

3 SEPTEMBER
Mendelssohn, *Missa Brevis*; St. Bartholomew's, New York, NY 11 am
Joanna Elliott; Washington National Cathedral, Washington, DC 5 pm

4 SEPTEMBER
Christa Rakich, with trumpet; First Lutheran, Boston, MA 7 pm
Michael Stairs & Gordon Turk; Great Auditorium, Ocean Grove, NJ 7:30 pm

5 SEPTEMBER
Geoffrey Webber, with choir of Gonville and Caius College; First Presbyterian, Evansville, IN 7 pm
Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 SEPTEMBER
Paul Jacobs; First Presbyterian, Glens Falls, NY 8 pm
Tom Trenney; Christ Lutheran, Athens, OH 8 pm
Nicholas Bideler; Christ Church Cathedral, Indianapolis, IN 12:05 pm

10 SEPTEMBER
Mozart, *Requiem*; St. Bartholomew's, New York, NY 11 am
Philip Lowe; Cathedral of St. Patrick, New York, NY 4:30 pm
Ken Cowan; Mother of Sorrows Church, Murrsville, PA 2 pm
David Maker, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Aaron David Miller; Christ Church Episcopal, Reading, PA 4 pm
Oliver Brett; Washington National Cathedral, Washington, DC 5 pm

12 SEPTEMBER
Mark Trautmann; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

15 SEPTEMBER
Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
Larry Palmer, organ/harpsichord; Christ Lutheran, York, PA 8 pm
Robert Parris; Christ Episcopal, Macon, GA 7:30 pm

16 SEPTEMBER
Joan DeVee Dixon; First Methodist, Bedford, PA 7:30 pm

17 SEPTEMBER
Chandler Noyes, with soprano; Methuen Memorial Music Hall, Methuen, MA 3 pm
Fauré, *Messe Basse*; St. Bartholomew's, New York, NY 11 am
Huw Williams; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
James Smith, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Larry Palmer, organ/harpsichord; Lebanon Valley College, Annville, PA 3 pm
Martin Jean; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm
Paul Jacobs; Wallace Memorial Presbyterian, Pittsburgh, PA 4:30 pm
Nigel Potts; Washington National Cathedral, Washington, DC 5 pm
Craig Cramer; Holy Trinity Lutheran, Hickory, NC 3 pm
Felix Hell; Fort Johnson Baptist, Charleston (James Island), SC 6 pm
E. Ray Peebles; First United Methodist, Ocala, FL 3 pm
Tom Trenney, hymn festival; First United Methodist, Birmingham, MI 7:30 pm
Stephen Tharp; St. James Episcopal Cathedral, Chicago, IL 4 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
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19 SEPTEMBER
David Lamb; Asbury College, Wilmore, KY 12:10 pm
Diana Lee Lucker; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 SEPTEMBER
Harold Vetter; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

22 SEPTEMBER
James Guyer; Christ Church Cathedral, Indianapolis, IN 12:05 pm

23 SEPTEMBER
Erik Suter; Grace Evangelical Lutheran, Winchester, VA 7:30 pm
Andrew Peters; The Church Gathered at Calvin, Louisville, KY 7 pm

24 SEPTEMBER
John Connor; Cathedral of St. Patrick, New York, NY 4:30 pm
Stefan Bleicher & Mario Hospach-Martini; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Stephen Schreiber, carillon; Longwood Gardens, Kennett Square, PA 2:30 pm
Rastrelli Cello Quartet; Holy Trinity Lutheran, Greenville, PA 3:30 pm
David Higgs; Trinity Episcopal, Solebury, PA 4 pm
Carol Williams; Trinity Lutheran, Camp Hill, PA 4 pm
Ralph Tilden; Boone United Methodist, Boone, NC 4 pm
Alan Morrison; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm
Stephen Tharp; First Congregational, Columbus, OH 4 pm
Paul Jacobs; First United Methodist, Grand Rapids, MI 7 pm
Tom Trenney, silent film accompaniment; First United Methodist, Mount Clemens, MI 7 pm

