

THE DIAPASON

JULY, 2006



Union Church of Pocantico Hills
Tarrytown, New York
Cover feature on pages 30–31

Organ Combination Duos

Oct/Nov 2006 & February 2007

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Joseph Gramley, multi-percussionist

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November 2006

Paulsson & Canning

soprano saxophone & organ duo, Sweden

"World class musicians...roaring applause and standing ovations." (*Skövde Nyheter*, Sweden)

"One of the greatest musical experiences I have ever had."
(*Nynäshamnsposten*, Sweden)

"The performance was superb, with a beautiful combination of distinctive organ playing and Paulsson's supple, exquisitely pure saxophone tone." (*Upsala Nya Tidning*, Sweden)



"Paulsson's Bach playing was like a miracle. The audience went wild."
(*Vakka-Suomen Sanomat*, Finland)

Anthony & Beard

trumpet & organ duo

"There must be other trumpeters in this world as fine as Ryan Anthony, but you'd never think so while listening to him play." (*Fanfare*)

"Dashing...stole the show with obvious enjoyment of music-making and by his personification of the [Canadian Brass] relaxed audience rapport." (*Daily Camera*, Boulder CO)

"Young trumpeter added both flash and class to the [Canadian Brass] ensemble. Ryan Anthony played with big-city charisma." (*The Gazette*, Montreal Quebec)

"A dazzling performance by Ryan Anthony"
(*The Plain Dealer*, Cleveland)

2006
~
2007



April 2007

Gough Duo violin & organ duo, England

"The playing is spectacular, the music is wonderful, and the ensemble between violin and organ is superb." (*American Record Guide*)

"The playing from both is very fine throughout, with a warmth of sound from the violin, and some considerable virtuosity on display." (*Organists' Review*, England)

"Sheer joy and pleasure...delightful and satisfying from all angles."
(Paul L. Reynolds, St. Paul's Episcopal Church, Chattanooga, Tennessee, presenter)

"Each the master of their own instruments, they play exquisitely together as an ensemble. They held the audience spellbound."
(Dan Schmal, Wisconsin Lutheran College, Milwaukee, presenter)



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Letters to the Editor

Nora Williams interview

I thoroughly enjoyed reading Lorenz Maycher's conversation with our wonderful friend Nora Williams (THE DIAPASON, May 2006). It brought to mind a flood of memories about the 1950s and 1960s when Uncle Billy and I were with the Williams family and Roy Perry. What an electrifying time we had with the planning of various pipe organs and rebuilding organs.

Mr. Maycher is to be highly commended for this labor of love. I am very proud of his accomplishment in behalf of the American organists, and I have appreciated his recordings of many fine organs.

Norman Fisher

I just wanted to express my appreciation for the recent interview with Nora Williams (THE DIAPASON, May 2006). Lorenz Maycher has a real talent for this type of presentation, as I first noted in his "Conversation with Thomas Richner" (THE DIAPASON, December 2005). My wife and I had the honor of attending one of Dr. Richner's piano recitals a number of years ago. We never forgot his superb playing along with his personal kindness.

Ronald Cameron Bishop
Westfield, New York

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dervish was, took me into his office and explained that the Williams family handled all the installations in that area, that they had already started the job with a full crew, and that anyway, the factory had planned to send me to Philharmonic Hall in New York (this was before the installation delay). "Oh." "Wow!" "OK."

Although the Lawn/Kinzey book says 1959, the actual installation was in 1962 because at that time, delivery was about four years. My relatives sent me an article in the local paper about the McAllen Æ-S. However, it wasn't until 2004 that I actually saw the organ—42 years later! During a family reunion in McAllen, I visited the church, article in hand, and astonished the church staff with it. I was put in touch with the organist and spent several hours at the console and in the chamber, photographing both.

The organ is absolutely original with no changes. Although the stoplist is spare, it has a good, vigorous sound, thanks obviously to Roy Perry. The installation was very neatly done and is still quite clean. The sanctuary is large, high and quite reverberant. The organ chamber is very open and aims right

down the length of the nave. (I wonder if Roy pounded on the table until the church people and their architect "got it" about acoustics?)

Incidentally, Joseph S. Whiteford's name on the organ logo tag is amusing. I was told that G. Donald Harrison started the trend when Alexander Schreiner at the Mormon Tabernacle was so impressed with Harrison's tonal finishing that he asked Harrison to "sign the organ," and the Harrison signature tag was provided. When Harrison died, Whiteford had his name on all the opus tags, whether he even saw the installation or not.

I told the organist about my 1962 experience in Boston, and that the organ must surely have been installed by the Williamses and Roy (which I've since confirmed with Mrs. Williams). She was fascinated and asked me to write down what I had told her.

Thank you for this very important article. Mrs. Williams covers an important era of American organbuilding quickly being lost in the mists of time!

Bon R. Smith
Avon, Connecticut

Here & There

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its organ recital series Wednesdays at 8 pm: July 5, Mario Duella; 7/12, Daniel Zaretsky; 7/19, Nicole Keller; 7/26, Frederick Hohman; August 2, Gretchen Longwell; 8/9, Massimo Nozetti; 8/16, Kola Owolabi; 8/23, Gabriel Dessauer; 8/30, Jonathan Schakel. For information: www.mmmh.org.

Trinity Church Wall Street, New York City, continues its International Organ Festival on Thursdays at 1:00 pm: July 6, Sean Jackson (works of Bach, Widor, Gigout, Mendelssohn, Boëllmann, and Lefebure-Wély); 7/13, Jean-Christophe Geiser (Brahms, Vierne, Ropartz, and Widor); 7/20, Jeremy Filzell (Dupré, Dukas, and Cochereau); 7/27, Alexander Frey (Mahler, Jongen, and Franck); August 3, Cameron Carpenter (Mussorgsky and Carpenter). For information: www.trinitywallstreet.org.

The Basilica of the National Shrine of the Immaculate Conception, Washington, DC, continues its

annual summer organ recital series on Sunday evenings at 6 pm (preceded by a carillon recital at 5:30 pm): July 9, Domenico Severin; 7/16, Richard Fitzgerald; 7/23, Hans Uwe Hielscher; 7/30, Leo Abbott; August 6, Paul Murray; 8/13, Oddmund Opsjøn; 8/20, Marsha Long; 8/27, Richard Pilliner. For information: 202/526-8300; www.nationalshrine.com.

The Cathedral of St. Mary of the Assumption, San Francisco, continues its concert series on Sundays at 3:30 pm: July 9, Charles Talmadge; 7/16, David Hatt; 7/23, Derek Nickels; 7/30, Robert Knupp; August 6, Don Auberger; 8/20, John Dillistone; 8/27, Arvin Berner. For information: 415/567-2020 x213; www.stmarycathedralsf.org.

First Parish Church, Brunswick, Maine, presents its 21st season of summer noontime concerts on the church's 1883 Hutchings/Plaisted organ, recently restored with tonal additions. Programs take place on Tuesdays at 12:10 pm: July 11, William Tortolano; 7/18, Brittany Haskell; 7/25, John Ward; August 1, Ray



(l to r) James Hammann (organbuilder), Bennett Britt (organist/choirmaster), Carol Britt, Father Craig Dalferes, and Gerre Hancock

In celebration of its 150th anniversary and the rebuild and expansion of its 1939 Wicks organ, **St. Matthew's Episcopal Church**, Houma, Louisiana, planned a special weekend (May 5-7) with **Gerre Hancock**. On Friday afternoon, Dr. Hancock presented a workshop, "Training Young Voices," for area choral directors and students. Using some hymns and a few relatively simple anthems, he demonstrated ideas for teaching (and managing) a young choir. On Saturday

he gave a recital that ended with the improvisation of a four-movement symphony on submitted themes: *St. Denio*, *Dragnet*, *Sherandoah*, the theme from "Six Feet Under," and *Jerusalem*. On Sunday morning he played the service celebrating St. Matthew's 150th anniversary, with Bishop Charles Jenkins celebrating. The entire weekend had been planned for September 9-11, 2005, but it had to be rescheduled because of Hurricanes Katrina and Rita.

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IS NOT OSTENTATIOUS;
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AND WORKS ITS EFFECT,
ITSELF UNSEEN.

Joshua Reynolds

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Cornils; 8/8, Andrew Scanlon; and 8/15, Ann Hartzler. For information: 207/729-7331; 207/443-6597.

The Friends of the Kotszmar Organ (FOKO) continues its summer 2006 concert series at Merrill Auditorium, Portland, Maine. Concerts begin at 7:30 pm: July 11, Daniel Zaretsky; 7/18, Maurice Clerc; August 1, Hans Hiel-scher; 8/8, Rob Richards; 8/15, Massimo Nosetti; 8/22, Michael Kleinschmidt; 8/29, Thomas Heywood. For information: 207/883-9525; <www.foko.org>.

The Cathedral of St. Patrick, New York City, continues its organ recital series on Sundays at 4:30 pm: July 16, Domenico Severin; 7/30, Vincent De Pol; August 13, Carl MaulsBy; 8/27, Sylvia Chai. For information: <www.saintpatrickscathedral.org>.

Westwood United Methodist Church, Los Angeles, California, presents its summer organ recitals on Sundays at 3 pm: July 16, David Wagner; 7/30, Jay Brunot; August 13, Elizabeth Lenti. Recitals take place on the Shaffer Memorial Organ: four manuals, 159 ranks, 134 digital voices, 293 registers. For information: <www.westwoodumc.org>.

Ocean Grove Auditorium, Ocean Grove, New Jersey, continues its summer series of recitals: July 19, 22, 29, August 5, 9, Gordon Turk; July 26, Nigel Potts; August 2, Paul Oakley. For information: 732/775-0035; <www.oceangrove.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: August 5, Old Spanish Days Fiesta Concert; 8/27, Abendmusik, trumpet and organ. For information: <www.trinitysb.org>.

The Vancouver Early Music Programme & Festival will offer an intensive course for advanced-level instrumentalists on period instruments; Jacques Ogg is the instructor for harpsichord and fortepiano. The course will include masterclasses, continuo lessons, ensembles, private lessons and more. On August 5, Ton Amir will present a harpsichord regulation workshop as part of the Baroque Instrumental Programme. Ton Amir began as an apprentice with Joop Klinkhamer in Amsterdam, whose workshop he now directs. He has been building harpsichords for over 20 years, and his focus as a technician is on keyboards, voicing, regulating, and tuning. For information: <www.earlymusic.bc.ca>.

The Organ Historical Society has announced the "Phoenix Project" to help relocate organs to churches in need. Natural disasters, accidents, and arson have taken a toll on American houses of worship. To help affected churches and synagogues rebuild, the Organ Historical Society, in cooperation with the Organ Clearing House, has inaugurated the Phoenix Project, an initiative aimed at relocating suitable organs from buildings that have closed. Across the country, redundant organs of excellent quality are currently available to suit the needs of worship, and experts in organ building and restoration stand ready to provide advice and referrals without charge. For information about this free service,

please contact Laurence Libin at <mail@organsociety.org> or view the Organ Historical Society's website, <www.organsociety.org>.

Organ Promotion presented a masterclass with Marie-Claire Alain and Frédéric Blanc April 19-23 in Paris, with almost 100 participants. In eight lessons totaling 25 hours of instruction, the two lecturers focused on French repertoire, with emphasis on the music of Jehan Alain and Maurice Duruflé. The instruments used for instruction included the organ of St. Germain-en-

Laye and the Cavallé-Coll organ of Notre-Dame d'Auteuil. The schedule included visits to organs (including Rouen), lectures on the construction and history of organs, and several recitals (one of which was broadcast live on Radio France). For information: <www.ORGANpromotion.org>.

A recent **Associated Press** article on interest in the pipe organ appeared in *USA Today* and other newspapers throughout the country. The article focused on Thomas Bara's efforts to recruit organ students at the Inter-



Buzard service department staff pose with an 1880s "Father" Willis Scudamore organ in the shop: (l to r) Dan Meyer, Dave Brown, John Wiegand, Stuart Weber, Keith Williams, John Jordan

Buzard Pipe Organ Builders, Champaign, Illinois, announces the arrival of several new technicians and craftspersons to its service department staff, directed by Keith Williams.

David Brown, who acts as the service department foreman, directs the scheduling of clients and the workflow in the shop. Several large projects have been recently secured which will require comprehensive work and expert coordination. Son of an Australian organbuilder, Brown has completed a four-year apprenticeship in Melbourne, and has an advanced certificate in cabinet-making.

Stuart Weber, who has been on the Buzard staff for approximately three years, is a "second-career" organ

builder. Previously a Doctor of Chiropractic in the Chicago suburbs, Weber has always loved pipe organs, and has always wanted to build and restore them. Under the tutelage of Buzard Company managerial staff, he has become a first-rate technician.

John Wiegand who comes from Iowa, and **Daniel Meyer**, formerly of Bloomington, Illinois, joined the Buzard staff last summer. Both have organ experience; Meyer's previous employment was in the repair of brass orchestral and band instruments.

John Jordan, of Racine, Wisconsin, has more than 15 years of experience as a pipe organ technician and tuner, having worked for T. R. Rench.



Adam J. Brakel, So-Yi Ahn, Yoon J. Park

The second biennial **Carlene Neihart International Organ Competition** was held April 29 at The Village Presbyterian Church, Prairie Village, Kansas. The prize money was first place \$2500, second place \$1500, and third place \$750. First place was awarded to **So-Yi Ahn** from Austin, Texas, who holds a DMA from Arizona State University. Second Place winner was **Yoon J. Park** from Richmond, British Columbia, who has a master's in organ performance from the University of Alberta. Third place winner was **Adam J. Brakel** from Pittsburgh, Pennsylvania; he has a bachelor's degree from Duquesne University.

Judges for the competition were Car-

lene Neihart, John Ditto, and Ann-Marie Rigler. Nancy Stankiewics, a director of the Carlene Neihart Foundation, was the director of the competition. Mark Ball, also a foundation board member and director of music for the Village Church, helped with the logistics of the competition, and Sally Porter, Village Church music coordinator, made arrangements for the contestants to practice. Also assisting with competition were Robert Craig, Joan Schmitt, Mary Thompson, Jim Stankiewics, David Neihart, and Jim Neihart.

The next competition will be held in the spring of 2008. Other information on the competition can be found at organcompetitions.com.

lochen Center for the Arts in Michigan, and noted how enrollment in organ programs has rebounded a bit, after reaching a low point in 1999–2000. Quoted in the article are Douglas Cleveland, of the University of Washington, who commented on the trend towards praise bands; Gerre Hancock, of the University of Texas, who reassured that even in Bach's day there was talk of the organ's demise; Joyce Jones, of Baylor University, who called for making the instrument approachable; and Bara, who urges organists to teach and inspire.

Concert Artist Cooperative, which began its 19th year in April, announces the addition of organist/lecturer/recording artists **Emanuele Cardi** and **Johan Hermans** to its roster of soloists and ensembles from around the world.

Emanuele Cardi is titular organist of St. Maria della Speranza Church in Battipaglia, Italy. He is available for solo recitals as well as organ and soprano concerts with Polina Balva (St. Petersburg). Johan Hermans is the instructor of



Emanuele Cardi

organ at the Conservatory of Music, and organist and the artistic director (organ recital series) of Sacred Heart Church



Johan Hermans

in Hasselt, Belgium.

Further information can be obtained from Concert Artist Cooperative's director, Beth Zucchini, at 7710 Lynch Rd., Sebastopol, CA 95472; 707/824-5611; 707/824-0956 fax; <BethZucchini@aol.com>; <www.ConcertArtistCooperative.com>.

Appointments

The National Council of the Organ Historical Society has announced the hiring of **Daniel N. Colburn II** as executive director of the Society, effective June 2006. Colburn's long professional career in performing arts administration and communications included serving as executive director of the American Guild of Organists from 1980 to 1995. He comes to the OHS from Voices of Ascension, the New York-based professional chorus conducted by Dennis Keene, where he has been executive director since 2001.

A Minnesota native, Colburn attended Macalester College in St. Paul and subsequently did active duty with the Naval Reserve. He moved to New York in the early 1970s to join Affiliate Artists Inc., a program that brought the live performing arts to communities around the country through residencies by young performers. Prior to joining the national

Concert Artist Cooperative



David K. Lamb

*Organist/Choral Conductor/
Oratorio Accompanist*
Director of Music/Organist
First United Methodist Church
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Gregory Peterson

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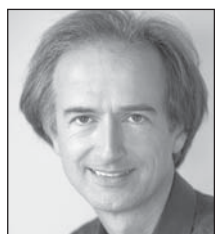
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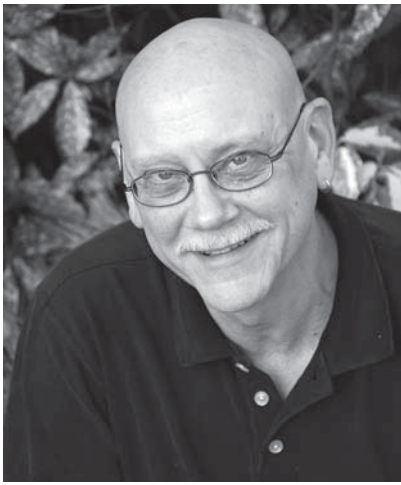
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Daniel N. Colburn II

AGO staff, he served in the Presenting Organizations program of the New York State Council on the Arts. Following his Guild experience, Colburn was active as a freelance consultant for a variety of performing arts and communications organizations in New York City.

Colburn's interest in music and the organ grew from early experience in church choirs. Later, he sang for 18 years with the choir of Holy Trinity Lutheran Church in New York City, then directed by Frederick Grimes.

Here & There



Malcolm Archer

Malcolm Archer is featured on a new recording, *Sounds of Fotheringhay*, on the Lammas label (LAMM 191D). Recorded on the Vincent Woodstock organ at St. Mary and All Saints Church, Fotheringhay (UK), the program includes works of Ritter, Stanley, Tra-

vers, Couperin, Sweelinck, Buxtehude, and Bach. For information: <www.lammas.co.uk>.



"Organ Music" blooming in Champaign, Illinois

Organists and organbuilders seem to have the most interesting personalities and hobbies. Many are railroad fans with layouts in our basements. Some love watches and antique clocks. Brian K. Davis, associate tonal director of Buzard Pipe Organ Builders of Champaign, Illinois, grows prize-winning irises. A member of The American Iris Society, several of Mr. Davis' varieties have won first prizes at regional iris shows.

An interesting hybrid, called "Organ Music," first developed in the 1960s, has finally bloomed in the Champaign garden surrounding the organ shop. (Mr. Davis also is building an HO railroad, which will likely never be finished.)

Phyllis Stringham Concert Management announces the addition of Lynne Davis to its roster of organ artists, for representation in North America. Ms. Davis is a leading international concert organist whose career was launched by taking first place at the prestigious St. Albans International Organ Competition in England and has grown to bring honors such as being a featured artist at the centennial AGO national convention in New York. She was also a featured artist at the 2004 national convention of the AGO held in Los Angeles and recently appeared on the inaugural series of the new Casavant organ at Brick Presbyterian Church in New York City on her 2005 fall tour. This tour also included recitals and lectures in Minneapolis, Michigan and Georgia.

Ms. Davis performs extensively in



Lynne Davis

both in Europe and North American and is active as a lecturer, especially in the area of French organ literature and its history as well as the organ and stained glass windows of Chartres Cathedral. She was appointed professor of organ at the French National Regional Conservatory in Caen in 1997.



John Eggert

John Eggert's new piece for brass and organ is now available from Brassworks 4 Publishing. *The Morning Trumpet*, for brass quintet, organ, and timpani, is based on a shape-note hymn of the same name and was commissioned by Illinois College, Jacksonville, Illinois, for the inauguration of its new president, Axel Steuer. The first performance was given by college organist and professor of music Rudy Zuiderveld and the Illinois College Brass Ensemble directed by Garrett Allman. John Eggert is professor of music at Concor-

dia University, St. Paul, Minnesota. Brassworks 4 Publishing of Farmington, New Mexico, can be reached at <www.brassworks4.com>.



Margaret Phillips

Margaret Phillips is featured on a new recording, *J. S. Bach*, on the Regent label (REG CD 232). Recorded on the 1734-37 Christoph Treutmann organ, Klosterkirche, Grauhof, Germany, the two-CD set features Bach's "Eighteen" choral preludes, BWV 651-668, *Canonic Variations on Von Himmel hoch*, BWV 769a, and Schübler chorales, BWV 645-650. For information: <www.regentrecords.com>.



Sylvie Poirier and Philip Crozier

Sylvie Poirier and Philip Crozier play recitals in France, Austria, Finland, and Germany this summer: July 23, Cathédrale de Langres, France; 7/28, Pfarre Breitenfeld, Austria; August 3, St. Antoniuskirche, Großbräsen, Germany; 8/4, Drahnsdorfkirche, Niederlausitz, Germany; 8/6, Wallfahrtskirche Bogenberg, Munich, Germany; 8/11, Church of the Cross, Lahti, Finland (Lahti International Organ Festival); 8/16, Schleswig Dom, Germany; 8/20, Barockkirche St. Franziskus, Zwillbrock, Germany; 8/23, Essen Dom, Germany.



Jonathan Ryan

Jonathan Ryan won the John R. Rodland Memorial Scholarship of \$7,500 in Ridgewood, New Jersey, on April 22. He resides in Rochester, New York, where he is director of music and choirmaster at St. Anne Roman Catholic Church, artistic director of the church's concert series Music at Saint Anne, and university organist at the University of Rochester. A candidate for the Master of Music degree at the Eastman School of Music in the studio of David Higgs, Mr.

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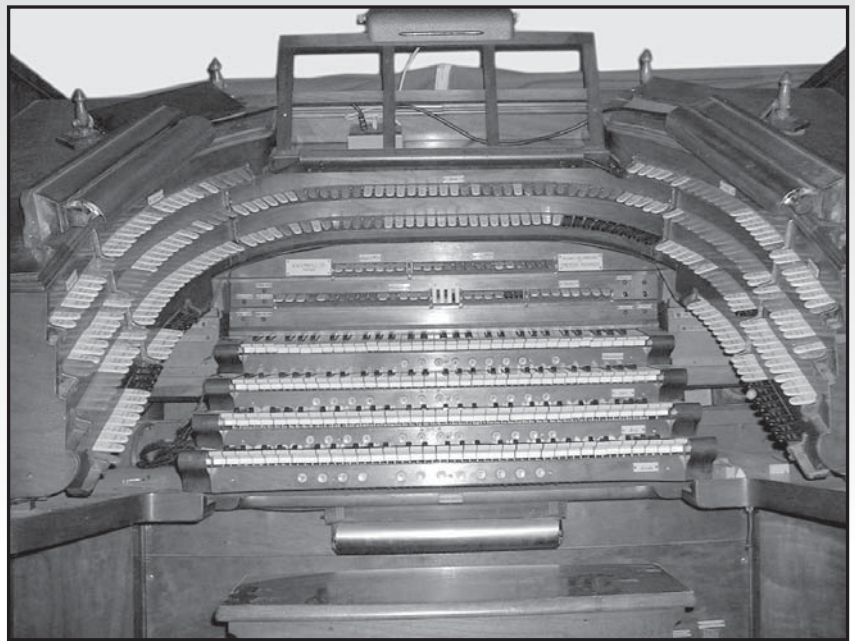
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Only prospective applicants whose qualification statements are determined to be acceptable will receive a detailed position application and be contacted for further consideration.

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Ryan received the Bachelor of Music degree with academic honors from the Cleveland Institute of Music where he studied organ with Todd Wilson. He has won numerous organ competition prizes, including first prize in the 2006 Arthur Poister National Organ Competition, first prize in the 2004 Albert Schweitzer National Organ Competition (Young Professional Division), and first prize in the 2003 Augustana Arts-Reuter National Undergraduate Organ Competition, and second prize and the audience prize in the 2004 Miami International Organ Competition.



Russell Stinson

Russell Stinson's latest book, *The Reception of Bach's Organ Works from Mendelssohn to Brahms*, has recently been published by Oxford University Press. In this 232-page study, Stinson combines history, biography, and musical analysis to reveal how Felix Mendelssohn, Robert Schumann, Franz Liszt, and Johannes Brahms responded to Bach's organ music not only as composers but also as performers, teachers, editors, and critics.

Copiously annotated and meticulously indexed, the book contains over 50



Maxine Thevenot, McNeil Robinson, Iain Quinn

McNeil Robinson (Park Avenue Christian Church, Park Avenue Synagogue) performed a recital at the Cathedral Church of St. John, Albuquerque, New Mexico (director of cathedral music, Iain Quinn, and associate organist-choir director, Maxine Thevenot) on

March 26 as part of the Great Organists Series. The first half of the program included works by Vivaldi/Bach, Franck, Hindemith, and Robinson. The second half of the program focused on improvisation inspired by scripture read by Dean Alan G. Dennis.

musical examples, 19 facsimile plates, and, as an appendix, an edition of Brahms's hitherto unpublished study score of the *Fantasy in G Major*, BWV 572. Copies may be purchased directly from Oxford University Press or at any of the major bookstore sites (Amazon, Barnes & Noble, etc.) on the web. Stinson is the Josephine Emily Brown Professor of Music and college organist at Lyon College in Batesville, Arkansas.



Stephen Tharp

Stephen Tharp's 28th intercontinental tour took place in April and May in Germany and northern France. Samuel Adler's four-movement *Sonata for Organ*, dedicated to Tharp, received its world premiere performances at the cathedrals of Münster and Paderborn, Germany. The tour commenced immediately following Easter weekend, for which Stephen Tharp was commissioned by Köln Cathedral in Germany to compose *Easter Fanfares*, in recognition of the two new en chamade Tuba stops added to the organ by Klais Orgelbau at the west end of the cathedral. A festive organ toccata in the style of a French sortie, *Easter Fanfares* utilizes the *Ite missa est*, *Alleluia* for Easter and the chant *Victimae Paschali Laudes* together motivically and thematically throughout the work. Winfried Böning premiered the piece as the postlude on Easter Saturday and Sunday morning at masses during which the new high-pressure Tubas were heard publicly for the first time.



Herbert Nanney at the Fisk organ, Stanford University, ca. 1985

On May 19, **James Welch** performed a recital to mark the tenth anniversary of the passing of **Herbert Nanney**, who was Stanford University Organist from 1947 to 1985; he died May 20, 1996. Welch studied with Herbert Nanney at Stanford and served as assistant university organist 1974-77. Entitled "Homage to a Master," the recital consisted of several of Nanney's signature recital pieces, including works of Buxtehude, Sweelinck, Bach, Franck, Hindemith, Langlais, Preston, and Vierne. Also performed on the program was the "Adagio" from Nanney's own *Sonata for Organ*, composed in 1939. This slow movement was published by MorningStar in 1993 on the occasion of Nanney's 75th birthday.

The recital was given on the Casavant organ at St. Mark's Episcopal Church, Palo Alto, California. Herbert Nanney had served as consultant for the organ and played the dedication recital in 1958. A PowerPoint presentation was shown before and after the recital, with photos and documents from Nanney's life and career. Of particular interest were letters of recommendation from Marcel Dupré, with whom Nanney studied in Paris in 1945, and from then Vice-President Richard Nixon, whom Nanney had known in their hometown of Whittier, California. Present at the recital were Herbert Nanney's widow Jean and son Duncan, along with many friends, colleagues, and former students.

Nunc Dimittis

William A. Hansen, Wisconsin organbuilder, died October 9, 2005, at the age of 68. Born and raised in Portland, Oregon, he began working with an organbuilder in Seattle at age 16, and later worked in San Francisco. He installed organs across the country and lived in several midwestern cities before settling in the Milwaukee area. Hansen helped maintain many instruments in Milwaukee and throughout Wisconsin, including the Aeolian-Skinner organ at the Marcus Center for the Performing Arts and theatre organs at the Pabst Theatre, the Riverside Theatre, and the old Avalon Theatre in Milwaukee. He led the restoration of the Barton organ at the Madison Civic Center, and restored the E. M. Skinner organ at Milwaukee Area Technical College.

Steven Williams, of Seattle, Washington, died February 24 at the age of 46. Born November 14, 1959, he began the study of organ at the Presbyterian church in his hometown of Camp Hill, Pennsylvania, and went on to study music at Syracuse University. He earned a master's degree from Boston University and did a semester of study in Switzerland. Williams served as organist and director of music at Plymouth Congregational Church in Seattle from 1991 to 2003, and was exhibits chair for the 2000 AGO convention in Seattle. A memorial service was held at St. Mark's Cathedral, Seattle, on March 25. Organists for the service included Joseph Adam, Clint Kraus, Tamara Still, Douglas Cleveland, and J. Melvin Butler.

Here & There

Bärenreiter Verlag announces three new volumes of organ works. *Organ and Keyboard Music of the Imperial Chapel Vienna 1500-1700: Collection of First Editions* (BA 9214, 39.95 euros), edited by Siegbert Rampe, contains 22 compositions by composers who worked at the imperial court during the 16th and 17th centuries. The pieces range from easy to moderately difficult and include the complete keyboard works of Giovanni Valentini and Johann Heinrich Schmelzer, plus a toccata (FbWV 130) by Johann Jacob Froberger. The volume includes a preface, facsimiles, and critical commentary. *Jan Pieterszoon Sweelinck: Complete Organ and Keyboard Works, Volume III.1* (BA 8485, 34.95 euros), edited by Siegbert Rampe, contains all the chorale settings attributed to Sweelinck or handed down under his name, plus additional chorale and psalm settings and facsimiles; the preface provides details on sources, the music, choice of instruments, and performance practice. *Théodore Dubois: Complete Organ Works, Volume II* (BA 8469, 44.95 euros), edited by Helga Schauerte-Maubouet, contains pieces for three-manual organ dating from 1877-96, when Dubois was organist at La Madeleine in Paris. The volume includes critical commentary in German, English, and French, with a preface, facsimiles, and source information. For information: <www.baerenreiter.com>.

