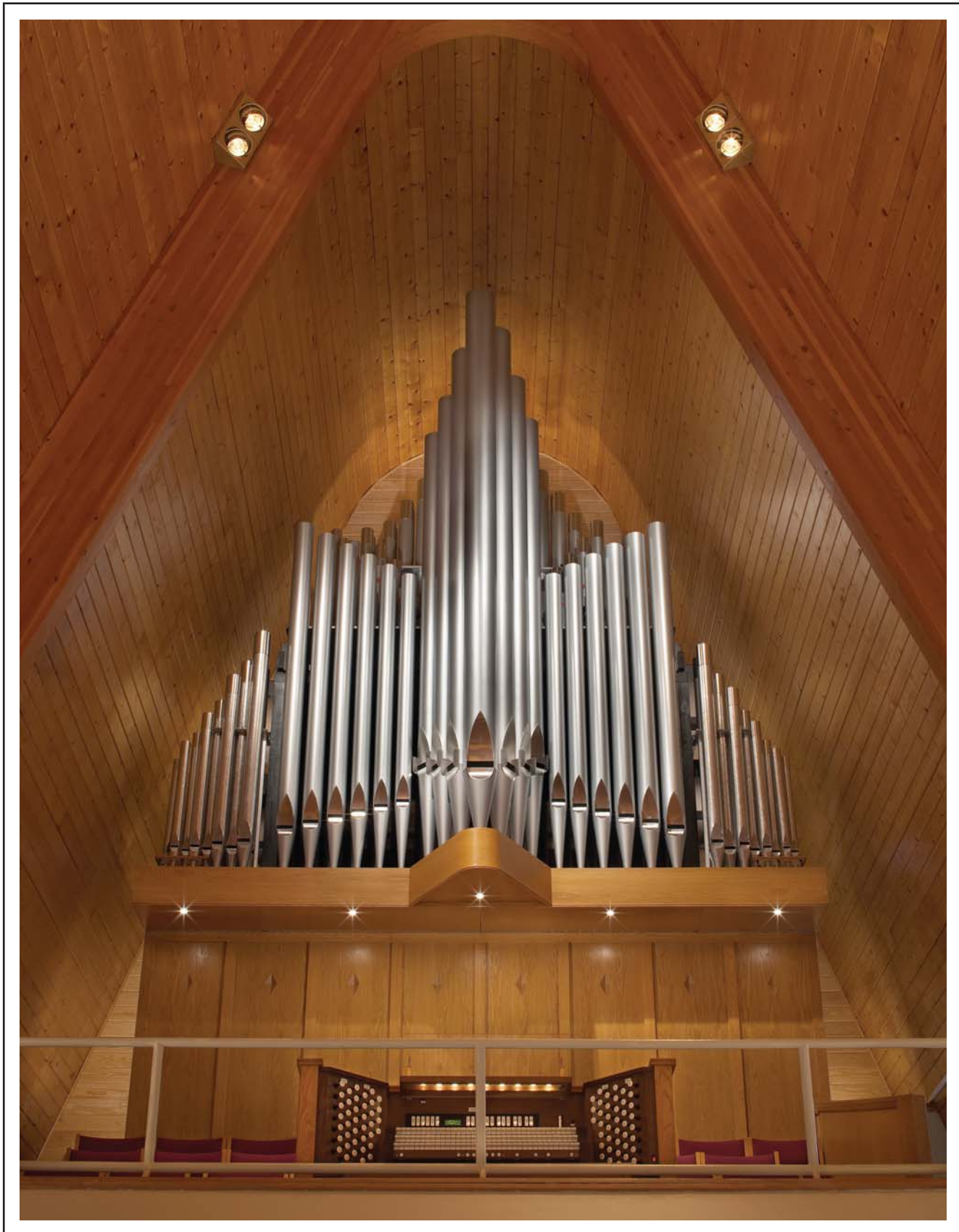


# THE DIAPASON

JANUARY, 2006



North Decatur Presbyterian Church, Decatur, Georgia  
Cover feature on page 25



October 2006

## **The Choir of St. George's Chapel, Windsor Castle**

*Timothy Byram-Wigfield, director*

Honoring HM Queen Elizabeth II in the year of her 80th birthday. St. George's Chapel, within the precincts of Windsor Castle, is the scene of many royal occasions during the course of a year, including recently the Service of Blessing for the wedding of HRH The Prince of Wales and Camilla, Duchess of Cornwall. The choir of men and boys has been in existence since 1348 and maintains a school for the choristers.



March 2007

## **The Choir of Eton College**

*Ralph Allwood, director*



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*(The Times, London)*

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*(Green Bay Press-Gazette, Wisconsin)*

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a terrific evening."  
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## Here & There

**St. Peter's Episcopal Church**, Morristown, New Jersey, continues its Music at St. Peter's series: January 7, Westminster College Concert Choir; February 27, Jason Roberts; March 18, choral concert; 3/27, Anthony Pinel. For information: 973/538-0555; <[www.stpetersmorristown.org](http://www.stpetersmorristown.org)>.

**The Church of St. Joseph**, Bronxville, New York, continues its music series: January 8, Epiphany Lessons & Carols featuring the church's 10 choirs; February 11, Kyrie & Cabaret; March 10, Pergolesi: *Stabat Mater*; April 30, *Godspell*; May 14, handbells, flute and clarinet; 5/21, Brahms: *Requiem*. For information: 914/337-9205; <[ChurchOfStJoseph@aol.com](mailto:ChurchOfStJoseph@aol.com)>.

**Christ Church**, New Brunswick, New Jersey, continues its Sunday Vespers recital series (Vespers at 6 pm, recital at 6:30 pm): January 8, Federico Andreoni; 1/15, Mark Trautman; 1/22, Gavin Black; 1/29, Angela Garvey; February 5, Choral Evensong (6 pm); 2/12, Christopher Jennings; 2/19, Bradley Althoff; 2/26, Justin Hartz; March 5, John Brock; 3/12, Robert McCormick; 3/19, Christopher King; 3/26, Richard

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Heschke. For information: 732/545-6262; <[christchurchnewbrunswick.org](http://christchurchnewbrunswick.org)>.

**Doylestown Presbyterian Church**, Doylestown, Pennsylvania, continues its music series: January 9, Cornell University Glee Club; 1/20, sacred drama; February 26, Bel Canto Children's Chorus. For information: 215/348-3531; <[www.dtownpc.org](http://www.dtownpc.org)>.

**The Association of Anglican Musicians** presents three midwinter regional conferences. Regions I and II will meet January 14–16 at Christ Church, New Haven, Connecticut, with presenters Benjamin Hutto, Richard Webster, Robert Lehman, Barry Rose, and others. Region III will meet February 19–20 at the Cathedral of St. John in Wilmington, Delaware, with presentations by Darryl Roland, John Brooks, Cindy DeDakis, and Lisa Slinkard. Region IV meets January 26–28 at St. Paul's Episcopal Church, Greenville, North Carolina; presenters include John Scott, Richard Webster, and others. For information: 859/344-9308; <[AnglicanM@aol.com](mailto:AnglicanM@aol.com)>.

**St. Bartholomew's Church**, New York City, continues its music series: January 15, tribute to Martin Luther

King; February 16, Voces Nordicae; 2/18, *Missa Gaia*; March 5, Ahreum Han; 3/12, Weil Sawyer; 3/19, Paul Murray; 3/26, Paul Reese; 3/29, Bach-Works with Anthony Newman; 3/31, Chapel Choir of Winchester College. For information: 212/378-0248; <[www.stbarts.org](http://www.stbarts.org)>.

**St. James Episcopal Cathedral**, Chicago, continues its music series: January 15, Julien Bret; February 5, Choral Evensong; March 5, Choral Evensong. For information: 312/751-6724; <[saintjamescathedral.org](http://saintjamescathedral.org)>.

**The Church of St. Luke in the Fields**, New York City, continues its music series: January 19, David Shuler; February 16, choral music of Tallis, Sheppard, Byrd, Victoria, and Lobo; March 16, music of Carissimi and Charpentier; April 27, Monteverdi: *1610 Vespers*. For information: 212/414-9419; <[music@stlukeinthefields.org](mailto:music@stlukeinthefields.org)>.

**Trinity Church**, Vero Beach, Florida, presents a series of organ recitals: January 19, Judith Taylor; 1/22, Diane Bish; 1/26, Donald Ingram and Eugene Tobey; February 2, Andrew Walker; 2/9, Colin Redekop. For information: <[www.trinityvero.org](http://www.trinityvero.org)>.

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music series: January 20, Choristers' Guild hymn festival; 1/29, Atlanta Baroque Orchestra; February 1, Children's Music Extravaganza; March 12, Atlanta Baroque Orchestra. For information: 404/240-8212; <[www.prumc.org](http://www.prumc.org)>.

**The Cathedral of St. Patrick**, New York City, continues its organ recital series on Sundays at 4:30 pm: January 22, Stefan Kuechler; February 5, Lawrence Strohman and Marija Strohman; 2/19, David Rogers; April 23, Scott Foppiano. For information: 212/753-2261.

**Old Presbyterian Meeting House**, Alexandria, Virginia, continue its music series: January 22, Vera Kochanowsky and Thomas MacCracken, pianoforte, Mozart 250th birthday concert; February 5, Ensemble Gaudior; March 17, Peabody Conservatory organ students; April 2, Fauré: *Requiem*. For information: 703/549-6670 x121; <[www.opmh.org](http://www.opmh.org)>.

**St. Chrysostom's Church**, Chicago, continues the series of recitals celebrating its new organ by C.B. Fisk: January

22, Margaret Kemper; February 26, James Brown; March 29 and April 5, David Schrader (Dupré: *Le Chemin de la Croix*); May 21, Thomas Wikman. For information: 312/944-1083 x19; <[www.saintc.org](http://www.saintc.org)>.

**Christ Church Cathedral**, St. Louis, Missouri, continues its music series: January 22, Epiphany Evensong; February 26, Evensong; March 19, Barbara Harbach; 3/26, Lent Evensong. For information: <[www.christchurchcathedral.us](http://www.christchurchcathedral.us)>.

**Presbyterian Homes**, Evanston, Illinois, continues its organ recital series: January 23, Merlin Lehman; February 27, Yoon-Mi Lim; March 27, Margaret Kemper; April 24, Nathan LeMahieu; May 22, Cathryn Wilkinson; June 26, Karen Beaumont. For information: 847/492-4800; <[www.presbyterianhomes.org](http://www.presbyterianhomes.org)>.

**Brick Presbyterian Church**, New York City, continues the series of events celebrating its new Casavant organ: January 24, Jean-Guy Proulx and Jacquelin Rochette; February 19–20, symposium on the organ music of Louis Vierne, with Ben van Oosten, Jean Galard, and Brigitte de Leersnyder; March 6, Stephen Tharp; April 14, Stainer: *The Crucifixion* (12:15 pm), Dupré: *Le Chemin de la Croix* (7 pm); May 8, Jane Parker-Smith. For information: 212/289-4400 x231; <[www.brickchurch.org](http://www.brickchurch.org)>.

**The Cathedral Church of St. John**, Albuquerque, New Mexico, continues its music series: January 28, Maxine Thevenot, children's concert; February 12, Bach: *Magnificat*, Vivaldi: *Gloria*; 2/26, Malcolm Archer; March 8, Iain Quinn; 3/15, Maxine Thevenot, with flute; 3/22, Cathedral Chamber Choir; 3/26, McNeil Robinson; 3/29, John Buck; April 5, Maxine Thevenot. For information: 505/247-1581; <[www.stjohnsabq.org](http://www.stjohnsabq.org)>.

**First Church of Christ**, Wethersfield, Connecticut, continues its concert series: January 29, Super Bell XIV; February 19, Jason Roberts, winner of the Albert Schweitzer Organ Festival/USA; March 12, children's choirs musical; April 14, Bach: *St. John Passion*; May 21, colonial concert. For information: 860/529-1575 x209; <[www.firstchurch.org](http://www.firstchurch.org)>.

**Holy Trinity Lutheran Church**, Lancaster, Pennsylvania, continues its music series: January 29, Roger Kurtz;



Marie-Claire Alain masterclass at The Church of the Holy Trinity (Episcopal), New York City

On Wednesday, November 16, organ students of Stephen Hamilton at Hunter College (CUNY) played in a masterclass presented by Marie-Claire Alain on the Rieger organ at The Church of the Holy Trinity (Episcopal) in New York City. Shown in the photograph are (from the left) master students David Tisbert and Paul Sanner, freshman Adam Singleton, Marie-Claire

Alain, sophomore Erica Mundy, junior Adam Koch, and Dr. Stephen Hamilton. On Thursday night, November 17, Mme Alain presented a solo concert at The Church of the Holy Trinity, performing music by Campion, Bach, Franck and Alain (both Albert Alain and Jehan Alain) on Hamilton's "Music at Holy Trinity" concert series.

He is the greatest artist who has embodied in the sum of his works, the greatest number of the greatest ideas.

John Ruskin

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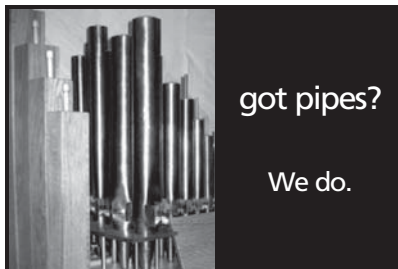
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Carol Muehlig  
First Presbyterian Church  
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February 19, Valerie Lefever; March 19, Nathan Laube. For information: 717/397-2734; <www.trinitylancaster.org>.

**Queen of All Saints Basilica**, Chicago, continues its concert series in celebration of the basilica's new Berghaus organ: January 29, Chicago *Centenary Anthology*; February 12, Brahms: *A German Requiem*; April 25, Marek Kudlicki. For information: 773/736-6060; <www.qasparish.org>.

**Duke University**, Durham, North Carolina, continues its organ recital series, Sundays at 5 pm: January 29, Frederick Hohman; February 26, David Arcus; March 26, Robert Parkins. For information: <rparkins@duke.edu>.

**Yale Institute of Sacred Music** continues its organ recital series: February 1, Jieun Newland; 2/4, Sonia Kim; 2/12, Colin Lynch; 2/18, Alistair Nelson (3 pm), Timothy Weisman (8 pm); 2/26, Fred Teardo; March 19, Vincent Carr; 3/22, Stephen Fraser; 3/29, Andrew Pester. For information: <www.yale.edu/ism>.

**Brevard-Davidson River Presbyterian Church**, Brevard, North Carolina, continues its music series: February 3, Charles Steele; 2/23, ensemble accord; March 10, Florence Jowers; 3/19, Rutter: *Requiem*. For information: 828/884-2645 x31; <www.bdrpc.org>.

**First Presbyterian Church**, Birmingham, Michigan, continues its music series: February 3-5, church music workshop with Michael Burkhardt, David Davidson, Pamela Ruiter-Feenstra, Tom Trenney, and others; February 17, gospel and spiritual music; March 24, Bach: *Mass in B Minor*. For information: 248/644-2040; <www.fpcbirmingham.org>.

**Bowling Green State University**, Bowling Green, Ohio, will hold its 32nd annual organ competition on February 25. Contestants are required to perform one work of J. S. Bach and one work written after 1750. The winner will receive a \$4,000 scholarship to the College of Musical Arts. Deadline for applications is February 3. For information: Dr. Vernon Wolcott, College of Musical Arts, Bowling Green State University,

Bowling Green, OH 43403-0290; 419/372-2192; <vwolcot@bgnnet.bgsu.edu>.

**The 54th annual BMI Student Composer Award competition** will award \$20,000 to young composers. The competition is open to students who are citizens of the western hemisphere and under the age of 26 on December 31, 2005. Prizes range from \$500 to \$5000. The deadline for entries is February 3. For information: <www.bmifoundation.org>.

**The Cathedral of Mary Our Queen**, Baltimore, Maryland, continues its music series: February 5, Solemn Choral Vespers; March 3, Kodály, *Missae Brevis*; 3/5, Lenten procession and choral works; April 30, Byrd, *Mass for Four Voices*. For information: 410/464-4020; <cathedralofmary.org>.

**St. Lorenz Lutheran Church**, Frankenmuth, Michigan, continues its music series: February 5, hymn festival with Susan Chervien; March 5, Gillian Weir; April 30, instrumental ensembles; May 25, Ascension Day Bach Vespers. For information: 989/652-6141; <www.stlorenz.org>.

**Independent Presbyterian Church**, Birmingham, Alabama, presents its 35th annual Religious Arts Festival February 5-12. Among the offerings are a concert by The Orlando Consort and the IPC Choir, February 5; Organized Rhythm, 2/10; and Choral Evensong, 2/12. For information: 205/933-1830; <www.ipc-usa.org>.

**The Church of St. Ignatius Loyola**, New York City, continues its music series: February 8, music of Bach, Perotin, Farrell, and Hailstork (pre-concert organ recital by Renée Anne Louprette); March 7, music of De Lalande, Mozart, and Poulenc (pre-concert organ recital by Sophie Veronique-Choplin); April 5, music of Handel, Pärt, and Bach (pre-concert organ recital by Nancianne Parrella); May 4, Mendelssohn: *Paulus*; May 7, Olivier Latry; June 4, Renée Louprette. For information: 212/288-2520; <concerts@saintignatiusloyola.org>.

**VocalEssence** and the American Composers Forum announce a call for scores for "Essentially Choral," the fifth annual choral reading program. Up to five works-in-progress will be chosen for the program, which includes rehearsal of the works and workshops with Sven-David Sandström and Philip Brunelle. The deadline for scores is February 11. For information: 612/547-1456; <www.vocalescence.org>.

**The American Choral Directors Association** central division convention takes place February 15-18 in Chicago. The schedule includes concerts, reading sessions, lectures, and an exhibition. For information: <www.acdaonline.org/central>.

**The Ruth and Clarence Mader Memorial Scholarship Fund** is now accepting applications for grants for research related to the organ or organ music. To be eligible for grants in the year 2006, applications must be received by April 15. Awards will be announced by May 15. Mader grants for research usually range from \$200 to \$1000, and preference is given to projects leading to published articles or books. Application forms may be obtained from Dr. Orpha Ochse, 900 E. Harrison Ave., #C-38, Pomona, California 91767, or from the Mader website: <www.maderfund.com>.

The second biennial **Carlene Neihart International Organ Competition** will be held on April 29 at The Village Presbyterian Church, Prairie Village, Kansas. Competitors must be under the age of 30 as of January 15, 2006. The deadline for entries is January 15: send to Nancy Stankiewicz, 8907 Foster Lane, Overland Park, KS 66212;



James Kibbie, David Wagner, William Worden (organizer of the recital and builder of the organ at St. Joseph Church), Marijim Thoene and James Hammann (photo by Marshall Dicks)

A benefit recital was played by DMA graduates from the University of Michigan on November 13 at St. Joseph RC Church in Detroit, Michigan. The collection was sent to churches in the Gulf to help repair damaged pipe organs. Performers included James Kibbie, professor of organ at the University of Michigan; Dave Wagner, professor of music at Madonna University, organist/choirmaster at St. Joseph Church, and morning host and program director of WRC in Detroit; Marijim Thoene,

organist for Immaculate Conception Jesuit Church in New Orleans, Louisiana; and James Hammann, organist/choirmaster at the Chapel of the Holy Comforter Episcopal Church and faculty member at the University of New Orleans. The program included works by Bach, Dupré, Hovhaness, Kuras, and Vierne. The organ at the church was built by William W. Worden in 1973: 29 stops on two manuals and pedal, mechanical key action, electric stop action.



Manuel Rosales, Stefan Stuerzer, Paul Jacobs, Kevin Gilchrist, Caspar von Glatzer-Götz

The inaugural concert of the new 39-stop **Glatzer-Götz/Rosales organ** at Augustana Lutheran Church, West St. Paul, was held on November 4. Over 800 people heard organist Paul Jacobs' program of music by Bach, Vierne,

Widor, Brahms, Weaver and Duruflé. The organ case was designed by Graham Tristram, Edinburgh, Scotland, with acoustical modifications of the sanctuary by Dana Kirkegaard, Chicago.

phone 913/642-8642.

Three finalists will be selected by March 1 from the first 25 applications submitted, and will compete on April 29. First prize is \$2500; second prize \$1500; third prize \$750. Rules, applications, and information about the competition can be found at <organcompetitions.com>.



**James Threlkeld, Dean Stephen Mager, and Paul Vasile**

The 2002 Harrison & Harrison II/28 organ at Hope United Church of Christ was demonstrated to the **St. Louis**

**AGO chapter** at their September meeting. Pictured are James Threlkeld, host; Dean Stephen Mager, AAGO, ChM; and Paul Vasile, organist for the guild service.

## Appointments

**Douglas Cleveland** has been appointed visiting professor of organ for the present academic year at the University of Washington in Seattle. Carole Terry, professor of organ, is on sabbatical leave during this time. Cleveland continues as director of music at Plymouth Congregational Church in Seattle. From 1999 to 2004 he was assistant professor of organ at Northwestern University in Evanston, where he was awarded the Searle Fellowship for Teaching Excellence. He won first prize in both the 1994 AGO National Young Artists Competition in Dallas and the 1993 Ft. Wayne Competition. He holds degrees from the Eastman School of



**Douglas Cleveland**

Music and Indiana University. Cleveland has performed in 48 of the United States as well as in Canada, France, England, Germany, Sweden, Russia, Australia, and Japan. He was a featured performer at the 1998 AGO national convention in Denver. This season his

performances include Seattle, Chicago, Lincoln, Iowa City, Columbus (Ohio), and Lausanne, Switzerland. He is represented by Karen McFarlane Artists.

## Here & There

**Elizabeth Andrews** is the author of *Muscle Management for Musicians*; Scarecrow Press, 304 pp., \$35 paper. The book provides comprehensive information for scientists and musicians, aiming to fill the gap between musicians and the therapists who treat them. It describes and illustrates the basic anatomy of more than 70 muscles and clarifies their use in playing specific musical instruments. Corrective massage points, holding points and appropriate nutrition are identified, as are the many postural and emotional causes of the muscular problems musicians encounter. For information: 800/462-6420; <www.scarecrowpress.com>.

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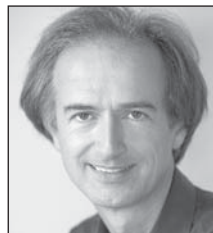
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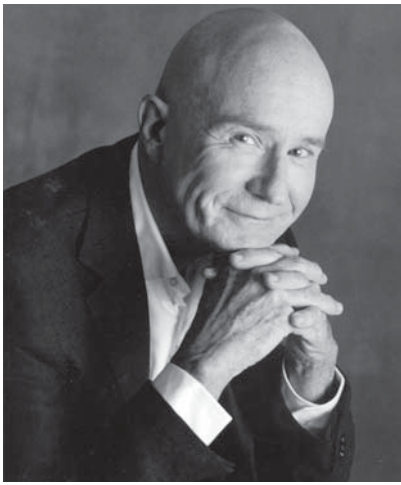
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**Beth Zucchini**  
*Organist/Harpichordist/Pianist*  
Founder, Director,  
and Former Associate  
Concert Artist Cooperative  
Sebastopol, California



Harold Chaney

Harold Chaney is featured on a new recording, *Bach at the Zenith—Third Part of the Clavier-Übung*, on the Fleur de Lis label. The two-CD set was recorded on the Casavart organ (Opus 2892, 1962) at the Church of St. Ignatius of Antioch, New York City, and includes the complete 27-part *Clavier-Übung*. Chaney has pursued dual careers as organist and harpsichordist. He studied at the University of Redlands and later earned his doctorate at the University of Southern California. A Fulbright Scholar, he studied with Heinz Wunderlich at the Staatliche Hochschule für Musik in Hamburg. He has performed numerous times with the New York Philharmonic under Bernstein, Boulez, Rostropovich, Eschenbach and others, and has been featured at regional and national AGO conventions. For information: 212/666-8103; <clavecin@earthlink.net>.

On October 16, 2005, Elizabeth & Raymond Chenault celebrated 30 years as organists & choirmasters of All Saints' Episcopal Church, Atlanta, Georgia. For the occasion, the choir sang the world premiere of *Gaelic Blessing* by Z. Randall Stroope, commissioned by long-time choir member,



Elizabeth and Raymond Chenault

Pamela Ingram. During the morning services, the Chenaults were recognized for their distinguished service as church musicians, followed by a reception attended by many parishioners, friends, family and former choristers. They were presented with a book of letters from organists, musicians and friends, including Stephen Paulus, Fred Swann, David Briggs, John-Paul Buzard, Douglas Major, Gerre and Judith Hancock, and Rick Clement. They were honored as the Lexus Artists of the Month, and the church will install an elaborate state-of-the-art recording system in the church to be used for special liturgical and concert series music events.

The celebration continued on October 28 with the world premiere performance of Douglas Major's *Requiem Mass in C minor*, commissioned by All Saints' Choir member, Paul Hamaty. The 11-movement work was written for the All Saints' Choir, soloists, organ and strings. Longtime friend Douglas Major conducted the premiere with Elizabeth Chenault playing the organ. Raymond Chenault prepared the choir and conducted the work again on November 6 for All Saints' Sunday.

The Chenaults were on staff with Douglas Major at Washington Cathedral before their appointment at All Saints'. They are currently in their 30th year at The Lovett School in Atlanta, where Mr. Chenault is the upper school choral

director and director of fine arts. Mrs. Chenault is the assistant upper school choral director and directs the middle school choral program. Their choirs have won numerous choral competitions, and the All Saints' Choir has been featured at many music conventions. The Chenaults have commissioned, published and recorded over 40 works for organ duet. They are managed by Phillip Truckenbrod Concert Artists.



Nigel Potts

Nigel Potts plays recitals at St. Stephen's Episcopal Church, Goldsboro, North Carolina on February 10; at Centenary United Methodist Church, New Bern, North Carolina, February 12; and St. Thomas Church Fifth Avenue, New York City, February 19.



Joe Utterback

is available for \$15 plus \$3 postage from Jazzmuze, Inc., 732/747-5227; <www.jazzmuze.com>.



John Weaver

John Weaver is featured on a new recording, *The Music of John Weaver*, on the JAV label (JAV 157). The CD marks Dr. Weaver's recent retirement from Madison Avenue Presbyterian Church, where he served as director of music and organist for 35 years. For this recording, Weaver plays his own organ works and conducts the church's choir in performances of various solo and liturgical works. Marianne Weaver is also featured as flutist. The program includes *Epiphany Alleluias*, *Prayer from Psalm 61*, *Passacaglia on a Theme by Dunstable*, *Offer Yourself*, *Holy Mystery of Christ*, *Worship the Lord in Holy Splendor*, *Prayer from Psalm 139*, *Prayer for Transfiguration Day*, *Fantasia on "Madrid"*, *The Baptism of Christ*, *Prayer for Purity*, *Introduction and Variations on "Lasst uns erfreuen"*, and *Magnificat and Nunc Dimittis*. For information: <www.pipeorgancds.com>.



Ken Tate

Ken Tate is celebrating 40 years as a church musician. Currently organist, Sanctuary choir accompanist, and assistant music director at First Presbyterian Church, Mankato, Minnesota, Tate has played organ, sang in, directed and accompanied choirs, played for funerals and weddings, served as music director, and maintained church music libraries since October 1965. He has served at Trinity Lutheran Church, Walnut Grove, Minnesota; Grace Lutheran, Good Shepherd Lutheran, and First Presbyterian churches, all in Mankato.