26 SEPTEMBER
Dean Billmeyer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

27 SEPTEMBER
Amy Greipentrog; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

29 SEPTEMBER
Mary Preston; Christ Church, Episcopal, Cambridge, MA 7:30 pm
Paul Bisaccia, piano; The Gables, Farmington, CT 2 pm
Frederick Burgomaster; Christ Church Cathedral, Indianapolis, IN 12:05 pm

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

**UNITED STATES
West of the Mississippi**

20 AUGUST
John Dillistone; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Alison Luedecke, with Millennia Consort and the Cameron Highlanders; Torrey Pines Christian Church, La Jolla, CA 4 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

21 AUGUST
Stephen Tharp; Balboa Park, San Diego, CA 7:30 pm

27 AUGUST
Arvin Berner; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
David Gell, with trumpet; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

28 AUGUST
Carol Williams, with vocalists; Balboa Park, San Diego, CA 7:30 pm

3 SEPTEMBER
Brunhilde Engelhard; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

4 SEPTEMBER
James Welch; St. Patrick's Seminary, Menlo Park, CA 11:30 am

9 SEPTEMBER
David Higgs, masterclass; Wartburg Chapel, Waverly, IA 10 am

10 SEPTEMBER
David Higgs; Wartburg Chapel, Waverly, IA 4 pm
Stephen Tharp; Highland Park Presbyterian, Dallas, TX 7 pm
Robert Quinney; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Thomas Joyce; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Ronald McKean; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

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

14 SEPTEMBER
Mary Preston; St. John Lutheran, Beatrice, NE 7 pm

15 SEPTEMBER
David Pickering; Graceland University, Lamoni, IA 7:30 pm
Mary Preston, workshop; St. John Lutheran, Beatrice, NE 9:30 am

17 SEPTEMBER
Jan Kraybill, John Obetz, David Pickering; Community of Christ Auditorium, Independence, MO 3 pm
George Baker; University Christian Church, Austin, TX 1:30 pm
Robert McCormick; Cathedral Church of St. John, Albuquerque, NM 4 pm
David Brock; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Ken Cowan; Grace Cathedral, San Francisco, CA 4 pm

18 SEPTEMBER
Charles Huddleston Heaton; Second Presbyterian, St. Louis, MO 7 pm

22 SEPTEMBER
David Pickering; Iowa State University, Ames, IA 7:30 pm

24 SEPTEMBER
Gregory Peterson; Union Sunday School, Clermont, IA 2:30 pm
Ken Cowan; First Baptist, St. Joseph, MO 4 pm
Johannes Unger; Christ the King Lutheran, Houston, TX 5 pm
Linda Margetts; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
John Schwandt; Campbell United Methodist, Campbell, CA 3 pm
James Welch; First United Methodist, Pacific Grove, CA 3 pm

29 SEPTEMBER
Rastrelli Cello Quartet; Marymount College, Rancho Palos Verdes, CA 7 pm

INTERNATIONAL

15 AUGUST
Joan DeVee Dixon; Oxford Town Hall, Oxford, UK 12 noon
David Saint; Leicester Cathedral, Leicester, UK 8 pm
Isabelle Demers; St. James United Church, Montreal, QC, Canada 12:30 pm

16 AUGUST
Ferruccio Bartoletti; Kathedrale, Dresden, Germany 8 pm

Sylvie Poirier & Philip Crozier; Schleswig Dom, Schleswig, Germany 8 pm
Hans-Ola Ericsson, with flute; Nicolai-Kirche, Herzberg, Germany 8 pm
Marco Lo Muscio; Chiesa di S. Croce, Abbazia S.S., Italy 9:15 pm
Clive Driskill-Smith; Christchurch Priory, Dorset, UK 7:30 pm

17 AUGUST
Reinhard Jaud; Hofkirche, Innsbruck, Austria 12 noon

18 AUGUST
Andrez Chorosinsky; Lausanne Cathedral, Lausanne, Switzerland 8 pm
Luca Scandali, with Ensemble Ad Corda; Chiesa Romanica di San Secondo, Magnano, Italy 9 pm

