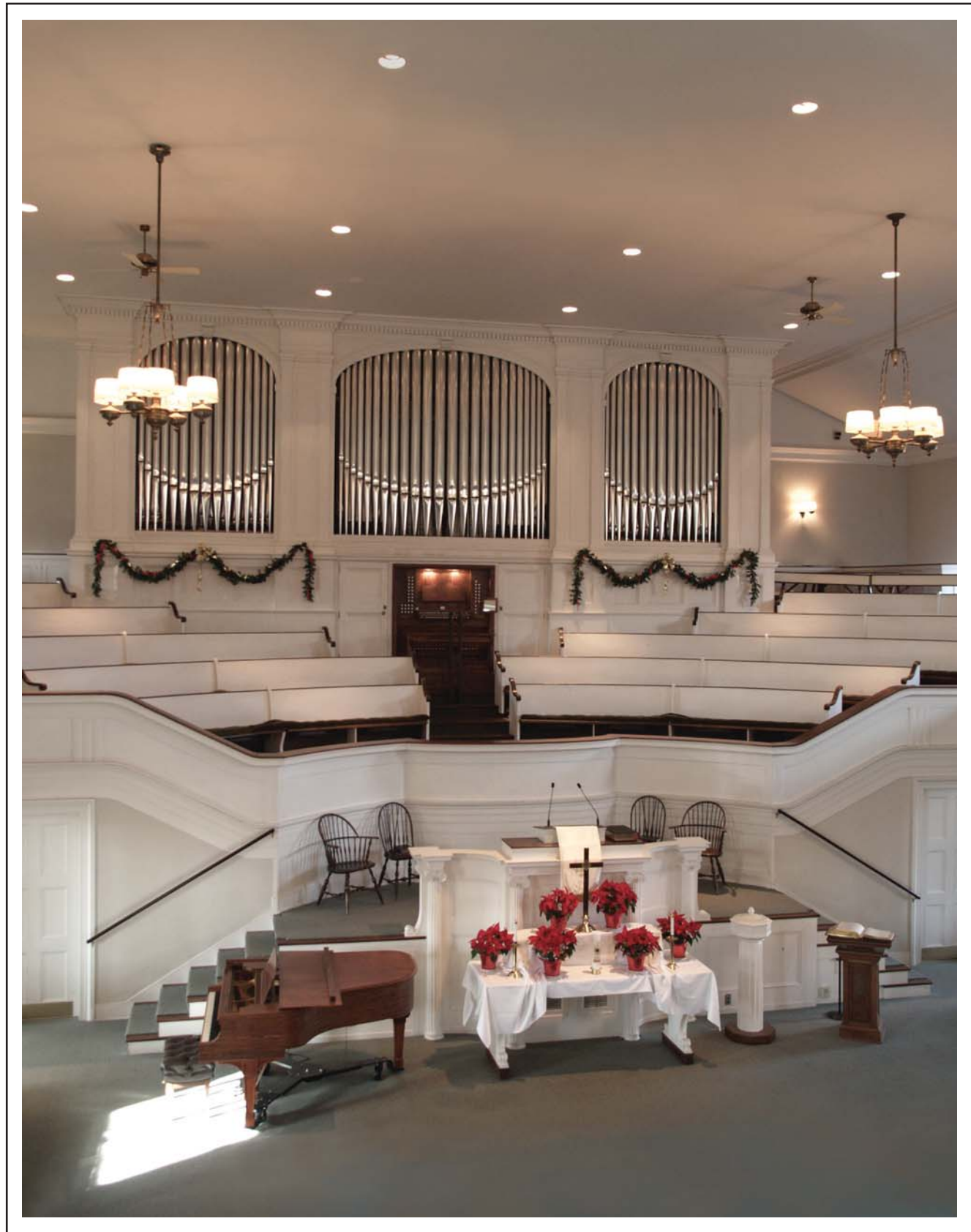


# THE DIAPASON

MARCH, 2007



First Church in Oberlin, United Church of Christ  
Oberlin, Ohio  
Cover feature on pages 30–31



# Peter Richard Conte

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# THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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## Here & There

**The Church of St. Louis, King of France**, St. Paul, Minnesota, continues its recital series on Tuesdays at 12:35 pm: March 6, Anne Phillips; 3/13, Paul Weber; 3/20, Sarah Koehler; 3/27, Mary Newton; April 10, Robert Vickery; 4/17, Jean Krinke; 4/24, Tom Ferry; May 1, Judy Campen; 5/8, Jeffrey Patry; 5/15, Frances Nobert; 5/22, Brad Althoff. For information: <[www.stlouiskingoffrance.org](http://www.stlouiskingoffrance.org)>.

**First Presbyterian Church**, Arlington Heights, Illinois, continues organ recitals on Wednesdays at 12:10 pm: March 7, William Aylesworth; 3/14, Joyce Robinson; 3/21, Derek Nickels; 3/28, Donald Mead. For information: 847/255-5900.

**Christ Church**, New Brunswick, New Jersey, continues its recital/vespers series Sundays at 6 pm: March 11, Kaori Hongo; 3/18, Evensong; 3/25, Mark Laubach; April 1, Vespers for Palm Sunday; 4/15, Rutgers Brass, Scott Whitenor, conductor; 4/22, Vernon Williams; 4/29, Michael Diorio; May 6, Giorgio Parolini; 5/13, Gwendolyn Toth; 5/20, Patrick Hawkins; 5/27, Andrew Moore. For information: 732/545-6262; <[www.forministry.com/usnjecusaccecc](http://www.forministry.com/usnjecusaccecc)>.

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recording artist) as well as performances of Buxtehude's organ and choral works by David Rothe and Scarlatti sonatas played on harpsichord, fortepiano, modern piano and organ by Robert Bowman. Bowman will also lead a performance of J. S. Bach's *Musical Offering*. For information: <[drothe@csuchico.edu](mailto:drothe@csuchico.edu)>.

**The Church of St. Ignatius Loyola**, New York City, continues its music series: March 14, Michel Bouvard; May 10, Paul Halley, Andrew Henderson, and Renée Anne Louprette, works for organ, piano, and harpsichord by Paul Halley. The choir and orchestra are featured on March 28, music of Wagner and Mendelssohn (*Symphony No. 2*), pre-concert recital by Renée Anne Louprette; and April 25, music of Bach and Handel, pre-concert recital by K. Scott Warren. For information: <[www.saintignatiusloyola.org](http://www.saintignatiusloyola.org)>.

**The Church of St. Luke in the Fields**, New York City, continues its music series: March 15, Johann Theile, *St. Matthew Passion* (NYC premiere); May 3, music by Taverner, Tallis, and Tye. For information: 212/414-9419; <[stlukeinthefields.org/web/](http://stlukeinthefields.org/web/)>.

**The Church of the Holy Family** (The United Nations Parish), New York City, continues its concert series to celebrate the tenth anniversary of its five-manual organ built by Robert M. Turner. Programs take place on Thursdays at 12:45 pm: March 15, Scott Matthias; April 19, Russell Weismann. For information: <[www.churchhollyfamily.org](http://www.churchhollyfamily.org)>.

**Carolina Baroque**, Dale Higbee, music director, continues its 19th season: 18th-Century Genius—Bach, Handel & Mozart, March 16 (repeated on March 18 at West Market United Methodist Church, Greensboro); and Handel in Italy, April 13, at St. John's Lutheran Church, Salisbury, North Carolina. For information: <[www.carolinabaroque.org](http://www.carolinabaroque.org)>.

**The Brick Church**, New York City, continues its music series: March 18, organ recital by Keith Toth, and Duruflé *Requiem*; April 6, Stainer: *The Crucifixion*; 4/16, Eric Lebrun; July 2, Thomas Trotter. For information: <[www.brickchurch.org](http://www.brickchurch.org)>.

**Trinity Episcopal Church**, Santa Barbara, California, continues its music

series: March 18, Bach birthday concert; April 22, Eastertide concert; May 20, members of the Santa Barbara AGO chapter. For information: <[www.trinitysb.org](http://www.trinitysb.org)>.

**The Cathedral of the Madeleine**, Salt Lake City, continues its music series: March 18, Founders Day concert (Pärt, *Berliner Mass*; Rachmaninov, *Vespers*); May 18 and 20, The Madeleine Festival Concert (Bernstein and Ives). For information: <[www.saltlakecathedral.org](http://www.saltlakecathedral.org)>.

**The Church of the Covenant**, Cleveland, Ohio, has announced its spring music events: March 19, Todd Wilson and Cleveland Institute of Music organ majors, Bach birthday concert; 3/22, 29, and April 5, noontime Lenten concerts; April 1, Stainer, *The Crucifixion*; 4/6, Kevin Kwan and Todd Wilson, Dupré: *The Stations of the Cross*; 4/15, Parry, *Blest Pair of Sirens*; 4/29, Kevin Kwan; May 6, the Covenant Choir conducted by Gerre Hancock. For information: <[www.covenantweb.org](http://www.covenantweb.org)>.

**The University of Notre Dame**, South Bend, Indiana, continues its organ recital series: March 19, April 17, May 1, Craig Cramer; 3/25, Boyd Jones. For information: <[music.nd.edu/concerts/index.html](http://music.nd.edu/concerts/index.html)>.

**VocalEssence** presents Venezuelan conductor Maria Guinand in a concert entitled Spanish Inspirations on March 24 at the Basilica of St. Mary, Minneapolis. The VocalEssence Ensemble Singers will perform works by Victoria, Flecha, Piazzolla, and the world premiere of a commissioned work by Minnesota composer Eric Barnum. For information: <[www.vocalescence.org](http://www.vocalescence.org)>.

**St. Chrysostom's Episcopal Church**, Chicago, continues its music series: March 25, Richard Hoskins, with sopranos and viole de gambe; April 29, John Sherer; May 20, The Callipygian Players. For information: <[www.saintc.org](http://www.saintc.org)>.

**Trinity Church**, New York City, continues its concert series, "An Early Music Tour of Europe": March 27, F. J. Haydn, *Lord Nelson Mass* and J. M. Haydn, *Requiem*; May 8, Lully, Charpentier, Campra, and Couperin. For information: <[trinitywallstreet.org/music](http://trinitywallstreet.org/music)>.



James Lynn Culp, Nora Williams, and Lorenz Maycher

**Charles Callahan's** new composition for organ, *The Kilgore Suite*, received its world premiere on January 21, 2007, in a recital given by **Lorenz Maycher** at First Presbyterian Church, Kilgore, Texas, in honor of the 25th anniversary of **James Lynn Culp** as organist of the church. The work, commissioned by the First Presbyterian Church for the occasion, is based on nineteenth-century American hymn tunes, and will be published by Morningstar in fall 2007. During the recital,

James Lynn Culp was publicly recognized for his years of artistry, dedication, and loyalty to the church, and was praised for maintaining the highest level of standards in church music. As a surprise guest, organ builder **Nora Williams** was brought in by the church for the event. Mrs. Williams installed the church's 1949 Aeolian-Skinner organ with her husband, J. C. Williams, and father-in-law, T. J. Williams, and maintained the organ for many years.

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The 2007 Resource Directory was mailed with the January issue of THE DIAPASON. Please check your listing in the Directory and make corrections at

<www.TheDiapason.com>.

For assistance, contact Joyce Robinson, 847/391-1044; <jrobinson@sgcmail.com>.

Additional copies of the Directory are available for \$5 each.

Submit items for Here & There, Appointments, and Nunc Dimittis via e-mail to editor Jerome Butera <jbutera@sgcmail.com>.

Text should be sent either in the body of the message or as a Word document attachment. Photos should be sent as hi-res (300 dpi, 4 inches wide) jpg or tiff files.

For information, either e-mail or phone 847/391-1045.

**Holy Trinity Lutheran Church**, New York City, continues its Bach cantata series: April 1, Cantata 131, *Aus der Tiefen rufe ich, Herr, zu dir*; 4/6, *St. John Passion*; 4/8, Cantata 4, *Christ lag in Todesbanden*. For information: <www.holytrinitynyc.org>.

**First United Methodist Church**, Charlottesville, Virginia, will present a Palm Sunday concert on April 1 at 4 pm. The program will include Rutter's *Requiem* and Mendelssohn's *Hear My Prayer*, performed by choir, soloists and orchestra under the direction of C. Ralph Mills. For information: <www.cvillefirstunitedmethodist.org>.

**Organ Promotion** presents tours and symposiums: April 11-15, Paris organ tour and Langlais symposium; June 1-3, Albert Schweitzer conference in Königsfeld. For information: <www.organpromotion.org>.

**The University of Notre Dame**, South Bend, Indiana, presents a conference entitled "Singing God's Song Faithfully" April 12-14. The schedule includes lectures, worship services, a recital, and a panel, with presenters Craig Cramer, Carol Doran, Quentin Faulkner, Paul Westermeyer, and others. For information: <www.lillyfellows.org/regional\_conferences.htm>.

**French & British Organ Music Seminars** take place June 25-July 13. Participants have the opportunity to play and study on noteworthy organs with prominent teachers, including Marie-Louise Langlais, Daniel Roth, Naji Hakim, Marie-Bernadette Dufourcet, Sophie-Veronique Choplin, Susan Landale, Sarah Baldock, Andrew Lumsden, David Goode, Michael Grueber, Thierry Escaich, Frédéric Blanc, Christoph Mantoux, Kurt Lueders, Francois Espinasse, Stefan Engels, and others. Also on the schedule is Choral Festival Langlais, a special 2-day event at Notre Dame honoring the 100th anniversary of Jean Langlais' birth, sponsored by the Schola Cantorum of Paris; directors are Marie Louise Langlais, Christina Harmon, Cliff Varnon, David Erwin, and Michael Bentley. There will also be an extension in Germany to play organs by Schnitger and Silbermann. For information: 800/805-9571; <www.bfoms.com>.

**The International Organ Academy** with Michael Radulescu will take place July 19-28 at the Ahrend organ in the former Jesuit Church in Porrentruy, Switzerland. The schedule includes four or five daily sessions of 90 minutes each and concerts. The number of active participants is limited to 12. Application deadline is June 1, 2007. For information: Paul Flickiger, Foundation Pro Musica, Box 1028, 2900 Porrentruy, Switzerland; <www.promusica.ch>.

**The Brugge Early Music Festival** takes place July 25-August 5, with competitions for harpsichord and fortepi-



Stuart Duke, Carole Klein, and David Hatt

**The Palo Alto/Peninsula chapter of the AGO** presented a concert of late, unpublished music of David N. Johnson last November at St. Mark's Episcopal Church in Palo Alto. The program included 14 works for organ solo (including a suite, *Lo, All Keys Are His*,

each movement of which uses the entire manual or pedal keyboard), eight works for trumpet and piano or organ, and seven works for voice and organ. Performers were David Hatt, organ and piano; Stuart Alan Duke, baritone; and Carole Klein, trumpet.

ano. The schedule also includes concerts, masterclasses, workshops and demonstrations. For information: <www.festival.be/brugge>.

The results of the 2006 organ competition were announced: first prize, Wolfgang Kogert (Austria); 2nd prize, Wouter Koelewijn (Netherlands); 3rd, Paul Goussot (France); 4th, Bart Jacobs (Belgium); 5th, Krzysztof Pawlisz (Poland).

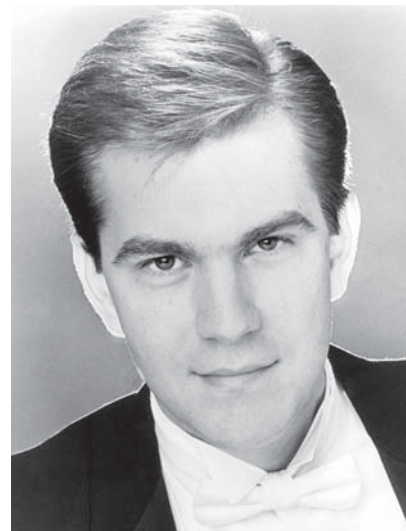
**The 6th International Organ Competition** at St. Andreas, Korschbroich, Germany, takes place as part of the 30th International Organ Week, August 30-September 9. The competition is open to organists of all nationalities without age limit. A maximum of 14 participants will be chosen from applications. First prize is €4,000, second €2,000, and third €1,000. The final round takes place on September 8. The jury includes Henning Dembski, Naji Hakim, Ewald Kooiman, and Wolfgang Seifen. For information: +49 (0) 21 82 / 5 70 04 60; <ah.dembski@t-online.de>.

**The eighth International Organ Competition** of Biarritz, France, will be held in that city October 22-27. The Prix André Marchal, open to organists of all ages, awards prizes in both improvisation and interpretation: a Grand Prix in each category of €3000, an audience prize in each category, and two special prizes of €1000 each for the best interpretation of French music and for the best improvisation on a Basque song.

The international jury includes Eric LeBrun, Thierry Escaich, Sophie-Véronique Cauchefér-Choplin (all of France), James David Christie (USA), and Helmut Deutsch (Germany). Applications will be received from March 15 through May 31, 2007. For more information, contact Ralph Tilden (828/733-5641) or the general secretary of the Académie André Marchal, J. P. Stril (phone: 011 331 30 61 11 88; e-mail: <jstril@wanadoo.fr>).

**Early Music America** has announced the winner of the 2006-2007 Collegium Musicum Grant competition: the Stony Brook Baroque Players of SUNY-Stony Brook, New York, directed by Arthur Haas. The grant provides \$1000 toward the cost of bringing an ensemble to perform a Fringe Concert at the Boston Early Music Festival (odd-numbered years) or the Berkeley Festival (even-numbered years). The Stony Brook group will perform during the Boston Early Music Festival, June 11-17, 2007. EMA will also provide some publicity and other support for the concert. For information: 206/720-6270; <www.earlymusic.org>.

## Appointments



Ted W. Barr

Ted W. Barr has been appointed director of music/organist at Trinity Presbyterian Church (USA), Cherry Hill, New Jersey, a suburban Philadelphia congregation of 1,100 members. He will serve as Trinity's principal organist and conductor of adult choral ensembles, supervise four additional directors who are responsible for handbell choirs and a comprehensive youth music program involving more than 80 youth, and coordinate the two concert series. He leaves the position of music director at Holy Trinity Lutheran Church, Manasquan, New Jersey.

Barr holds degrees from Western Kentucky University in Bowling Green, Kentucky, and Westminster Choir College in Princeton, New Jersey, studying organ with Wayne C. Hobbs and McNeil Robinson and voice with Maria Farnworth. Recent organ performances include several appearances in Westchester County, New York, and Monmouth County, New Jersey, with upcoming performances at St. Mary the Virgin in New York City, in Irvington-on-Hudson, New York, and in Cherry Hill, New Jersey. He has served on the voice faculties of Westminster Choir College of Rider University, Westminster Conservatory, Rutgers University, and Wagner College on Staten Island. His students have appeared in Broadway productions, with the Cleveland Opera, the Cleveland Orchestra, and the Staten Island Symphony, and include organist F. Anthony Thurman.

Barr's compositions and arrangements have been performed at West Point's Cadet Chapel and in various churches in the northeast. A member of the New York City AGO Chapter, he recently served as the chapter's POE

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**Ronald Krebs** has been appointed vice president of sales for the Reuter Organ Company, Lawrence, Kansas. He leaves Central Reformed Church in Grand Rapids, Michigan, where he has served as minister of music for the past ten years. He was previously director of music at Second Congregational United Church of Christ, also in Grand Rapids. A member of the American Guild of Organists, he was coordinator of the AGO Region V convention held in Grand Rapids in 2005 and currently serves on the AGO National Committee on Regional Conventions.

He received both Bachelor and Master of Music degrees from the University of Michigan as a student of Robert Glasgow. For several years following graduation, he held an administrative position at the School of Music and continued to work as a choral conductor and organist in metropolitan Detroit.



**Ronald Krebs**

He has been a guest soloist with the Grand Rapids Symphony, has presented concerts in the United States, Canada, Great Britain, France, and the Netherlands, and been featured in a live performance on the National Public Radio Program *Pipedreams*.

At Reuter, Ronald Krebs will be

working in sales and communications as well as assisting in design and project oversight. He will also continue in performance as artist in residence along with Bill Klimas, artistic director of Reuter Organ Company.

American University has appointed **Haig Mardirosian** as the new dean of academic affairs, effective January 1, 2007. He has served as acting dean of academic affairs since November 2005, while continuing in his role as director of the General Education Program. He previously served as associate dean of academic affairs since 2001.

Mardirosian has been a faculty member at American University for more than 30 years, first as an adjunct lecturer in music in 1973, a year after receiving his Doctor of Musical Arts from Catholic University of America. In 1976 he was appointed to the university's full time faculty. As a concert organist, he has been a recitalist for 40 years; as soloist, conductor, and composer, he has recorded more than 15 discs. His many leader-



**Haig Mardirosian**

ship roles at the university have included work in implementing the University College, key support for the review of the General Education Program, and service as music program director in the College of Arts and Sciences.

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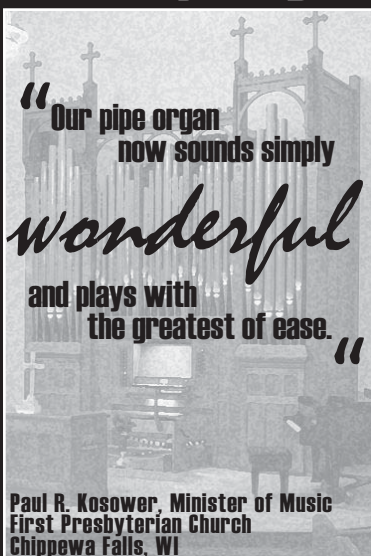
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- FRIDAY, APRIL 27:  
Performances at 6 PM and 8:30 PM
- SATURDAY, APRIL 28:  
Performances at 1 PM, 4 PM and 8 PM
- SUNDAY, APRIL 29:  
Performances at 2 PM, 5 PM  
and 8:15 PM
- MONDAY, APRIL 30:  
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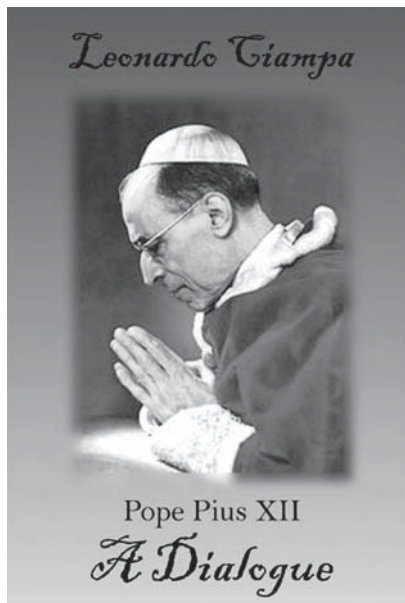
## Here & There

**Robert Brittenham** is featured on a new CD, *Organ Improvisations*, a re-release of an LP issued in 1973. The improvisations were recorded during worship services at Our Savior Lutheran Church in Fishkill, New York, and served as preludes, offertories, and postludes. Six of the improvisations are based on original musical themes that were sketched out by the organist just before the worship service. The other four improvisations are based on hymns sung by the congregation during the service. The organ was built by the Church Organ Company and consists of six unified ranks. The CD is available for \$10 postpaid from W. Robert Brittenham, 84 Hillis Terrace, Poughkeepsie, NY 12603-5814; 845/462-3209; <brittenham@attglobal.net>.



H. Joseph Butler

**H. Joseph Butler** is featured on a new recording of Julius Reubke keyboard works (*The Keyboard Works of Julius Reubke*, Pro Organo SACD 7201), including the rarely heard *Trio in E-flat* and the *Sonata on the 94th Psalm*, played on the Casavant organ at Broadway Baptist Church, Fort Worth, Texas. The recording also includes piano works, played by John Owings. For information: <www.zarex.com>.



Pope Pius XII: A Dialogue by Leonardo Ciampa

**Leonardo Ciampa** is the author of a new book, *Pope Pius XII: A Dialogue*, ISBN 9781425977665. It is available from online booksellers. See <www.authorhouse.com/BookStore/ItemDetail~bookid=42165.aspx>. This is the latest book on the controversial topic of Pope Pius XII's decisions and indecisions during World War II, written in the humorous format of a father-son dialogue; the author states his view squarely. Leonardo Ciampa is a composer, organist, and pianist. His other books for AuthorHouse include *The Twilight of Belcanto* and *Don Lorenzo Perosi*. In preparation is a fourth book, *A Beniamino Gigli Commemoration: 1957-2007*.



Catharine Crozier

Fleur de Lis Recordings has announced the re-release of a recording by the late **Catharine Crozier**, *Catharine Crozier Plays Aeolian-Skinner Opus 1309 (1959)* (FL 0601-2). Recorded in 1959 at the Headquarters of the Community of Christ (formerly known as the Reorganized Church of Jesus Christ of Latter-day Saints), Independence, Missouri, the program includes works by Lidon, Sowerby, Berlinski, Handél, Bach, Daquin, Langlais, Alain, and Dupré. Available from <Amazon.com>, <Allmusic.com>, and <OHScatalog.com>.



Emma Lou Diemer

**Emma Lou Diemer** announces new recordings and publications. Recent recordings of her works on Albany Records include *Concerto in One Movement for Organ ("Alaska")*, performed by Marilyn Mason, with the Prague Radio Symphony conducted by Paul Freeman, and *Before Spring for Violin and Piano*, performed by Laura Kobayashi and Susan Gray. For information: <www.albanyrecords.com>.