Tate has studied music with Arlene Hilding of Bethany College, Linda Duckett of Minnesota State University, Mankato, and Ronald Shilling of Martin Luther College, New Ulm, Minnesota. He chartered the Sioux Trails Chapter of the AGO in his home in Judson, Minnesota, and served as the chapter's dean for several years. He plans to record a CD of his favorite piano and organ music for worship services.

Joe Utterback is featured on three new CDs: *Dr. Joe's JAZZ Gospel*, spirituals and gospel with a jazz beat; *Jazz-DREAMz*, Utterback and old favorites; and *Stardust*, mellow Utterback. Each



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Photo: St. John's Lutheran Church, Bloomington, IL

na, and Seven Lakes Episcopal Church in Seven Lakes, North Carolina. After moving to Park Ridge, she frequently traveled to Ephraim, Wisconsin, and became the organist at St. Luke's Church in Sister Bay, Wisconsin.

Dorothy Lyall had performed organ recitals in Illinois, New York, New Jersey and North Carolina, as well as England. She was a member of the American Guild of Organists and a member of the national board of the Association of Anglican Musicians. She served on the music commissions of the Diocese of Chicago and the Diocese of North Carolina. She was appointed a representative of and received an ARSCM degree from the Royal School of Church Music in England. Mrs. Lyall was a mentor of the Education for Ministry of the Sewanee Seminary in Tennessee.

She is survived by three daughters and seven grandchildren. A memorial service was held December 3 at St. David's Episcopal Church, Glenview.

## Here & There

**Bärenreiter-Verlag** has announced new releases. *Johann Sebastian Bach: Freely Composed Organ Works / Chorale Partitas from Miscellaneous Works* (BA 5243) is edited by Ulrich Bartels and Peter Wollny and includes works whose authenticity was doubtful and thus were not included in the *New Bach Edition* until 2003. *Organ and Keyboard Music at the Salzburg Court 1500-1800* (BA 8499) includes works of Hofhaimer, Muffat, Leopold and Wolfgang Mozart, and Michael Haydn, edited by Siegbert Rampe. *Carl Piutti: Choralsvorspiele, op. 34, Vol. 1*, is edited by Martin Weyer. Piutti (1846-1902) taught at the Leipzig Conservatory and was organist of St. Thomas Church, Leipzig. His opus 34 was entitled "Two Hundred Chorale Preludes for Organ." Most are easy to play; none are truly difficult. *Theodore Dubois: Complete*

*Organ Works, Vol. 1, Early works* (BA 8468) features works for one- or two-manual organ with little or no use of obbligate pedal. For information: <www.baerenreiter.com>.

**GIA Publications, Inc.** has announced new releases. *A Gregorian Chant Handbook* (G-6471, \$9.95), by William Tortolano, teaches how to read chant notation and provides an understanding of chant phrasing, interpretation, style, modes, psalmody, and how to conduct chant, along with information on the structure of the Mass, Latin diction and pronunciation, practical repertoire in Latin and English, and a bibliography. *Catholic Marian Classics* (G-6220, \$19.95) presents 17 classic Marian hymn arrangements, including several by Richard Proulx. These arrangements were first heard on the CD of the same name (CD-539, \$16.95). For information: 708/496-3800; <www.giamusic.com>.

**Pape Verlag Berlin** has announced that their books and records will be distributed in the U.S. and Canada by Euro Organs Books and Records, P.O. Box 22, Deerfield, NH 03037-0022, as well as by the OHS or directly from them in Germany. Their most recent publication is the CD-ROM *Bibliography of the Organ*, by Marco Brandazza, with 53,000 titles on organ literature; the database software is written in English, French, German, and Italian, and is priced at U.S. \$106 (including postage). For information: <www.pape-verlag.de>.

**The Gothic Catalog** has announced the release of *Harvest Home: Songs from the Heart*, a new CD by the Dale Warland Singers (Gothic G 49243). The disc includes spirituals, folksongs and hymns in arrangements by Stephen Paulus, Carol Bennett, Norman Luboff, Kevin Siegfried and Dale Warland, on tunes such as "Deep River," "Simple Gifts," and "We Gather Together." For information: 425/252-4657, x 104; <www.gothicrecords.com>.

**JAV Recordings** has announced new pipe organ CDs. *Mulet: Esquisses Byzantines and music by Ropartz* (JAV 155), is played by Eric Lebrun on the Cavallé-Coll organ at the Church of St. Antoine des Quinze-Vingts, Paris. Stephen Tharp plays *Dupré: The Stations of the Cross, Opus 29* (JAV 161), on the organ at St. Sulpice in Paris. Also recorded at St. Sulpice is *The Widor Mass, Opus 36—The Grand 19th-Century St. Sulpice Tradition* (JAV 158), for choir and two organs; the recording also includes sacred choral music by Philippe Belenot and Lefebure-Wély and improvisations by Daniel Roth, recreating a liturgy that would have been heard in St. Sulpice when Widor himself was the organist. Mark Dwyer and Stephen Tharp also play on this recording. For information: <www.pipeorgancds.com>.

**C. B. Fisk, Inc.** has announced dedicatory events of the Perkins & Wells Memorial Organ at St. Paul's Episcopal Church, Greenville, North Carolina. John Scott will play a gala recital on January 27 at 7:30 pm, and present a masterclass the next day 10 am. Colin Andrews will present a recital on March 31 at 7:30 pm, and Janette Fishell will be the organ soloist in a concert on October 1 at 3 pm with the Symphony of East Carolina University. Ludger Lohmann and Gillian Weir will present concerts and masterclass throughout 2006-2007. For information: <www.ecu.edu/music/organsacredmusic>.

**Reuter Organ Co.** has released the latest edition of their newsletter, *Claron*, which includes information about new organs at Grace United Methodist Church, Naperville, Illinois (opus 2222), First United Methodist Church, Temple, Texas (opus 2224), First Presbyterian Church, Virginia Beach, Virginia (opus 2225), and Ardmore Baptist Church, Winston-Salem, North Carolina (opus 2219). The issue also includes articles about organist Shirley Latham, the restoration of the organ at the Cathedral of the Blessed Sacrament in Sacramento, California, and the Fifth Annual Augustana Arts/Reuter National Undergraduate Organ Competition. To download the newsletter, visit: <www.reuterorgan.com/newsletter.htm>.

**Classic MIDI Works** has sent its inaugural newsletter, which reports on a number of changes to their web site and introduces new products. A separate web site for MIDI products, <http://www.midiworks.ca/>, includes an "Articles" section, with a long-term goal of assembling a repository of "How To" documents. Also new is the "Gallery" section, with user-submitted photographs and descriptions of their MIDI Works products in action.

The most recent product is a new studio organ bench designed for home use. Wide enough to accommodate AGO-sized pedalboards, its wood-veneer finish is stained to match the Classic MIDI Pedalboard. See <www.midiworks.ca/bench/> for further details.

At the 2005 NAMM convention in January, Classic MIDI Works announced the second-generation wireless MIDI product, the MIDIjet Pro, which connects any two pieces of MIDI gear without cumbersome cables over distances up to 500 ft. For organists, this makes it possible to remotely voice or sequence an organ.

Last year they introduced a new swell shoe design that clamps on to the MIDI Pedalboard. These shoes connect to the analog inputs featured on all of the CMK keyboards and more recent MIDI Pedalboards. Classic MIDI Works is currently working on a new MIDI keyboard with pistons similar to their CMK, but with "tracker-touch." For information: <midisales@organworks.com>.



## In the wind . . .

by John Bishop

### We're going in circles.

Have you noticed? I grew up in Boston in the 1960s and '70s in what was a thrilling time for the art of organbuilding. Charles Fisk was well into his brilliant and innovative—and sadly shortened—career. Fritz Noack had established his company and was building the first of an impressive succession of instruments. Churches in the area were commissioning instruments from a wide variety of American and European builders, and organists and students of the organ were delving into the relationships between these "newfangled"—or was it "oldfangled"—tracker-action organs and the music of the baroque era that had inspired the concepts behind them.

The Organ Historical Society was an important part of that revolution—America's nineteenth-century heritage of organbuilding was being rediscovered and celebrated. We recognized how many wonderful venerable instruments had been sacrificed to make way for the "new-fangled" electro-pneumatic organs of the early twentieth century. By the time I graduated from high school there were two Fisk organs in my hometown, and I was organist of a church in the next town that has a three-manual Hook organ built in 1860. I thought I knew all I needed to know.

I was a freshman at Oberlin in 1974, the year that the new Flentrop organ in Warner Concert Hall was dedicated. That organ has plenty of mutations, historically inspired reeds, suspended and "unbushed" tracker action. It was tuned in Werckmeister III, an historic temperament that sounds wonderful in many keys (let's say for simplicity, up to four sharps or flats), but when I played Widor for one of my required performances and wound up in B-flat minor, I felt it in my fillings. And of course, that performance was offered without the grace or benefit of a Swell box. Forgive me, Charles-Marie.

While I was a student at Oberlin, Trinity Episcopal Cathedral in Cleveland received a three-manual Flentrop organ, and I was privileged to work with the team from Holland installing it. You don't forget the first day of an installation, when the organ in parts is unloaded from a shipping container and carried up the front steps of the church. It's heavy work. And I'll not forget noticing a crate that contained *Celeste* pipes, or realizing that I was carrying a bundle of Swell shutters. I was perhaps too naïve to realize all the implications, but that sure seemed like part of a circle.



Casavant organ, St. Andrew's Episcopal Church, Wellesley, Massachusetts (photo John Bishop)

Recently I had a lengthy conversation and correspondence with several colleagues that set me to thinking about this circle and what it means to our art. The

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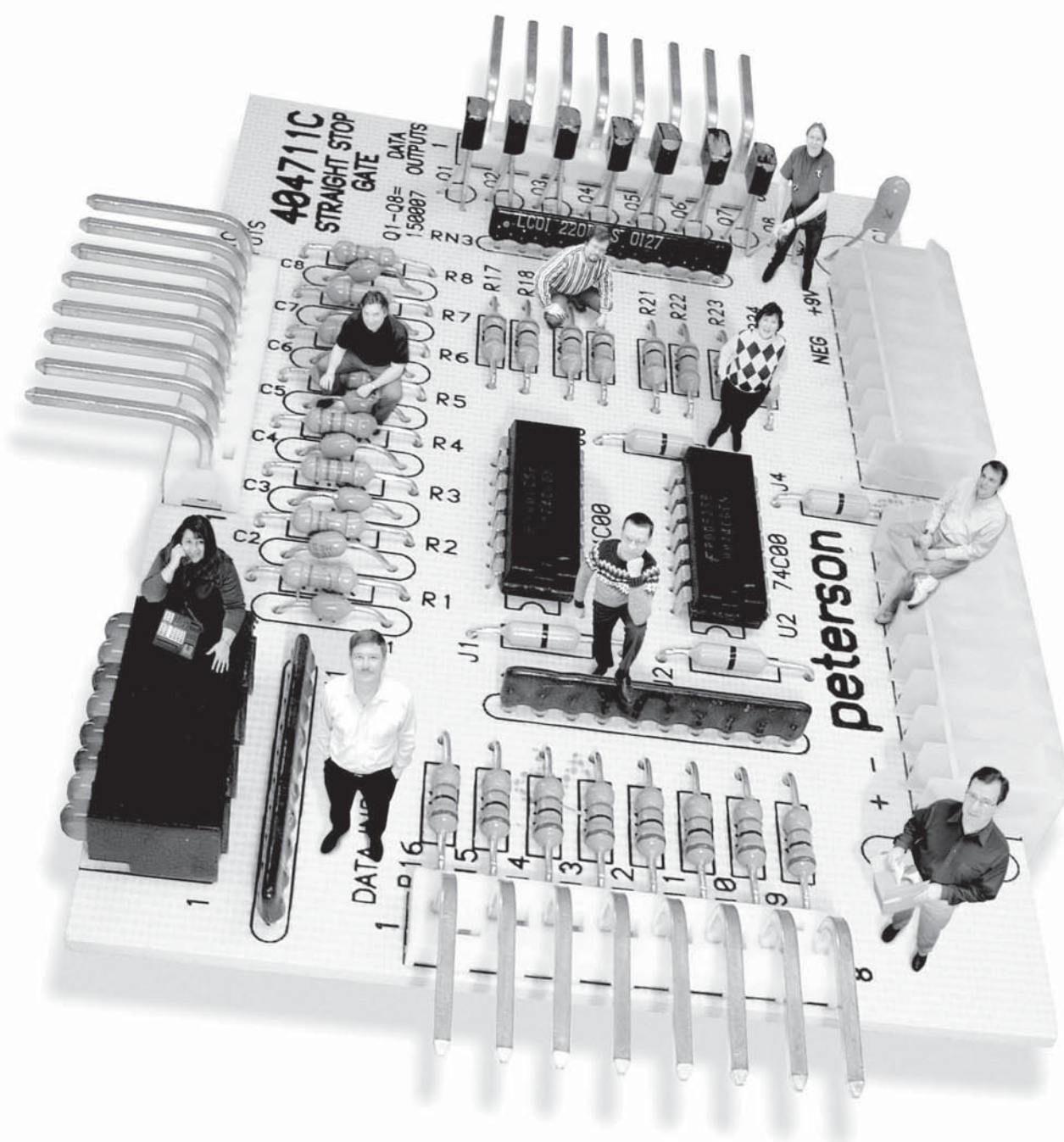


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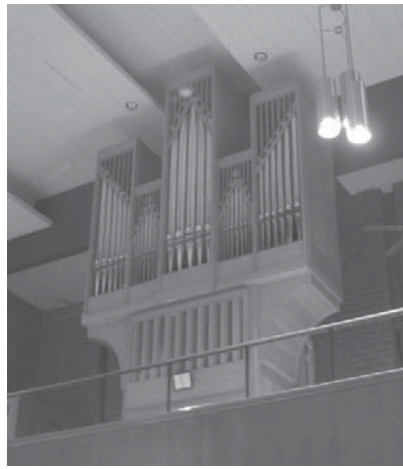
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**Brombaugh organ, Ashland Avenue Baptist Church, Toledo, Ohio** (photo John Brombaugh)

exchange started when the organbuilding firm Juget-Sinclair of Montreal announced an open house at which they would exhibit the new organ they had built for St. Andrew's Episcopal Church in Wellesley, Massachusetts. (Visit their website at <http://www.cam.org/~sinc/>.) The e-mails started flying between organbuilders John Brombaugh, Hellmuth Wolff, and Karl Wilhelm. John remembered that the first time he met Hellmuth and Karl was in Wellesley during the installation of that church's Casavant organ. (It's no secret that the Casavant was installed in 1964, so these guys were younger than they are now!) John also told us that at the moment he was involved with the relocation of the organ he built for the Ashland Avenue Baptist Church in Toledo, Ohio (Opus 9, 1972). That congregation was moving to a new building and their original sanctuary had been sold to a congregation with musical priorities that did not involve a Brombaugh organ. The organ would be installed temporarily at Sacred Heart Cathedral in Rochester, New York (where it will presumably be available to students at the Eastman School of Music) until its permanent home at Sonoma University is ready.

When a new organ is finished, the builder might be proud of his accomplishment, relieved to be finished with particular complications, excited about moving on to the next project—but he is certainly not imagining that the organ he just finished will be replaced in thirty or forty years. Pipe organs seem permanent. I've had contact with many people who are surprised when they realize that an organ can be taken apart and moved. They thought it was part of the building. But isn't an organ an expression of its builder's current philosophy? While an organbuilder might hope that his work would never be replaced, would it be good for organbuilding in general if churches routinely purchased two new organs every century?



**Organ (relocated) built by Hellmuth Wolff, St. Paul's Lutheran Church, Durham, North Carolina** (photo John Bishop)

Because I had been involved in arranging the sale of the Wellesley Casavant to St. Theresa's Roman Catholic Church in South Hadley, Massachusetts, I jumped into the conversation explaining that while the people of St. Andrew's remained dedicated to the concept of tracker action, they felt they would benefit from having an instrument with more emphasis on fundamental tone. I added that the Organ Clearing House had relocated an instrument built by Hellmuth Wolff (Opus 17, 1976), installing it in St. Paul's Lutheran Church, Durham, North Carolina. It was a coincidence that St. Paul's previous instrument was a one-manual organ built by John Brombaugh—and rather than being replaced, the Brombaugh was moved to the front of the church where it is used as a *liturgical* organ.

As I was writing that letter I remembered an amusing and poignant story about Ernest Skinner, an organbuilder whose brilliant innovations in many ways defined the twentieth-century American organ. He who gave us pitman stop action, whiffle-tree Swell engines, French Horns, and vertical-selector combination actions, and who built instruments that emphasized fundamental tone, colorful orchestral solo stops, and shimmering strings was later criticized for failing to keep up with fast-changing trends, insisting that his instruments were the ideal and should not be changed. The story I refer to was quoted in *All the Stops*, the wonderful book about the twentieth-century American pipe organ written by Craig Whitney (PublicAffairs, 2003). (If you haven't read this book yet, you've missed much. You can order it from the OHS catalogue: <http://store.yahoo.com/ohscatalog/crrwhallst.html>.)

Whitney wrote:

Skinner was effectively frozen out of the company that bore his name, associated with it now in name only. But it was not only at Aeolian-Skinner that tastes were changing. To the romantic-orchestral organ that Skinner had built in the Cleveland Museum of Art in 1922, the young Cleveland organbuilder Walter Holtkamp added in 1933 something new and revolutionary—a small rückpositiv division

designed along German classical lines. Though technically the term applied only to that part of a baroque organ that was detached from the rest and behind the organist's back, typically in the gallery of a church, Holtkamp's imitation was free-standing, playable via electro-pneumatic connections to the organ console, but its clear-speaking high-pitched stops were intended to produce a brighter tonality than the rest of the Skinner organ had. The addition produced much comment among organists and other builders, and it was seen as another blow to Skinner's now old-hat notions that an organ should try to imitate an orchestra. At an organists' convention, [Dorothy] Holden's biography relates, [Holtkamp saw Skinner standing alone, ignored now that he had gone out of fashion, and thought, 'Now, this is a perfect shame! There stands one of the greatest figures in the art of organ-building, and all those sissies are afraid to go up to speak to him, for fear they might lose face among their peers!'] As Holtkamp told the story to Robert Bates, an organist friend, he went up to Skinner and said, "Mr. Skinner, I am Walter Holtkamp from Cleveland, and I just want to thank you for all you have meant and done for the art of organ-building through your splendid career." Apparently, "Cleveland" was all that registered on Skinner, who was by then hard of hearing, and rejoined, "Cleveland! Say, you know, I have one of my best organs out there in the Art Museum, and some damn fool has come along and just ruined it."<sup>1</sup>

I finished my letter to John Brombaugh saying: "Poor Skinner's organ only lasted 11 years before Holtkamp got his hands on it. A Rückpositiv in 1933—who knew?" That was a pretty radical innovation for 1933. We raise the question, did Walter Holtkamp improve the Cleveland Museum's organ? Who is the judge of that?

Should we alter works of art? We wouldn't change a portrait by Rembrandt because Parisian clothing designers are featuring green this year or because it's not stylish to put feathers in hats these days. We wouldn't change a Shakespeare play because the word *methinks* isn't part of every day speech now.

We would, however, alter an historic building by installing wheelchair ramps and elevators. Those instances where we condone such alterations often have to do with usefulness. You don't have to consider the usefulness of a painting or sculpture. It is what it is. It's a snapshot of an instant from another time. We can appreciate it (whether or not we like it) as an artist's expression and we don't depend on it for anything else.

Organs are different. A fine organ stands as a work of art, but it is also a tool to be used by contemporary artists to another artistic end. And, more than any other instrument, the organist is *stuck* with the instrument. If you are the regular organist of a church, all you do must be done with the existing instrument. If you are traveling to play a concert in a distant city, you must channel your creativity through whatever instrument you encounter.

When an organ is playing, the art of the builder, the player, and the composer are being combined to create yet another artwork, which is the perfor-

mance itself—a virtual, temporary structure that thrills, moves, excites, or angers the listener, and that is gone as soon as the sound dies away. What's more, it might thrill one listener and anger another. And each listener is responding to each component—the playing, the music, and the instrument. Does this view of performing music give the player license to propose alterations to the instrument, or more to my point, to replace the instrument with another?

There are of course many reasons why an organ might be relocated. Sometimes a parish has closed, either because its congregation has disbanded or merged with another. Sometimes an institution gets a new organist whose interests are different from those of predecessors. Sometimes, let's face it, we are replacing an instrument that was never any good to begin with.

It is interesting to watch trends. We have spent a huge amount of energy relearning ancient skills, and developing new appreciations of early styles. E. Power Biggs and his contemporaries took us on virtual tours of older European organs (using the vinyl conveyances of the day). We assimilated, imitated, and built on the sounds we heard then. That work gave us greater ability to analyze and understand the components of sound, allowing us new ways to appreciate other styles. If we were devoted to the examples left by Arp Schnitger in the eighteenth century, suddenly we could appreciate and understand anew what Ernest Skinner was up to in 1920.

There was a wonderful moment at the convention of the Organ Historical Society in North Carolina in 2001 when on Wednesday, June 27, the convention visited the chapel at Duke University, home to three excellent and wildly varying pipe organs. There were three recitals—Mark Brombaugh played on the Flentrop organ, Margaret Irwin-Brandon played on the Brombaugh, and Ken Cowan played on the Aeolian. We were taken from Scheidemann to Wagner, from Liszt to Frescobaldi, from Buxtehude to Bossi all in a single day. What a dazzling display of the variety of the pipe organ and its music, and how passionately people defended their preferences as the buses took us back to Winston-Salem! I thought it would have been fun to have each of the performers play on each of the organs, but I had trouble finding supporters.

#### It doesn't take a rocket scientist . . .

A good friend of mine is a terrific singer whose husband is an astrophysicist. He works in a Smithsonian-affiliated lab at Harvard University using a telescope in Arizona that he operates remotely by computer. Once at a party Jane was asked what it's like to live with such a brilliant person. "You know how they say, it doesn't take a rocket scientist?" she replied. "There are lots of things around the house that really don't need a rocket scientist!"

Now I'm no rocket scientist, but I know there's a navigation trick called a *gravitational slingshot* that's used to



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 4 Gambette Celeste II  
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 8 Tuba Mirabilis  
 8 French Horn  
 8 Corno d' Bassetto  
 8 Cor Anglais  
 4 Octave Mirabilis  
 Tremulant  
 Celesta

**CHOIR**

16 Erzähler  
 8 Principalino  
 8 Voce Umana  
 8 Gedeckt  
 8 Concert Flute  
 8 Viola  
 8 Dulciana  
 8 Aeoline Celeste  
 4 Oktav  
 4 Flute  
 4 Viola  
 2 2/3 Twelfth  
 2 Fifteenth  
 2 Waldflöte  
 1 1/3 Quintflöte  
 IV Mixture  
 III Sharp Mixture  
 8 Cornopean (Great)  
 8 Krummhorn  
 8 Clarinet  
 Tremulant

**ANTIPHONAL**

16 Contra Violen  
 8 Principal  
 8 Holzgedackt  
 8 Violen  
 8 Violen Celeste  
 4 Prinzipal  
 4 Koppelflöte  
 4 Violen II  
 2 Oktav  
 1 1/3 Quintflöte  
 III Cymbale  
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 Tremulant



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propel interplanetary probes through space. The vehicle is steered toward a planet and makes use of that body's gravity to fling itself further into space. For example, on August 27, 1981, *Voyager 2* used the gravity of Saturn to fling itself toward Uranus, where it arrived on January 30, 1986.<sup>2</sup>

I wonder if a gravitational slingshot could be used to break the circle and send the art of organbuilding to new places, new concepts, and new plateaus. It seems to me that many of the more recent innovations in organbuilding have been "returns" to one idea or another. When Craig Whitney described Holtkamp's addition of a Rückpositiv as "new and revolutionary," he was in fact referring to a concept that was some five hundred years old. We reach back through history to recreate the technology of the slider windchest and of voicing organ pipes on low wind pressures just as we reach back through history to understand again the glory of high-pressure reeds and air-tight swell boxes. We have incorporated computer technology to duplicate and enhance the registration equipment developed early in the twentieth century. We have built new organs using ancient architectural elements and we have modified those ancient elements to incorporate them in contemporary designs. But I suggest that no specific instrument or style of instrument, and the work of no one organbuilder can stand for the future of the instrument.

Igor Stravinsky assimilated all the tools of musical composition he had inherited and produced music that startled the world. And that music that caused riots when it was first performed is celebrated today as part of the wealth of musical expression. Is the future of the pipe organ based on the comparison between the instruments of early eighteenth-century Europe and early twentieth-century America or can we assimilate all we've inherited to create new concepts for the organ, new ways to use the organ, and new ways to listen to it?

#### Notes

1. *All the Stops*, Craig Whitney, PublicAffairs, 2003, pp. 70-71.
2. [www.mathpages.com/home/kmath114.htm](http://www.mathpages.com/home/kmath114.htm)

## Music for Voices and Organ

by James McCray

### Lent

Thirty years among us dwelling,  
His appointed time fulfilled,  
Born for this, he meets his Passion,  
For that this he freely willed:  
On the Cross the Lamb is lifted,  
Where his life-blood shall be spilled.

*Venantius Honorius Fortunatus*  
(c. 540-600)

Ash Wednesday is on March 1 this year, and since March tends to bring a promise of spring, there may be a return of hopefulness that has been missing

since the joyous days of Christmas. Lent, whose name comes from the Old English "lenten" (spring), comprises 40 days (excluding Sundays) of penance for Christians to recall the 40 days Jesus spent in the desert. It begins on Ash Wednesday and ends on Holy Saturday. Textual messages often concern topics such as faithfulness; Psalms common to the period include 19, 23, 25, 33, 34, 51, 91, 103, 105, 116, 130, 137, and 143. Generally the music of Lent is much less exciting than in other times of the Christian year. The mood seems to be more pensive with slower settings, and the use of "Alleluia" is suspended until Easter.

Church choir directors tend to prefer programming settings that are fast, celebrative, enthusiastic, and exciting. Singers enjoy those styles and usually there is a more immediate connection with them. Yet we all need to be reminded that the emotion found in effective settings appropriate to Lent brings a different, but equally valuable, spirit to the church service.

Perhaps choir directors can offer new or different things to bring a quiet inspiration to the choir during the Lenten season, such as:

1. If you do not begin each midweek rehearsal with a prayer, do so during Lent.

2. Consider choosing a series of anthems, prayer responses, or benedictions that are all based on the same text such as "What wondrous love is this."

3. Consider choosing music with other similarities for those Sundays in the last few weeks before Palm Sunday. For example they could all be settings using the same additional instrument (oboe or cello). Use an instrument that brings out a pensive mood.

In the past there was a tradition of fasting or giving up something during Lent; the idea of making a sacrifice was a unifying element for the congregation. Today the number of churchgoers retaining that tradition is very low, so doing something that focuses on diverse aspects of Lent is especially helpful to its understanding. As poet Robert Herrick (1591-1674) says in the Baker setting discussed below:

Is it a fast to keep the larder lean?  
And clean from fat of veals and sheep?  
Is it to quit the dish of flesh,  
Yet still to fill the platter high with fish?  
Is it to fast an hour,  
Or ragged to go  
Or show a down-cast look and sour?

No! It is a fast from strife the old debate  
and hate,  
'Tis to show a heart grief-rent.  
To starve thy sin, Not bin,  
And that's to keep thy Lent.

So, find ways to make Lent meaningful for the choir. As Shakespeare said, "Things won are done; joy's soul likes in the doing."