19 AUGUST
Emanuele Cardì; Stadtpfarrkirche Mariä Himmelfahrt, Landsberg am Lech, Germany 11:15 am
Luca Scandali, with Ensemble Ad Corda; Chiesa Romanica di San Secondo, Magnano, Italy 9 pm
Paul Derrett; Anglican Cathedral, Liverpool, UK 4 pm
Daniel Moulit; Arundel Cathedral, Arundel, UK 8 pm

20 AUGUST
Sylvie Poirier & Philip Crozier; Barockkirche St. Franziskus, Zwillbrock, Germany 5 pm

22 AUGUST
Knud Kengen; Jerusalemskirken, Copenhagen, Denmark 4:30 pm
Arnfinn Tobiass; Leicester Cathedral, Leicester, UK 8 pm
Vincent Boucher; St. James United Church, Montreal, QC, Canada 12:30 pm

23 AUGUST
Miho Hasegawa; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Gillian Weir, with Herning Boy's Choir; Sorø Kirk, Sorø, Denmark 8 pm

Wolfgang Zerer; Kreuzkirche, Dresden, Germany 8 pm
Sylvie Poirier & Philip Crozier; Essen Dom, Essen, Germany 8 pm
Roman Summereder; Nicolai-Kirche, Herzberg, Germany 8 pm

24 AUGUST
Andrezj Chorosinsky; Lausanne Cathedral, Lausanne, Switzerland 9 pm

25 AUGUST
Andrezj Chorosinsky; Lausanne Cathedral, Lausanne, Switzerland 8 pm
Gillian Weir; Helligaandskirk, Copenhagen, Denmark 4:30 pm

26 AUGUST
Marco D'Avola; Stadpfarrkirche Mariä Himmelfahrt, Landsberg am Lech, Germany 11:15 am
Jack Pickford; Anglican Cathedral, Liverpool, UK 4 pm
Simon Lindley; Bridlington Priory, Bridlington, UK 6 pm

27 AUGUST
Gillian Weir; Maria Kirk, Helsingborg, Sweden 7:30 pm
Hans-Ulrich Funk, with orchestra; Nicolai-Kirche, Herzberg, Germany 6 pm
Felix Hell; Christuskirche, Lüdenscheid, Germany 6:15 pm

28 AUGUST
Giampaolo & Caroline di Rosa; St. Batholomew's, Leeds, UK 11 am
Ian Wells; Anglican Cathedral, Liverpool, UK 11:15 am
Alan Spedding; Beverley Minster, Beverley, UK 6 pm

29 AUGUST
Gillian Weir; Ordrup Kirk, Ordrup (Copenhagen), Denmark 4:30 pm
Jonathan Gregory; Leicester Cathedral, Leicester, UK 8 pm
Sylvie Poirier & Philip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm

30 AUGUST
Daniel Roth; Frauenkirche, Dresden, Germany 8 pm

31 AUGUST
Gillian Weir; Hersted Vester Kirk, Hersted Vester, Denmark 7:30 pm

1 SEPTEMBER
Emanuele Cardì; Lausanne Cathedral, Lausanne, Switzerland 8 pm
Daniel Roth; Arundel Cathedral, Arundel, UK 8 pm

2 SEPTEMBER
Christian Ringendahl; Stadpfarrkirche Mariä Himmelfahrt, Landsberg am Lech, Germany 11:15 am
Felix Hell; Friedenskirche, Werdohl, Germany 7 pm
Hugh Davies; Anglican Cathedral, Liverpool, UK 4 pm
Massimo Nosetti; Canterbury Cathedral, Canterbury, UK 7:30 pm

3 SEPTEMBER
Felix Hell; Johanneskirche, Iserlohn, Germany 6 pm

James Parsons; Albert Hall, Nottingham, UK 2:45 pm

5 SEPTEMBER
Felix Hell; Zwölf-Apostelkirche, Frankenthal/Pfalz, Germany 8 pm

6 SEPTEMBER
Pavel Cerny; Kathedrale, Dresden, Germany 8 pm
Felix Hell; St. Jakobuskirche, Frankenthal/Pfalz, Germany 8 pm
Colin Walsh; St. Asaph Cathedral, St. Asaph, UK 4 pm
Jonathan Rennert; Christchurch Priory, Dorset, UK 7:30 pm