New titles released by MMB Music (<www.mmbmusic.com>) include *Remembrance for Clarinet and Chamber Orchestra*; *Requiem for Woodwind Quintet and String Quintet*; *Homage to Poulenc, Mozart, and MacDowell for Flute, Cello, and Piano*; *Homage to Tchaikovsky* (orchestra); *Norteamericumsake for Two Pianos*; and by Zimbel Press (<www.zimbel.com>): *Odes on Simple Gifts* and *Beethoven's Ninth for Organ*.



Ronald Ebrecht

**Ronald Ebrecht**, who is in his nineteenth year of teaching at Wesleyan University, Middletown, Connecticut, will make a concert tour in March with masterclasses, lectures and performances in Vilnius, Minsk and Moscow. He will per-

form on the III/52 Oberlinger at Sant Kazimieras Church, Vilnius, Lithuania, on March 18; on the IV/100 Rieger-Kloss at the Philharmonie, Minsk, Belarus, March 20; and on the II/29 by Schuke at the Glinka Musical Instrument Museum in Moscow, Russia, March 25. Ebrecht will perform works by Albright, Bach, Bernal-Jimenez, Duruflé, Franck, Jenkins, McTee, and VanEyken. The lecture in Moscow at the Russian Gnessins Academy of Music and the recital are part of the Second International Organ Symposium.

The forthcoming book *Maurice Duruflé: The Man and His Music*, a definitive biography of the French organist and composer by **James E. Frazier**, to be published by the University of Rochester Press as part of the Eastman Studies in Music, will be available by November 1, 2007. The price of \$65 is made possible through generous subsidies by the District of Columbia AGO Foundation and the Twin Cities Chapter of the AGO. The book will ship when stock arrives. Price and availability are subject to change without notice. Orders may be placed at <www.urpress.com>.

**Steve Gentile** and **Frances Nobert**, members of the Haarlem Keyboard Duo, played two recitals in California in November at the Cathedral of Our Lady of the Angels in Los Angeles and at Trinity Lutheran Church in Manhattan Beach. Featured on the program was the *Passacaglia for Organ and Piano* written for them by **Massimo Nasetti** of Turin, Italy. The *Passacaglia*, written for a large instrument, was re-registered by Nasetti for the 17-rank Dobson instrument at Trinity. The program also included works by Michael Burkhardt, Franck, Bach, J. Shaffer, Lübeck, Demarest, and Michael McCabe.



Margaret Smith McAlister

**Margaret Smith McAlister's** 60th anniversary as organist at First Presbyterian Church in Tampa, Florida, was celebrated with an organ and choir concert January 7 at the church. The choir sang *My Eternal King* by Jane Marshall and *Praise Ye the Lord*, composed by Margaret McAlister, who was honored at a reception at the church after the concert. On January 21, she was honored at a reception given by her children at the Seminole Heights Garden Center in Tampa.

Mrs. McAlister is a native of Tampa and a graduate of Florida State College for Women (now Florida State University) with a Bachelor of Music degree and Certificate in Organ. Her organ study there was with Margaret Dow and Ramona Beard. She did further study in organ with Vernon de Tar at the Juilliard School of Music in New York City. A member of the American Guild of Organists since 1940, she has served in many capacities in the AGO—twice as dean of the Tampa Chapter and several terms as AGO district convener for the state of Florida.

Mrs. McAlister's first organ position was at the age of 14 at Highland Avenue Methodist Church in Tampa. She has been organist at First Presbyterian Church in Tampa since 1947 and has also served as director of music there. She is a member of Pi Kappa Lambda, national music honor society, and a former member of the music faculty at the University of Tampa and Clearwater Christian College. She was music

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accompanist for 25 years at Hillsborough Community College, Ybor Campus in Tampa.

Former state chairman and member of the National Executive Board of the Presbyterian Association of Musicians, she is a Certified Associate Church Musician in PAM and a member of the Organ Historical Society and Fellowship of United Methodists in Music and Worship Arts. Mrs. McAlister is widowed, has six children, seven grandchildren and three great-grandchildren.



Thomas Murray

Thomas Murray is featured on a new recording, Volume 3 in the series *The Art of the Symphonic Organist* on the JAV label (JAV 154). Recorded on the E. M. Skinner organ in the Toledo Museum of Art Peristyle, the program includes works of Mendelssohn, Mozart, Cook, Bach, Howells, Pierné, Jongen, and Guilmant. For information: <www.pipeorgancds.com>.



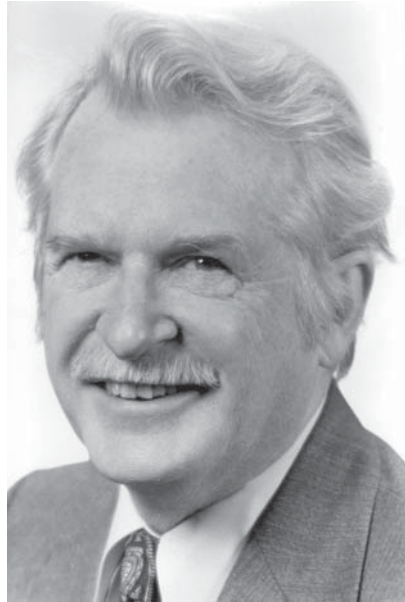
Carol Williams

San Diego Civic Organist Carol Williams has just released a new CD, *Carol Williams Plays*. It features music of Welsh composer Karl Jenkins and includes *Trumpeting Organ Morgan*, the theme from *Palladio*, and selections from *Adiemus*, as well as works by Charles Tournemire and Iver Kleive. The CD was recorded on the

four-manual, 94-rank Stahlhuth organ in St. Martin's Church in Dudelange, Luxembourg.

Dr. Williams' future concerts include Birmingham Symphony Concert Hall, UK; the Esplanade Concert Hall, Singapore; and Notre-Dame Cathedral in Paris. For information: <www.melcot.com>. Carol Williams is represented by Phillip Truckenbrod Concert Artists.

## Nunc Dimittis



Everett Jay Hilty, Sr.

Everett Jay Hilty, Sr., 96, died November 1 at his home in Manhattan, Kansas. Born in Queens, New York in 1910, he was the youngest of six children born to George Richard and Grace May Rhoda Lamb Hilty. When Hilty was nine his family moved to Palatka, Florida. On May 9, 1935 he married Rose Elizabeth Vann in Roanoke, Alabama.

His early career ranged from playing organ in various churches and radio stations in Miami and Denver to a six-year stint as organist with the Denver Symphony, assistant director of the Denver Festival Chorus, and organist for St. John's Episcopal Cathedral in Denver. A founding member of the Rocky Mountain Chapter of the American Guild of Organists, he served that group in many capacities.

He received his B.Mus. from the University of Michigan, and his M.Mus. from the University of Colorado, both in organ performance. He did graduate study in sacred music at Union Theological Seminary in New York, also serving there as visiting lecturer for a year.

Joining the University of Colorado faculty in 1940, he was named head of the Division of Organ and Church Music in 1951, a position he held until his retirement in 1978. During his tenure at CU, Everett formed the University Handbell Ensemble, a group he continued to direct for a number of years after becoming

an Emeritus Professor. His published compositions include works for organ, handbells, and choir anthems.

In his extensive career as a concert organist and carillonneur he played hundreds of recitals throughout the U.S., and was the official carillonneur for the 1960 Winter Olympics in Squaw Valley. The electronic carillon at CU is named in his honor.

In 1982 he was honored by CU as the Outstanding Alumnus in the field of music, and in 1995 he was awarded the University Medal for his many years of service to CU as official carillonneur. He served as organist and choirmaster for the First Congregational Church in Boulder for 25 years, and gave the pipe organ from his home for use in the new chapel in the Boulder church. The American Guild of English Handbell Ringers named Hilty an Honorary Life Member in 1982, and his own five-state Area in AGEHR selected him as a charter member of their Ring of Fame just this year.

Survivors include three sons, five grandchildren, and nine great-grandchildren, and his companion of four years, Joan Shull. A memorial service was held at the First Congregational Church in Boulder. Memorials may be made to the Alzheimer's Association or to the First Congregational Church organ fund in Boulder.

## Here & There

Breitkopf & Härtel announces new editions of keyboard and choral works. Volume 2, *Fantasias* (EB 8742), in the four-volume edition of Jan Pieterszoon Sweelinck's *Complete Keyboard Works*, edited by Pieter Dirksen and Harald Vogel, contains 20 fantasias, the most ornate and elaborate contrapuntal genre of early 17th-century keyboard music. The volume also contains Dirksen's study of Sweelinck's keyboard instruments. Gerhard Weinberger's edition of *Organ Trios after Johann Sebastian Bach* contains organ versions of the four-movement *Sonata*, BWV 1027, plus 1029/3 and 790 (EB 8779, €14.50). Joshua Rifkin's new Urtext edition of the *Mass in B minor*, BWV 232, presents the work without the additions that were made by C.P.E. Bach. The new edition also includes a lengthy and detailed commentary that focuses on the origins and transmission of the work, with comments on performance practice and scoring. Alfred Dürr's piano-vocal score and organ part is characterized by textual authenticity and idiomatic keyboard writing. For information: <www.breitkopf.com>.


Pro Organo has announced new releases. *Christmas on Fifth Avenue* (CD 7200) features the Choir of St. Thomas Church, New York City, directed by John Scott, in works by Willcocks, Woodward, Gardner, Ord, Howells, Hancock, Bassi, Praetorius, Sandström, Preston, Scott, Darke, Taverner, Rutter,

and Mathias. *Easter on Fifth Avenue* (CD 7209), also featuring the St. Thomas Choir directed by John Scott, includes works by Rutter, Byrd, Harris, Hancock, Taverner, Hadley, Scott, Strauss, Beralot, Bassano, Gibbons, Bairstow, Stanford, and Gigout. *Hear my Words, ye people* (CD 7208) features the Choir of St. Mary's Cathedral, Edinburgh, in works by Parry, Berkeley, Tallis, Purcell, Byrd, Kitson, Nieminski, Goodall, Bairstow, and Gardiner. For information: <www.zarex.com>.


Regent Records announces the release of new CDs. *Pader an Arleth—Music for Truro Cathedral* (REGCD249) features the Choir of Truro Cathedral, directed by Robert Sharpe, with Christopher Gray, organ. The recording includes David Briggs's *The Truro Eucharist* and *The Truro Service*, Jonathan Carne's *Lannanta Carol*, and works by Russell Pascoe, Gabriel Jackson, and Paul Comeau. *Sounds of Southwell* (REGCD239) features Simon Bell playing the Nicholson organ of Southwell Minster. The program includes Locklair's *Rubrics* along with works by Bach, Widor, Dupré, Guilment, Leighton, and Grainger. *Hail, gladdening Light* (REGCD247) presents choral works of David Bednall, performed by the Wells Cathedral Choir, directed by Matthew Owens. Works include the title piece, *Easter Alleluia*, *The Wells Service*, and *The Gloucester Service*. For information: <www.regentrecords.com>.

Andover Organ Company has released its 2006 newsletter. The issue reports on the progress of Opus 114, for Christ Lutheran Church, Baltimore, Maryland, which is now installed and undergoing tonal finishing. Other projects include work on the 1886 James E. Treat organ in First Church, Congregational, Methuen, Massachusetts; Opus 115, for Church of the Nativity Episcopal, Raleigh, North Carolina, scheduled for installation in summer; and Opus 116, due for Christmas installation at Hesston Mennonite Church, Hesston, Kansas. The newsletter also includes recipes prepared for Andover open houses; this month's offerings are Andover Open House Lemonade and Andover Open House Meatballs (with sauce). <www.andoverorgan.com>.

The Bedient Pipe Organ Company has released its latest issue of *NOTES*, the company newsletter. Recent installations include Opus 75 for St. Agatha Church in Upper Arlington, Ohio; Opus 79 for Southwood Lutheran Church, Lincoln, Nebraska; and a new façade for Opus 36 at First Christian Church, Lincoln, Nebraska. Work has begun on Opus 80, a three-manual, 60-stop organ for St. John's Lutheran Church in Sacramento, California, and on Opus 81, a renovation for First Congregational Church, Sioux Falls, South Dakota. The issue also includes information on employees Jason Smith, Jon Taylor, Brett Carlson, and Todd Znamenacek. <www.bedientorgan.com>.



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Selwyn Avenue Presbyterian Church, Charlotte, NC:  
3-manual, 22 rank M.P. Moller - complete rebuild with additions  
First United Methodist Church, Jackson, GA:  
2-manual, 20 rank Austin - complete rebuild with major additions  
Cumberland United Methodist Church, Florence, SC:  
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- 16 Violone (Gt)
- 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
- 2<sup>2</sup>/<sub>3</sub> Nazard
- 2 Blockflöte
- 1<sup>3</sup>/<sub>5</sub> Tierce
- 1<sup>1</sup>/<sub>3</sub> 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

## Harpsichord News

by Larry Palmer

### Guilty Pleasures: Reading, Listening, and Viewing

Recreational reading and several reissued recordings from the middle of the 20th century are recommended for pleasure, guilty or innocent:



**The Soprano Wore Falsettos** by Mark Schweizer (Hopkinsville, KY: St. James Music Press, 2006; ISBN 0-9721211-6-1)

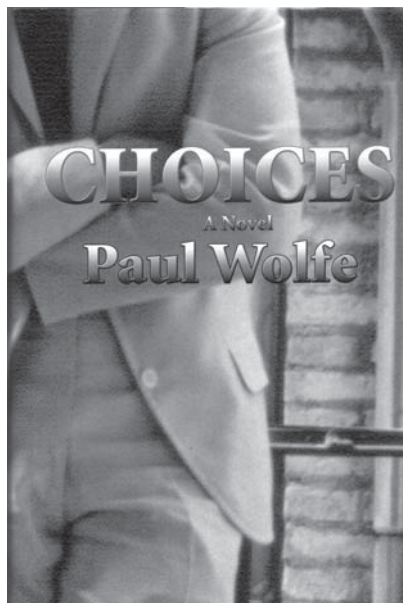
<[www.sjmbbooks.com](http://www.sjmbbooks.com)>.

The fourth in Schweizer's madcap series of liturgical mysteries regales readers with another adroit mingling of a Raymond Chandleresque typewritten tale presented within the story of churchly shenanigans at St. Barnabas Episcopal Church in St. Germaine, North Carolina.

The current volume includes shoe polishing for Maundy Thursday (a contemporary worship successor to traditional foot washing); a Pirate Eucharist in which "Arrgh! Alleluia's" abound; a restaurant called Buxtehooters; references to compositions by Scarlatti, Rachmaninov, Mozart, Fauré, Froberger, Beethoven, and Casals, with German beer, Fräuleins, AND a three-manual Flentrop organ [page 112!] for "local" color. Not to be overlooked is a fortuitously named character, the substitute organist Mrs. Agnes Day. Highly recommended for readers struggling with the demands of the Lenten season. And others.

**Choices: A Novel** by Paul Wolfe (Santa Fe: Sunstone Press, 2006; ISBN 0-86534-485-X) (telephone: 800/243-5644 for orders).

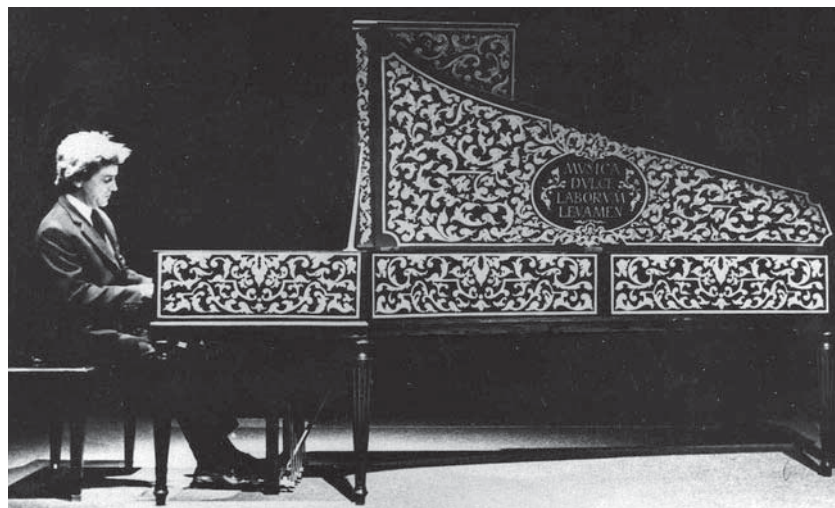
During several conversations with the author of *Choices*, he described his forthcoming book as "Jane Austen with sex," and this entertainingly wicked publication delivers on this promise.



Wolfe's story is set in Italy, primarily at the international music festival of "Lospello," where devoted manager Ricardo Ricci keeps things on an even keel. Keeping a relationship with his longtime companion and love Katherine presents the other major challenge of Ricardo's life. Adding George, a young and comely narcissist, to the festival's management staff stirs the erotic mix to boiling, and beyond. Sly commentaries on the music festival scene vie with various steamy couplings to keep readers turning the pages. A harpsichordist, the fresh toy for the festival's maestro Gianfranco Connery, makes a timely appearance [page 368]. Recommended for mature readers only.

Paul Wolfe, Texas born, studied harpsichord with Wanda Landowska together with compadre Rafael Puyana from 1955 until Madame's death in 1959. During these years he recorded a number of solo harpsichord discs for the Experiences Anonymes label. A few years later, upon the closing of the recording company, these tapes were purchased by Lyrichord Records. Wolfe's discs, offering splendid playing on an early, pre-Landowska-model Pleyel harpsichord and on his Rutkowski and Robinette nine-foot instrument with sub-unison stop, have been reissued by Lyrichord in two compact disc albums entitled *When They Had Pedals*, comprising works by Frescobaldi along with English keyboard music from the Tudor Age to the Restoration [LEMS-8033] and six Handel Suites (numbers 3, 8, 11, 13, 14, and 15) [LEMS-8034].

By the legendary Landowska herself, two recordings from her American years have been combined in one compact disc for the Testament label (SBT 1380): **Wanda Landowska: Dances of Poland** and **A Treasury of Harpsichord Music**. Originally entitled *Landowska Plays for Paderewski* (the noted pianist was, late in life, prime minister of Poland), Landowska's program includes a wide-ranging variety of unusual pieces: short works by Michal



Paul Wolfe playing at the Frick Collection, New York City, 1974

Kleofas Oginski, Jacob le Polonais, Diomedes Cato, Landowska herself, and the iconic national composer Fryderyk Chopin (*Mazurka in C*, opus 56, number 2). If there were ever any doubt about the harpsichordist's Polish roots, her magisterial rhythmic control in these essential ethnic offerings would squelch any possible argument to the contrary.

Not the least part of the enjoyment provided by this compilation comes from new and original comments in an essay by British harpsichordist Jane Clark. She presents a fresh perspective on two selections by Rameau (*Air grave pour les deux Polonois*) and François Couperin (*Air dans le goût Polonois*), noting that the 18th-century French did not think highly of their neighbor nation's chivalric etiquette, thus suggesting that these short pieces might be satirical rather than adulatory.

The second program on this disc was issued originally in 1957 as a collection of short works recorded at various venues during the year 1946. Highlights include Couperin's *Les Barricades Misteuses* and *L'Arlequine*, Handel's "Harmonious Blacksmith" Variations from the *Great Suite in E Major*, two welcome Mozart miniatures, plus the longer *Rondo in D*, K. 485 (splendid reminders of Landowska's lovely way with the Salzburg master, more often played by her on the piano than the harpsichord), and ending with a signature performance of Bach's Vivaldi arrangement (*Concerto in D*, BWV 972), at the end of which, loathe to depart, she iterates again and again, in descending registers, the third movement's signature motive—an idiosyncratic and unforgettable addition to Bach's transcription.

Viewing **Landowska: Uncommon Visionary**, a 57-minute documentary by Barbara Attie, Janet Goldwater, and Diane Pontius first issued on video tape in 1997, should be required of all who prize the harpsichord revival. Now available in DVD format (VAI DVD 4246), the new issue has more than 50 minutes of additional material, including all the extant footage of Landowska



Wanda Landowska, Lakeville, 1949 (author's collection: from Momo Aldrich)

playing the harpsichord, and an audio-only reissue of her November 1933 first recording of Bach's *Goldberg Variations* (made in Paris).

The reminiscences from several now-departed major figures who knew Landowska intimately—especially her longtime companion Denise Restout; friend, Polish singer Doda Conrad; and recording engineer John Pfeiffer—are irreplaceable and especially illuminating as the great 20th-century harpsichordist's life recedes ever further into history. It is delightful, as well, to see some younger images of other commentators in the documentary—Alice Cash, Skip Sempé, Willard Martin, and, yes, this writer—as we appeared and sounded in the waning years of the past millennium. But the major impact of this video disc stems from Landowska's inimitable playing, reminding us again and again why she became (and, for many, remains) the preferred exponent of that strange and wonderful instrument she toiled so assiduously to revive, THE HARPSICHORD. ■

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

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## In the wind . . .

by John Bishop

### A Night at the Opera

When you think of a night at the opera, what images flash through your mind? Stunning sets and costumes? Brilliant singing? Melodramatic stories transformed into staged magic? The thrill of a lifetime to witness such ambitious performances? Or do you imagine fur coats and diamonds, limousines, \$200 orchestra seats, standing room lines, no late seating?

I have friends in the Boston area who make special trips to attend performances at the Met. This means traveling to New York (\$100 each for the train), staying in a hotel (\$300), restaurant meals (say \$200), and expensive tickets (\$150 each for moderate-priced seats)—a thousand dollars! How accessible is that?

The future audience for opera is today's children, but how many families can consider such an expensive outing? And how many children can manage a three-hour commitment to sit in a seat and pay attention? What is the future of the art form if it's not really available to young people?

We who are serious about the performance of serious music are used to strict rules of etiquette at concerts. We never applaud between movements. We scorn those who arrive late or leave early; we're openly derisive of those who leave early and then return to their seats. We focus on authentic performances of complete pieces; we take all of the repeats. We expect our listeners to accept the music on our terms, insisting that we are speaking for the composers. These are all important rules. We should stick to them. But I think we need to admit that these rules apply more to those who are already appreciators of serious music, and that they are not great tools for audience development.

In August of 2006, Peter Gelb succeeded Joseph Volpe as general manager of the Metropolitan Opera in New York. Mr. Gelb began his working life as an office boy for the great impresario Sol Hurok, presenter of more than 4,000 artists including Marian Anderson, Pavlova, and Andrés Segovia. You can find his biography on the Met's website <<http://www.metoperafamily.org/metopera/about/whowere/gelb.aspx>>. Realizing the importance of offering opera to children, and stating that most operas are simply too long for children, he has spearheaded a striking effort to build tomorrow's audience. Under his leadership, the Met has created an edited version of Julie Taymor's 2004 production of Mozart's *Die Zauberflöte* especially for audiences of children. From its typical duration of three hours and ten minutes, the production was cut to 90 minutes.

On Monday, January 1, 2007, the *New York Times* printed two articles about this revolutionary presentation.

*Times* music critic Anthony Tommasini's article, "An Opera at the Met That's Real and 'Loud,'" reports that "the overture and several ensembles and arias were cut. Other arias were abridged through some very deft trims." Poet J. D. McClatchy, a lecturer in English at Yale University, created a new free English translation of the libretto. And as perhaps the most important vote of support, James Levine conducted. The matinee performance on Saturday, December 30, was sold out, and Tommasini reported, "Actually the matinee clocked in at close to two hours, but few of the children seemed to mind. The audience was remarkably attentive and well behaved. Of course one strict Met protocol—if you leave the auditorium you are not allowed re-entry until intermission—was wisely ditched for the day, so children could take restroom breaks."

When Tommasini interviewed some children in the audience, they told him that the singing was too loud. He challenged them, "when children hear amplified music everywhere, even channeled right into their ears through headphones, how could un-amplified singing seem too loud?" They responded that it wasn't too loud to listen to, but that they "never thought voices could do that." Tommasini went on, "So their reaction was not a complaint about excessive volume, but rather an attempt to explain the awesome impression" made on them by the Met's singers.

The other article about this extravaganza was written by Campbell Robertson under the title, "Mozart, Now Singing at a Theater Near You." As if the abridged edition weren't radical enough, the Metropolitan Opera went a step further and arranged for the performance to be simulcast live to 100 movie theaters across America, in Canada, Great Britain, Japan, and Norway. The numbers were not all in at press time, but Robertson reported that the average attendance was at 90% of capacity—of the 60 American theaters presenting the simulcast, 48 were sold out. Tickets were priced at \$18. The article was full of enthusiastic responses from parents and children. I imagine Mr. Gelb was pleased.

What a radical approach to a seemingly inaccessible art form. If there were 200 seats in each of those 100 theaters and an average of 90% attendance, that's 18,000 tickets. Add 3,800 seats and 195 standing-room places in the Metropolitan Opera House\* and you get 21,995. Now that's an audience!

This kind of radical programming is not for everyone. We have to admit that the diamonds-and-fur crowd is essential to the Met. Take a look at the program book of any major musical ensemble and you can see who gives what. I have the program from a recent concert of the Boston Symphony Orchestra in my hands in which is published the list of contributors to the orchestra's recent Capital and Endowment Campaign. There are three names in the \$2,000,000 and up category, eight in \$1,000,000–\$1,999,999, and seven in

\$500,000–\$999,999. Elsewhere in the same book is the list of supporters of the Higginson Society, which "embodies the deep commitment to supporting musical excellence continuing the legacy of the orchestra's founder and first benefactor, Henry Lee Higginson." This list is a little closer to earth with the highest gifts at around \$100,000; there are 107 sponsors (\$5000–\$9999) and 281 members (\$2500–\$4999). These lists fill eight full pages.