Breitkopf & Härtel has announced a new volume in the edition of Sweelinck's *Complete Keyboard Works. Volume 3, Variations on Chorales and Psalms*, is edited by Harald Vogel (EB 8743). The edition includes an appendix with text and origin of all the chorale melodies on which the pieces are based.

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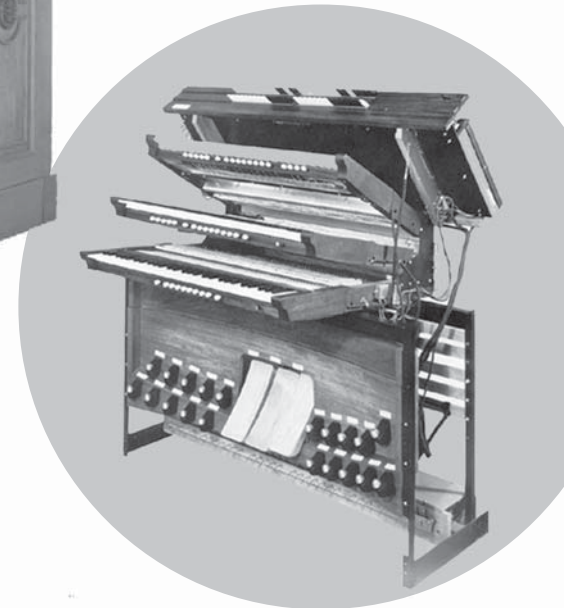
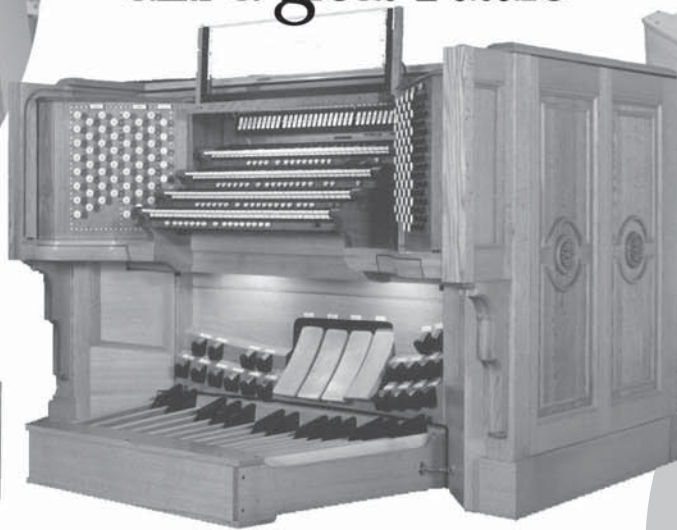
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and Vogel's essay, "Sweelinck's Organs and the Sources for Registration." For information: <www.breitkopf.com>.

Catholic Music Association of America's journal *Sacred Music* announces a series of new studies on liturgical repertory. Articles in the Spring 2006 issue focus on Byrd, Gregorian chant, and the Ward Method of chant pedagogy for children. Pope Benedict XVI's address to the Choir of the Pontifical Chapel is also printed in English translation. For information: <www.musicasacra.com>.

Darcey Press announces the publication of *120 More Musical Gifts—Part 4, Variations on Hymn Tunes ANTIOCH to ENGELBERG*. The complete Series Two collection of *120 More Musical Gifts*, Parts 4, 5, 6, and 7, will include sets of variations on hymn tunes from ANTIOCH to WERE YOU THERE by 43 composers, totaling 600+ pages of music. These variations are written at easy to moderate difficulty levels, in many different styles, all congregation-friendly. The books are alphabetically sequenced by hymn tune name and have foldout pages to avoid awkward page turns during a variation, with plastic comb binding so the music lays flat on the music rack. For information: <www.darceypress.com>.

Schott Music is the new name for the Schott music publishing group, formerly known as Schott Musik International. Headquartered in Mainz, Germany, Schott Music, established in 1770, represents composers and authors from all over the world. For information: <www.schott-musik.de/world/schottmy>.

The Gothic Catalog announces new CDs. *Brothers, Sing On! Classics for Men's Chorus* (Gothic G 49250, \$16.98) features the Washington Men's Camerata, Frank Albinder, music director. The recording explores classic glee club repertoire, including such favorites as "Down by the Sally Gardens" and "Vive L'Amour." The Washington Men's Camerata was founded in 1984 to perform and preserve the rich legacy of men's choral music. Director Frank Albinder joined the group as music director in 1999, having previously served as associate conductor of Chanticleer.

Sounds of Light (Gothic G 49245, \$16.98) features the choir of Trinity Church, Boston, directed by Brian Jones and Michael Kleinschmidt. The disc includes choral works from the 16th through 20th centuries, ranging from "This Little Light of Mine," arranged by Moses Hogan, to "The Beatitudes" by Arvo Pärt, to Morton Lauridsen's "Ubi caritas." For information: <www.loftrecordings.com>.

The Mormon Tabernacle Choir has released its newest CD, *Then Sings My Soul* (\$16.98), with newly arranged versions of hymns including "How Firm a Foundation," "Sunshine in My Soul," "Lead, Kindly Light," and "Abide with Me." The 360-member choir is accompanied by the 110-member Orchestra at

Temple Square. For information: <mormontabernaclechoir.org>.

Dobson Pipe Organ Builders has released the Spring 2006 issue of their newsletter, *The Organbuilder*. The issue focuses on the Fred J. Cooper Memorial Organ in Philadelphia's Verizon Hall. Also featured in the issue is Opus 82 in the Chapel of the Cross, Chapel Hill, North Carolina, along with news of concerts featuring other Dobson instruments. For information: <www.dobsonorgan.com>.



St. Joseph's Catholic Church, Biddeford, Maine (photo by Amber Gormley)

St. Joseph's Catholic Church, Biddeford, Maine, has installed an **Allen pipe and digital combination organ**. Since the late 1800s the pipe organ at St. Joseph's Church has spoken from the rear gallery of the church. In recent years the two-manual, 20-rank Hook & Hastings tracker action organ was converted to electro-mechanical action. Additional pipework and a three-manual console were installed by Bob Faucher of the Faucher Organ Company in Biddeford, Maine. With the organist and choir in the rear gallery and the cantor in the front chancel, the delay in sound was a challenge to the musicians.

The economical solution to the church's needs was a 50-stop, three-manual Allen Quantum™ organ, installed in the chancel by Ed Gormley of Starbird Piano and Organ of Portland, Maine. Through the use of fiber optic technology and a solid-state pipe interface, pipe ranks or digitally sampled voices (or both together) can be engaged through the console's control tabs. The digital voices can speak from the rear, front or both ends of the building. The organist, choir, and cantor can now work in the same location without sound delays. Organ duets are now possible by one organist playing pipes from the rear console and another organist playing the digital Allen from the front.

Carillon News

by Brian Swager

Nunc Dimittis: Jim Angell

James B. Angell, University Carillonneur and Professor of Electrical Engineering at Stanford University from 1960–1991, died in San Francisco on February 13. He was 81 and had been afflicted with Parkinson's disease. His wife of 50 years, Elizabeth (Betty Belle), died in 1999.

Angell's engineering research focused on the application of integrated circuit technology to the fabrication of sensors for biomedical instrumentation and the generation and manipulation of musical sounds with digital systems. Developing miniature transducers to measure force, pressure and motion, Angell was a pioneer in a field today known as microelectromechanical systems (MEMS). He was awarded emeritus status upon retirement.

Born on Staten Island, New York, Angell received bachelor's, master's, and doctoral degrees in electrical engineering from the Massachusetts Institute of Technology.

Angell began his study of carillon in 1952 with Lawrence Curry of Philadelphia, under whom he served as carillonneur of the First Methodist Church of Germantown for eight years. He became a carillonneur member of the Guild of Carillonneurs in North America during the Ottawa congress in 1967.

Angell was well known on the Stanford campus as the university's official carillonneur, playing the 35-bell (now 48) Michiels carillon in Hoover Tower from 1960 to 1991. In 1964, he played the carillon for former President Herbert Hoover on his 90th birthday.

On 17 October 1989, Angell was on the 13th floor of Hoover Tower, where the carillon was at the time, changing his shoes to get ready to play a recital for a small group. His student Timothy Zerlang was there as well at 5:04 pm when the Loma Prieta earthquake struck, shaking the books lining the walls into huge heaps on the floor. "I got a tremendous shot of adrenaline," Angell told *Stanford Report* in a 2002 interview. "I thoroughly enjoyed the whole experience."

Angell was succeeded in the position of University Carillonneur by his former student Timothy Zerlang.



James Angell



James Angell playing at Stanford University on the former carillon console, before the days of adjustable benches.

In the wind . . .

by John Bishop

They don't make 'em like they used to.

We often come across consumer products that disappoint us. You buy it, get it home, and find that it's not what you were expecting. Maybe it's a pair of shoes whose soles come off too soon. Maybe it's a toaster that won't stay down. My parents lived in the house in which I grew up for more than 20 years, and the same two telephones were in the same two places with the same single phone number the whole time. I hate to admit how many phone numbers I'm paying for now (personal, business, and fax lines in two locations plus a mobile phone), but I seem to be buying

new phones every few months. Those sturdy phones in my parents' house had two functions—you could pick up the handset to make a call, or you pick up the handset to answer a call. And they had real analog bells in them that rang for incoming calls! The phones I buy now have speed-dial memories, hold buttons, caller ID, conferencing, multiple lines with distinguishable rings, volume controls, redial, busy redial, call forwarding, etc., etc. I appreciate and use all those features, but the phones don't seem to last as long.

Is newer better?

Likewise, my car has hundreds of fea-

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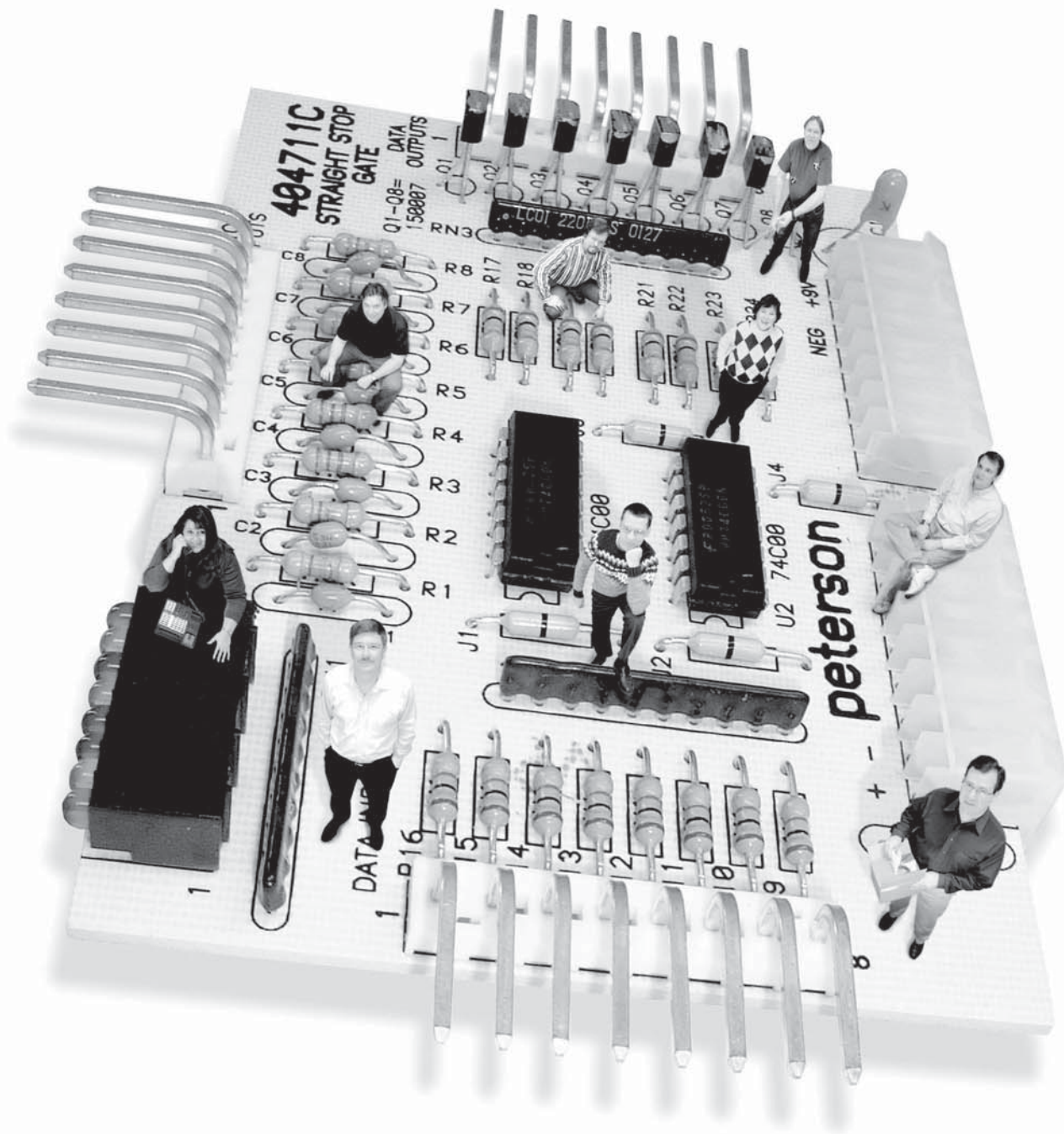
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tures that were unheard of twenty years ago. When I opened the hood of my first car, I could see an engine. My present car has a maze of sensors, hoses, filters, and electronic gadgets under the hood. All that technology means that the engine runs smoothly and reliably and requires very little maintenance. But a breakdown is likely to be caused by a seemingly mysterious failed sensor or a vacuum leak rather than a good old mechanical problem. And there must be hundreds of gadgets for comfort and convenience—electric this, heated that. I've had the car about eight months and I still find myself saying, "I didn't know it did that." I have to admit that I'd prefer not to give up all the snazzy features in favor of yesterday's simplicity. I hope my next car will have a heater for the washer fluid!

A modern organbuilder faces this issue daily. We hope and intend that our work will last for generations, but we have to rely on materials that can be substandard. Look at the biggest pipes of the 16' Open Wood Diapason in an organ built by Ernest Skinner, each made of four knot-free boards 18" wide. The trees that yielded that lumber have all been turned into organ pipes. I maintain a Skinner organ in Reading, Massachusetts that was built in 1915 and still has its original reservoir and pouch leather. Ninety-one years! We have to work within a modern economic system that sometimes seems not to value quality. And we have to develop and create a specialized workforce. America's educational system has no provision for training organbuilders. Each new worker has to be recruited, educated, trained, and sustained in a craft that typically builds very expensive products from rare and expensive materials using donated money.

But all that effort is worth it—pipe organ building is one facet of modern life where *they do make 'em like they used to*. It's a privilege to be involved in a field in which excellence is the norm, in which personal craftsmanship is truly valued, in which the client or patron

expects excellence. I especially value those conversations with my organ-building colleagues in which we reflect on the high standards of our predecessors and how to emulate them in today's world. That's not an easy thing to achieve, and it does not happen without continual concentrated effort. A good organ is not an accident.

My work with the Organ Clearing House keeps me in regular contact with the best of older pipe organs, and I always marvel at the signs of yesterday's craftsmanship. For example, there was something special about the way workers in E. & G. G. Hook's factory sharpened their pencils. You can see this throughout their organs wherever a mortise was marked—those pencils were really sharp, and you know there were no fool-proof electric pencil sharpeners in sight, and you also know there were no plastic pencils with the lead out-of-center. Focusing on pencils may seem obsessive, but in order for a 19th-century pencil to be sharp, someone had to sharpen a knife by hand. Many modern craftspeople rely on factory-produced, laser-sharpened disposable blades for manual tasks such as cutting and skiving leather. And for less than ten dollars you can buy a pair of scissors that will cut just about anything. Achieving the "old days" levels of accuracy with hand-made, hand-sharpened tools is a reflection of a true craftsman.

They pretend to make them like they used to.

We rely on high-tech power equipment for processes that were once done by hand. With my family I once visited one of those reconstructed, restored historical villages that had been transformed into a modern museum. Staff people were walking about in historic dress demonstrating traditional crafts such as spinning, weaving, and candle-making. There was a reproduction of an old woodworking shop, and the docent proudly told us how the shop was producing the millwork being used for the restoration of buildings throughout the village. Next to a treadle-powered lathe there was an impressive pile of precisely turned poplar balustrades intended for a large curving staircase and balcony. I was suspicious. I stood up on a bench and peered over a low wall to see a state-of-the-art modern workshop with all the best power equipment. I imagined that the fellow in the leather apron at the foot-powered lathe had been spinning the same piece of wood for weeks.

When I was first working in organ shops we turned a lot of screws by hand (Popeye arms!), and we had Yankee® Screwdrivers—long-handled tools with a built in ratchet that you pumped up and down to drive a screw. Boy, did it make a mess of your wood when the bit jumped out of the slot in the screw-head! Then we cut off the end of a screwdriver and put it in the chuck of an electric drill. Then we had factory-made screwdriver bits that came in big sets. Then we had electric screwdrivers—a rig that looked like a drill but included an adjustable clutch to prevent you from stripping the thread in the wood. Now we have powerful rechargeable batteries that allow a wide variety of cordless power hand tools. (See Photo 1.) I've joked many times to younger workers that "when I was a kid we had wires hanging out of our screwdrivers." When rechargeable batteries were first introduced the technology was inadequate. There was hardly enough power to turn a tough screw, and the charge didn't last long enough to be practical. But now, with a quick-charger and a couple spare batteries you can work all day without interruption. I recently added to my bag of tricks a battery charger that plugs into my car's twelve-volt outlets. (And by the



Photo 1. Rechargeable screwdriver with charger and spare battery

way, this car has outlets all over the place.) When I leave a service call with a dead battery, it's recharged before I get to the next stop.

You think *that's* old?

My wife and I just got home from a vacation in Greece. We were fascinated by the culture, awed by the landscape, and charmed by the sunny atmosphere of the islands. But visiting the historic archeological sites was simply humbling. I routinely work with organs that are 150 years old. I live in New England where we are surrounded by buildings and artifacts from the establishment of the original colonies and the Revolutionary War. There are a few buildings around that are close to 400 years old. The history of the ancient city of Delphi is traced to the beginning of the 12th century B.C. when the Dorians arrived in Greece, and the surviving buildings date from around 500 B.C. There is a 5,000-seat theater built in the fourth century B.C.—simply stunning. (See Photo 2.) As a tourist, one can stand on the "stage" at the focus of that vast



Photo 2. The Theater at Delphi

amphitheater and imagine an enthusiastic crowd cheering you as a favorite actor or musician. Or walk on the field enclosed by the 7,000-seat stadium and imagine an ancient athletic contest. (Several fellow tourists ran a high-energy race.) But what the guide books cannot prepare you for is the topography. These massive buildings are made of stone—huge pieces of stone—and the sites are almost all dramatic, steep, even scary mountainsides. The floor of one building is above the roof of the one next door. One walks from place to place exhausted by the combination of the brilliant Mediterranean sun and the weight of the camera bag, water bottles, and the wildly steep uneven steps. Add to that exertion the thought of carrying the rocks to build the buildings. No payloaders, no Bobcats®, no conveyor belts, no dynamite—just wheels, levers, and muscle.¹

The ancient town at Mycenae was first settled around 1950 B.C., with major development or organization in about 1200 B.C. It includes Agamemnon's citadel and royal palace, and features a sophisticated system of cisterns and aqueducts to supply drinking water

through the site. The skill of the stone masons who built the many structures is especially notable. How they were able to achieve perfect joints between stones the size of small automobiles and then hoist them into place is hard to imagine. I couldn't help thinking of the Organ Clearing House crew with towers of rented scaffolding and electric hoists to lower windchests out of an organ chamber. The adjoining museum displays a collection of bronze tools—hammers, adzes, drills, chisels—that the craftsmen made and used in their work. To use a hand-held adze to create a perfectly flat surface on a ten-ton stone—they certainly don't make them like they used to! (See Photo 3.)

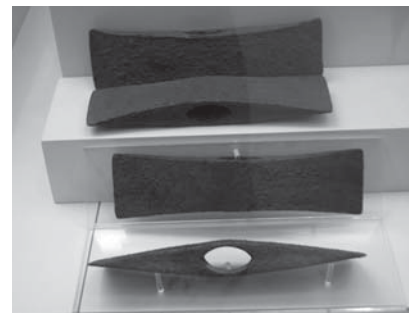



Photo 3. Hand-held adzes

I was particularly interested in the methods and philosophies regarding preservation and restoration. Two years ago I attended an excellent symposium in Winston-Salem, North Carolina on the occasion of the completion of the restoration by Taylor & Boody of an organ built in 1799–1800 by David Tannenbergh. The instrument had been rediscovered in storage in a building that is part of Old Salem (another wonderful museum-village, not the site of the earlier mentioned balustrade caper!) and was returned to spectacular playing condition. The restoration was impeccably documented by Taylor & Boody, and they made fascinating presentations of the various tasks and challenges they faced. Some new parts had to be fabricated, but they went to extraordinary lengths to "re-round" literally flattened tin façade pipes, to reconstruct the geometry of the keyboards, and to establish the pitch of the organ. Moravian archives at Old Salem even contain a handwritten letter from Tannenbergh to the church describing how to set the temperament and tune the organ.

But a side debate (exercised at length between friends and colleagues over dinner) included the suggestion that true preservation would not undertake to reconstruct the organ but to catalogue, measure, and display the array of parts. To presume to make new parts and to make assumptions about details like key travel would be to intrude on history.

In our work with historic organs we continually face similar questions. When we relocate an historic organ the intention is typically that the instrument should retain its historicity as much as possible, but also should be useful and reliable as a musical instrument, available for regular use by any organist. So can we justify adapting an instrument for modern use? Many modern organists are devoted to the use of combination actions—are we preserving an antique instrument if we adapt it to include an electric stop-action, or are we desecrating it?

Many of the monuments we visited in Greece are simply ruins today—mazes of stone foundations that allow us to surmise what life might have been like in an ancient village. Houses are supposed to have been occupied by merchants or by royalty. Local hierarchies are assumed based on the relative altitude of residences—the royalty lived at the top of the hill, laborers and merchants



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- 16 Erzähler (Ch)
- 8 Oktav
- 8 Gedackt (Sw)
- 8 Offenflöte
- 4 Choralbass
- 4 Offenflöte
- Mixture IV
- 32 Contre Fagott
- 16 Posaune
- 8 Trompette
- 4 Rohrschalmei
- MIDI On Pedal

SWELL

- 16 Lieblichgedackt
- 8 Gamba
- 8 Gambe Celeste
- 8 Hohlflöte
- 4 Principal
- 4 Nachthorn
- 2 Fifteenth
- Plein Jeu IV
- 16 Fagott
- 8 Trompette en chamade (Gt)
- 8 Trompette
- 8 Hautbois
- 4 Clairon
- Tremulant
- Unison Off
- 16 Swell
- 4 Swell
- MIDI On Swell

GREAT

- 16 Violone
- 8 Prinzipal
- 8 Violone
- 8 Rohrflöte
- 4 Oktav
- 4 Waldflöte
- 2 Doublette
- Fourniture IV
- Sesquialtera II
- 8 Trompette en chamade
- 8 Trumpet
- Tremulant
- Chimes
- MIDI

CHOIR

- 8 Prinzipal
- 8 Erzähler
- 8 Erzähler Celeste
- 8 Holzgedackt
- 4 Prestant
- 4 Koppelflöte
- 2²/₃ Nazard
- 2 Blockflöte
- 1³/₅ Tierce
- 1¹/₃ Larigot
- Zimbel III
- 8 Krummhorn
- Tremulant
- Unison Off
- 16 Choir
- 4 Choir
- MIDI On Choir

COUPLERS

- 8 Great To Pedal
- 4 Great To Pedal
- 8 Swell To Pedal
- 4 Swell To Pedal
- 8 Choir To Pedal
- 4 Choir To Pedal
- 16 Swell To Great
- 8 Swell To Great
- 4 Swell To Great
- 16 Choir To Great
- 8 Choir To Great
- 4 Choir To Great
- 16 Swell To Choir
- 8 Swell To Choir
- 4 Swell To Choir
- Gt-Ch Manual Transfer



Photo 4. The Parthenon

at the bottom—literally upper and lower classes.

But other sites are in the process of reconstruction. Perhaps the most dramatic of these is the Parthenon, situated on the Acropolis high above Athens. (See Photo 4.) Originally settled around 5000 B.C., the Acropolis is one of Greece's earliest settlements. Throughout the ensuing centuries the site was fought over, developed and redeveloped. Geologically it's a large flat area, very high up, with very steep walls—a comfortable area to settle that's difficult to reach and easy to defend. And the best part is there's plenty of water—a feature common to all those barricaded hilltop cities. The Parthenon was built by Pericles around 450 B.C., made possible by the economic strength of the Delian Treasury that resulted from the formation of the Delian League of city-states. A thousand years later it was converted for Christian worship by the Emperor Justinian, and in the 17th century the Venetian army laid siege to the occupying Turks. In 1684, the Turks destroyed the Temple of Athena Nike (another of the grand structures on the Acropolis) to aid their defensive tactics, and in 1687 a Venetian bombardment exploded a Turkish magazine located within the Parthenon, blowing off its roof and reducing to rubble a 2,000-year-old monument. Today a massive restoration effort is underway, funded by the Greek government, the European Union, and "other contributions."²

I was fascinated by the restoration site. (See Photo 5.) A huge construction crane is painted the same color as the Parthenon's marble and housed at night crouching against the side of the building so as not to interfere with the skyline. The stone-workers' workshops are housed in several low buildings, again designed with discreet profiles. Railroad tracks crisscross the site providing sturdy platforms for material handling. It's a big effort when each piece of your project is weighed in tons rather than pounds. The rubble has



Photo 5. Reconstructed column

been sorted into piles, individual pieces numbered and catalogued as to where in the building they originated. And fragments of stones have been returned to their original dimensions with new material (both marble and composite material) added. I was especially interested in the restoration with regard to what we learned about the Tannenber organ in Winston-Salem. New material was added when necessary so the restoration would allow us to appreciate the monument in its original form. (See Photo 6.)

We visited the medieval Byzantine city of Mystra situated on another steep hill, this time on the outskirts of Sparta. There's a castle at the very top (another steamer of a climb), several stunning churches and monasteries with breathtaking frescos, a royal palace, and the foundations of the houses and businesses that sheltered and supported a community of more than 20,000 inhabitants. The church of Ayia Sofia, built in 1350, features an elaborate floor made of polychrome marble. We were astonished that the public is allowed to walk on it! Like the Acropolis, this ancient city is illuminated at night, visible for many miles in every direction. There are halogen light fixtures mounted all around the hillside with conduit and wiring snaking through the ancient buildings. Nestled in a little neighborhood of the ruins of a dozen or so ancient houses I saw a large transformer shed, humming quietly in the wind.

How do we decide what modern concessions will enhance our ancient monuments?



Photo 6. Reconstructed building block



Photo 7. The old and the new

There must be a better way.

Reflect on all the fancy sophisticated tools used by modern organbuilders. Power everything, laser levels, sophisticated hydraulics, digital measuring. There are no cars allowed on the Greek island of Idra in the Aegean Sea. On a Monday morning we sat at a waterfront café waiting for the ferry that would take us back to the mainland watching a construction crew loading bricks and bags of sand and cement onto donkeys. (See Photo 7.) How do you like this guy leading his brick-laden donkeys while making a call on his cell phone!

Notes

1. Historical data regarding archeological sites in Greece from *The Rough Guide to Greece*, tenth edition, 2004, published by Rough Guides, New York.
2. Description of the restoration of the monuments on the Acropolis from official signage on the site.

Music for Voices and Organ

by James McCray

Volunteer Singers: Children to Adult

Part I: Music for Children's Choirs

What will a child learn sooner than a song?
—Alexander Pope (1688–1744)
Satires and Epistles of Horace Imitated
(1737)

Volunteer choirs are the backbone of church music. Singers of every age bring special qualities to a worship service. Often the children provide a contribution that is balanced unevenly toward "cuteness" rather than music, yet singing at an early age has the potential for creating a lifelong desire. This potential does not seem to be realized because, even though the number of children in choirs is immense, community choirs have consistent difficulty maintaining their membership. A survey of various audition advertisements in newspapers reveals a perpetual need for additional singers, especially men. What happens to the singers from those exuberant days of being in a children's choir at church or school to adulthood? Somehow it seems that singing in a junior or senior high school ensemble reduces enthusiasm for the choral art, and instead of continuing a love of singing, the youth pass through those hallowed halls of church and school without that nurturing. There are, of course, many explanations for that change, but it is only in unique situations that their enthusiasm for singing blossoms to a higher level.

In past generations the church was a prime motivator in developing singers. Parents encouraged their children to participate for many reasons. Yet, today, there are many churches where children's choirs are now but a handful of singing children, and youth choirs, too, are smaller in number. As this happens it is no wonder that the need for adult community choir singers has increased.