7 SEPTEMBER
Felix Hell; St. Dreifaltigkeitskirche, Frankenthal/Pfalz, Germany 8 pm

8 SEPTEMBER
Felix Hell; Stephanuskirche, Frankenthal/Pfalz (Flomersheim), Germany 8 pm
Emanuele Cardì; Lausanne Cathedral, Lausanne, Switzerland 8 pm

9 SEPTEMBER
Vito Gaiezza; Stadpfarrkirche Mariä Himmelfahrt, Landsberg am Lech, Germany 11:15 am
Felix Hell; Versöhnungskirche, Frankenthal/Pfalz, Germany 8 pm
Keith Hearnshaw; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Peter Stevens; Anglican Cathedral, Liverpool, UK 4 pm
Joseph Cullen; Arundel Cathedral, Arundel, UK 8 pm

10 SEPTEMBER
Katrin Bibiella, Messiaen, *Les Corps Glorieux*; St. Katharinen, Oppenheim, Germany 7 pm
Felix Hell; St. Ludwigskirche, Frankenthal/Pfalz, Germany 8 pm
Thomas Trotter; St. Nikolaus, Bensberg, Germany 8:30 pm

11 SEPTEMBER
Gordon Stewart; All Souls, Langham Place, London, UK 7:30 pm

13 SEPTEMBER
Arvid Gast; Kreuzkirche, Dresden, Germany 8 pm

15 SEPTEMBER
Emanuele Cardì; Lausanne Cathedral, Lausanne, Switzerland 8 pm

16 SEPTEMBER
David Briggs; Stadpfarrkirche Mariä Himmelfahrt, Landsberg am Lech, Germany 11:15 am
Mark Batten; St. James the Greater, Leicester, UK 7:30 pm

17 SEPTEMBER
Hans-Ola Ericsson; St. Katharinen, Oppenheim, Germany 7 pm
François Espinasse; St. Sulpice, Paris, France 4 pm

20 SEPTEMBER
Matthias Grünert; Frauenkirche, Dresden, Germany 8 pm

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21 SEPTEMBER
Geraint Bowen; Hereford Cathedral, Hereford, UK 7:30 pm

23 SEPTEMBER
Anthony Norcliffe; Beverley Minster, Beverley, UK 6 pm
Gillian Weir; Bath Abbey, Bath, UK 7:30 pm

24 SEPTEMBER
Ralf Bibiella, with orchestra; St. Katharinen, Oppenheim, Germany 7 pm

27 SEPTEMBER
Junko Ito; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Joseph Siuys; Kathedrale, Dresden, Germany 8 pm
John Scott; St. Nom-de-Jésus, Montréal, QC 8 pm

29 SEPTEMBER
Gillian Weir; Collegiate Church, Neuchâtel, Switzerland 7:30 pm
Emanuele Cardì; Lausanne Cathedral, Lausanne, Switzerland 8 pm

30 SEPTEMBER
Ton van Eck, with Haarlem Voices; St. Bavo Cathedral, Haarlem, Netherlands 3 pm
Michael Smith; Bridlington Priory, Bridlington, UK 6 pm

Organ Recitals

PHILIP BAKER, St. Thomas Church Fifth Avenue, New York, NY, April 30: *Sonata de 1° tono*, Lidon; *Toccata in d*, BWV 538, Bach; *Out of the depths have I cried unto thee*, O Lord (*Psalms Preludes, Set 2, No. 1*), Howells; *Andante sostenuto* (*Symphonie Gothique*), Widor; *Carillon de Westminster*, Vierne; *Meditation on Rockingham*, Baker; *Invocation and Litany*, Davison.

JAMES BIERY, Good Shepherd Catholic Church, Golden Valley, MN, March 8: *Aus der Tiefe rufe ich*, BWV 745, attr. Bach; *Lieb-*

ster Jesu, wir sind hier, BWV 731, *Dies sind die heiligen zehn Gebot*, BWV 678, *An wasserflüssen Babylon*, BWV 653, *Jesus Christus, unser Heiland*, BWV 665, *Valet will ich dir geben*, BWV 736, *Herzlich thut mich verlangen*, BWV 727, Bach.