While I'd like to imagine that many of these \$2500 to \$2,000,000 supporters would approve of such innovative programming as I describe from the Met, I bet that many would prefer to attend a "real" performance of *Die Zauberflöte*. So of course the Met continues to offer their familiar fare. Go to <<http://www.metoperafamily.org/metopera/season/>> and you'll see everything from *Andrea Chénier* to *Eugene Onegin* to *Butterfly* to *The First Emperor* (the premier of a very ambitious piece by Chinese composer Tan Dun commissioned by the Met, which we heard on the radio this past Saturday).

What does all this have to do with the organ? When's the last time you saw a family with young children in the audience at an organ recital? What's your attitude about audience etiquette at recitals presented at your church? How welcoming are the concerts presented in your community? And who will be listening to organ music in your town 50 years from now?

We could promote the simulcast trick for special recitals—something flashy from Walt Disney Hall might fill a few theaters—but there are exciting organs in many (hundreds, thousands?) locales that could attract big crowds of young people if handled right. What would you play if you were guaranteed a full audience of teenagers? Chorale preludes of Johann Gottfried Walther? Elevations by Frescobaldi? Don't get me wrong—I love that music, I've played it and many other things like it. But with respect to Johann and Girolamo, it's just not the thrill of a 21st-century kid.

Do we have to degrade the organ to make it enticing? I don't think so, but we have to be creative. Do we cheapen our musicianship by "catering" to the masses? On the other hand, what good are we without the masses? I've heard colleagues refer to the lay public as "the great unwashed." I object to this characterization. Does that make us the "great washed?" (If so, that precludes us from getting "down and dirty" with our music-making.) My objection comes from the feeling that while we certainly expect the respect of our audiences (in both sacred and secular settings), we often fail to offer reciprocal respect. And in that failing, we are shooting ourselves in the collective foot. Just as a wife might compliment her husband for his good taste in women, the organist might applaud the audience for its good taste in choosing their afternoon's entertainment. And what better way to applaud the audience than to reward it with a thrilling, enlightening, accessible program?

I participate as a member of the board of the Friends of the DaPonte String Quartet, a non-profit organization that supports, promotes, and presents the quartet in regular concerts in mid-coast Maine. In addition to some 30 concerts a year in the home region, they frequently play in distant cities, acting as musical

ambassadors from the small towns in which they live. It's a wonderful organization with a strong audience, and it's impossible to measure the advantages of having such an institution in a small town. But there's an inherent struggle. How do we balance the artistic ideals and aspirations of the quartet with the pressures of meeting the budget? The fact is the choice is never that clear. Of course the audience wants to hear the classic string quartet repertory. Of course the quartet wants to explore new music, new concepts, and new challenges. Of course, everyone wants to play and attend concerts of music that is beautiful, uplifting, and stimulating. And of course all of us would like to see more children attending the concerts. It's a matter of balance.

The Boston Symphony Orchestra rewards its generous donors with "Pre-Concert Talks" presented by leading musicologists before every concert and with museum-quality displays about the composers' life and work. An educated audience will be more receptive to the unfamiliar.

I was struck by what I read in the *New York Times* about the Metropolitan Opera. For such a venerable institution to undertake such a radical program should be an example to all who care about the future of the arts. Imagine the expense. A special translation, editing all those scores and parts, recasting the production to allow for a new pace of set and costume changes and lighting cues, relearning and re-rehearsing that most familiar of operas so singers were familiar with the cuts. And don't forget the paperwork to arrange for all those theaters and organizing the simulcasts. The whole adventure must have cost a fortune, no doubt supplied by well-briefed donors. It's fun to picture all those children running up and down the grand staircases, covering their ears at the high notes from the Queen of the Night, and going home looking forward to the next time they get to go to the Met. Or the symphony. Or a string quartet concert. Or an organ recital—now playing at a theater (or a church) near you. Make it happen. ■

\* <http://www.metoperafamily.org/metopera/about/whowere/faq/house.aspx>

## Music for Voices and Organ

by James McCray

### King David's Gift: Psalms

It is the best of trades, to make songs, and the second best to sing them.

—Hilaire Belloc  
*On Everything* (1909)

Psalms, spoken or sung, have become universal texts that transcend denominations—a source of strength, wisdom, and comfort. Although most people tend to have favorites, such as the most popular of all, Psalm 23, other less familiar psalms should be mined for cogent phrases and thoughts. Reading one a day takes less than half a year. Other delightful explorative procedures are to simply go through a quotation book such as those of Bartlett or Oxford and read the items they identify as

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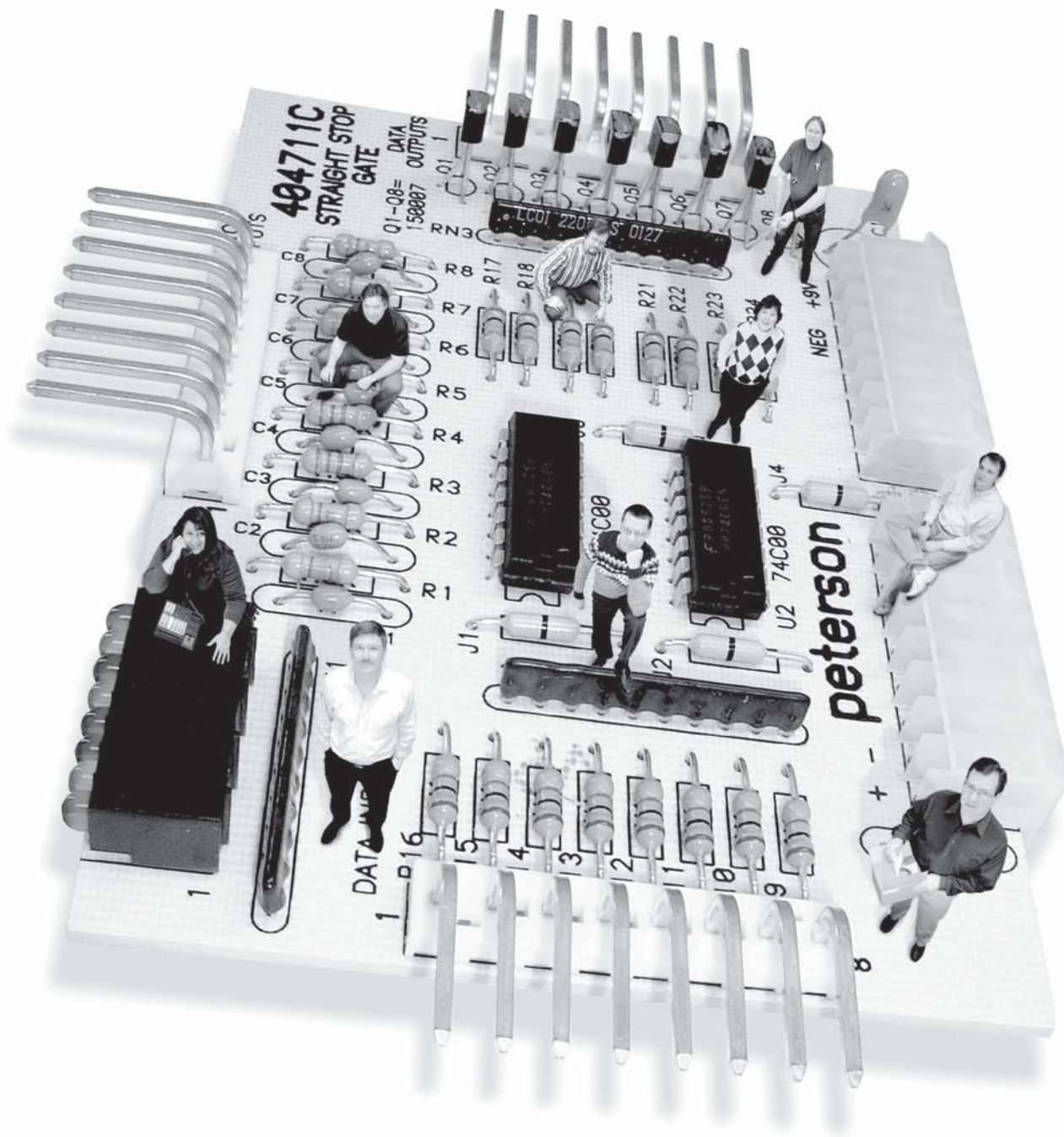


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notable, or to use *Strong's Exhaustive Concordance of the Bible*, which is a topic resource compilation.

King David (c. 1085–1015 B.C.), it should be remembered, was not only a major figure of the Old Testament, he was an ancestor of Christ. His life was filled with important, yet diverse, events including the defeat of Goliath, the return of the Ark of the Covenant, and of course his spicy involvement with Bathsheba and the extensive fallout from that. The stories of his life are as fascinating as those fictional recounts of Ulysses by Homer.

Regrettably, we have no real understanding of the music that originally accompanied David's psalm texts, but composers throughout history have created countless musical settings of them. They were (and are) inspiring words that have transcended artistic styles, and can be found as vehicles for everything from chant to electronic music. Contemporary composers often set them in Latin, the language of the church, which somehow gives them a spirit of timelessness. It is more common to find them in the vernacular so that in today's church they are more pragmatic. Since the psalms encompass a wide spectrum of topics (i.e., praise, guidance, and help), they are often set as anthems.

Titles of anthems may be a mere statement of the source (Psalm 150); composers most often extract only part of the psalm for musical setting. Some composers use a fragment of the text as the title of the setting (*Give Thanks to the Lord*) and paraphrase the intent of the Psalm. Others combine verses or snippets of verses from two or more psalms. Another structural development common today is the combining of several psalm texts as movements in an extended work such as *Psalmfest* by John Rutter, which combines several psalm settings into a single publication.

The Psalms are beautiful poetry; having them read without music during a church service is traditional. Yet, they are usually enhanced when set to music. There are new levels of emotion that music illuminates, making their meaning even more memorable. In that spirit the reviews below are all of musical settings whose texts are from the Psalms.

**Psalm 29, Scott R. Peterson. SATB and organ, National Music Publishers, CH-140, \$1.30 (E).**

The organ part, on three staves, has registration suggestions and is filled

with chords employing intervals of fourths and fifths. The choral writing is very simple with some unison. The choir often sings syllabically above repeated patterns in the organ. The work closes with an Alleluia.

**Psalm 150, Lloyd Larson. SATB, keyboard with optional congregation, brass quintet and percussion, Beckenhorst Press, Inc., #1609, \$1.75 (M).**

This setting moves through several contrasting moods before the congregation joins the choir in singing a plain version of the chorale tune *Lobe Den Herren*. The fanfare style that opens the anthem returns at the end. Most of the anthem is loud and majestic in style. A full score and instrumental parts are available from the publisher (BP 1609A, \$25.00). Certain to be a hit.

**Two Psalm Settings, David Cherwien. Unison/two part with keyboard, optional trumpet, and 3 optional handbells or handchimes, Choristers Guild, CGA1077, \$1.75 (E).**

The two Psalms are Ps. 8 (Majestic Is Your Name, O God) and Ps. 19 (Prayer of Dedication). Designed for children, most of the choral music is in unison, and even the two-part section is indicated as optional. The music for the trumpet and handbells is very easy and serves as a filler between the vocal phrases.

**A Mountain Psalm, Alice Parker. SATB and organ, GIA Publications, Inc., G-6267, \$1.60 (M).**

Parker, one of America's best church and choral folk music composers, has adapted Psalm 35 into a flowing anthem in which she indicates that the performers should "feel the curves of the New England hills in the melodies." This setting is one of four movements that may be performed as a suite similar to the Rutter *Psalmfest* mentioned above. The organ part is simple and independent from the voices that are written on two staves. The music has a calm tranquility.

**How Good It Is to Sing Praises, Leo Nestor. SATB, oboe and English horn or trumpet and flugelhorn, string orchestra or quintet and organ, E. C. Schirmer, No. 5780, \$2.80 (M+).**

Based on Psalm 147, Nestor's setting uses Latin phrases with alleluias in the opening, although most of the setting is in English. The alleluias return at the end. The sustained music has some dissonances, which are not harsh but add tonal color. With several combinations of instruments for performance, this work should appeal for use in a variety of occasions. Using just two instruments and organ for church performances and orchestra for concerts makes this a useful acquisition. The music has a haunting lyricism that is very attractive.

**The Shepherd Psalm, Allen Pote. SAB and keyboard, Hope Publish-**

**ing Company, C 5445, \$1.70 (E).**

The text by Tom Long is a paraphrase of Psalm 23—simple music with about one third in unison. The accompaniment is a modified arpeggio background except for one brief chordal section. Vocal ranges are limited with the opening possible for a soloist instead of unison women.

**Pseaume 43, Jan Pieterzoon Sweelinck (1562–1621). SSAATTBB unaccompanied, Alliance Music Publications, AMP 0558, \$1.80 (D-).**

This edition by James Rodde has only a French text; a keyboard reduction of the very contrapuntal vocal lines has been added for rehearsal. The scholarly edition has the minimal editorial adjustments clearly identified. There are a few brief low alto notes, but in general the voice parts are highly diatonic and quite singable. The entire text consists of one sentence so that learning the French will be easy. Excellent repertoire for a solid choir.

**Be Still, My Soul, Roy Hopp. Two-part mixed with keyboard, Augsburg Fortress, 0-8006-7704-8, \$1.60 (M-).**

The text by Herman Stuempfle is based on Psalm 37. Designed for a small adult choir, the two parts are designated women/men, with the keyboard on two staves, often doubling the primary line in the right hand of the keyboard. Easy traditional music.

**Gustate et Videte (Taste and See How Good the Lord Is), Orlando de Lassus (1532–1594), SATTB unaccompanied, NDC Editions of C. F. Peters Corp., NDC 57, \$4.95 (M+).**

Editor Ralph Buxton provides this historical note for his setting of Psalm 34: "In 1584 a thunderstorm threatened the annual Corpus Christi procession in Munich. However, as Lassus led his choir in the singing of this motet, the sun suddenly emerged from behind the clouds. Every year thereafter, the composition was performed during the procession as fair weather insurance." Buxton's scholarly edition has Latin only for performance. The structure is in two parts, both completely contrapuntal; there is no keyboard reduction for rehearsal. The esoteric music has a low alto part, which had been sung originally by a contratenor.

**Psalm of Praise, James Clemens. SATB and percussion, Neil Kjos Music Company, #9022, \$1.90 (M).**

There are two lines in the choral score for percussion (tambourine and congo or djembe), and these parts are included in a separate score at the end. There are two thematic ideas; the second is an alleluia. The joyful, tuneful music is a setting of Psalm 81. After a primarily unaccompanied opening, the percussion enters and provides a steady rhythmic pulse that drives the music to its loud ending. The choir and congregation will greatly enjoy this setting.

## Book Reviews

**'To Fill, Forbear, or Adorne', The Organ Accompaniment of Restoration Sacred Music by Rebecca Herissone. RMA [Royal Musical Association] Monographs #14, xiv, 140 pages; Ashgate Publishing, \$79.95, <www.ashgate.com>.**

This short volume (the music examples comprise approximately 40 pages) explores the problems posed for organists and preparers of performing editions who seek to realize in a reasonably faithful stylistic manner the intentions of the principal English anthem composers between approximately 1660 and 1715. It is unfortunate that, presumably owing to its relatively limited audience, the publishers have priced this useful and informative volume such that primarily scholarly libraries will be able to add it to their collections. It thoroughly and intelligently presents the problems raised by the sources examined, proposes reasonable approaches to the music, serves as an appropriate warning against too-ready acceptance of editorial interpretations and interpolations in the organ parts for many works of the period, and should provide a starting point for much further research for performers and conductors alike.

Ms. Herissone examines a substantial number of musical sources comprising "all the major organ books associated with the principal London sacred institutions" in the period, together with certain Oxford sources related to the music of Locke. In most of these manuscripts, whether prepared by copyists or the composers themselves, the organist is typically presented with right- and left-hand staves that contain only the outermost voices of the composition at any given point, i.e., if there is no bass vocal line, the left hand is given the next lowest part, etc. In some instances figured-bass notation is provided, but typically for only a few notes or "bars," and the opening words of the vocal text for each new section of a piece is also given as a guide. There are obvious questions posed by this outline form of notation, e.g., did the composer (often also the keyboard performer) intend literal doubling of (only?) the given lines? Should the organist add parts, using the figured-bass notations as a guide? Is the keyboard part to be primarily homophonic or should the organist provide imitative counterpoint? As to figured bass, the author notes that contemporary theorists indicate that this is "more an 'added extra' than an indispensable tool" for performers of the time, hence the relative paucity of such notations. With regard to performer-added parts, Herissone's musical examples clearly show that independent lines are used both to imitate previously heard vocal parts and to establish new dialogues between voice and keyboard.

In addition to these specifically musical notation elements, partbooks for multi-sectioned anthems and similar larger-scale works frequently noted whether a particular portion of the work served to accompany a chorus, a versicle for *decani* or *cantores*, or one or more soloists. Occasionally specific registrations are indicated as well; the author states that these serve to indicate the relatively frequent changes of manual employed in at least some works of the period, and in some cases are registration directions for sections designated as organ solos.

The sources are far from consistent in the guidance they present modern performers, certainly in great part because the composers were frequently present, if not actually performing themselves. Herissone provides ample examples and lucid discussion of many of these variants, and includes materials from Blow, Purcell, and many others, as well as a full chapter devoted to the anomalous fully-notated organ manuscripts of Matthew Locke. The Locke sources contain substantial sections with largely three- and four-voice independent accompaniments, with limited doubling

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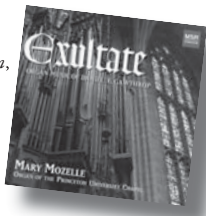
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of the vocal lines. This differs notably from material presented in the major London organ books, and the author notes that it is unclear whether this is simply an exceptional example, “notated precisely because . . . Locke wanted [an accompaniment] *unlike* the continuo part . . . produce[d] under normal circumstances,” or evidence of what other organists of the time might realize from the more typically encountered short-score outlines.

Herissone correctly states in her conclusion that this study has “profound implications for modern approaches to the accompaniment of [17th-century] English sacred music,” and that we need to consider individually the styles of accompaniment used for music of other countries as well. Her work certainly provides a *caveat* for modern performers, who should thereby at least give renewed consideration to the keyboard realizations provided by performing editions.

—G. Nicholas Bullat  
River Forest, Illinois

## New Recordings

**Eugène Gigout: The Complete Organ Works – V. Gerard Brooks, the organs of Perpignan Cathedral. Priory Records PRCD 765,**

**<www.priory.org.uk>;**

**available from the Organ Historical Society, <www.ohscatalog.org>.**

Transcriptions: *Fantaisie dialoguée*, op. 35, Boëllmann; *Marche religieuse*, Charles de Balorre; *Air célèbre de la Pentecôte*, J. S. Bach; *Tollite Hostias*, Saint-Saëns. *Pièces pour orgue ou harmonium: Cortège. Cent pièces brèves nouvelles: No. 4, Tempo di minuetto assai moderato; No. 6, Lento; No. 2, Allegro non troppo; No. 21, Lento assai sostenuto; No. 40, Moderato; No. 41, Moderato; No. 33, Allegretto non troppo; No. 49, Assai moderato e sostenuto; No. 53, Allegretto; No. 75, Allegro brillante.* Original works for organ: *Rapsodie sur des aires populaires du Canada; Intermezzo; Suite de trois morceaux: Marche rustique, Lied, Marche de fête.*

This is the final volume of Gerard Brooks’s five-CD set of the complete organ works of Eugène Gigout (1844–1925). It is inevitable that the final volume of such a set will include a few oddments, but in this case even the oddments are quite interesting. The recording also includes a small selection of Gigout’s works for the harmonium, played on the 1879 Cavaillé-Coll *Orgue de chœur* at the Cathédrale de Saint-Jean-Baptiste de Perpignan, as well the remaining organ works played on the 1857 Cavaillé-Coll *Grand orgue*.

The Grand orgue is a particularly interesting instrument. Cavaillé-Coll’s wife, Adèle, had a brother, Hippolyte Blanc, who was an official of the French Ministry of Culture. Hippolyte was not, it would seem, averse to nepotism. He handed his future brother-in-law Aristide the first of many commissions in the form of the contract for the organ of Perpignan Cathedral two days before he married Adèle—doubtless a most welcome wedding gift. In common with other relatively early Cavaillé-Coll organs such as St. Denis, the instrument is rather more brilliant than later instruments, although it still has an unmistakably Cavaillé-Coll sound. The organ of four manuals, 74 stops and 91 ranks was built into the original organ case of 1504 and, unusually for Cavaillé-Coll, has an *en fenêtre* console. Cavaillé-Coll was most meticulous in restoring the original 24-foot façade pipes, made of wood covered with tinfoil, which had previously been silent for centuries. He included much of the best pipework from earlier instruments, which probably explains, for example, why there is both a Cromorne and a Clarinette.

The tonal design of this 1857 Cavaillé-Coll organ is altogether extremely unusual. The lowest manual, instead of being the Positif, is a Bombarde division. The Positif is Manual III, and the

Récit is Manual IV. There is no Récit to Grand orgue coupler, so that the Récit can only be coupled through the Positif. This means that although the instrument is an excellent example of Cavaillé-Coll’s terraced dynamics, the build-up has to be achieved by unorthodox means. In a sense the instrument is built like two independent two-manual organs, since the Bombarde and Grand orgue are on one level, and the Positif and Récit on another, each level with its own Barker machine. None of the four manuals has the normal four *Fonds*, and the disposition of the families of stops over the four manuals is also most unusual. The only 8’ Flûtes harmonique are on the Bombarde and Récit, while the 4’ Flûte Octaviane and 2’ Octavin that would normally be found on the Récit are both found on the Bombarde. On the Récit instead of them is a 4’ Viola and a 2’ Octave. In place of the more usual 8’ Bourdon on the Récit there is a Quintaton, one of three at 32’, 16’ and 8’ pitches to be found on the organ. The strings on the Récit are a very broad Violoncelle and matching Céleste in place of the usual Viole de Gambe and Céleste. There are treble five-rank Cornet stops on both the Bombarde and Récit divisions, but not on the Grand orgue, and there are no mutations at all anywhere. Then there is a 4’ Dulciane in place of the usual Positif 4’ flute, etc., etc. Most of these exper-

iments were never repeated on other instruments, but notwithstanding this and in spite of its many curiosities, the Perpignan Cathedral organ, helped no doubt by very favorable acoustics, is tremendously successful. Jean Renaud restored the instrument in 1993. By contrast the 1879 Orgue de chœur is a thoroughly conventional little two-manual organ of 14 stops, though none the worse for its more humdrum design. The Orgue de chœur is somewhat in need of restoration.

The compact disc begins with four transcriptions for organ by Gigout of works by other composers. The first of these, *Fantaisie dialoguée*, is a transcription for solo organ of a piece that Gigout’s son-in-law, Léon Boëllmann, originally wrote for organ and orchestra. Reminiscent in some ways of Gigout’s own *Grand chœur dialogué* from the *Dix pièces*, it is a good-humored work of considerable melodic interest and ought to be much better known. Boëllmann’s musical output was sadly truncated by his tragically short life, and his father-in-law performed a most welcome act by making such a fine work available for solo organ. (In these days when there is so much interest in works for organ and orchestra, Boëllmann’s original version might also be due for revival.) The *Fantaisie dialoguée* is followed by a transcription of *Marche religieuse*, a charming little piece by a now almost com-

pletely forgotten 19th-century composer, Charles de Balorre. The piece is not particularly march-like, though in its serene character it is undoubtedly *religieuse*. It builds up to an enormous climax on full organ.

Next follow two very different transcriptions that Guilmant originally issued together in 1883. The first of these, entitled *Air célèbre de la Pentecôte*, is a transcription of the aria “Also hat Gott die Welt geliebt” from J. S. Bach’s Cantata No. 68. The relative lack of restraint with which Gigout treats Bach’s original in this transcription suggests that the sort of treatment accorded to Bach’s works in *Mémoires de Bach* (1925) was by no means unique to Widor but part of a wider French tradition of free-form transcription. The freedom with which French composers felt able to treat original works in the process of transcription—or, to put it another way, the liberties they felt able to take with them—is even more apparent in the second of the transcriptions. Here Gigout transforms *Tollite Hostias*, the final chorus from Camille Saint-Saëns’ *Oratorio de Noël*, into a free-form fantasia in which the theme is elaborated in canon. These two transcriptions very much whet the appetite, and one is left wondering how many other interesting free-form transcriptions there are of this kind produced by French composers of the late 19th and

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early 20th centuries waiting to be rediscovered—a suitable topic, perhaps, for someone's Ph.D. dissertation.

After these transcriptions Gerard Brooks moves on to the Orgue de chœur for eleven miniatures that Gigout originally wrote for the harmonium. The first of these, *Cortège*, is a stand-alone piece subtitled *Entrée solennelle ou sortie*, and is a surprisingly grand piece for the harmonium. The recording demonstrates that even the smaller Cavaillé-Coll Orgue de chœur has quite an impressive plenum. The succeeding miniatures are ten of the 100 short works contained in *Cent pièces brèves*, which Gigout published in London in 1921. Of particular interest is No. 4 in C major (*Tempo di minuetto assai moderato*), an attractive piece that is at once playful and impressionistic. And there is something very classical about the dialogue between the reeds in No. 2 in D minor (*Allegro non troppo*) where the influence of J. S. Bach on Gigout is clearly perceptible.