The fallout from this can be seen in lower attendance at concerts. Community choirs, orchestras, and bands are having difficulty in sustaining attendance, and in most of those cases revenue from ticket sales is the main component in their survival. Any examination of an audience for a vocal or instrumental adult concert (i.e., not pop or rock) shows that there is no bell curve in terms of age. The audience consists of older adults; without development of a younger audience the future of concerts is bleak. Those few adults who have retained the love of singing/playing are quickly growing too old to be productive, contributing members. That is not their fault; it simply happens that as we age our ability in such musical techniques of breath support, range, etc., becomes less easy to achieve. Church choir directors have had singers drop out because they have difficulty in singing after a certain age.

Somehow the thread of enthusiastic singing from childhood to adulthood must be maintained. That love of singing found in children must be nurtured as they grow older so that choirs do not diminish at such an accelerated pace. Community and church choirs are volunteer organizations, and with-

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out volunteers their destinies are in serious doubt.

Robert Shaw, the great choral conductor of the last half of the twentieth century, understood this very well. In a letter to his choir he pointed out the following:

Most of us, it seems to me, want to be of use. We want whatever intuitive talent we have, whatever intelligence we've accumulated, whatever energies our genes and the Great Unknown have provided—to be used. That's one of the reasons we're in this volunteer chorus together. (It may be the MAIN reason.) We trust that we possess certain aptitudes and understandings that nothing else in our daily lives really uses—touches, utilizes or 'exploits.'

Volunteer choir members usually truly care about music. They love it, they want it, they need it. Most of us became choir directors as a result of being influenced by someone who was a superb musician and inspiring leader. They cared about the music and they cared about us. Future directors will need those same qualities if volunteer choirs are to exist. I remain hopeful, but am reminded of words from Voltaire's *Candide*: "Optimism is a mania for maintaining that all is well when things are going badly." Effective children's choirs bring optimism for the future, so this month's reviews focus on recent literature for them!

Raise a Song, Nancy Hill Cobb. Unison/two part and piano, Choristers Guild, CGA 1043, \$1.60 (E).

Based on Psalm 81, this exuberant ABA setting has an important keyboard part. The opening introduction is a bold, dramatic statement in unison. The slower middle section (B) has an optional second part with the choir singing above busy keyboard arpeggios. The A section returns, but is expanded in length with an optional second choral part. Highly recommended for accomplished children's choirs.

Blessed Are They, Michael Bedford. Unison/two part with organ and flute, Choristers Guild, CGA 1025, \$1.75 (E).

Using the Beatitudes as the text, this setting follows an AABA pattern with the primarily obbligato flute not playing in section B. The organ part is on two staves, and the final section moves into two parts (optional). The music is easy for everyone and has a comfortable vocal and flute range.

Missa Ecclesia Christi, Robert W. Lehman. Unison and organ, Paraclete Press, PPM 00318, \$2.80 (M).

Four traditional Mass movements are provided; there is no Credo. The text is in English; the organ part is on two staves with pedals indicated. The music is not difficult, but does have a few passages of changing meters. Although probably intended for a unison adult choir, the ranges and difficulty level make it appropriate for a sophisticated children's choir wanting to provide an entire Mass for a service or concert.

Ask, and It Will Be Given to You, David Halls. Unison treble voices and organ, Paraclete Press, PPM 00608, \$1.60 (E).

This tranquil general anthem set to text from Matthew 7:7 has optional divisi, usually in parallel thirds. The organ part is a simple chordal accompaniment with one note in the left hand. Except for one loud three-measure phrase, the music remains quiet and calm throughout.

Jubilate Deo, Gordon King. Two part, keyboard, and optional 14 handbells, GIA Publications, Inc., G-5679, \$1.30 (M).

The handbell part is included separately at the end; it is usually in unison and set primarily in alternation with the voices. The Psalm 100 text is set to a lively tempo, whose joyful mood and syllabic textual setting build to an "Amen" closing.

Light of the World, Mark Patterson. Unison/two part and piano with optional handbells or handchimes, finger cymbals, hand drum, maracas, claves, and guiro, Choristers Guild, CGC 47, \$7.95 (full score); demonstration CD (CGCD9) and accompaniment CD (D10) are also available (M-).

This Christmas musical combines original songs and familiar carols. The work has six scenes and involves drama, narration, and singing. The narration begins with the story of creation and proceeds through Isaiah's prophecy, then recounts the events surrounding Christmas night. The cast of characters may be adjusted, but at least 12–15 would be the minimum. Familiar carols used include *Silent Night, He Is Born, and Rise Up, Shepherd and Follow*. Also included with the full score are suggestions for set design, costumes, props, pronunciation guide for songs not in English, and stage directions. For those looking for that special Christmas production, this work will serve a variety of needs. The music is not difficult but does draw on diverse world culture styles giving it a more universal appeal.

Hurry, Shepherds!, Deborah Govenor. Two part and keyboard, with optional handbells or handchimes, Beckenhorst Press, Inc., BP 1732, \$1.75 (E).

The handbell part, included as a separate score at the end, uses only six notes. Both vocal parts are used throughout; their music is very tuneful and easy. The robust tempo, recurring melodic theme, and contrasting dynamics make this a useful, attractive anthem.

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

The text narrates from the standpoint of being Jesus' little lamb. The flute part is included separately with the score, and it probably will require someone at the high school level of ability. There are limited areas of actual two-part

choral writing. This gentle setting will be a charming addition to any service.

Daniel in the Lion's Den, Cathy Bryant. Unison/two part and piano, Abingdon Press, 0687077583, \$1.40 (accompaniment CD, \$10.00) (M-).

In a swing style with jazzy syncopations, Bryant's anthem has three verses with the last one having new music. The piano accompaniment drives the music with its rhythmic energy. The only two-part singing occurs in the last three measures of the piece as the singers have divisi. The children and audience will love it.

O Blessed Church, Helen Kemp. Intergenerational choirs and keyboard, Choristers Guild, CGA 1032, \$1.75 (M).

Composed for the 216th General Assembly of the Presbyterian Church, the setting employs children, youth, and adult choirs, although the youth sing the same music as the adults. There is a solo narrator who speaks above a notated keyboard section. The ending brings all groups together and adds a soprano descant. Here is a work for some of those special Sundays. The SATB music is on two staves and one section is unaccompanied. An interesting concept.

Book Reviews

Domitila Ballesteros, Jeanne Demessieux's Six Études and the Piano Technique. Rio de Janeiro, 2004, 143 pp., ISBN 85-904058-1-8 (paper). Available from the Organ Historical Society <www.ohscatalog.org>, and from <www.ballesteros.mus.br>.

The *Six Études pour Orgue* of Jeanne Demessieux (1921–68), published and premiered 60 years ago, have since received increasing numbers of public performances by organists other than the composer herself, particularly during the last decade. Nevertheless, they still retain an aura of performative inscrutability among organists and the general public alike—hence, the need for this book, a scholarly examination of both contexts and contents of the *Six Études*. The author is a Rio de Janeiro pianist, concert organist, and teacher of piano and organ, whose own concert repertoire naturally includes the set of pieces under discussion. Her book develops and defends the proposition that, in the creation of these concert études, Demessieux realized two compositional goals. One goal was morphing certain physical challenges of Chopin's and Liszt's piano études into parallel challenges peculiar to performing on manuals and pedals simultaneously. The other was transformation of a selection of Chopin's and Liszt's innovative sonorities for the piano into comparable sonorities for organ. Unlike previous commentaries on Demessieux's *Six Études*, this examination defends the proposition that the pieces embody technical difficulties for the sake of sonorous, not solely pyrotechnical, aims and that, as a whole, they furthered, rather than merely paid homage to, Marcel Dupré's aims for advancement of organ technique.¹

The book originated as a thesis for a master's degree in organ from the Federal University of Rio de Janeiro in 2001. Befitting an academic thesis, what might otherwise have been a more focused study begins with an introductory chapter on the history of the genres of pedal étude and organ étude in the 19th and 20th centuries. Chapter 2 offers short surveys of the piano étude as a genre, the development of the

mechanism of the piano, and the evolution of piano technique in the 19th century, culminating in the pianistic innovations of Chopin and Liszt. The author justifies her emphasis on the études of these two pianist-composers based on their centrality to 20th-century keyboard pedagogy in France generally, and to the musical upbringings of Jeanne Demessieux and Marcel Dupré, her sole organ teacher, specifically. Chapter 3 summarizes the history of the organ, and its repertoire, function and pedagogy, in 19th-century France.

Chapter 4 is devoted to the immediate context in which the *Six Études* were conceived. We are reminded that, according to Demessieux's diary, Dupré composed, in the early 1940s, twelve concert études for the purpose of testing her technical and interpretive capacities to extremes beyond the requirements of the existing organ repertoire.² After Demessieux had learned and, in a series of private recitals, performed each of the twelve, Dupré culled and reworked them as the nine character pieces published in *Suite pour Orgue*, Op. 39, *Offrande à la Vierge*, Op. 40, and *Deux Esquisses*, Op. 41 (1944–45).³ Ballesteros presumes that, despite the reworking, some features of Dupré's original twelve—features that would have impressed themselves upon Demessieux the student—must logically have survived in the published versions.

In the remainder of chapter 4, the author launches into the truly original material of her study. In analyses of representative movements from the Dupré opuses 39–41, she demonstrates that, by daring to require an unprecedented degree of flexibility of both wrists and ankles simultaneously, Dupré was able to create exceptional sonorities born of "contrapuntal abundance" (p. 79). The physical difficulties Dupré intentionally imposed were utilized in the service of musical aims, both sonorous and expressive. Chapter 4 concludes by emphasizing that when, in 1944, Dupré asked Demessieux to write her own set of six concert études, he had grandiose expectations: a set of "transcendental" organ études, created by a disciple of his and appearing at an opportune moment after the end of the war, revealing to the organ world Dupré's vision of advancements in organ technique. I might add that Dupré took equal delight in his knowledge that, while sharing his vision of a progressive organ technique, Demessieux possessed a music-compositional style distinct from his.⁴

The fifth chapter, the longest in the book, details for each of Demessieux's six the two facets the author finds essential to understanding them: the characters of their unusual sonorous materials, and the precise nature of the physical balance and muscular control required of the organist to produce these sonorities. No. 1 has the innocuous title "Pointes" (Toes). As Ballesteros immediately establishes, the technical idea behind this étude is *not* that its pedal part is playable with all toes. It is, furthermore, insufficient to observe, as Dupré did in his preface to the 1946 publication, that the purpose of the first étude is "to develop . . . equality of strict time between the two feet, and . . . instinct of the spacing of the different intervals"—although both of these are certainly required of the player. Just as Liszt sometimes indicated a pair of repeated fingers to produce a hammering effect, Demessieux here calls for staccato sixteenth notes assigned to left and right toes in alternation to produce an *agitato* effect new to pedaling. The aim of all toes is to exclude the muscularly easier technique of interspersing heel for every other note to be played by the same foot, thereby demanding reuse of the same toe at the extreme speed of

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eighth note = 224 (pp. 90–93).⁵ The sonorous result is the agitated manner in which the pipes speak.

Even so, “Pointes,” like the other five, is *not* primarily a pedal étude. Ballesteros goes on to demonstrate that Étude 1 transfers to organ performance an issue that Chopin broached in piano playing through indication of idiosyncratic fingering (particularly in his Op. 10/2): the performer’s planned control over frequent shifts of the body’s center of gravity. In Demessieux’s first étude, while both hands are in motion and left and right toes alternate in staccato articulation, maintenance of body balance, without compromise of muscular efficiency, is not something automatically achieved when the separate notions of upper and lower limbs have been coordinated rhythmically. Constantly varying deployments of hands, fingers, legs and feet required by the piece demand swift changes in point of support for the body, whether the toe of one or the other foot, one particular finger, or an entire hand used like a “claw” (pp. 93–94). In contrast, the standard organ method rarely discusses the question of balance in the deployment of upper and lower limbs in relation to each other.⁶ In the standard literature, when the question of a pivotal center, or point of support, for the body is mentioned, it is said to be a constant, either an axis of support running from the pelvic bones to the head,⁷ or a single point in the vicinity of the navel.⁸

A general theme running through Ballesteros’s discussions of all six études is that the organ is potentially the most physically demanding of all musical instruments. The descriptions of Études 2 through 6, while noting some of the same considerations as No. 1, raise other valuable new questions concerning the physiology of organ playing in the production of unusual sonorities. For repeated pedal notes, what is the most muscularly efficient way of substituting one toe for the other, or substituting toe for heel (Étude 5)? How is muscular efficiency maintained while feet perform a double pedal part (Études 2 and 3)? When hands work upon widely separated manuals (Étude 4)? When arms or legs reach beyond their respective keyboards to adjust registration (Études 3–5)? When playing detached octaves with the feet (Étude 6)? Any of these situations may be encountered in performances of virtuoso 20th- and 21st-century concert music for organ, in both composed and improvised categories.

As an organ pedagogical treatise alone, this book is well worth studying. Potential readers are, nevertheless, owed a few words of concern. The translation appears to have been prepared by a non-native speaker of English. Neologisms and the occasional garbled word aside, perusal of this text is a bit like reading a foreign language with the aid of a dictionary (or like clicking on the “translate this text” feature available on some websites): some sentences are awkwardly constructed, or even difficult to make sense of except by going back over them a few times. Fairly consistent use of the word *accord* to mean *chord* signals to the reader the necessity of thinking twice about other cognates too. For rendering quotations extracted from Spanish or Portuguese translations of the writings of Charles Rosen, the translator appears not to have had access to the original versions of Rosen’s books. In other ways, too, this publication lacked the benefit of careful editing. A list of organ études composed in the 20th century (p. 24) is rife with errors—in titles, spellings of composers’ names and, most misleading, in dates of publication. The text analyzing Étude No. 4 was inadvertently omitted from the publication, but is readily available from the author herself.⁹ Clearly, the discrepancy between the high standard of research embodied in this study and the problems of the edition speaks to language barriers that continue to impede efficient flow of highly specialized information globally. This discrepancy does not, however, lessen the value of what is a highly origi-

nal contribution to the scholarship of organ pedagogy. Its appearance in a form accessible to English-speaking organists is to be welcomed.

—Lynn Cavanagh
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Notes

1. The two most noteworthy are Marcel Dupré, “Preface” to *Six Études pour Orgue* by Jeanne Demessieux (Paris: Bornemann, 1946; reprinted by Leduc); Marjorie Ness, “Six Etudes, Op. 5 of Jeanne Demessieux,” *THE DIAPASON*, whole no. 933 (August 1987): 9–11.
2. Christiane Trieu-Colleney, *Jeanne Demessieux: Une vie de luttes et de gloire* (Avignon: Les Presses Universelles, 1977), 126, 130 and *passim*.
3. One of Dupré’s reasons for not publishing any of his twelve études as such was that, during the years 1944–45, though he needed new publications (presumably for financial reasons), he considered the time not yet ripe for explicit revelation to other organists what he and Demessieux had accomplished in the advancement of organ technique (Jeanne Demessieux, *Journal 4* [Jan. 21, 1944], 285–86).
4. *Ibid.* (Feb. 25, 1944), 294.
5. Cf. the pedal part of Dupré’s Op. 39/3, a compound melody in staccato sixteenth notes, in which the performer is free to follow the toe of one foot with its heel.
6. There is a short reference to the issue of balance in George H. Ritchie and George B. Stauffer, *Organ Technique: Modern and Early* (New York: Oxford University Press, 2000), 89, and another on p. 76: “The arms and hands play an important supporting role in pivoting; They help to provide balance for the upper torso and the legs. . . . the hands are normally on the keyboards, and from that position they provide good security of balance for the body.” In a 1980 article concerning pedaling, Frank Speller touches briefly on the interaction of hands and feet: “. . . one should avoid as much as possible putting

extra weight on the hands, either when they are playing with the feet or in pedal solos. The posture and balance of the organist will consequently be less disturbed.” See Frank Speller, “Some Different and Perhaps Heretical Thoughts on Pedaling,” *THE DIAPASON*, whole no. 849 (August 1980), 10.

7. Kimberly Marshall, “The Fundamentals of Organ Playing” in *The Cambridge Companion to the Organ*, ed. N. Thistlethwaite and G. Webber (Cambridge: Cambridge University Press, 1998), 94.

8. Peter Hurford, *Making Music on the Organ*, rev. ed. (Oxford: Oxford University Press, 1990), 42–44.

9. <www.ballesteros.mus.br>

New Recordings

Eugène Gigout (1844–1925): The Complete Organ Works—IV. Gerard Brooks, organist. Didier organ, Laon Cathedral. Priory Records PRCD 764 <www.priory.org.uk>. Available from the Organ Historical Society, 804/353-9226, <www.ohscatalog.org>.

Douze pièces pour orgue: Praeludium, Scherzo, Fughetta, Andantino, Intermezzo, In Memoriam, Entrée solennelle, Offertoire pour un jour de fête, Élévation, Communion, Allegretto Grazioso, Cantilène; Prelude and Fugue in E.

This is the fourth of five projected compact discs of Gerard Brooks playing the complete organ works of Eugène Gigout. I reviewed numbers two and three in the March 2005 issue of *THE*

DIAPASON. The organ used for the fourth compact disc is the three-manual, 54-stop, 1899 Henri Didier organ in Laon Cathedral, France. With its fine reeds and massive Montres, it is a rare survival from the hand of one France’s lesser-known 19th-century organ-builders. The player apologizes in the booklet for the condition of the organ, which is somewhat in need of restoration. Some out-of-tuneness and action noise is certainly apparent during the course of the recording, but on the whole I did not find this objectionable. Those of us who belong to the Organ Historical Society are used to dealing with organs that are in less than top condition, and I think that Gerard Brooks made the right decision in giving us the opportunity to hear this fine instrument. Most of Gigout’s better-known compositions have already appeared in volumes one to three of the series, so the fourth compact disc is devoted to lesser-known pieces, but nevertheless some of these are quite interesting. Like practically all of Gigout’s compositions they partake somewhat of the nature of miniatures for the organ, none of them being much over ten minutes in duration, and most of them of less than five.

The *Praeludium*, which as its name suggests owes something to German models, begins with a pedal solo and builds up to an enormous climax on full organ. The frequent modulations of the

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central section recall the music of Franck. The fine reeds that enter toward the end recall the work of Cavaillé-Coll, several of whose former employees worked for Didier. There is something more reminiscent of Gigout's former teacher Camille Saint-Saëns about the *Scherzo*, which although less memorable than the one from Gigout's *Dix pièces*, is nonetheless an interesting piece with a fascinating and buoyant 3/8 rhythm. The pedal reeds sound particularly fine at the end. The *Fughetta* is a short but well-crafted piece in the classical style. It shows some parallels with the fugue from Bach's *Fantasia and Fugue in C minor* (BWV 562), which was perhaps Gigout's inspiration for this composition.

Also of note is the *Intermezzo*, a playful scherzo-like piece and—at nearly eleven minutes duration—one of Gigout's longer organ compositions. With frequent stop changes it gives Gerard Brooks the opportunity to show off quite a few of the registrational possibilities of the Didier organ. Later on Brooks plays the *Élévation*, a beautiful, expressive and gentle piece that again recalls some of the compositions of César Franck. It is, however, a little short and truncated, with a rather abrupt ending. It seems almost as if it might have been a written-down improvisation from a day when Gigout was caught off guard by a priest who offered the mass with unaccustomed haste. Probably the finest piece on this recording is the lovely *Cantilène*, one of three pieces that Gigout himself thought highly enough of to record for the Welte roll-player organ in 1912. (The other two were the *Toccata in B minor* and the *Grand chœur dialogué*.) The piece consists of a beautiful lullaby-like theme on the Clarinette, accompanied on the strings, and later repeated on the Flûte harmonique. Once again the frequent modulations are reminiscent of the work of Franck, of whom Gigout was a lifelong admirer.

Apart from the *Twelve Pieces*, the only other work on this compact disc is the *Prelude and Fugue in E*, composed

in 1891. Written in a gentle pastorale style that evokes Franck's composition of that name, the *Prelude* is an *Andante tranquillo* segueing into a much more boisterous fugue leading to a climax on full organ at the end. The rather heavy romantic character of this *Fugue* contrasts sharply with the lighter, almost baroque feeling of the *Fughetta* on the third track of the compact disc.

Like the earlier compact discs in this series, this fourth volume of Gigout's complete organ works is a very high quality recording, which together with Gerard Brooks's uniformly excellent playing makes the compact disc amply worthwhile. I cannot say, however, that I find the repertoire on this disc quite as interesting as that on the previous three. I certainly do not blame the player or the recording company for this. The compact disc is one of a series of recordings of Gigout's complete organ works, and some of any composer's compositions are obviously going to be more or less interesting than others. Those who are interested in Gigout's music and have bought the first three volumes will certainly wish to buy this fourth one for the sake of completeness. Anyone interested in studying the work of smaller French organbuilders of the turn of the last century, and in particular in hearing what an Henri Didier organ sounded like, will also find this a very worthwhile recording.

Michal Novenko plays the Grygar Organ of the Holy Cross Deanery Church, Litomyšl, Czech Republic (Great European Organs No. 67). Michal Novenko, organ. Priory Records PRCD 789, <www.prioryrecords.co.uk>.

Preludio festivo, Petr Eben; *Six Short Preludes: Lente, Grave, Pastorale, Andante, Moderato, Andante*, Smetana; *Legenda in D major*, Klicka; *Prelude and Fugue in C major*, BWV 545, J. S. Bach; *Fugue in D minor*, J. S. Bach arr. J. F. N. Seger; *Three Pieces from the Chocen Manuscript: Preambulum in D minor, Fugue in G major, Preambulum in E-flat major*, Anonymous 18th century;

Vigilia, Martinu; *Improvisation on Martinu's Theme*, Novenko; *Two Pieces from the Suite on Uzbek Motifs: Aria, Toccata*, Mushel.

Some of Europe's finest organs, both old and new, are to be found in the Czech Republic, but many of them have long languished in obscurity. There have also been many fine Czech composers for the organ over the centuries, but the names of most of them are hardly known in North America. It is therefore good to see that Priory Records has devoted No. 67 of their "Great European Organs" series to the organ in the Deanery Church of the Holy Cross in Litomyšl, a city in the Czech Republic about fifty miles east of Prague. The case and much of the pipework of this organ are from an instrument of two manuals and 23 stops built by Josef Kobrle in 1902. In the year 2000 the Czech builder Vladimír Grygar of Prostějov expanded the organ to four manuals and 51 stops, which is the state in which it is heard on this recording. It appears from Mr. Grygar's website at <www.grygar-organs.com> that the stop names on this particular instrument are given on the console in German rather than Czech. It is therefore curious that in the leaflet that comes with the present recording a half-hearted attempt seems to have been made to translate them into English, and in some cases even into French. Thus, for example, *Concert Flute* has been substituted for *Konzertflöte*, and *Wood Cromorne* for *Holz Krummhorn*, but *Rohrgedackt* remains the same. The Czech for *Rohrgedackt*, incidentally, is *Polokrytá Píst'ala*, so it is not hard to see why it might have been desirable to provide a translation if the stop names had indeed been in Czech rather than German. The performer, Michal Novenko, was a student of Jean Guillou and Helmut Rilling. He became Professor of Organ at the Prague Conservatoire in 1986. He was ejected shortly after by the communist authorities, but was reinstated in 1990 after the collapse of communism.

The first track on the compact disc is the *Preludio festivo* of Petr Eben, the foremost Czech composer of the present day. It begins with a fanfare on the *en chamade* Trompeta Réal of the Litomyšl organ, which sounds from the recording to be a very fine stop indeed. In its sonorities it is not unlike a smaller version of the famous State Trumpet at the Cathedral of St. John the Divine. The *Preludio festivo* is followed by *Six Short Preludes*, written by the 19th-century Czech composer, Bedrich Smetana. Smetana is famous as the father of modern Czech music, but his organ compositions are not nearly as well-known as most of the rest of his music. The *Six Short Preludes* are delightful miniatures, not unlike Elgar's *Vesper Voluntaries* in their character. The *Pastorale* sounds particularly charming played on the pretty Schwellwerk flutes of the Litomyšl instrument. The sprightly final *Andante* is also a very interesting and finely crafted composition.

Next comes Josef Klicka's *Legenda in D major*, a representative piece by one of the Czech Republic's better-known composers for the organ of the late 19th and early 20th centuries. It is in three sections, commencing with a grand march-like section, which gives way to an animated, rather impressionistic middle section on the flutes that has some parallels with the style of Vierne. Particularly effective is the way that the

conclusion of this section seems to hesitate momentarily and then to disappear in a whisper, ending on an unusual and almost inaudible cadence. After this, the theme of the first section reappears, at first quite softly, and the final section then builds up to a climax before dropping down to a gentle ending in which the themes of the first and second sections are combined.

In J. S. Bach's *Prelude and Fugue in C major* (BWV 545) the clear and brilliant choruses demonstrate the ability of the Litomyšl organ to play music in a wide variety of styles including the classical and baroque repertoire. Then comes a rather curious variant of the fugue from Bach's *Prelude and Fugue in C minor* (BWV 546), which is found transposed into D minor in an 18th-century Czech manuscript, possibly the work of Josef Ferdinand Norbert Seger (1716–1782). One wonders why Seger bothered to make his adaptation, since in my opinion the work sounds much better in its more familiar C-minor version. This fugue is also played at a strangely slow pace. Next are three anonymous compositions found in an 18th-century Czech manuscript from the town of Chocen. These are pleasing works very much in the classical style of the mid-18th century. They give a good impression of the kind of organ music that was composed and played in small provincial towns in 18th-century Moravia.

In a slightly more somber mood is Bohuslav Martinu's *Vigilia*, the work of a Czech composer from a village near Litomyšl who went into exile in France after the communist takeover of Czechoslovakia in 1945. He left the *Vigilia*, his sole composition for the organ, in an unfinished state, and it is played here as completed by the performer. This is followed by an extended improvisation on the theme from Martinu's *Vigilia*. Here Michal Novenko's training with Jean Guillou is apparent in an improvisation that belongs very much to the French toccata tradition.

Finally, moving away from Czech music, the last two tracks of the compact disc feature two of the three movements from the *Suite Founded on Uzbek Folk Tunes* (1947) of Georgi Alexandrovich Mushel (1909–1989), who was for many years the Professor of Composition at the University of Tashkent in Uzbekistan. The first of these movements is the charming and well-crafted *Aria*, followed by the vigorous *Toccata*. The *Toccata* was published separately by the Oxford University Press in the 1960s and was much more widely played forty years ago than it is today. It seems a little odd to describe it, as the leaflet does, as "a Saber Dance for Organ," though its rhythm does perhaps have something in common with the famous *Saber Dance* from Khachaturian's *Spartacus*. All three movements of Mushel's *Uzbek Suite*—the *Aria*, *Fugue*, and *Toccata*—are fine compositions that deserve to be heard more often.

So far as the instrument, player, and program are all concerned, this is an excellent recording, and I thoroughly recommend it. It does not even scratch the surface, however, of the treasures that the Czech Republic possesses in terms of fine organs, organists, and composers. I hope, therefore, that this compact disc will encourage more widespread interest in studying the Czech organ and its repertoire.

—John L. Speller
St. Louis, Missouri

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New Organ Music

Johann Christoph Bach: Werke für Klavier, edited by Pieter Dirksen. Breitkopf & Härtel EB8730.

Johann Christoph Bach (the Eisenach Bach) was the uncle of the great Johann Sebastian, and held the posts of municipal organist and court organist and harpsichordist. Apart from a set of 44 very short chorale preludes, only the four more substantial works included in this volume appear to have survived. The *Prelude and Fugue in E-flat* may well have been inspired by Pachelbel's *Fantasia* in the same key; preserved complete in three manuscripts, with the fugue alone in a further five, this work is eminently suited to performance on organ or harpsichord/clavichord, although the long-held bass notes in the improvisatory prelude will have to be restruck on stringed instruments. The chromatic fugue, with its quarter-note subject, opening with a leap of a fifth to B-flat, then descending by step to F before concluding with a B-flat and E-flat, unwinds mainly in eighth notes with the occasional 16th-note decoration until bar 46 when the piece finishes with some 15 bars of 16th-note passagework passed from hand to hand against chords.

Two arias, each with 15 variations, include one also in E-flat, based on an aria apparently by Daniel Eberlin, and a second in A minor, probably on an original theme. Clearly based again on Pachelbel's compositional style in this genre (variation 12 in the E-flat with its RH arpeggio 32nd notes over a mainly quarter-note bass particularly recalls variation 5 in Pachelbel's *Ciacona in C*), these attractive pieces include all manner of figuration and passagework, with a chromatic variation in each, the one that closes the A minor being densely written in five parts. Nimble fingers are needed to negotiate some tricky jumps in each piece and articulate clearly some of the syncopations in the alto in the E-flat aria.

The final work included here is a *Sarabande Variata in G* with twelve variations. It is possible that the repeat of bars 9–12 should not be made, to give a balanced structure. *Style brisé* is carried from the theme into the first variation, and lively figuration again demands nimble fingers. Variation 6 has some nice chromatic touches and variation 8 is again reminiscent of Pachelbel's *Ciacona in C*. The piece, which should be taken at a fairly brisk pace, is rounded off with a variation in 3/2. It is probable that the theme of the three variation sets should be played after the final variation to round off the work satisfactorily.

The edition contains a comprehensive introduction and critical commentary on the sources; the works in it are warmly recommended as an extension of the Central German Pachelbel style. Perhaps some of them will feature in concerts of Pachelbel and his contemporaries in this 300th anniversary of his death.

—John Collins
Sussex, England

New Hymn Book

Godwin Sadoh, *E Korin S'Oluwa: Fifty Indigenous Christian Hymns from Nigeria*. Wayne Leupold Editions WL800012, 2005, \$9.95, <www.wayneleupold.com>.