PETER RICHARD CONTE, West End United Methodist Church, Nashville, TN, March 6: *Empire March*, Elgar, transcr. Conte; *Concerto in d*, Vivaldi, transcr. Bach; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Nocturne (Shylock)*, Fauré, transcr. Hebble; *Scherzo (Sonata VIII)*, Guilmant; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte; *Fountain Reverie*, Fletcher; *Final*, Franck.

JOHN COLLINS, St. George's Parish Church, Worthing, UK, April 29: *3rd Tiento do 3 Tom*, Coelho; *Canção grosada a 4*, Carreira; *Fuga in C*, Anon 18th century; *Tiento 67 partit de dos Tiples 6 Tono. Tiento 53 de Falsas 8 Tono punt alto*, Cabanilles; *Paso 4 in e*, Anglés; *Tocata Pastoril no 4 in F*, Mariner; *Sonata 8 in D*, Ciurana; *Voluntary 6 in B-flat*, Greene; *Voluntary 9 in D (Trumpet)*, Alcock; *Voluntary 10 in a (Flute)*, op. 2, Walond; *Voluntary 7 in C (Trumpet)*, Anon ca. 1780; *Voluntary in D (RCO 62/63)*, Goodwin; *Voluntary 6 in B-flat (Cornet)*, Anon ca. 1780; *Voluntary 5 in d (Sexquialtera)*, Alcock; *Variations in B-flat on God save the Queen*, Wesley.

KEN COWAN, Church of Bethesda by the Sea, Palm Beach, FL, April 23: *Introduction, Passacaglia and Fugue*, Willan; *Scherzo*, op. 2, Duruflé; *Clair de lune (Pièces de Fantaisie)*, Vierne; *Toccata in E*, BWV 566, Bach; *Salamanca*, Bovet; *Farewell to the Evening Star (Tannhäuser)*, Wagner, arr. Lemare; *Prelude to Die Meistersinger*, Wagner, arr. Lemare/Warren.

VINCENT DUBOIS, First Presbyterian Church, Evansville, IN, April 23: *Prelude and Fugue in b*, BWV 544, Bach; *Choral No. 2 in b*, Franck; *Fantaisie in f*, K 608, Mozart; *Adagio, Final (Symphonie No. 3, op. 28)*, Vierne; *Allegro (Symphonie No. 6)*, Widor; *Prelude in c-sharp*, op. 3, no. 2, Rachmaninoff, transcr. Vierne; *Prelude and Fugue in g*, op. 7, Dupré; improvisation on submitted themes.

DAVID GELL, First United Methodist Church, Santa Barbara, CA, April 5: *Forty days and forty nights*, BWV 745, *O man, bemoan thy grievous fall*, BWV 622, *All glory, laud, and honor*, BWV 735, *Blessed Jesus, at Thy Word*, BWV 706, 730, *Kyrie, God, Holy Spirit*, BWV 671, *O Innocent Lamb of God*, BWV 618, *As Jesus hung upon the cross*, BWV 621, *O Sacred Head, now wounded*, BWV 727, *Christ Jesus lay in death's strong bonds*, BWV 718, *Prelude in b*, BWV 544, Bach.

MARK KING, St. John's Episcopal Church, Hagerstown, MD, April 28: *Trumpet Tune*, Carter; *Wo soll ich fliehen hin*, BWV 646, *Toccata et Fuga in d*, BWV 538, Bach; *Suwanee River*, Lemare; *Adagio and Rondo*, K. 617, Mozart; *Le Jardin suspendu*, Alain; *Improvisation in a*, op. 150, no. 7, Saint-Saëns.