**Alone Thou Goest Forth, O Lord, Michael McCabe. SATB and organ, Paraclete Press, PPM 00511, \$1.60, (M).**

The organ writing has registration

suggestions but is sparse with the choir often singing unaccompanied. The twelfth-century Peter Abelard text is solemnly treated, often with biting dissonances to enhance the drama. There is a brief soprano solo and a closing unison Amen. Very sensitive music.

**What Wondrous Love Is This?, Lloyd Larson. SATB and keyboard, Beckenhorst Press, Inc. BP 1706, \$1.50 (M-).**

Larson's arrangement of this popular Appalachian folk hymn is often in two parts. There are four verses with the last two in a modified four-part setting. The keyboard music is easy, on two staves, and is not soloistic. Reflective, gentle music that builds to the loud final verse.

**What Wondrous Love Is This?, arr. Hal Hopson. SATB unaccompanied, Oxford University Press, 0-19-386713-3, \$1.40 (M).**

For over two of this anthem's three pages, the basses must sustain a low F as a pedalpoint, and that may be too difficult for many; perhaps adding the F on the organ pedals will help them sustain the sound and intonation. The four-part harmony of the last verse uses warm parallel chords built on fourths. After a loud climax there is a coda that returns to the opening mood and closes quietly.

**Search Me, Try Me, Harold J. Willome. SATB and keyboard, Abingdon Press, 068706X, \$1.50 (E).**

Based on Psalm 139, this anthem has four verses with two primarily in unison and the choral parts on two staves. The keyboard part is very simple and also on two staves.

**My Heart Is Longing, arr. Bradley Ellingboe. SATB, harp or piano and oboe or clarinet, Neil Kjos Music Company, Ed. 9033, \$1.70 (M-).**

This Norwegian folk tune begins rubato with the woodwind solo and unison women. The second verse is for unison men above a gentle harp background. The last section is in four parts. Woodwind parts are included separately at the end. This gracious music has limited vocal ranges.

**Thirty Years among Us, Linda Shute. SATB and organ, Augsburg Fortress, 11-10997, \$1.30 (M).**

After a free, unaccompanied soprano opening, the sopranos continue above a humming background doubled by the organ. A two-part (SA/TB) verse continues, then dissolves into a change from minor to major as the choir breaks into the tune "Sing my tongue," which finally has a true four-part texture. The setting ends loud and triumphant.

**To Keep a True Lent, Richard Baker. SATTBB with T solo, unaccompanied, Oxford University Press, NH 22, \$1.95 (D-).**

With changing meters and quick, short rhythmic bursts asking the question "Is it?", the basses provide a background for the upper voices who sing the text. The music has dissonance that adds to the dramatic character of the setting. This will take a solid church choir for effective performance, but its text is highly evocative for the season.

**Agnus Dei, Leo Nestor. SATB, organ, brass and timpani, ECS Publishing Co., No. 5094, \$1.45, instrumental parts \$45.70 (for entire Mass) (M+).**

This is the last movement of his mass titled *Music for a Solemn Eucharist* (all movements are published separately). A brass sextet of three trumpets, horn, and two trombones is needed. The choral/keyboard score indicates that it is

only for rehearsal, and the work MUST be performed with brass/timpani. The text is in English although there is a very brief closing statement on the text "Dona nobis pacem." Sensitive and well-crafted music.

**With All My Heart, Michael Cox. SATB and keyboard, Theodore Presser Co., 392-42431, \$1.60 (M).**

After a soft, gentle introduction, the choir sings two strophic verses above the arpeggiated accompaniment. The dynamic increases as the text discusses the suffering on the Cross. The final section returns to the opening mood and ends quietly with sustained choral lines above the opening keyboard background.

**Ave Verum, Richard R. Rossi. SATB unaccompanied, GIA Publications, G-5718, \$1.20 (M-).**

This Good Friday text receives a poignant setting and has several surprising harmonic shifts. Only a Latin text is used. The two-page motet is slow, quiet, and sensitive.

## Book Reviews

**Critical Notes on the Organ Works of Jehan Alain, by Marie-Claire Alain; translated by Norma Stevlingson. Paris: Éditions Musicales Alphonse Leduc, 2001 and 2003 [English translation]. 121 pages, ISBN 2-85689-061-X. Available from the Organ Historical Society (\$75 plus shipping), 847/353-9226; <[www.ohscatalog.org](http://www.ohscatalog.org)>.**

Marie-Claire Alain writes in the Preface, under The Published Editions, the following commentary:

So that all performers of Jehan Alain might benefit from all the information they seek for a faithful performance of his music, I now wish to publish the results of a comparative study, undertaken within the last several years, of the old manuscripts, of manuscripts discovered more recently, and of the successive editions. This work, in the form of critical notes, will allow us to come as close as possible to the composer's thoughts.

The overall plan of this volume is as follows:

Preface: contains lists of abbreviations and manuscripts, origin of the manuscripts and their present condition, manuscripts that belong to Jehan Alain's heirs, owners of the manuscripts and persons to whom the works are dedicated, editions, Alain's musical notation, the Alain organ, and his catalog.

Volume I: *Suite for Orgue* and *Trois Danses*.

Volume II: *Variations sur un thème de Clément Jannequin, Le Jardin suspendu, Aria, Deux Danses à Agni Yavishita, Prélude et fugue, Intermezzo, and Litanies*.

Volume III: *1er Prélude Profane, 2e Prélude Profane, Climat, 1re Fantaisie, 2e Fantaisie, Lamento, Petite Pièce, Monodie, Berceuse sur deux notes qui cornent, Ballade en mode phrygien, Grave, Variations sur Lucis creator, Postlude pour l'office de complies, and Choral cistercien pour une élévatoion*.

The notes in this volume provide in one source details and insights into Alain's working and re-working of his compositions, in addition to Marie-Claire's memories of how Jehan played particular pieces, and his intentions (hitherto not notated) as a composer. I find this book fascinating in that we see the composer's "hand" as he wrote out his *Catalogue* of his works, and also his drawings—depicting his sense of humor. With the advent of the comput-

Photo: Lorraine Dotson

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GRAND ORGUE

Montre 16'  
Violonbasse 16'  
Bourdon 16'  
Montre 8'  
Dulciana 8'  
Prinzipal 8'  
Viole de Gambe 8'  
Flûte Harmonique 8'  
Bourdon 8'  
Chimney Flute 8'

Quinte 5-1/3'  
Prestant 4'  
Oktav 4'  
Flûte 4'  
Solo Flute 4'  
Tierce 3-1/5'  
Quinte 2-2/3'  
Doublette 2'  
Octavin 2'

Tierce Fourniture IV-VI

Cornet V  
Tierce 1-3/5'  
Fourniture XI  
Cymbale IV  
Bombarde 16'  
Trompette 8'  
Trumpet 8'  
Clairon 4'  
Tremblant

POSITIF

Quintaton 16'  
Bourdon 16'  
Erzähler 16'  
Principal 8'  
Flûte de Bois 8'  
Holzgedackt 8'  
Unda Maris II 8'  
Viole Céleste II 8'  
Prestant 4'  
Flûte d'amour 4'  
Koppelflöte 4'  
Nazard 2-2/3'  
Doublette 2'  
Octavin 2'  
Tierce 1-3/5'  
Larigot 1-1/3'  
Septieme 1-1/7'  
Piccolo 1'

Sesquialtera II

Grave Fourniture IV

Cymbale IV

Jeu de Clochette II

Basson 16'

Corno di Bassetto 16'

Trompette 8'

Dulzian 8'

French Horn 8'

Clarinete 8'

Cromorne 8'

Chamades II 8'

Tuba Anglais 8'

Chamade 8'

Petite Clairon 4'

Rohrschalmei 4'

Tremulant

Octaves Graves 16'

Muet

Octaves Aiguës 4'

RÉCIT

Bourdon Doux 16'

Contre Gambe 16'

Diapason 8'

Gambe 8'

Voix Céleste 8'

Bourdon 8'

Flûte Harmonique 8'

Flûte Céleste II 8'

Octave 4'

Unda Maris II 4'

Flûte Traversière 4'

Nazard 2-2/3'

Octavin 2'

Choeur Fourniture V

Cymbale III

Tierce 1-3/5'

Plein Jeu IV

Cymbale III  
Contra Basson 32'  
Contra Trompette 16'  
Basson 16'  
Trompette 8'  
Trumpet 8'  
Hautbois (mp) 8'  
Hautbois (mf) 8'  
Cor d'Amour 8'  
Orchestral Oboe 8'  
Clarinete 8'

Voix Humaine 8'

Clairon 4'

Tremulant

Octaves Graves 16'

Muet

Octaves Aiguës 4'

BOMBARDE

Grand Diapason 8'

Flûte Majeur 8'

Cellos Célestes II 8'

Soprano Ah 8'

Grand Octave 4'

Grand Jeu VII

Grave Mixture IV

Bombarde 16'

Corno di Bassetto 16'

Trompette Harmonique 8'

French Horn 8'

Chamade 8'

Tuba Anglais 8'

Cor Anglais 8'

Clairon Harmonique 4'

Chamades 16+8+4+2 IV

PÉDALE

Montre 32'

Contra Violone 32'

Contre Bourdon 32'

Bourdon Doux 32'

Contre Basse 16'

Principal 16'

Contre Gambe 16'

Subbasse 16'

Bourdon (G.O.) 16'

Violone 16'

Gambe Celestes II 16'

Quintaton (Pos) 16'

Bourdon Doux (Rec) 16'

Erzähler 16'

Montre 8'

Prinzipal (G.O.) 8'

Violoncelle 8'

Cellos Céleste II (Bomb)8'

Unda Maris II (Pos) 8'

Flûte 8'

Bourdon (Rec) 8'

Octave 4'

Cor de Nuit 4'

Fourniture IV

Ophicleide Heroique 64'

Contre Bombarde 32'

Contra Basson 32'

Bombarde 16'

Basson (Rec) 16'

Trombone 16'

Corno di Bassetto 16'

Contre Trompette 16'

Bombarde 8'

Chamade (Pos) 8'

Tuba Anglais (Pos) 8'

Trompette 8'

Trumpet 8'

Clairon 4'

Rohrschalmei (Pos) 4'

Zink 2'

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er for composition, there will be fewer 'tell-tale' signs of who composed what. Personal touches will not appear on the page, and all music will have the same printed look.

As each piece is presented, the Alain catalog number is assigned, the date of work listed, as is the person to whom the work is dedicated. The place, date, and performer of the premiere are noted. Following is the list of sources, commentary, and then a thorough measure-by-measure comparison of sources, when sources differ. With these complete notes, one can make informed decisions on how to interpret various instances.

If you teach or perform any of Alain's works, you will find this volume invaluable.

—Sharon L. Hettinger  
Lawrence, Kansas

**The Wurlitzer Pipe Organ: An Illustrated History**, by David L. Junchen, reconstructed and edited by Jeff Weiler. The American Theatre Organ Society, 2005, xvii + 774 pages, \$125 plus shipping. Available from ATOS, c/o Michael Fellenzer, 6041 Garver Rd., Indianapolis, IN 46208-1516; ph: 317/251-6962; fax: 317/251-6940; <www.atos.org>.

Moving picture theatres (known as "movie palaces") provided the chief form of popular entertainment in most cities and towns in the early years of the twentieth century. Theatre organs first were used to provide musical backgrounds to the dramatic scenes in silent movies. Sometimes these scenic backdrops were improvised spontaneously by the organist; sometimes they were adaptations of composed music. In some respects, theatre organs were competitors of the orchestra, for the pipe ranks and stop lists of these organs mimicked orchestral instruments. They were also equipped with a variety of percussion devices, such as drums, traps, xylophones, bells, and chimes. Organ consoles were elaborately decorated structures, often of colored glass to silhouette the player.

Wurlitzer organ installations were not limited to theatres, but extended to churches, hotels, residences, funeral establishments, fraternal lodges, and even to skating rinks. This large and comprehensive book documents the activities of the Wurlitzer company, the American firm of instrument makers, from the date of its founding to recent times.

The chronicle unfolds in sixteen chapters. Chapter One, "1856-1909: The First Half-Century," begins with the genealogy of the Wurlitzer family in Saxony and the arrival of Rudolph Wurlitzer in Hoboken, New Jersey, in 1853, where he established a wholesale merchandising business that included coin-operated music machines, "PianOrchestras." Chapter Two, "Robert Hope-Jones in England," describes the mechanical innovations of this organ builder that revolutionized his field. Chapter Three, "Hope-Jones Invades the New World," recounts his arrival in

America from England and the founding in New York of the Hope-Jones Organ Company in 1907, and describes its inventions and innovations that preceded its bankruptcy in 1910. Chapter Four, "1910-1914: Wurlitzer Buys Hope-Jones," describes the Wurlitzer Motion Picture Orchestra (Style J-\$7500 Complete; Style L-\$9000 Complete) and the troubles and problems with various installations in several locations, along with copies of related correspondence.

Chapter Five, "1915-1919: The Mighty Wurlitzer Comes of Age," covers the company's steady growth in business and its expansion that included a four-manual instrument for a theatre in Denver, Colorado, in 1916, the largest organ built by the firm up to that time. The company's "Unit Orchestra" was a new and profitable field. In 1915, the Wurlitzer factory claimed that the Unit Orchestra was the largest instrument of its kind the world. The same chapter includes descriptions of other similar installations in municipal theatres and auditoriums throughout the country. The chapter includes a copy of an extensive and detailed promotional brochure, "The Evolution of the Organ," describing the Wurlitzer Hope-Jones Unit Orchestra as an instrument that combines "the grandeur of the cathedral organ with that of the symphony orchestra," one of "the utmost refinement of which the artist-artisan of the United States is capable."

Chapter Six, "1920-1926: The Roaring Twenties," identifies the factors contributing to Wurlitzer's phenomenal growth as an industry leader in both church and theatre organs: heavy advertising and the artistry of its players like Jesse Crawford. This chapter features many photographs and descriptions of the instruments (including highly ornate and decorated consoles) that were installed in this period. Chapter Seven, "1927-1932: The Golden Years," notes the company's all-time record in prestige sales of three-manual organs, and describes theatre and residence installations in considerable detail, complete with photographs of factory erecting and testing rooms, chamber interiors and playing mechanisms, organ consoles, reproductions of shop orders, sales agreements, opus specifications, and advertising layouts.

Chapter Eight, "Wurlitzer in England," describes the company's problems and successes in its London factory, and reports on sales in England and European countries, all copiously illustrated with photographs of theatre and residence interiors and reproductions of promotional advertisements. Chapter Nine, "Residence and Player Organs," the longest descriptive chapter in the book, notes the large number of instruments with automatic player mechanisms, suitable for homes of wealthy clients (brochures proclaimed: "The Home's Richest Treasure"; "Summon at will the world's great organists"; "Johann Sebastian Bach could play for you"; "Give Your Home a Voice"; "The Organ is Music's Richest Voice"; "All

you need is Some Cozy Corner"). About forty percent of factory production by the early 1920s was for this purpose, although the number decreased in succeeding years. A large part of this chapter consists of photographs of these instruments and the interiors of opulent residences where they were installed. The chapter concludes with 26 pages of printed lists of selections for Wurlitzer Residence Organ Rolls.

Chapter Ten, "Wurlitzer Church Organs," describes the range of instruments built for or removed to religious institutions: 256 in all between 1910 and 1930. The comprehensive Church Organ Opus List describes these in terms of opus number, location, style, size, and date. As elsewhere, many consoles are pictured along with reproductions of advertising posters and catalogue pages. Chapter Eleven, "1933-1988: Denouement," describes Wurlitzer's forays into the production of home radios, electric refrigerators, jukeboxes (coin-operated phonographs), electronic pianos, and electronic organs, before the dissolution of the company in the late 1980s. (This was the time of the "mightiest Wurlitzer," a four-manual, 69-rank instrument with a paneled console, in the company's headquarters.)

Chapter Twelve, "Wurlitzer Factory Tour," consists entirely of photographs of buildings and interior work areas of one of the largest musical instrument factories in the world. As the title suggests, Chapter Thirteen, "Technical Information," consists of printed factory charts, wiring schedule pages, engineering data sheets, part numbers, and standard specification stop lists for early Wurlitzer Unit Orchestras, and Wurlitzer Style Designations lists. Chapter Fourteen, "Wurlitzer Organ Opus List," provides basic information—City/State, Location, Style, Size, Date, Piano, Blower, HP, Wind, Remark—from Opus 1 to Opus 2234 (98 pages). The book concludes with two entirely technical sections: Chapter Fifteen, "Blowers Purchased by the Hope-Jones and Wurlitzer Companies," and Chapter Sixteen, "Wiring Schedules."

A reader's first impression of this book is the enormous amount of technical information it contains, derived from various archival sources such as the Smithsonian Institution, the Organ Historical Society, the Theatre Historical Society, the American Theatre Organ Society, and numerous private archives. However, the non-specialist can ignore this mass of data in view of the seamless prose descriptions in each chapter, but the technical data is readily available for supporting the commentary. The historical photographs—about 500 including those in reprinted advertisements—provide a similar function.

The editor notes that the author, David Junchen, died in 1992 (at the age of 46) before he could complete the work in a form suitable for inclusion in his planned *Encyclopedia of the American Theatre Organ*. Even so, in its present self-contained form, this extensively researched and handsomely produced book (in 9" x 11" format, 8 lbs/3.6

kg!) will be welcomed by organists and music historians alike.

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

**Note:** The 2005 Organ Historical Society Catalog Supplement lists nine compact discs on its Theatre Organ page; seven of these feature performances on Wurlitzer organs.

## New Recordings

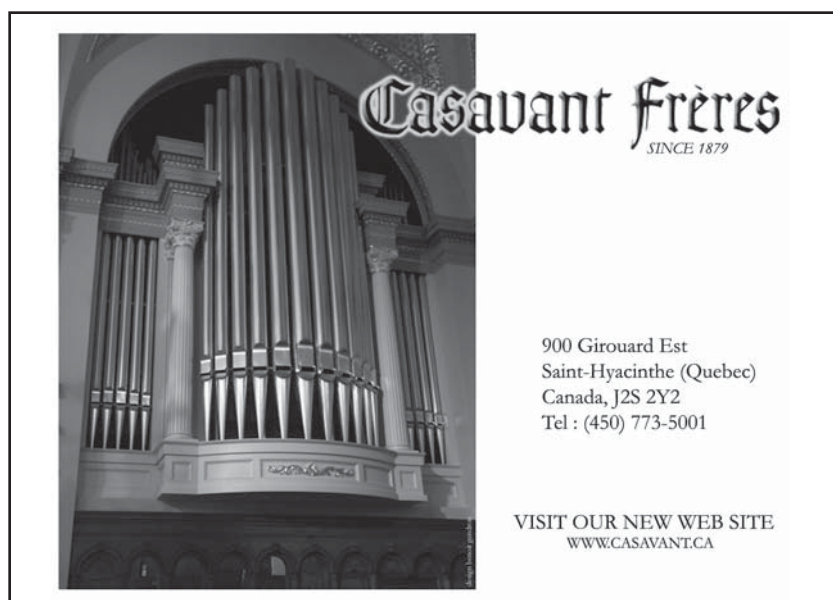
**Erfurt & Europa. Wieland Meinhold at the Compenius Organ of the Michaeliskirche in Erfurt. Recorded 2002, TT 54:38, Motette CD 13111. Available from the Organ Historical Society (\$14.98 plus shipping); 804/353-9226; <www.ohscatalog.org>.**

The Ludwig Compenius organ at the Michaeliskirche in Erfurt was built originally between 1650 and 1652, and was comprehensively restored by Ruehle of Moritzburg in September 2000. It consists of 15 stops on two manuals plus pedal: the five stops on the Hauptwerk include a Principal chorus up to 2', an 8' Rohrflöte and a three-rank mixture; the seven stops on the Rückpositiv include 8' and 4' flutes, a 4' and 2' Principal, Sesquialtera, 2-rank Zymbel and Krummhorn; the Pedal division has a 16' Subbass, 8' Octavbass and a 16' Posaunenbass. There is a tremulant, manual and pedal couplers. Of the 910 pipes, 883 are new. The manual compass is C, D-f<sup>3</sup>, the pedal compass C, D-d<sup>1</sup>, and the instrument has been tuned to the meantone Choir pitch of 466.2.

Wieland Meinhold has chosen pieces from around Europe, several of which are contemporary with or earlier than the original instrument, and opens the recording with Samuel Scheidt's grand *Modus ludendi pleno Organo pedaliter*, taken from Part III of the *Tabulatura Nova*. The double pedal does not overwhelm the flue chorus, and the six parts can each be heard quite clearly.

After this arresting opening we hear two pieces by Pachelbel, one of the composers represented on this CD who worked in Erfurt. The *Fantasia in G minor* with an insistent dactylic rhythm is akin to the *durezza e ligature* style, and although the Rohrflöte captures the reflective mood ideally, to the reviewer's thinking the piece is taken too quickly to allow all of the dissonances to register. The *Ricercar in C minor* is in three sections, the chromatic first subject being combined with the livelier second in a final section, the Posaunenbass making a splendidly effective entrance with the final appearance of the chromatic subject. The increase of registers in the second section allows us to hear the careful voicing of the flues throughout the compass.

The quiet and short intabulation of *Così Morirò 3rd Parte* by Peter Philips is followed by one of Frescobaldi's chromatic and dissonant *Elevation Toccatas*, the tremulant again being well employed with the Rohrflöte. Of the



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two chorale-based works played on this CD, only the first variation of J. G. Walther's *Herr Jesus Christ dich zu uns wend* is included, although it is well articulated. The same composer's concerto in one movement after Torelli shows us the crystal-like baroque sound of the use of gapped registers, an ear-catching contrast between the manuals.

Two sets of short *versos* follow. The first set of five by Abraham van der Kerchoven (based in Brussels during the 17th century) is based on the *Salve Regina*, the plainchant being heard in ornamented form in the treble on the Krummhorn in the fourth, and in the bass on the Posaunenbass in the final verse. The Krummhorn is heard again, this time with the flue chorus in the last of the four *versos* by Miguel López. Johann Bernard Bach's partita on *Du Friedefürst, Herr Jesu Christ* contains more effective use of contrasts between verses, the first using a gapped registration, the second sounding delicately entrancing on just the 4', while the majesty of the full flues brings the work to a satisfactory close.

Three short Polish dances follow, all quietly flowing, while the contrast between manuals including the Krummhorn is again heard to good effect in Clérambault's *Dialogue*. The undoubtedly virtuosic *Toccatà, Fugue and Cadenza* by J. C. Kittel shows how Bach's style had been absorbed by one of his last pupils. This work contains both Southern and Northern traits, the former exemplified by long pedalpoints in the toccata, the latter by the free cadenza full of arpeggiated figuration. The fugue has a subject full of typical violin-like writing, brought out clearly on the flues, the Posaunenbass making a memorable impression in the bass entries. The CD concludes with a set of variations on the *Noël Suisse* by Daquin, which shows off the different solo possibilities before concluding on full flues.

The booklet gives basic details of the organ, and of the performer, but unfortunately nothing about the pieces or the composers. Also absent is a listing of the registrations used, although even to the non-specialist they are relatively clearly identifiable. The CD shows that even with a small instrument, in the hands of a skilled organist there is still plenty of variety to be displayed. Wieland Meinhold demonstrates a sound grasp of performance practice with a well-articulated approach to touch and stylistically added ornaments. All of the stops exude charm, particularly the mellow Krummhorn and the rasping Posaunenbass. At under an hour in length, it is a shame that at least some of the other 12 variations by Walther could not have been included, or perhaps a piece by Bach himself. Recommended, particularly for introducing some interesting works by lesser-known composers of the 17th century.

—John Collins  
Sussex, England

**J. S. Bach, *Clavierübung, Part III*. Robert Clark, organist. Richards, Fowkes & Co. organ, Op. 7, Westminster Presbyterian Church, Knoxville, Tennessee. Two-CD set, Calcante Recordings CD 042, <[www.calcante.com](http://www.calcante.com)>; available from the Organ Historical Society (\$14.98 plus shipping), 804/353-926; <[www.ohscatalog.org](http://www.ohscatalog.org)>.**

CD No. 1: *Praeludium pro Organo pleno*, BWV 552 (1); *Kyrie, Gott Vater in Ewigkeit*, BWV 669; *Christe, aller Welt Trost*, BWV 670; *Kyrie, Gott heiliger Geist*, BWV 671; *Kyrie, Gott Vater in Ewigkeit*, BWV 672; *Christe, aller Welt Trost*, BWV 673; *Kyrie, Gott heiliger Geist*, BWV 674; *Allein Gott in der Höh sei Ehr*, BWV 675; *Allein Gott in der Höh sei Ehr*, BWV 676; *Allein Gott in der Höh sei Ehr*, BWV 677; *Dies sind die heiligen zehen Gebot*, BWV 678; *Dies sind die heiligen zehen Gebot*, BWV 679; *Wir glauben all' an einen Gott*, BWV 680.

CD No. 2: *Wir glauben all' an einen Gott*, BWV 681; *Vater unser im Himmereich*, BWV 682; *Vater unser im Him-*

*melreich*, BWV 683; *Christ, unser Herr, zum Jordan kam*, BWV 684; *Christ, unser Herr, zum Jordan kam*, BWV 685; *Aus tiefer Not schrei ich zu dir*, BWV 686; *Aus tiefer Not schrei ich zu dir*, BWV 687; *Jesus Christus, unser Heiland*, BWV 688; *Jesus Christus, unser Heiland*, BWV 689; *Duetto I*, BWV 802; *Duetto II*, BWV 803; *Duetto III*, BWV 804; *Duetto IV*, BWV 805; *Fuga a 5 con Pedale pro Organo pleno*, BWV 552 (2).

The title page of Part III of the *Clavierübung*, quoted in the program notes of this compact disc, states that these works are "to delight the spirit of music-lovers and especially of connoisseurs of such endeavor." This indeed might serve as a worthy epigraph for the recording itself. Robert Clark brings to the recording a lifetime of scholarship as a teacher, editor and performer of Bach, while the Richards, Fowkes & Co. organ in Knoxville could hardly be a better vehicle for his playing. The instrument is an expressive and finely crafted mechanical-action instrument in the North German style and is "well-tempered" in the 1/5-comma Kellner tuning, making it a very suitable medium for the performance of Bach's music. The exceptionally helpful and informative program notes are by John David Peterson, who was co-editor with the performer, Robert Clark, of the Concordia edition of the *Orgelbüchlein*.