For years, both the Charismatic and Pentecostal churches in Nigeria have produced prayerful and sometimes very beautiful songs of praise and worship. These songs have been recorded for commercial use; rarely have I seen them notated. My concern about these songs, especially the very good ones, has been how to ensure their survival over time so that future generations can have access to them. I and, I believe, some others like me have procrastinated on what to do about this concern. At last, something is being done.

Recently, I received a book of Christian hymns, a collection of songs and

hymns old and new, the work of Godwin Sadoh, entitled *E Korin S'Oluwa: Fifty Indigenous Christian Hymns from Nigeria*. This book is just the beginning of something that is long overdue.

I have referred to the collection as songs and hymns. Christian songs are spontaneous and inspirational in Nigeria. They are songs of the moment used mainly by the Charismatic and the Pentecostal churches. These songs depend heavily on the text and not so much on the melody. Consequently, writers who are not musically literate provide the texts and not the music. With time, the songs have come to be accepted by the more liberal churches such as the Anglicans, Baptists, Catholics, Methodists, Lutherans, and Presbyterians. Now they are known as hymns and are scored and included in church hymnals. Some of our best-known church musicians have added to this new development by transcribing these songs and writing many of these songs themselves.

Most of these musicians were great choirmasters who wrote their songs, taught them to their choirs, and by so doing popularized their songs. Of loving memory is late Ayo Bankole (1935–1976), who wrote such beautiful choral anthems, choruses, and solos for his church choir. Before him were, of course, Thomas Ekundayo Phillips (1884–1969), Fela Sowande (1905–1987), and his contemporaries

Lazarus Ekwueme (1936–) and to some extent Akin Euba (1935–), all of whom have given a lot back to the church with their music.

Among the younger generation of church musicians comes first and foremost Godwin Sadoh, who not only has proved his great love for church music with this book, but has dedicated his professional life to writing and propagating devotional music. As I read through this hymn book, I was thankful that Sadoh has put these songs into permanent form, and that now they will not be lost. He writes in an uncomplicated style that leaves enough room for any musician to expand and elaborate with their own imagination. I commend him also for his original tuneful addition to this collection.

This work is only the beginning. I hope that Dr. Sadoh will continue to write, collect, transcribe, and publish more of these songs that are waiting to be put into permanent form.

—Joy Nwosu Lo-Bamijoko

Joy Nwosu Nroli Lo-Bamijoko received her Ph.D. degree in Music Education from the University of Michigan, Ann Arbor, in 1981, making her the second Nigerian woman to earn a Ph.D. in music. She also studied operatic singing at several conservatories of music in Italy in the 1960s. She is an organist and choir director, musicologist, singer, broadcaster, and composer. Lo-Bamijoko was a music lecturer at the Department of Music,

University of Lagos, Nigeria, 1975–97. She presently resides in the United States.

New Handbell Music

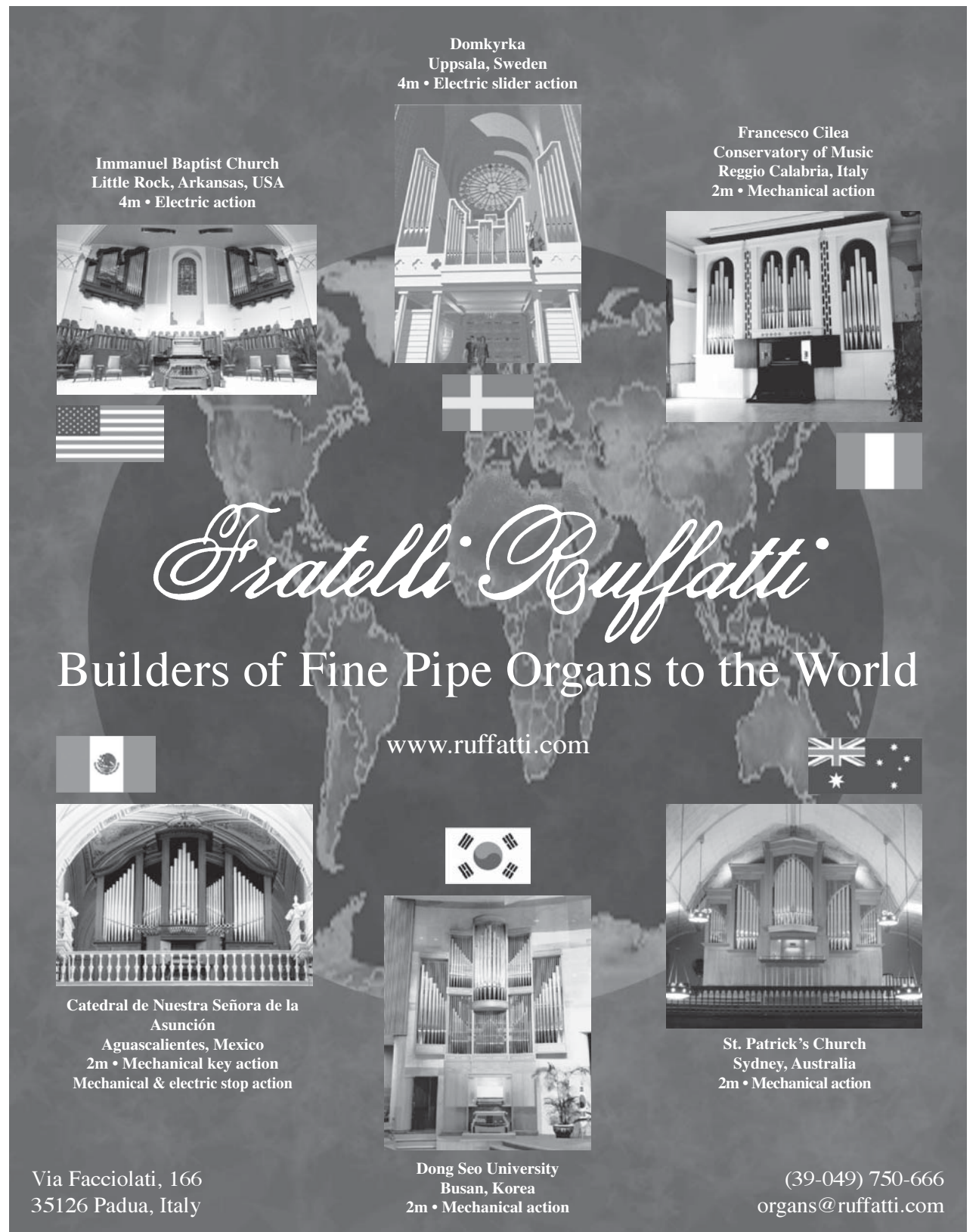
***Come, Ye Thankful People, Come*, George J. Elvey, arranged for 3–5 octaves of handbells by Cynthia Dobrinski. *Agape* (Hope Publishing Company), Code No. 2303, \$3.95 (M), Level 3-.**

This rousing arrangement stays in the same key throughout, and ringers play a section with mallet rolls, which adds a great new sound to this familiar Thanksgiving piece. There is a solid opening introduction that is repeated at the end to bring the ringing to a brilliant climax. Highly recommended.

***Ribaltimento (Abundant Joy)*, by Kathleen Wissinger, for 2 octaves of handbells with optional 3–4 octaves. *Agape* (Hope Publishing Company), Code No. 2293, \$3.00 (E+), Level 2.**

Taking the form of an etude, this piece features chordal inversions that leap over each other with the top note moving to the bottom in both major and minor modes. The piece is quite short and could easily be done from memory. It is an ideal opening piece.

—Leon Nelson



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E. Power Biggs in Mozart Country

Part 1 of 3

Anton Warde



Biggs, Steinmeyer, and the Ampex 350, 1955

As the world celebrates 250 years of Mozart in 2006, many of us will also be celebrating 100 years of E. Power Biggs (1906–1977). The happy coincidence of yet a third anniversary, the semi-centennial of Biggs's *A Mozart Organ Tour*, the landmark recording released by Columbia Masterworks in the month of July 1956, gives us an ideal place to start the party.

Biggs's trip "down the Mozart trail" from Strasbourg to Salzburg, across the pre-Alpine highlands of southern Germany and south to Innsbruck, produced one of the most imaginative and memorable Mozart recordings of all time. It took the measure of Mozart's limited output for the organ more generously than it had yet been taken and set a new benchmark for Biggs himself in his still novel enterprise of recording older music in the landscape from which it had sprung.

Even under non-anniversary circumstances, the Mozart album would make an excellent point of entry for considering the larger Mr. Biggs. Dating from the pivotal midpoint of his recording career, it capped a quartet of albums released by Columbia Masterworks during an 18-month period in 1955 and 1956 that presented the distillate of some 150 reels of tape Biggs had filled on his first two journeys to the organ lofts of Europe: in the spring of 1954 and the summer of 1955. Like no other organ albums before them, they showcased the instrument itself no less than the music. And they awakened us to the notion of "organ as place," as musical

destination, not to mention as destination worthy of pilgrimage.

The four albums in this series were, in order of appearance (and with dates of release by Columbia Masterworks): *Bach, Toccata in D Minor, "a HI-FI Adventure"* (ML 5032, February 5, 1955), a single LP with 14 performances of the toccata (one with fugue) played on 14 different organs; *The Art of the Organ* (KSL 219, February 21, 1955), a two-LP set with music of Purcell, Sweelinck, Buxtehude, Pachelbel, and Bach performed on 20 notable organs; *Bach: Eight Little Preludes and Fugues* "played on eight famous European classic organs" (ML 5078, April 2, 1956), a single LP; and *A Mozart Organ Tour* (KSL 231, July 16, 1956), a 3-LP album containing the 17 "Festival Sonatas" for organ and orchestra, and complete works for solo organ, played on 14 organs in Austria and southern Germany.¹ The two 1955 releases presented music Biggs had recorded "on the side" during his 11-week concert tour of as many countries in the spring of 1954. Of this music, only the six Pachelbel pieces and two of the Bach "D Minors" were recorded in the German south. The two 1956 releases, on the other hand, consisted almost exclusively of "takes" made on the 1955 Mozart trip.

If Biggs had never heard anything like the sonorities that cascaded from many of these instruments, neither had we. And, thanks to the advent of magnetic tape recording—in general use beginning only in 1950—we too came to know those sounds well enough to appreciate



Hanging the mike at Ochsenhausen, 1955

how dramatically different they were from any we had heard before, and how strangely vital and appealing. The old instruments might have known alterations of one kind or another since first sounding in their splendid spaces—possibly (we liked to think) under the fingers of a Sweelinck, Pachelbel, Buxtehude, Bach, or even Mozart—but that did not matter to us. The spaces themselves had not changed. And, change or no change, the proof was in the listening: even through the tunnel of vintage, monaural "high fidelity," the texture of the sound, so amazingly varied from instrument to instrument, yet so uniform in clarity and cohesiveness, compelled our ears. We listened, for example, to those "eight little preludes and fugues played on eight famous European classic organs," the 1956 companion to *A Mozart Organ Tour*, and were, like Biggs himself, forever smitten. Whether the music had been written by Bach or Krebs (or whomever) did not matter. As Biggs presented these tuneful miniatures, they would lead initiates straight to greater music by J. S. Bach, of undisputed attribution.

Georg Steinmeyer was there—twice!

As we revisit the making of these remarkable recordings, we are fortunate indeed to have the recollections of an

eyewitness (earwitness!) to the process, the "man who hung the mike" for no fewer than 18 of the performances that found their way into these albums. He is Georg F. Steinmeyer, scion of the well-known organbuilding family of Oettingen, Germany (specifically, great grandson and namesake of the G. F. Steinmeyer who founded Orgelbau Steinmeyer in 1847). Currently, he serves as Vice President of the Estey Organ Museum in Brattleboro, Vermont.

By the early 20th century, the Steinmeyers of Oettingen had come to "own" much of the organ landscape of Germany. Steinmeyer had been one of the first to undertake a sympathetic restoration of an historical instrument in Germany—and, indeed, one of great significance: Karl Riepp's "Trinity" organ in the fabulous rococo abbey at Ottoberen. Still largely in innocence of the movement that they were helping by chance to found, according to Steinmeyer, his grandfather's team inadvertently established many of the restoration standards of the *Orgelbewegung*. Motivated simply by the respect they felt for what Riepp had achieved in the two astonishing instruments he had constructed on either side of the chancel between 1754 and 1766, they went about their refurbishing as true conservators, completing work on the "Trinity" instrument in 1914 and on its smaller

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companion, the "Holy Ghost" organ, in 1922. The quality of what they had accomplished at Ottobeuren so delighted Albert Schweitzer that he paid the Steinmeyer family a visit in 1929. Georg Steinmeyer does not remember the breakfast conversation himself, much less how he might have responded to the question as a 5-year-old, but his family never tired of repeating the story of how Albert Schweitzer asked the young boy that morning, "Glaubst Du, Junge, an die Schleiflade?" (Do you believe in the slider chest, young man?)

In fact, Georg Steinmeyer did much more than hang the microphone for Biggs (yes, there was just one—Columbia did not begin to record in stereo until the fall of 1956) on both of his forays to "Mozart country"—first, the nine hectic days of performing and recording in May 1954, and then the more leisurely 40 days with Mozart, recording only, in August and September 1955. He served as the Biggses' universal "man on the ground": as booking agent, organ guide, touch-up tuner, accommodations manager, automobile renter and driver, German translator, and last but by no means least, co-carrier of hundreds of pounds of recording equipment. Today, at age 82, Steinmeyer could as easily do it all again, it seems. He has the athletic moves of a man half his age and the nimble wits (and wit) to match. His eyes twinkle as he recalls "travels with Biggs." Thanks to Georg Steinmeyer, and thanks to materials preserved in the Biggs archives at the Organ Library of the Boston Chapter of the AGO at Boston University, we can now deepen our knowledge of this watershed time for Biggs.²

But first, Biggs at 100

With his name attached these days to some 50 CD offerings at Amazon.com, and with eBay a-flurry with Biggs transactions, some might argue that there is little chance of our forgetting the man. Certainly, time has revoked none of the superlatives that Lawrence Moe enumerated nearly three decades ago in the tribute he wrote for his teacher and friend:

During his lifetime, E. Power Biggs unquestionably played more organ recitals to larger audiences, performed on the organ with more symphony orchestras, played a more extensive repertory, and recorded more organ music than anyone else in history. Perhaps of greater and more lasting importance was his influence on the movement to restore the organ to some of the grandeur it enjoyed in the 17th and 18th centuries.³

But time is slowly making Biggs a stranger to a generation that owes him much. Today, even the organ world has begun to lose a valid sense of the "no small sensation" that was E. Power Biggs. A generation ago, his name meant "famous organist" in any American household, including ones with not the slightest interest in organ music. Now, as the era of his notoriety recedes into the past, many who encounter his name for the first time on the cover of a CD, or even attached to their OHS stipends, may imagine it to be some over-the-top stage moniker invented by a musician who could only have been an organist (what else, with *that* name?), and no doubt one with an insufferable ego.

The fact of the matter, of course, is that Jimmy Biggs (or "Bimmy Jiggs," as he exuberantly signed the handwritten draft of the jacket notes he had penned for the 1956 "Eight Little Preludes and Fugues" album—not to mention the self-effacing "E. Punk Biggs" that he would slip in elsewhere just for fun) was a man of perfectly sufferable ego, with a personality as good-natured and charming as they come. The imposing name by which he let himself be known professionally was no mere invention but a perfectly legitimate (if certainly fortuitous) shortening of his full natural name: Edward George Power Biggs. A member of his family confirms that "Power" (the middle name of his father Clarence Power Biggs) was the maiden name of his paternal grandmother that had become, in common Victorian fash-



"Now, to me, *that's* Biggsy!"

ion, the first half of a double surname—like "Vaughan Williams." To his parents and young friends, Biggs must have seemed more of a "Jimmy" than an "Eddy" or a "Georgy," and so that nickname stuck until his wife Peggy (according to friend Barbara Owen) replaced it with "Biggsy." When something more formal was needed, she (and Biggs himself) simply reached for "EPB," a set of initials that, in the world

of the pipe organ, will forever signify only one person.

Anyone who knew the genial man behind the all too earnest mien that appeared on many an album cover understood that the formidable look had more to do with Biggs's respect for the music and the instrument he played than with any assertion of his own importance. As his eye lights on a 1955 photo of Biggs turning to grin at the

camera from the front seat of their VW bus somewhere on "the Mozart trail," Georg Steinmeyer exclaims, "Now, to me, *that's* Biggsy!"

Of course, it would have been hard not to respect Biggs under any circumstances. Steinmeyer says that during his two recording expeditions with Biggs along the back roads of Germany and Austria, his respect for him bordered on awe. And yet, EPB's most impressive achievements were still to come.

"I can think of no other organist, on either side of the Atlantic," Steinmeyer muses today, "who has exercised as much influence on the world of his instrument." Certainly, no other has exuded the enthusiasm Biggs did for the pipe organ in its purest and most classic form, much less communicated it as well: first to his weekly radio audience of many thousands (over time, perhaps millions) in more than 800 North American broadcasts from 1942 to 1958, and then to growing legions of record buyers in the golden age of high fidelity during the 1960s and 70s. In the final decades of his life, his fans waited for the next "Historic Organs of X," or next volume of "Bach Favorites" played on the Flentrop at Harvard, as eagerly as they waited for the next offering from the Beatles. Despite the ravages of rheumatoid arthritis (diagnosed already in 1958, the same year that his Flentrop arrived), the unfailingly cheerful and high-spirited Biggs played

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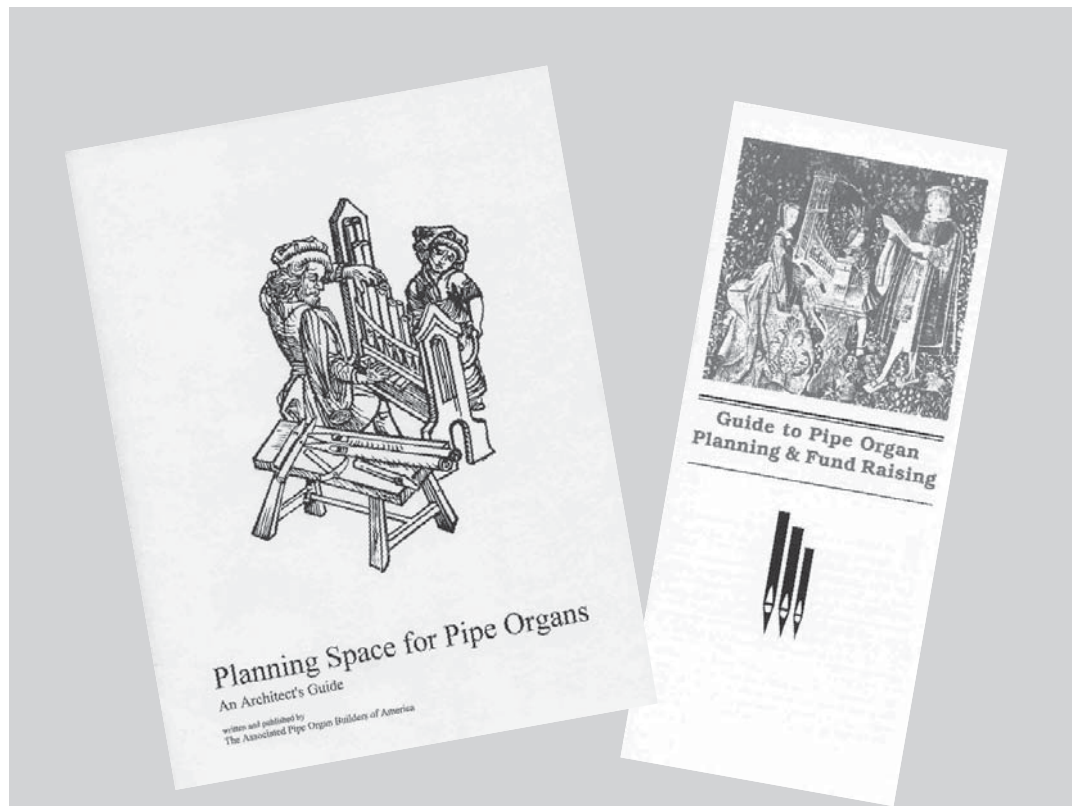
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on to the end, extending his recording of historic organs, or organs in historic spaces, to more than two dozen adventures in musical geography. By the time he died, with many plans still unfulfilled, his discography comprised a staggering 148 titles. Beyond his recordings and recitals, he published dozens of articles and delivered countless addresses in advocacy of "classic principles" of pipe organ design. His influence on the *Orgelbewegung* in North America (and share of responsibility for lessons learned both good and bad) remains incalculable.

Not long ago, Jonathan Ambrosino offered this capsule assessment of Biggs, as provocative, perhaps, as it is perceptive:

... Biggs was fundamentally a romantic organist, even if of great chastity. He stood ready to evolve a personal style from contact with fresh experience, whether it came in the form of old European instruments, the first wave of imported tracker organs, or his own Challis pedal harpsichord. Even if he rarely touched a swell pedal near the end, Biggs owned his phrasing, his touch, his style. That it was no more 'authentic' than, say, Landowska's Bach seems beside the point. First and last, Biggs was a communicator, a musician who knew that his mission relied on developing a recognizable musical posture. His playing was one component of a larger persona that drew in a particular audience; though his 'scholarship' was everywhere praised, it was really his curiosity he was best able to convey.⁴

Provocatively, the term "romantic" describes neither Biggs's first choice of organs, nor favorite kind of music, nor characteristic style of playing—all of which are as unromantically Apollonian as romanticism itself is Dionysian.⁵ He became famous for advocating articulately voiced, tracker-action instruments, and for disdaining the specification in which one might "contentedly wallow."⁶ He liked his music tuneful and linear—and, above all, structured: older music of almost any kind; and, among the moderns, Sowerby and Joplin for their jazz-like "delineations," and Hindemith and Pepping for their neo-baroque tidiness (Messiaen's ethereal washes of color held little attraction). The "clipped" style of his playing, recognizable with almost any music, can be described as robust and forward-leaning yet rarely rushed; precise in touch yet flexible in phrasing; and most gratifying of all perhaps, responsive to the dictates of a sensitive ear as he played.

But "romantic" applies without question to his adventuresome, ready-for-anything pursuit of ever better organ sounds. Who but a "romantic" would embark on a classical Mozart organ tour with 650 pounds of recording equipment; or commission a classically voiced Schlicker large enough for solo performance in an auditorium but small enough to be folded into a trailer that could be hauled behind a 1953 Studebaker convertible; or, in the era of quadraphonic sound, conceive of recording Bach toccatas, as Biggs did in 1973, on the four separate organs of Freiburg Cathedral (all playable at once

from a central console) delighting in the notion that Bach, like Biggs himself, "might have enjoyed tossing his antiphonal phrases side to side, or even batting them right down the church from one end to the other, as in some splendid tennis match."⁷

And, "romantic" most assuredly applies to the aura with which Biggs endowed the organ in its purest form. By romanticizing the "classic" organs of Europe as history made audible, as living, breathing links to famous composers, and as destinations fabulously remote from our own quotidian world, Biggs made organ-romantics of all who fell under his spell. He once jotted on a notepad, "A wonderful aspect of the instrument is, there they stand! Down the centuries they come!" And down the centuries their recorded sounds seemed to echo. For record shoppers, the allure began even with the jacket notes Biggs wrote himself:

The very old and the very new meet on these records. For the organs heard are nine of the most famous and distinctive instruments of organ-building history. Of an extraordinary musical longevity, they are certainly among the oldest instruments still in normal everyday use. Yet though some are more than 400 years old, their characteristic sounds seem more vital than ever. . . .⁸

And even to fellow hi-fi aficionados, his pitch was essentially romantic:

High fidelity enthusiasts find, too, that these unique recorded sonorities add a new sense of space to reproducing equipment. And as the echoes of great music recede down the vaulted ceilings of some historic building, it may seem that your loudspeaker takes on a corresponding and possibly altogether new dimension of depth.⁹

How could any browser of LP bins in the 1950s resist the purchase of such an album, if only for its promise of access to something so amazing? By comparison, the jacket notes on "competing" albums from Deutsche Grammophon Gesellschaft's *Archiv* label and Telefunken's *Das alte Werk* seemed prosaic and dreary.

Awakening the ears of others to the sounds that had so beguiled his own became Biggs's great mission in life. That he could be as good a marketer for these sounds as a missionary for them led to the occasional tongue-cluck of "middlebrow" by some whose pronouncements seem to reveal more about their own resentment of his success than insight into his art. It was as if his making the arcane accessible to the many somehow devalued it—despite a level of taste with which no one could argue. Mean-spiritedness of this kind (or any other) elicited little reciprocity from the unfailingly generous Biggs, for whom exuberant yet tasteful music-making was its own reward. His interpretations of Bach and other older music stand *sui generis* and, as Ambrosino suggests, largely "beside the point" of debates about authentic performance practice. Clean, transparent, and

"declamatory," Biggs's Bach makes its own case for authenticity.

Unlike the volatile Virgil Fox (who seems to have felt his sense of rivalry with Biggs far more acutely than his counterpart), the ebullient EPB seemed to move through life happily at ease "in his own skin," secure in simply making music the way he liked to make it. Less the virtuoso than an impeccably fine player, Biggs subordinated his act of performing to "the music's own performance," playing with an ear and a touch that, regardless of tempo, enabled a fine flowering, note by note, bar by bar, phrase by phrase. Craig Whitney has rightly observed that Biggs could have been describing himself when he cited what he admired most in the playing of his teacher G. D. Cunningham:

His own playing projected a wonderful sense of accent, a splendid ongoing rhythm. This rhythm was by no means metronomic; it was plastic and flexible. The secret (though "the secret" is no secret at all) was his sensitivity to note durations and his finger control of the organ key, disciplined by his piano technique.¹⁰

A "wonderful sense of accent," a "splendid ongoing rhythm," and an exceptional "sensitivity to note durations": these were the hallmarks of Biggs. To the Dionysian extreme of all things formless and unbridled (and of course Virgil Foxian), Biggs, simply by nature, presented the Apollonian antithesis. From his advocacy of classic principles in organ design to his very clean touch, Biggs aimed to gratify the ear with unexpected clarity and "light." It may well have been the surprise of such sonic light that made fans of so many, winning their ear for a musical instrument that they might otherwise never have taken seriously. Volume I of "Bach Organ Favorites" played on the Harvard Flentrop (the ubiquitous "white album" of 1961), may have been the single release by Biggs that most effectively delivered this kind of musical surprise.¹¹

As late to Europe as to his instrument

As Biggs began to plan his first full-scale tour of continental Europe, the trip was to have been a recital tour only (with no thought of recording), to venues obligatory for any world-class concert organist. Indeed, one wonders whether the tour was not undertaken in part to match the public travels of Virgil Fox, who, since his early studies in Paris, had performed frequently in Europe. For a time, Biggs may simply have regarded his own emigration from England as enough of an international stretch. Or, like many a Briton of his generation, he may have looked upon the continent of Europe as somehow less worthy of an Englishman's attention. The new world was the thing, not the old. But in the spring of 1954 he went, and discovered the pipe organ as if for the first time.

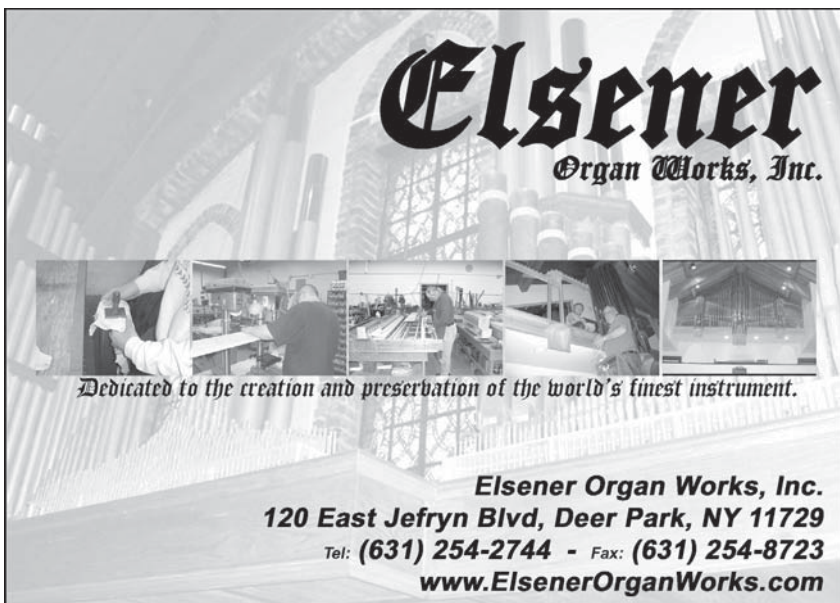
There had once been a *real* first time for Biggs, of course, some three decades earlier. It had occurred for him at the relatively mature age of 18, in the second year of what would normally have

become a six-year apprenticeship, at an electrical engineering firm in London. Remarkably, it is a document from the 1954 tour that sheds fascinating light on that moment long past. Among his papers, we find the typewritten translation by one K. van Bronkhorst of an article published by an unnamed reporter in an unnamed Amsterdam newspaper, based on an interview that this reporter had conducted with Biggs on May 6, 1954, between practice sessions preceding his recital at the Oude Kerk that evening. One paragraph is of particular interest:

This 48-year-old musician has made a remarkable career. Originally he was an electrician, though with a decided musical talent which manifested itself in a great skill at piano-playing. The organ interested him only insofar as the electrician [in him] was concerned. Repair work on [electro-pneumatic] organs brought him much in contact with the instrument, which intrigued him more and more from a technical standpoint. Then, one day, he could not resist the temptation to sit on the organ bench and let his fingers, accustomed to the piano-technique, stir the organ keyboard. The mighty sounds impressed him; he played with greater and greater boldness, pulled register after register, and finally was so lost in his playing that he completely forgot his real job, the repair work on the organ. From that moment on—he was then [eighteen]—he gave up his old job and studied organ.