NANCY LANCASTER, The House of Hope Presbyterian Church, St. Paul, MN, March 26: *Choral in a*, Franck; *Andante sostenuto (Symphonie Gothique)*, Widor; *Fugue in G*, BWV 577, *Nun komm, der Heiden Heiland*, BWV 659, *Toccata and Fugue in d*, BWV 565, Bach; *Prelude on Rhosymedre*, *Prelude on Hyfyrdol (Three Preludes Founded on Welsh Hymn Tunes)*, Vaughan Williams; *All Things Bright and Beautiful*, Diemer; *Fugue in E-flat*, BWV 522b, Bach; *Andante, Allegro (Symphonie I)*, Vierne.

NATHAN LEMAHIEU, The Presbyterian Homes, Evanston, IL, April 24: *Prelude and Fugue in c*, BWV 549, *Dies sind die Heiligen zehn Gebot*, BWV 679, 678, Bach; *Praeludium in e*, BuxWV 142, Buxtehude; *Three Themes from Somewhere*, arr. LeMahieu; *Réverie*, Carillon de Longpont (*24 Pièces en Style Libre*, op. 31), Vierne.

ARDYTH LOHUIS, with Robert Murray, violin, Faith Lutheran Church, Phoenix, AZ, April 23: *Sonata per violino e organo*, Cordans; *Violin Sonata in e*, BWV 1023, Bach; *Adagio*, K. 261, Mozart; *Variations on Amazing Grace*, Held; *Violin-Organkonzert*, op. 40, Springer; *Variations on Jesus, Priceless Treasure*, op. 97, Bender; *Adagio*, op. 34, Hägg; *Four Preludes on Latino Religious Songs*, op. 89, Healey; *Stars and Stripes in the Virtuoso Style of Wieniawski*, Sousa, arr. Dukov.

ANDREAS MEISNER, St. Paul's Church, Brookline, MA, April 19: *Dorische Toccata*, BWV 538, Bach; *Der heilige Franziskus auf den Wogen schreitend*, Liszt, transcr. Meyer; *Jesu meine Freude*, op. 87, no. 2, Karg-Elert; *Cantabile*, Lemmens; *Sonata I*, op. 42, Guilmant.

CARLENE NEIHART, St. Luke's Episcopal Church, Shawnee, KS, April 23: *Toccata and Fugue in d*, BWV 565, Bach; *Andante*, Mozart; *Choral in a*, Franck; *Adagio for Strings*, Barber; *Fantaisie*, Langlais; *Sonata I*, Mendelssohn; *Easy Winners*, Joplin; *The Squirrel*, Weaver; *Toccata*, Widor.

LEON NELSON, with Michael Nelson, violin, First Presbyterian Church, Arlington

Heights, IL, April 26: *Trumpet Procession for Organ*, Frey; *Panis Angelicus*, Franck; *Spring (The Four Seasons)*, Vivaldi; *Gammal fäbodpsalm från Dalarna*, Lindberg; *My Shepherd Will Supply My Need*, *Great Is Thy Faithfulness*, arr. DeRousse; *Festival Postlude*, Siefert; *Meditation (Thäis)*, Massenet; *Hungarian Dance No.5*, Brahms.

BRUCE NESWICK, Lake Highlands United Methodist, Dallas, TX, March 7: *Improvisation on a submitted theme; Praeludium und Fuge in E-moll*, BWV 548, Bach; *Sonata I*, op. 2, Howells; *Fanfanes to the Tongues of Fire*, King; *Evening Song*, Hurd; Two chorale-preludes on O Welt, ich muss dich lassen (*Eleven Chorale-Preludes*, op. 122), Brahms; *Suite*, op. 5, Duruflé; improvisation on a submitted theme.

WILLIAM PETERSON, Pomona College, Claremont, CA, April 9: *Prelude*, Vierne; *Pro Defunctis (Sept Improvisations*, op. 150), Saint-Saëns; *Lento—molto calmato, Nuit de Noël (Dans les ruines d'une église martyre)*, Quignard; *Justorum animae in manu dei sunt*, Ibert; *Méditation No. 2*, in Fa majeur (*Trois Méditations*), Ropartz; *Építaphe*, Defosse; *Romance*, Final (*Quatrième Symphonie*, op. 32), Vierne.