After the harmonium pieces the player returns to the Grand orgue for one of Gigout's longer works for the organ, the *Rapsodie [sic] sur des airs populaires du Canada*. The work, published in 1891, is a cheerful improvisation based on several Canadian patriotic songs and folk-songs. It was doubtless intended for the North American market, though it probably never achieved quite the level of popularity that Gigout might have hoped. It has its moments of excitement and builds to a massive conclusion. The *Rapsodie* is followed by a brief miscellaneous piece, the *Intermezzo in C major*, published in 1909, after which the set concludes with the *Suite de trois morceaux*, published in 1888. The first *morceau* is a *Marche rustique* in D major, which combines a deliberately bumbling rustic march rhythm with a strangely haunting quality and surprising depth of feeling. The second piece is a *Lied* in E major. Although relatively short, the piece is of considerable complexity and combines lyricism and varied tempi with repeated Franck-like modulations. Particularly effective is the use that is made toward the end of chordal playing on the Vox Humana beneath a solo on the Flûte harmonique. The last of the *Trois Morceaux* is a *Marche de fête* in C major, where the brilliant sound of the full organ is heard once again in the festive fanfare-like sections that are interspersed with softer passages.

Gerard Brooks's playing on all of these compact discs is uniformly excellent. The repertoire on this final disc is of considerable interest, and as presented on the Perpignan Cathedral organ, a Cavaillé-

Coll instrument of great brilliance and clarity, makes for an outstanding performance. It is a fitting conclusion to the five-CD set and a recording that I have no hesitation in recommending.

—John L. Speller  
St. Louis, Missouri

**Chirlanda Sacra—Il Motetto a voce sola a Venezia, Ensemble Arte Musica, directed by Francesco Cera. Recorded 2006, TT 55:49, Tactus Records TC620001, <www.tactus.it>.**

Francesco Cera is becoming well known through his illuminating series of CDs of Italian organ music by Rossi, Merula, Storace and Valente. On this CD he introduces us to another facet of his skills, directing his ensemble, Ensemble Arte Musica, in a selection of eleven motets for solo voice from an anthology compiled by Leonardo Simonetti and published in Venice in 1625. As was the practice at the time, Cera has chosen to intersperse organ pieces among them, including *intonazioni* by Andrea and Giovanni Gabrieli, and two *canzone*, a toccata and a Kyrie selected from Frescobaldi's *Fiori Musicali*; these serve as both prelude introductions and pitch-setters.

The recording was made in San Francesco, Treviso; the organ still retains 145 pipes and the case from the original by Paolo di Pietro Paolo built in 1509. It has a 45-key manual compass and a pedalboard of nine pulldowns. The Principale, Ottava, Flauto in ottava, XV, XIX, XXII and XXVI are original, and a Flauto in XII was added in 1612, with a Cornetta and Voce Humana both for treble only being added in the 18th century. The sound is typically bright and clear, without any stridency.

The motets all have Latin texts, and the instrumental and vocal writing complements these perfectly, whether they are highly sensuous settings from the Song of Songs, exultations to praise the Lord or the poignant *Stabat Mater*. The CD starts with the *Intonazione on the Seventh Tone* by Andrea Gabrieli, played here with a rhythmic freedom in the scale runs that reminds us that these pieces are not merely mechanical exercises. The inner phrasing of the long groupings is well pointed. This leads into *Currite populi*, the first of five compositions by Monteverdi, sung here by tenor Vincenzo di Betta accompanied by Rodney Prada on gamba and Luca Marconato on theorbo. The exciting triple-time opening captures perfectly the urgency inherent in the text, a far more serious declamation alternating with the ritornello in its popular style.

This is followed by Francesco Cavalli's *Cantate Domino*, sung by the soprano Loredana Bigi accompanied additionally by Marco Serino on violin. Francesco Cera's playing of Andrea Gabrieli's *Intonazione on the First Tone* shows that these pieces can be no less effective with a quieter registration. Monteverdi's setting of *Salve Regina* for baritone, sung here by Filippo Bettoschi and accompanied by the organ alone, is slow and dramatic, full of *affetti* for the voice, including trills, with many dissonances (especially at the passage "gementes et flentes").

Giovanni Gabrieli's short *Intonazione on the Ninth Tone* introduces the only vocal work by Dario Castello, the violin virtuoso, a setting of *Exultate Deo*. The contralto Gabriella Martellacci interprets well this call to rejoicing, with the textual evocation of praise and fanfares on the trumpet; particularly effective is her switching from forte to piano to give the echo effects typical of the contemporary instrumental canzone.

The first of two of Frescobaldi's *Canzone dopo l'Epistola* illustrates most successfully the varied nature of such compositions, the rhythmic changes being well managed, particularly the transitional adagio between the triple-time central section and the C-time final allegro; varied registration helps to maintain the sense of momentum and excitement. Monteverdi's *O quam pulchra es* allows Vincenzo di Betta to show his complete mastery of the *affetti*, which include trills that vary between delicate and intense as well as swelling on single syllables; the deeply sensual text from the Song of Songs allows for a performance as highly charged as those texts based on the ecstasy of the saints.

The short toccata before the *ricercar* from Frescobaldi's *Messa di Madonna* is played here with great attention to detail, including the carefully written-out figures in the opening bars in the form of arpeggios with passing notes, as well as the short-long rhythms, the passagework, and the sighing figure in the treble in the closing bars. By far the longest motet on the recording, at over ten minutes, is the magnificent setting of the complete text of the *Stabat Mater* by Giovanni Sances. Loredana Bigi is accompanied here by organ, gamba and theorbo, the whole work carrying the listener along without any feeling of the time that has elapsed. A dramatic *pascaglia*-like treatment of the descending chromatic tetrachord so popular in the period is in three sections, interspersed with arias and recitatives. The work finishes with a delicate Amen.

A second *Canzone dopo l'Epistola* by Frescobaldi follows, before a stirring set-

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ting by Monteverdi of *Jubilet* in the form of a dialogue between Maria and an Angel, sung here by the soprano Rosita Frisani. Frescobaldi's *Kyrie della Madonna* is a contemplative setting and introduces Monteverdi's *Ego flos campi*; the text from the Song of Songs allows Gabriella Martellacci to display her virtuosic technique. Grandi's setting of the hymn *Lauda Sion Salvatorem* has delightful passages in thirds for the violins, and softer episodes give way to an evocation of robust imagery of the wars against the enemy that the sacrament can assist in winning. Giovanni Gabrieli's brief *Intonazione on the First Tone* is followed by the final track, Grandi's *Cantate Domino* in which the declamatory sections contrast well with the triple-time melody, interspersed with vibrant Alleluias. The piece concludes with scalar runs on theorbo and organ.

The accompanying booklet gives information about the texts and includes the Latin versions, photographs of the performers, and facsimiles of the title page and the opening bars of Monteverdi's *O quam pulchra es*. The standard of performance is uniformly excellent, and each performer shows clearly the fruits of their having studied the performance practice of this period so intensely; the instrumentalists add a most sensitive accompaniment that underpins but never overwhelms the soloists. The *Principale* in particular is a delight and is so much better for these pieces than the quieter *Gedackt*s used in so many recordings. Also each soloist projects a most powerful and full-bodied tone but not at the expense of enunciation and clarity; according to contemporary texts, this was much preferred in the early 17th century and conveys every drop of emotion in the texts, the music itself being a magnificent aural counterpart to the paintings and sculptures of the Counter-Reformation. It is perhaps a pity that the CD is on the short side, but quality is definitely to be preferred to quantity. Francesco Cera and the members of Ensemble Arte Musica are to be congratulated on their achievements here, and it is to be hoped that they will continue to make many more such CDs to bring us further examples from the wonderful world of the Italian vocal music of the Baroque.

—John Collins  
Sussex, England

**David Hill Plays Organ Music from Winchester Cathedral. The English Cathedral Series, Volume IV, Regent Records REGCD163 (2002); available from**

**<www.regentrecords.com>.**  
*Sonata No. 2 in B-Flat major*, op. 87a, Edward Elgar; *Trois Impressions*, op. 72, Sigfrid Karg-Elert; *Overture to The Mastersingers*, Richard Wagner, arranged Edwin Lemare/Hill; *Prelude to Parsifal*, Wagner, arranged Karg-Elert; *Sonata in E-flat*, Edward C. Bairstow. Total playing time: 72:14.

David Hill, the director of music at St. John's College Chapel, Cambridge, since 2003, is one of the United Kingdom's leading choral directors, but his abilities as a first-class organist seem not to be so widely recognized. This CD, which was recorded in 2002, before he left Winchester Cathedral, where he had been Master of the Music since 1987, puts the record straight. Hearing such superlative performances, one might well wonder why he allowed so many years to pass since his previous organ recording. This is romantic music, and Hill, clearly loving it, puts his heart and soul into the performances.

In 1932–33, Ivor Atkins, the organist of Worcester Cathedral, transcribed for organ four of the five movements of *Severn Suite* (1930) for brass band. The result greatly pleased the composer, and he called it *Sonata No. 2 for Organ*. It is not, however, in traditional sonata form, but consists of movements titled *Introduction*, *Toccata*, *Fugue*, and *Coda*. A cadenza by Atkins links the last two movements. There is an abundance of pleasantly lyrical ideas, and, with the exception of the solemn *Fugue*, the

mood is effervescent.

The *Second Sonata* is very effective in the transcribed organ version. Indeed, it is arguably much more successful as an organ work than the famous Elgar *Organ Sonata in G* of 1895, which is quite orchestral in idiom. The original brass band writing translates well into organ music, as Hill's performance proves. Thus, for example, where a succession of short phrases would have been played in the original band score by various groups of instruments, Hill plays the phrases on contrasting registrations on different manuals of the organ in the manner of a band. He gauges beautifully the registration of the solo melodic lines, including those in inner parts in dense textures, so that they ring out. Hill's imitation of the band score's long crescendos and diminuendos are smooth and exciting on the Winchester Cathedral organ, with masterly use of the expression pedals and well-chosen additions and deductions of ranks of pipes. The pompous *Introduction* is played with decisive authority and very clear phrasing. In the *Toccata*, the organist's crisp staccato touch and *joie de vivre* are a delight to the ear. The third movement is not a tightly argued Bachian fugue, but a looser affair, with sensuous twisting lines evolving in a leisurely fashion. This leads to a return to the dignified, majestic music of the opening movement in the *Coda*.

Hill's interpretation of Karg-Elert's *Trois Impressions* is pervaded with emotional intensity and unfulfilled erotic longing, while at the same time there are moments of Debussian Impressionism. Hill's polished orchestral style of playing is particularly appropriate in the second movement, *Clair de lune*, which calls for waves of mostly soft evocative sound that waft from various parts of the organ, à la Wagner and Scriabin. In the outer movements, *Harmonies du soir* and *La Nuit*, mighty rich-toned full-organ climaxes briefly erupt from the sweet nostalgic ambience.

The playing of the two Wagner transcriptions is magisterial. In the *Overture to "The Mastersingers"*, the partnership of the Winchester Cathedral organ's enormous versatility and wonderful tone with the performer's virtuosity and warmth of feeling produces a supremely satisfying musical experience.

Hill's convincing playing of Bairstow's only large organ work, the *Sonata in E-flat* (1937), will perhaps lead to a renewal of interest in the composition and more performances. It was certainly a major landmark in British organ music of the between-the-wars period, but the work was not entirely successful, and the *Sonata* dropped out of the repertoire after about 1950.

Of the three movements, the sonata-form first, marked *Andante serioso, ma con moto*, lacks lyrical eloquence and a

sense of purpose. The second movement, *Scherzo*, easily the most memorable of the three, is a swashbuckling virtuoso canvas, full of bubbling 16th-note figurations and leaping, jagged trumpet interjections. The third movement, a fugue marked *Maestoso*, suffers from a dull fugue subject and a stilted, dry academic style. However, there are several inspired passages, and there is an ethereal coda reminiscent of late Beethoven.

An informative booklet is provided with the CD that contains program notes, a history of the Winchester Cathedral organ and its specification, and a biography of David Hill.

**Malcolm Archer Plays English Organ Music from Wells Cathedral. Regent Records REGCD202 (2004); available from**

**<www.regentrecords.com>.**  
*Rhapsody No. 3 in C Sharp Minor*, op. 17, no. 3, Herbert Howells; *Elegy*, Herbert Sumsion; *Rhapsody No. 4*, Howells; *Festival Toccata*, Percy Fletcher; *Variations on King's Lynn*, *Elegy, Suite for Organ*, Malcolm Archer. Total playing time: 70:48.

The music was recorded in February 2004, when Malcolm Archer was organist of Wells Cathedral, and the disc was intended to be part of Regent Records' *The English Cathedral Series*. This plan was shelved, however, for by the time of the CD's issue in 2005, Archer was no

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longer at Wells: he had been appointed organist of St. Paul's Cathedral, London, in September 2004.

The CD amply demonstrates the affinity of this very fine player for the Wells organ, the core of which is the instrument built in 1857 by Henry Willis for the cathedral. Harrison & Harrison provided some symphonic/orchestral ranks in 1910, and the same builder added a number of mutation and mixture stops during a substantial rebuild in 1974. The organ that Archer plays consists of 67 stops, divided into five divisions spread over four manuals.

Archer utilizes the full resources of the Wells instrument in the performances of the two Howells compositions. The frequently played *Rhapsody No. 3* is a passionate, troubled work that was written during a German Zeppelin air raid on York in March 1915, while Howells was staying with Bairstow, the organist of York Minster. Archer's grasp of the style, especially in executing the kaleidoscopic changes of tone color, is entirely convincing. The Wells acoustics are lively, but there is no echo that could blur the articulations of the sound, and the microphones are placed close to the instrument.

Howells's fondness for syncopation and off-beat chords are heard in the equally forceful *Rhapsody No. 4* of 1958. The writing is much more dissonant than in the 1915 work. There is a thrilling

assurance in Archer's performance of the energetic toccata sections that alternate with softer passages, and there is much use of the powerful yet mellow Wells Tuba stop at the climaxes.

After such fine opening works, *Elegy* (1993), written by one of Archer's composition teachers, Summison, is disappointing, despite the sympathetic performance.

Fletcher's *Festival Toccata* (1915) is written in the light, popular style for which the composer, and his better-known contemporary, Eric Coates, are famous. The famous concert organist Edwin Lemare, to whom the piece was dedicated, would have enjoyed the work's many opportunities for virtuosity and showmanship in the outer sections, particularly the recurring idea for rapid chords for alternating hands, wide-ranging manual arpeggios over sustained pedal tones, and periodic fanfares. Despite the basically frivolous nature of the piece, Archer's approach to the score is serious and committed. His finger dexterity and pedaling are always accurate, as is demonstrated in the smooth buildup to the final majestic statement of the fanfare idea, for example, and in the immensely affirmative coda.

Over 250 Archer compositions for various media have been published, and world premiere recordings of three of these are heard in the second half of this

disc. All three scores are available for purchase from Kevin Mayhew Limited.

Fifteen minutes in duration, *Variations on King's Lynn* (2002) is one of the composer's longest organ works. It is also one of his technically most demanding pieces for the instrument, and is principally intended for recitals. After the statement of the theme, there are eight sectional variations, in which there are the traditional changes in mood, texture, and tone color, and a Fugue and Toccata provide an exciting virtuosic finale. The varied material in the *Variations* is mainly the newly composed parts, while the hymn tune, "King's Lynn," remains intact and is always audible. The composer's style is highly lyrical and tonal, with linear movement of parts frequently creating transient pungent dissonances.

Although Archer has said that he composed *Elegy* (1991) "on a Sunday afternoon after a particularly good bottle of French Claret!" there is nothing French in the music. The work's sentimentality and majesty, played here with heartfelt feeling, make this a worthy successor to Walford Davies' *Solemn Melody* and George Thalben-Ball's *Elegy*.

*Suite for Organ* (2001) comprises six short movements entitled *Chorale*, *Prière*, *Scherzo*, *Pastorale*, *Adagio*, and *Toccata*. Written as a recital piece with a duration of 22 minutes, the composer

also hopes that individual movements might be useful teaching material for students. Archer's performance is highly musical, but as a composer he is not in top form. It is regrettable that such a composition should end such an otherwise excellent CD.

An eight-page booklet provides succinct program notes written by Archer, a biographical sketch, and full page photograph of the organist in his characteristically relaxed, genial mood. In addition, there is a very brief history of the Wells Cathedral organ, and its specification.

—Peter Hardwick  
Minesing, Ontario, Canada

**Douglas Cleveland, *Celestial Fire*. Goulding & Wood organ, three manuals, 70 ranks, St. Meinrad Archabbey. Gothic Records G 49113, <www.gothicrecords.com>.**

Given a reverberation period of six seconds, a splendid organ, and an excellent organist, here is a performance of contemporary music guaranteed to delight. A beautiful treatment of *Veni Creator Spiritus* by Libby Larsen begins the CD; in bookend fashion the elaborate *Prelude, Adagio and Choral* on the same melody by Duruflé ends the recording.

An intriguing *Kairos* by Pamela Decker and three selections from Dan Locklair's *Windows of Comfort* are included. Throughout, the registrations and performance are impeccable. This is a CD capable of giving lasting pleasure, recorded while Cleveland was still in the Northwestern University organ department, now, alas, defunct.

**Tom Hazleton, *The Christmas Bells of San Sylmar*. Wurlitzer organ, four manuals, 73 ranks, Klavier Music Productions, K-77030; available from OHS, <www.ohscatalog.org>.**

If you are a sucker for the sound of the Mighty Wurlitzer, as I am, you will enjoy this potpourri of 23 arrangements of familiar Christmas carols and tunes. Favorably inclined towards this specialized sound as I am, however, it must be admitted that carols such as *Silent Night*, *Hark! the Herald Angels Sing* and the like do not lend themselves to theatre organ treatment, however skillful the performer. On the other hand, *Jingle Bells around the World* is worth the price of admission! The late Hazleton wrings it out, complete with drums and all.

**Stan Kann, *Meet Me at the Fox*. The Jesse Crawford Wurlitzer in the Fox Theatre, St. Louis. Available from the Fox Theatre, 527 N. Grand Blvd., St. Louis, MO 63103, <www.stankann.com/stan\_kann\_musie.htm>.**

In the late '70s a couple in St. Louis bought the Fox Theatre and have restored the building and the 36-rank organ to mint condition! Stan Kann had played there seven days a week from 1952–1974. Following that he made 77 appearances on the *Tonight Show* and 88 with Mike Douglas!

Stan now plays daily in "The Fabulous Fox," and there is nothing comparable to hearing these great machines in their original location. Stan is a superb theatre organist; all this music fits exactly. The 16 selections include *Sunny Side of the Street*, *I'm Beginning to See the Light*, a *Phantom of the Opera* medley, and the like. They are wonderful arrangements. If you like theatre organ, include this on your "must have" list.

—Charles Huddleston Heaton  
Pittsburgh, Pennsylvania

From *Das Orgeleinbuch*, by Leonardo Ciampa (Op. 193, No. 2)

II

Mélodie Victorienne

The musical score for "Mélodie Victorienne" is presented in a standard piano/organ format. It begins with a series of chords and melodic lines in the right hand, supported by a steady bass line in the left hand. The score is divided into several systems, with measure numbers 9, 17, 22, 27, and 36 clearly marked. The tempo and dynamics change throughout, with a section marked "Più veloce" (faster) and another marked "Molto rall. al tempo primo" (very slow, then back to the original tempo). The piece concludes with a final cadence marked "Calmando al fine" (slowing down to the end).

**New Organ Music**

**Jan Pieterszoon Sweelinck: *Complete Keyboard Works, Volume 1*. Edited by Pieter Dirksen and Harald Vogel, Breitkopf & Härtel EB8741.**

This, the first numerically of the four volumes of Sweelinck's keyboard works in a new edition by Breitkopf & Härtel,

includes the Toccatas. As I wrote in my review of the volume covering the variations on songs and dances (*THE DIAPASON*, April 2006), it is now over 30 years since the publication of editions by Gustav Leonhardt and Frits Noske, and there are a few changes in the contents reflecting the most recent researches and findings by Dirksen and Vogel, acknowledged as experts in the North German repertoire. One important difference from the older editions is the return to the original bar lengths and note groupings, as well as the layout for each hand based on the premise that the staff notation indicates which hand plays which note. The new layout presenting the bar length in the cut C time of eight quarter notes gives rise to many variations of 16th- and eighth-note beaming, which at first sight can appear quite daunting. However, once this initial barrier has been overcome, the new groupings may well give rise to a more subtle application of articulation. The new edition is also based not on a collation of various manuscripts, but essentially on a single source for each work, only slightly supplemented by readings from secondary sources. The critical commentary (in German only) does, however, give variants.

In this volume there are 18 toccatas, including the 39-bar fragment of the *Toccatina on the Second Tone* and an alternative version of the *Toccatina on the Ninth Tone*. Five are preserved solely in tablature, and of these two (in D minor and G minor) are ascribed to Hans Leo Hassler in the Turin manuscript source, but have now been proved to be by Sweelinck. Also included here are two works whose ascription to Sweelinck is considered dubious and are not in the Leonhardt edition; one of 62 bars on the first tone that was attributed to Scheidt in Daniel Schmidt's *Orgelbuch* of 1676, and one of 80 bars in G that is anonymous in the source from Liège.

That on the first tone starts with chords, then an imitative figure makes a brief appearance yielding to further RH chords over LH eighth-note figuration;

sweeping scale passages passed from hand to hand give way to chords against runs, and the piece finishes with a long-held chord in the LH supporting a 16th-note flourish that descends two and a half octaves before the final chord. The *Toccatina in G* opens with an imitative figure in half notes followed by quarters before the figuration commences with plenty of scale runs, then the 16ths are set against changing chords in quarters. A further six bars of predominantly two-part eighth-note writing over a whole-note bass leads to a final two-octave scale in 16ths, the piece closing with LH chords beneath passagework.

Careful comparison between the two versions of the *Toccatina on the Ninth Tone* will reveal many differences of note groupings and ornament signs, which should provoke further consideration by the player about the approach to performance. The other toccatas should be well known to most players from the Leonhardt edition; suffice it to say that there is much variety in them, with introductions ranging from imitative to relatively free, and some with fugal sections in the manner of the Venetians Gabrieli and Merulo. Lively passagework and figurations abound in an ever-changing kaleidoscope, extending and expanding the compositional techniques of the time.

This volume contains a most important and thorough discussion in English and German on playing techniques, including fingering and ornamentation, that is worth the purchase price alone; ideally this should be read before starting to play the pieces! An appendix gives five pieces with fingering from the original and further reconstructions by the editors, including an abbreviated working of a *Toccatina in C*, a *Praeludium in A minor* from the Helmstedter Tablature of 1641, and two extracts from pieces by Scheidemann.

The printing is very clear, each piece being preceded by the first bar in the original notation. An excellent concise general introduction to Sweelinck's life and compositions (amazingly, his key-

board compositions were written more or less only during the last 15 years of his life), source evaluation and notation is followed by notes on the toccata genre as developed by Sweelinck, and on the individual sources. Dirksen and Vogel have set a very high standard in the representation of pieces well known from previous editions, and this volume is very highly recommended to organists, harpsichordists and clavichordists. The other volumes in the series will include the *Fantasias* (Volume 2) and *Variations on Chorales on Psalms* (Volume 3)—they are eagerly awaited.

This new edition could well be the impetus to a re-evaluation of our approach as performers to the communication of the subtleties and intricacies of Sweelinck's art. Most of the toccatas are demanding and difficult to bring off well—there is a lot more to them than an opportunity to display how quickly one can play scales—but careful study will more than repay the effort involved.

—John Collins  
Sussex, England

**Derek Holman, *Postlude on a Melody by Melchior Vulpius and Carol Prelude on "Away in a Manger."* Jaymar Music Limited, London, Ontario, Canada, catalogue No. 02.295, represented in the USA by Oxford University Press, \$8.50.**

The two works in this slender volume show the British born and educated Derek Holman (born 1931) to have retained the traditional compositional style with which he immigrated to Canada in 1965. His voice leading and tonality are traditional (though key signatures are not used), and he is fond of pungent transient dissonances and linear counterpoint. The lyrical idiom is conventional. Holman is empirical in his approach to composition. In his note in the score, he modestly observes that: "I would be hard-pressed to describe my musical style . . . I can only say that I wrestle with the notes until the piece sounds right to me, in its details and as a whole, and

then I wish it 'bon voyage,' hoping it will 'sound right' to other people too." He is an outstanding organist, who writes fluently for the instrument. A two-manual and pedal organ is envisaged.

*Postlude on a Melody by Melchior Vulpius* is a three-and-a-half minute chorale prelude. The absence of time signatures and the constantly changing bar lengths result in rhythmic unpredictability that propels the music forward. In his note in the score, Holman says that he has always been intrigued by Bach's ability to make virtually every chorale melody work in canon, and he has tried his hand at this technique here. In the introduction of leaping 16th-note toccata-like manual arabesques, he establishes the brilliant, virtuosic nature of the piece, and then the "Vulpius" melody appears majestically in the pedal with reed in the manner of a sustained cantus firmus, while a second statement of the hymn tune follows, canon-like, at the octave in the manuals. In the second half of the piece, as the preexistent hymn tune unfolds, the feet take up the newly composed toccata passagework that had pervaded the first half in the manuals, the rapid 16th-note pedal solos being heard against sustained manual chords. The result is a resplendent postlude that many advanced organists will enjoy playing in the Easter season.