This account of "how it all began" for E. Power Biggs may ring outlandishly romantic, but we have no evidence that he disclaimed any part of it; and for now, at least, it fills a significant *lacuna* in his biography.

Biggs had played countless "average" organs in the intervening three decades, before, in the spring of 1954, he at last encountered the very old instruments of Europe and found their sounds and their response beneath his fingers to be "a revelation"—his word for the experience until the end of his days. Given his predilection for articulate, "outgoing" tonality, one wonders all the more why he had waited so long to mine the mother lode of the kind of sound he had, in a sense, been waiting for all his life. Certainly, he had heard the testimony of travelers like organ enthusiast Emerson Richards, and his colleague Melville Smith at the Longy School, not to mention his own compatriot émigré G. Donald Harrison, chief voicer for the firm of Aeolian-Skinner. As early as 1923, after hearing a "Silbermann organ familiar to Bach," Richards (who also visited the Steinmeyer factory on two occasions in the 1920s and '30s) had called for renewed attention to "proper choruses" even in specifications like the one he prepared for the enormous Midmer-Losh in the Convention Hall at Atlantic City.¹² And Harrison had been working for years to bend the Skinner sound in a decidedly more classical direction. Biggs had read his Schweitzer, studied organ specifications, and listened to the stories of all these travelers; yet none of it had quite prepared him for his own surprise: "As a means to describe a cer-



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tain sound, words are blunt tools," he found himself writing. "A sonority must be heard to be understood, enjoyed, or even in some cases believed!"¹³

The "pre-education" of Biggs's ear had begun on his own doorstep, with G. D. Harrison's experimental "Baroque" organ of 1936. Biggs himself had taken a keen interest in the idea of this instrument from the beginning—and it was he who arranged to have it placed in the ideal acoustical setting of the Germanic Museum at Harvard University. There, as he wrote decades later, "it sounded extraordinarily well, bright tone, outgoing," although, he continued, "of course the bland voicing did not give the organ any articulation, and the electric action precluded any control of chuff, had there been any chuff."¹⁴ The instrument's musical attractiveness suited it well for broadcasting, and by 1942 Biggs had begun his live weekly half-hour programs carried nationwide (and across Canada) by the CBS Radio Network for the next 16 years. In his 1977 tribute to Biggs, Lawrence Moe wrote,

Even now I am astounded when I think of the vast literature he covered in sixteen years of broadcasting. Series of programs included the entire works of Bach, all the concertos by Handel, ensemble and concerted music of every kind involving the organ, great swaths of solo literature from the sixteenth and seventeenth centuries, works by classic, romantic, and contemporary composers were heard week after week. He commissioned works from American composers Walter Piston, Roy Harris, Howard Hanson, and Leo Sowerby, to name but a few, and he revived interest in countless composers of the past.¹⁵

And thus the instrument that had attuned Biggs's ear to the virtues of a well-developed organ ensemble educated the ear of a growing public as well, not only to the listenable sound of such an instrument but to the wide repertory that could be played on it with success.

Biggs meets Steinmeyer

It was to one of these Sunday morning broadcasts that G. Donald Harrison brought Georg Steinmeyer in the fall of 1950. His guest had come from Germany a few months earlier to begin a one-year internship with Aeolian-Skinner of Boston, under the auspices of a postwar program for international technical cooperation, administered by the U.S. Department of Labor. Harrison was no doubt eager to have Steinmeyer hear his attempt at creating a neo-baroque organ. They sat in the small audience that was permitted to listen under the arch at the far end of the hall, and afterwards Harrison led Steinmeyer up to the gallery to meet Biggs. As he followed Harrison up the stairs that morning, he learned that he had been preceded one year earlier by the famous doctor who, two decades before, had quizzed him about slider chests. (Schweitzer had spend a few days in Boston on his way home from delivering an address at the Goethe bicentennial celebration in Aspen.) And in a broader sense, he knew he was walking in the footsteps of his own father, Hans, who, in 1913, had likewise come to Boston in his mid-twenties to work for E. M. Skinner. While installing the Finney Hall Skinner at Oberlin College in 1915, Hans Steinmeyer had met and soon married the young American woman who would become Georg's mother a few years after the family moved back to Germany.

Georg Steinmeyer and Biggs took an immediate liking to each other, and it is easy to understand why. They shared a lively sense of humor, a keen antenna for "good ideas," and the ability to pursue those ideas with an intensity that could exhaust the people around them. Recalling Biggs's capacity for long—often nocturnal—hours of hard work, Barbara Owen exclaims, "How the man could focus—he was so much an 'Aries,' you could almost believe in astrology!" In readiness to focus on a task and to work like a dynamo to get it done, however, Biggs had met an equal in Georg Steinmeyer.

The Biggesses invited young Steinmeyer to Thanksgiving dinner that year, which became only the first of several meals he would enjoy at 53 Highland Street, the grand Victorian home on a hill in Cambridge, about one mile from Harvard's Germanic (by then Busch-Reisinger) Museum. When he brought with him a catalogue of Steinmeyer "factory" organs one evening, Biggs lost no time in placing an order for a tiny one-stop, hand-pumped portable. Steinmeyer and Biggs laid its parts out on the parlor rug when it arrived, more or less in kit form, and spent a Saturday morning assembling it.

Three years later, as Biggs was planning his European tour with the help of various branches of the U.S. State Department tasked with fostering cultural exchange, he had an easy answer when the request came for names of his contacts in Germany: "The organ builder Hans Steinmeyer, whose wife is American and whose son Georg has visited us on various occasions here, is the chief name I have to offer."¹⁶ It was the energetic Georg, however, not his father, who quickly became the chief planner of the Biggesses' initiation to "Steinmeyer Country." After concluding his internship at Aeolian-Skinner in 1951 (and with plans to return to the USA for good as soon as possible), he had gone home to work again for his father, helping first to complete the post-war replacement for the 1937 Steinmeyer *Hauptorgel* in the heavily damaged Lorenzkirche in Nuremberg, and then to refurbish the famous 1737 instrument of Joseph Gabler at Weingarten. Near the end of 1953, he sent the Biggesses a long letter (unfortunately lost) laying out an itinerary for concerts and organ visits that would have taken them to every historic instrument between Frankfurt and Munich (not to mention many a Steinmeyer instrument). At the end of that letter he must have confessed the wish that they could somehow devote two months to doing all he had proposed. For, on January 20, Peggy Biggs sent this reply:

Thank you so very much for your detailed letter about our proposed trip to Germany. This information is really invaluable to us. . . . All the names and places you have suggested look wonderful, and I'm afraid that by the time we have laid our definite plans we'll wish we had two months also. . . . As you know, we would not want to have the concerts come too close together. Biggsy would want to have at least a full day to become familiar with each instrument before the concerts. . . . EPB is on the west coast and will be back here at the end of January. With warmest greetings from us both—

As she typed these lines, Peggy may already have had an inkling of the latest "good idea" her husband was hatching—off in California—to crowd even more activity into their tight schedule for Europe. As he played the European masters up and down the west coast that January, Biggs's mind turned ever again to the journey he would soon make to the geographic source of so much of that music. And, the more he thought about the organs he would encounter along the way in spaces known to Sweelinck, Buxtehude, Pachelbel, and Bach (perhaps already Mozart), the more excited he became about the concept of making recordings—someday—that could relate the music, the organ, and the place. ■

(To be continued)

Notes

1. Andrew Kazdin, who produced most of Biggs's recordings from 1964 onward (as well as those of Glenn Gould and many other Columbia Masterworks artists), listed precise dates of release for all of Biggs's recordings in his meticulously compiled "E. Power Biggs Discography," which appeared first in *Music* (March 1978), pp. 30 ff., and then in the elaborate booklet that he prepared to accompany his last Biggs production, *A Tribute to E. Power Biggs*. Columbia Masterworks M4X35180, 1979. Barbara Owen also included Kazdin's work as Appendix C in her fine 240-page biography of Biggs, a great treasure of a resource by any standard: *E. Power Biggs: Concert Organist* (Bloomington and Indianapolis: Indiana University Press, 1987).
2. Remarks attributed to Georg Steinmeyer and Barbara Owen occurred in conversations that took

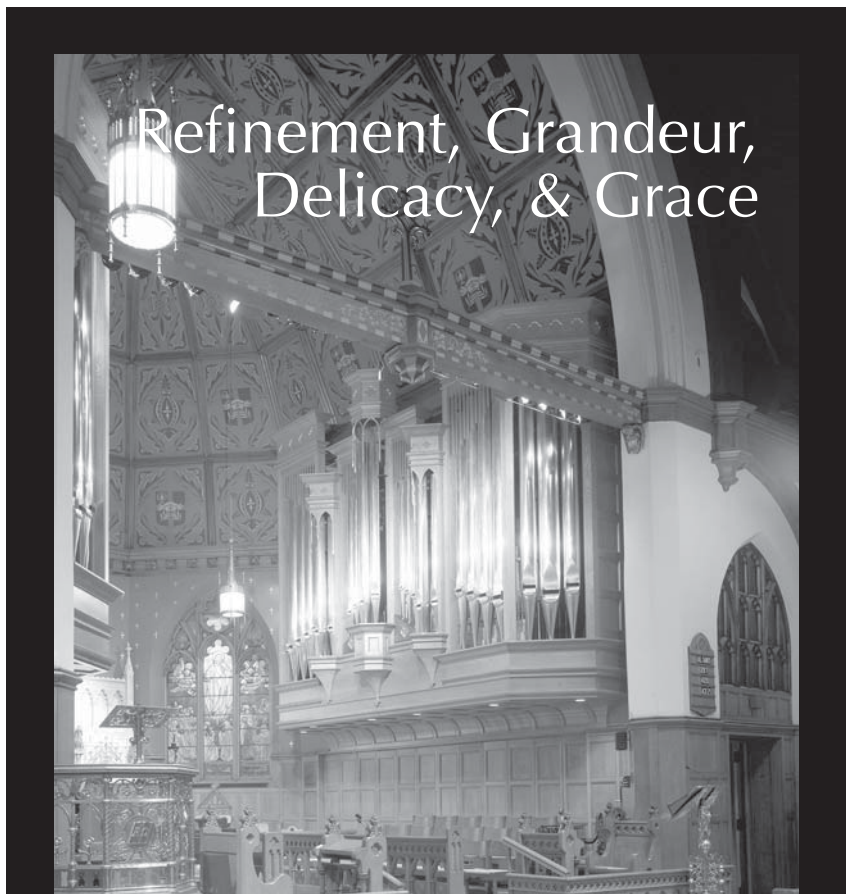
place in 2005. I am most grateful to both for their patient and enthusiastic responses to my questions about their late friends EPB and Peggy Biggs. To the Organ Library Committee, I owe a special debt of gratitude for its generous support of this project in the form of a Margaret Power Biggs Research Grant. I am grateful as well for the extremely kind assistance of Dr. Joseph Dyer, Chairman of the Committee, and of Barbara Owen herself, Chief Curator of the Library's collections. For an excellent general summary of Biggs's European travels, see the chapter "Europe" in Owen, as well as the corresponding account in Craig R. Whitney's recent and engaging *All the Stops: The Glorious Pipe Organ and Its American Masters* (New York: Public Affairs, 2003).

3. "A Tribute to E. Power Biggs," *THE DIAPASON* (May 1977), p. 4.
4. "Missionary Zeal," *Choir and Organ* (July/August 2002), p. 24.
5. In *The Birth of Tragedy from the Spirit of Music*, Nietzsche makes much of the analytically useful contrast between the values of the sun god Apollo, whose light defines, orders, and "disciplines" the objects in our world, and the values of Dionysus, the god of wine, whose intoxication blurs, disorders, and unbridles things.
6. "European Organs Reveal Virtues of Classic Models," *Musical America* (February 1955), p. 203.
7. From Biggs's jacket essay for Bach: *The Four "Great" Toccatas and Fugues on the Four Antiphonal Organs of the Cathedral of Freiburg*, Columbia Masterworks M32933, 1974. Sony Classics reissued this recording in 2003 as a "Super Audio Compact Disc" that can only be played on the latest generation of multi-channel CD players.
8. Jacket notes for ML 5078.
9. *Ibid.*
10. "C. D. Cunningham, My Teacher," *Music* (March 1978), p. 24.
11. Columbia Masterworks MS 6261, July 1961.
12. See Stephen D. Smith, "The World's Largest Organ, and Its Connection with The Baroque Organ," *The Tracker*, 48, No. 4 (Fall 2004), 4-6.
13. E. Power Biggs, "Basic Principles of Classic Organ Ensemble Defined," *THE DIAPASON* (March 1956), p. 8.
14. "The Organs of the Germanic Museum of Cambridge, Massachusetts," *The Tracker Organ Revival in America* (Berlin: Pape Verlag, 1978), p. 11. "Chuff," the percussive attack of pipe speech in "classic voicing" came to be virtually a fetish for Biggs, to the point that he jokingly dubbed it, for him, "the best part" of the music. It is little wonder that he was eventually drawn to the harpsichord and came to prize his pedal harpsichord by John Challis as much as his Fleitrop.
15. "Tribute," p. 4.
16. Letter of Nov. 17, 1953, to Michael Barjansky, Chief, Programming Branch, High Commission on Germany.

Anton Warde is Professor of German, Emeritus, at Union College, Schenectady, New York, and an associate of David E. Wallace & Co. L.L.C., Organ Builders, Gorham, Maine. He lives in Cape Elizabeth, Maine.

Author's note: This three-part essay had its genesis in an exciting chance encounter at a recent OHS seminar. When Mr. and Mrs. Georg F. Steinmeyer kindly asked how my own interest in the organ had begun, I confessed that it had dated from my being "dragged" by a music-major girlfriend at the age of 21 to an Orgelkonzert played on an 18th-century instrument in Lucerne, Switzerland. The "light for the ears" that radiated from that organ had just astonished me. Back in the U.S. after a summer's language study at a Goethe Institute (and more organ concerts that I had sought out on my own!), and hungering for more such sonic light, I headed straight for the Apex Music Corner in Schenectady to discover in the LP bins—along with the first U.S. offering from those other musical "Brits" of the day, the Beatles (for it was the fall of '63)—a modest-looking album entitled, Bach: Eight Little Preludes and Fugues "played on eight famous classic European organs." One hearing of this album (I continued to explain to the Steinmeyers) had hooked me for life on E. Power Biggs and the sounds he stood for—not to mention, of course, the sounds of countless other fine organists and other kinds of organs. By that point in my recitation, Herr Steinmeyer's eyes had taken on a special twinkle: "And do you know," he laughed, "I helped Biggsy make that recording!" I was floored. Most of us have some particular record in our collection that we treasure above almost all the rest, some early acquisition that holds a kind of iconic meaning for us simply because it "set our direction." For me it had always been that 1956 Biggs LP. And there I was, to my disbelief, speaking with one of the principals responsible for making that "exotic" record!

And what a Biggsian crackerjack of a fellow Georg Steinmeyer himself has turned out to be! I am enormously grateful to both of the Steinmeyers for the excuse they gave me to write this piece about the cultural hero of my youth for whom my admiration remains most enduring. Their recollections of "travels with Biggsy" have been invaluable. And of course I am most grateful of all to EPB himself in his centenary year for the memory of (1) his tireless—but unfailingly good-humored—advocacy of the musical point of view that his recordings taught me to share, (2) his example of great decency and generosity in all things, and (3) his will to play spiritedly on until the end, his enthusiasm amazingly undiminished by a battle of two decades with one of the cruelest afflictions that could befall any organist.



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Globe Trotter: A conversation with Thomas Trotter

Joyce Johnson Robinson

Not too many of today's organists have a listing in *The New Grove Dictionary of Music and Musicians*. One who does is Thomas Trotter, who has made his mark with a dazzling, effortless technique and compelling interpretations. In 2001 the Royal Philharmonic Society presented their Instrumentalist Award to Trotter, citing him as "one of the foremost exponents of the organist's art" who "makes the organ one of the most warmly romantic of instruments. His technical and musical accomplishments have played a significant role in raising the profile of the organ, an instrument at the heart of British music-making." Trotter was the first (and so far, only) organist to win this award.

Trotter has a busy schedule, underpinned by his position as City Organist in Birmingham, England; he is now also Artistic Adviser and Resident Organist of the Klais organ at Symphony Hall there, where he gave the opening recital in October 2001. He also serves as organist at St. Margaret's Church, Westminster Abbey, along with teaching, and performing concerts in Europe and the U.S. Trotter presents upwards of 50 concerts a year (about half of those, in Birmingham). He has performed with many orchestras, including the Vienna, Berlin, London, and Royal Philharmonics, and the San Francisco Symphony. His appearances at major festivals include Salzburg, Vienna, and Edinburgh; he has performed on major instruments, including at Woolsey Hall at Yale (where he recently served as visiting artist-in-residence), St. Ouen in Rouen, France, St. Bavo in Haarlem, Netherlands, Weingarten Abbey in Germany, and the Klais organ at the new Esplanade Concert Hall in Singapore.

Trotter's performances, both live and recorded, have received critical acclaim. A review of his most recent CD, *Sounds Phenomenal*, praises the "mastery of musical pace and flow" and "beautifully sensitive playing in the lovely Schumann canons."¹ Trotter played the dedicatory recital on the Klais organ at Overture Hall in Madison, Wisconsin; a reviewer commented on his "impeccable articulation" and "deft foot work."² The playing in Trotter's recording of (his own) arrangement of Mozart's two Fantasies in f minor (K. 594, K. 608) was praised for its "technical brilliance and conservative, yet satisfying schemes of registration."³

The most recent addition to his discography, which numbers over 20 recordings, is *Sounds Phenomenal*, recorded on the 4-manual Klais instrument in Birmingham's Symphony Hall. He is represented in the U.S. by Karen McFarlane Artists.



Thomas Trotter in front of the Klais instrument, Symphony Hall, Birmingham, U.K. (photo credit: Adrian Burrows)

We spoke with Thomas Trotter by phone in March.

JR: It's lovely to talk to you, and thank you so much for agreeing to do this. Are you in Birmingham right now, or are you in London?

TT: I'm actually in Windsor where I live.

JR: Are you near the castle?

TT: Yes, quite near, about five minutes' walk.

JR: You were an organ scholar there, yes? At St. George's Chapel?

TT: Yes, for a year before I went up to Cambridge, while I was still at the Royal College of Music. Until then I had no experience of church music, so it was a great preparation for life as a Cambridge organ scholar.

JR: How did you become interested in the organ?

TT: I had always wanted to play the piano and started having lessons at the age of five. My piano teacher at my secondary school was also the organist there, and when I was 11 he introduced me to the organ. From then on I became much more enthusiastic about the organ than the piano, but I continued to study the piano seriously until I left the Royal College of Music. So it was via the piano that I came to the organ.

JR: Did you continue your piano studies because you felt that you needed that as a foundation, or was it continued interest in the piano?

TT: Both! I wanted to play the piano repertoire, and anyway when I was eleven I was barely tall enough to reach the pedals. I realized that I wasn't going to be able to play the organ properly for another few years, so in the meantime it was prudent to continue at the piano. It was also much easier to find a piano to practice on than an organ—we had one at home for a start!

JR: There is a new organ method approach, in which one doesn't need to start with piano; students go directly to playing the organ.

TT: I'm sure it's possible to play the

organ without having played the piano, but there is much to be gained from playing more than one keyboard instrument. Bach himself advocated the clavichord for developing a sensitive touch. A sensitive touch and a good ear are crucial on the piano, and that can surely only benefit organ playing too. A good piano technique is also very helpful when it comes to playing the Romantic and contemporary organ repertoire.

JR: Describe organist training in England. What does the college curriculum comprise?

TT: There are two main options for organ study in Great Britain. One is the music college (for example, the Royal College or Royal Academy of Music in London or the Royal Northern in Manchester) and the other is university, with both kinds of institutions offering courses at degree level. The courses have a more practical bias at the music colleges, but often the performing opportunities can be greater at the universities where music students are in the minority. The "apprentice" system exists in both music colleges and universities (at least those with links to cathedrals), but it is most strongly associated with the Oxbridge colleges, where an organ scholar will act as assistant to the director of music (or be the director if there isn't one!). This is an extremely effective and comprehensive training, particularly useful for those wishing to pursue a church music career.

JR: Which track did you follow? Did you have aspirations for a cathedral post or were you more interested in concertizing?

TT: I was always more interested in concertizing, so I first studied at the Royal College of Music, London with Ralph Downes, who is best remembered today as the designer of the Royal Festival Hall organ.

I never planned to pursue the Oxbridge "apprentice" path and had little interest in church music, but the idea was put into my head by the then director, Sir David Willcocks, who pointed out that an Oxbridge organ scholarship would be a good springboard for any performing career. So a year later I applied for and won the organ scholarship to King's College Cambridge, where I read for a degree in music and acted as assistant organist to the director of music Philip Ledger. At this time I studied with Dame Gillian Weir, who was a marvelous teacher and a great inspiration to me. After leaving Cambridge I moved to London, where I embarked on a freelance career which included playing harpsichord and organ continuo, accompanying on the piano, some church work, and most importantly giving solo recitals. I had just won the St. Albans International Organ Competition, which resulted in a number of recital invitations. I also continued my studies with Marie-Claire Alain, traveling over to Paris once a month for lessons. Her scholarly approach made me look at the music from a different perspective, and I played French Classical and Romantic instruments for the first time. My big professional break came when I was appointed Birmingham City Organist in 1983.

JR: Let's talk a little about Birmingham. You are the City Organist there, and also the Resident Organist at Symphony Hall. Are those two actual different roles?

TT: No, since my residency at Symphony Hall is an extension of what I was already doing at the Town Hall. As city organist I present a regular series of concerts at the Town Hall, and, since the arrival of the new Klais in 2001, at Symphony Hall also. In theory,



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A very young Thomas Trotter

you could have a different organist playing at each venue, but the musical scene in Birmingham is not big enough to support two resident organists. There have only been five city organists since 1842, and they have mostly served for between 30 and 50 years. I'm in my twenty-third year now and I'm planning to be around for a good few more years!

JR: It seems that there are many more town hall organist positions in the U.K. than we have in the U.S.

TT: Well, the whole tradition was born in this country, so it's not surprising that there are more positions here. The English are by nature very conservative, and they jealously guard their traditions. Another reason might be the system of public funding. All of these town hall positions are funded by local councils, whereas in America the arts rely much more on sponsorship by wealthy individuals. The thing about public funding is that it's available in good times as well as bad, whereas private sponsorship can be more precarious. There have been regular organ recitals at Birmingham Town Hall since 1842, and the commitment from the City Council is as strong as ever.

JR: How's the attendance these days? Has it changed at all?

TT: We're in an interim period at the moment, because in 1996 the Town Hall closed for a huge renovation project, and for the last nine years the concerts have been presented at the nearby St. Philip's Cathedral. Before the hall closed, the regular attendance was 400 or 500 people, whereas at St. Philip's the attendance is half that number. At Symphony Hall, the attendance is usually around 400, but some of the events—the Christmas carol concerts for example—can attract up to 2000 people.

JR: Do a lot of young people come to the concerts?

TT: Nearly all of the concerts take place at lunchtime, and so our audience consists mainly of retired people. We'd like to attract more young people, but generally the younger people are preoccupied with earning a living, and the really young people are at school! A couple of years ago at Symphony Hall we had a very successful event aimed at children, but this was a one-off event, and the regular support comes mostly from the older generation.

JR: Your commitments include Birmingham, serving as organist at St. Margaret's Westminster, teaching, and concertizing, often in other countries. Do you have flexibility built into your commitments so that you are able to travel?

TT: Absolutely, yes, because traveling around playing concerts is my main source of income. The Birmingham position provides me with a very solid base, and I receive other playing invitations as a result of being there. At St. Margaret's Westminster I am responsible only for the organ playing, so my commitments are not great, and with the help of deputies I have complete flexibility. For the last three years I've been teaching several of the organ scholars at Cambridge, which involves two or three visits per term, so not a huge commitment there either. My priorities are the recital series in Birmingham and my recitals elsewhere, and everything else comes after that.

JR: What level are your students? Are they concertizing already?

TT: Yes. They all play in public to a professional standard, and the King's scholars especially are used to working under pressure whether it be in chapel, concert hall or recording studio. Nearly all of them will be professional musicians when they leave university. Sometimes they learn things rather too quickly than they ought to because they're very good sight readers, which is an essential quality for an organ scholar. But they're very clever, and smart, and talented, so I feel lucky to be teaching them.

JR: Do you have enough time to practice? How do you fit that in?

TT: Well, the older I get, the less practice I seem to do, which is a dangerous thing to say. But I think I use the time more efficiently. My organ at home has a very revealing touch, and two hours practice on that is equivalent to four hours on a lesser instrument. I rarely practice for more than three hours a day, but rarely less than two either. Sometimes practice means preparing the registration for a concert at a venue, sometimes it's learning a new piece or revising an old one, sometimes it's just keeping your technique up to scratch—a bit like an athlete keeping fit!

JR: You seem to play mostly larger instruments—huge instruments!

TT: That's true, certainly in America and Britain. And obviously, if you're playing on a large organ, then you've got to cut your cloth accordingly and play the big pieces—which I enjoy. But I also play a lot of smaller instruments, especially in the Netherlands and Germany, where there are many beautiful historic organs.

JR: Smaller instruments can be limiting for a lot of repertoire.

TT: Yes, but it's not a problem if the instruments are well designed. This June I will play a concert in the Handel Haus in Halle on a one-manual organ with rudimentary pedals, built in 1770. At first I was rather daunted at the prospect, but after some thought it wasn't so difficult to put together a program. I'll play a Bach partita, some Elizabethan music, some of the smaller Mozart pieces, and a pared-down arrangement of one of the Handel organ concertos.

JR: I associate you with the larger—I'll say "swashbuckling"—kind of pieces, with orchestra.

TT: I'm certainly better known for playing that repertoire, but I've always wanted to explore other areas of the repertoire. And it's true I do quite a lot of concerto work, which started with Simon Rattle in Birmingham. I enjoy it, but not more than playing solo. There are so many technical difficulties associated with playing concertos—making sure the balance is right, coping with acoustical delays, watching the conductor and making sure the ensemble is



The formal Thomas Trotter (photo credit: Adrian Burrows)

good—these difficulties don't exist when you are playing solo. You can always tell more about an organist in a solo context!

JR: Yes—it's nice just to have your own canoe to paddle!

TT: Exactly! In the last few weeks I've been working on a new concerto for wind band and organ by Piet Kee, who was the former city organist in Haarlem in the Netherlands. The concert will be at the Concertgebouw, which has a Cavaillé-Coll organ recently restored by Flentrop. He sent me a computer-generated recording of the piece, which is quite comical in places, really. But it's helped to give me an overview of the piece and how the organ fits in with the orchestra.

JR: You've recorded in the Netherlands.

TT: Yes, that's right! I did a Mozart disc on a beautiful 2-manual instru-

ment in Farmsum, which is a little town in North Holland. We were there in the depth of winter where the average temperature was one degree centigrade—and that was inside the church! The organ is by Lohmann and dates from the 1830s, but stylistically it's very much within the 18th-century tradition. It has these wonderful sweet-sounding flutes that you often hear on a fairground organ—you know, a caliope, or whatever you call it in America. I love that sound—that pure sound; it was perfect for Mozart. I've also recorded music by Jehan Alain on a very large 4-manual instrument by Van den Heuvel in Katwijk, further down the coast of Holland.

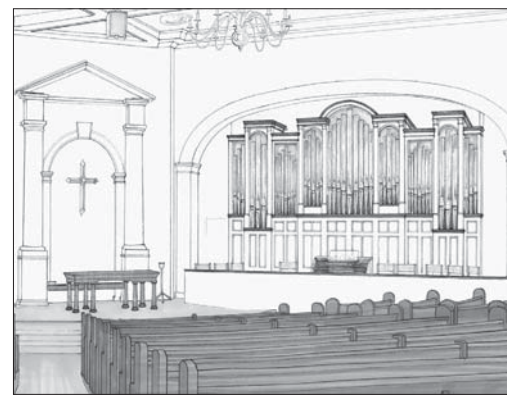
JR: Most of your recordings were made on organs either outside the U.K., or if they're in the U.K.—let's say "Father" Willis doesn't stand out in your discography! Is that just by chance?

TT: When I was in my twenties I just loved anything that was French. Then I started getting into the German Romantics and early music. And then about eight years ago I realized that I had neglected English music, which audiences, particularly in Europe, expect English organists to play. So recently I've tried to redress the balance, and instruments permitting I always include British music in my programs. The Elgar Sonata is of course wonderful, there are great pieces by Parry, Stanford, Bridge, Howells, Bairstow, and some exciting new music by Judith Bingham, James MacMillan, Michael Nyman, and others. But my recent recordings have been on the Symphony Hall Klais, for which traditional British repertoire is not an obvious choice. But it's my intention to record English music in the future, and "Father" Willis might come into the picture at that point. Authentic "Father" Willis organs can be quite intractable though—they sort of clatter a bit, and the devices for changing the stops can be primitive to

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Thomas Trotter next to Philipp Klais (center) during the inauguration of the Klais organ at the Esplanade, Singapore, December 2002 (photo credit: Te Min Ong)

say the least—they certainly present their own problems!

JR: For a long time England was seen as provincial or parochial in its organ building. This seems to be changing. Are mechanical action and a more classical orientation the norm?