PETER PLANYAVSKY, First Presbyterian Church, Gainesville, FL, March 12: *Fantasy and Fugue in B-flat*, Dialogue, Duo, Cromhorne en taille, Dernier Kyrie (the Masses), Boëly; *Prelude and Fugue in D*, BWV 532, Bach; *Trois Pièces*, Pierné; *Toccata VI*, Muffat; *Tanz-Toccata*, Heiller; *Prelude and Fugue in A-flat*, Hummel; *Mozart-Changes*, Gardonyi; improvisation on a submitted theme.

MARY PRESTON, Christ and St. Luke's Church, Norfolk, VA, April 28: *Crown Imperial (Coronation March)*, Walton; *Herr Jesu Christ, dich zu uns wend*, BWV 709 and 655, Bach; *Pièce Héroïque*, Franck; *Despair and Agony of Dachau*, Sifler; *Prelude on Jauchz, Erd', und Himmel, jubel!*, op. 67, no. 15, Reger; *Variations on "America"*, Ives; *Even Song*, LaMontaine; *Sonata Eroica*, Jongen.

CHRISTA RAKICH, The University of Vermont, Burlington, VT, February 8: *Kyrie en Taille*, à 5, *Fugue à 5 qui renferme le chant du Kyrie*, Cromorne en taille à 2 parties, Trio en Dialogue, *Récit de Tierce en taille*, Point d'Orgue sur les Grands Jeux (*Livre d'Orgue*), de Grigny; *Sonata No. 5 in C*, BWV 529, Bach; *Prelude and Fugue in g*, WoO 10, Brahms; *Vom Himmel hoch, da komm' ich her*, *In dulci jubilo*, *Puer natus in Bethlehem*, *Wer nur den lieben Gott lässt walten*, *Lobe den Herrn*, Senfter; improvisation; *Sonata in Sea*, Woodman.

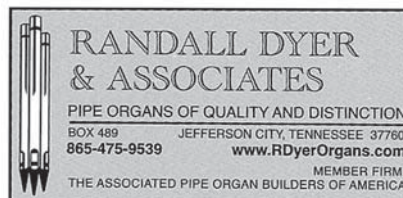
DANIEL ROTH, St. Chrysostom's Episcopal Church, Chicago, IL, March 10: *Grand Choeur dialogué*, *Communion in A*, Gigout; *Fantaisie in f minor*, KV 608, Mozart; *Liebest Jesu wir sind hier*, *Prelude and Fugue in D*, BWV 532, Bach; *Symphonie No. 2*, op. 20, Vierne.



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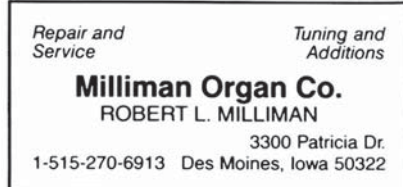
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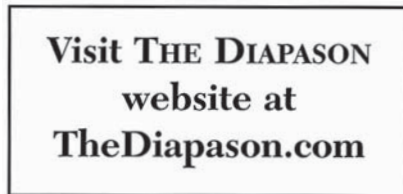
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STEPHEN SCHNURR, The Cathedral of the Holy Angels, Gary, IN, April 23: *Prelude and Fugue in b*, BWV 544, *Trio Sonata in C*, BWV 529, *O Mensch, beweine dein Sünde gross*, BWV 622, Bach; *In Quiet Mood*, Price; *Suite du Deuxième Ton*, Clérambault; *Pastorale*, op. 19, Franck; *Prélude au Kyrie (Hommage à Frescobaldi)*, *Incantation pour un jour Saint*, Langlais.

JOHN SCOTT, St. Thomas Church Fifth Avenue, New York, NY, May 7: *Prelude to Die Meistersinger*, Wagner, transcr. Lemare; *Adagio and Allegro in F*, K. 594, Mozart; *Fugue No. 3 on BACH*, Schumann; *Toccata for Organ and Tape*, Harvey; *Chant de Mai*, Jongen; *Resurrection (Symphonie-Passion)*, Dupré.