The two-and-a-half minute *Carol Prelude on "Away in a Manger"* is based on the William Kirkpatrick tune usually associated with "Away in a manger" in the United Kingdom, not on James Murray's tune that is usually favored in the U.S. for this text. Marked *Andante piacevole*, Kirkpatrick's simple, placid melody is soloed twice, first in the tenor register in the left hand, and then high in the soprano in the right hand. The consistent use in the accompanying manual parts of nonharmonic tones that are sounded with harmonic tones and which resolve down by step, injects piquancy to the music, but otherwise the music lacks a spark of inspiration.

—Peter Hardwick  
Minesing, Canada



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# Daniel Pinkham (1923–2006): A Memoir

James McCray

In the last decades of the 20th century, Daniel Pinkham was one of the brightest jewels in America's choral diadem of composers. His creative energy spilled into churches, schools, and concerts of all types. I knew him for over 40 years, first as a professional colleague and later as a friend. His death on December 18, 2006, was a loss to many people in the musical world; however, it may be the choral area where it will be most broadly felt. This is not to minimize his robust contributions of instrumental works, but throughout America some of his works had become standards in choral literature and were performed annually by vast numbers of singers at every level of vocal ability.

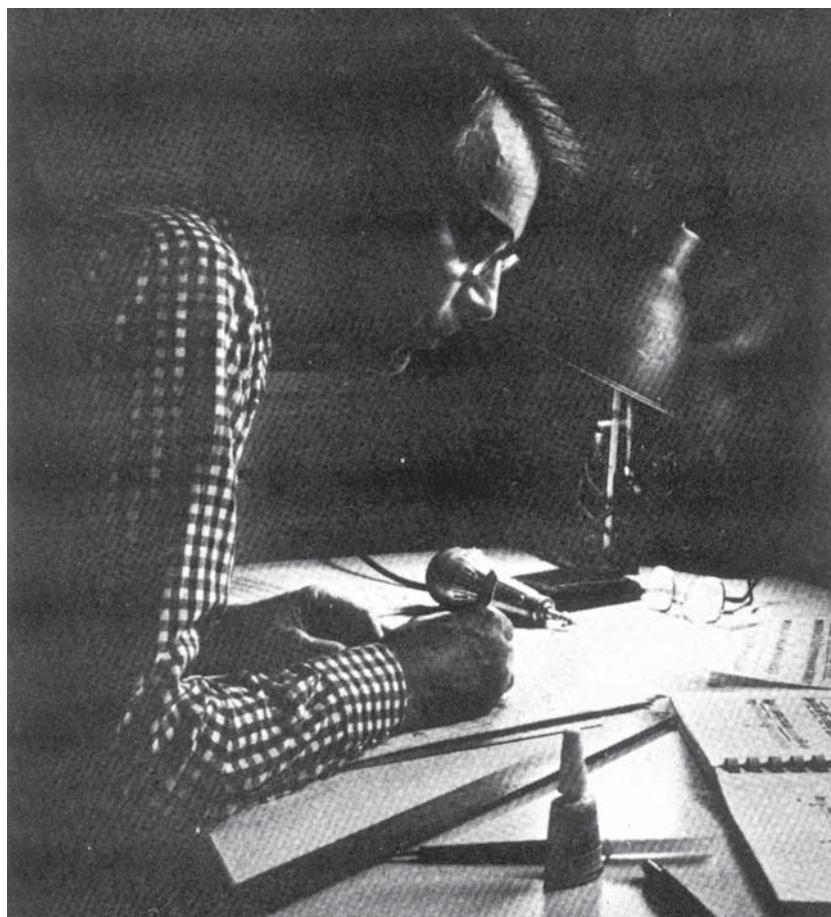
I first encountered Pinkham while teaching at a Florida university in the late 1960s. He had been commissioned by the Florida Vocal Association to write a work for their Junior High All-State Choir, which was to be performed at the state convention. He was brought there for the premiere as a guest of the convention. The work he supplied had a high degree of indeterminacy in it, which at that time was somewhat of a consternation to the junior high teachers who had to prepare their singers before the convention. As with most of Pinkham's writing, the music was creative, clever, and performable, although there were many on the floor of the convention who disagreed. Nevertheless, the work came off well and, as was the case with so many of his choral settings, the longer people listened to the rehearsal of it, the more they appreciated the innate depth of the music.

Over the years, I wrote three articles on his choral music—the first, an interview entitled "On Composing" (*The Choral Journal*, March 1976). In that dialogue with him, he revealed numerous insights into his process of composing. For example, he said, "I have discovered that morning is best for me. I find the notes, which still is the most difficult, in the hours roughly 9:00 am to noon, and when I am not so clear minded, I then do those mechanical things like orchestration and score preparation." He pointed out that he did all manuscript preparation himself and that he thought it a vital part of the composer's craft. In fact, he said he particularly enjoyed doing that kind of work. One of my favorite pictures of Pinkham is of him sitting at a table in a dark room with a desk light shining down on the manuscript he was preparing for the publisher; his writing implements (pens, ruler, etc.) are spread around him on the table (see photo).

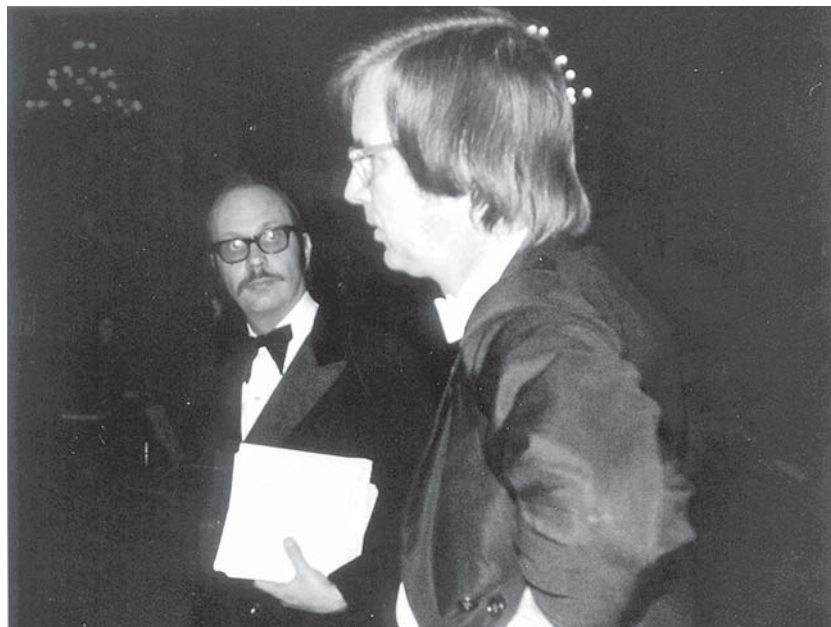
Happily, I own several of his manuscripts prepared in his own hand; each is a work of art that is quite beautiful and shows the personal care taken in his graphic preparation. Many composers have assistants to make the final score; many use manuscript programs on a computer.

My first personal encounter with him was as the choral director and department chairman at St. Mary's College in Notre Dame, Indiana in 1973. Our voice faculty teacher had been a paid singer in Pinkham's church choir at King's Chapel in Boston, where Pinkham served as music director for over 40 years. So through her initial contact, we commissioned him to write a work for our college choir and to come to campus to do some teaching and conduct the performance of his music. (See photo of us immediately following the premiere of that new work in the spring of 1973.)

It should be noted that Pinkham was possibly the most frequently commissioned choral composer of the past few decades. That, in itself, is a tribute to his musical and personal accessibility. He said that he was always being asked in



Daniel Pinkham at desk



James McCray and Daniel Pinkham (foreground), after the premiere of his commissioned choral work at St. Mary's College, Notre Dame, Indiana, spring 1973

interviews how one should commission a composer, and that his standard reply was for those interested to merely pick up the phone, call him directly, and to mention the amount of money for the commission. He was always a pragmatic man. Furthermore, even his music is pragmatic, since most scores were structured so that they could be performed with various instrumental and vocal combinations. He wanted his music to be performed and was not interested in creating scores that were intellectual cul-de-sacs that were rarely performed.

That 1973 commission, for choir and electronic tape, aroused my interest, which eventually led to my researching and writing an extended article on all of his music using electronic tape. This compendium of his decade of choral/electronic tape music was published in the March 1979 issue of *The Choral Journal*, which brought this musical style quickly to the attention of the more than 11,000 members of the American Choral Directors Association.

Pinkham later told me that the article probably was the greatest influence on this relatively unknown music being frequently performed. His gratitude was later shown when he dedicated a choral work to me, and I remain thrilled by this kind gesture.

Pinkham told me an interesting story regarding the time when he first became interested in creating choral music using electronic tape. He had attended a workshop on electronic music. As part of the requirements, each participant had to compose something as the final project, which was then given an informal reading by those in the workshop. His work explored the problems of choral singing with a tape recording that is continuous and offers no flexibility for performers. After the workshop he had forgotten all about that little exercise, but was astonished (and rightly irritated) to learn that one of the class members had pilfered a copy of it, which he then publicly performed with his choir in a concert on

the west coast by duplicating the written exercise. Probably the most exasperating aspect was that Pinkham believed the conductor did not have a copy of his actual electronic tape and ultimately used something of his own creation for the performance.

His first published electronic work was *In the Beginning of Creation*, commissioned by Westminster Choir College and written in 1970. It became an instant hit with choral conductors due to its brevity, relative simplicity, and use of verbal and nonverbal sounds created by the choir at specific timed moments above the tape recording of unusual reverberating utterances. I conducted it with several different all-state choirs from Florida to Utah, and it was always something that gave the audience a new perspective on the poignant Genesis text. Singers loved it, and its use rapidly spread.

When I moved to positions as a chairman of music departments in Virginia and Colorado, I always found a way to commission Pinkham to write a new work for the school, which also brought him to campus to interact with the faculty and students. His charm, wit, and professional manner made him a guaranteed success in these environments. He had an elegant way of presenting material; I always found him to be a remarkable teacher and conductor who quickly made a positive difference in a rehearsal, even when his new musical score had a serrated edge of sharp dissonance.

Pinkham's talent and interests were broad. As a harpsichordist, he regularly played with the Boston Symphony Orchestra. As organist, he was frequently heard as a guest on the E. Power Biggs program on CBS and as resident organist of historic King's Chapel in Boston. As a student of legendary composers such as Piston, Copland, Honegger, Barber as well as the eminent music teacher of the 20th century, Nadia Boulanger, he absorbed ideas and techniques that served him well throughout his life.

A review of his compositions reveals an astounding number of published works. His long association with E. C. Schirmer clearly has been good for both parties. Knowing how much new music he had created, I was quite surprised when he told me how difficult it was for him to begin a new work, and that for extended periods of time he would involve himself in diverse projects to avoid beginning to compose. Yet, because Pinkham was so prolific, I suspect that we will continue to see more publications in the future as the publisher catches up with his numerous and frequent submissions.

So, farewell to you, Daniel Pinkham. You were always the apotheosis of dignity and intelligence; you and your musical inventiveness will be missed. Your lifelong interest in creating music that heightened the illumination of the text has been a gift to us and future generations of musicians. That the night before your death you attended a choral concert of the premiere of your newly commissioned work, seems to be a reflection of your numerous contributions to the field.

Pinkham's writing of practical yet original music is a petard that all choral conductors hoist. We will continue to perform his choral music for many decades to come, and it will remain fresh to listeners of future generations. George F. Handel, Great Britain's adopted musical son, once said: "I should be sorry, my lord, if I have only succeeded in entertaining them; I wished to make them better." Somehow, I feel the same may be said for America's indefatigable composer, Daniel Pinkham. ■

James McCray has been choral editor of *The Diapason* since November 1976.

# The University of Michigan 46th Conference on Organ Music

Marcia Van Oyen

The 46th University of Michigan Conference on Organ Music took place October 1-4, 2006. The event focused on music of Germany, France and the USA, featuring performances by Marie-Claire Alain, Michigan faculty members Marilyn Mason, James Kibbie, and Michele Johns, and a slate of lectures on a variety of topics. The majority of events took place at Hill Auditorium, home of the 4-manual, 124-rank Frieze Memorial Organ.

## Children's choir festival

The conference opened with a children's choir festival organized by the Ann Arbor Chapter of the American Guild of Organists. **Thomas Strode**, AGO board member and director of the Ann Arbor Boy Choir, gathered over 85 children from six area churches and schools to sing together. Approximately half the program featured music sung by the combined choir directed by Strode; several groups sang individually as well, including the Messias Temple Youth Choir, whose inspired performance brought the audience to its feet. **Charles Kennedy** skillfully accompanied the choir, and played three *Sketches* and a *Canon* by Schumann. The audience of several hundred comprised largely families with young children, and I was glad to see them exposed to the sounds of both well-trained children's voices and the pipe organ. Given the disposition of the audience, the stage was perfectly set to engage the multi-generational crowd with organ repertoire or a demonstration designed for such a purpose. Tom Strode did give some impromptu remarks about the organ, which seemed to pique the interest of the adults seated near me, but the program would have had greater impact had it included one of the many light-hearted, educational organ demonstration pieces of recent vintage. Based on the interest of more choirs in participating, the Ann Arbor AGO plans to continue this event in the future. I encourage them to make the most of the opportunity to educate young people about the pipe organ.

## Michigan faculty performances

Sunday evening, **Marilyn Mason** and flautist **Donald Fishel** gave the Ann Arbor premiere of *Breath of the Spirit—Pentecost* for flute, organ, and narrators, composed by Michigan graduate Gregory Hamilton, based on poetry by Kenneth Gaertner. The pattern of the work was inspired by Dupré's *La Chemin de la Croix*, with the ten sections of the work musically interpreting and commenting upon the poetry. In her opening remarks, Marilyn Mason noted that this concert was one of the first events to take place following the official renaming of the music school. In collegial spirit, she appropriately included two members of the theatre department as narrators in this performance presented by the School of Music, Theatre and Dance.

Here is a brief synopsis of the work, with a few noteworthy quotes from the poetry:

1. Overture—organ alone, featuring big solo trumpet melody.
2. Annunciation—the organ and flute trade motifs, suggesting a dialogue between Mary and the Angel Gabriel, the rounded sounds of the Hill organ blending beautifully with the flute.
3. Children in Praise—children caught up in the excitement and wonder of the quiet Rabbi Jesus healing a crippled man and a man with a withered hand. The flute introduces a sprightly theme, which is echoed by the organ, spiced with mild dissonance.
4. Herod—the poem speculates on Herod's thoughts about John contrasted

with those about his lover Herodias. He is simultaneously upset and intrigued by John, comforted and attracted to Herodias. Unaccompanied flute plays long passages in the low register contrasted with passages in the instrument's uppermost register.

5. Mary Dancing—the story of Jesus changing water into wine at the wedding in Cana and the dancing at the wedding. For solo flute, nearly *moto perpetuo*.

6. Judas—for organ solo, beginning with a crashing chord and descending pedal solos, then a decrescendo to a sighing Bach-like fugue section. The movement ends with more clashing dissonance alternating with a funeral fugue. "Mankind's future is mankind's sin."

7. Mary Magdalene/Doubting Thomas—the extended poem is followed by long flowing melodies portraying gentle happiness.

8. Poverty Shared—illustrates the experience of a poor man listening to Jesus preach. It begins seething with tension, then eases and flows into com-

forting, surging waves of lovely harmonies. The poetry preceding the movement offers these paradoxical thoughts: "Listening to the Rabbi preach, shedding the shroud of poverty, words flew into the ears of his poverty's corpse. Had not his curse always been his salvation?" The initial tension returns to close the movement.

9. Desert Grief—Jesus appearing to Mary, resurrected. An oboe solo on organ alternates with the flute melody, perhaps indicating an undulating, leaping soul—"the burned sins of the world fell in gray ashes."

10. Pentecost—recaps the overture, framing the work. Several strong poetic phrases wrap up the ideas in earlier poems: "delusions were ashes," "truth cut through the oppression of their past," "died and could not die again."

Mason and Fishel proved themselves well-synchronized partners performing *Breath of the Spirit*, deftly navigating the work's changing rhythmic landscape. For an extended work,

it is easy to grasp and enjoyable on first hearing. Its accessible, attractive music would no doubt be enhanced by a church setting to give it a sacred context. The work will be published in the near future, perhaps with some of the movements simplified to promote more performance, especially in a liturgical setting.

## James Kibbie: Leipzig Chorales

James Kibbie played all of Bach's Leipzig Chorales in two sessions, the first on the Fisk organ at Blanche Anderson Moore Hall at the School of Music, and the second on the Wilhelm organ at First Congregational Church of Ann Arbor. Kibbie takes a natural approach to these chorales—his playing is unfussy and elegant. He works with the organ's natural articulation, adding his own subtle touches, all in keeping with the musical flow and not distracting from the overall effect. His pacing of the chorales is cohesive and appropriate, each tempo and transition

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Marilyn Mason and Marie-Claire Alain (photo credit: Keary Campbell)



Marilyn Mason, Marie-Claire Alain, and Susanne Diederich (photo credit: Keary Campbell)

carefully considered, and the registrations are apt, tastefully chosen for color and not solely dramatic effect.

The audience sang each chorale tune before Kibbie played Bach's settings, having been provided with a booklet including the chorales. The booklet also contained comprehensive notes written by Larry Visser in 1992 when he performed the Leipzig Chorales as part of his doctoral studies at Michigan.

James Kibbie is on sabbatical leave during winter term to begin a three-year project to record the complete organ works of J. S. Bach on historic organs in Germany. During 2007, he will record approximately one third of the Bach organ works, including the Leipzig Chorales on the Silbermann organ of Dresden Cathedral and the Kimberger Chorales on the Silbermann organs in Rötha.

#### Michele Johns and Kristen Johns

Michele Johns and her daughter Kristen performed a delightful concert of music for horn and organ on Monday afternoon. Kristen Johns has recently earned a DMA in horn performance, and has compiled a list of over 100 pieces originally composed for horn and organ as part of her research. The program included a selection of works composed in the last third of the 20th-century, opening with the fanfare-filled *Celebration for Horn and Organ* by Randall Faust. Next, Craig Phillips' tuneful *Serenade for Horn and Organ* was filled with the composer's signature harmonies, while Dutch composer Jan Koetsier's *Choral-Fantasie on Gib dich zufrieden un sei stille* reminds one of Mendelssohn or Rheinberger. Daniel Pinkham's *The Sabutation of Gabriel* was commissioned by Joan Lippincott in honor of Karen McFarlane's retirement. It is a programmatic work in three continuous sections—Gabriel delivers the message, Mary replies, Gabriel departs. Pinkham effectively portrays both the excitement and weightiness of the message, going so far as to instruct the performer to walk off-stage before playing the closing notes of the piece to signify Gabriel departing. Arnatt's *Variations on Divinum Mysterium* is a beautifully composed work, keeping the familiar chant tune prominent most of the time. Works by Paul Basler and Gunther Marks rounded out this enjoyable mother/daughter collaboration.

#### Student performances

Students of Marilyn Mason and James Kibbie performed in several concerts during the conference. Monday morning, doctoral candidate **Seth Nelson** gave an excellent lecture-recital on Mozart's flute clock pieces. The temperament of the Fisk organ brought out the character and color of these pieces, particularly the F-minor Fantasy. Doctoral students **Marcia Heirman**, **Andrew Meagher**, **Alan Knight**, **Christine Chun**, **Susan De Kam**, and master's student **Thomas Kean** performed works ranging from Messiaen to Brahms to Vierne on Monday afternoon. Undergraduate **Joseph Balistreri**, master's student **Paul Haebig**, doctoral student **Michael Stefanek**, and returning DMA graduates **Shin-Ae Chun** and Seth Nelson played works by Le Bègue, Langlais, Franck, Sowerby, Bolcom, and Dupré on Wednesday afternoon. Following the organ program, Christine Chun performed her first dissertation recital as pianist of the Michigan Trio, performing chamber works with cellist Amar Basu and violinist Jane Yu. **David Saunders** gave his second doctoral recital on Wednesday evening, playing music of DeGrigny, Guilain, Franck and Grandjany. Carillonneur **Steven Ball** gave a short carillon concert prior to the evening event.

#### Mozart lecture

Music theory professor **Ellwood Derr** gave an outstanding lecture on Mozart on Tuesday morning. He began by offering a Native American saying, "It is good for the living to perform ceremonies for the dead," and invited his audience to actively participate in the lecture. Comparing Mozart to Michelangelo and Shakespeare, Derr asserted that Mozart is a magician, a freak due to his unusually high level of skill and his ability to innately and directly communicate with his audience, whether or not they are educated. His corpus of works, which Derr believes to be technically perfect, is so vast it is nearly impossible to listen to it all.

Derr has done research that identifies more than 80 Mozart works that borrow material from J. C. Bach, whom Mozart greatly admired. He recognizes three ways in which existing material can be incorporated into new works: reuse of thematic material, a technique so widely used as to be in common domain;



James Kibbie (photo credit: Marcia Van Oyen)

unadorned borrowing for effect; and material retrieved from memory, the most common method of borrowing. He discussed examples from the *Great Mass in C minor* and the *Requiem*. In connection with remarks on the high quality of Mozart's unfinished works, he played a selection from a recent recording of a gorgeous unfinished aria from  *Davide Penitente*. Following the conference, Derr was slated to give this lecture and two additional lectures as part of a series of events celebrating Mozart, his era and his influence.

#### Classical French music

Monday afternoon, **Susanne Diederich** and **Jean Randall** offered a session on the Classical French organ and its music. Using the Frieze organ in Hill Auditorium, Randall demonstrated at the console and Diederich spoke. The main points of the lecture were the importance of stylistic specialties in giving character to French classic music, and that this period represents a rare confluence of instrument, music, style, and performance practice all working together. This era is unique in history; organ builders and organists worked closely together, and the organ was participating in the general development of music. Following this lecture, **Stephanie Nofar** gave a lecture-recital, "The Other France: Tribute to Unknown Masters."

#### Maurice Clerc recital

Maurice Clerc played a recital featuring several transcriptions at Hill Auditorium on Monday evening. Having played at several previous conferences, Clerc seemed at home at the console and utilized the organ's resources to great effect, preferring full registrations such as he can create at his home church, Notre-Dame in Paris. He began the program with his own bombastic transcription from Verdi's *Don Carlos*, and moved on to Franck's *Pièce Héroïque*, playing it

with a very legato touch. He captured the excitement of the piece effectively, adding an arpeggiated fanfare before the closing chords. His transcription of a suite of character pieces by Fauré provided enjoyable listening, enlivened by colorful registrations. He followed with the *Suite Médiévale* by Langlais, and closed the program with his transcription of a scherzo improvised by Pierre Cochereau in 1974.

#### Clerc: The art of transcription

On Tuesday afternoon, Maurice Clerc gave a lecture on preparing transcriptions. He cited transcription practices in the 18th century—Bach's Schübler Chorales, Rameau's arrangements of his own operas, and Balbastre's transcriptions of his own works. After being abandoned for a time, transcription again became popular in the latter half of the 19th-century. Liszt arranged favorite orchestral and choral works for organ, and is known to have played the *Kyrie* from Mozart's *Requiem* and transcriptions of classics for Widor. Karg-Elert made arrangements of Wagner's works, using every possible technique available on the organ. Organ performance was very popular at the time, giving people the opportunity to hear great orchestral works performed on the instrument, since they would have had little or no opportunity to hear the likes of Wagner otherwise. Many composers did not write for the organ at all, deterred by having secular works performed in a sacred space, since most organs are located in churches.

Transcriptions allow us to play works by composers who didn't write for the organ. The body of organ repertoire can be increased, and allow us to study a composer's techniques. In addition, Clerc believes organists make transcriptions for their own enjoyment, giving the examples of David Briggs and Daniel Roth, as well as Jean Guillou, who made transcriptions when it wasn't considered

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**Ellwood Derr and Seth Nelson** (photo credit: Marcia Van Oyen)



**Michele Johns and Kristen Johns** (photo credit: Marcia Van Oyen)

a legitimate art. Clerc discussed two types of transcriptions: adaptations of existing works to the language of the organ, and notations of improvisations. Both Dupré's and Tournemire's improvisations have been notated, allowing us to observe their improvisation styles. Clerc has transcribed works of Pierre Coche-reau, whom he describes as "having sparkling musicality, and endowed with staggering speed and an innate ability to use the whole organ from soft to loud." Transcribing these improvisations captures a moment in time and preserves the uniqueness of the improviser's art.

#### Michael Barone

Michael Barone opened his session with this statement: "We think we know everything, but if we don't know history, we're destined to repeat it." His goal was to give a survey of how performers have approached French music over the years. Tinkering patiently with recalcitrant hi-fi equipment, he began with the first recording of early French music, a disc recorded by André Marchal on a Gonzales/Beckerath at Attignon in 1936, wondering "Can we play this music any better today?" Barone created a pastiche of Franck's *Pièce Héroïque*, alternating passages played in 1929 by Marcel Dupré and in 1962 by E. Power Biggs, and offered a composite of several recordings of Gigout playing his own *B-minor Toccata*. He offered 15 examples of the opening section of Franck's *B-minor Choral*, noting the balance shift between the manuals and the pedal among the various recordings.