At the beginning of the first disc,

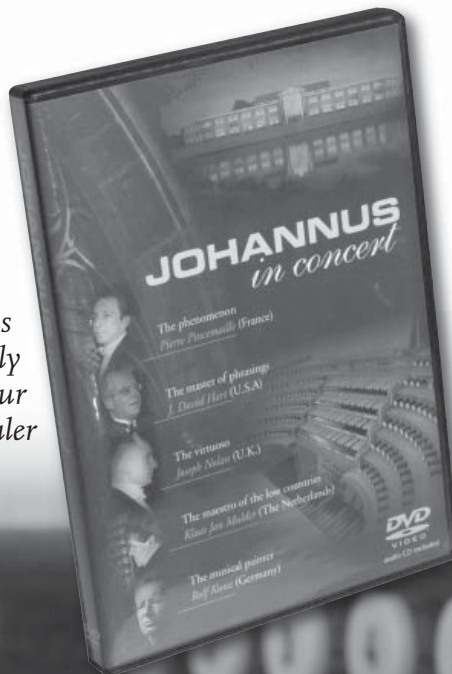
Robert Clark makes good use of the expressive *vocale* qualities of the Richard, Fowkes organ in his dignified performance of the *Prelude in E-flat* (BWV 552). The playing is full of life and I was particularly impressed by the voicing of the Pedal 16' Posaune in the middle section. It provides a rhythmic bass that sounds at times like a real orchestral trombone. In the chorale preludes that make up most of Part III of the *Clavierübung* the liquid flutes and colorful solo voices of the organ are exploited to the full. Particularly noteworthy is the performer's delightful rendering of ebullient trio, *Allein Gott in der Höh sei Ehr* (BWV 676). He also imparts considerable excitement to the second of the chorales on the Ten Commandments, *Dies sind die heiligen zehen Gebot* (BWV 679), whose dance-like rhythms are transformed into a kind of fanfare by the ingenious use of the reeds. After this the sound of the full organ brings the first CD to a close with the "Giant" fugue, *Wir glauben all' an einen Gott* (BWV 680).

On the first track of the second disc, the manuals-only version of *Wir glauben all' an einen Gott* (BWV 681), the reeds, including the 16' Dulcian, are used to great effect, lending to the chorale prelude a grandeur not unlike a French *Grand Jeu*. This imparts a considerable feeling of majesty to the piece, notwithstanding the absence of a pedal line. The

program notes to the first version of *Christ, unser Herr, zum Jordan kam* (BWV 684) engagingly describe the effect as being of "the rolling waters of the river Jordan [ . . . ] pictured in sixteenth notes in the bass, over [which] hover two dovelike treble voices, while the chorale rises up in the middle voice like Christ rising from the waters." This effect is enhanced by the contrasting use of various reeds and flutes, with a daring—and again rather French—use of the reeds in the fugue that forms the second chorale prelude on the same subject. An effective climax is then provided by the use of the full organ for the first of the two versions of *Aus tiefer Not schrei ich zu dir* (BWV 686) that follows. The first of the two choral preludes on *Jesus Christus, unser Heiland* (BWV 684) has always been my favorite movement from the *Clavierübung* Part III, partly because its lively and chromatic character has a strangely modern feeling—if I did not know that it was composed by Bach I might well ascribe it to a twentieth-century composer such as Marcel Dupré. In this recording a piquant quality is imparted by the effective use of the mixtures. Once again the second, fugal chorale prelude on the same subject is played on a reed—this time the 8' Trompet on the Great—imparting a pleasing, though rather dark, character to the final chorale prelude of the set. The four *Duetti* that follow are, as the program notes

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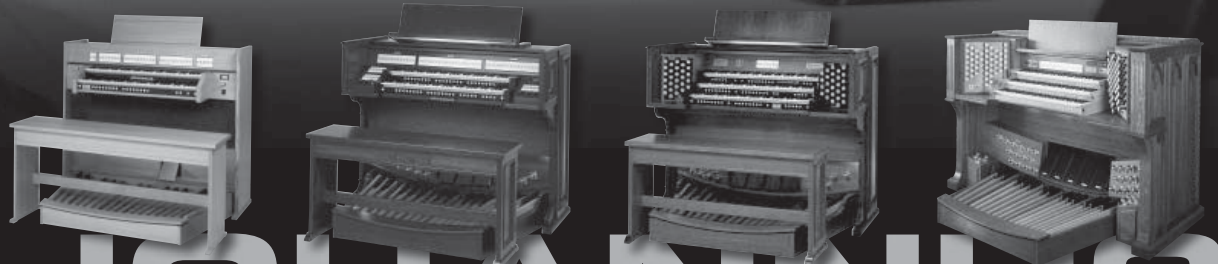
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acknowledge, among the "neglected gems of the repertory," all the more so because of the elegant simplicity of their form as two-part inventions. Most performers playing the third part of the *Clavierübung* simply omit the duets, which is a pity as Robert Clark's recording ably demonstrates. The chromaticism of the first and last of the set links them with the chorale prelude on *Jesus Christus unser Heiland* that has gone before. The pastorale-like character of the third is reminiscent of some of the movements of Bach's Trio Sonatas. A majestic performance of the "St. Anne" triple *Fugue in E-flat* provides a fitting conclusion to the recording. The playing in the first two sections of this is fairly restrained. Then the effect of the final section is all the more successful in that it is not until what the program notes refer to as the "cosmic conclusion," where the jaunty third subject enters, that the performer really lets loose.

I thoroughly recommend this two-CD set. Not only is it a pleasing and accurate performance of the *Clavierübung* Part III, but it is also highly informative—although many of us are familiar with the third part of the *Clavierübung* to start with, one comes away from listening to this recording feeling that one has learned a great deal more about the music than one knew before.

—John L. Speller  
St. Louis, Missouri

#### David Pickering Plays Organ Music of Alice Jordan. Godfrey Video Services, Disc Masters.

The many admirers of the organ works of Alice Jordan will be delighted with the recent release of this CD of 28 of her compositions. Organist David Pickering, assistant professor of music at Graceland University, has recorded 79 minutes of Dr. Jordan's works on the 68-rank Casavant organ (1993) at Des Moines' Cathedral Church of St. Paul.

Dr. Pickering capably utilizes the varied colors of the Cathedral's instrument, and he successfully captures the many

moods of these compositions. Assisting Pickering in the beautifully played *Aria* is oboist Susan Odem. In this reviewer's opinion, this well-crafted work, published by MorningStar Music, is one of the most poignant and effective works for the organ and oboe, and, justifiably, it has received numerous performances throughout the country.

Many of the recorded works are based on familiar hymn tunes ranging from the reflective "Sweet Hour of Prayer" to that grand and noble English melody known to many by its text, "Come, Come ye Saints." Among other noteworthy works are the *Partita on Foundation*, commissioned by the Blackhawk (Quad Cities) Chapter of the American Guild of Organists, and *Suite on Webb*, which was commissioned by Marilyn Mason and premiered by her at the First Presbyterian Church in Saginaw, Michigan, where the author of the text, George Duffield, Jr., was a former pastor.

Organists who have played Dr. Jordan's works will find this a wonderful survey of some very beautiful and practical music for church and recital use. David Pickering is to be congratulated for making this CD available and certainly for his sensitive interpretations. My only wish is that the cathedral's acoustical environment matched the quality of the organ, the performer and Dr. Jordan's music.

The CD is available from Dr. David Pickering, Graceland University, 1 University Place, Lamoni, IA 50140 (\$12, including postage and handling); <dpicker@graceland.edu>; 641/784-5082; also available from the Organ Historical Society, <www.ohscatalog.org>.

—Robert M. Speed  
Professor Emeritus of the Humanities,  
Grand View College

## New Organ Music

**Historical Organ Techniques and Repertoire: Volume 6 Italy 1725-1830, edited by Calvert Johnson. Wayne Leupold Editions WL 500013, 2004; <www.wayneleupoldeditions.com>.**

This volume follows the usual format of this by now well-established series; in this case two-thirds of the volume is devoted to the section containing historical information, subdivided into ten chapters, each one giving information on a specific topic ranging from an overview to the fullest treatment. A brief history of the organ from the earliest times and its use in the liturgy, with the variety of patterns of participation including summaries of some of the most important publications. Several specifications and stoplists from different regions are given from the 16th to the 19th centuries, with a full commentary; when read in conjunction with the table of historical firsts in Italian organ design and the comprehensive lists of registrations taken from contemporary sources, this is one of the most exhaustive treatments of this sub-

ject in one volume, although at first glance one may feel overwhelmed by the amount of information. A list of recordings of historic Italian organs will prove to be of the greatest interest for further investigation.

There is also full treatment of fingering taken from contemporary sources, including a table of the comparative lists of the different combinations in each hand for ascending and descending passages, the use of the pedal (where actually available), and articulation, including the different touches described for harpsichord and organ, ornamentation, with explanatory illustrations of all the different signs drawn from the main contemporary treatises, and two tables giving indications of tempo from slow to fast drawn from sources of 1791 and 1800. A comprehensive list of primary source material, as well as modern editions of major composers and anthologies, and books and articles in English, completes the first section.

The remaining third of the volume contains 14 pieces taken from both contemporary printed editions and manuscripts, many being suitable for use in both liturgy and concert. A set of three short versets by Giovanni Martini is framed by opening and closing toccatas; apart from the cantabile melody of the third, the treatment is fugal, the closing cadence being most unusual. An *Offertorio in F* by Martini contains long-held bass notes for the pedal in the opening and closing sections, the lively fugal central section utilizing repeated notes. An *Offertorio in B-flat* by Gherardeschi contains original registration including a pedal drum effect! The short *Grave in C minor* by Gervasoni is appropriate for the Communion, as is Martini's rather longer *All'Elevazione in E*, which is mainly in two parts. His *Post Communio in C* contains Alberti bass passages and figuration that, apart from the pedal notes in the closing bars, would be just as likely to be found in a contemporary harpsichord sonata. The anonymous *Pastorale* in a lilting 12/8 also contains original registrations, the second section calling for the 4' Flute alone. Since the third section is headed *Piva*, the imitation of this bagpipe-like sound would require a reed such as the Musette or even a Trumpet over the drone bass. The RH flattened second over the tonic bass towards the end is striking. In the short *Sonata* by Catenacci, an *Andante per la Benedizione*, the composer calls for the subtraction of the Principale to leave just the 4' Flute for two sections, before the close on the full chorus. The figures above the LH notes may well indicate playing the implied extra harmony notes. Pergolesi's *Sonata in F* is a bright, lively work that will repay careful study, particularly the articulation of the repeated LH thirds, as well as the complex RH figuration. The two-movement *Sonata in G minor* by Cirri contains some neat chromatic touches, and Catenacci's *Sonata per Organo doppio concertata con Trombe* calls for two manuals; the two short passages for Trombe are in the bass clef alone. The short interludes played on the *organo piccolo*

are in two parts only. Occasional figures over the bass have been added by the composer. Additionally, Calvert Johnson has provided notes for the pedal based on existing models. As in his previous sonata, the composer has figured the bass in places. Of the two sonatas by Valerj, the *Rondo grazioso in B-flat* is a charmingly galant work while the *Stiliana in C minor* is considerably more serious; both works include carefully written-out short cadenzas. The final work in this section is the *Sonata per Organo a guisa di Banda Militare che Suona una Marcia* by Gherardeschi, again with original registration including the nightingale. This piece would make a great postlude if one has an organ with the appropriate resources.

Each piece is provided with editorial comments and thought-provoking questions with reference to performance practice, to facilitate the student's resolving difficulties for himself. Fingering is added to several pieces to illustrate a possible contemporary manner of tackling tricky passages. It is a pity that there are no pieces by Padre Davide da Bergamo, many of whose works show the descent into secularization of the church, and extracts from some of the sonatas by Martini, but there is plenty here to whet the appetite.

Eleven illustrations are provided, including a diagram of the short-octave keyboard, a map of Italy showing the old provinces, a line drawing showing a cross-section through an Italian organ case taken from a treatise of 1833. Most interesting are the photographs of stop levers, the nightingale, pedal and ribbon trackers, and three organs in Pistoia.

Once again Calvert Johnson merits our heartfelt thanks for compiling such an illuminating volume. This is a most worthy addition to the series and should be added immediately to all libraries; answers to just about every problem of interpretation of the Italian repertoire of this period are to be found within the covers. Several of the composers whose works are included are not well-known; hopefully this volume will stimulate students to explore this fascinating repertoire further. I eagerly await the final volume planned for Italy in this series, covering 1650 to 1725.

—John Collins  
Sussex, England

**Naji Hakim, Bach'orama: Orgelfantaisie über Themen von Johann Sebastian Bach. LeDuc AL 29 598, \$28.95 (from Theodore Presser).**


This ten-minute homage to Bach romps joyfully through about 20 of the Master's famous themes. Organists will enjoy identifying fragments from preludes and fugues (only one chorale prelude), exposed in a fast moving kaleidoscopic fashion. The famous *Air on the G String* puts in an appearance, and so do a few quotes from the WTC and the *Italian Concerto*. In a slower, more solemn central section the theme from the *Musical Offering*, quite harmonically complex in its original context, appears over a harmonically static bass,

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Church musicians from 24 states and the Virgin Islands participated in the 55th annual Sewanee Church Music Conference July 12–18 at Dubose Conference Center in Monteagle, Tennessee. Robert Delcamp, professor of music, University of the South, planned and directed the conference.

Heading the faculty were Bruce Neswick, organist and choirmaster of the Cathedral of St. Philip, Atlanta; Harold Pysher, associate to the rector for music and liturgy at The Church of Bethesda-by-the-Sea, Palm Beach, Florida; and the Rev. James F. Turrell, assistant professor of liturgics and the history of liturgics at the School of Theology, University of the South, Sewanee.

In a variety of workshops Dr. Neswick covered plainchant and Anglican chant techniques while Dr. Pysher demonstrated hymn playing as well as anthem and psalm accompaniment. Keith Shafer, director and organist at St. Paul's Episcopal Church in Augusta, Georgia, discussed Episcopal basics that were especially helpful for those who are new in the Episcopal Church. Shafer also presented new psalm settings. Mark Schweizer of St. James Press, Shafer, and Neswick led anthem-reading sessions. Neswick also demonstrated choir training and audition techniques with choristers from the Blair Children's Chorus of Vanderbilt University and choristers from St. George's Episcopal Church in Nashville.

Dr. Turrell led the daily services using Rites I and II and various musical settings of liturgy. Pysher and Neswick accompanied the services on the organ. Turrell also presented a series of lectures on such topics as "Singing a New Song: Church Music & the Renewal of



Choir of conferees at All Saints' Chapel

Liturgy" and "The Seven Deadly Liturgical Sins (and what a church musician can do about them.)"

Two organ recitals were highlights of the week. Pysher and Neswick performed on both, the first being played on the recently enlarged Casavant in All Saints' Chapel at the University of the South. The second recital was held in the Chapel of the Apostles at the School of Theology in Sewanee. Its focus was on hymns, sung by the audience and each followed by a solo work, an improvisation, or an organ duet



Harold Pysher

based on the hymn.

The 153 conferees formed the choir for two services in All Saints' Chapel. Evensong used George Dyson's *Magnificat* and *Nunc Dimittis*. The anthem, "Christ, mighty Savior," by Craig Phillips was commissioned for this conference and sung during Evensong. Another commissioned work was Michael Burkhardt's set of organ varia-

tions on the hymntune "Hanover."

In the university service on Sunday morning Schubert's *Mass in C* provided the settings of texts for the Holy Eucharist. The anthem at the Offertory, "Intende voci orationis," was also composed by Schubert. All these settings had orchestral accompaniment.

Bruce Neswick composed the setting of the psalm. The service was framed by Widor's *Andante sostenuto* from the *Gothic Symphony* and Guilman's *Allegro vivace* from *Sonata No. 2* played by Pysher. Pysher was the organist for the service, and Neswick directed the choir. The service concluded with the ringing of the bells of the Leonidas Polk Memorial Carillon.

Mary Fisher Landrum, a native of Indiana, Pennsylvania, is a graduate of Vassar College and did graduate work at the Eastman School of Music as a student of Harold Gleason. She has served as college organist and a member of the music faculty at Austin College, Sherman, Texas; Sullins College, Milligan College, and King College in Bristol, Tennessee. For a third of a century she was organist/choir director at Emmanuel Episcopal Church in Bristol, Tennessee.

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and bits from four famous fugues accompany successive entrances of the second *Kyrie* from the *B-minor Mass*. Fugue subjects comprise the preponderance of the thematic material but fugal writing per se is rare. The piece closes with a dramatic confrontation between elements of the *Toccata and Fugue in d minor* and the *Prelude and Fugue in D Major*.

**Julius Reubke, *Orgelwerke, Der 94. Psalm (Sonate)/Trio/Adagio*, edited by Günther Kaunzinger. Schott/Universal UT 50243, \$23.95 (from Theodore Presser).**

The good news for those who have already learned the *Sonata on the 94th Psalm* is that this edition contains very few additional or altered notes! Further good news is that the print is large and easy to read (43 pages compared to my Peters score containing 26 pages). For lack of an autograph copy of the score, as the editor explains, all editions must rely on the first published edition, edited by Reubke's younger brother Otto in 1871, some twelve years after Julius's death. This means faithfulness to the original inconsistencies. The editor has in two or three places suggested corrections that the performer will possibly have already intuited, and in several more places other notes or accents that are consistent with similar figures elsewhere in the piece. Other adjustments to previous editions are minor changes in dynamic markings. Also in this 'complete works' edition one finds a youthful organ trio, tentatively dated from the years 1848–49, and a two-stave version, with slight modifications, of the central *Adagio* of the *94th Psalm*. The original for the latter is printed in facsimile, two handwritten pages discovered at Weimar in 2004 in an album that belonged to the Princess Marie von Sayn-Wittgenstein.

—Gale Kramer  
Ann Arbor, Michigan

■ NOACK ■ MURPHY ■ KEGG ■ JAECKEL ■ HOLTkamp ■ HENDRICKSON ■



The Kimmel Center for the Performing Arts (photo © Jeff Goldberg/Esto)

Philadelphia has joined the array of major U.S. orchestras with a concert hall organ. With the installation of the **Dobson organ** in the Kimmel Center for the Performing Arts, Verizon Hall became the tenth American concert hall with a new or renovated organ since Dallas in 1992. In 2004 came Los Angeles, Madison, and Boston, and still to come are San Luis Obispo, Orange County, and Nashville in 2007 with Atlanta in 2009.

The Dobson organ is impressive in its numbers: 88 registers, 111 stops, 125 ranks, and 6,938 pipes at a cost of \$6.4 million with a planned \$5 million to endow the organ, its programs, and education. The organ weighs 32 tons and took four semis to deliver. Three blowers totaling 25 horsepower supply the organ with wind pressures ranging from 4½" to 20", supported by 15 reservoirs.

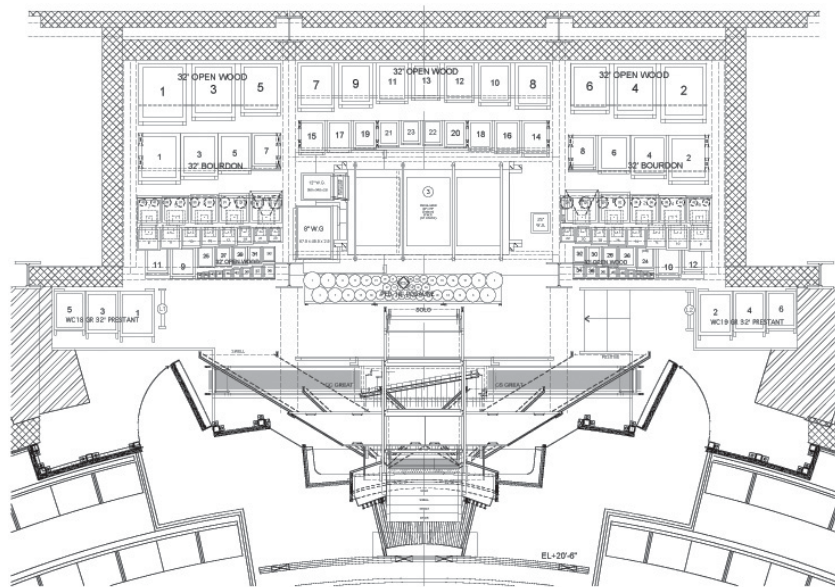
The tracker-action instrument represents the latest in computer technology with an on-stage electric console and a memory system of 300 levels to control 48 combination pistons and 22 pedal pistons. The organ required 52,000 man-hours to build with an estimated additional 10,000 hours for installation and voicing.

The organ was built on a fast track. A design retainer was signed in July 1999 when the building itself was already under construction. The façade case-

work and the largest 32' pipes were installed to meet the hall's opening in December 2001. The tracker console was installed in the summer of 2004, and the remainder of the organ was delivered in the summer of 2005. Installation was completed October 1 to allow seven months for voicing before the May 2006 inaugural Organ Festival.

The organ is one of design collaborations. The organ design involved the interaction of Lynn Dobson with the hall's architect, Raphael Vinoly, and the acoustical engineer, Russell Johnson. Several models were built by the architect and organ builder and submitted to the organ committee for comment and approval. The organ case is constructed of American black cherry and hard maple with a stained and lacquered finish. Some of the 32' metal pipes made of a burnished tin alloy of 83% tin and 17% lead are in the façade arranged in a broadly curving arc, leaning out at a 4° angle, creating a parallel with the hall's balconies.

The tonal design of the organ—its specification, pipe scaling, voicing treatments and tonal finishing were a collaborative effort between Dobson Pipe Organ Builders, Ltd. and Manuel Rosales of Los Angeles. They have collaborated previously in a project for West Market Street United Methodist Church in Greensboro, North Carolina.



Drawing (Dobson Pipe Organ Builders)



Dobson organ, Kimmel Center (photo: Evelyn Taylor)



Dobson console (photo: Evelyn Taylor)

For information on the organ, go to [www.kimmelcenter.org/organ](http://www.kimmelcenter.org/organ) and for the specifications and a photo gallery see Instruments at [www.dobsonorgan.com](http://www.dobsonorgan.com).

The organ is designed to meet three criteria:

- Function as a solo instrument in recital, which requires a diversity of

stops appropriate for performing the organ literature composed over the last 400 years;

- Accompany choral groups, which demand a dynamic range and stops appropriate to support singers from large and small ensembles;

- Perform orchestral literature as an ensemble instrument in small and large orchestral works.

The 2006 Organ Festival, as announced by the Kimmel Center's Vice President for Programming and Education, Mervon Mehta, will illustrate how this organ fulfills its objectives with twenty events—beginning on May 11 with the Philadelphia Orchestra under its music director, Christoph Eschenbach, featuring Olivier Latry of Notre Dame, Paris, in three identical programs with works by Levinson, Barber, Corrette and Saint-Saëns—and concluding May 25 with the visiting Pittsburgh Symphony under Manfred Honeck with symphonies by Mozart and Tchaikovsky with Jeffrey Brillhart in Poulenc's *Concerto*.

The full inaugural program, as it is developed, can be seen at [www.kimmelcenter.org](http://www.kimmelcenter.org) by clicking on "Browse events and buy tickets online" and by selecting the month of May. Tickets can also be bought by calling 215/ 893-1999.

*Joel H. Kuznik, M.Mus., STM, had careers as a minister, college organist, professor, and business executive before retiring and becoming a music critic and author. In the past several years he has had 24 articles published in four journals, including a highly researched article on concert hall organs. He was also the lead presenter of the AGO committee for advocating the inclusion of a pipe organ in the renovation of Avery Fisher Hall at Lincoln Center, New York, scheduled to begin in 2009.*



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# The 23rd International Organ Festival at Saint Albans 2005

William Kuhlman

The twenty-third International Organ Festival was held at Saint Albans Cathedral and Abbey from July 7–16, 2005. The festival, which began in 1963, was the brainchild of Peter Hurford, Master of Music at St. Albans from 1958–78, who with his wife Patricia was inspired by the installation of the 1962 Harrison & Harrison organ, co-designed by Peter Hurford and Ralph Downes, in the cathedral. This exhilarating week of organ, choral, multi-media, symphonic and chamber events set the City of St. Albans abustle with activity and provided a welcome environment for visitors from the U.K. and abroad.

## Friday

Friday's opening event featured **David Briggs**, a recent addition to the New York City organ community and former winner of the improvisation competition at St. Albans in 1993. The evening was devoted to a showing of Cecil B. DeMille's silent film "The King of Kings." For almost two straight hours, Mr. Briggs provided soaring and majestic improvised accompaniments. This presentation to an audience of over one thousand proved to be the perfect marriage of music to the on-screen drama. Briggs's improvisations not only reflected but enhanced the action on screen in a dramatic and powerful way reminiscent of Dupré at times, Messiaen, Cochereau and Langlais (one of his mentors) at others.

## Saturday

Undaunted by his exhausting evening twelve hours prior, Briggs demonstrated the small three- to 12-stop pipe organs on exhibition in the north transept of the cathedral. Once again, he was brilliant, serving up a smorgasbord of improvisations appropriate to the size and voicing of each of the nine instruments, some in Renaissance style, others in modern variation forms, and still others in spirited and delightful sorties à la Louis Vierne. One of the most ingenious of all the demonstrations was improvised on two adjacent Vincent Woodstock twins of three stops each, placed at right angles to each other and played simultaneously by Briggs with one hand on each organ. The last demo was on the largest of the nine organs heard, this one by Harrison & Harrison: a spirited excursion into "Three Blind Mice" *en stile* Jehan Alain by a master improviser riding the crest of his triumph the previous evening and obviously enjoying every minute of it.

The final session of the morning was an illustrated talk by the cathedral organist at Southwell entitled "Painted Pipes Make Merrier Music" tracing the history of English organ case decoration.

**Ludger Lohmann**, one of the competition jurists, played an afternoon recital on the II/26 Peter Collins "Silbermann Organ" at St. Saviour's Church in town. The beautiful Romanesque lines and elegant bricked columns made for a particularly apt setting for his fine performance in a tidy acoustic—transparent and articulate renditions of Bach's *Pièce d'Orgue*, *Fantasie* BWV 562, and *Trio Sonata No. 5*; the de Grigny *Veni Creator* and Mozart K. 608 were given polished and elegant readings as well.

Evening Prayer was beautifully sung by the Men and Abbey Girls Choir directed by Simon Johnson with organist **James Davy**. The highlight was a stunning rendition of the James MacMillan setting of *Christus Vincit*. Special prayers for the victims and families of the disaster in London the previous Thursday were said.

Even with a chorus of 236 singers and hundreds of previously heard performances, a fresh *Messiah* staging can be a revelation. Heard in the bright, present acoustic of St. Albans Cathedral

under the direction of **Andrew Lucas**, such was the case. Hearing *Messiah* 998 years after this grand Norman structure was begun was a musical highlight of Festival 2005. By the second chorus, occasional problems with togetherness had been rectified by Maestro Lucas, and despite the rather large forces, choruses were rendered in a light buoyant style in which consonants rang out clearly and precisely. This was a visceral and gutsy performance—no holds barred, make no mistake about it, as the rendering of the Hallelujah Chorus well proved. The singing from both soloists and chorus was at once elegant and controlled but enthusiastically glorious.

## Sunday

The Service of Commemoration on Sunday morning July 10 was a profoundly impressive service honoring the sixtieth anniversary of the end of World War II, which was celebrated the previous week throughout the United Kingdom. Included were emotional recollections from two men and one German woman recalling the sacrifice and horror of war and their life experiences of sixty years ago. Beautiful renditions by the Cathedral Choir of Men and Boys included the John Ireland anthem "Greater Love Hath No Man" and moving performances of the Walton *Te Deum*, "God Save the Queen" (sung with gusto by all), and the postlude played by organist **Simon Johnson**, Bach's BWV 548, the "Wedge."