ERIK WM. SUTER, St. James' Church, Los Angeles, CA, May 14: *Imperial March*, op. 32, Elgar, arr. Martin; *Aria*, Manz; *What a friend we have in Jesus (Gospel Preludes, Book I)*, Bolcom; *Fantasy and Fugue in g*, BWV 542, Bach; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Memor*, Hakim; *Claire de lune*, op. 53, no. 5, Vierne; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

DONALD SUTHERLAND, with Christopher Hamlen, contrabass, Spencerville Seventh-day Adventist Church, Silver Spring, MD, April 29: *Introduction and Passacaglia in d*, Reger; *Quatre Morceaux d'Église pour Contrebasse solo et Orgue*, Lauber; *Sonata II for Double Bass and Keyboard*, Bach; *Prelude and Fugue in E-flat, Prière*, Saint-Saëns; *Épilogue (Hommage à Frescobaldi)*, Langlais; *Adagio, Toccata (Symphonie V)*, Widor.

FREDERICK SWANN, Buncombe Street United Methodist Church, Greenville, SC, April 26: *Variations de Concert*, op. 1, Bonnet; *Jesus, Lead the Way*, Karg-Élert; *Toccata and Fugue in d*, BWV 565, Bach; *Choral in E*, Franck; *Roulade*, Bingham; *Blessed Assurance*, Hebble; *Amazing Grace*, Swann; *Finale (Symphony VI)*, Widor.

MAXINE THEVENOT, with Adelphi University Symphony Orchestra, Christopher Lyndon-Gee & Louis Di Meglio, conductors, and Jonathan Goodman, tenor, Cathedral of the Incarnation, Garden City, NY, April 28: *Musik für Saiteninstrumente*, Lyndon-Gee; *Concerto for Organ & String Orchestra*, Proulx; *Organ Concerto in B-flat*, op. 4, no. 6, Handel; *Doom-Begotten Music*, Metcalf.

Princeton University Chapel, Princeton, NJ, May 3: *Sonata V*, Mendelssohn; *Allegro vivace (Symphonie I)*, Vierne; *Continuum*, Quinn; *Five Liturgical Inventions*, Togni.

MARIJIM THOENE, with Anne Chabreck, flute, and Kaan Yayman, percussion, St. Joseph Abbey, St. Benedict, LA, May 21: *Sonata in g*, Bach; *Veni Creator*, Kropfreiter; *Poucouw Suite for Organ and Flute*, Vander; *Cantilena for Organ and Flute*, Bourland; *Miracles for Flute and Organ*, Pinkham.

GILLIAN WEIR, Fresno State University, Fresno, CA, March 12: *Fantasia in f*, K. 608, Mozart; *Sonata in C*, K. 255, *Sonata in D*, K. 287, *Sonata in D*, K. 288, Scarlatti; *Trio Sonata in d*, BWV 527, *Toccata in F*, BWV 540, Bach; *Sonata in C*, Schnizer; *Sonata II for Organ*, Hindemith; *Sister Blanche*, Sister Anne of the Cross, *Sister Constance*, Mother Mary of Saint-Augustine (*Suite Carmelite*), Francaix; *Tonstück No. 1 in F*, op. 22, Gade, *Scherzetto (24 Pièces en style libre)*, Vierne; *Toccata in D-flat*, Jongen.

ANITA EGGERT WERLING, First Lutheran Church, DeKalb, IL, March 17: *Prelude in F*, Hensel; *Variations on Wondrous Love*, Eggert; *Dialog: Prelude with Choral*, Mägi; *Prelude and Fugue in b*, BWV 544, *O Lamm Gottes, unschuldig*, BWV 618, Bach; *O Mensch, beweine dein Sünde gross*, Pepping; *Mon âme cherche une fin paisible*, *Hymne d'Action de grâces*, Langlais.

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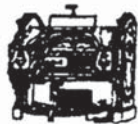
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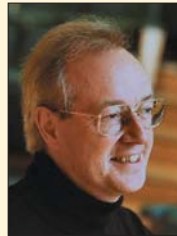
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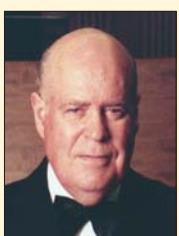
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