TT: The organ reform movement, which has been so important in shaping organ design in the last 80 or so years, hit these shores rather later and with less force than in the rest of Europe. But today the work of British organbuilders is highly respected at home and abroad, with many new organs now being built for export. For the majority of builders I would say that mechanical action is the preferred choice, but bearing in mind the architecture of British churches and the necessity of placing organs near choirs, this option can be impractical.

Certainly the best electric actions I've ever come across are found in Britain.

JR: You've played on numerous Klais instruments. Were you responsible for bringing Klais to Birmingham? Was that mostly your decision as the organ consultant?

TT: The Symphony Hall organ project first came up in 1989 as the hall was under construction. Because of lack of funds it was decided to commission the organ in two stages, the first of which was to design and install the case façade. Klais won the contract on the strength of their innovative design, and the case was installed in time for the opening of the Hall in 1991. The rest of the money was raised some five years later, which enabled Klais to complete the organ in 2001. In the intervening years the original concept changed, and I think we have a better organ now than we would

have had the organ been completed in 1991. I've opened several other new Klais instruments—the one in Madison, the one at the Esplanade Hall in Singapore; in Moscow, at the House of Music, where Klais collaborated with Glätter-Gotz.

JR: Did you take very much heat for working with Klais in Birmingham rather than championing a British builder? Was that an issue?

TT: Well, we already had that issue at Manchester's Bridgewater Hall in 1997 where the organ was built by the Danish builder Marcussen. I was the consultant and very much in the firing line for that. But as a consultant you have to go with what you think is the best scheme regardless of nationality, and of course the larger English builders do regularly export their instruments abroad.

JR: Are there special considerations when designing a town hall organ other than the obvious things—that this is a large hall, and the organ might have to work with an orchestra as well as performing as a solo instrument?

TT: Well, that is precisely the most important factor determining its design. A town hall or concert hall organ needs very loud stops to match the power of an orchestra and many 8' stops, which will assist with blend. It also needs to have many pedal stops, including 32' registers, because those pitches are lower than what any orchestral instrument can provide. Concert hall organs need a degree of eclecticism in order to cope with many styles of music played by organists from widely different traditions. But of course there are far more similarities than there are differences between a town hall and a church organ.

JR: Playing transcriptions seems to be an interest of yours. What do you think about them being back out there after being out of vogue for so long?

TT: Well, it's great that we are allowed to enjoy ourselves again! I first became interested in transcriptions at King's, where I always enjoyed the challenge of recreating the sound of the orchestra in pieces like the Fauré *Requiem* or the Vaughan Williams *Five Mystical Songs*. But my real chance, my excuse for playing solo transcriptions, came in 1983 when I was appointed Birmingham City Organist, as I knew that this tradition had always been associated with such positions. The first one I learned was Wagner's *Meistersinger* overture, which I played at my first concert, and from then on I was hooked. I usually include perhaps one or two transcriptions in most of the programs I play, and sponsors often ask for them. I'm not so keen on playing whole programs of them, and I've noticed that there are a few organists who are doing that now. The legitimate repertoire should always take pride of place, and there is some wonderful real organ music that should not be ignored at the expense of transcriptions.

JR: Well, I don't think you could ever be accused of tilting the balance too far. But I've enjoyed the transcriptions I've heard you play, and it's nice to just lighten the mood a little bit.

TT: Exactly! And it's fun to hear music in a different medium than the one for which it was originally conceived. And you read reports of Edwin Lemare's playing, and apparently he used to bring out details that you wouldn't have heard in the orchestral version. Sometimes music can take on a different kind of life—you can hear things that you can't hear in the original.

JR: I've really enjoyed your recordings, especially things like the Naji Hakim homage to Stravinsky and your recording of *Rubrics*.

TT: *Rubrics* is such an effective piece—it has the perfect number of movements, none of them lasting too long, each of them exploiting a different



Thomas Trotter (photo credit: Adrian Burrows)

color of the instrument, and I so enjoy playing it. I love discovering pieces like that, that are modern and different, but at the same time are accessible.

That's the other thing I've taken to doing in recent times—always playing a piece by a living composer.

JR: You've made some arrangements of pieces—Leroy Anderson's *Sleigh Ride*, the Mozart *Fantasies*, for instance. Did you enjoy doing those, and do you plan to do any more?

TT: It was fun, but writing out arrangements is very time-consuming. The Mozart pieces were not such a problem because I had already performed the music many times, and my arrangements don't differ that much from the original four-stave versions that are currently available. Recently I did my own arrangement of three movements from Stravinsky's *Petroushka*, which was challenging and certainly challenging to play. But it did help me to while away many hours in dreary hotel rooms.

JR: Do you have any projects planned for the immediate future, particularly recordings? Anything new coming up?

TT: I did a recording of English choral classics with the City of Birmingham Symphony Chorus in January for EMI, which will be released in the near future. I'm certainly planning to do more recording at Symphony Hall and the Town Hall when it comes back on stream in 2007—the time of the reopening is October 2007. So there'll definitely be more recordings from there, but hopefully from other places as well. I've not been a prolific recording artist compared to some of my colleagues, but I make up for it with the number of concerts I do—maybe 50–60 every year. Recording—I'm never satisfied with the results! You know, no matter how carefully I prepare, I always want to do it differently three months later!

JR: What are some of your future plans and goals?

TT: I don't really have any long-term plans other than wanting to improve as a player and continuing to broaden my horizons. Discovering and learning new music gives me the greatest satisfaction, and if I still enjoy playing 15 years from now I will be happy!

JR: Well, Thomas, thank you so much for your time.

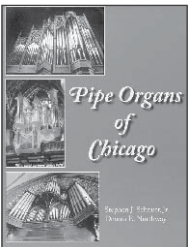
TT: Not at all. A pleasure. ■

Joyce Johnson Robinson is associate editor of *THE DIAPASON*.

Notes

1. Ian Coleman, *Choir & Organ*, July–Aug 2005, Vol. 13, no. 4, p. 75.
2. Matthew Power, *American Record Guide*, Mar–Apr 2005, Vol. 68, no. 2, pp. 22–23.
3. Hugh McLean, *Choir & Organ*, Nov–Dec 1995, Vol. 4, no. 6.

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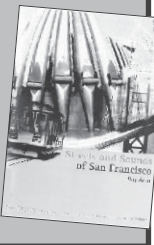
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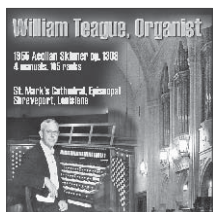
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Dobson Opus 76 Inaugural Concerts: Kimmel Center, Philadelphia

John Obetz

The latest in a series of new concert hall organs was recently inaugurated to great fanfare in Philadelphia's Kimmel Center. Finally able to show off the completed organ in Verizon Hall, Philadelphians were justifiably proud of their newest musical accomplishment, after only being able to see—not hear—its façade these past five years. The instrument was built by Dobson Pipe Organ Builders, Ltd. of Lake City, Iowa. As is the case with so many huge organ projects, this one took a long time, some eight years to complete. While the project was initiated back in 1998, only the façade could be completed in time for the opening of the new hall in December, 2001. (Verizon is the name of the Kimmel Center's concert hall, the Perelman Theater being its other, smaller space.) Almost five more years were then required to complete it and find time within the hall's busy schedule to allow for the remainder of the installation, voicing, finishing, and tuning. Some 52,000 hours of labor were invested in its creation, plus another 10,000 hours for installation and voicing. Reportedly the largest concert hall organ of this generation, it's a giant at 125 ranks, 6,938 pipes, two consoles, 300 levels of memory, four blowers, weighing 32 tons, and occupying a space 24' deep, 36' wide, and 55' tall.

The centrally placed instrument dominates the hall visually. Its 32' façade, tilted slightly forward to accommodate the angles of the balconies, is placed high in the room, behind and above the stage, and is surrounded by seats that can function as either audience seating or choir loft. The attached tracker-action console is placed slightly under the façade, with openings in the overhead chamber floor to help the organist hear better. A TV monitor above the music rack helps visual communication with the stage. The second, movable console is of elegant, terraced design, and was prominently placed on the stage for the entire weekend, the one exception being for Saint-Saëns' *Third Symphony* when the crowded stage required use of the attached console. Of special interest is the stage console's bench, which looks a little like a teeter-totter. Its seat is balanced on a central pillar with cut-away sides, allowing the audience an unusually good view of feet and pedals.

Philadelphia is a city known for other outstanding instruments (Wanamaker, Girard College, etc.) and is enthusiastic about its newest acquisition, known as the Fred J. Cooper Memorial Organ. Fans turned out in droves for the festive weekend—I attended eight performances in three days. All orchestra performances were sold out months in advance, and Saturday's five-hour recital marathon attracted more than 2,000 enthusiastic listeners. Promotional material abounded—TV, kiosks, newspapers, magazines, bus panels, etc. The city was eager to hear its new organ.

Design and acoustics

Dobson states that his goal was to build an instrument that would meet the following four requirements:

- Have a dynamic range that exceeds that of the orchestra. It is not enough to depend on a chorus of high pressure reeds to provide the dynamic strength required to balance the orchestra. Every stop in every division must contribute to a grand crescendo.
- Possess a great variety of tone color. While transparent tone is characteristic of instruments of former ages, such tone is not appropriate for 19th-century literature. Bold, massed foundation stops and strong unison upperwork should provide brightness without the appearance of parallel fifths found in mixtures.
- Unyielding bass. While the orchestra possesses an incredible range of



Dobson Opus 76, The Fred J. Cooper Memorial Organ, Verizon Hall (photo credit: Evelyn Taylor)



Members of the Dobson crew (photo credit: Dobson Pipe Organ Builders)

pitch and sonority, it cannot supply sustained tones of very low pitch. Thus the new organ has a wide range of 16' and 32' tone.

- An immediacy comparable to the orchestral instruments. The organ is placed in a case that assists in the projection of sound. This marriage of classical layout with romantic tonal concepts greatly aids the organ's presence in the hall.

I sat in many different locations during the weekend, and the organ had a wonderful sense of presence everywhere, never seeming buried or remote. While the acoustics of the room are not as reverberant as organists would normally choose, the space nevertheless allows the organ tone to bloom and expand. It never seemed to be an overly "dry" room to me, as some have complained, but I noticed that the adjustable reverberation chamber doors, ARTEC's

signature acoustical design, were variously opened—much like an organ's swell shades—and were never completely closed the entire weekend. However, even when completely open there were not two seconds of reverberation.

Olivier Latry performs with the Philadelphia Orchestra

I heard the concert Friday evening, May 12, featuring **Olivier Latry** as organ soloist with the Philadelphia Orchestra, Christoph Eschenbach conducting. Latry is one of three organists at the Cathedral of Notre Dame in Paris. The Philadelphia Orchestra and the Kimmel Center had jointly commissioned Gerald Levinson, a composer now teaching at Swarthmore College, to write a new piece for the occasion. *Toward Light* is a bombastic piece, featuring blocks of orchestral and organ sounds, sometimes separate, sometimes

combined. Exotic percussion instruments were occasionally heard, as was the large 20-bell zimbelstern placed atop and to the left of the façade. Various choruses of the orchestra and organ bantered back and forth, but the organization of the piece, if there was one, escaped these ears.

Samuel Barber's popular *Toccata Festiva* was a welcome contrast. Barber, one of the Curtis Institute's most prominent graduates, composed the piece for the 1960 inauguration of the Aeolian-Skinner organ in the Academy of Music. This night the organ and orchestra blended and balanced extremely well, and the long pedal cadenza absolutely mesmerized the audience. (Composers take note: if you want to captivate an audience, write an extended solo passage for the organ's pedals. It's magic!) Latry's console manner is incredibly quiet; he sat almost motionless even during the complex pedal solo, and there were no exaggerated body movements or contortions as were displayed by some of the next day's recitalists.

For the *Toccata* and the remainder of the concert, the acoustical canopy above the stage was lowered like an alien spaceship to about mid-way, and while it didn't block the organ façade from my seat on the first floor, those in the upper tiers had their view somewhat obscured. I didn't notice that it diminished the organ sound, but apparently it was intended to do just that, and also help the orchestra musicians better hear themselves.

Next was Francis Poulenc's *Concerto in G minor for Organ, Strings, and Timpani*, clearly a favorite of organists, orchestras, and audience. Here the organ's extensive tonal palette came to the fore, as well as its wide dynamic range, allowing it to sometimes fade away into the vapors. At these moments one became aware of the extremely quiet ambiance of the room, never hearing any extraneous or mechanical noises.

Intermission permitted time to visually explore the hall. Its shape is inspired by the body of a cello, and, with the exception of upholstered seats, virtually every surface—walls, ceilings, floors, and aisles—is wood, mostly very red mahogany—a red that took some getting used to.

The second half of the program was devoted to Camille Saint-Saëns' *Symphony No. 3 in C minor ("Organ")*. For this performance Latry sat silently at the tracker console during the long first movement, and when the organ finally made its entrance one knew instantly why concert halls need organs—authentic, artistically designed and finished pipe organs. Here the warmth and quiet elegance of the Dobson instrument stirred the heart, and when the great C major chord announced the finale those hearts were sent into near cardiac arrest.

After the concert, the audience was invited to stay for an organ "postlude," and some 1500 remained while Mr. Latry returned to the stage console for Franck's *Chorale No. 3*, Widor's *Andante Sostenuto* from the *Gothic Symphony*, and the Vierne *Carillon de Westminster*. Standing ovations honored Mr. Latry, members of the Dobson firm, and the new organ. Clearly the audience loved all they saw and heard.

A five-organist recital

Saturday afternoon offered an opportunity to hear the organ as a recital instrument, featuring five organists, mostly with ties to the Curtis Institute, and, I suspect, mostly more experienced with electric action consoles. All five used the stage console, perhaps because of limited rehearsal time (the tracker console would initially require more time for registration), but because it also brought the performer and audience much closer together. Communication



Dobson Opus 76, The Fred J. Cooper Memorial Organ, Verizon Hall (photo credit: Evelyn Taylor)

between the two was ideal, even with some of the 2,000-plus audience hanging over the railings of the upper tiers. **Michael Barone** served as host for the marathon event, offering friendly, conversational introductions of performers and music. Incidentally, Mr. Barone, known for his weekly radio program *Pipedreams*, has been engaged by the Kimmel Center to serve as advisor on various organ-related matters including artists, repertoire, education, and marketing. His expertise and involvement should help make certain the organ will continue to be frequently heard in concert and recital.

Marvin Mills was an engaging first performer, opening the afternoon with a varied program drawn from the 19th and early 20th centuries, beginning with Dupré and concluding with Reger. Mills is a deft and expressive performer, and his verbal program notes helped the audience better understand both music and organ. For this first hour I sat in a center lower box, considered by many to be the best place to hear the organ.

For the next performer, **Alan Morrison**, I moved to the third tier and found that the organ sounded equally present and clear. Morrison performed more

19th- and 20th-century music—Langlais, Widor and Jongen. His performances were expansive, never rushed, and he revealed an excellent sense of timing and vocality.

Cameron Carpenter was the third performer, and for this hour I moved to the front and side of the third tier, finding the organ sound in no way diminished. His was a frantic, frenetic attack on music of Mahler, Bach, Chopin, and Vierne. All were his own transcriptions, even the Vierne, and while some in the audience were clearly thrilled with his histrionics and skill at maneuvering about the console—his technique is formidable—the central purpose of a recital, making music, never happened. It was all show biz.

Diane Meredith Belcher was the only female organist heard all weekend long! She began the fourth hour with two Bach transcriptions: the Sinfonia from *Cantata No. 29* and her own arrangement of the *Concerto for Two Violins in D minor*, the latter suggesting a seventh Bach trio sonata—one that demands an extraordinary pedal technique. Belcher was clearly up to the task. Here for the first time we got to hear a baroque *organo*



Attached tracker console (photo credit: Evelyn Taylor)

pleno, and from my vantage in the second tier it was precise and clean, allowing the counterpoint to be heard with clarity. Bringing us back once again to the 19th century, she closed her program with César Franck's *Grand pièce symphonique*.

Gordon Turk closed the afternoon events with more music of Bach, Widor, Dello Joio, and his own "Siciliano." For this final hour I returned to the first floor box, and decided that the organ really sounded equally well everywhere I sat. If there's a bad seat in the house I didn't find it.

Reflecting on the five hours of programming, I couldn't help but wonder why the vast majority of music was drawn from the 19th century. There were no Bach preludes and fugues, no chorale preludes, no classic French music, no Buxtehude or Böhm, and only a slight nod to the 20th century. Maybe it suggests that concert halls, churches, and AGO meetings attract different audiences. Maybe it suggests that for the organ to once again become a popular medium, audiences need to be wooed with more dramatic, more accessible, less profound fare. I don't know the answer, but the audience this afternoon was clearly enthralled, giving standing ovations to each performer, and to the organ.

Pop style and accompaniment

Sunday afternoon showcased the organ in two other roles—first taking on a theatre organ personality, and then accompanying a choir. As a prelude to the afternoon, David Hayes conducted New York's Mannes College of Music Orchestra, **Michael Stairs**, organist, in a breezy work by native son David Raksin (1912–2004). Raksin, known best as a composer of over 170 film scores, had written *A Song after Sundown* some 25 years ago for a San Francisco AGO event, one that featured the late Keith Chapman. (Chapman, before his premature death, was the Wanamaker organist.) Parts were subsequently

lost, but the piece was reconstructed for this occasion. While certainly not a concerto, the organ did have several colorful solos, letting it demonstrate its beautiful harmonic flutes and lush strings in a bluesy kind of way, and showing that it could fit in very well with a "dance band" kind of orchestra, complete with vibes, brushed snare drums, etc.

Next was Beethoven's *Missa Solemnis*. Here the organ functioned in a more traditional role, undergirding the bass lines, doubling many of the choral and orchestral parts, and generally filling out the ensemble in a way frequently called for in large 19th-century works. When the huge, robust pedal stops were deployed their presence was clearly evident, and when they dropped out the bass line seemed wanting, thin, even anemic. Again, one was impressed with the presence of the organ in the room. It never was forced to scream out from behind a proscenium arch or from a buried chamber. It was right there, part of the orchestra. The choir also enjoyed a fine vantage point, standing in three rows just behind and above the stage, and surrounded with the organ. The sound these 54 singers were able to produce was incredibly powerful, filling the space with drama and emotion.

Organ and brass

The weekend closed with a concert Sunday evening for organ and brass. Eight members of the Philadelphia Orchestra's brass section—four trumpets and four trombones—were joined by organist **William Neil**, who is organist and harpsichordist with the National Symphony in Washington, D.C. It was outstanding brass playing with beautiful tone, never overblown, and perfectly in tune. The thoughtfully designed program included well-known pieces from the 17th through the 20th centuries as well as several new works not yet in the popular repertoire. We heard various instrumental combinations—solos, duets, quartets, etc., and once again one

Photo: Lorraine Dolson

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Dobson stage console (photo credit: Lynn Dobson)



Lynn Dobson and Fred Haas, chairman of the Kimmel Center organ committee (photo credit: Dobson Pipe Organ Builders)

became aware of the versatility of this new organ. It blended extremely well with the brass, never overpowering, and when combined with those eight performers it brought the weekend to a thrilling close. The performers were honored with yet another standing ovation.

Next season

I was particularly heartened to learn that some 50 performances during the next season will be using the organ. Visiting orchestras are being encouraged to feature the organ, complete with mini-recital postludes, and there is a great variety of other offerings as well. A "Family Concert" will feature Peter Richard Conte (present Wanamaker organist) and the Mum Puppettheatre Company. Tom Trenney will improvise along with some well-known silent films, and to assist with fund raising, there's even a "Pay-to-Play" event when organists can play the organ—for a fee.

And so the list of new concert hall organs continues to grow. Plans are in the works for new installations in Atlanta, Georgia; Kansas City, Missouri; Nashville, Tennessee; Orange County and San Luis Obispo, California. Maybe at last a larger American public will begin to hear works heretofore rarely programmed. Let's hope that Michael Barone's list of some 200 works for organ and orchestra will start to influence regular programming throughout the country. The current scene is certainly encouraging, and Philadelphia is a shining example. ■

John Obetz and The Auditorium Organ were heard by an audience of thousands for the 26 years this weekly organ recital was broadcast nationwide. His bachelor's and master's degrees were awarded by Northwestern University, and he earned the doctorate in sacred music from Union Theologi-

cal Seminary, New York City. His impressive concert career has included performances throughout the United States and Europe, including such venues as Westminster Abbey, the Duomo in Florence, the Kennedy Center, and many performances with symphony orchestras. His CD recordings are available on the RBW label. He served on the faculty of the Conservatory of Music at the University of Missouri, Kansas City for more than 30 years. Additionally, he has been an ardent and active member of The American Guild of Organists, serving for more than 30 years in a variety of leadership roles.

Dobson Pipe Organ Builders, Ltd., Opus 76 The Fred J. Cooper Memorial Organ, Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia, Pennsylvania

- GREAT (II)**
- 32' Prestant (extension)
 - 16' Prestant
 - 16' Violone
 - 16' Bourdon
 - 8' Open Diapason
 - 8' Principal
 - 8' Gambe
 - 8' Harmonic Flute
 - 8' Chimney Flute
 - 5½' Quint
 - 4' Octave
 - 4' Spire Flute
 - 3½' Tierce
 - 2½' Octave Quint
 - 2' Super Octave
 - 1½' Octave Tierce
 - 2½' Grande Fourniture II
 - 2' Mixture IV-VIII
 - 1½' Fourniture IV
 - ¾' Cymbal III
 - 8' Cornet VI (mounted, c13-c61)
 - 16' Posaune
 - 8' Trumpet
 - 4' Clarion
 - 8' Horizontal Trumpet °
 - Swell to Great
 - Positive to Great
 - Solo to Great
 - ° high pressure
- SWELL (III, enclosed)**
- 16' Bourdon
 - 8' Diapason
 - 8' Flûte traversière (1-12 Bourdon)
 - 8' Bourdon
 - 8' Viole de gambe
 - 8' Voix céleste
 - 8' Voix éolienne II (céleste from GG)
 - 4' Prestant
 - 4' Flûte octaviante
 - 4' Viole d'amour
 - 2½' Nasard
 - 2' Octavin
 - 1½' Tierce
 - 2½' Plein jeu harmonique III-V
 - 16' Bombarde
 - 8' Trompette harmonique
 - 8' Hautbois
 - 8' Voix humaine
 - 4' Clairon harmonique
 - Tremulant
 - Solo to Swell
- POSITIVE (I, enclosed)**
- 16' Quintaton
 - 8' Principal
 - 8' Bourdon
 - 8' Salicional
 - 8' Unda maris (FF, 56 pipes)
 - 4' Octave
 - 4' Chimney Flute
 - 2½' Nasard
 - 2' Doublet
 - 2' Recorder
 - 1½' Tierce
 - 1½' Larigot
 - 1½' Sept
 - 1' Piccolo
 - ¾' None
 - 1½' Mixture V
 - 1' Sharp Mixture III
- 16' Bassoon
 - 16' Aeoline (free reeds)
 - 8' Trumpet
 - 8' Cor anglais
 - 8' Cromorne
 - Tremulant
 - 16' Trombone (Solo)
 - 8' Tuba (Solo)
 - 8' Ophicleide (Solo)
 - 4' Clarion (Solo)
 - 8' Horizontal Trumpet (Great)
 - Swell to Positive
 - Solo to Positive
- SOLO (IV, enclosed)**
- 8' Principal
 - 8' Major Flute
 - 8' Gamba
 - 8' Gamba Celeste
 - 4' Octave
 - 4' Orchestral Flute
 - 2½' Full Mixture V
 - 8' French Horn
 - 8' Clarinet
 - Tremulant
 - 16' Trombone °
 - 8' Tuba Magna °
 - 8' Ophicleide ° (ext. Trombone)
 - 4' Tuba Clarion ° (ext. Trombone)
 - Great to Solo
 - Positive to Solo
 - Swell to Solo
 - ° high pressure
- PEDAL**
- 32' Double Open Wood
 - 32' Prestant (Great)
 - 32' Bourdon (ext. Subbass)
 - 16' Open Wood (ext. Dble Open Wood)
 - 16' Octave
 - 16' Violone (Great)
 - 16' Subbass
 - 16' Bourdon (Swell)
 - 10½' Quint (ext. Double Open Wood)
 - 8' Octave
 - 8' Bass Flute
 - 8' Bourdon (ext. Subbass)
 - 8' Violoncello (Great)
 - 4' Choralbass
 - 4' Flute (ext. Bass Flute)
 - III Cornet 6½' + 5½' + 4½'
 - 2½' Mixture IV
 - 64' Contre Bombarde Ravalement
 - AAAAA ° (ext. Bombarde, 3 pipes)
 - 32' Contre Bombarde °
 - 16' Bombarde ° (ext. Contre Bombarde)
 - 16' Posaune
 - 16' Trombone (Solo)
 - 8' Trumpet
 - 8' Posaune (ext. Posaune)
 - 4' Clarion
 - 8' Horizontal Trumpet
 - 8' Ophicleide (Solo)
 - Great to Pedal
 - Swell to Pedal
 - Positive to Pedal
 - Solo to Pedal
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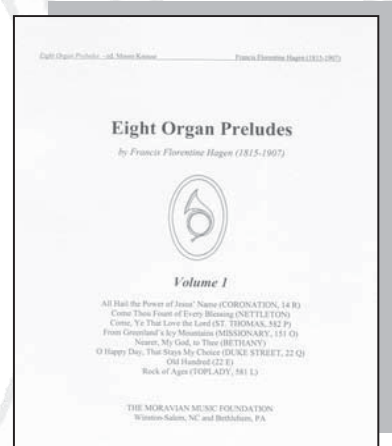
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**Glück New York Organbuilders,
New York, New York
Union Church of Pocantico Hills,
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From the pastor: Our latest chapter

When Marc Chagall and Henri Matisse never miss a service, and a church is blessed with a warm, close, and giving congregation, special events in the life of a church somehow become even more special. The commissioning of the Laurance Spelman Rockefeller Memorial Pipe Organ was a remarkable milestone in our history, and a finishing touch to our beautiful sanctuary, 85 years after its cornerstone was laid.

The instrument was funded by Mr. Rockefeller's brother, David, his daughter, Dr. Lucy Rockefeller Waletzky, and other members of the family, supplemented by the generosity of their fellow congregants and friends.

Planning for the organ began several years ago and proceeded at a careful pace. Several organbuilders were consulted before selecting Sebastian M. Glück of New York City. An organist, organbuilder, and preservation architect, he was sensitive to all of our concerns, knowing that his creation could neither upstage our worship nor compete with the peerless stained glass that adorns our landmark church.

The long process of on-site voicing and tonal finishing resulted in the "perfect fit" of this outstanding pipe organ. The congregation's sense of the holy is lifted as the clear tones of the organ fill the space. Praising God in the sanctuary soars here to new heights!

—Rev. Dr. F. Paul DeHoff

From the consultant: Looking forward through the rear view mirror

Building an organ for a small space is a challenge for both design and execution, and these challenges have been creatively met in this installation. The builders have carefully engineered the instrument to fit the space, providing good tonal egress and ample accessibility for ease of tuning and maintenance.

The instrument possesses character and a distinctive personality, and the magnificent windows by Matisse and Chagall made it seem fitting to emulate the *orgue de chœur* of the French tradition. Choral and congregational accompaniments are the important functions of this organ, and it contains surprising resources for playing a considerable variety of organ literature.

Essentially a two-manual instrument, a third manual division has been derived from the tonal scheme through studied extension and duplexing. This "found" Positif adds to the versatility of the organ in which each stop must pull its weight, individually and in ensemble. The success of this master plan is in its careful scaling and meticulous tonal finishing.

All of the ranks embody individual character, yet blend effectively in the total ensemble. Some of the ranks deserve special mention because of their creativity and success in this installation. The 16' Contrebasse gives clarity and definition to the pedal, and in combination with the stopped 16' Sous Basse provides a firm foundation. The Contrebasse can also be used beneath the Récit strings, which have a delightful, sizzling, French edge as well. This is a welcome relief from the ubiquitous 16' Gedeckt extensions found on most organs. As the bass to the principal chorus, the 16' Contrebasse undergirds with clarity. An interesting historical aspect of this stop is that it was typical of French Baroque churches to have a double bass playing with the *orgue de chœur* for additional sonority. On the manuals, this same rank (playing as the 8' Violoncelle) has a desirable incisive quality that is important for color and contrast in the family of foundation stops.

Another stop that serves multiple functions is the Clarinette. It provides gravity and weight as the 16' manual



The chancel grille is 80% openwork to permit unencumbered pipe speech.

stop for the Récit reed chorus without competing with the Pédale 16' Bombarde. As an 8' solo stop it is more refined than a Cromorne, but has more color and personality than most other Clarinet stops. This is an effective solution for a small instrument.

The removal of the carpet from the chancel revealed an attractive hardwood floor that adds warmth to the music of the organ and the Union Church Choir.

This project was the outcome of a happy collaboration among organist, organbuilder, and consultant. The congregation and its pastor have been most helpful in making this a successful project with rewarding musical results. I am happy to be associated with this organ installation, from the initial discussions, through the building phase, to the dedication and inaugural recital.

—Dr. Gordon Turk

From the director of music: An about-face in the right direction

My service at Union Church began in 1999 when our last organ had aged precisely 30 years. Replacing Wurlitzer's 1922 Opus 548, it had been assembled by a local organ man utilizing pipes imported from Holland. Unfortunately, the electric valve action of this heavily unified instrument had not withstood the test of time, and Union Church faced the pressing need to replace its console, relays, and playing mechanisms, as well as address the obvious tonal imbalances. After much discussion, the church decided that a new instrument would be a better investment.