Barone's open-minded approach allows his audiences to be exposed to many performers and performances that might be ruled out in narrower definitions of what is worthwhile. He chooses recordings of instruments or performances that he deems so beguiling or interesting that they deserve a hearing, and to his credit is not bound by fashionable definitions of authenticity or correctness. He encouraged the audience to spend time listening to how our predecessors performed, noting that any organist worth his or her salt "speaks French." Known for closing his sessions with a memorable aural example, Barone did not disappoint. He closed with a recording of Messiaen's *La Nativité* by a Russian accordion player.

#### Marie-Claire Alain

When Marie-Claire Alain stepped onto the platform to perform her concert Tuesday evening, she was greeted by an extended ovation from the capacity audience of conference attendees, church members, and locals. She had given a masterclass on the music of Jehan Alain that afternoon, and the evening's event only seemed to bring forth more energy in her. She began with a set of guitar pieces by Campion transcribed for organ, which showed off



**Marie-Claire Alain** (photo credit: Keary Campbell)

the colors of the instrument, followed by two settings of *Schmücke dich* by Bach. She took the familiar BWV 654 at a lively pace, and deftly negotiated handfuls of notes in BWV 759. Closing a set of three Bach works, the C-major prelude and fugue, BWV 547, sparkled in her

hands. This work too often suffers from plodding and heavy rendition, but Marie Claire moved it along under perfect control, clearly feeling very comfortable with the piece and the instrument.

The second half included Dupré's *Virgo Mater*, op. 40, which is dedicated in memory of Jehan Alain, followed by three pieces by her father, Albert Alain. Though written in the 20th century, these pieces hark back to earlier styles, and are particularly akin to the works of Vierne and Widor. The contrast between Albert's music and Jehan's is interesting, the former steeped in French tradition, and the latter unbound by tradition. The younger Alain's *Deux Danses* and *Suite* bring this point home. Marie-Claire had played well all evening, but her performance really caught fire performing her brother's works. Following a long standing ovation and her 85-minute program, she tossed off a riveting performance of "Litanies" as an encore as if it was the first piece of the evening.

#### Brandon Spence: multi-cultural worship

Brandon Spence, a Michigan graduate, is director of music at St. Andrew's Cathedral in Grand Rapids, Michigan. This parish is home to people who speak English, Spanish, and Polish, as well as some who neither speak English nor are able to read. Spence approaches his task by asking two questions: who is present in worship? What are your

musical resources? How do we make the music relevant? He cleverly illustrated with the movie "Guess Who's Coming to Dinner?" asserting that there is a parallel between preparing a meal according to the needs of diverse guests and preparing music for worship. For Spence, the main issues are inclusiveness, enculturation, and fidelity to tradition. Worship should be inclusive, inviting, and engaging. Worship works best when people can feel that they belong and feel invited. With the assistance of a cantor from St. Andrew's, he demonstrated using settings of Psalm 34 in different styles ranging from the Basilican Psalter to jazz and gospel in order to reach the various sectors of his diverse congregation.

#### Conclusion

The varied events of the 46th annual organ conference once again combined to provide current students and attendees with an excellent opportunity to delve into the riches of pipe organ repertoire and performance. Many thanks to Marilyn Mason and her colleagues who organize this valuable conference each year. ■

*Marcia Van Oyen is Director of Music Ministry at First United Methodist Church, Plymouth, Michigan, and continues to serve as Director for the National AGO Committee for Membership Development and Chapter Support. She received her master's and doctoral degrees at the University of Michigan, where she studied organ with Robert Glasgow.*

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# Pipes with Digital— Not Digital with Pipes!

Joseph E. Robinson

Graduate school was a joy, offering full-time study of music and the use of three fine instruments (two 4-manual Aeolian-Skinners, one 3-manual Schlicker). But that happy situation was not to last, the real world providing a career in information technology with employers adamantly against a church job. With payroll usually due Friday morning, any complications that occurred on Thursday had to be solved. "Sorry, I have to go to choir practice" was unacceptable.

Missing the superb organs of graduate school, I thought that my need for an instrument might be fulfilled by a fine residence instrument. With great optimism, in 1980, I bought a large 4-manual Casavant console. It would take, I figured, about 27 ranks to do what I "needed" done. But even at that, I would only use a small portion of the console, unless I resorted to horrendous unification. Perhaps the resources could be expanded with analog electronic generators. No, that sound simply was not good enough.

Within the last decade, the major digital organ companies (Allen, Rodgers, Ahlborn-Galanti, Johannus, etc.) have produced reasonably priced MIDI modules with digital sampling that have a lot to offer. The lessons learned in adding four of these units to my residence pipe organ provide the material for this article. I now have 20 ranks of pipes playing and four MIDI modules.

## Equipment

The four modules are an Ahlborn Classic Archive module, an Allen MDS Expander II, the Rodgers MX-200, and a custom Cavallé-Coll sampled module installed on an Ahlborn chassis. Syn-dyne LS6401 stop controllers control the two Ahlborn-based modules. All the modules are controlled by normal stops and pistons.

## Speaker placement

I connected the first module purchased to my high-quality stereo system. The loudspeakers were on the opposite side of the room from the pipe ranks. Such placement only served to accent the differences between the digital stops and the real pipes. The best place for the speakers turned out to be behind the pipe chests with the speakers pointing at the wall rather than the listeners. Sound now bounces off the wall and travels through the pipe ranks before arriving at the listener. Now there is cohesion of pipe and digital sound that is light years ahead of the original placement. Proper speaker placement can be the difference between success and mediocrity.

Experience has shown that for my residence, I did not need special "organ speakers," but high-quality stereo speakers do the job splendidly. Since

these modules have 32' stops, there are four powered subwoofers that are rated flat (+ or - 3 db) down to 20 Hz. These 32' stops require this kind of support if they are not going to just fizzle out as you approach low C.

## Level balance

Each of the modules includes a big reed of some sort (i.e., Festival Trumpet, Trompette en Chamade, Spanish Trumpet, and Royal Trumpet). These and other stops can be set to appropriate high volume levels. That approach results in your organ becoming a "digital organ with pipes."

My dominant manual pipe reed is a Trompette Musette. So I set the volume level of all the digital big reeds to be slightly less than that. Next in power in the pipes is a Dulzian. All digital trumpets are set to be slightly less than it is. Third in the reed pipe ranks is a Krummhorn. The digital Hautbois, Clarinette and so forth are set in level slightly below that. A similar pattern is used for all the flue stops. In this manner the full ensemble is a pipe-dominated ensemble. It is very tempting to do otherwise, *but* the cost of doing otherwise is to turn your pipe organ into an electronic.

## Tuning

Pipes vary in pitch with change in weather. MIDI modules do not. The modules need to be tuned to the pipes if they are to blend in. That is easily accomplished.

## Finding what works and what does not

Each of these modules from these competing manufacturers has different strengths and weaknesses. Furthermore, even within the same product, the quality of digital sampling can vary greatly. For example, the Rodgers MX-200 contains a 32' pedal Bazuin that is almost good enough to justify the cost of the unit by itself. On the other hand there is an ensemble Principal chorus 8', 4', 2' that to my ear sounds like a 1940s electronic with Leslie speaker on slow with spring-loaded reverb. That sound may be desirable in some quarters, but not for my pipe organ. So in working with these units, you find things that work very well, and other things that you will not use.

**Mutations.** In general, these work extremely well. For example, on the Positiv, my 8' pipe Holz Gedeckt combined with the Allen Sesquialtera is every bit as good as the real deal on the Swell.

**Mixtures.** On my Swell I am using an Ahlborn-Galanti Plein Jeu and on the Great a Rodgers Fourniture. These are working out so well that I have decided I can forgo the real mixture I originally



Pipes with digital sound modules

planned and thus save space.

**Flue Doubles.** Sometimes a 16' flue is nice to have on the manuals. The real estate such stops take up makes them impractical for a residence organ. The Allen 16' Gedeckt, for example, works very well when used in conjunction with real manual flutes.

On the Pedal I have a real 16' Subbass. On some small pipe organs, a single pipe rank is used for a Lieblich Gedeckt and a more powerful Subbass by varying the wind pressure supplied the pipes. That practice is often unsatisfactory. The digital units fill the Lieblich function well. In a Rodgers workshop, Hector Olivera mentioned that he was a bit tired of the overdone ca-chunk attack of 16' pedal stops on many "organ reform" instruments. So, if I use the Allen Bourdon on the Pedal, I get a tasteful ca-chunk. If I

use the Rodgers, there is no ca-chunk. You move to the real Subbass when more is happening.

**Celestes.** I purchased a real Gemshorn and its corresponding Celeste. The Gemshorn is the most recently installed rank on my organ. Until I could get the Celeste installed, I decided to assign one of the Rodgers Celeste stops to that function. Even though by itself this Rodgers Celeste does not sound realistic in all areas of the compass, when combined with the real Gemshorn, the result is fabulous. The effect is sufficiently successful that I have decided to forgo the real Celeste, since I don't have room for all the remaining ranks I want.

**Observation.** In the above paragraphs I have listed the functions in which the digital stops work very well. In these functions, the digital stops have the following things in common:

1. Real pipe ranks are combined with them giving the "breath of life."
2. The digital stops have a pitch relationship to those pipes as well as a timbre relationship.

Generally when you are looking for a certain timbre from a digital stop and that stop is to be used alone, the result is often not as good. The same is often true when only digital stops are combined.

**Reeds.** Today's digital reeds are better than ever before. But that is not to say that they equal pipes. Nevertheless, they can be quite useful.

My organ contains four real reed ranks (Rankette, Dulzian, Krummhorn, and Trompette Musette). Note that they are all short-length resonator types. Suppose the middle section of Franck's *Pastorale* is to be played. With the Cavallé-Coll unit, the Trompette can be used. Not bad, but it sounds digital. Using the real Krummhorn gives a sound that is too "Baroqueish." But

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The author and his four-manual pipe organ with digital sound modules

when using the Trompette and Krummhorn together something wonderful happens. The Trompette seems to give the Krummhorn a full-length resonator sound, while the Krummhorn gives the Trompette the attack and other missing characteristics of a real reed stop.

In the Pedal I use two 32' digital reeds. These are the 32' Bombarde from the Ahlborn-Galanti and the 32' Bazuin from the Rodgers unit. As good as they are, they could be better. From the lesson learned above, I ordered a 32' octave for my Rankette from Germany. This short-length 32' stop gives the digital stops the real slap of the reed tongue that they were missing. The digital stops in turn give the effect of a full-length resonator.

**Principals.** The older analog electronic organs provided some sort of generic sound called Diapason. With these digital modules, the principals have character. The Ahlborn-Galanti Principal has a southern European flavor. The Cavaillé-Coll Montre gives something of the sound of slotted pipes. The Allen Principal has a northern European influence. The Ahlborn-Galanti Principal is used on my Positiv division whose pipe 8' flue is the Holz Gedeckt. This Principal adds some interesting foundation tone when added to the Positiv ensemble.

That said, however, the following also needs to be noted. Suppose the final measures of Bach's "St. Anne" triple fugue in E-flat major are played. Combining the Great pipe stops of Principals 8', 4', and 2' with the Allen 16' Principal, the Rodgers IV Fourniture, and the Ahlborn-Galanti III Cymbale gives a very good sound. What happens though if digital 8', 4', and 2' Principals are substituted for the real ones? Then you move instantly from the real organ sound to a pale imitation. If at all possible, you want at least your 8' and 4' principals to be real!

**Orchestral sounds.** The Allen and Rodgers modules offer orchestral sounds in addition to organ stops. While in general I do not see great art served by a one-man imitation orchestra, a number of these sounds are very useful. The Allen orchestral flute, for example, with tremolo, combined with a real 8' Koppelfloete produces a most lovely flute solo. In addition to its many orchestral sounds, the Rodgers can alter the attack by way of "velocity sensing" keyboards. That feature I can't comment on: with my 1927 Casavant console the note is either on or off.

**I just ran out of notes!** While the advertisements and user manuals don't mention it, when you own the modules, you may soon discover that you run out of notes. One reason is explained in more detail in Jerome Markowitz's book *Triumphs & Trials of an Organ Builder*. In brief, as the digital organ was being developed, it was "financially questionable." A Rockwell engineer by the name of Watson reasoned that people have ten fingers and two feet. Hence there would only have to be 12 notes available for playing at any time, not 61. That reduction resulted in a great cost saving.

If you have played an Allen or Rodgers organ that supports these MIDI modules, you will notice that the MIDI stops do not couple. On my console, it all couples. To couple is the equivalent of playing more notes. On a three- or four-manual console, if a MIDI stop is selected on each manual and pedal, and all manuals are coupled to Great and Pedal, and we come to the end of a composition such as Vierne's *Carillon de Westminster*, the MIDI modules are going to run out of notes. The first notes lost in overplaying are the lowest notes, so that 32' reed is lost precisely when needed most. So you use good organ sense and reduce the number of MIDI stops requested of a module until it can supply all the notes.

Perhaps because the Ahlborn-Galanti uses a MIDI channel per division rather than per stop, you can use all its stops coupled and still have eight simultaneous notes available before overplaying. A nice design feature is that notes are lost from the second note up when overplayed. So on this module that important bass note is always there.

#### Distinctive features

Allen went to some effort to make their module organist-friendly. On the LCD you see organ divisions (SW, GT, etc.), not MIDI channel numbers. You also see the name of the stop that is going to play when you activate the MIDI tab or knob. This intuitiveness is a good feature of the Allen for those of us who want organ terms and not MIDI terms. The Allen provides more organ stop samples than any other module. [Note: Allen has replaced the MDS Expander II with a newer model. These features apply to both.]

The Rodgers MX-200 provides almost as many organ samples as the Allen. With 170 orchestral samples it excels in this area. This unit is also most like MIDI sound modules obtainable outside the organ world. On a Rodgers organ, a sound may be assigned to a MIDI channel by a "Quick Key." Set much like a capture combination action, for example, when middle C is pressed, the selected MIDI "stop" becomes a 16' Pommer. For a non-Rodgers organ, move the part knob to the MIDI channel to be changed, set the selector switch to "flue" and turn the value knob until the number "3" appears on the display. That gives the same 16' Pommer. Since only a number appears and not a stop name, I keep my owner's manual at the organ at all times.

Using a very different approach, Ahlborn-Galanti gives you only 20 sampled organ stops. However, the Ahlborn-Galanti is like a 20-stop organ in a box. These stops may be combined and coupled in any way. Great flexibility is provided in adjusting the relative levels and scales of each of these stops. By using a MIDI channel per division rather than per stop, only three MIDI channels are used for the 20 stops, in contrast with the one stop to one MIDI channel of the others.

If an organ needs more stops, the Ahlborn-Galanti unit is a good choice to provide 20 more stops. On the other



Digital modules sit on top of the console, behind the music rack

hand, if the basic specification is sufficient, and you occasionally want to augment with a more exotic stop (i.e., French Horn or Harp and Chimes, or a 1 1/2' Septieme, etc.), then an Allen or Rodgers unit is a good choice. And of course, you can do both and more as finances permit.

#### Conclusion

If I had it to do all over again, I would still do the same mix to get the advantages of each brand. One does have to use a little organ common sense to get the best effects. In the Principal section I mentioned for the closing of a big Bach fugue, I used the pipe Principals of 8', 4', and 2' along with the Allen 16' Principal, the Rodgers IV Fourniture, and the Ahlborn-Galanti III Cymbale. By spreading the load across the several modules, you gain the advantages of using more loudspeakers and amplified channels, giving a more realistic ensemble effect. These modules have given me the flexibility to play effectively the same music I used to play on the large pipe organs in graduate school. When

properly adjusted to complement rather than blot out or compete with the pipes, these modules offer a lot of resources at a very reasonable price. ■

*Joseph E. Robinson received his B.A. from California State University at Long Beach and his M.A. from Occidental College in Los Angeles. He studied piano with Charles Shepherd and organ with Clarence Mader, Paul Stroud and Robert Prichard. During 1970-1971 he was an organbuilding apprentice with the Schlicker Organ Co. under the direction of Herman L. Schlicker. He was organist at the University United Methodist Church in Buffalo, New York, and later at St. James' United Methodist Church in Pasadena, California.*

*Now a retired business systems analyst, he is currently organist for the Aliso Creek Ward, Church of Jesus Christ of Latter Day Saints, and a member of the Orange County California chapter of the American Guild of Organists. He is very grateful to his wife Pat, without whose support a large residence pipe organ would not have been possible. His interest in pipe organs and their music was sparked years ago when, as a sixth grade student, his class was taken on a field trip to a recital on the Mormon Tabernacle organ.*

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# Pierre Cogen, a French Organist-Composer in the Sainte-Clotilde Tradition

Carolyn Shuster Fournier

The Sainte-Clotilde Tradition<sup>1</sup> is based on the lineage transmitted in a teacher/student relationship from Franck to Tournemire to Langlais.<sup>2</sup> Especially beginning with Charles Tournemire, these organist/composers, as well as many of their substitutes (among others, Maurice Duruflé, André Fleury, and Daniel-Lesur), the choir-master Maurice Emmanuel,<sup>3</sup> and other titular organists at Sainte-Clotilde—notably Joseph Ermend Bonnal, Jean Langlais, and Pierre Cogen—had an intimate, spiritual understanding of the Gregorian chants used in the traditional Catholic liturgy. This was manifest in their deeply poetic and colorful interpretations, and in their use of Gregorian chants in their improvisations and compositions. They all served their art with humility. This article is dedicated to Pierre Cogen, a French organist-composer in the Sainte-Clotilde Tradition.

## Pierre Cogen's musical formation under Jean Langlais' guidance

Pierre Cogen (see illustration 1) was born in Paris on October 2, 1931. From 1944 to 1951, he studied at the Petit Séminaire de Paris in Conflans.<sup>4</sup> He sang in the Schola choir, directed by the Abbot Jean Revert.<sup>5</sup> Such a framework provided Cogen with a musical training in the ancient, pure classical tradition—in a church choir school that sang Gregorian chants as well as the classical polyphonic choral repertory. At the age of 14, Cogen began to accompany this choir on the 12-stop Cavaillé-Coll organ<sup>6</sup> in the school chapel. Each year, Jean Langlais was invited to give a concert on this instrument. When Cogen heard him improvise brilliantly on the Gregorian Sunday mid-Lent Introit, *Laetare Jerusalem*, he was moved so deeply that he immediately requested to become his student. At the age of 19, Cogen studied privately with him, taking lessons either on the two-manual harmonium with a pedalboard in Langlais' home, on the Cavaillé-Coll organ in his class at the Paris Institute for the Blind, or on the chapel organ at Cogen's school.

After graduating from this school in 1951, at the age of 20, Pierre Cogen studied for one year with Edouard Souberbielle at the César Franck School in Paris, during Langlais' first tour to the United States. This distinguished and cultivated professor helped Cogen to solidify his technique. Cogen then continued to take private lessons with Langlais, studying organ interpretation (especially of the works associated with the Sainte-Clotilde Tradition), and also harmony, counterpoint, fugue, and improvisation (notably of the fugue). Cogen also studied harmony with Jean Lemaire and took preparatory courses for the exam that would qualify him to become a music professor with Eliane Chevalier (Marie-Madeleine Duruflé-Chevalier's sister) and Raymond Weber. After obtaining his *Certificat d'Aptitude* as a music education professor, he taught in Paris, in public schools and at the private Alsatian School from 1961 to 1993. In the meantime, from 1952 to 1966, he directed a children's choir, *Les Petits Chanteurs de Champignonnet*, which sang four-voice *a cappella* music from Palestrina to Langlais. It toured, notably to Germany in 1964 and 1965.

From 1952 to 1979, in exchange for numerous lessons, Cogen assisted Langlais' wife Jeanne<sup>7</sup> as a musical secretary, notating Langlais' compositions onto paper and proofreading them for publication. In 1954, he helped Langlais prepare his edition of C. P. E. Bach's *Six Sonatas*.<sup>8</sup> When Langlais urgently composed his *Salve Regina Mass* for the Christmas Eve



Illustration 1. Pierre Cogen (Collection Pierre Cogen)

midnight mass at the Notre-Dame Cathedral in 1954, his wife notated the text during the day; each night, Cogen prepared the separate vocal scores. Among other compositions, he notated Langlais' *In Paradisum (Triptyque grégorien)* in a hotel in Haarlem, during the International Improvisation Competition in 1978.

In 1971, Pierre Cogen decided to complete his musical training, in both organ and improvisation, as well as in counterpoint and fugue. He therefore enrolled at the Schola Cantorum—in Langlais' organ class from 1971 to 1973, then in Yvonne Desportes' fugue class from 1974 to 1976—obtaining the *Prix de Virtuosité* in organ and improvisation in 1973, and Superior Diplomas in harmony, counterpoint and fugue in 1975–76. During the first term of 1973, when Langlais took a leave of absence for illness, Cogen took lessons with his substitute, André Fleury, studying his *Prélude, Andante and Toccata*, acquiring a more dreamlike interpretation of the *Prélude* and a more flamboyant spirit in the *Toccata*. Fleury insisted upon absolute precision and rigor in carrying out registration changes. Cogen greatly appreciated his honesty, his rectitude of character, and his constant friendship.<sup>9</sup>

In July 1975, Pierre Cogen participated in an improvisation academy in Nice with Pierre Cochereau, driving from Paris to Nice with the American organist George Baker. When Cogen improvised an "Elevation," Cochereau immediately put him at ease, with his customary simplicity and warmth. Cogen recalls that they began with modulation exercises, all types of canons and toccata formulas, developing numerous forms: the sicilienne, various suite movements, and, of course, the fugue. Among the advice that Cogen retained:

Carry out your effects tactfully. Don't say everything initially!  
Interweave all of the elements, one upon another.  
Don't abuse the use of major and minor scales.  
Establish the tonalities of your development.  
Beware of your repeated chords, too many arpeggiated formulas.  
How can you return to the principal tonality? And the 6/4 chord!<sup>10</sup>

In 1979, Pierre Cogen obtained, by competition, the Aptitude Certificate for Teaching Organ and Improvisation (C.A.) in the national French conservatories. In 1984, he created the organ class at the Maurice Ravel Conservatory in Levallois, near Paris, remaining there until his retirement in 1993.

## Titular at the Sainte-Clotilde Basilica in Paris

Beginning in 1955, Cogen began to substitute for Langlais at the Sainte-Clotilde Basilica when his official assistant, Pierre Denis,<sup>11</sup> was not available. The Grand Orgue gave solemnity to the church services, and prepared and prolonged the atmosphere of the liturgical chants during the masses, vespers, weddings and funerals. When Langlais asked him to substitute for him, Cogen played for three Sunday morning masses: the 9:30 a.m. high mass was in Latin and Gregorian chant; the two others, at 11 a.m. and noon, were low masses. At the high mass, Cogen played the Prelude, the Offertory, the Elevation, the Communion, and the Postlude. During the low masses, he played continuously while the celebrant recited his prayers in a "low" voice. During the church services, Cogen based his improvisations and his choice of repertory on the appropriate chants of the liturgical year. For the vesper services, after playing a processional entrance, he improvised fifteen verses, first for the repeated antiphons that follow each of the five psalms, then, in alternation with the choir, for the verses of the hymn and the Magnificat, and then again for the antiphon.

In 1972, Pierre Cogen played the organ regularly, becoming Langlais' official assistant. During this period, he only played two Sunday morning masses, at 11 a.m. (preceded by a long prelude) and at noon. Although the vespers were no longer held, he still played for weddings and funerals. At the beginning of 1973, when Langlais fell ill, Cogen played for all of the services. When Langlais resumed his activities, he dedicated to Cogen the fourth of his *Cinq Méditations sur l'Apocalypse*: "Oh oui, viens, Seigneur viens, Seigneur Jésus."<sup>12</sup>

On January 31, 1976, at Langlais' request, Pierre Cogen was named as a co-titular organist at Sainte-Clotilde. He still played for the same number of masses. Even more important, since he had unlimited access to the organ, he became well integrated into the Sainte-Clotilde Tradition, playing much of its related repertory. On the occasion of his nomination as co-titular organist, Langlais presented him with Léon Valas's biography of César Franck<sup>13</sup> with the following inscription (see illustration 2).

From 1978 to 1985, in addition to the two morning masses, Cogen played for a traditional low mass in Latin every Sunday at 6:30 p.m. (except in the summer). On May 17, 1987, Cogen accompanied Langlais' *Messe Solennelle* for four-part choir and two organs<sup>15</sup> while Langlais played solo pieces during a televised Sunday morning mass that celebrated Langlais' 80th birthday. In April 1988, when Langlais resigned at the age of 80 due to a bad heart condition, he was named "Honorary Organist at Sainte-Clotilde."<sup>16</sup> Cogen succeeded him as titular, and Jacques Taddei was also named as titular, joining the list of their illustrious predecessors:

1863–1890 César Franck<sup>17</sup>  
1890–1898 Gabriel Pierné  
1898–1939 Charles Tournemire  
1942–1944 Joseph Ermend Bonnal  
1945–1988 Jean Langlais  
1976–1994 Pierre Cogen  
1988–present Jacques Taddei

After his nomination, Cogen dedicated his *Offrande* to Langlais and premiered this work during the 11 a.m. Easter Mass at Sainte-Clotilde on April 3, 1988, the day he succeeded Langlais as titular. At the beginning of this piece, a beautiful pentatonic melody is harmonized with refined simplicity (see illus-

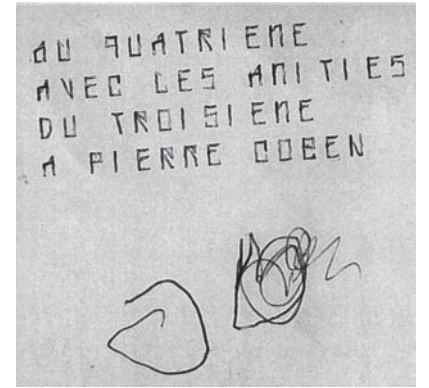


Illustration 2. Jean Langlais' 1976 dedication to Pierre Cogen ["To the fourth with friendship from the third, to Pierre Cogen.—Jean Langlais"]<sup>14</sup> (Collection Pierre Cogen)

tration 3). After Langlais' death on May 8, 1991, Cogen and Taddei, with other instrumentalists and choirs, played for his funeral on May 30.