Former organist and choirmaster at St. Paul's, London, and more recently appointed to a similar post at St. Thomas Church, New York City, **John Scott** was the second jury member in concert Sunday afternoon in St. Albans Cathedral. Langlais' *La Cinquième*

*Trompette* (1973) was written during the composer's convalescence from a near-fatal illness. This seldom-played and extraordinary piece was well-performed by John Scott on the colorful and powerful 75-rank Harrison & Harrison. Two chorale preludes from *Clavierübung III*, "These Are Thy Holy Ten Commands" and "Jesus Christ Our Savior," came off nicely in clear and transparent registrations, the first lovingly rendered, the second dancing along in a great flight. Bach's *Prelude and Fugue in A minor*, BWV 543, was played with appropriate doses of freedom and flexibility. The Mendelssohn "Andante with Variations in D" was published posthumously not long after Mendelssohn's death in 1847. Percy Grainger's "Handel in the Strand" certainly livened up the afternoon and warmed Mr. Scott to the crowd. Based in part on Handel's tune "The Harmonious Blacksmith," it was reminiscent of a piece the great Reginald Foort may have knocked off on one of his Sunday afternoon concerts in a town hall 60 or 70 years ago. Composer Ad Wammes' *Miroir* is a delightful minimalist piece creating a hypnotic effect akin to dancing rays of light reflected in glass with little wisps of melody sneaking in the left hand part over the 140 bars of ostinato. The rhythmically dynamic and exhilarating *Fanfare* by one of Scott's mentors, Kenneth Leighton, concluded the afternoon's program. Oddly enough, this is a little-known and under-played piece in the U.K., since it was published in America and has never been easily available in the British Isles. It was played with the affection one might expect from Scott, a former choirboy in Leighton's Wakefield Men and Boys in the late 1960s.

The Sunday Evensong was exquisitely sung by the Men and Boys of St. Albans featuring Shepherd's service setting, hymns by C. Hubert H. Parry and C. H. Monk, and a particularly wonderful reading of Phillip Moore's anthem "All Wisdom comes before the Lord." One can only be impressed and filled with admiration at the precocious spirit of this superbly trained ensemble under Andrew Lucas' expert leadership. Considering that this was the second service of the day for the boys, and the third in 24 hours for the men, one can appreciate the energy, talent and discipline of this and other choirs like it. The amazing feature of the St. Albans ensemble is that they are not part of a choir "boarding school" but rather are brought back and forth by committed and diligent parents for the nearly two hours of rehearsal each day, in addition to an extended Friday evening rehearsal of over two hours. The Dean of the Cathedral, the Very Reverend Dr. Jeffrey John, preached a fine sermon on "Music," pointing out that if religious music lacks the power to ignite something inside of you beyond a nice warm glow, it can only be considered "religious wallpaper." As usual, the organist **Simon Johnson** got a workout playing nearly nonstop the entire 35 minutes plus the Vierne First Organ Symphony opening movement for the *pièce de sortie*. His playing came to be highly regarded throughout the festival.

An ancillary event offered to festival participants and townsfolk was a performance of Gilbert and Sullivan's *Trial by Jury*, presented by the Regeneration Theatre Company at the old 19th-century court house in the middle of town, historic scene of many a banishment to Australia in the nineteenth century for



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petty (and not so petty) crimes. It proved to be a perfect setting for this lively and energetic production by this young and vibrant company and lent a new wrinkle to the phrase "high camp."

#### Monday

On Monday, and the other weekdays, interpretation and improvisation semifinals were held with nineteen competitors playing for the five-member international jury.

The "Three Choirs" concert on Monday evening brought in yet another full house, packing the cathedral to overflowing. Featured were the Men and Boys choirs of Winchester, Durham and St. Albans cathedrals. The "Battle of the Choirs" began with a beguiling rendition of Tallis' rarely sung *Loquebantur varlis linguis* sung from the presbytery, followed by a processional sung in multi-phonetic alternatim style on *Iste Confessor Domini* interspersed with organ settings by Tallis and Redford once again played by the masterful Simon Johnson. Winchester followed with a playful and spirited performance of Byrd's *Haec dies* and a vibrant setting of *Laudi alla beata vergine* by James MacMillan.

It would seem unfair to compare the three choirs, each with their own personality, some with a more "forward" and soprano-dominant sound, and others with all components in sync. Suffice it to say that Andrew Lucas' St. Albans Men and Boys bathed us once again in sumptuous choral sound in their renditions of the Brahms *Geistliches Lied* and Michael Tippett's setting of the American spiritual *Steal Away*. The unconventional and highly difficult setting of Tippett's Spanish fiesta-inspired *Magnificat* was sung by all three choirs as the first half came to a festive conclusion. The piece was commissioned in 1961 for the 450th anniversary of the founding of St. John's College, Cambridge.

Following the interval, the boys from the three choirs once again showed their stuff in a wonderfully rhythmic performance of the Britten *Missa Brevis*. The forty-plus men of the choirs then dug aggressively into a gutsy and forbidding setting of Gombert's *Magnificat Tertii et Octavi Toni*. Jonathan Harvey's piece entitled *Toccata for Organ and Tape* from the 1980s was a typical genre piece from that era, demonstrating the undying fascination composers had for combining the pings and poofs possible by combining these two sound sources.

Andrew Lumsden (Winchester) brought the three choirs together a second time in William Harris's a cappella setting of *Bring Us, O Lord God* with

poetry by John Donne. The celestial ending of the work and the great polish and richness overall exuded feelings of warmth and fondness for text brought by Victorian and post-Victorian composers like Harris (1883-1973).

James Lancelot (Durham Cathedral) brought the evening to a thrilling and fitting ending of a magnificent display of choral music at its most glorious with Howells's *Te Deum* (Collegium Regale) written in 1944 for Boris Ord and the King's College Choir of Men and Boys.

#### Tuesday

The evening concert on July 12 by Peter Hurford and The Swingle Singers proved to be pleasant enough for some audience members, but was overall an unexciting evening of old Swingle war-horses and "signature" pieces. The vocal dexterity and impeccable technique that is a Swingle trademark was marred by problems with both intonation and accuracy. Following "spot-on" choral singing by the previously heard choirs, the Swingles seemed under-rehearsed and unsure of themselves much of the time.

Peter Hurford managed to bail the evening out of complete disaster with some nice performances of *Orgelbüchlein* favorites in two different groupings, followed in each case with Swinglized renderings. He dashed off the "St. Anne" prelude as well as the "little" G-minor fugue and the Alain *Litanies* with his usual professionalism. This great artist and treasure of the international organ world celebrated his 75th birthday on St. Cecilia's Day 2005.

#### Wednesday

Wednesday evening brought the Royal College of Music Junior Department Symphony Orchestra from London to town. The level and training of this fine ensemble of student musicians showed that they had the "right stuff" from the first note forward. The opulence of their sound bloomed (almost too much) in the rich and present acoustic of the St. Albans nave. But what was lacking in orchestral polish was compensated by the insatiable energy, enthusiasm and obvious love for playing as exemplified initially in a reading of the wonderful occasional music from *Peter Grimes* by Britten.

Despite some expected difficulty in keeping orchestra and organ together due to the great spatial separation between organ and ensemble, the first movement of the Guilman *Organ Symphony #1*, played by Jane Watts and the Symphony under Richard Dickin's able baton, rang dramatic and tri-

umphal. The Harrison & Harrison once again proved a worthy partner to the RCM Symphony in a pleasant and agreeable reading of the second movement. The third movement brought to a thrilling conclusion this marvelous collaboration.

Following the interval, Elgar's *Enigma Variations* were given a fabulous performance by these aspiring young artists. Like our young musicians at Interlochen and honors orchestras scattered about America, these students will form the nucleus for the next generation of professional orchestral musicians worldwide. When one hears groups like this perform so brilliantly, one can only wonder at the political or educational thinking that leads to elimination of instrumental music and arts program from American public schools.

#### Thursday

Thursday was the "Royal Academy of Music" day for those who opted to go down to London. We were greeted upon arrival by David Titterington, head of organ studies at the R.A.M., who began our day in the elegant 400-seat Duke's Hall with a cordial welcome and outline of the day's planned activities. Only the Weimar conservatory and the Liszt Academy in Budapest are older than the Royal Academy, founded in 1822. Beautiful portraiture and sculpture of important figureheads at the R.A.M. such as Sir David Lumsden, Sir Henry Wood and the Wesleys adorn the side walls. Elton John was cited as a graduate and a major supporter of the academy's programs.

We heard some excellent playing of Franck and Langlais by academy organ students Jessica Cottis and Joe Fort on the wonderful 1993 Van den Heuvel. The organ was built in the Cavallé-Coll style with a case modeled on the Trocadero case in Paris.

The David Josefowitz Recital Hall provided a perfect venue for the performance of early Italian organ music by the Piden Organ Fellow at the Royal Academy, Riccardo Bonci. The organ, a 1763 Italianate instrument, was a major find by the Academy. The instrument, originally thought to be from Naples, was lovingly restored in Florence by Riccardo Lorenzini who was undaunted by its wretched condition upon discovery in a Rome apartment. The case was restored by artists in the National Gallery in Florence. The 1' rank was discovered to be from the year 1590. A nightingale and bagpipe stops were added although not original to the organ. The tuning is meantone.

We heard Frescobaldi's *Toccata Quarta* (Bk. II) played on the Voce

umana stop with alluring charm; a Cavazzoni hymn on the Principale stop, which proved to be a gloriously warm and singing sound; a Gabrieli intonazione played on the ripieno or tutti sound and several other pieces showing off the bagpipe drone stop (the Zampogna) and the nightingale stop (the Usignolo). We were filled with admiration for not only the serene beauty of the organ sounds displayed making these lovely pieces come alive, but the virtuosity of this young and talented player who seemed totally at home in even the quickest passages using Diruta-style early fingerings (3-4, 3-4 ascending and 3-2, 3-2 descending).

The York Gate Keyboard Gallery provided the scene for Anne Page's demonstration of the two-manual Alphonse Mustel "Orgue-Celesta" from 1907. Ms. Page launched into a masterful mini-lecture/demonstration of the beauties and unique characteristics of this little-known instrument, which sprang from the spirit of 19th and early 20th century invention employing the so-called "free reed" concept. It rose to the height of its popularity after the industrial revolution gave rise to the middle class. Its ability to make dynamic changes by subtle variations in the foot pumping, and a sustaining power beyond that of a piano, made it an attractive alternative for composers like Lefebure-Wély, Franck, Bizet, Vierne and others. Composition for the instrument quickly became a long-standing French tradition. Ms. Page has become a true savant of the instrument. Her passion for its possibilities became ever more apparent with her tour de force renditions of difficult compositions by Lefebure-Wély and others. She was quick to point out that this instrument was never meant to be a "substitute for the pipe organ" but a different kettle of fish altogether with possibilities beyond that of an organ. One of the highlights of the day was hearing the *Prelude, Fugue and Variation* of Franck in its original scoring for piano and harmonium. The effect was extremely interesting and rich in dynamic contrast. Other pieces by Karg-Elert and Vierne (*24 Pièces en style libre*) showed us how composers pushed the instrument's possibilities to the limits.

The afternoon offering was a masterclass at St. Marylebone Parish Church, across the street from the Royal Academy and site of a fine Rieger organ from 1987. Jurist Jos van der Kooy led the class of students from the academy ready to offer up pieces by Karg-Elert, Bach, Messiaen and Reger. Marvelous playing by the student musicians was elevated by helpful and insightful comments by van der Kooy, who holds positions at both the Grote Kerk of St. Bavo in Haarlem and the Vesterkerk in Amsterdam. Some profoundly insightful comments were mixed in among some wonderful "Kooy-isms" such as "open the swell box with your ears, not your feet," "Don't let pistons dictate your silences," and "I think birds sing very sophisticated in France" (re: Messiaen).

The evening concert entitled "The Splendour of the Baroque" featured Emma Kirkby, soprano, Jos van der Kooy, organ, and the London Baroque in a diverse program of rarely heard music from the eighteenth century. Along with works by Handel, Bach and John Christopher Smith, were two of the most delightful Soler Concertos for two organs, perfectly executed by Jos van der Kooy and Jane Watts. With the *Five Arias*, employing rapturous texts from Milton's *Paradise Lost* and set sensitively with homage to Handel by John Christopher Smith (1712-95), all was right in the heavens.

#### Improvisation

The improvisation prelims were conducted throughout the week. The given theme, *Nun Danket All und bringet Her*, came with the instruction to execute a fifteen-minute partita on it. The improvisation final on Friday morning required each player to split the 20 allowed minutes as they wished between the submitted theme (*Veni*

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*Creator Spiritus*) and the newly composed theme by Jos van der Kooy. The themes were handed to competitors 40 minutes before their allotted performance time.

The first improviser was the young Frenchman **Jean-Baptiste Dupont**, who brought a huge, blossoming, rhythmic and foreboding drama to his themes, not unlike the Cochereau of old. He integrated his motivic ideas into colorful textures and held the audience's interest right through to his incredible ending.

**Gerben Mourik** from the Netherlands approached the themes in a much more subdued and restrained fashion, building in a relatively tonal and conservative style. His was a beautiful harmonic language with very clear exposition of both themes and an excellent registrational concept.

The third contestant and an obvious audience favorite was **Thorsten Maus** from Germany. His was the most conservative style of the three. While Maus's harmonic language was not as interesting as the first two, his compact but thorough treatment employing various formal techniques was perhaps the best packaged.

The final recital by a jurist was played by **Erwan Le Prado** from France, a former student of André Isoir. He presently teaches at the Conservatoire de Caen in France. Le Prado's Bach and Buxtehude works were played with great musical personality, nuance and sense of immediacy—by far the best Bach playing of the week. He brought to the G-minor Fantasy, BWV 542, the power it deserved in an enthusiastic and energized rendition. The little D-minor Trio, BWV 583, seemed an apt choice to play between fantasy and fugue since many of its motives bear a resemblance to the subject and countersubjects of 542. The fugue was played in a spirited and somewhat daring manner which, despite its in-your-face approach, worked admirably in the rather dry acoustic of St. Saviour's Church.

The Alain *Aria* is one of those "less is more" Alain pieces that give voice to his uniquely colorful, vivid and quirky imagination. The *Second Fantasy* of Alain, with its haunting Arabic themes suggestive of the chant of the Muezzin from a minaret calling the faithful to prayer, whips up into a wild and whirling dance, ending as it began in a mood of secret and mysterious melancholy. For a Frenchman, a suite from the French Baroque seems almost obligatory. Le Prado displayed well the sonorities of the school with the Guilain *Suite du Premier Ton* on the 22-stop 1989 Peter Collins organ built in the style of Andreas Silbermann.

Le Prado's final offering was *Six Variations sur un psaume huguenot* written by his mentor André Isoir. This rarely heard piece by the 70-year-old French performing giant takes as its theme Psalm 92 from the Genevan Psalter. It is Isoir's one and only published organ work. The amazingly intricate textures are fully exploited by the tonal palette of the classical pipe organ in wonderfully imaginative and unexpected ways. One could hear the cross influences of contemporaries such as Gaston Litaize and Oliver Messiaen. The vibrant "Final" brought the afternoon's recital to a dynamic and impressive conclusion.

#### Friday

Friday brought us to the interpretation finals. The common piece to be played that morning was the 9/8 *Prelude in C* by Bach. All three renditions were competent although several suffered from too heavy a pedal registration—easy to do on an organ not especially designed to play Baroque music and in a



**Awards ceremony, front row (l to r): judges Jos van der Kooy, Jane Watts, Andrew Lucas, winner of interpretation competition and prize of the audience Andrew DeWar, judges Erwan Le Prado, John Scott, and Peter Hurford; back row: finalists Thorsten Maus, Jonathan Moyers, David Cook, Henry Fairs, Jean Baptiste Dupont, and Gerben Mourik, winner of the improvisation competition.**

room with thick walls especially hospitable to the bass range. Others were somewhat more legato than current taste would condone, blurring the lines. Yet another played in a rather stiff, inflexible manner. But this was all for the judges to ruminate about.

The second and third pieces, from 1850–1970 and after 1970, were the choice of the performer. We heard Reger, Duruflé and Franck plus a wide range of short pieces from Dan Locklair and Thierry Escaich to Lionel Rogg and Jon Laukvik. What criticism could be applied to these gifted performers would have to do with subtle and ephemeral items such as lack of "fire," clarity, and use of the acoustic in rests and tempi, and overall control of the pieces.

Needless to say, these were all superb performance that would stand up well in any recital venue. What a thrill it was to see a cathedral nearly packed with people, rapt with attention and interest in what these young performers had to say.

After considerably more deliberation by the panel, a decision was announced. First prize for interpretation and its attendant \$9600 purse went to **Andrew DeWar** of the U.K. Dewar was the second prize winner in the 2003 competition and is currently pursuing studies at the Musikhochschule in Stuttgart with Ludger Lohmann. Dewar also won the "Prize of the Audience" (\$900).

The second prize (\$5300) went to another Brit, **Henry Fairs**, a graduate of the Musikhochschule in Cologne and former student of Susan Landale. The first prize for the improvisation competition (\$7000) was given to **Gerben Mourik** of the Netherlands, currently studying at Tilburg Conservatoire. The Douglas May Award (\$1300) for one who is not a recipient of any other prize for the best performance of any competition piece in the quarter-final and semi-final rounds went to **Simon Bell** of Great Britain.

Final accolades were bestowed on each by town and festival officials and patrons at a festive ceremony in the great nave of the cathedral on Saturday morning, followed by a recital by the finalists in both improvisation and interpretation. Once again, the cathedral was packed with audience members.

**Henry Fairs** began the concert with the Elgar First Sonata opening movement, which the judges had requested that he perform since he had played it so brilliantly during an earlier level of the competition. It proved to be the perfect choice to begin this auspicious event—a lovely rendering of this lush

work on a wonderfully English-inflected instrument in an ideal setting.

**Jean-Baptiste Dupont**, the French improvisation-colorist extraordinaire, showed us once again his consummate mastery of sound and texture. In this forum, sans a given theme upon which to extemporize, he was able to let his juices flow freely and this he did right well, producing gigantic explosions of sound to flow in alternation with the loveliest shimmers imaginable.

**Jonathan Moyers** (USA), a doctoral student of Donald Sutherland at the Peabody Conservatory, played once again the Thierry Escaich *Evocation II*. The evocation most apparent in this piece written over a sometime tedious pedal point is the tune *Freu dich sehr, o meine Seele*. Mr. Moyers gave the piece as fine a reading (and perhaps better) as could be expected.

**Thorsten Maus** from Germany, a finalist in improvisation, started us off

with a very typical British-sounding march melody to the great delight of all. We thought we were at the "Proms." He spun out a number of CHH Parry/Percy Whitlock-like variations in a rondo form, some homophonic, others more imitative with small hints of Elgar's familiar *Pomp and Circumstance* tune thrown in for good measure. It was just plain fun and a nice foil for the others who were "oh so moderne"! You'd have thought Mr. Maus was British-born and bred. Maybe a week in St. Albans rubbed off!

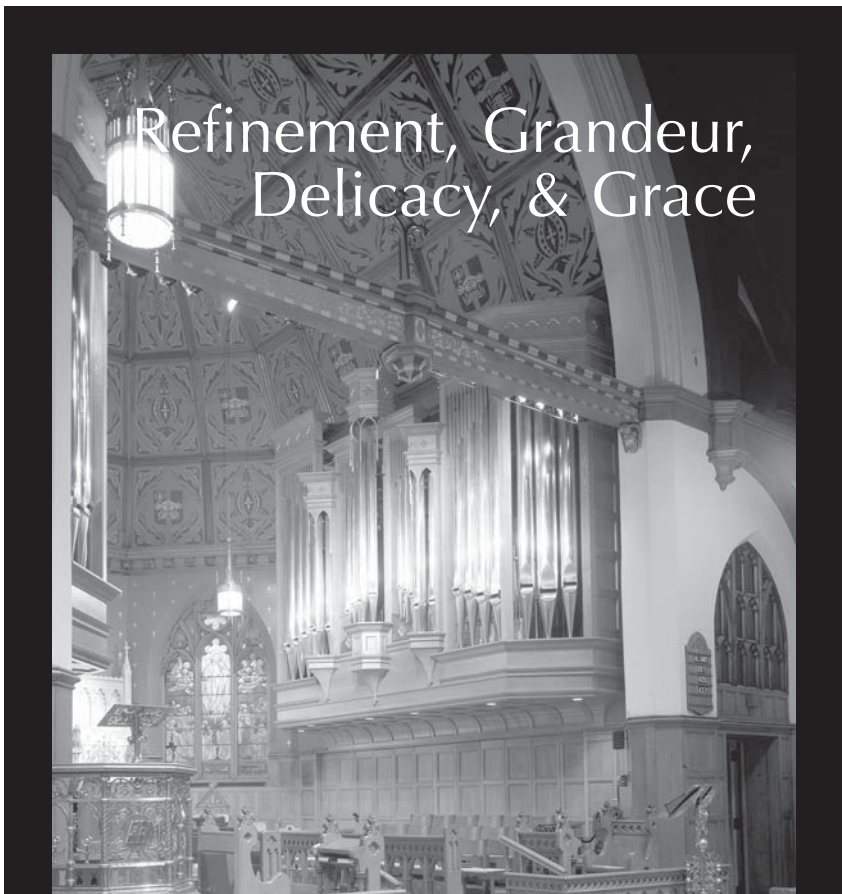
**Daniel Cook** of the U.K., a finalist in the interpretation competition, almost came up to the same high standard in his performance of the Duruflé *Veni Creator* established the night before. Once again, he seemed in total control of all aspects of the piece and gave it a fine reading.

**Gerben Mourik**, the Dutch winner of the improvisation competition, played next and in a lovely gesture to his English hosts chose to improvise on the hymn-tune *Michael* ("All my hope on God is founded"). Once again, he gave an altogether splendid performance with great inventive strokes in his theme and variations and employing many different techniques and formal procedures.

**Andrew DeWar** squeezed the mighty Harrison & Harrison dry in another tour de force reading of Reger's *Phantasie für Orgel über den Choral 'Halleluja! Gott zu loben'*, op. 52, no. 3, using every imaginable tonal resource available to him on this somewhat modestly sized cathedral instrument.

Congratulations and thanks to the staff, jury, patrons, townspeople and of course the competitors who came from all over the globe and combined to make the week such a marvelous musical experience for all. ■

*William Kuhlman is Professor of Music at Luther College in Decorah, Iowa, where he has taught since 1969. He is currently director of the Luther College Study Abroad program located in Nottingham, England. He is a member of Concert Artists Cooperative.*



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# Bruhns's "Little" E-minor: A Guide Towards Performance

Jan-Piet Knijff

## Introduction

Although only a handful of his organ works survive, Nicolaus Bruhns was undoubtedly one of the most important organists of his generation; the famous Bach *Obituary* mentions him as one of the composers Johann Sebastian took "as a model" for his own work.<sup>1</sup> Bruhns was born less than twenty years before Bach, in December 1665, to a family of musicians in Schwabstedt in North Frisia. At the age of 16 he went to Lübeck to study violin with his uncle Peter Bruhns and organ and composition with Dieterich Buxtehude. On the latter's recommendation, Bruhns worked in Copenhagen for a few years, but in 1689 he returned to the land of his birth to become organist at the Stadtkirche in Husum. He declined an offer from the city of Kiel to become organist there, accepting a 25% raise in Husum instead. After almost exactly eight years in the position, Bruhns died on March 29, 1697, only 31 years old. He was succeeded by his brother Georg, who had succeeded their father in Schwabstedt at the time Nicolaus was appointed in Husum. Georg stayed in Husum until his death in 1742.

Nicolaus must have been an equally virtuoso organist and violinist, and the story that he sometimes accompanied himself on the organ pedals while playing the violin rings true (Harald Vogel was apparently the first to suggest that the arpeggio passage in the "Great" E-minor Preludium may reflect this practice). Although Bruhns's organ in Husum was not particularly large, it must have been a very fine instrument, as it was built by Gottfried Fritzsche (1629–32), one of the foremost

builders of the time. After various alterations, it had 24 stops on three manuals (Hauptwerk, Rückpositiv, and Brustwerk) and pedal in 1723. In addition to a number of sacred cantatas, Bruhns's works for organ include two preludia in E minor, one in G major, the chorale fantasy on *Nun komm, der Heiden Heiland*, and an Adagio in D major (surely a fragment from a larger prelude in that key, the Adagio was first published by Carus Verlag in the *Husumer Orgelbuch*, Stuttgart 2001). The authorship of the Preludium in G Minor, first published by Martin Geck in 1967, remains uncertain: its only source mentions a "Mons: Prunth" as the composer, and even if the last name is to be read as Bruhns, it is possible that the work is Georg's, not Nicolaus's, as Barbara Ann Raedeke has suggested;<sup>2</sup> the piece is definitely much less convincing than Bruhns's other organ works.<sup>3</sup>

## Editions

Three editions of Bruhns's organ works are currently available in print:

- Doblinger (Vienna & Munich, 1993), edited by Michael Radulescu. Vol. 1 contains the preludia in G major and E minor, vol. 2 the prelude in G minor and two versions of the chorale fantasy *Nun komm, der Heiden Heiland*.
- Breitkopf & Härtel (Wiesbaden 1972), edited by Klaus Beckmann. Contains the four preludia and the chorale fantasy. A revision of this edition that will include the Adagio in D Major is scheduled for publication.
- C.F. Peters (Frankfurt & New York, 1967), originally edited by Fritz Stein for the series *Das Erbe deutscher Musik* in 1937–9, revised by Martin

Ex. 1



Geck. Contains the four preludia and the chorale fantasy.

Although no longer in print, the following edition can still be found in libraries and sometimes turns up in book sales:

- Kistner & Siegel (Organum series IV, vol. 8), edited by Max Seiffert. Contains only the preludia in E minor and G major.

Although all four editions can be considered scholarly "urtext" editions in their own right, there are vast differences among them. As welcome and "modern" as Seiffert's editions in the Organum series were at the time of their publication, they are now mostly outdated, sometimes because new sources have turned up, sometimes because eighty years of scholarship (and performance) have led to new conclusions. Important to know is that Seiffert generally supplied tempo indications; he also generously added ties without telling you. The Peters edition, too, is now outdated.

Klaus Beckmann's editions of the North German organ repertoire (his complete Buxtehude edition is best known, but he also did Böhm, Lübeck, Tunder, and many others) have often been criticized. Given the absence of autographs (manuscripts in the hand of the composer), Beckmann feels it is his task to establish as best a text as he can. In practice this often leads to changes that are arbitrary at best in the eyes of many scholars and performers. While Beckmann mentions everything (or most everything) in his critical commentary, the format he uses is not particularly inviting, to say the least; and if you don't read German, the abbreviations are practically undecipherable. Although Beckmann's Bruhns edition is certainly usable, you have to watch out, and better spend a couple of hours figuring out all the changes he made if you want to know what's actually in the source.

The edition by Michael Radulescu stays much closer to the original: corrections are noted in an accessible commentary; editorial ties are dotted and editorial rests and ornaments put in brackets. The result is an edition that is very trustworthy but at the same time looks a little pedantic. An interesting feature is that Radulescu offers most pieces on two staves, with the pedal notes on the lower staff with the stems down. This is how an organist of Bruhns's (and even Bach's) time would have read virtually every organ work (assuming they used staff notation), but it is probably a little unpractical for most organists today, and there is hardly ever any doubt as to which bass notes belong in the pedal in Bruhns.

Most organists may prefer to play from the Beckmann edition after correcting the text on the basis of Radulescu's edition. As an alternative, I have prepared an edition on three staves in which I have made suggestions for hand division by assigning right-hand notes to the top staff and left-hand notes to the middle staff. Since the source is written in German organ tablature (a kind of letter notation), any hand division is editorial anyway. The practice of indicating hand division however is widely used elsewhere in seventeenth-century keyboard music, and there are very few places open for serious discussion in the "Little" E-minor. The edition will be made available on-line, but for now, simply contact me by e-mail if you want a copy (jpknijff@gmail.com).