The thin, prismatic sound of the old organ, truly a product of its time, actually required amplification to reach our small sanctuary, and from the outset Sebastian Glück had suggested a completely different approach, based upon his ongoing fascination with the *orgues de chœur* and *orgues de salon* of *fin-de-siècle* France. I had the opportunity to play his Opus 10 at Our Lady of Loretto in Cold Spring, New York, a small new organ in this French Romantic style, and I became convinced of both the concept and the builder.

Our consultant agreed with my stipulation that the instrument should be a worthy vehicle for choral accompaniment. He also concurred that Mr. Glück's focus on a French symphonic character would serve our worship better than yet another neoclassical design, as it could more effectively support our choir with its abundance of properly scaled unison ranks. We were hopeful that the sound generated in the right chancel chamber would somehow fill the entire room, a feat dependent upon Sebastian's scaling and voicing, as no changes could be made to the historic building. Ironical-

ly, all of these ideals represented the opposite of the situation with which we started!

Mr. Glück and I pored over the smaller documented Cavaillé-Coll designs, and I shared his excitement when he returned from his close examination of the famous Merklin/Mutin organ at l'Église Réformée du Saint-Esprit on Paris's Rue Roquépine as he prepared for his tonal work at Union Church. Although the prototype instruments by Cavaillé-Coll and Mutin usually found their way into highly reverberant rooms, he was correct in asserting that an organ of this character would bloom with a greater presence in our intimate setting than another neo-Baroque organ.

I am elated that the entire church family and the local organ community have expressed nothing but admiration and enthusiasm for this new musical instrument. Its frank sound and rich color activate every corner of the room without ever sounding "loud." It is thrilling to launch a virile *grand chœur* in the context of our worship, and satisfying to employ the *fonds d' huit* without apology. These marvelous attributes do not preclude the performance of music from other schools of literature, as this organ embraces the components of a respectable *plein jeu* as well as solo stops and ensembles of great clarity.

I often ponder the fact that our new pipe organ continues to be a gift each and every time it is engaged in its sacred function. I wish to express my sincere gratitude to Dr. David Rockefeller, Dr. Lucy Waletzky, Dr. Paul DeHoff, Dr. Gordon Turk, Mr. Sebastian M. Glück, Mr. Albert Jensen-Moulton and the entire Glück staff, as well as all of the donors at the Union Church of Pocantico Hills who made this amazing instrument a reality.

—Thomas Zachacz

From the organbuilder: A French recipe from an American chef

The Laurance Spelman Rockefeller Memorial Pipe Organ is a 21st-century instrument inspired by the school of organbuilding that flourished late in the reign of Napoléon III and during the first 30 years of the Third Republic. The French Romantic organ is characterized by bold, warm, and rich colors. Despite their strong individuality, these organs' diverse voices form a cooperative community akin to a superb ensemble of celebrated actors, in which the sum of the distinctive parts is exceeded by the exhilarating effect of the whole.

French pipe organs and music of the period exhibit the same passion and spiritual freedom as the painting, sculpture, architecture, and dance of the era,

a phenomenon that has captivated the Rockefellers for generations. The family had commissioned the Aeolian company to build large organs for their homes, so in addition to growing up with historically pivotal visual arts, they appreciated the pipe organ in a secular, purely musical context, in addition to what they heard in church.

I made it clear from the start that this would *not* be an historical copy. The copyist develops solid technique, but does not always make artistic progress as he reproduces the flaws and limitations of his models along with their glories.

The Rockefeller family and Union Church have consistently managed to balance strong tradition with a keen eye for the new. Since my own mindset has always been on "the cutting edge of the *passé*," I felt immediately comfortable with them. I could create something new that still took its cues from the past, and they would understand what I was doing. As Dr. Turk said at his dedicatory recital, the organ comes with its own character, but "it has a definite French accent."

Historical antecedents of the design *Le Grand-Orgue*

The structural blueprint of the Grand-Orgue was influenced by Cavaillé-Coll's 1879 design for the same division in the II/18 instrument in Le Château du Comte de Liminghe, Gesves, Belgium, an *orgue de salon* for which Lemmens served as consultant. It struck me as a sensible and still-modern concept for the main division for nearly any school of composition. Such compact specifications usually bore either a 2' chorus member or a mixture, but rarely both. The inclusion of both, to the exclusion of yet another 4' flute, seemed to afford more options for the interpretation of a broader range of repertoire. The Fourniture II-IV begins as a *Progression Harmonique*, adding lower pitches without breaking, then moves to classical plagal breaks in the treble. With slightly smaller scales and higher cutups, the mixture is one that melds smoothly, adding brilliance and line without the harsh separation one might encounter from a "neo-classical" mixture.

Supplying the *fonds d' huit* would prove more difficult, simply because of space. While the 16' Bourdon was most often "duplexed" to the Pédale in such instruments, I reversed the procedure, extending the substantial 16' Sous Basse upward, making it available at 16' and 8' pitch. The 8' proved a bit too large for proper balance, so I provided a new treble with narrower scales and higher mouths. The 8' Violoncelle is large, warm, vibrant, and nearly reedy, furnishing the third member of the 8' quartet, but we had run out of room.

The 8' Flûte Harmonique was *almost* pulled out of thin air. I opted to transmit the Récit 4' Flûte Octaviane an octave lower, with one personal quirk. While traditionally one would build an open wood 8' octave (as opposed to the American practice of switching to non-matching stopped pipes), the compromise was to use the stopped poplar pipes of the Récit 8' Cor de Nuit for the first eleven notes, and then build a single low BB pipe of open spotted pewter to complete the octave. My reasoning? I cannot bear to hear the final left-hand note in Franck's *Prélude, Fugue, et Variation* land on a stopped pipe, and I was determined that it not happen here. It is a smaller, less soaring sound than normal, being based upon the Récit scale, but provides an essential component that otherwise would be omitted.

Le Récit-Expressif

The Récit had to be an economically designed powerhouse, faithful to its French spirit without locking out other schools of music. Since the French Romantic tradition is one that specifies a string and its undulant under expression, the effect had to be authentic.



One of two soundboards in the Récit: the Voix Humaine, with its long boots, is planted in front of the Basson et Hautbois; the tin strings are in the background.



Partial view of the Grand-Orgue, showing the major third planting of the pipework. The Haskell 16' Contrebasse stands in the background.

There would be no washed out, non-committal, characterless Violas here. Cutting, pungent, keen, energized strings of narrow scale and high tin content were the order of the day, emitting the tone color known and expected by composers and organists of the era.

Cavaillé-Coll would modify his choir of 8', 4', and 2' harmonic flutes in his small organs, and I did so as well. Still stylistically appropriate, the chimneyed 8' Cor de Nuit is a fine stop for continuo use and vocal accompaniment, and it combines beautifully with the Viole de Gambe and Voix Humaine. The 2' Flûte Conique adapts to all music, from Baroque trios to modern choir accompaniments. While unidiomatic to the size and genre of this organ, the 4' Prestant has proven itself to be indispensable, a tonal anchor for the secondary manual in northern literature, and a binding element for anthem accompaniment.

A shortage of space placed the burden of all reed tone upon the Récit. The "usual suspects" (Trompette, Basson et Hautbois, and Voix Humaine) had to be included, tailored to the intimate church and its non-reverberant acoustic. The first step was to acknowledge that a full-throttle blaze of French reeds would work against our goals, so a bright English trumpet with harmonic resonators fit the bill. Despite its modest scale this voice speaks with remarkable authority.

The 8' Basson et Hautbois is a variation of what I had observed in France. French practice called for single-taper resonators and closed, tapered shallots for the bass and tenor octaves, and stem-and-bell resonators and open, domed, parallel shallots for the remainder of the stop. Such a break would have been abrupt and evident in Union Church's acoustic, so a structural compromise was struck: Bertouneche shallots throughout, with traditional, coned-in Hautbois resonators for the treble, and stem-and-bell resonators with lifting lids for the 8' and 4' Basson octaves.

The huge, woody 16' Clarinette-Basse is a rarity of great impact if properly scaled, built, and voiced. The inspiration for this stop was Cavaillé-Coll's 1894 design for the III/46 instrument in the *salle de concert* in the *hôtel particulier* of the erudite Baron de l'Espée at 55 Avenue des Champs-Élysées. It was the only 16' manual reed in the organ, residing in one of two powerful Récits.

Half-length cylindrical reeds such as this effectively resonate the fundamental, whereas half-length inverted conical ones do not. It is for this reason that the half-length 16' Bassoon extensions so often built sound weak and thin. I opted for an enormous scale, a world away from the anæmic 16' Dulzians that plagued this nation's Swell divisions in decades past. Its sound latches on to the 8' Trompette and gives the impression of a 16' Double Trumpet when accompanying English anthems and adds complex color to the ensemble.

Le Positif (perdu et trouvé)

When Union Church embarked on

this journey, I maintained the position that I would build a smaller, finer instrument than the one they were using, and that a three-manual organ was not possible; I have seen grand dreams push organ projects to unsatisfactory results, and was ethically bound to protect the clients. As the two-manual design was in the process of refinement, Dr. Turk, Mr. Zachacz, and I collectively admitted that despite the sumptuousness of our little banquet, we still felt pangs of hunger. Could we have a third manual for dessert, even though our stomach was full?

While I could not *add* a third manual division, I could *extract* one from the material at hand. Cavaillé-Coll's designs revealed that there were many "givens", trends, and features within his *œuvre*, but there were no "standard" specifications, beyond the marketed stock models, which were so often customized for the client. A creative license had been granted.

The 8' extension of the 16' Clarinette-Basse, speaking from the Grand-Orgue in the two-manual design, was the first resident of the new Positif. The mezzo-forte fluework was duplexed to this manual, and two 4' extensions, exclusively in this department, provided it a distinctive timbre and center of gravity. Having lived with this organ since its completion, no one involved can imagine it as a two-manual instrument in light of the returns on this small investment.

La Pédale

Two-manual organs of this style often had pedal divisions borrowed entirely from the manuals. As I had no desire to fall back upon historic precedent as an excuse for absent majesty, I asked organbuilder and consultant Randall Wagner, a longtime friend, to help our firm engineer my desires into the available space.

In addition to the aforementioned 16' Sous Basse unit, there is a 16' Contrebasse, an extension of the 8' Violoncelle. It is built with Haskell re-entrant tubes to save space, and maintains bowing string tone all the way to 16' CCC. The 16' string extension is something I had used in Opus 5, Opus 8, and Opus 9, lending variety, pitch definition, and clarity in lieu of the dull "Echo Lieblich" so often found over the past century.

The 4' Quinzième is an independent principal stop essential to the pedal line. Experience confirms that a 4' pedal voice borrowed from a manual unit interferes with the inner voices of polyphony, contributing to "missing note syndrome" and never quite balancing correctly. When funds and space are rationed, such a measure saves the pedal line.

The 16' Bombarde, with full-length resonators, is an extension of the 8' Trompette. The combined result of all of these ideas results in a more effective pedal division.

The nuts and bolts

The organ's playing action is electro-pneumatic, combining pitman wind-chests with individual-pouch unit chests for extensions and duplexed voices. The pipe ranks are planted in major third formation, a centuries-old arrangement that assures both easy access and stable tuning.

A turbine located beneath the organ delivers wind at a pressure of four inches water column through single-rise reservoirs, providing a stable, unfailing wind supply, even when the *tout ensemble* is unleashed. The intake is routed from the church itself for added temperature stability, and the entire organ is built on the same level, with the exception of the 16' octaves.

The console is constructed of mahogany and white oak, bearing manual keyboards of cow bone and walnut. The drawknobs and toe studs are turned from pao ferro, and the pedal clavier is constructed of maple and rosewood. I carved the music desk with a medallion that adheres to this firm's ideals of "opulent restraint." It acknowledges 19th-century French harmonium grilles as well as the Art Nouveau botanical forms in Matisse's rose window, his final work, the design for which he completed two days before his death.

While the console is patterned after the work of Aristide Cavaillé-Coll, there are some concessions to make the contemporary American organist feel more at home, such as the inter-manual couplers front and center, controlled by Skinner-style dominos. The Grand-Orgue is normally played from the second manual keyboard, but the order of the two lowest manuals can be switched to conform to standard 19th-century French layouts. A 256-level combination action provides the freedom of kaleidoscopic registrational changes, so the ventsils for the *jeux de combinaisons* have been foregone.

Where thanks is due

As I said at the service of dedication, my staff does everything, and I do the rest. They are all degreed musicians (oddly, all professional singers) with high standards and amazing work ethics. Albert Jensen-Moulton has kept every single project (and me) on track, and his uncanny attention to detail has enhanced each achievement this company has made since he joined the firm. Dominic Inferrera and Joseph DiSalle were the two principal organ-building pillars supporting the success of this instrument, and their loyalty is deeply appreciated.

Thomas Zachacz maintains a modest front for somebody who knows as much as he does, and his love for this school of organbuilding and composition surfaces with every discussion. From the start, Tom "got it," and the process of working for him was not just rewarding, it was fun.

The experience was enhanced by the guidance of a knowledgeable, worldly, and supportive consultant, Dr. Gordon Turk, and when he played the dedicatory recital, it was obvious to all that he understood the nuances of instrument he helped to create.

Pastor DeHoff, the Board of Trustees, and the congregation of Union Church form a rare group of cultured, inquisitive, progressive minds, and their willingness to embrace this project will always remain a notable feature of this period in our lives.

Without the donors, this road would not have been traveled. Without their trust and insight, the results might have been different. Buying a great painting is one thing. Commissioning one from an artist you admire is another. But trusting an unknown to build you a mysterious machine that some time in the future will produce sounds you have never heard takes a good deal of courage. Some of the donors I have met, others I have not, but it is for their trust and courage that I shall always be grateful.

—Sebastian M. Glück

Photo credit: Albert Jensen-Moulton

The Laurance Spelman Rockefeller Memorial Pipe Organ Union Church of Pocantico Hills, Tarrytown, New York Glück New York, Opus 11

GRAND-ORGUE (II)

- 16' Bourdon (from Pédale)
- 8' Montre (58 pipes, 50% tin)
- 8' Violoncelle (58 pipes, 50% tin)
- 8' Flûte Harmonique (1 pipe, 50% tin) (a)
- 8' Bourdon (38 pipes, pine, mahogany, & 50% tin) (b)
- 4' Prestant (58 pipes, 50% tin)
- 2' Doublette (58 pipes, 50% tin)
- II-IV Fourniture (196 pipes, 50% tin)
 - C1 19.22
 - C13 15.19.22
 - C25 12.15.19.22
 - C37 08.12.15.19
 - C49 01.08.12.15
- 8' Trompette (from Récit Expressif)
- Grand-Orgue Muet

RÉCIT-EXPRESSIF (III)

- 8' Viole de Gambe (58 pipes, 90% tin)
- 8' Voix Céleste (46 pipes, 90% tin)
- 8' Cor de Nuit (58 pipes, poplar, walnut, & 50% tin)
- 4' Prestant (58 pipes, 50% tin)
- 4' Flûte Octaviante (58 pipes, 50% tin)
- 2' Flûte Conique (58 pipes, 50% tin)
- 16' Clarinette-Basse (12 pipes, 50% tin) (c)
- 8' Trompette (58 pipes, 50% tin)
- 8' Basson et Hautbois (58 pipes, 50% tin)
- 8' Voix Humaine (58 pipes, 30% tin)
- Tremblant (I et III)
- 16' Récit
- Récit Muet
- 4' Récit

POSITIF-EXPRESSIF (I)

- 8' Violoncelle (Grand Orgue)
- 8' Flûte Harmonique (Grand Orgue)
- 8' Cor de Nuit (Récit-Expressif)
- 4' Viole d'Amour (12 pipes, 50% tin) (d)
- 4' Flûte Douce (12 pipes, 50% tin) (e)
- 8' Clarinette (58 pipes, 30% tin)
- Cloches
- 16' Positif
- Positif Muet
- 4' Positif

PÉDALE

- 16' Contrebasse (12 pipes, zinc) (f)
- 16' Sous Basse (32 pipes, poplar & walnut)
- 10% Gros Nasard (from Sous Basse) (g)
- 8' Octave Basse (Grand-Orgue)
- 8' Violoncelle (Grand-Orgue)
- 8' Flûte (Grand-Orgue Bourdon)
- 4' Quinzième (32 pipes, 50% tin)
- 4' Flûte Ouverte (Récit-Expressif)
- 4' Flûte Bouchée (Grand-Orgue Bourdon)
- 16' Bombarde (12 pipes, zinc) (h)
- 16' Clarinette-Basse (Récit-Expressif)
- 8' Trompette (Récit-Expressif)
- 4' Clarinette (Récit-Expressif)
- Cloches

- (a) C1-A#11 from Récit Cor de Nuit; C13-A#58 from Récit Flûte Octaviante
- (b) Extension of Pédale 16' Sous Basse
- (c) Extension of Positif 8' Clarinette
- (d) Extension of Grand Orgue 8' Violoncelle
- (e) Extension of Récit 8' Cor de Nuit
- (f) Extension of Grand Orgue 8' Violoncelle
- (g) Becomes a 32' Contre Bourdon at C13
- (h) Extension of Récit 8' Trompette

Tirasses, Accouplements et Échanges (dominos basculants)

- 8' Tirasse Grand Orgue
- 8' Tirasse Positif
- 8' Tirasse Récit
- 4' Tirasse Récit
- 16' Récit au Grand Orgue
- 8' Récit au Grand Orgue
- 4' Récit au Grand Orgue
- 16' Positif au Grand Orgue
- 8' Positif au Grand Orgue
- 4' Positif au Grand Orgue
- 8' Grand Orgue au Positif
- 16' Récit au Positif
- 8' Récit au Positif
- 4' Récit au Positif
- Grand Orgue au lieu du Positif
- Piston et Cuillère

Combinaisons (256 levels)

- 6 adjustable thumb pistons acting upon each manual division
- 6 adjustable thumb pistons and toe studs acting upon the Pédale division
- 8 adjustable thumb pistons and toe studs acting upon the entire organ
- Tutti thumb piston and cuillère
- Annulateur piston
- Set piston

New Organs



Bedient Pipe Organ Company, Roca, Nebraska St. Agatha Church, Upper Arlington, Ohio

Our Opus 75 represents an entirely new look for the Bedient Pipe Organ Company. Challenged by an unusually long and narrow organ chamber, Bedient designers looked to the Art Nouveau movement for their solution. The result is an organic, curvaceous façade that works perfectly in the wide opening. Yet, for all the novelty inherent in the look, it's the sound that captivates its audience.

The organ's elevated position takes advantage of the nave's resonant surfaces, and sound floats effortlessly overhead to settle clear and gently on the listener's ears. The stoplist is a fine example of our diverse "American" sound.

The façade is perched on a 36' long masonry ledge and is supported by a steel frame. The II/32 organ's 2,293 pipes completely fill the shallow chamber with the eight largest Principal 16' pipes mounted upside down with their mouths speaking through the façade. The casework is made of rift-sawn white oak veneer, vacuum-formed over undulating laminated substrates. Since this specialized style of woodworking was new to Bedient, we worked with famed Nebraska woodworker/artist Roger Holmes, who created case pieces in both his and our shops.

The console rides on a movable platform and features a Peterson ICS 4000 control system and electro-repulsion drawknobs by Harris. The 61-note keyboard has bone naturals and ebony sharps. The 32-note pedalboard is of maple. The casework has been finished with golden oak stain followed by a satin polyurethane top coat.

February 26, 2006 marked the blessing of the Bedient organ at St. Agatha with Mark Ludwig II as organist. Special mention should be made of Miss Amelita Mirolo as principal donor of the organ and Rev. Monsignor L. David Funk, pastor. In continued celebration of the new organ, a concert by Paul Thornock, diocesan music director, and

James Yeager, professor of music at Pontifical College Josephinum, was presented on April 2.

—Gene Bedient

Photo credit: Gene Bedient

GREAT

- 16' Principal
- 8' Principal
- 8' Rohrflute
- 8' Flûte harmonique
- 8' Salicional
- 8' Voce umana
- 4' Octave
- 4' Spitzflöte
- 2½' Quinte
- 2' Octave
- 1½' Terz
- Mixture IV-V
- 8' Trompette
- 8' Cromorne Bass
- 8' Cromorne Treble

SWELL

- 16' Bourdon
- 8' Violin Diapason
- 8' Bourdon
- 8' Viole de Gambe
- 8' Voix céleste
- 4' Prestant
- 4' Flute octaviante
- 2½' Nazard
- 2' Doublette
- 2' Octavin
- 1½' Tierce
- Cymbale III-V
- 16' Basson
- 8' Hautbois
- 8' Trompette
- 4' Clairon
- Tremulant

PEDAL

- 32' Resultant (Subbass 16' + 10½' from Subbass)
- 16' Contrebasse (1-18 common with Great Principal 16')
- 16' Subbass (56 pipes)
- 10½' Quinte (from Contrebasse 16')
- 8' Principal (44 pipes)
- 8' Flute (ext)
- 4' Flute (ext)
- 4' Octave (ext)
- 16' Bombarde (56 pipes)
- 16' Basson (Sw)
- 8' Trompette (ext)
- 4' Trompette (ext)

All manual stops are straight speaking stops.

2006 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall
Sundays and July 4 at 4 pm
July 16, Gerald Martindale
July 23, TBA
July 30, Hans Uwe Hielscher

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 18, Linda Dzuris
July 25, Charles Dairay
August 1, Carlo van Ulft

Allendale, Michigan

Grand Valley State University, Cook Carillon
Sundays at 7 pm
August 20, Karel Keldermans

Ann Arbor, Michigan

University of Michigan, Lurie Tower
Mondays at 7 pm
July 17, Gijsbert Kok & Traveling Carillon of Prague
July 24, Linda Dzuris
July 31, Dennis Curry
August 7, John Gouwens
August 14, Teun Michiels
August 21, Gideon Bodden

Arlington, Virginia

Arlington National Cemetery, Netherlands Carillon
Saturdays July & August at 4 pm

Berea, Kentucky

Berea College, Draper Building Tower
Mondays at 8 pm
August 7, TBA
September 4, John Courter

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
July 16, Claude Aubin
July 23, Charles Dairay
July 30, Linda Dzuris
August 6, Steven Ball

Kirk in the Hills Presbyterian Church

Sundays at 10 am and 12 noon
July 16, Claude Aubin
July 23, Charles Dairay
July 30, Linda Dzuris
August 6, Steven Ball
August 13, Ray McLellan
August 20, Karel Keldermans
September 10, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 20, Charles Dairay
July 27, Joseph Daniel

Bryn Mawr, Pennsylvania

Bryn Mawr Presbyterian Church
Sundays at 7 pm
July 16, Lara West

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
July 16, Charles Dairay
July 23, Peter Langberg
July 30, Andrea McCrady
August 6, Kimberly Schafer
August 13, Trevor Workman
August 20, Daniel Kerry Kehoe

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 16, Marcel Siebers
July 23, Dave Johnson
July 30, TBA
August 6, Margaret Angelini
August 13, Sally Slade Warner

Culver, Indiana

Culver Academies Memorial Chapel
Saturdays at 4 pm
July 15, 22, 29, September 2, 30, John Gouwens

Danbury, Connecticut

St. James Episcopal Church
Wednesdays at 12:30 pm
July 19, Gerald Martindale
July 26, Hans Uwe Hielscher
August 2, TBA

Detroit, Michigan

Jefferson Avenue Presbyterian Church
July 27, 7:30 pm, Linda Dzuris

St. Mary's of Redford Catholic Church

Saturdays at 3 pm
July 15, Claude Aubin
July 22, Julia Walton
July 29, Linda Dzuris
August 5, Patrick Macoska

East Lansing, Michigan

Michigan State University, Beaumont Tower
Wednesdays at 6 pm
July 19, Charles Dairay
July 26, Linda Dzuris

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
Tuesdays at 7 pm
July 18, Lara West
July 25, Marcel Siebers
August 1, Peter Langberg

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
Sundays at 6 pm
July 16, Edward Nassor
July 23, John Widmann with the Frederick Pipes and Drums
July 30, Marcel Siebers
August 6, Claire Marie Moblard
August 13, Steven Ball
August 20, Traveling Carillon of Prague
August 27, Tim Sleep

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
July 17, Charles Dairay
July 24, Peter Langberg
July 31, Andrea McCrady
August 7, Kimberly Schafer
August 14, Trevor Workman
August 21, Daniel Kerry Kehoe
August 28, Sue Bergren

Gloucester, Massachusetts

Our Lady of Good Voyage Church
Wednesday, July 5 and Tuesdays at 7 pm
July 18, Marcel Siebers
July 25, Dave Johnson

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
July 19, Marcel Siebers
July 26, Hans Uwe Hielscher
August 2, TBA
August 9, Sally Slade Warner
August 16, Trevor Workman

Kennett Square, Pennsylvania

Longwood Gardens
July 29, 7 pm, Peter Langberg
August 5, 7 pm, Dennis Curry
August 12, 6 pm, Carlo van Ulft

Madison, Wisconsin

University of Wisconsin
Thursdays at 7:15 pm
July 20, Dave Johnson
July 27, Lyle Anderson
August 3, Andrea McCrady

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Memorial Day, Independence Day and Labor Day at 2 pm
Sundays May 28-September 3 at 7 pm

Middlebury, Vermont

Middlebury College
Fridays at 4 pm
July 21, Daniel Kerry Kehoe
July 28, Hans Uwe Hielscher
August 4, Alexander Solovov
August 11, Elena Sadina
August 18, George Matthew, Jr. (7 pm)

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
July 18, Charles Dairay
July 25, Peter Langberg
August 1, Andrea McCrady
August 8, Kimberly Schafer
August 15, Trevor Workman
August 22, Daniel Kerry Kehoe

Northfield, Vermont

Norwich University
Saturdays at 1 pm
July 15, Marcel Siebers
July 22, Daniel Kerry Kehoe
July 29, Hans Uwe Hielscher

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
July 17, Marcel Siebers
July 24, Dave Johnson
July 31, TBA
August 7, Margaret Angelini
August 14, Daniel Kerry Kehoe

Ottawa, Ontario

Peace Tower Carillon
July and August, weekdays except Canada Day (July 1), 2 pm
September-June, most weekdays, 12 pm
Gordon Slater, Dominion Carillonneur

THE DIAPASON

2007 Resource Directory

- The *only* comprehensive directory of the organ and church music fields
- Includes listings of associations, suppliers, and the products and services they provide
- Printed in 5¾" x 8" format and mailed with the January 2007 issue of THE DIAPASON

To reserve advertising space, contact Jerome Butera
847/391-1045; jbutera@sgcmail.com

Owings Mills, Maryland
McDonogh School
Fridays at 7 pm
July 21, Hans Uwe Hielscher
July 28, Marcel Siebers
August 4, Dennis Curry

Princeton, New Jersey
Princeton University, Grover Cleveland Tower
Sundays at 1 pm
July 16, Lara West
July 23, Marcel Siebers
July 30, Peter Langberg
August 6, Dennis Curry
August 13, Carlo van Ulft
August 20, Lisa Lonie
August 27, Trevor Workman
September 3, Scott Parry

Rochester, Minnesota
Mayo Clinic
July 30, 4 pm, Jeff Daehn
August 5, 4 pm, Andrea McCrady
August 13, 4 pm, John Gouwens

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 16, Justin Ryan
July 30, Helen Hawley
August 6, Andrea McCrady
August 13, Dave Johnson

Spokane, Washington
Cathedral of St. John the Evangelist
Thursdays at 7 pm
July 20, Peter Langberg
July 23, Andrea McCrady
July 27, Dave Johnson

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 19, Lara West
July 26, Marcel Siebers
August 2, Peter Langberg
August 9, Dennis Curry
August 16, Carlo van Ulft
August 23, Doug Gefvert with Irish Thunder Bag Pipe Band
August 30, Janet Tebbel

Victoria, British Columbia
Netherlands Centennial Carillon
Sundays, 3 pm, May–December
Fridays, 7 pm, July–August
Rosemary Laing, Carillonneur

Williamsville, New York
Calvary Episcopal Church
Wednesdays at 7 pm
July 19, Linda Dzuris
July 26, Charles Dairay
August 2, Carlo van Ulft
August 9, Gloria Werblow

Calendar

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

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

UNITED STATES East of the Mississippi

15 JULY
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
Huw Lewis; National FABM Conference, Green Lake, WI

16 JULY
Domenico Severin; Cathedral of St. Patrick, New York, NY 4:30 pm
Gregory Hooker; Washington National Cathedral, Washington, DC 5 pm
Richard Fitzgerald; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Jason Abel; Old Presbyterian Meeting House, Alexandria, VA 5 pm
Daniel Hannemann; First Baptist, Charlotte, NC 7:30 pm

18 JULY
Brittany Haskell; First Parish Church, Brunswick, ME 12:10 pm
Maurice Clerc; Merrill Auditorium, Portland, ME 7:30 pm
Leo Abbott; Old West Church, Boston, MA 8 pm
Erica Johnson; Christ Episcopal, Roanoke, VA 7:30 pm

19 JULY
Nicole Keller; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Cj Sambach; Covenant Central Presbyterian, Williamsport, PA 7:30 pm
Robert Unger; Faith Lutheran, Appleton, WI 12:15 pm
Joanne Wright; Sinsinawa Mound, Sinsinawa, WI 7 pm

20 JULY
Jeremy Filsell; Trinity Church Wall Street, New York, NY 1 pm

22 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

23 JULY
Hans Hielscher; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
John Cleaveland; Calvary Church, Charlotte, NC 7:30 pm