From 1988 to 1991, in addition to his service playing, Cogen organized organ concerts at Sainte-Clotilde every Friday after the noon mass. These concerts continued until the church was closed in 1992 for restoration work. When it reopened in 1993, Cogen and Taddei only played for the 11 a.m. mass, but a song rehearsal that immediately preceded the mass prevented them from playing a prelude. On June 21, 1994, Cogen retired at the age of 62, after 39 years of service to this parish (21 years as a substitute organist and 18 years as a titular). On April 2, he played there for the last time—for the Easter Vigil and the midnight Easter mass, ending it with the following postlude: Langlais' *Incantation pour un jour saint*, which combines the *Lumen Christi* chant from the Easter Vigil and the *Litanies*, which had been sung by the congregation during the vigil to implore heavenly aid.

## International concert organist and recording artist

As a concert organist, Cogen had the privilege of premiering several of Langlais' pieces. On December 30, 1979, he inaugurated his *Noëls avec Variations*, Op. 204, at the Saint-Louis des Invalides Church in Paris. On November 18, 1985, he premiered Langlais' *Talitha Koum*, Op. 225, at a second concert that celebrated Langlais' 40 years of service as an organist at Sainte-Clotilde. On Sunday, December 13, 1987, at Sainte-Clotilde, Cogen premiered, with Claire Louchet, soprano, Langlais' *Antienne à la Sainte Vierge*, Op. 242, for one voice and organ.

On February 1, 1987, Pierre Cogen performed at the Madeleine Church in Paris, along with François-Henri Houbart and Georges Bessonnet, in a concert that celebrated Jean Langlais' 80th birthday. On February 15, 1987, Langlais' 80th birthday, he attended Cogen's recital at the Notre-Dame Cathedral. Cogen performed Langlais' *Chant de joie, Rosa mystica, Triptyque*, and *Dans la lumière*, an extract from *L'Offrande à une âme*. At Sainte-Clotilde, Cogen also performed in several memorable organ concerts: one was held in Tournemire's honor on November 16, 1989. It is particularly moving to note that Cogen heard Langlais play for the last time during this concert—a moving rendition of the second of Tournemire's *Sei Fioretti*, which had been dedicated to him 57 years earlier, in 1932!<sup>18</sup>

Also at Sainte-Clotilde, Cogen played in two concerts that celebrated the centenary of Cesar Franck's death in 1990 and in several recitals that were held in Langlais' memory in 1991. On Good Friday in 1989, 1990 and 1991, Cogen

A mon cher Maître Jean Langlais

## OFFRANDE

en la fête de Pâques,  
3 avril 1988

Réc.: Hautbois 8  
Pos.: Salicional 8  
Ped: 16,8 doux

Pierre COGEN  
Organiste du Grand Orgue  
de la Basilique Ste Clotilde

Durée : 2'30" env.

mélodie du folklore birman

Illustration 3. P. Cogen, *Offrande*, mm. 1–10 (published with the permission of Combre Editions, Paris, France)

was privileged to perform at Sainte-Clotilde Tournemire's *Sept Chorals-Poèmes pour les Sept Paroles du Christ*, Op. 67. Father Choné, the church priest, introduced each piece with a commentary of the Gospel.

Cogen also rendered homage to his two predecessors by recording their works on the Sainte-Clotilde Grand Orgue:

1. Langlais' works (carried out in the composer's presence): *Incantation pour un jour saint, Ave Maria, Ave Maris Stella, Offrande à Marie, Suite médiévale* (a 33 rpm record published by Tempo FR 760310), 1976;

2. Langlais' *Première Symphonie, Suite folklorique, Triptyque* by Cybélia (CY-867), 1986;

3. Tournemire's *Sept Chorals-Poèmes pour les Sept Paroles du Christ en Croix, L'Orgue Mystique* (the Assumption and the Epiphany Offices) (CD, Cybélia, CY-883), 1990.

In 1997, he also recorded Langlais' *Suite médiévale, Suite brève, et Suite française* on the organ at the Church of the Holy Spirit in Mannheim (CD, Aeolus, AE-10081).

#### Pierre Cogen's organ works

After retiring from his post at Sainte-Clotilde in 1994, Pierre Cogen was able to devote more time to performing and to composing. His compositions were inspired by Tournemire's poetic language and by Langlais' colorful harmonies. The influence of the Sainte-Clotilde Tradition is also manifest in Cogen's use of modal tonalities, Gregorian chants, and the imitation of bells. Several of Cogen's organ works were commissioned, notably by the Austrian organist and composer Thomas Daniel Schlee, by two organists in Switzerland, Eva and Marco Brandazza, and by the Austrian organist Herbert Bolterauer. In the following list of Cogen's works, the titles are given in French, along with information concerning their dedications, their premieres and their publication. A brief description of each piece provides the composer's remarks concerning his works.

1. *Deux Chorals*, dedicated to his dear master Jean Langlais, composed as birthday presents for him; they were premiered privately, on Langlais' house organ, on February 15, 1974 (the second choral) and in 1977 (the first choral): "Es ist ein Ros' entsprungen," 1977; "Herzlich tut mich verlangen," 1974.

Published in Paris: Combre (C 5464), 1993 (6'30").

The association of these two chorals

recalls two vital extremities, one's birth and death, as Cogen explains.

The first choral, with its inherently intimate character, uses the famous Praetorius Christmas carol in a clear, contrapuntal style, with particularly soft registrations (Gambe and Voix Celeste, Bourdon 8', with a soft Pedal Flute). The melody, in long note values in the soprano, is accompanied by a discreet movement of eighth-notes in the inner voices, while syncopated rhythms in the bass line (played on the pedal) lull the upper voices.

Cogen was studying improvisation with Langlais when he composed the second choral. Langlais had insisted that the pedal part should not stagnate in the lower notes. His student followed his advice far beyond his master's wishes, since the pedal sings entirely in the upper range on the following stops: Flute 4', Nasard 2½', Larigot 1½' and Piccolo 1' (registration that was dear to Messiaen in his *Banquet céleste*). The choral melody, resolutely sustained with homophonic writing, is confined to the manuals (Bourdon 8', Voix Humaine and tremolo on the Swell or, if this is not available, on 8' foundation stops that can sufficiently balance the opposing chant in the pedal). If the pedalboard does not contain a G3, it is possible to play the entire pedal part an octave lower on a registration based on 2' stops.

2. *Nocturne sur un thème populaire Breton*, 1976, dedicated to Michèle Vermeesse, his future wife; premiered by Ann Labounsky in a concert at Sainte-Clotilde in Paris on May 21, 1979.

Published in Paris: Combre (C 5396), 1992 (7'30").

Recorded by Hans Leitner at the Passau Cathedral in 1995, in *Klangfarben der grössten Kirchenorgel der Welt*, CD 118, Symicon, Passau, and by Ulrich Karg at the Saint-Vith Church in Belgium, 1999, in *Organs in Wallonie*, a province of Liège, Blawète Records, Liège.

The theme of this nocturne is a Breton hymn proposed to Pierre Cogen as an improvisation theme to conclude a concert given at Douarnenez (in the southern Finistère) on August 17, 1975. This evening hymn affirms a faith as solid as the granite that is exposed to harsh atmospheric conditions; it is presented as such in the old Breton night legends (*ankou, korrigans*, etc.). Cogen tried to bring this atmosphere to life in this symphonic, three-part Andante: following the triple exposition of the theme, interspersed with mysterious bell tolls, a sombre and anguished cen-

tral section develops certain fragments of the theme; then a re-exposition is calmer and more lyrical. This piece finishes with a reminder of the bell tolling; at the beginning and the end of this work, two chords are superposed in the lower keyboard range, solely on the Nasard 2½' and the Tierce 1½' stops.

3. *Chorale "Erbarm dich mein, ô Herre Gott,"* 1978, unpublished (5').

In an ecumenical approach, Pierre Cogen had planned on writing several suites that would combine Lutheran chorales with Gregorian themes. This is the only work that was completed. In a particularly slow tempo, the chorale theme passes successively from the lower to the upper ranges, from pianissimo to triple forte with dense polyphonic writing, whereas the Gregorian theme, *Miserere mei, Deus*, serves as a counterpoint element.

4. *Deux Hosannas sur des textes grégoriens*: I. *Hosanna in exilio*, 1980, to François Tricot; II. *Hosanna Escalquensis*, 1982, to Jeanne Langlais, in memoriam.

Published in *Das neue Orgelalbum II*, Vienna: Universal Edition (UE 17480), 1985 (7'30").

The first piece begins with an excerpt of the *Sanctus* from the *Missa Orbis Factor*. Then, a two-part development built around a group of four descending notes is followed by a recapitulation with a canon at the seventh and a brief coda. The fear-stricken character of the music alludes to the title of the piece: we are not in heaven (*in excelsis*), but in this world of banishment (*in exilio*), to which the *Salve Regina* alludes.

In the second movement, the theme, a fragment of the *Missa Cunctipotens Genitor Deus* in the second mode, appears three times. A fugato, based on a fragment of the theme, introduces the development section. A large-scale *ritardando* leads to a mysterious carillon: that of the Escalquens Church (near Toulouse), where Jean and Jeanne Langlais are buried. This carillon is

played very slowly (see illustration 4, page 28). The bell tolling and the thematic fragments are developed with a crescendo, leading to a brilliant, luminous presentation of the theme in a canon at the interval of a fifth.

5. *Psalmodie*, composed at Cernay la Ville on December 31, 1985, dedicated to his mother.

Published in *Pedals Only*, Vienna: Universal Edition (UE 18601), 1988 (5').

The author could have inscribed an epigraph under the title of the piece, citing the passage in the Gospel of St. Luke (chapter I, verse 39), following the text concerning the Annunciation: "Mary left hastily to visit her cousin Elizabeth in the mountains." At the beginning of *Psalmodie*, a series of three groups of three quiet F-sharps on the Flute 4' stop recall the Sainte-Clotilde church bells when they toll for the Angelus.<sup>19</sup> As Cogen explains, after this introduction comes a three-voice fugue, whose joyful subject is none other than that of the psalmody in the eighth mode, sometimes used to sing the Magnificat. After several expositions and divertimenti, the movement is accelerated while the subject is compressed through several canons (*strettos*), leading to the tutti, a radiant B-major chord. Two codas are proposed, with solo pedal or with the addition of the manuals.

6. *Offrande*, 1988 (initially composed in 1963 for an *a cappella* four-voice choir with the title *Le Lotus d'Or*), dedicated to his dear master Jean Langlais; premiered by Cogen during the 11 a.m. Easter Mass at Sainte-Clotilde on April 3, 1988, the day he succeeded Langlais as titular.

Published in Paris: Combre (Collection Horizon), 1990 (3').

Recorded by Andrew Cantrill, at St. Paul's Cathedral in Wellington, New Zealand.

This is a unique piece: Cogen's only work from the 1960s, when he was strongly influenced by early twentieth-

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century composers such as Debussy, Ravel, Stravinsky, Bartók, and Milhaud. It is based on a Birman folklore melody in the pentatonic mode and is structured according to its four original strophes. The melody initially appears in the soprano on the Swell Oboe 8', accompanied by the left hand on the Positive Salicional 8' and a soft 16' and 8' in the Pedal. In the second strophe, a trio, the melody appears in the left hand on the Positive Cromorne, while the alto is played by the right hand on the Swell Cornet, with a Grand Jeu de Tierce in the Pedal. In the slightly agitated third strophe, the melody in the soprano is sustained by the two voices in the alto, which develop in imitation before sounding together in parallel thirds. The work finishes peacefully on the Swell Gambe and Voix Celeste stops that accompany the melody on the Great Bourdon 8'. As Cogen indicates, the absence of the B and E notes in the pentatonic melody allowed him to truly modulate: while the first and the last strophes maintained their "white" key signature, the B-flat intervenes in the second strophe and joins the E-flat in the third one.

7. *Fantaisie sur une Antienne* for organ with four hands and pedal, 1988, finished at Cernay-la-Ville, near Paris, on November 4, 1989, dedicated to Claire and Thomas Daniel Schlee; premiered by Cogen and Schlee in a concert that celebrated 50th anniversary of Tournemire's death, at Sainte-Clotilde on November 23, 1989, along with T. D. Schlee's *Prisme*, also a work for four hands and pedal.

Published in Vienna: Universal Edition (UE 19550), 1988 (7').

Recorded by Eva and Marco Brandazza at the Schloss Church in Bad Mergentheim (Germany), in *Ite, missa est*, Organum Musikproduktion, Öhringen, 1996; and by Sylvie Poirier and Philip Crozier on the Casavant organ at the Très Saint Sacrement de Jésus Church in Montréal, Canada, in *Historic Organs of Montreal*, CD 1.

Pierre Cogen's fantasy contains three

Réc.: Quintaton 16, Flûte 4, Tierce 1½  
 Pos.: Flûte 4, Nazard 2½, Tierce 1½  
 G.O.: Fonds 16  
 Péd.: Fonds doux 32, 16, 8  
 Claviers séparés

Très lent (Cloches d'Escalquens)    Moins lent    Encore moins lent

Réc. pp    mf    avec liberté    Pos.

-Réc./Péd.    + Tirasse G.O.

Illustration 4. P. Cogen, "Hosanna . . . Escalquensis," mm. 50-60 (Vienna: Universal Edition [UE 17480], 1985, published with the editor's permission) © Copyright 1985 by Universal Edition A.G., Wien/UE 17480

main sections of polyphonic writing—Lento, Andante and Allegro—that alternate with freely expressive recitatives. The Lento section sounds like a funeral march on the soft 8' foundation stops. After progressing from the lower to the upper registers, a heavy pedal note imitates a bell-like toll on low C. The Andante presents a fugue whose vigorous rhythmical theme appears in the alto, then in the tenor and in the bass. In the final Allegro, a litany-like dialogue on the foundation stops with the mixtures, the composer presents the Gregorian antiphon on which this piece is based: the "Ego dormivi" from the Easter matins, which Tournemire used several times in his *L'Orgue mystique*, notably in his *Paraphrase Carillon*. Cogen's work ends majestically on the full organ.

8. *L'Épiphanie du Seigneur*, 1991, in homage to the painter, Werner Hartmann, dedicated to Geneviève and Daniel Hartmann; premiered by Pierre Cogen on November 10, 1991, for the tenth anniversary of the death of this painter, at the Parish Catholic Church in Gerliswill-Emmenbrücke, near Lucerne, Switzerland. Unpublished (14')  
 Werner Hartmann's series of large

paintings (5.60m x 1.90m) of the Epiphany of the Savior, which inspired this piece, are located in the choir of the Catholic church, Pfarrkirche Gerliswill, in the Gerliswill-Emmenbrücke district of Lucerne. They depict the three miracles related in the Epiphany Gospel: the star followed by the Wise Men (who ride on horses instead of camels), the water changed into wine, and the descent of the Holy Spirit during Christ's Baptism. While looking at these paintings, Cogen was struck by their link with the Gregorian antiphon in the first mode, the "Tribus miraculis" from the Magnificat of the Second Vespers of Epiphany. Since this work is based on this theme, it may be sung as an introduction.

According to Cogen, in the first movement, "The Star, the Three Wise Men and the Manger Scene," mysterious and stark sonorities (due to the light discord on the Nazard stop) recall the night and the starlit sky. The central part of this movement recalls the Wise Men (who travel on horseback to follow the star that led them to the cradle). At the end, a slow descent leads to a lulling movement, a sweet evocation of the manger scene.

In the second movement, "The Wedding at Cana and the Baptism of Jesus," light flutes sound a discreet carillon, while the rustic reed stops introduce a folk melody full of Mediterranean light. The development, initially calm, becomes more intense, leading up to a brief and turbulent *agitato* that represents the servants' astonishment when the miracle takes place. Then, the melody is transformed into a Grand Plein Jeu—solemn and hieratic—the manifestation of the Divine Presence. This fragment finishes with the first notes of *Ubi caritas et amor, Deus ibi est*.

The Baptism of Jesus by John, a penance baptism, begins with low notes and rustic sonorities that depict the universe filled with minerals and the dry desert where John the Baptist carried out his mission. This long tension is resolved in less dissonant harmonies, the first fruits of the salvation announced by John the Baptist. The quotation of the *Veni Creator* recalls the descent of the Holy Spirit onto Jesus. The work concludes in a luminous atmosphere with the initial Gregorian theme—that of the antiphon *Tribus miraculis*.

9. *L'Exaltation de la Sainte Croix*, Diptyque for Organ, 1994, dedicated to Monseigneur Jean Revert, Honorary Choirmaster at the Notre-Dame Cathedral in Paris, for the 50th anniversary of

his ordination to the priesthood; premiered by Pierre Cogen at the Notre-Dame Cathedral on Palm Sunday, on March 27, 1994. Unpublished (11')

According to Cogen, this work is a grand Gregorian paraphrase in the spirit of similar pieces by Tournemire and Langlais. The title refers to the Feast of the Holy Cross. The melodic material is taken from several liturgical antiphons and hymns from the Holy Week, in particular, the antiphons *Ecce lignum Crucis, Crucem tuam adoramus*, and the hymn *Vexilla Regis*. A Meditation on the Mystery of the Cross, an instrument of Christ's torture but also a symbol of the Redemption, this work is in the form of a diptyque in two connecting parts:

I. After an introduction inviting one to the Adoration of the Cross, a somber procession intones the hymn *Vexilla Regis* in the lower ranges of the organ. This first part ends peacefully, in expectation of the Resurrection.

II. At the very beginning of the second part, the atmosphere changes. A theme of exaltation, *Exaltavit illum*, first in the upper range of the organ, gives birth to a fugato. Profiting from secondary episodes, the theme of the hymn *Vexilla Regis* winds its way into the low ranges before powerfully bursting forth. The work concludes with a fanfare, recalling its various themes.

10. *Lucernaire* for two organs, "Paravi lucernam Christo meo" (Ps. 131/132, v. 17), for the Christmas season or for a celebration of the Light, 1994, commissioned by Eva and Marco Brandazza and premiered by them on January 10, 1995, at the Jesuit Church in Lucerne, Switzerland (with Eva on the choir organ and Marco on the tribune organ). Unpublished (17')

Recorded by Eva and Marco Brandazza (see item 7 above).

Underneath the title, the composer placed a verse of the Psalm 131 (132): "I have prepared a lamp for my Christ." According to Cogen, this expectation and coming of the Light, an idea that repeatedly occurs in the Christmas season liturgical texts, guided him during his preparations, from the antiphon *O Oriens* (for the winter solstice) and the *Lumen ad revelationem gentium* of the Feast of the Purification, until the hymn *Jesu, Redemptor omnium* and its verse. By referring to these texts that were sung during the vespers of the Christmas season, the composer thought of structuring his work in the manner of an evening service, notably the one that was formerly referred to as *Lucernaire*, because one lit lamps during this service. In addition,

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the composer did not neglect to bring out the similarity between the Latin word *lucerna*, the lamp, and the name of the city of Lucerne.

11. **Cortège**, 1996, in memory of Adrien Maciet, the organ builder; Herbert Bolterauer premiered it on November 8, 1996, at the Mariahilf in Graz, Austria.

Published in Paris: Combre (C 05909), in *Enluminures. Dix Pièces pour orgue sur un thème donné*, 1999 (5').

Herbert Bolterauer, the organist at the Mariahilf Church in Graz, Austria, had requested nine different composers to write a short piece on a theme by Alexandre Schrei. The title of this collection, *Enluminures* [Illuminations], refers to the way the composers, through the variety of their styles, were able to "illuminate" the various aspects of the thematic material. Since Cogen's piece is a memorial one, he chose a writing style that is essentially contrapuntal, quasi-vocal. He begins his piece in a slow and grave tempo; Schrei's theme initially appears when the pedal enters. The piece intensifies until its conclusion. According to the composer, each interpreter can choose either to maintain its restrained character throughout the work, or to increase the sonorities, leading to a maximum of sound at the end of the piece.

12. **Psalm "De Profundis"** for organ and brass, 1998, in memory of his father-in-law, Edouard Vermesse; Pierre Cogen premiered it on July 17, 1998, with the brass ensemble Hexagone and the solo trumpeter Pierre Dutot, at the Abbatial Church in Guîtres, France (in Gironde, near Bordeaux). Unpublished (8')

This piece develops the various aspects of Psalm 129 (130), from its initial distressful plea to its message of the Lord's kindness and redemption expressed in verse seven. It uses various Gregorian melodies: the antiphons from the Requiem and the Christmas Vespers, the Offertory from the twenty-third Sunday after Whitsun, and the chorale *Aus tiefer Not schrei ich zu dir* (the Lutheran equivalent of the *De profundis*).

13. **Introduction, Thème et Variations sur "Innsbrück, Ich muss dich lassen"** (Variations on a song by Heinrich Isaac), 1999–2002, dedicated to Thomas Daniel Schlee; on July 8, 1999, Cogen premiered an excerpt of this work at the parish church in Igls-Innsbruck; he then premiered it in its entirety on June 18, 2002, at Saint-Sulpice in Paris, France.

Published in Paris: Combre (C 06460), 2006 (13').

In 1996, when Cogen gave a concert in Igls, in the immediate vicinity of Innsbruck, he was inspired to compose a work on Isaac's tune known as *Innsbrück*. The association between its name and that of the river Inn inspired him to write an introduction followed by five variations on this theme. As in most variations, this work enables the performer to present the various tonal colors of the organ. An initial Andante introduction develops several motives of the theme, on the foundation stops and the Swell Trumpet 8'; the theme is then presented *un poco più vivo*, on the 16', 8', and 4' foundation stops. After the addition of the manual mixtures and the Pedal Basson 16', Isaac's theme is entirely presented on the full organ, with harmonies reminiscent of those of the fifteenth century, when the melody was originally composed. The following five variations present the various colors of the organ:

**Variation 1:** an Adagio presents the theme in the lowest part of the pedalboard, using the Swell Bourdon 8', Voix Humaine 8' and tremulant, with the Pedal Flutes 8' and 4' and, if possible, the mutation stops forming the Grand Jeu de Tierce;

**Variation 2:** an Andante, with the theme played by the left hand, in a light character, on the Gambe stops;

**Variation 3:** a lyrical movement that dislocates the theme, using dissonances and "harsh" sounding reed stops, such as the Great horizontal Trumpet 8' with the mixtures;

**Variation 4:** a Moderato movement on the Swell Gambe 8' and Voix Celeste, with a canon between the alto (played by the right hand) and the soprano (played on the Pedal Flute 4');

**Variation 5:** a vigorous Fugue, Allegro ma non troppo, that begins on the Swell 8', 4', and 2' foundation stops with the mixtures; a progressive crescendo leads to the triumphal return of Isaac's song, in a "resolutely modern harmonization" (P. Cogen).

A coda concludes this work on the full organ, resounding an open fifth: D–A.

14. **Laetare, Jerusalem, Ouverture pour le dimanche de mi-carême** [Overture for the Sunday of mid-Lent], 2004, dedicated to Father Théo Fleury, titular organist at the Einsiedeln Abbey in Switzerland; Pierre Cogen premiered it in his concert at La Madeleine Church in Paris on March 21, 2004.

To be published soon by Combre Editions in Paris (5').

Ever since Cogen heard Langlais improvise on this theme in his youth (cf. above), Cogen meditated on it over a long period of time. His mid-Lent concert at La Madeleine Church in Paris in 2004 gave him the opportunity to compose a piece that was both in keeping with the liturgy of the day and that celebrated the newly installed horizontal reeds on the Grand Orgue. According to Cogen, this piece expresses the joy of the pilgrims of the Old Testament who go to Jerusalem to offer a sacrifice at the Temple, as well as the joy of Christians who gather together around the altar to commemorate Christ's sacrifice—the outer joy of the Introduction, which intones the first notes of the theme three times on successively higher degrees; the inner joy of the exposition that sings the Gregorian melody on a solo stop while the foundation stops sustain a harmonic accompaniment that is firmly modal. After a development, a psalmodic element in the Gregorian fifth mode is presented apart like a fanfare. The principal elements of the work are then combined, ending in jubilation on the full organ.