## Overview

Let's start off with getting an idea of the whole piece. Don't start playing right away; just take a look at the score and see what's going on. At the very beginning, you will notice the pedals rushing in with a dazzling solo, resulting in a "drum roll" (m. 5 ff.), supported by strong off-beat manual chords. This section is followed by a short Adagio (mm. 10–16). Then follows an Allegro in 12/8 with extensive use of the echo effect. Notice how at the end (mm. 33 ff.) the roles are inverted: the echo comes first this time!

Another short Adagio (mm. 39–46) leads to a fugue, marked *Vivace* (mm. 47–84). Take a look at the pedal and notice how the fugue can be divided in three short sections: mm. 47–67; 67–76; and 76–84. Once again a short Adagio, and we arrive at the final Allegro (mm. 90–105), a dialogue between soprano and pedal, ending in a playful series of arpeggiated chords.

The concluding Adagio begins with off-beat repeated chords in the hands (mm. 106–110), followed by a pedal point supporting expressive harmonies. A diminished-seventh chord is emphasized by a rhetorical pause before it resolves into the final cadence.

## Beginning to play

Now that you have an idea of the piece as a whole, it's time to start playing. But, unless you're an experienced player and a good sight reader, don't try to sight-read the whole piece at once. Why not start with the opening pedal solo, clearly conceived for alternating toes and really not very hard to play at all. Play the first four measures (finishing off with the first notes of m. 5) and notice how Bruhns already has told you a whole story! To get an even better idea of the expressive writing, try playing the pedal solo as "solid" chords, either with a hand (or both hands) or actually in the pedal (Example 1).

Now that you have the opening measures under your belt, let's take a look at the very end of the piece: simply sight-read the last three measures—no big deal. Now, why not connect the beginning four measures and the last three: after the first note in m. 5, simply jump to m. 117. Play this combination of beginning and end a few times; it gives you a sort of "summary" of the piece, a "framework" to fill in the rest of the music. It's a good idea to return to your little "summary" regularly when working on the piece; it helps you to bear in mind the end-goal of your journey.

For now, continue with the opening section, trying the pedal "drum roll." This works best when played mildly staccato (as if repeating the note at the same pitch). Forget whatever you may have learned about keeping your knees together when playing the pedals: that doesn't help very much in this kind of situation. Instead, think of your right knee moving out over your right foot when playing that high *b*. Once the pedal part feels comfortable, try adding those off-beat manual chords. You want them to be strong and expressive, sure, but since they come on light beats, try not to give them their exact full length (rather something like a dotted eighth note).

In m. 8, there is a mistake in the manuscript; the most logical solution may be to play quarter-note chords (as in Radulescu's edition), but many organists have become used to hearing eighth-note chords here (as in Beckmann),

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Ex. 2

Ex. 3

Ex. 4

Ex. 5a

Ex. 5b

which does give a little change of pace. See what you like best; it doesn't really matter too much, and from the point of view of the source, you could argue either way.

When arriving at the Adagio in m. 11, be sure to keep (approximately) the same tempo by "thinking" sixteenths in that measure.

#### The 12/8 echo section

Think of the eighths in the right hand as triplets; you can maintain the same tempo for this section. It's easiest to reserve the right hand for the "triplets" and take all the other manual notes in the left hand. Here are some fingering suggestions for the first two measures (Example 2).

Using the same finger for neighboring notes helps creating a clear, slightly detached sound. Make sure not to overdo it: you don't want the music to sound too jumpy (at least, I don't). If you feel really uncomfortable using this kind of fingering, you can easily change it, for example by using a thumb on the *e'* before the *d#'* in m. 18; just try to avoid a "Romantic" legato. For the left hand, you may find it easiest to start with the index finger on the first two notes. The pedal won't give you much trouble; I would avoid heels, simply playing right-right-left-right in m. 27. In m. 36, simply stick with the right toe; "lean" a little into every note so that they don't become too short, but you still want them to be clearly articulated.

Take your time for the manual changes to the "echo" manual and back (no matter which manual you use for the echo); the little bit of time it takes to get from one manual to another (and vice versa) actually helps making the echo effect clearer. In general, try to make your movements easy and pleasant; when it feels that way, there's a good chance the music will also sound that way.

#### The fugue

Again, resist the temptation to sight-read the whole fugue. Instead, pick out the entries of the theme first and then play them in the appropriate hand or feet. Here's how it works:

m. 47: theme in soprano, played in the right hand;

m. 50: theme in alto, left hand;

m. 53: theme in tenor, left;

m. 56: theme in bass, pedals.

Those four entries constitute the exposition of the fugue. After an "episode," a kind of development of the motive from m. 48, we're back to business:

m. 67: theme in alto, left hand;

m. 70: theme in tenor, left;

m. 73: theme in bass, pedals.

Finally, there are two incomplete entries of the theme:

m. 76: in alto, right hand (but put the left index finger on the long *g'* in m. 77);

m. 77: in soprano, right hand (with the thumb going under the left index finger on the first beat of m. 78).

This gives you the outline for the fugue. Here, by the way, is my fingering for the theme (Example 3). In the pedal, once again try to avoid the heels (Example 4).

While we're at it: what is the reason for avoiding the heels in this kind of music? Well, first off, it makes you look good in historically informed organ circles, where the general assumption is that the heel was not (or very rarely) used in organ music up to (and including) Bach. Although we have no idea what virtuoso performers like Bruhns (and Bach) did in real life, most if not all of their music can be comfortably played without using the heel. More importantly, it's usually easier to get a good sound and the "right" kind of touch that way. It is not true that it was (or is) impossible to use heels on seventeenth-century pedals, although it's generally more difficult at the center (around *c*) than at the extremes. If you find it hard to imagine that an inventive virtuoso like Bruhns never ever in his lifetime hit on the idea of using the other part of his foot, you may want to support your theory by pointing out m. 60 in the G-major prelude, where the left foot plays two neighboring sixteenths (*B-c*) while the right foot is otherwise engaged. However, using the heel does not make this spot particularly easy to play either! In the end it's not so much what you do in those exceptional cases that matters but your general approach.

Here are some more fingering suggestions for the fugue (Examples 3a and 5b). In mm. 59–61, reserve the right hand for the top voice only, combining alto and tenor in the left hand. In mm. 65–67, I recommend taking the three middle voices in the left hand, again reserving the right hand for the top line. It's nice to have all of your right hand to shape this nice melodic line as well as possible, and to play a trill on the dotted quarter *b'* in m. 66 (see below).

The section ends with the same two measures three times (Bruhns did that more often, see the end of the second fugue of the "Great" E-minor). What to do? Well, unless you want to be boring, I wouldn't play them the same three times. Here are some options:

- Change manuals, perhaps playing *forte*, *piano*, and *pianissimo*. On Buxtehude's organ, the manuals would probably have been Hauptwerk, Rückpositiv,

Ex. 7

and Brustwerk, respectively. The problem with this is the pedal: you will probably need to adjust the pedal registration at least once (or even twice). It is possible, of course, to play the pedal part in the left hand (combining the three upper parts in the right) when going to a quieter manual (even though Bruhns's writing does not seem to suggest it).

- Add a few ornaments the second time, and perhaps some more (or different ones) the third time.

- Play on the same manual throughout but "think" different dynamics: really strong the first time, milder the second, as light as you can the third time; or: loud at first, then more quietly, and loud again. Don't worry too much about how the difference in sound happens; if you have a clear concept and communicate it to the organ the best you can, the result will be noticeable somehow to a sensitive listener.

Finally, a combination of two or all of the above may be even more effective. Whatever you do, if you use pedals, again reserve the right hand for the soprano and make sure to play the left hand pick-up chord really light (and short) in order to make place for the right-hand *f#'*. Radulescu's edition has a half-note chord at the beginning of m. 83; this certainly needs to be shortened to a quarter to make the soprano clear (you find this kind of thing frequently in chorale preludes by Buxtehude, for example).

#### The Allegro

Since this section is essentially a dialogue between right hand and pedals

(think of it as the first violins on the one hand and the cellos and double basses on the other), why not begin with playing just that dialogue, without the supporting chords. To get an idea of how things sound, you can even start off with playing the pedal part in the left hand. However you do it, try to get a smooth dialogue going without "waiting for the bus" at every barline. The fingering is pretty obvious; the pedaling is a little more challenging, although there are really not that many options. Here is my suggestion (Example 6).

Ex. 6

Yes, the left foot has to leap around a bit. And yes, you have to be a little careful to make the left-foot notes sound not too hacked (particularly the first *g#'*). But using heels (and, for my part, silent substitution) doesn't make things much easier either. In my experience, as long as the bench is at the right height and if you let go of the idea of keeping your knees together at all costs, the toe-only solution is easiest and sounds best. Here are some ways to play around with this spot in order to get the music "into your feet" (Example 7).

Make up your own variations! Much better to play around and have fun with a little tune like this than banging out the notes in the score a zillion times. While you're playing around, try to make things feel as comfortable as possible. If things don't feel quite right, try

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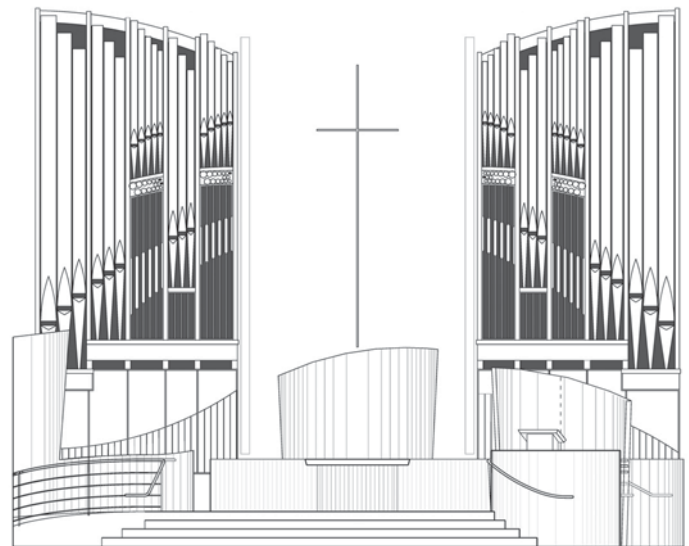


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to adjust the height of the bench just a little or to move it back or forward a bit; small things can make a huge difference. Become sensitive to the way you move and try to find ways to make it easier for you.

One finger is crucial to keep you going: no matter what finger you're using right before it (chances are it's a thumb or else the index), put your little pinky on the third beat in m. 97.

When adding the chords to the soprano-bass dialogue, make sure not to make the quarter notes too long. The eighth-note pick-ups can be nice and short (without making them too jumpy, of course).

In m. 104, the manuscript has *g*'' followed by *f*#. Clearly, the two notes must be in the same register. It's really up to what you think sounds best and/or makes most sense here (Beckmann goes for high, Radulescu for low).

At the beginning of the last Adagio, imagine the repeated chords as played on one bow by a group of string players, and remember they're off-beat, and therefore light (Example 8).



### Ornaments

In a number of places, this music needs ornamentation to be at its best, either simple or more elaborate. The soprano *d* in m. 10 needs a trill which would probably best start with the main note, although starting with the upper note *e* is certainly a possibility (see below). In m. 39, the long *d* in the pedal followed by the written-out turn cries out for a virtuoso, long trill, something like Example 9, or perhaps Example 10. In mm. 66 and 75 of the fugue, the dotted quarter in the soprano sounds best with a simple trill, starting with the main note, something like this (Example 11).

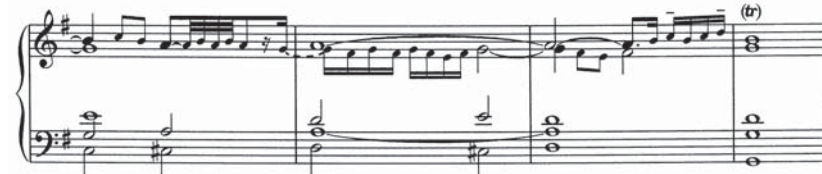
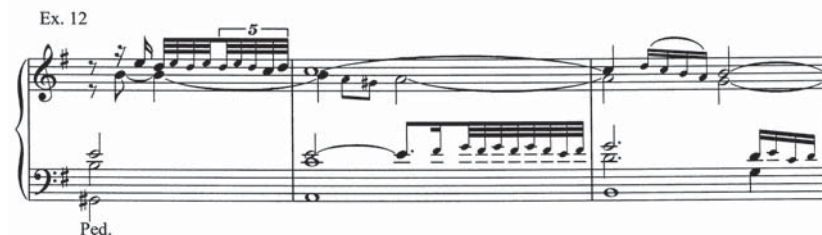
The suggested fingering helps to create a nice, clear trill; the articulation before the turn actually sounds good and



suggests a bit of a diminuendo. But if you don't like putting the middle finger over the index, simply put a thumb on the last note of the trill.

Most of the trills I have suggested here start with the main note. But isn't there some kind of rule that trills in Baroque music always start with the upper note? Well, yes, but that's one of those gross oversimplifications of popularized historically informed performance practice. In the seventeenth century, main-note trills seem to be the rule, although upper-note trills certainly exist, and apparently became quite fashionable in France in the second half of the century. A rule of thumb: if the note with the trill is itself consonant, start with the upper note; but if the note itself is dissonant, then start with the main note. In both cases, the first note of the trill is dissonant, creating that nice little bit of friction. Also, if the note immediately before the trill is already the upper note, you may not want to repeat it as the beginning note of the trill.

If you want to add a trill on the soprano *d*'' in m. 85 (which would sound very nice), consider starting with the upper note. A trill on the soprano *b*' on the second beat of m. 97 could go either way, as long as the trill is short. The soprano *c*'' on the last beat of m. 100 could also go either way, depending on whether you want to emphasize the *c*''



(start with the main note) or whether you want to incorporate the preceding sixteenth in the trill (start with the upper note).

### More ornamentation: the Adagios

The four Adagio sections, with almost exclusively whole notes and half notes, may sound lovely the way they are written—they would probably be considered an opportunity for (quite) extensive ornamentation by any performer of Bruhns's time. How much and what exactly you want to do is ultimately up to you, but here are some ideas for mm. 10–16 (Example 12).

With these ideas as a basis, try to work something out for the other sections. Bear in mind that the ornamentation is supposed to make the music more expressive, not to show off your virtuosity or to emulate the composer. Try not to write your ornaments down, but instead play around with as many different ideas as you can come up with. Ideally, your ornamentation is going to be different from performance to performance! In the final Adagio, Bruhns uses imitation: the chromatic line *a-g#-g-f#* appears in the soprano (m. 111), tenor (m. 113) and, sort of, in the bass (m. 115). In order to bring out the imitation, you may want to use similar ornaments for both the soprano and the tenor line.

### Registration

Large-scale pieces like preludes and toccatas are played with an *organo pleno* registration: principals 8', 4', 2', mixtures, the Quint 2 2/3' if there is one, and perhaps a flue stop 16' in the manuals (Bruhns might have used his Quintadena 16'), and the same plus reeds in the pedals (use at least a Posaune 16' if you have one). You can add an 8' flute stop in the hands to make the sound a bit fuller, but avoid throwing in tons of 8' and 4' stops; that tends to make the sound muddy. You probably want a really big pedal registration for the solo at the beginning; if the pedal is not loud enough by itself, couple to one (or more) of the manuals.

The question is to what extent you want to vary registration for the various sections of a piece like this. Obviously, you will need an echo manual for the 12/8 section. You sometimes hear this section with a "small" registration (8+4+2, or 8+4+1, or something like that) and something like flutes 8+2 for the echo. As always, much depends on the organ and the particular situation, but I like to use at least a small *pleno* for this section with a few stops for the echo (which could effectively be played on the Brustwerk

on an organ similar to Bruhns's).

It could be nice if the fugue is a little quieter than the first and last sections; you could use a slightly lighter *pleno* or even principals 8+4+2, for example; of course, you would have to lighten the pedal, probably by taking off the reed(s) and perhaps the mixture. M. 85 could be a place to go back to a bigger registration, with further opportunities for a crescendo in m. 90 (marking the beginning of the Allegro), m. 106, and m. 117.

### Tempo

The tempo of any performance of any piece of music depends on many factors including the acoustics of the hall, the time of the day, and without a doubt the mood of the performer. Many compositions can sound surprisingly convincing at very different tempi; the most important thing is that the tempo feels right to you! Nonetheless, here are some metronome markings for the piece; take them for what they are: a ballpark indication.

- Beginning: ~66
- 12/8: ~60–66
- Fugue: ~60
- Allegro: ~96

### Discography

Finally, for CD collectors, the following recordings of Bruhns's complete organ works may be worth considering:

- Piet Kee: Bruhns and Buxtehude. Roskilde Cathedral, Denmark. Chandos CHAN0539.
- Lorenzo Ghielmi: Bruhns, Buxtehude, and Brunnchorst. Basilica San Smpliciano, Milan, Italy. Winter & Winter 910 070-2.

### Notes


1. See for example Hans David and Arthur Mendel (eds.), *The New Bach Reader* (New York: Norton, 1998), 300.
2. Barbara Ann Raedeke, "The Organ Works of Nicolaus Bruhns: A Study of Form, Style, and Performance Practice" (D.M.A. diss., University of Rochester, 1983), 120.
3. A student of mine at the Aaron Copland School of Music at Queens College/CUNY, who had previously learned the "Little" E-minor, thought it "blatantly obvious" that the Preludium in G Minor was not by Bruhns. (She decided to learn the "Great" E-minor instead.)

*Jan-Piet Knijff teaches organ and chamber music and is organist-in-residence at the Aaron Copland School of Music at Queens College/CUNY. He holds the Doctor of Musical Arts degree from The City University of New York as well as the Artist's Diploma from the Conservatory of Amsterdam and is an Associate of the American Guild of Organists. He won both first prize and the Audience Prize at the International Bach Competition Lausanne, Switzerland. His organ teachers have included Piet Kee, Ewald Kooiman, and Christoph Wolff. Visit his website at <www.jpkmusic.com>.*

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## Cover feature

### Cornel Zimmer Organ Builders, Denver, North Carolina North Decatur Presbyterian Church, Decatur, Georgia

At the corner of Medlock Road and Scott Boulevard stands a unique structure prompting more than just a few passersby to take a second glance. The congregation of the church is also unique in many ways, yet with a story reminiscent of countless other congregations throughout the country.

When the present sanctuary was built, an electronic organ was purchased with the dream of installing a grand pipe organ in the not-too-distant future. In the same vein as a host of other congregations, money needed for a pipe organ was diverted to other, more pressing needs. When its fiftieth anniversary drew near, however, the members of North Decatur found the impetus they needed to fulfill their long-awaited dream for a pipe organ, thanks to a successful "Play Your Part" fund-raising campaign.

To replace the aging electronic organ, the church chose Cornel Zimmer Organ Builders of Denver, North Carolina to build and place an all-new pipe/digital organ in the rear gallery of their sanctuary. Placed high on the axis of the church and speaking directly down the nave, the organ enjoys prime placement. In preparation for the organ, the congregation removed all of the carpet in the balcony and much of the carpet in the nave and chancel. In place of the carpet, hard surface flooring was added, affording the organ even greater tonal egress. Heat buildup in the peak of the church, an unfortunate side effect of the unique architecture, was alleviated with a new exhaust system, drawing the hot air away from the organ.

Given the budget and space limitations of the church, Cornel Zimmer Organbuilders set about designing an organ that would serve many roles, including accompanying congregational singing, choral accompaniment, and use as a recital instrument. A three-manual specification was designed with foundation pipe ranks in the Swell, Great and Pedal.

The façade is taken from the Pedal 16' and 8' principals, with the Great division located above the swell box. The Great division includes a number of full-length 8' stops giving the organ a rich, singing foundation. The First Open Diapason is a broad scale, while the Second Open Diapason is of lesser scale and volume, yet it still provides the foundation necessary to be used with the upperwork of the principal chorus. Also on the Great is an 8' Flute Harmonique, playing dual roles as a foundation and a solo stop.

The Swell division contains a principal chorus as well as many other stops useful for accompanying the sizable choir that co-inhabits the rear gallery with the organ. The Choir division comprises digital stops and is at home with the main organ. The organist is also given the option of playing the Choir division antiphonally through an independent audio system in the front transept of the church. This option proves very useful for accompanying congregational singing, as well as allowing for a myriad of dialogue effects with the main organ. Given the importance of these tasks, the Choir division was designed to be a sizable, yet complete division incorporating a principal chorus with mixture, mutations, reeds and celestes.

Of special note are the many colorful reeds incorporated into all the divisions of this organ. Chorus reeds speaking 16' 8' and 4' pitch are found in the Great, Swell and Pedal, complementing the flue choruses and numerous color reeds found in the Choir division. The diversity of reed stops available to the organist allows for a dramatic layering effect. Two solo reeds are also incorporated:



the Tuba speaking from the main organ in the balcony and the Festival Trumpet speaking from high in the chancel archway. Two 32' reeds prove useful in both accompanying and solo works. The Contre Basson is enclosed with the Swell division, giving it greater flexibility.

The windchests of this organ utilize individual electro-pneumatic note actions, affording greater versatility in pipe layout as well as borrowing stops into the Pedal. In diatonic arrangements, the C and C# sides of adjacent stops can be reversed to promote greater tuning stability. Wooden windtrunks and ample reservoirs assure a steady wind supply even under the greatest demands.

This versatile organ is voiced to fill the room with rich sound, which envelops the congregation, allowing it to sing with complete freedom. Whether people are seated in the nave, gallery or chancel, the organ is never overpowering.

The organ incorporates all new pipework from Cornel Zimmer Organ

Builders' pipemaker, Tommy Linder, as well as pipework from A.R. Schopp's Sons, Inc. in Alliance, Ohio and Luc Ladurantaye Tuyautier Inc. of Lac Saguy, Quebec, Canada. George Zong and David Caldwell built the console and casework, incorporating special accents found throughout the room, and Eric Molenaar oversaw the wiring of the organ. Marty Lemons matched the finish for the new organ precisely with the finish found on the existing woodwork in the room. Jim Twyne oversaw the tonal finishing of the organ with assistance from Mike Rathke and Nathan Bryson. Cornel and Anne Zimmer designed the organ and oversaw the management of the project. A special thanks is also in order to both David Bothwell and organist/choirmaster Jamie Shiell of North Decatur Presbyterian Church for their valuable input on this project.

—Nathan Bryson, with input from  
Cornel Zimmer and Jim Twyne

#### GREAT (Unenclosed, Manual II)

- 16' Double Diapason (WTC)
- 8' Open Diapason (61 pipes)
- 8' Second Diapason (WTC)
- 8' Bourdon (61 pipes)
- 8' Harmonic Flute (61 pipes)
- 4' Octave (61 pipes)
- 4' Spitzflöte (WTC)
- 2½' Twelfth (WTC)
- 2' Super Octave (61 pipes)
- 1½' Seventeenth (WTC)
- 1½' Mixture IV (244 pipes)
- 16' Bombarde (WTC)
- 8' Trumpet (WTC)
- 8' French Horn (Choir)
- 8' Festival Trumpet (WTC) (non-coupling)
- 8' Tuba Mirabilis (Choir)
- 4' Clarion (WTC)
- Tremulant
- Chimes (WTC)

#### SWELL (Expressive, Manual III)

- 16' Lieblich Gedeckt (WTC)
- 8' Diapason (61 pipes)
- 8' Rohrflöte (61 pipes)
- 8' Viole de Gambe (61 pipes)
- 8' Voix Celeste (WTC)
- 8' Flute Celeste II (WTC)
- 4' Prestant (61 pipes)
- 4' Triangle Flute (WTC)
- 2' Waldflöte (61 pipes)
- 2' Plein Jeu IV (WTC)
- 16' Double Trumpet (WTC)
- 8' Trompette (61 pipes)
- 8' Oboe (WTC)
- 8' Festival Trumpet (non-coupling)
- 8' Vox Humana (WTC)
- 4' Clairon (WTC)
- Tremulant
- Zimbelstern (WTC)
- Swell to Swell 16'
- Swell Unison Off
- Swell to Swell 4'

#### CHOIR (Expressive, Manual I)

- 16' Gemshorn (WTC)
- 8' Principal (WTC)
- 8' Holzgedeckt (WTC)
- 8' Gemshorn (WTC)
- 8' Gemshorn Celeste (WTC)
- 8' Erzähler Celeste II (WTC)
- 4' Octave (WTC)
- 4' Koppelflöte (WTC)
- 2½' Nazard (WTC)
- 2' Superoctave (WTC)
- 2' Piccolo (WTC)
- 1½' Tierce (WTC)
- 1' Scharff III (WTC)
- 16' Bassett Horn (WTC)
- 8' Petite Trompette (WTC)
- 8' English Horn (WTC)
- 8' French Horn (WTC)
- 8' Cromorne (WTC)
- 8' Festival Trumpet (non-coupling)
- 8' Tuba Mirabilis (WTC)
- Harp (WTC)
- Tremulant
- Choir to Choir 16'
- Choir Unison Off
- Choir to Choir 4'

#### PEDAL (Unenclosed)

- 32' Contra Bourdon (WTC)
- 16' Principal (32 pipes)
- 16' Subbass (WTC)
- 16' Double Diapason (Great)
- 16' Lieblich Gedeckt (Swell)
- 16' Gemshorn (Choir)
- 8' Octave (32 pipes)
- 8' Bass Flute (WTC)
- 8' Lieblich Gedeckt (Swell)
- 4' Choral Bass (12 pipes)
- 4' Triangle Flute (Swell)
- 4' Harmonic Flute (Great)
- 2½' Mixture IV (WTC)
- 32' Contre Bombarde (WTC)
- 32' Contre Basson (WTC)
- 16' Trombone (WTC)
- 16' Bombarde (Great)
- 16' Double Trumpet (Swell)
- 8' Trumpet (WTC)
- 4' Clarion (WTC)
- 4' Bassett Horn (Choir)

WTC = Walker Technical Co. digital voices  
Total ranks: 73  
Pipe ranks: 17  
Digital ranks: 56

Photo Credit: Brian C. Robbins  
(www.brphoto.com)

# New Organs



**Orgues Létourneau Limitée,  
Saint-Hyacinthe, Québec, Canada,  
Opus 93  
The Abbey of Gethsemani,  
Trappist, Kentucky**

With roots tracing back to the 11th century Cistercian monks in France, the Abbey of Gethsemani was first established in Trappist, Kentucky in 1848. Today, the abbey is a vibrant and thriving community with 65 monks, hosting retreats year-round and supporting their work by mail-order and Internet sales of homemade fruitcakes, cheeses and bourbon fudge. Divine worship continues to be the foundation of the Trappist community and their activities, with the cycle of seven prayer services observed daily.

When confronted with the need to replace their previous pipe organ, the monks embarked on an exhaustive process to choose an organ builder. While a fine tonal result was an obvious priority, equal importance was placed on commissioning a mechanical-action instrument that was both comfortable to play and built to the highest standard of quality.

The end result of their search is the 29-rank instrument pictured here. The instrument's simple casework is made from solid red oak and was designed to complement the abbey's unadorned architecture. The façade displays pipes from the 16' Montre stop, made from 70% polished tin. Completed in December 2003, the organ serves daily, accompanying the abbey's services, and was dedicated in a series of recitals by Philip T. Hines, Jr. and W. Dudley Oakes.

The organ's console *en fenêtre* has bone and ebony keyboards and offers

mechanical key action. The stop action is electric and boasts a 16-level piston capture system by Solid State Organ Systems of Alexandria, Virginia.