25 JULY
John Ward; First Parish Church, Brunswick, ME 12:10 pm
Yuko Hayashi & Jon Gillock; Old West Church, Boston, MA 8 pm
James Leland; Christ Episcopal, Roanoke, VA 7:30 pm

26 JULY
Frederick Hohman; Methuen Memorial Music Hall, Methuen, MA 8 pm
Nigel Potts; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Jeffrey Verkuilen; First Presbyterian, Neenah, WI 12:15 pm
William Tinker; Sinsinawa Mound, Sinsinawa, WI 7 pm

27 JULY
Alexander Frey; Trinity Church Wall Street, New York, NY 1 pm

29 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Peter Langberg, carillon; Longwood Gardens, Kennett Square, PA 7 pm
Justin Ryan, carillon; The Culver Academies, Culver, IN 4 pm

30 JULY
Vincent de Pol; Cathedral of St. Patrick, New York, NY 4:30 pm
Sean Jackson; Washington National Cathedral, Washington, DC 5 pm
Leo Abbott; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Henry Lebedinsky; St. Alban's Episcopal, Davidson, NC 7:30 pm

1 AUGUST
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
Hans Hielscher; Merrill Auditorium, Portland, ME 7:30 pm
Frederick Swann; The Riverside Church, New York, NY 7 pm
Kathrine Handford; Lawrence Memorial Chapel, Appleton, WI 12:15 pm

2 AUGUST
Gretchen Longwell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Paul Oakley; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
John Skidmore; Memorial Presbyterian, Appleton, WI 12:15 pm
Gary Lewis; Sinsinawa Mound, Sinsinawa, WI 7 pm

3 AUGUST
Cameron Carpenter; Trinity Church Wall Street, New York, NY 1 pm

4 AUGUST
Gerre Hancock; Third Presbyterian, Rochester, NY 8 pm

5 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
Dennis Curry, carillon; Longwood Gardens, Kennett Square, PA 7 pm

6 AUGUST
Justus Parrotta; Washington National Cathedral, Washington, DC 5 pm

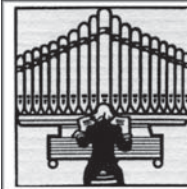
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Paul Murray; Basilica of the National Shrine
of the Immaculate Conception, Washington, DC
6 pm

•Florence Jowers; Dilworth United
Methodist, Charlotte, NC 7:30 pm

8 AUGUST

Andrew Scanlon; First Parish Church,
Brunswick, ME 12:10 pm

Rob Richards; Merrill Auditorium, Portland,
ME 7:30 pm

Heinrich Christensen, with bassoon; King's
Chapel, Boston, MA 12:15 pm

Barbara Bruns, with trumpet; Old West
Church, Boston, MA 8 pm

9 AUGUST

Massimo Nasetti; Methuen Memorial Music
Hall, Methuen, MA 8 pm

Gordon Turk; Ocean Grove Auditorium,
Ocean Grove, NJ 7:30 pm

Mark Sikkila; St. Bernard's Catholic Church,
Appleton, WI 12:15 pm

Ray Cornils; Sinsinawa Mound, Sinsinawa,
WI 7 pm

12 AUGUST

Carlo van Uift, carillon; Longwood Gardens,
Kennett Square, PA 6 pm

13 AUGUST

Carl MaultsBy; Cathedral of St. Patrick, New
York, NY 4:30 pm

Yun Kyong Kim; Washington National
Cathedral, Washington, DC 5 pm

Oddmund Opsjøn; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm

•Jay Oden; First United Methodist, Gastonia,
NC 7:30 pm

15 AUGUST

Ann Hartzler; First Parish Church,
Brunswick, ME 12:10 pm

Massimo Nasetti; Merrill Auditorium, Port-
land, ME 7:30 pm

Gail Archer; King's Chapel, Boston, MA
12:15 pm

Libor Dudas; Old West Church, Boston, MA
8 pm

16 AUGUST

Kola Owolabi; Methuen Memorial Music Hall,
Methuen, MA 8 pm

David Higgs; First Presbyterian, Skaneate-
les, NY 8 pm

Nancy Siebecker; First Presbyterian,
Neeenah, WI 12:15 pm

Andrew Peters; Sinsinawa Mound, Sinsi-
nawa, WI 7 pm

20 AUGUST

Linda Sharp; Washington National Cathed-
ral, Washington, DC 5 pm

Marsha Long; Basilica of the National Shrine
of the Immaculate Conception, Washington, DC
6 pm

•Timothy Bellowers; Myers Park Baptist,
Charlotte, NC 5 pm

22 AUGUST

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

23 AUGUST

Gabriel Dessauer; Methuen Memorial Music
Hall, Methuen, MA 8 pm

Daniel Schwandt; First English Lutheran,
Appleton, WI 12:15 pm

Mark McClellan; Sinsinawa Mound, Sinsi-
nawa, WI 7 pm

26 AUGUST

Tom Trenney, silent film accompaniment;
Music House Museum, Acme, MI 5:30 & 7 pm

27 AUGUST

Sylvia Chai; Cathedral of St. Patrick, New
York, NY 4:30 pm

Michi Ishizaki; Washington National Cathed-
ral, Washington, DC 5 pm

Richard Pilliner; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm

•Stephen & Susan Talley, with violin;
Covenant Presbyterian, Charlotte, NC 7:30 pm

+Tom Trenney; Trinity Lutheran, Traverse
City, MI 3 pm

29 AUGUST

Thomas Heywood; Merrill Auditorium, Port-
land, ME 7:30 pm

30 AUGUST

Jonathan Schakel; Methuen Memorial Music
Hall, Methuen, MA 8 pm

Marillyn Freeman; St. Paul's Lutheran,
Neeenah, WI 7 pm

Joyce Robinson; Sinsinawa Mound, Sinsi-
nawa, WI 7 pm

UNITED STATES

West of the Mississippi

16 JULY

David Hatt; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

David Wagner; Westwood United Methodist,
Los Angeles, CA 3 pm

17 JULY

Donald MacKenzie; Balboa Park, San Diego,
CA 7:30 pm

23 JULY

David Heller; Texas A&M International Uni-
versity, Laredo, TX 4 pm

Derek Nickels; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

24 JULY

Richard Elliott; Balboa Park, San Diego, CA
7:30 pm

25 JULY

James Welch, with piano and strings; St.
Mark's Episcopal, Palo Alto, CA 8 pm, also 7/26

30 JULY

Robert Knupp; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

Jay Brunot; Westwood United Methodist,
Los Angeles, CA 3 pm

31 JULY

Dennis James, film accompaniment; Balboa
Park, San Diego, CA 7:30 pm

1 AUGUST

David Pickering; Brigham Young University-
Idaho, Barrus Concert Hall, Rexburg, ID 7:30
pm

5 AUGUST

Mahlon Balderston & David Gell, with piano
and soprano; Trinity Episcopal, Santa Barbara,
CA 3 pm

6 AUGUST

Don Auberger; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

7 AUGUST

Paul Jacobs; Balboa Park, San Diego, CA
7:30 pm

13 AUGUST

David Hurd; Third Baptist Church, San Fran-
cisco, CA 5 pm

Elizabeth Lenti; Westwood United
Methodist, Los Angeles, CA 3 pm

14 AUGUST

Ray Cornils; Balboa Park, San Diego, CA
7:30 pm

20 AUGUST

John Dillistone; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

Alison Luedecke, with Millennia Consort and
the Cameron Highlanders; Torrey Pines Christ-
ian Church, La Jolla, CA 4 pm

21 AUGUST

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

27 AUGUST

Arvin Berner; Cathedral of St. Mary of the
Assumption, San Francisco, CA 3:30 pm

David Gell, with trumpet; Trinity Episcopal,
Santa Barbara, CA 3:30 pm

28 AUGUST

Carol Williams, with vocalist and bass; Bal-
boa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JULY

Hartmut Müller, children's concert; St.
Katharinen, Oppenheim, Germany 11:15 am

16 JULY

Roger Fisher; All Saints, Rome, Italy 9 pm

17 JULY

James Lancelot; St. Batholomew's, Leeds,
UK 7:30 pm

18 JULY

Marco Lo Muscio & Dario Paolini; Chiesa
S. Martiri Canadesi, Rome, Italy 9 pm

Andrew Reid; Leicester Cathedral, Leicester,
UK 8 pm

Davidson United Methodist Church Senior
High Choir; St. James United Church, Montreal,
QC, Canada 12:30 pm

19 JULY

Gail Archer; St. Petri, Hamburg, Germany
12 noon

Carol Williams; St. David's Cathedral,
Haverfordwest, UK 8:15 pm

21 JULY

Gillian Weir; Haderslev Cathedral, Hader-
slev, Denmark 4:30 pm

22 JULY

Gail Archer; Matyas Templom, Budapest,
Hungary 8 pm

John Scott & Huw Williams; St. Bavo's
Cathedral, Haarlem, The Netherlands 3 pm

Douglas Cleveland; La Cathédrale de Lausanne, Lausanne, Switzerland 8 pm
Shean Bowers; Anglican Cathedral, Liverpool, UK 4 pm

Alan Spedding, with trumpet; Beverley Minster, Beverley, UK 6 pm

Gordon Stewart; Arundel Cathedral, Arundel, UK 8 pm

23 JULY

Craig Cramer; St. Walburgiskerk, Zutphen, The Netherlands 4 pm

Henryk Gwardak; All Saints, Rome, Italy 9 pm

Iain Quinn; Westminster Abbey, London, UK 5:45 pm

Sylvie Poirier & Philip Crozier; Cathédrale de Langres, Langres, France 7:30 pm

24 JULY

Gillian Weir; Jesuskirk, Copenhagen, Denmark 1 pm

Carol Williams; All Saints', Hastings, UK 7:30 pm

25 JULY

Henryk Gwardak; Chiesa S. Martiri Canadesi, Rome, Italy 9 pm

Richard Hills; Leicester Cathedral, Leicester, UK 8 pm

Daniel Cook; St. Lawrence Jewry, London, UK 1 pm

James O'Donnell; Westminster Abbey, London, UK 7 pm

Diane Meredith Belcher, masterclass; St. Matthew's United Church, Halifax, NS, Canada, 9 am

Federico Andreoni; St. James United Church, Montreal, QC, Canada 12:30 pm

26 JULY

Craig Cramer; Grote Kirk, Leeuwarden, The Netherlands 8 pm

Diane Meredith Belcher; St. Matthew's United Church, Halifax, NS, Canada, 8 pm

Yuuchiro Shiina; Minato Mirai Hall, Yokohama, Japan 12:10 pm

27 JULY

Adrian Gunning; Union Chapel, Upper Islington, UK 7 pm

28 JULY

Craig Cramer; Ned Herv Kerk, Noordbroek, The Netherlands 8 pm

Sylvie Poirier & Philip Crozier; Pfarre Breitenfeld, Breitenfeld, Austria 6 pm

29 JULY

Gail Archer; Parrocchia S. Vincenzo Martire, Nole Canavese, Italy 9 pm

Daniel Zaretsky; All Saints, Rome, Italy 9 pm

Paul Provost; Anglican Cathedral, Liverpool, UK 4 pm

Paul Hale; Bridlington Priory, Bridlington, UK 6 pm

Stephen Farr; St. John the Evangelist, Islington, UK 7:30 pm

Daniel Cook; St. Lawrence Jewry, London, UK 1 pm

James O'Donnell; Westminster Abbey, London, UK 7 pm

30 JULY

Felix Hell; Evangelische Bruderschaft "Kecharismai," Dettingen/Erms, Germany 5 pm

Daniel Zaretsky; Chiesa S. Martiri Canadesi, Rome, Italy 9 pm

31 JULY

Gail Archer; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

1 AUGUST

Roger Sayer & Charles Andrews; Leicester Cathedral, Leicester, UK 8 pm

Ryan Enright; St. James United Church, Montreal, QC, Canada 12:30 pm

2 AUGUST

Marco Lo Muscio; Klosterkirche, Sorø, Denmark 8 pm

Felix Hell; St. Hedwig's Cathedral, Berlin, Germany 3 pm

Craig Cramer; Grote of St Laurenskerk, Alkmaar, The Netherlands 8 pm

Tim Mills; St. Asaph Cathedral, Liverpool, UK 4 pm

Geoffrey Morgan; Christchurch Priory, Dorset, UK 7:30 pm

3 AUGUST

Sylvie Poirier & Philip Crozier; St. Antoniuskirche, Großbränschen, Germany 7:30 pm

4 AUGUST

Sylvie Poirier & Philip Crozier; Drahnisdorfkirche, Niederlausitz, Germany 7:30 pm

5 AUGUST

Marco Lo Muscio; Chiesa di S. Giovanni Battista, Alagna V. (Vercelli), Italy 9 pm

Ronan Murray; Anglican Cathedral, Liverpool, UK 4 pm

Douglas Hollick; St. James the Greater, Leicester, UK 7:30 pm

Mark Blatchly; Arundel Cathedral, Arundel, UK 8 pm

6 AUGUST

Sylvie Poirier & Philip Crozier; Wallfahrtskirche Bogenberg, Munich, Germany 7 pm

Adrian Partington; Albert Hall, Nottingham, UK 2:45 pm

8 AUGUST

Felix Hell; Pfarrkirche Heilig Kreuz, Berlin, Germany 8:30 pm

Felix Hell; Epiphaniienkirche, Berlin, Germany 8:30 pm

David Cowen & Simon Headley; Leicester Cathedral, Leicester, UK 8 pm

Eugenio Maria Fagiani; St. James United Church, Montreal, QC, Canada 12:30 pm

9 AUGUST

Craig Cramer; Ludgerikirche, Norden, Germany 8 pm

11 AUGUST

Sylvie Poirier & Philip Crozier; Church of the Cross, Lahti, Finland 8 pm

Ben van Oosten; Hereford Cathedral, Hereford, UK 11 am

12 AUGUST

David Stokes; Anglican Cathedral, Liverpool, UK 4 pm

Roger Judd; Beverley Minster, Beverley, UK 6 pm

13 AUGUST

Gillian Weir; Monaco Cathedral, Monaco 5 pm

14 AUGUST

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

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15 AUGUST

David Saint; Leicester Cathedral, Leicester, UK 8 pm
Isabelle Demers; St. James United Church, Montreal, QC, Canada 12:30 pm

16 AUGUST

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

19 AUGUST

Paul Derrett; Anglican Cathedral, Liverpool, UK 4 pm
Daniel Moulit; Arundel Cathedral, Arundel, UK 8 pm

20 AUGUST

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

22 AUGUST

Arnfinn Tobiass; Leicester Cathedral, Leicester, UK 8 pm
Vincent Boucher; St. James United Church, Montreal, QC, Canada 12:30 pm

23 AUGUST

Miho Hasegawa; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Gillian Weir, with Herring Boy's Choir; Sorø Kirk, Sorø, Denmark 8 pm
Sylvie Poirier & Philip Crozier; Essen Dom, Essen, Germany 8 pm

25 AUGUST

Gillian Weir; Helligaandskirk, Copenhagen, Denmark 4:30 pm

26 AUGUST

Jack Pickford; Anglican Cathedral, Liverpool, UK 4 pm
Simon Lindley; Bridlington Priory, Bridlington, UK 6 pm

27 AUGUST

Gillian Weir; Maria Kirk, Helsingborg, Sweden 7:30 pm
Felix Hell; Christuskirche, Lüdenscheid, Germany 6:15 pm

28 AUGUST

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

29 AUGUST

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

31 AUGUST

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

Organ Recitals

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, February 16: *Adagio and Fugue in c*, K. 546, Mozart; *Trio in d*, BWV 583, Bach; *Fantaisie in A. Cantabile*, *Pièce Heroïque*, Franck; *Elegy*, Biery; Final (*Symphony No. 5 in a*, op. 47), Vierné.

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

CRAIG CRAMER, Wabash College, Crawfordsville, IN, February 12: *Carillon de Westminster*, Vierné; *Carillon*, Roberts; *Lumina*, DeCerb; *Wondrous Love: Variations on a Shape-note Hymn*, op. 34, Barber; *Fantasia and Fugue in g*, BWV 542, Bach; *Incarnation Suite on Puer natus est nobis*, Martinson; *Prelude and Fugue on O Trau-*

rigkeit, O Herzeleid, Smyth; *Sonata No. 1 in f*, Mendelssohn.

PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, February 25: *Tocatta et fugue en ré mineur*, BWV 565, Bach; *Werde Munter, mein Gemüte*, Pachelbel; *Pastorale*, Fricker; *Sonata Eroica*, Jongen.

DAVID A. GELL, with Fern Fay, piano, First Presbyterian Church, Oxnard, CA, February 26: *Tiento de sexto tono*, de Soto; *Under the Linden tree green*, Sweelinck; *Preserve us Lord, by Thy Word*, BuxWV 185, *Tocatta in d*, BuxWV 155, Buxtehude; *How brightly shines the morning star*, Pachelbel; *Le Coucou*, Daquin; *Organ Concerto No. 13 in F*, Handel; *Kyrie in c-sharp (Messe Solennelle)*, Vierné, arr. Schreiner; *Adagio in E*, Bridge; *Carillon*, Sowerby; *Eternal Father, strong to save*, Joseph; *Piano Concerto in d*, Mozart; *I have decided to follow Jesus, Come, Thou Almighty King*, De Cou; *Prelude on Balm in Gilead*, Gell.

KATHY HEETLAND, First Presbyterian Church, Arlington Heights, IL, April 19: *Grand Jeu*, Dornel; *Christ the Lord Is Risen*, Bertalot; *Tocatta on Christ the Lord Is Risen Today*, Jones; *Aria*, Telemann; *Cornet Voluntary*, Travers; *I Know That My Redeemer Lives*, Burkhardt; *Fantasia on Psalm 24*, Kee; *Awake, My Heart, with Gladness*, Held, Van Hulse; *Aria*, Rawsthorne; *Processional on Lift High the Cross*, Busarow.

FELIX HELL, United Presbyterian Church, Amsterdam, NY, April 23: *Prelude and Fugue in G*, BWV 541, Bach; *Sonata No. 6*, op. 65, Mendelssohn; *Fantasy in f*, K. 608, Mozart; *Prelude and Fugue on B-A-C-H*, Liszt; *Carillon de Westminster (Suite No. 3*, op. 54), Vierné; *Prélude, Fugue et Variation*, op. 18, Franck; *Sonata No 1 in d*, op. 42, Guilment.

PAUL JACOBS, St. Norbert Abbey, DePere, WI, April 22: *Prelude and Fugue in a*, BWV 543, Bach; *Berceuse*, Vierné; *Fantasy and Fugue on Wacht auf! ruft uns die Stimme*, op. 52, no. 2, Reger; *Allegro vivace (Symphony No. 5 in f)*, Widor; *Sicilienne*, *Tocatta (Suite*, op. 5), Duruflé.

MARTIN JEAN, Holy Trinity Lutheran Church, Akron, OH, March 10: *Praeludium et Fuga in D*, BWV 532, Bach; *Jesu, du bist allzu schöne*, Böhm; *Crucifixion (Symphonie-Passion*, op. 23), Dupré; *Choral No. 1 in E*, Franck; *Fantasy in f*, K. 608, Mozart; *Theme and Variations (Hommage to Frescobaldi)*, Langlais; *Symphony No. 1*, op. 14, Vierné.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 7: *Prelude and Fugue No. 1 in g*, Tunder; *Adagio (The 94th Psalm)*, Reubke; *Jesu, meine Freude*, Reinhard; *Variations on This Little Gospel Light of Mine*, Kolander; *Come Sing!*, Pethel.

MARGARET McELWAIN KEMPER, The Presbyterian Homes, Evanston, IL, March 27: *Phoenix Processional*, Locklair; *O filii et filiae*, Dandrieu; *Before Thy Throne I Now Appear*, BWV 668, *Prelude and Fugue in c*, BWV 546, Bach; *O Sacred Head, Now Wounded*, Owolabi; *My Soul Longeth to Depart in Peace (Neuf Pièces)*, Langlais; *Fantasy on Lobe den Herren*, Miller.

THOMAS M. KOLAR, Church of Mary, Mother of God, Massillon, OH, March 26: *Fantasia in f*, No. 1, K. 594, Mozart; *Mein junges Leben hat ein End*, Sweelinck; *Chorale Fantasia on the tune Heinlein*, Wallace; *Man's Days Are Like the Grass*, Pinkham; *Pedal-Variations and Finale on Amazing Grace*, Jones; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn.

CHRISTINE KRAEMER, First Presbyterian Church, Arlington Heights, IL, March 15: *Partita on O God, Our Faithful God*,

Bach; *Air and Canon on Draw Us in the Spirit's Tether*, Biery; *Sonata No. 6 in d*, Mendelssohn.

MAREK KUDLICKI, Queen of All Saints Basilica, Chicago, IL, April 25: *Allein Gott in der Höh' sei Ehr*, Pachelbel; *Preambulum in d*, Colenda, *Cantio polonica*, Anonymous; *Salve Regina*, Sowa; *Hayducki, Alia poznanie*, *Preambulum in F*, Nicolaus of Cracow; *Tocatta and Fugue in E*, BWV 566, Bach; *O wie selig seid ihr doch, ihr Frommen*, *Herzlich tut mich verlangen*, Brahms; *Improvisations on the Polish Church Hymn Holy God*, op. 38, Surzynski; *Polish Fantasy*, op. 9, Nowowiejski; *First Sonata*, Borowski.

ARTHUR LAMIRANDE, Hong Kong Cultural Centre, Hong Kong, March 18: *Postlude for Christmas*, *Introduction and Fugue on The Mass is ended*, *Alleluia*, *Scherzo*, *Easter Rhapsody*, Piché; *Improvisation on In Paradisum*, LaMirande.

NANCY LANCASTER, House of Hope, St. Paul, MN, March 26: *Choral in a*, Franck; *Andante sostenuto (Symphonie Gothique)*, Widor; *Fugue in G*, BWV 577, *Nun komm der Heiden Heiland*, BWV 659, *Tocatta and Fugue in d*, BWV 565, Bach; *Rhosymedre*, Hyfrydol (*Three Preludes Founded on Welsh Hymn Tunes*), Vaughan Williams; *All Things Bright and Beautiful*, Diemer; *Fugue in E-flat*, Bach; *Andante*, *Allegro (Symphonie 1)*, Vierné.

HUW LEWIS, The Church of the Holy Spirit, Lake Forest, IL, March 19: *Passacaglia in c*, BWV 582, Bach; *Theme and Variations for Christmas Night*, Monnikendam; *Récit de tierce en taille*, de Grigny; *Postlude in d*, op. 105, Stanford; *Passacaglia (Katerina Izmailova*, op. 29), Shostakovich; *Aria*, *Tocatta (Suite on Uzbek Melodies)*, Muschel; *Psalm Prelude*, op. 32, no. 1, Howells; *Introduction and Fugue on the chorale Ad nos, ad salutarem undam*, Liszt.

ROBERT SUTHERLAND LORD, with The University of Pittsburgh Symphony Orchestra, University of Pittsburgh, Pittsburgh, PA, March 16: *Concerto for Organ and Orchestra in F*, op. 4, no. 5, HWV 293, Handel; *Fantasia and Fugue in G*, Pary; *Symphony No. 95 in c*, Hob. I:95, Haydn.

BRUCE NESWICK, First Baptist Church, Chattanooga, TN, February 19: *Praeludium und Fuge in E-moll*, BWV 548, Bach; *Sonata I*, op. 2, Howells; *Fanfare to the Tongues of Fire*, King; *Evening Song*, Hurd; *O Welt, ich muss dich lassen (Eleven Chorale-Preludes*, op. 122), Brahms; *Suite*, op. 5, Duruflé; improvisation on a submitted theme.

NANCIANNE PARRELLA, St. Ignatius Loyola, New York, NY, April 5: *Fantasia and Fugue in c*, BWV 537, Bach; *Voluntary No. 7 in C*, Handel; *Dialog: Prelude with Chorale*, Mägi; *Prelude and Fugue in c*, BWV 546, Bach.

STEPHEN G. SCHAEFFER, Cathedral Church of the Advent, Birmingham, AL, April 2: *Pièce d'Orgue*, BWV 572, Bach; *Prelude, Adagio and Chorale Variations on the theme of Veni Creator*, op. 4, Duruflé; *Choral No. 2 in b*, Franck; *Prelude and Fugue on B-A-C-H*, Liszt.

JOHN SCOTT, Busch-Reisinger Museum, Harvard University, Cambridge, MA, February 21: *Praeludium ex F*, *Vater unser im Himmelreich*, Praetorius; *My Jewel*, *My Selfe*, *Revenant*, Bull; *Dies sind die Heiligen zehn Gebot*, BWV 678, *Jesus Christus unser Heiland*, BWV 688, *Prelude and Fugue in a*, BWV 543, Bach; *Andante in C*, K. 356, *Fantasia in f*, K. 608, Mozart; *Andante with Variations in D*, Mendelssohn; *Miroir*, Wammes; *Ricercar*, Bove; *Recessional*, Mathias.

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VIRGINIA STROHMEYER-MILES, St. Mark's Episcopal Church, Little Rock, AR, March 24: *Preludium and Fugue in c*, BWV 549, Bach; *In Paradisum*, Dubois; *Will o' the Wisp*, Nevin; *Processional March*, Kreisler; Londonderry Air; Finale (*Sonata in d*), Guilment.

BRIAN SWAGER, Grace Cathedral, San Francisco, CA, April 2: *Three Preludes and Fugues*, op. 7, Dupré; *Fantasy and Fugue on the chorale Ad nos, ad salutarem undam*, Liszt.

MAXINE THEVENOT, St. Thomas Church Fifth Avenue, New York, NY, April 23: *Sonata V*, Mendelssohn; *At the Ballet (Five Dances)*, Hampton; *Five Liturgical Inventions*, Togni; *Continuum*, Quinn; *Carillon Sortie*, Mulet.

BURTON K. TIDWELL, with Melody Steed, Westwood United Methodist Church, Los Angeles, CA, March 21: *Dialogue Monastique*, Purvis; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Pastorale*, Roger-Ducasse; *Psalm Prelude*, Set 2, No. 3, Howells; *Sonata à deux*, Litaize; *The Mystery of Faith*, Sandresky; *Passacaglia (Symphony in G)*, Sowerby.

JEFFREY VERKUILEN, First Presbyterian Church, Neenah, WI, April 23: *Minuet (Concerto No. 6 for Two Organs)*, Soler, arr. Webb; *Wir glauben all' an einen Gott, Vater*, BWV 740, *Passacaglia and Fugue in c*, BWV 582, Bach; *Mon coeur s'ouvre à ta voix (Samson and Delilah)*, Saint-Saëns, transcr. LeMare; *Divertimento en Tema Antigo, La Bamba*, Noble; *Choral No. 1 in E*, Franck; *Efeso*, Bonnet; *Carillon*, Sowerby; *Concert Variations on The Star-Spangled Banner*, Buck.

ANITA EGGERT WERLING, The Episcopal Church of The Holy Family, Park Forest, IL, February 26: *Prelude in F*,

Hensel; *Echo Fantasia in a*, Sweelinck; *Fantasia à gusto Italian in F*, *Fugue in B-flat on B-A-C-H*, Krebs; *Herr Jesu Christ, dich zu uns wend'*, BWV 655, *Allein Gott in der Höh' sei Ehr'*, BWV 662, *Prelude and Fugue in G*, BWV 541, Bach; *Variations on Wondrous Love*, Eggert; *Dialog: Prelude with Choral*, Mägi; *Thème et Variations, Prélude au Kyrie*, Fantaisie (*Hommage à Frescobaldi*), Langlais.

TODD WILSON, Severance Hall, Cleveland, OH, April 2: *Prelude and Fugue in D*, BWV 532, Bach; *Fantasia in f*, K. 594, Mozart; *Passacaglia and Fugue in c*, BWV 582, Bach; *Variations on a Recitative*, op. 40, Schoenberg; *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Fantasia and Fugue on the Name of B-A-C-H*, op. 46, Reger.

RICHARD FORREST WOODS, Cathedral of the Holy Angels, Gary, IN, March 28: *Prelude and Fugue in b*, *Trio Sonata No. 5 in C*, *O Man, Bewail Thy Grievous Fall*, Bach; *Suite du Deuxième Ton*, Clérambault; *Pastorale*, Franck; *Prelude au Kyrie*, *Incantation pour un jour saint*, Langlais.

RUDOLF ZUIDERVELD, Dordt College, Sioux City, IA, February 17: *Toccata noni toni*, Cornet; *Three Variations on Daphne*, anonymous; *Adagio*, Fiocco; *Tarantella (Concerto No. 2 in B-flat)*, Wassenaer; *Looft God, looft Hem overall*, Hagen; *De stilte zingt U toe, o Here*, Matter; *Wees mij genadig*, Heer, Sanderman; *Zend, Heer, uw licht en waarheid neder*, Bolt; *Wilt heden nu treden voor God, den Here*, Twillert; *Ode to Adriaan Valerius*, Kee; *Amen, Jesus Christus, Amen!*, Schuurman; *Dans une douce joie*, Klop; *Dic nobis, Maria, quid vidisti in via?*, Sepulchrum Christi viventis, et gloriam vidi resurgentis (*Tres Mediationes Sacrae*, No. 1), de Klerk; *Toccata in d*, Mailly.

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

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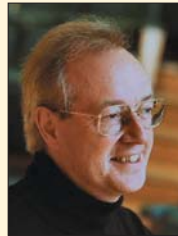
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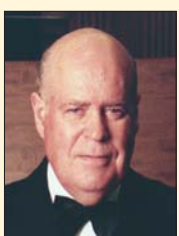
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