—Andrew Forrest

*Orgues Létourneau Limitée  
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**GRAND-ORGUE**

- 16' Montre
- 8' Montre
- 8' Flûte à cheminée
- 8' Salicional
- 4' Prestant
- 4' Flûte conique
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- 1¼' Fourniture IV-VI
- 8' Trompette
- Tremblant
- Récit au Grand-Orgue

**RÉCIT EXPRESSIF**

- 8' Voie de gambe
- 8' Voix céleste
- 8' Bourdon
- 4' Prestant
- 4' Flûte à fuseau
- 2' Doublette
- 2½' Cornet III
- 8' Hautbois
- Tremblant

**PÉDALE**

- 16' Montre (G-O)
- 16' Soubasse
- 8' Prestant
- 8' Bourdon
- 4' Basse de chorale
- 16' Bombarde
- 8' Trompette
- Grand-Orgue à la Pédale
- Récit à la Pédale

*Photo credit: Brother Luke Armour*

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Church of Christ Church House,  
Cleveland, Ohio**

Opus 71, a Phoenix model from our Legacy Line, is a modest instrument with grand tonal possibilities. It is designed to lead liturgy, hymn singing and to play a significant amount of organ literature. Eighteenth- and 19th-century organs of France and Germany inspire the design of the organ.

The organ case is constructed of Honduras mahogany and includes decorative pipe shades of iroko wood. The twenty-three pipes in the façade are speaking pipes and part of the Principal 8' stop. Their mouths are gilded with 23-karat gold leaf. The keyboard naturals are covered with blackwood, and the accidentals are of white maple. The pedal keys are made of oak, and the accidentals are capped with moradillo.

The fourteen sets of pipes in the organ produce twelve individual stops and total 807 pipes. The custom-designed iroko wood pipe shades incorporate maritime elements reflecting African captives' revolt during transport to the United States on the slave ship, Amistad.

—Gene Bedient

- |                   |                         |              |
|-------------------|-------------------------|--------------|
| <b>GREAT</b>      | <b>SWELL (enclosed)</b> | <b>PEDAL</b> |
| 8' Principal (tc) | 8' Salicional           | 16' Subbass  |
| 4' Octave         | 8' Gedackt              | 8' Flute     |
| 2' Octave         | 4' Spitzflute           |              |
| II Sesquialtera   | 2' Flute                |              |
| II-III Mixture    | 8' Trumpet Treble       |              |
|                   | 8' Cromorne Bass        |              |

- Couplers**  
Great/Pedal  
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Swell/Great  
  
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Bach, Cantata 82; Holy Trinity Lutheran, New York, NY 5 pm  
Choral Evensong; St. Bartholomew's, New York, NY 5 pm  
Witold Zalewski; Holy Trinity Episcopal, New York, NY 4 pm  
Choral Evensong; Christ Church, New Brunswick, NJ 6 pm  
Gillian Weir; Trinity Evangelical Lutheran, Lansdale, PA 4 pm  
Solemn Choral Vespers; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
Ensemble Gaudior; Old Presbyterian Meeting House, Alexandria, VA 4 pm  
Peter DuBois; Holy Family RC Church, Hilton Head, SC 4 pm  
Cj Sambach; First United Methodist, Ft. Myers, FL 3 pm  
Olivier Latory; Severance Hall, Cleveland, OH 3 pm  
Stephen Buzard; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm  
Hymn festival; St. Lorenz Lutheran, Frankenthum, MI 4 pm  
Choral concert; Independent Presbyterian, Birmingham, AL 4 pm  
Bradley Hunter Welch; First United Methodist, Montgomery, AL 3:30 pm  
Choral Evensong; St. James Cathedral, Chicago, IL 4 pm

6 FEBRUARY  
Paul Bisaccia, piano; Avery Heights, Hartford, CT 7:30 pm

7 FEBRUARY  
Dennis James; Portland City Hall, Portland, ME 7:30 pm  
Frederick Teardo; Central Synagogue, New York, NY 12:30 pm  
Robert Nienaber; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 FEBRUARY  
Renée Louprette; St. Ignatius Loyola, New York, NY 7 pm  
Choral concert; St. Ignatius Loyola, New York, NY 8 pm  
Joseph Gramley, percussion; Independent Presbyterian, Birmingham, AL 6:30 pm

9 FEBRUARY  
Colin Redekop; Trinity Church, Vero Beach, FL 12:10 pm  
Lynn Trapp; Cathedral of St. Paul, St. Paul, MN 7:30 pm

10 FEBRUARY  
Pierre Pincemaille; St. Paul's Episcopal Cathedral, Buffalo, NY 7:30 pm  
Nigel Potts; St. Stephen's Episcopal, Goldsboro, NC 7:30 pm  
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm  
The King's Singers; Oberlin College, Oberlin, OH 8 pm  
Organized Rhythm; Independent Presbyterian, Birmingham, AL 7 pm  
John Paradowski, children's concert; St. Raphael Catholic Church, Naperville, IL 7 pm  
Todd Wilson; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

11 FEBRUARY  
Choral concert; Church of St. Joseph, Bronxville, NY 7 pm  
Alan Morrison, masterclass; The Cathedral Church of St. Luke, Orlando, FL 10 am

12 FEBRUARY  
Colin Lynch; Woolsey Hall, Yale University, New Haven, CT 8 pm  
Marek Kudlicki; St. Vincent Ferrer Catholic Church, New York, NY 4 pm  
Bach, Cantata 84; Holy Trinity Lutheran, New York, NY 5 pm  
The South Mountain Chorale; Our Lady of Sorrows, South Orange, NJ 3 pm  
Christopher Jennings; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
Nigel Potts; Centenary United Methodist, New Bern, NC 3 pm  
Alan Morrison; The Cathedral Church of St. Luke, Orlando, FL 4 pm  
John Weaver; Broad Street Presbyterian, Columbus, OH 4 pm  
Ken Cowan; Worthington United Methodist, Worthington, OH 4:30 pm  
Chanson; Boatman Chapel, Union College, Barbourville, KY 2:30 pm  
Alvin Blount; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm  
Craig Cramer; Wabash College Chapel, Crawfordsville, IN 3 pm  
Choral Evensong; Independent Presbyterian, Birmingham, AL 5:30 pm  
William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirsten Synnstedt & Christopher Urban; First Presbyterian, Arlington Heights, IL 4 pm  
Brahms, *A German Requiem*; Queen of All Saints Basilica, Chicago, IL 4:30 pm

13 FEBRUARY  
Pierre Pincemaille; Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
Ken Cowan, masterclass; Worthington United Methodist, Worthington, OH 7:30 pm

14 FEBRUARY  
David Higgs, masterclass; Central Synagogue, New York, NY 10 am, recital 12:30 pm  
Sarah Carlson; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
Ben van Oosten, masterclass; Finney Chapel, Oberlin College, Oberlin, OH 7 pm  
Anthony & Beard; St. Simons Presbyterian, St. Simons Island, GA 8 pm  
Simply Gershwin; Wisconsin Lutheran College, Milwaukee, WI 7:30 pm  
Robert Vickery; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

15 FEBRUARY  
Cj Sambach, Informance; Westminster Presbyterian, Albany, NY 9:30 am, 1 pm  
Gail Archer; Holy Apostles Church, New York, NY 8 pm  
Ben van Oosten; Finney Chapel, Oberlin College, Oberlin, OH 8 pm  
Gerre Hancock, improvisation workshop; Knowles Chapel, Rollins College, Winter Park, FL 3:30 pm

16 FEBRUARY  
Voces Nordicae; St. Bartholomew's, New York, NY 7:30 pm  
Choral concert; St. Luke in the Fields, New York, NY 8 pm  
Gerre Hancock; Knowles Chapel, Rollins College, Winter Park, FL 7:30 pm  
Douglas Cleveland, masterclass; Mees Hall, Capital University, Columbus, OH 1 pm  
Marilyn Biery; Cathedral of St. Paul, St. Paul, MN 7:30 pm

17 FEBRUARY  
Cj Sambach; Westminster Presbyterian, Albany, NY 7 pm  
Marek Kudlicki; Church of the Ascension, Clearwater, FL 7:30 pm  
Douglas Cleveland; Mees Hall, Capital University, Columbus, OH 7:30 pm  
Choral concert; First Presbyterian, Birmingham, MI 7:30 pm

18 FEBRUARY  
Alistair Nelson; Battell Chapel, Yale University, New Haven, CT 3 pm  
Timothy Weisman; Dwight Chapel, Yale University, New Haven, CT 8 pm  
Missa Gaia; St. Bartholomew's, New York, NY 2 pm, 4:30 pm  
Marvin Mills, with Ritz Chamber Players; Church of the Good Shepherd, Jacksonville, FL 8 pm  
Motet Choir; Rockefeller Chapel, Chicago, IL 8 pm

19 FEBRUARY  
Abbey Siegfried; St. Michael's, Marblehead MA 5 pm  
Jason Roberts; First Church of Christ, Wethersfield, CT 7 pm  
Robert Grudzien; St. Paul's Chapel, Columbia University, New York, NY 4 pm  
David Rogers; Cathedral of St. Patrick, New York, NY 4:30 pm  
Bach, Cantata 18; Holy Trinity Lutheran, New York, NY 5 pm  
Nigel Potts; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Ben van Oosten; Brick Presbyterian, New York, NY 8 pm (lecture by Jean-Louis Coignet at 7 pm)  
Bradley Althoff; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
Valerie Lefever; Holy Trinity Lutheran, Lancaster, PA 4 pm  
Trey Clegg; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm  
VocalEssence; Ordway Center, St. Paul, MN 4 pm

20 FEBRUARY  
Ben van Oosten, masterclass; Brick Presbyterian, New York, NY 9 am  
Jean Galard; Brick Presbyterian, New York, NY 4:15 pm  
Stephen Cleobury, keynote lecture, open choral rehearsal and choral Evensong; McCullum Ballroom, Rhodes College, Memphis, TN

21 FEBRUARY  
Margaret Angelini; King's Chapel, Boston, MA 12:15 pm  
Adam Koch; Central Synagogue, New York, NY 12:30 pm  
Greg Homza; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
Judy Campen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 FEBRUARY  
Choral concert; St. Ignatius Loyola, New York, NY 8 pm  
ensemble amarcord; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm  
James Biery; Cathedral of St. Paul, St. Paul, MN 7:30 pm

24 FEBRUARY  
Heinrich Christensen; Old West Church, Boston, MA 8 pm  
Mozart choral works; Woolsey Hall, Yale University, New Haven, CT 8 pm

25 FEBRUARY

**Cj Sambach**, Informance; First Presbyterian, Bristol, TN 9:30 am  
Choral concert; Rockefeller Chapel, Chicago, IL 8 pm

26 FEBRUARY

**David Kazimir**; Ascension Memorial Church, Ipswich, MA 4:30 pm  
**Fred Teardo**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Boguslaw Grabowski**; First Presbyterian, New York, NY 4 pm  
Bach, Cantata 127; Holy Trinity Lutheran, New York, NY 5 pm  
**Justin Hartz**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
Bel Canto Children's Chorus; Doylestown Presbyterian, Doylestown, PA 4 pm  
**David Arcus**; Duke University Chapel, Durham, NC 5 pm  
**Donald Sutherland**; Peachtree Christian, Atlanta, GA 2 pm  
**Cj Sambach**; First Presbyterian, Bristol, TN 3 pm  
**Yoon-Mi Lim**; Kenilworth Union, Kenilworth, IL 5 pm  
Bach, *St. John Passion*; First United Methodist, Evanston, IL 8 pm  
**James Russell Brown**; St. Chrysostom's, Chicago, IL 2:30 pm

27 FEBRUARY

**Jason Roberts**; St. Peter's Episcopal, Morristown, NJ 7:30 pm  
**Yoon-Mi Lim**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

28 FEBRUARY

**Desiree Hines**; Central Synagogue, New York, NY 12:30 pm  
**Robert Gant**; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
**Dean Billmeyer**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

**UNITED STATES**

**West of the Mississippi**

15 JANUARY

**Peter Richard Conte**; First Plymouth Congregational, Lincoln, NE 7:30 pm  
Bach, Cantata 32; Christ the King Lutheran, Houston, TX 5 pm  
**David Higgs**; Pinnacle Presbyterian, Scottsdale, AZ 4 pm  
**Arthur Johnson**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Ardyth Lohuis & Robert Murray**; Claremont United Church of Christ, Claremont, CA 4 pm  
**Diane Meredith Belcher**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

16 JANUARY

**Thomas Murray**; Benaroya Hall, Seattle, WA 7:35 pm

20 JANUARY

**Kimberly Marshall**; St. Philip's in the Hills Episcopal, Tucson, AZ 2:30 pm

22 JANUARY

Epiphany Evensong; Christ Church Cathedral, St. Louis, MO 5 pm

**David Dahl**, with tenor; St. Mark's Cathedral, Seattle, WA 2 pm  
**Ronald McKean**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Richard Elliott**; First Congregational, Los Angeles, CA 4 pm  
**Ken Cowan**, with Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm

27 JANUARY

**Carole Terry**; University of Iowa School of Music, Iowa City, IA 8 pm  
**James David Christie**; Parker Chapel, Trinity University, San Antonio, TX 8 pm

28 JANUARY

**Carole Terry**, masterclass; University of Iowa School of Music, Iowa City, IA  
**James David Christie**, masterclass; Travis Park United Methodist, San Antonio, TX 9 am  
**Maxine Thevenot**, children's workshop; Cathedral Church of St. John, Albuquerque, NM 10:30 am  
**Gerre Hancock**, workshop; Pinnacle Presbyterian, Scottsdale, AZ 9 am

29 JANUARY

**Carole Terry**; University of Iowa School of Music, Iowa City, IA 8 pm  
**Gerre Hancock**; Pinnacle Presbyterian, Scottsdale, AZ 4 pm  
**Frederick Swann**; Grace Cathedral, San Francisco, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

3 FEBRUARY

**Olivier Latry**; Kerr Gothic Hall, University of Oklahoma, Norman, OK 8 pm  
**Paul Jacobs**; St. Barnabas-in-the-Desert Episcopal, Scottsdale, AZ 7 pm  
**Fred Swann**; St. Mark's Cathedral, Seattle, WA 7:30 pm

5 FEBRUARY

**Douglas Cleveland**; O'Donnell Auditorium, Nebraska Wesleyan University, Lincoln, NE 4 pm  
Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm  
**Robert Parkins**, Bridges Hall, Pomona College, Claremont, CA 3 pm  
Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 5 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

10 FEBRUARY

**Gillian Weir**; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm  
**Paul Jacobs**; Memorial Drive Presbyterian, Houston, TX 7:30 pm  
**Gail Archer**; Trinity Episcopal, Reno, NV 12 noon  
**Joseph Adam**; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:10 pm

11 FEBRUARY

**Marilyn Keiser**, open choral rehearsal; Palmer Memorial Episcopal, Houston, TX 9 am  
**Paul Bisaccia**, piano; Ruidoso Performing Arts Center, Ruidoso, NM 7:30 pm  
**Erik Suter**; St. Patrick's Episcopal, Incline Village, NV 7:30 pm

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*Gordon Young*

*Mus. Doc., A.S.C.A.P.*

*1919–1998*



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12 FEBRUARY

**Marilyn Keiser**; Sunday morning services (9 am, 11 am) and choral Evensong (5 pm), Palmer Memorial Episcopal, Houston, TX  
Steinbach and Helvey Piano Duo; Trinity United Methodist, Little Rock, AR 6 pm  
Bach, *Magnificat*, Vivaldi, *Gloria*; Cathedral Church of St. John, Albuquerque, NM 4 pm  
California Baroque Ensemble; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
Choral concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Mary Preston**; The Neighborhood Church, Palos Verdes Estates, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

13 FEBRUARY

**Gillian Weir**; Jones Concert Hall, Baylor University, Waco, TX 7:30 pm

15 FEBRUARY

**Pierre Pincemaille**; Memorial Church, Stanford, CA 8 pm

16 FEBRUARY

**Malcolm Archer**; St. John's United Methodist, Lubbock, TX 7:30 pm  
**Anthony & Beard**; Southwest Symphony, Hobbs, NM

17 FEBRUARY

Organized Rhythm; Pittsburg State University, Pittsburg, KS 7:30 pm

19 FEBRUARY

**Malcolm Archer**; Bates Recital Hall, University of Texas, Austin, TX 3 pm  
**Gerre & Judith Hancock**; St. Mark's Episcopal, San Antonio, TX 4 pm  
**Tamara Still**; Grace Lutheran, Tacoma, WA 3 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

20 FEBRUARY

Mozart, *Mass in c*; St. Thomas Aquinas Church, Dallas, TX 8 pm

24 FEBRUARY

**Malcolm Archer**; Trinity Episcopal Cathedral, Little Rock, AR 7:30 pm  
**Stephen Cleobury**; St. Paul's United Methodist, Houston, TX 7:30 pm

**Jeffrey Campbell**; St. Philip's in the Hills Episcopal, Tucson, AZ 2:30 pm

26 FEBRUARY

Choral Evensong; Christ Church Cathedral, St. Louis, MO 5 pm  
**Stephen Cleobury**, conducting Mozart choral concert; St. Paul's United Methodist, Houston, TX 6 pm  
**Malcolm Archer**; Cathedral Church of St. John, Albuquerque, NM 4 pm  
**Paul Roy**, with flute; St. Mark's Cathedral, Seattle, WA 2 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

15 JANUARY

**Matthew Martin**; Westminster Cathedral, London, UK 4:45 pm  
**Kathleen Scheide**; Church of the Most Holy Trinity, Nassau, Bahamas 8 pm

18 JANUARY

**David Old**; Reading Town Hall, Reading, UK 1 pm

19 JANUARY

**Matthew Martin**; St. Matthew's Westminster, London, UK 1:05 pm

21 JANUARY

**Nicholas O'Neill**; St. George's Cathedral Southwark, London, UK 1:05 pm  
**Roger Fisher**; St. Alphage, Burnt Oak, Edgware, UK 1:05 pm  
**William Whitehead**; St. Albans Cathedral, St. Albans, UK 5:30 pm

22 JANUARY

**Andrew Sampson**; Westminster Cathedral, London, UK 4:45 pm

25 JANUARY

**Megumi Yoshida**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

26 JANUARY

**Julian Perkins**; St. John's Smith Square, London, UK 1 pm  
**Mark Brafield**; St. Martin's, Dorking, UK 1 pm  
**Aled Jones**; St. Paul's Cathedral, London, UK 6:30 pm

29 JANUARY

**Winfried Böning**; Abteikirche, Hamborn, Germany 4:30 pm

31 JANUARY

**Michael Harris**; St. Lawrence Jewry, London, UK 1 pm

2 FEBRUARY

**John Belcher**; St. Martin's, Dorking, UK 1 pm

3 FEBRUARY

**Robert Patterson**; SS. Peter and Paul, Godalming, UK 1 pm

11 FEBRUARY

**Michael Rhodes**; All Souls, Langham Place, London, UK 7:30 pm

13 FEBRUARY

**William Whitehead**; All Souls Langham Place, London, UK 7:30 pm

14 FEBRUARY

**Daniel Moutt**; St. Lawrence Jewry, London, UK 1 pm

16 FEBRUARY

**Ben Sheen**; St. Martin's, Dorking, UK 1 pm  
**Paul Stubbings**; St. Matthew's Westminster, London, UK 1:05 pm

17 FEBRUARY

**Philip Crozier**; Redpath Hall, McGill University, Montreal, QC, Canada 12:15 pm  
**Pierre Pincemaille**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

18 FEBRUARY

**Tod van den Berg**; St. George's Cathedral Southwark, London, UK 1:05 pm

21 FEBRUARY

**Malcolm Archer**; Westminster United Church, Winnipeg, MB, Canada 8 pm

22 FEBRUARY

**Andrew Sheranian**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

23 FEBRUARY

**Stephen Farr**; St. John's Smith Square, London, UK 1 pm

24 FEBRUARY

**Claire Innes-Hopkins**; Marlborough Road Methodist, St Albans, UK 12:30 pm  
**John Scott**; Christ Church Cathedral, Vancouver, BC, Canada 8 pm

25 FEBRUARY

**David Hill**; St. Albans Cathedral, St. Albans, UK 5:30 pm  
**Robin Jackson & Maureen McAllister**; St. Mary's, Chesham, UK 7:30 pm

28 FEBRUARY

**Naomi Matsui**; Minato Mirai Hall, Yokohama, Japan 7 pm  
**Guido Graumann**; St. Lawrence Jewry, London, UK 1 pm

*Spirit, Have Mercy*, S. 671, Bach; *Allegro vivace (Symphonie I)*, Vierne; *Choral in a*, Franck; *The Rhythmic Trumpet (Baroques)*, Bingham; *Toccata (Symphonie V)*, Widor.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, September 18: *Improvisation*, op. 150, no. 7, Saint-Saëns; For Evening Prayer (*Collects*), Pinkham; *Suite on the Second Tone*, Guilain; *Prelude on Melita*, Stearns; *Toccata and Fugue in d*, BWV 538, Bach; *Rondo in G*, Gherardeschi; *Adagio (Symphonie No. 3*, op. 28), Vierne; *Fantasia Trionfale*, Nystedt.

SCOTT BRADFORD, St. James United Church, Montreal, QC, Canada, August 23: *Suite Modale*, op. 43, Peeters; *Passacaglia and Fugue No. 2 in e*, Willan; *Fantasia of Four Parts*, Gibbons; *Rhapsody*, op. 17, no. 3, Howells.

CHARLES CALLAHAN, Shrine of the Immaculate Conception, Atlanta, GA, September 13: *Rondeau and Trumpet Tune*, Purcell; *Allegro (Concerto in g)*, Handel; *Sonata IV in e*, *Prelude and Fugue in b*, Bach; *Solo de Flute, Offertoire pour une messe en l'honneur de la Sainte Vierge*, Lemmens; *Grand Triumphal Chorus*, Guilman; *Praeludium in a*, Eddy; *Marche Champetre*, Boex; *Night in Monterrey, Capriccio on the notes of the Cuckoo*, Purvis; *Psalm of Praise (Toccata on Old 100th)*, *Aria*, *Fanfares and Riffs*, Callahan.

JAMES CALLAHAN, with Earl Yowell, percussion, University of St. Thomas, St. Paul, MN, September 19: *Prelude to the Introit for Easter Sunday*, Improperium, Veni Veni Emmanuel (*Six Pieces Based on Gregorian Themes*), *Toccata—Veni Creator Spiritus*, *The Four Elements*, *Triptych for Organ and Percussion*, Callahan.

ELIZABETH & RAYMOND CHENAULT, First Congregational Church, Fresno, CA, September 11: *Variations on an Easter Theme*, Rutter; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *Nativity Scenes*, Roberts; *Rhapsody*, Hakim; *Toccata on Sine Nomine*, *The Emerald Isle*, Callahan; *Shenandoah*, White; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

PHILIP T. D. COOPER, 1740 Whitefield House, Nazareth, PA, October 2: *Praeludium aus F Dur*, Krieger; *O Mensch, beweine dein Sünde groß*, *Herzlich tut mich verlangen*, *Fuga ex C Dur*, Pachelbel; *Praeludium und Fuga in f moll*, Fischer; *Warum sollt ich mich denn grämen*, Walther; *Canzona ex G Dur*, BuxWV 170, Buxtehude; *General Washington's March*, Reel D Dur, Contry Dance (sic), Greenwich, The Vice President's March (*William Schoener's Music Book*), Anonymous; *Erhalt uns, Herr, bei deinem Wort*, BWV 1103, *O Lamm Gottes unschuldig*, BWV 1095, *Machs mit mir, Gott, nach deiner Güte*, BWV 957, *Nun laßt uns den Leib begraben*, BWV 1111, *Praeludium und Fughetta in G Dur*, BWV 902, Bach.

PHILIP CROZIER, Eglise Saints-Anges Gardiens, Lachine, QC, Canada, September 14: *Voluntary en ré majeur*, Boyce; *Prélude et fugue en la mineur*, BWV 543, Bach; *Scherzo (Dix Pièces)*, Gigout; *Allein Gott in der Höh' sei Ehr'*, BWV 664, Bach; *Partite diverse sopra De Lofzang van Maria*, Post.

DAVID A. GELL, Bethania Lutheran Church, Solvang, CA, September 17: *Jesus Christus, unser Heiland*, Rodeck; *Prelude, Fugue and Chaconne in C*, BuxWV 137, *Vater unser im Himmelreich*, BuxWV 219, *Von Gott will ich nicht lassen*, BuxWV 220, 221, *Toccata in d*, BuxWV 155, Buxtehude; *Allegretto*, Gade; *Variations on the Austrian Hymn*, Attrup; *Passacaglia over Lova will jag Herran*, Viderø; *Osternmorgen*, op. 54, no. 3, Malling.

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MARY GIFFORD, with the St. Leonard Singers, Our Lady of Sorrows Basilica, Chicago, IL, September 25: *Regina Caeli*, Kreckel, Becker; *Magnificat in the 4th tone*, Cavazzoni; *Come, Creator Spirit*, BWV 667, Bach; *Improvisation*, Skop; *Prelude, Cradle Song, Sarabande on Vox Dilecti, Choral March*, Webber; *Suite Gothique*, Boëllmann.

JONATHAN HOLMES, St. Mary the Virgin, Ewell Parish Church, Ewell, Epsom, England, September 10: *Sonata in g*, Lindberg; Mars, Venus, Jupiter (*The Planets*, op. 32), Holst, arr. Willis; *Fantasia and Fugue in g*, BWV 542, Bach; *Deuxième livre d'orgue*, Marchand; *Prelude and Fugue No. 3 in E-flat*, op. 99, Saint-Saëns; *Adagio (Symphony No. 3 in f-sharp)*, op. 28), Vierne; *Prelude and Fugue No. 1 in B*, op. 7, *Prelude and Fugue No. 3 in g*, op. 7, Dupré; *Scherzo*, op. 2, Duruflé; *Suite à la Française sur des thèmes populaires*, Cochereau, transcr. Lombard.

ARTHUR LA MIRANDE, Cathedral of St. John the Evangelist, Milwaukee, WI, September 28: *Fantasy on the St. Wenceslas Chorale*, Klicka; *Three Japanese Sketches*, Bovet.

CHRISTOPHER LEES & TOM TRENEY, with Michael Hiemstra, saxophone, First Presbyterian Church of Birmingham, MI, September 16: *Dialogue Dynamique, Goldilocks and the Three Bears, A Whale of a Tune, The Rabbit of Seville, That's Entertainment, Poetic Potential, All That Jazz, Playing Your Song!*, *Variations on Heart and Soul*, improvisations.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, September 18: *Tuba Tune in D*, Lang; *Fantasia in G*, Parry; *Sketch No. 2 (Three Gothic Sketches for Two Organs)*, Acclamations on a Carolingian Chant (*Medieval Suite*), Langlais; *Dolce (Organ Symphony No. 4)*,

Widor; No. 5 (*Sei Fioretti*), Tournemire; *Allegro vivace, Final (Organ Symphony No. 1)*, Vierne; improvisation.

BRUCE NESWICK, University of Texas, Austin, TX, September 25: *Komm, heiliger Geist, Herre Gott*, Hasse; *Praeludium und Fugue in e-moll*, BWV 548, Bach; *Diptyque*, Messiaen; *Fanfares to the Tongues of Fire*, King; *Te Deum Laudamus*, Hurd; improvisation.

ROBERT PARKINS, Dwight Chapel, New Haven, CT, September 18: *Tiento III (1° tono)*, Cabezon; *Tento de meio registro alto de 2° tom*, Conceição; *Pascalles I (1° tono)*, Tiento (12) de falsas (4° tono), Cabanilles; *Xácará, Diferencias sobre la Gayta*, Anonymous; *Tiento (16) de 4° tono*, Correa de Arauxo; *Toccata in c*, Pachelbel; *Capriccio sopra il Cucu*, Kerll; *Wenn wir in höchsten Nöten sein*, BWV 668a, *Pièce d'Orgue*, BWV 572, Bach; *Toccata IX*, Eberlin; *Scherzoso (Sonata No. 8 in e)*, Rheinberger; *Canzone (Jesu, meine Freude)*, Karg-Elert; *Prelude and Fugue in a*, Brahms.

WILLIAM PETERSON, Pomona College, Claremont, CA, September 25: *Toccata in C*, Sweelinck; *Almande de La nonette*, Almande Brun Smeedelyn (*Susanne van Soldt Manuscript*), Ellend du hast, Praeambulum super f, Wilhelmus Legrant, Mit ganzem Willen wünscht ich dir (*Berlin, Staatsbibliothek Mus. Ms. 40613*), *Engelsche Fortuyn*, Sweelinck; *Toccata super: In te, Domine, speravi*, Scheidt; *Toccata No. 3*, Pasquini; Open score with two voices, Open score with three voices (*Il Transilvano*), Diruta; *Ricercare del primo tuono (Il Transilvano)*, Luzzaschi; *Ricercar arioso No. 4*, Gabrieli; *Toccata per l'Elevation*, Recercar con obbligo del Basso come appare, Bergamasca (*Fiori musicali*), *Toccata quinto (Il secondo libro . . .)*, Frescobaldi.

SYLVIE POIRIER & PHILIP CROZIER, Cathedral, Brandenburg an der Havel,

Germany, August 10: *Praeludium und Fugue in C-dur*, Albrechtsberger; *Fugue à six parties et deux sujets à 4 mains*, Loret; *Vier varierte Choräle für die Orgel zu vier Händen*, op. 19, Höpner; *Sonata g-moll*, op. 50, Baumbert; *A Fancy for Two to Play*, Tomkins; *A Verse*, Carleton; *Lied (Petite Suite)*, Bédard; *Fuge g-moll*, Mozart; *Sonata d-moll*, op. 30, Merkel.

Propsteikirche St. Nikolaus, Kiel, Germany, August 15: *Fuga sopra il Magnificat*, BWV 733, Bach; *Duett für Orgel*, Wesley; *Die süßen Ketten der Liebe, Das Fest der Academica (Das Labyrinth der Welt und das Paradies der Herzens)*, Eben; *A Fancy for Two to Play*, Tomkins; *A Verse*, Carleton; *Zwei Versetti*, Moto Ostinato (*Sonntagsmusik*), Eben; *Lied (Petite Suite)*, Bédard; *Toccata Française (sur le nom de H.E.L.M.U.T.)*, Böltling.

MARY PRESTON, First United Methodist Church, Campbell, CA, September 18: *Crown Imperial*, Walton; *Prelude, Adagio et Choral varié sur le thème du Veni Creator*, Duruflé; *The Despair and Agony of D'achau*, Sifer; *Prelude on Jauchz, Erd', und Himmel, jubel!*, op. 67, no. 15, Reger; *A Sweet for Mother Goose*, Akerley; *Eteen Song*, LaMontaine; *Sonata Eroica*, Jongen.

JOYCE JOHNSON ROBINSON, Chiesa di Santa Maria, Valduggia, Italy, September 6: *Convocation*, Callahan; *Communion and Meditation on Ubi Caritas*, Visser; *Minuetto*, Puccini, arr. Moore; *Trumpet Tune in D*, Johnson; *Vocalise*, Rachmaninoff; *Bethena*, Joplin; *Rondò-Polonese*, Diana; *Méditation religieuse*, Mulet; *Farewell from Rome*, Hensel; *Sweet Sixteenth*, Albright; *A Tuscan Adagio*, Ashdown; *Toccata in G*, Dubois.

CARL SCHWARTZ, Christ Episcopal Church, Montpelier, VT, September 4: *Vivace (Sonata VI in G, BWV 530)*, Bach; *Adagio (Symphonie III in f-sharp)*, op. 28), Vierne; *Wir glauben all' an einen Gott, Schöpfer*, BWV 680, Bach; *Liberty Bell*,

*March*, Sousa, arr. Linger.

MAXINE THEVENOT, St. Michael's Cornhill, London, England, July 11: *Praeludium in G*, Fanny Mendelssohn; *Prelude, Fugue and Variation*, Franck; *Antienne, Danse (Suite Mariales)*, Hakim; *Joie et Clarté (Les Corps Glorieux)*, Messiaen; *Sonata 2*, Hindemith; *Early One Morning*, Grainger, arr. Quinn; *Dance*, Burge.

KENT TRITTLE, Church of St. Ignatius Loyola, New York, NY, September 25: *Grand Dialogue*, Marchand; *Récit de Tierce en taille*, de Grigny; *Concerto in a*, BWV 593, *Wer nur den lieben Gott lässt walten*, BWV 647, Bach; *Praeludium in g*, Buxtehude; *Sonata No. 4 in B-flat*, op. 65, Mendelssohn; *O God of Love (The Ghosts of Versailles)*, Corigliano; *Choral No. 2 in b*, Franck; *Toccata*, op. 104, Jongen.


JOHANNES UNGER, Cathedral of the Madeleine, Salt Lake City, UT, September 11: *Toccata, Adagio und Fuge C-Dur*, BWV 564, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Meine Seele erhebt den Herrn*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, Bach; *Sonate*, op. 65, Rheinberger; *Les Ressuscités et la lumière de vie (Livre du Saint Sacrement)*, Messiaen; *Deuxième Symphonie*, op. 20, Vierne.

CARL SCHWARTZ, St. Peter's Chapel, Solomons, MD, October 2: *Largo from Xerxes*, Handel; *Trumpet Tune*, Carter; *Prelude on Land of Rest*, Shearing; *Fugue in C*, BuxWV 174, Buxtehude; *Tune in E in the style of John Stanley*, Thalben-Ball; *Nun freut euch, lieben Christen g'mein*, BWV 734, *Toccata and Fugue in d*, BWV 565, Bach; *Adagio (Symphonie III, op. 28)*, Vierne; *Ronde Française*, op. 37, Boëllmann, arr. Choisonel; *Allegro assai vivace (Sonata I in f, op. 65, no. 1)*, Mendelssohn; *Antiphon (Suite No. 1)*, Hampton; *Fairest Lord Jesus*, Woodman; *Andante (Finale) (Concerto in g)*, Handel.

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

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

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**Farrand & Votey op. 758, 1899, 2/24.** From Ringling home, Baraboo, WI. In storage. Hendrickson Organ Company, St. Peter, MN. [Hendorg@aol.com](mailto:Hendorg@aol.com). 507/931-4271. Best offer.

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**Gell, David A.** New Organ Music. Sept 17, Nov 16

Glasgow, Robert. See Egler.

**Glück, Sebastian M.** American Institute of Organbuilders Thirty-first Annual Convention, New York City, September 28–October 1, 2004. April 20–21°

Hamburg. See Kuznik.

**Hamilton, Gregory.** *The Breath of the Spirit: Americans in Paris.* Mar 21°

**Hansen, John A.** Brian Jones: An Appreciation. Aug 15

**Hardwick, Peter.** The Liturgical Church Music of Kenneth Leighton, Part 1. Feb 22–25°+

\_\_\_\_\_. The Liturgical Church Music of Kenneth Leighton, Part 2. Mar 15–17°+ Harpsichord News. See Palmer.

**Hartman, James B.** Book Reviews. July 11–12, Aug 13–14, Sept 15–16, Oct 16, Nov 14–15, Dec 16

\_\_\_\_\_. The World of the Organ on the Internet. Feb 20–21.

\_\_\_\_\_. Versatile Organ Stop Names. Dec 8

**Hettinger, Sharon L.** Book Reviews. Nov 14, Dec 16

**Huestis, Herbert L.** Pasi Open House. Mar 10°†

\_\_\_\_\_. Reflections on the Philosophical, Metaphysical and Practical Aspects of Dual Temperament in the Pasi Organ at St. Cecilia's Cathedral, Omaha, Nebraska; Symposia held April 7–9 by the University of Nebraska-Lincoln and the Westfield Center. July 16–17°

**Hughes, Sarah Mahler.** A Caledonian Odyssey: Historical Keyboard Instruments in Scotland. Aug 19–21°†

\_\_\_\_\_. New Organ Music. Dec 18–19

\_\_\_\_\_. New Recordings. June 16–17

In the wind . . . See Bishop.

Internet. See Hartman.

**Johnson, Brent.** John E. Sperling: Tonal Director Emeritus, Wicks Organ Company. April 22°

**Johnson, Edie.** Mental Imagery and Rehearsal for Organists. Aug 16–18+ Jones, Brian. See Hansen.

**Knijff, Jan-Piet.** New Organ Music. July 14–15

**Kooiman, Ewald, translated by Jan-Piet Knijff.** Sense and Nonsense about Silent Finger Substitution and Pedal Technique in the Nineteenth Century. Oct 26–29+

**Kuznik, Joel.** For Bach—A Very Special Organ: St. Catherine's Church, Hamburg. June 18†

\_\_\_\_\_. Music & Worship at Bach's Church Today: Conversations with the Cantor, Organist and Pastor of St. Thomas, Leipzig: Cantor Georg Christoph Biller – Organist Ullrich Böhme – Pastor Christian Wolff. Dec 24–26°#

\_\_\_\_\_. New Recordings. Jan 14, Feb 16–17, July 12,

**Landrum, Mary Fisher.** Sewanee Church Music Conference. Feb 19°

**Laukhuff, Hans-Erich, translated by Richard Houghten.** The COLLAPSE Project: Stopping Corrosion in Ancient Organ Pipes. Nov 22

Leighton, Kenneth. See Hardwick.

Leipzig, St. Thomas Church. See Kuznik.

Letters to the Editor. Feb 2, April 2, May 2, June 2, Aug 2, Sept 3, Dec 3

Liszt's Monster Instrument. See Moore.

**Mardirosian, Haig.** New Organ Music. Jan 14–15, Mar 14

**Marigold, W. G.** Book Reviews. Mar 12

\_\_\_\_\_. New Recordings. Mar 13–14, June 17, Oct 17, Dec 16–17

\_\_\_\_\_. Marilyn, Marilyn. See Atkinson et al.

**Maycher, Lorenz.** A Conversation with Thomas Richner: July 20, 2004, Orwell, Vermont. Dec 20–21°

\_\_\_\_\_. A Conversation with William Teague. Oct 22–25°

**McCook, Thomas L.** John Thomas Widener, Jr., Organbuilder: October 16, 1922–November 4, 2004. Dec 19°

**McCray, James.** Music for Voices and Organ. Jan 12, Feb 14, 16, Mar 11–12, April 16–17, May 12–13, June 12, 14, July 10–11, Aug 12–13, Sept 14–15, Oct 14, 16, Nov 13–14, Dec 12, 14

McGill Summer Organ Academy. See Cavanagh.

**McLaughlin, Renate.** University of Michigan 26th Institute of Organ and Church Music. Oct 19°

McManis, Charles. See Coleberd.

Meachen, Jerome. See Coleberd.

Mental Imagery. See Johnson.

Merklin. See Potratz.

MHKS. See Palmer.

**Moore, Wayne T.** Liszt's Monster Instrument Revisited. May 15°

**Murray, Thomas.** In Memoriam Robert Baker: June 5, 1914–January 15, 2005. April 23°

Music for Voices and Organ. See McCray.

**Nelson, Leon.** New Handbell Music. Jan 15, Oct 18

New Handbell Music. See Nelson.

New Organ Music. See Apple, Collins, Gell, Hughes, Knijff, Mardirosian, Parks, Robinson, Smith.

New Recordings. See Collins, Hughes, Kuznik, Marigold, Parks, Speller Noack Organ Company. See Owen.

**Ogasapian, John.** Book Reviews. Jan 12–13, Feb 16, Mar 12

Organ Historical Society. See Dean.

Organ Music. See Biery.

Organ Recitals. Jan 30–31, Feb 36–37, Mar 28–29, April 36–37, May 28–29, June 32–33, July 28–29, Aug 28–29, Sept 33, Oct 36–37, Nov 28–29, Dec 31–33

**Owen, Barbara.** An Organ Odyssey: One Church's Story—Noack Organ Company Opus 145. April 29°†

**Palmer, Larry.** Baroque in Boston: The 13th Biennial Early Music Festival. Oct 20–21°

\_\_\_\_\_. Harpsichord News. April 12, Aug 10, Dec 8, 10

\_\_\_\_\_. Johann Sebastian Bach: Past, Present, Future—SEHKS and MHKS

\_\_\_\_\_. Meet in DeLand, Florida, March 3–5, 2005. June 19°

\_\_\_\_\_. Some Sins of Commission. Sept 19–21°+

**Palmer, Larry, & Joyce Johnson Robinson.** 2004 AGO National Convention. Feb 26–29°

**Parks, Carl.** New Organ Music. Jan 15

\_\_\_\_\_. New Recordings. Sept 16–17

Pasi, Martin. See Huestis.

Pedal technique. See Kooiman.

**Petty, Bynum.** Impressions of the Organ: American Organ Archives Symposium May 23–30, 2005, New Brunswick, New Jersey. Sept 18°

Piano-harmonium. See Moore.

**Potratz, Laura.** Pure Merklin: A History of the Organ of Saint Eugène-Sainte Cécile, Paris. Nov 17–19°†

Rehearsal techniques. See Johnson, Edie.

Richner, Thomas. See Maycher.

**Robinson, Joyce Johnson.** New Organ Music. Jan 15, Feb 17, April 19, May 14

**Sadoh, Godwin.** Fela Sowande: The Legacy of a Nigerian Music Legend. Dec 22–23°

Scotland. See Hughes.

SEHKS. See Palmer.

Sewanee Church Music Conference. See Landrum.

**Smith, Domecq.** Book Reviews. Dec 14–16

\_\_\_\_\_. New Organ Music. April 19

Sowande, Fela. See Sadoh.

**Speller, John.** New Recordings. Jan 14, Feb 16, Mar 12–13, May 13–14, June 16, July 13–14, Aug 14, Sept 16, Oct 16–17, Nov 15–16

Sperling, John E. See Johnson.

**Spicer, David.** Seventh annual Albert Schweitzer Organ Festival/USA. Mar 20° Spreckels Organ Pavilion. See Duncan.  
**Swager, Brian.** Carillon News. Jan 10, 12°, June 8°, Oct 12, Dec 10° Symphonic Organ. See Bethards.

**Taylor, Herman D. & Gordon Atkinson.** University of Michigan 44th Conference on Organ Music. Feb 18–19° Teague, William. See Maycher. Temperament. See Huestis.

University of Michigan. See McLaughlin, Taylor.  
University of Nebraska. See Huestis.

**Welch, James.** The Organ in Opera: James Welch performs with the San Francisco Opera. Jan 16° Widener, John Thomas, Jr. See McCook.

## Honors and Competitions

**Ashdown, Franklin D.,**° receives Standard Panel Award from ASCAP. Nov 8

**Bengston, Bruce P.,**° celebrates 50 years as church organist. Sept 6

**Bingham, Judith,** wins Barlow Prize in composition. Feb 6

**Cabena, Barrie,**° wins 2004–2006 Holtkamp-AGO Award in Organ Composition. Dec 4

**Copher, Daniel,**° wins Palm Beach AGO scholarship competition. Mar 3

**Enriken, William F. & Ellen Goff,**° honored for 15 years of music ministry at First Presbyterian Church, New York, NY. April 4, 6

**Fairs, Henry,** wins special mention of the jury in Biarritz International Organ Competition. Sept. 5

**Fassang, László,**° wins Grand Prix de Chartres. Jan 6

**French, John,**° honored at 25th anniversary of teaching, Ursinus College. Jan 6–7

**Glasgow, Robert,**° honored at retirement from University of Michigan School of Music, Ann Arbor, MI. Sept 6, 8

**Godding, Antone,**° completes 35 years at Oklahoma City University. Feb 3

**Gustin, Alvin T.,**° retires after 37 years of service to Christ Church, Alexandria, VA. Sept 8

**Han, Ahreum,**° wins top honors at Music Teachers National Association Young Artist Organ Competition, Seattle, WA. June 4

**Jacobs, Paul,**° receives Yale School of Music Distinguished Alumni Award, New Haven, CT. Aug 5–6

**Jones, Jacque B.,** wins 2004 Macalester Plymouth United Church hymn contest. Nov 6

**Karosi, Bálint,**° wins 2005 Poister Competition, Syracuse, NY. July 3

**Marle-Ouvar, Baptiste-Florian,** wins improvisation prize in Biarritz International Organ Competition. Sept. 5

**McGuire, Brett,** wins Grand Prix André Marchal interpretation prize in Biarritz International Organ Competition. Sept. 5

**Monnet, Thomas,** wins Grand Prix André Marchal interpretation prize in Biarritz International Organ Competition. Sept. 5

**Murray, Thomas,**° honored with Gustave Jacob Stoeckel Award, Yale School of Music, New Haven CT. Sept 8

**Obetz, John,**° retires from University of Missouri at Kansas City. Aug 3

**Owen, Barbara,**° honored with festschrift by the Organ Historical Society. Oct 6

**Park, David Shin W.,**° wins Vernon deTar Scholarship Competition. Oct 4

**Partridge, William,**° receives Avis Blewett Award from St. Louis AGO chapter. Oct 6

**Reed, Douglas,**° celebrates thirty years of teaching, University of Evansville, Evansville, IN. Mar 6

**Ruggles, Charles,**° celebrates 30 years of organbuilding. Apr 6–7

**Szeremany, J. Richard,**° honored at tenth anniversary as director of worship, music, and the arts, East Liberty Presbyterian Church, Pittsburgh,

PA. Mar 6

**Town, Robert,**° honored by Wichita AGO chapter for 40 years of teaching, Wichita State University, Wichita, KS. Sept 8

**Weaver, John,**° to be honored upon retirement, Madison Avenue Presbyterian Church, New York, NY. April 7–8

**Webb, Marianne,**° receives Distinguished Service Award, Southern Illinois University, Carbondale, IL. Aug 6

**Wilkins, Donald,**° honored at 80th birthday, Calvary Episcopal Church, Pittsburgh, PA. Sept 10

**Woltz, Randy,**° celebrated 30 years as organist, First Church of Christ Scientist, Laguna Beach, CA. Mar 6

**Ziegert, Martina,** wins Englert-Marchal prize in Biarritz International Organ Competition. Sept. 5

## Appointments

**Belcher, Diane Meredith,**° to St. Mark's Church, Philadelphia, PA. Nov 6

**Carpenter, Scott,**° to Coordinator of Tannenbergh Organ Programs, Old Salem, Winston-Salem, NC. Aug 4

**Cowan, Ken,**° to organ department at Westminster Choir College of Rider University. July 3

**Davis, Jo Deen Blaine,**° to The Congregational Church, New Canaan, CT. Nov 6

**Dobbs-Mickus, Kelly,**° to senior editor, GIA Publications, Chicago, IL. April 4

**Engels, Stefan,**° to professor of organ, Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy," Leipzig, Germany. Sept 5–6

**Engquist, Jayson Rodovsky,**° to Central Synagogue, New York, NY. May 4–5

**Glandorf, Matthew C.,**° to St. Mark's Church, Philadelphia, PA. Nov 6

**Hardwick, Peter,**° to Calvin Presbyterian Church, Toronto, ON, Canada. June 4

**Hart, Kenneth,**° to Professor Emeritus of Sacred Music, Southern Methodist University, Dallas TX.

**Henderson, Andrew Elliot,**° to Madison Avenue Presbyterian Church, New York, NY. July 4

**Hettinger, Sharon L. (Simons),**° to St. Andrew's Episcopal Church, Kansas City, MO. May 5

**Horton, Robert,**° to assistant professor of music, Dordt College, Sioux Center, IA. Sept 6

**Houlihan, Christopher,**° to Albert Schweitzer Organ Scholar, First Church of Christ, Congregational, Wethersfield, CT. Mar 4

**Koch, Adam,**° to assisting musician, The Church of the Holy Trinity (Episcopal), New York, NY. Oct 5

**Kuhn, Duane (Dewey),**° to Director of Sales and Marketing, Rodgers Instruments. Feb 6

**Morrison, Alan,**° to hold Haas Charitable Trust Chair in Organ Studies, The Curtis Institute of Music, Philadelphia, PA. April 6

**Quinn, Iain,**° to Cathedral Church of St. John, Albuquerque, NM. May 5–6

**Snow, G. R.,**° to sales/marketing manager, Gamble Music Company, Chicago, IL. June 4

**Thevenot, Maxine,**° to associate organist and choir director, Cathedral Church of St. John's, Albuquerque, NM. Sept 6

**Tritle, Kent,**° to guest music director, Oratorio Society of New York. Nov 6

**Van Oyen, Marcia,**° to associate director of music/organist, Plymouth First United Methodist Church, Plymouth, MI. Nov 6

## Obituaries

**Aprahamian, Felix.** Mar 8

**Arias, Enrique Alberto.** Feb 8

**Baker, Robert.**° Mar 8

**Bailey, Dexter.**° June 5

**Bittrich, Gustav.**° June 6

**Burns, James A.**° April 10

**Byrnes, Robert.**° Jan 10

**Foster, George A.**° June 6

**Holloway, Edward H.**° May 8, 10

**Huffman, William C.** July 6

**Kelsay, Henry Murlin.**° Nov 10

**Land, Lois Rhea.**° Feb 8

**Mackie, Virginia French.** Aug 6

**Mander, Noel.**° Nov 10

**Marsh, Joy Anne Moore.** Sept 10

**Marshall, Philip.** Nov 10

**McManis, Charles Wilson.**° Feb 8

**Morse, Dorothy Hurley.** April 10

**Nalle, Billy.** Aug 6, 8

**Nordblad, Dorothy Hildegard.** Nov 10

**Ogasapian, John.**° Oct 8

**Ossewaarde, Jack H.**° Sept 10

**Parker, Rev. William F.**° Aug 8

**Shenk, Calvert.**° Sept 10, 12

**Slusser, L. Robert.**° Oct 8

**Stubbins, Mary McCall.**° Mar 8

**Sutton, Ruth Virginia.** Oct 8

**Thomson, Richard E.** April 10

**Van Wering, Janny.** May 10°

**Whitley, Bob G.** Oct 8

**Williams, Donald W.**° Nov 10

**Mid-Atlantic Organ Company**  
Covenant Presbyterian Church,  
Charlotte, NC. 5/131,° Sept 28

**Nichols & Simpson**  
Cathedral of St. John the Evangelist,  
Milwaukee, WI. 4/30°, Nov 24  
Church of the Redeemer, Sarasota,  
FL. 3/61,° May 24  
First Presbyterian Church, Little  
Rock, AR. 3/61,° Aug 24

**Odell**  
St. Ann's Episcopal Church, Bridge-  
hampton, NY. 3/19,° Dec 1, 27

**Ott**  
Zion Lutheran Church, Portland,  
OR. 2/40°, Nov 1, 23–24

**Rieger**  
Bryn Mawr Presbyterian Church,  
Bryn Mawr, PA. 3/83,° July 1, 23

**Schlueter**  
Bethel United Methodist Church,  
Charleston, SC. 3/51,° Aug 1, 23–24  
Chester Presbyterian Church,  
Chester, VA. 2/31,° April 30

**Taylor & Boody**  
Goshen College, Goshen, IN. 2/32,°  
May 1, 22–24

**Tickell**  
St. Cecilia's Abbey, Ryde, Isle of  
Wight, England. 2/12,° Aug 22

**Wilhelm**  
Benedictine Monastery Saint-Benoît-  
du-Lac, Québec, Canada. 3/57,° Dec 28  
Concord United Methodist Church,  
Knoxville, TN. 2/32,° Mar 24  
St. Athanasius Church, Evanston, IL.  
2/32,° Oct 32

**Zimmer**  
Aldersgate United Methodist  
Church, Wilmington, DE. 4/29,° June  
1, 27

## Organ Stoplists

**Bedient**  
Holy Cross Evangelical Lutheran  
Church, Rocklin, CA. 1/3,° July 24  
Holy Family Parish, Sparta, MI.  
2/16,° Feb 32  
St. Paul United Methodist Church,  
Lincoln, NE. 3/59,° Mar 1, 22–23  
United Methodist Church, Storm  
Lake, IA. 2/19,° Jan 26

**Berghaus**  
St. Stephen's Episcopal Church,  
Wilkes-Barre, PA. 4/87,° Feb 1, 30–31

**Bigelow**  
Lutheran School of Theology at  
Chicago, Chicago, IL. 2/31,° June 28

**Buzard**  
St. Bede Catholic Church, Williams-  
burg, VA. 3/54,° Oct 1, 30–31

**Dobson**  
Shepherd of the Bay Lutheran  
Church, Ellison Bay, WI. 2/23,° Sept 1,  
27

**Fabry**  
First Congregational Church, Hunt-  
ley, IL. 2/27,° July 24  
The Community Church, Ludington,  
MI. 3/27,° Jan 26

**Glück**  
New York Stake Center, The Church  
of Jesus Christ of Latter-Day Saints,  
New York, NY. 2/16,° July 24  
The Church of Our Lady of Loretto,  
Cold Spring, NY. 2/11,° Dec 28

**Hermes**  
St. Anthony of Padua Roman  
Catholic Church, Cazenovia, WI. 2/13,  
June 28

**Mander**  
West Parish Church of Barnstable,  
West Barnstable, MA. 2/24,° April 1, 31



## THE DIAPASON

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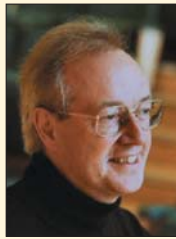
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Yoon-mi Lim  
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Gerre Hancock



Judith Hancock



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Vincent Dubois  
 Calgary 2002 Recital  
 Gold Medal Winner



David Higgs



Marilyn Keiser



Susan Landale\*



Olivier Latry\*



Joan Lippincott



Alan Morrison



László Fassang  
 Calgary 2002  
 Improvisation  
 Gold Medal Winner  
 Grand Prix de Chartres,  
 2004



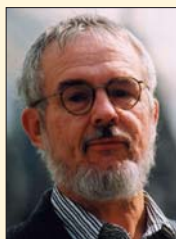
Thomas Murray



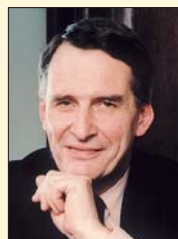
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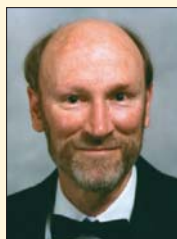
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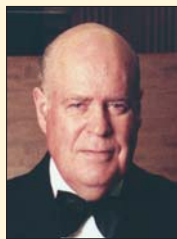
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Donald Sutherland



Thomas Trotter\*



John Weaver

## CHOIRS AVAILABLE

The Choir of Westminster  
 Cathedral, UK  
 Martin Baker, Director  
 October 13-24, 2006

The Choir of Saint Thomas  
 Church, NYC  
 John Scott, Director  
 March 1-8, 2007

The Choir of Winchester  
 Cathedral, UK  
 Andrew Lumsden, Director  
 October 17-29, 2007

\*=European artists available  
 2006-2007



Gillian Weir\*



Todd Wilson



Christopher Young

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