### Conclusion

Pierre Cogen is a spiritual heir in the Sainte-Clotilde Tradition. Jean Langlais had prepared him to become his successor, to pass on this tradition. Cogen's solid musical formation served as a firm foundation that enabled him to develop freely his own personal style as a liturgical and concert organist, an improviser, a professor and a composer. Although he retired from Sainte-Clotilde in 1994, Cogen continues to maintain this tradition in his concert programs and his compositions. ■

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### Notes

1. Much of the material for this article was taken from two interviews, published in French: Hélène Le Cointre-Severin, "Pierre Cogen, organiste et compositeur," *L'Orgue francophone*, no. 31–32, 2002–2003, pp. 86–93; and Pierre Cogen, "Autour du grand orgue de la basilique Sainte-Clotilde dans la deuxième moitié du XX<sup>e</sup> siècle," in Marco Brandazza and Bernard Hangartner: *Festschrift Geistliche Musik und die Jesuitenkirche Luzern* (Räber, Luzern, 2001), pp. 179–203; and also from an article by Ann Labounsky, "The Sainte-Clotilde Tradition: César Franck to Pierre Cogen," in Marilyn Mason (editor): *Hommage to Langlais*, The University of Michigan School of Music (Ann Arbor, MI, 1996), pp. 63–75.

2. Cf. Labounsky, and Robert Sutherland Lord,

"The Sainte-Clotilde Traditions—Franck, Tournemire and Langlais: Conversation and Commentary with Jean Langlais," *THE DIAPASON*, 66, no. 4 (March, 1975), p. 3. Ann Labounsky was the first to recognize Pierre Cogen as a composer in the Sainte-Clotilde Tradition. Dr. Lord coined this term, with a capital "T", in his 1975 article.

3. Maurice Emmanuel (1862–1938), a composer and French musicologist, was choirmaster at Sainte-Clotilde from 1904–1907. His *Traité de l'accompagnement modal des psaumes* [Treatise on the Modal Accompaniment of Psalms] was published in Lyons in 1913. His *Trois pièces* for organ were published by Henry Lemoine in 1986 (in an edition by Dr. Th. D. Schlee).

4. Conflans is a section of Charenton le Pont, in the Val-de-Marne, just east of Paris.

5. The Abbot Jehan Revert was named professor there in 1944, and choirmaster in 1947. In 1953, he was appointed Director of the Choir School at the Notre-Dame Cathedral in Paris and succeeded Canon Merret as choirmaster there around 1959, remaining until his retirement in 1992 (when he was named honorary choirmaster there).

6. The Paris Seminary Preparatory School was situated in Paris until it moved to Conflans in 1911, with its 10-stop organ, built by Aristide Cavallé-Coll in 1866. (Cf. Jesse Eschbach, *Aristide Cavallé-Coll, Aspects of his Life and Work* [Verlag Peter Ewers, 2003], p. 659.) According to Henri Doyen, a student in this school from 1915–1923 (*Mes leçons d'orgue avec Louis Vierne* [Paris: Editions "Musique Sacrée", 1966], pp. 9 and 63), A. Cavallé-Coll had offered this "charmant petit orgue" ["charming little organ"] to this school, where his sons studied. When the Cavallé-Coll/Mutin firm installed this organ at Conflans in 1911, it added a Cor de Nuit stop (a Bourdon 8') to the Récit (54 n.) and a Pedal Soubasse 16' stop (borrowed from the Grand Orgue), and enlarged the pedalboard from 20 to 30 notes. This school was closed in 1971. The chapel is now known as Notre-Dame de Conflans and the present organist titular is Jean Guilhaud.

7. Jeanne Sartre (known as Jeannette, who died suddenly of a heart attack on June 10, 1979) was a painter whose parents were from Escalquens (near Toulouse). She married Jean Langlais on December 3, 1931. Cf. Ann Labounsky, *Jean Langlais, The Man and his Music* (Portland: Amadeus Press, 2006), pp. 70–72 and p. 300.

8. Based on a manuscript at the Bibliothèque nationale in Paris, this collection was published by FitzSimons in 1956.

9. Cf. P. Cogen, "Hommage," in *André Fleury (L'Orgue, Cahiers et Mémoires*, no. 55, 1996–1), pp. 77–78.

10. Cf. P. Cogen, "Une session d'improvisation," in *Pierre Cochereau (L'Orgue, Cahiers et Mémoires*, no. 42, 1989–II), pp. 49–51.

11. Pierre Denis (1911–2001) was a pharmacist who substituted for Jean Langlais from 1945–1972. 12. Published in Paris by Bornemann in 1974.

13. Léon Vallas, *La véritable histoire de César Franck* [The True History of César Franck] (Paris: Flammarion, 1955).

14. According to Labounsky, *Jean Langlais*, pp. 63–64, Jean Langlais largely ignored his predecessors, Gabriel Pierné and Joseph Ermenod Bonnal,

and only recognized the two others: César Franck and Charles Tournemire. While it is difficult to imagine why Langlais ignored Pierné, he did not hesitate to explain his disdain for Bonnal. Indeed, Tournemire had reassured Langlais that he had chosen him as his successor and that this would appear in his will. However, after Tournemire's accidental death at Arcachon on November 4, 1939, the church was closed, due to the war and to poor heating. When it reopened in February, 1942, Langlais was furious when the priest named Bonnal as titular, enabling him to succeed Tournemire. Langlais was persuaded that this was due to a conspiracy against him.

After Bonnal's death on August 14, 1944, the Swiss organist, Bernard Schüle, a student of Joseph Bonnet, who had substituted for both Tournemire and Bonnal, played as an interim organist until Langlais' nomination. When Langlais was finally named titular in 1945, he insisted upon beginning his official duties at Sainte-Clotilde on November 4, 1945, the sixth anniversary of Tournemire's death. Throughout the rest of his life, he always insisted upon being Tournemire's successor.

15. This mass was sung by the Petits Chanteurs from Antony, directed by Father Giraud. Their organist, Georges Bessonnet, played the second organ part on the choir organ, built by the Cavallé-Coll Pleyel firm in 1935–1936, situated in the gallery underneath the Grand Orgue.

16. Marie-Louise Jacquet-Langlais, *Ombre et Lumière, Jean Langlais 1907–1991* (Paris: Combre, 1995), p. 300.

17. In the fall of 1857, César Franck was appointed choirmaster at the Sainte-Clotilde Basilica (inaugurated on November 30, 1857) and Théodore Dubois was hired to accompany his choir on a Mustel harmonium. Franck played Aristide Cavallé-Coll's grand organ after its installation in 1859 (it was inaugurated by L. J. A. Lefebvre-Wély and Franck on December 19, 1859) until his death in 1890. According to Théodore Dubois' *Souvenirs de ma vie*, written from 1909–1912, conserved at the Bibliothèque nationale (BnF Rés. Vmc. Ms. 3) and published partially in Helga Schauerer-Maubouet's edition of *Théodore Dubois' Organ Works* (Kassel: Bärenreiter, Vol. I [BA 8468], 2005), César Franck was officially named titular of the grand organ at the Sainte-Clotilde Basilica in the fall of 1863, when Dubois was named choirmaster (in November 1963). Dubois remained choirmaster there until 1868. Carolyn Shuster Fournier will translate Helga Schauerer-Maubouet's article on Théodore Dubois and César Franck at Sainte-Clotilde for *THE DIAPASON*. It will appear in French in the June issue of *L'Orgue*.

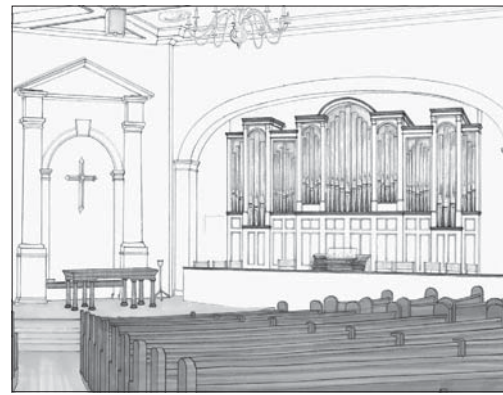
18. Since Langlais was too frail to go up to the organ loft, he performed on the two-manual, ten-stop Cavallé-Coll-Pleyel choir organ.

19. According to Robert de Courcel, *La Basilique de Sainte-Clotilde* (Lyon, M. impr. Lesucuyer et Fils, 1957), p. 185, the four bells in the Sainte-Clotilde bell tower ring the first four notes of the scale: ut, ré, mi, fa. Cogen explains his use of the F-sharps at the beginning of his *Psalmodie*: at Sainte-Clotilde the smallest bell, which is used for the three bell strokes of the Angelus, sounds more like an F-sharp than an F-natural.

## First Presbyterian Church

ALBEMARLE, NORTH CAROLINA

We are pleased to announce the design and construction of a new mechanical action pipe organ for First Presbyterian Church of Albemarle,



North Carolina. With 26 stops over two manuals and pedal, the organ will be played from a detached two-manual console with terraced stopjams. Currently under construction in our workshops, the instrument will be completed during the first quarter of 2007.

GREAT:	SWELL:	PEDAL:
Bourdon ..... 16'	Stopped Diapason ..... 8'	Subbass ..... 16'
Open Diapason ..... 8'	Viola di Gamba ..... 8'	Bourdon (GT) ..... 16'
Chimney Flute ..... 8'	Voix Celeste ..... 8'	Principal ..... 8'
Salicional ..... 8'	Harmonic Flute ..... 4'	Flute ..... 8'
Principal ..... 4'	Piccolo ..... 2'	Choral Bass ..... 4'
Open Flute ..... 4'	Mixture ..... III-IV	Trombone ..... 16'
Fifteenth ..... 2'	Trumpet ..... 8'	Trumpet ..... 8'
Mixture ..... IV	Oboe ..... 8'	
Cornet ..... III		<i>Usual unison couplers, plus Swell to Great Suboctave.</i>
Trumpet ..... 8'	<i>Tremulants for Great and Swell divisions.</i>	

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## Cover feature

**Gober Organs, Inc.,  
Elora, Ontario, Canada  
First Church in Oberlin,  
United Church of Christ,  
Oberlin, Ohio**

The opportunity to build a new tracker organ for First Church in Oberlin, Ohio afforded us the opportunity to interpret traditional organbuilding principles in the light of the aesthetic and acoustical demands of this historic congregation's 19th-century building, as well as the community's culture.

The town of Oberlin was founded in 1834 by settlers coming to what was then the Western Reserve of the original States. From the outset, the community was marked by a religious fervor, even a certain similarity to utopian communities common in the United States at the time. For decades, the pastor of this congregation, as well as the president of Oberlin College, was Charles Grandison Finney, famed throughout the United States as an evangelistic leader. The town was a hotbed of socially progressive activity. Two focuses in that realm were the abolitionist movement opposing slavery, and the temperance movement, which sought to improve the quality of life among working families by expounding the moral and practical benefits of abstinence from alcohol use. The memory of abolitionism remains visible today in the form of local monuments and historic sites relating to Oberlin's role as a station on the Underground Railroad. (The long-ended activities of the Women's Christian Temperance Union had effects on liquor bylaws in the town until very recently.) The tradition of political positions espoused by groups and individuals in the community—both in the college, the dominant cultural force in town these days, and in the town at large including its churches—is a clear outgrowth of a heritage dating back to its beginnings.

The other obvious context our new organ finds itself in is that of the opulent array of organs found in the town's churches and in the buildings of Oberlin College and its Conservatory of Music. One of these organs, a Barckhoff organ in Peace Community Church, was built in the 19th century. All the others relate more or less directly to another progressive wave, one that swept Oberlin in the 20th century: the organ reform movement. They range from the conservatory's two one-manual Flentrop organs from the mid and late 1950s—one of which had been in the Busch-Reisinger Museum in Cambridge, Massachusetts, prior to the arrival of the 3-manual organ there—to the Cavallé-Coll-style Fisk organ in Finney Chapel, completed in 2001. The whole assemblage numbers about 30 organs, including practice instruments and continuo organs, built by Brombaugh, Biedent, Noack, and Holtkamp, among others. My employees and I have taken care of most of these instruments for almost fifteen years, and can attest to the compelling nature of the collection both in terms of its overall quality and as an admonishment against hubris in planning and building fine pipe organs.

The sanctuary of First Church, known as the Meeting House, in the tradition of New England Congregational churches, is a spare, nearly square room with a flat ceiling, white walls, and lots of light pouring in through tall windows with small panes of streaky glass. The seating capacity is over 1000 in pews both on the ground level and a balcony, which surrounds the room and forms the choir loft at the front.

First Church has had various organs, the first one having been built by Hook & Hastings in the 19th century. Successive modifications of the Meeting House since then were accompanied by new organs, most recently an electropneumatic one built by Homer Blanchard in 1962. It was assembled from a variety of components old and new and housed in a handsome neo-classical case, a



**Gober organ, First Church in Oberlin, United Church of Christ**

holdover from an earlier Estey organ. The Blanchard organ included some windchests, swell boxes, and ranks of pipes from E. M. Skinner Opus 230, originally built in 1914 for the no longer extant Second Church in Oberlin.

In replacing the still serviceable 1962 organ, the church's goal was to have a mechanical-action instrument that would convincingly fill the Meeting House in spite of its rather dry acoustics, while drawing more on historical antecedents than its predecessor had. By the time I was approached for a proposal for an organ, it had become clear to the First Church organ committee that although the previous organ had had three manuals, it would be more rational to concentrate a new organ's resources on two manuals.

This new organ was to become an instrument whose focus, apart from the accompaniment of the congregation singing traditional Protestant hymns—including many from the 19th century that remain a staple—would be the performance of organ literature, not least that of the post-1800 era. Its specification bears some resemblance to a Hook organ of similar size, but there are differences—the lack of an Aeoline, or echo string, and the inclusion of a large treble Cornet in the Great, for example, relating to the performance of literature that we view as canonical, and our relative lack of interest today in playing the transcriptions of orchestral and popular music that were *de rigueur*.

The congregation's desire to keep the existing organ case seemed obvious, both from a practical standpoint and from the wish to preserve the accrued history of the building. The case is large and located in the ideal position in the church, though not shaped at all like a typical mechanical organ, being 30' wide and 10' deep but only 18' high. Nonetheless, it was possible to fit our organ's design into the logical matrix that defines a well-conceived tracker organ: the major third pipe layouts result in the compactness necessary for simple, short and optimally light action,

while providing plenty of space for the pipes to speak and easy tuning accessibility. And the direct relationship between windchest layout and façade permits straightforward and efficient winding of speaking façade pipes.

The two manual divisions are located across the center half or so of the case, the Great in front and the Swell behind. The bass and tenor pipes of the Great Diapason 8' are in reverse chest order in the façade's center opening. The Pedal windchests are at either end of the case, and their façade pipes are the tenor range of the Pedal Diapason 16', interspersed with those of the prepared-for Violoncello 16', following the major third layout of the chests. Ours is not a large organ in number of stops, but each stop is complete—each of the 8' foundation stops is present from low C, and, given the generous pipe scaling throughout, the organ fills the case completely.

The appearance of the organ exterior is little changed. The mouths of each group of façade pipes, of 70% tin, now form a garland-like curve mirroring the arched openings in which they stand. The new keydesk *en fenêtre*, in contrast to the white painted case, is of solid mortise-and-tenon, frame-and-panel black walnut with a natural oil finish. The stop names on the drawknobs were written in a style evocative of 19th-century American organs by Toronto calligrapher Diane Iannuzziello and scanned and laser-engraved onto the faces.

In seeking antecedents for our organ, I considered the history of the congregation and its building in the perspective of their origins as a settlement of a New England Congregationalist group. The First Church sanctuary is a large, nearly square flat-ceilinged room surrounded on all sides by a balcony, which in the front of the room forms the choir loft. Although it is a solid 19th-century building, it is acoustically unsupported, with its large windows, partly carpeted wooden floor, and cushions on many of the pews. The surface which, given the location of the organ high up in the room, should be most supportive of the organ's

**First Church in Oberlin,  
United Church of Christ,  
Oberlin, Ohio  
Gober Organs, Inc., 2004**

### GREAT

- 16' Double Diapason (C–A w/Pedal)
- 8' Open Diapason (façade)
- 8' Salicional
- 8' Flute Harmonique
- 8' Bourdon
- 4' Octave
- 4' Flute
- 2½' Twelfth
- 2' Fifteenth
- Mixture VI
- Cornet V g<sup>o</sup>
- 8' Trumpet
- 8' Clarinet s (prep)

### SWELL

- 16' Bourdon s
- 8' Principal
- 8' Stopped Diapason s
- 8' Viola da Gamba s
- 8' Vox Coelestis s
- 4' Principal
- 4' Flauto Traverso s
- 2½' Nazard
- 2' Flautino s
- 1½' Tierce
- Mixture IV
- 16' Bassoon
- 8' Cornopean
- 4' Clarion
- 8' Oboe
- Tremolo

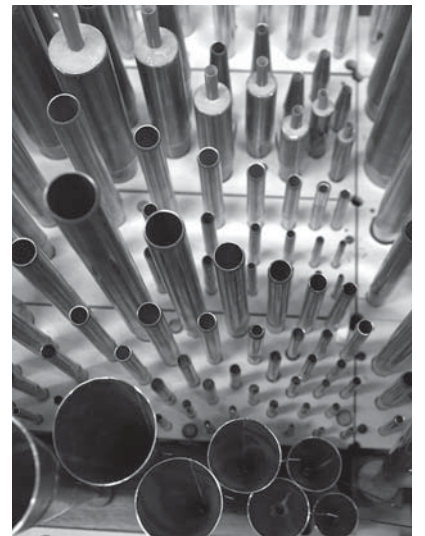
### PEDAL

- 32' Contrabourdon (ext, prep)
- 16' Wood Diapason s
- 16' Double Diapason (ext)
- 16' Bourdon s
- 16' Violone (ext, prep)
- 8' Octave (façade)
- 8' Bourdon s (ext)
- 8' Violoncello (façade, prep)
- 4' Superoctave
- 16' Trombone
- 8' Trumpet (ext)
- 4' Clairon

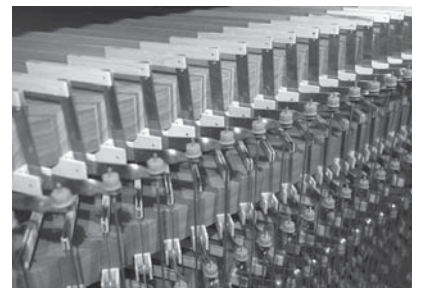
### Couplers

- Swell to Great
- Great to Pedal
- Swell to Pedal

s = E. M. Skinner Opus 230  
Mechanical (suspended) key action (electric action for certain Pedal pipes)  
40 stops from 35 sets of pipes, with prepared-for stops  
Total number of pipes: 2454  
Keyboard compass: 58/32  
Electric stop action with SSL combination action



**Some of the treble pipes in the Great**



**The manual action just above the keys**



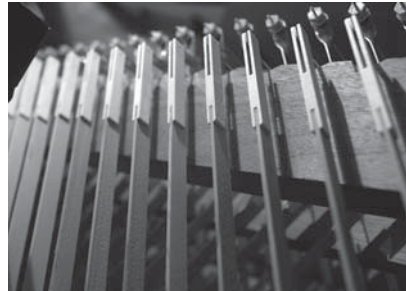
Console



The hand-calligraphed, laser-engraved stopnames



Some of the Pedal Trombone/Trumpet and Clarion pipes

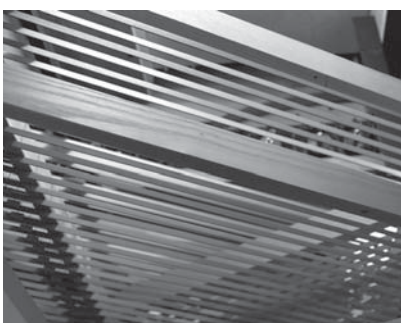


Tracker connections in the Great

tone, is the ceiling. But it consists only of a single thickness of drywall, the result of a renovation that saw the removal of the original plaster ceiling.

This is not unlike the situation for which many of Hook & Hastings' organs were conceived. I visited several of their instruments seeking a better understanding of how they filled such rooms with music. Here I found foundation stops that are a world away from wispy neo-Baroque principals. The diameter of a typical Hook Great Principal is larger than the Pedal Principal of many a 20th-century tracker. Such pipes are capable of giving forth a strong fundamental tone without being "pushed" using ears or beards, and it was just such a broad, unforced foundation that First Church's new organ would require.

By the same token, the most striking stop from Skinner Opus 230 that was still playing at First Church was the Pedal Open Wood Diapason 16', a stronger cousin of corresponding stops in Hook organs. The effect that extremely powerful stop had in First



The horizontal trackers of the Great and Swell



First Church in Oberlin, United Church of Christ

Church's dry acoustic could be likened to that of a healthy Subbass in a resonant room. It was evident that those Skinner pipes needed to become part of our new organ, and that the scaling of the organ as a whole would have to be as generous as that of the Hook pipes I had examined. The higher-pitched elements in the principal choruses did not require the same kind of departure from our norm, but I also lavished attention on the scaling of the reed stops in order to obtain an effortless strength from the fundamental with no hint of harshness.

Besides the Wood Diapason, there were other stops from Skinner Opus 230 that I felt had a place in such a scheme—in spite of the seeming improbability of Skinner pipes in a tracker organ. These included, in addition to the Pedal Wood Diapason and Bourdon, the Swell Bourdons 16' and 8', the Viola da Gamba and Vox Coelestis, and two 4' traverse flutes, one of which became a 2' in our organ. What I was banking on with these manual stops was the potential for infusing them with new life by opening the toe-holes to more than compensate for the somewhat lower wind pressure we used. For the strings, that was the sole voicing adjustment needed; in the case of the flutes, I further optimized the tone by adjusting the other major factors, the windway size and languid position, just as I do with new pipes. For all the stops, the effect was great—in spite of the heavily nicked languids, those stops speak with greater intensity than they did in the predecessor organ and are very much at home in this organ's overall sound. The Skinner organ's Clarinet will also take its place as a second reed in the Great when funds become available.

Another element from the 1914 Skinner instrument that we reused to great advantage is the swell frames from both the Swell and Choir boxes, with their priceless sugar pine shutters. They are on three sides of the large swell box. To maximize the damping effect of the closed Swell box, all of its other surfaces are double-walled with dead air spaces between. The resulting dynamic range exceeded our wildest expectations.

The organ is tuned in a new, slightly unequal temperament devised by Oberlin organ performance student Titus van den Heuvel. In contrast to other unequal temperaments, it favors keys in the flat and sharp directions from C major equally, a valuable feature in a church where many hymns are sung in the "many flat" realm.

The organ's presence in the Meeting House was enhanced through acoustical improvements specified by acoustician Dana Kirkegaard. These amount to an unseen "bandshell" behind and above the organ. At the rear, hardboard was installed inside the church's exterior brick and the void between filled with vermiculite, harnessing the solidity of the masonry and providing heat insulation. The very essential and particularly laborious ceiling reinforcement was undertaken with great vigor by a stalwart team of volunteers from the congregation. In the front third of the church, over the organ and choir, lightweight but highly rigid panels consisting of corrugated cardboard sandwiched between thicknesses of plywood were added above the ceiling. The

installation of this material entailed trimming individual pieces to fit in the irregular spaces between the 19th-century ceiling joists, then bonding them securely to the top side of the drywall using gallons of adhesive—without this step, the presence of the panels would have had no effect.

The organ was dedicated as the Cauffiel Organ, honoring musician Jane Cauffiel Thomson, a long-time Oberlin resident and First Church member, whose visionary idea and generous gift towards the building of a new organ got this project started. An inaugural recital played jointly by Oberlin Conservatory professors David Boe and James David Christie took place in September 2004. Since then numerous other concerts have taken place, including a weekly noon series. It was organized by First Church organist Bálint Karosi, a conservatory graduate student who has been a Westfield Center Scholar and competed for the 2006 Grand Prix de Chartres. Other recitalists have included Jean Galard, *organiste titulaire* of Beauvais Cathedral and St. Medard in Paris, and László Fassang of Budapest and St. Sebastián, Spain. In February 2007, First Church was the scene of a Langlais Festival of the Oberlin Conservatory, which featured a recital and masterclass given by Marie-Louise Langlais. And in addition to its primary use in the weekly services of First Church, the organ is used by both Oberlin Conservatory professors as a teaching instrument two days a week under an arrangement between the conservatory and First Church.

A CD recorded on the organ by Bálint Karosi is forthcoming. It includes performances of works by Bach, Widor, Liszt, and Mr. Karosi himself, and will be available from Gober Organs, Inc., and First Church.

This is the first time in my work I have undertaken a synthesis like this, and it has been a challenge whose pleasures have at least equaled those of designing a new instrument from scratch. I am a firm believer in the principle that constraints foster good art. Some of the constraints here were given, others, like the effort to incorporate historical tonal material, were inspired by the cultural context of the instrument.

Among the people I owe thanks to are Prof. David Boe, who advised the First Church organ committee on this project, and Dr. Harold Slocum, its chair. First Church member David Clark spearheaded the implementation of the physical preparations for the organ's installation and took care of the generous housing arrangements. Richard Houghten planned and installed the SSL electronic stop and combination action. And last but not least, Gober Organs employees Matthias Schmidt, Wendy McConnell, Burkhard Moeller, Mike Collins, Ian Hathaway, and Hendrik Oudshoorn.

—Halbert Gober

Photo credit: Halbert Gober  
Gober Organs, Inc.  
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www.goberorgans.com

# New Organs



Dobson Opus 72

## Dobson Pipe Organ Builders, Lake City, Iowa Calvary Lutheran Church, Brookfield, Wisconsin

Dobson Pipe Organ Builders, Lake City, Iowa, has completed its Op. 72 for Calvary Lutheran Church, Brookfield, Wisconsin. Despite the low ceiling height at the rear of the church, a balcony was a part of the original design of the building. As part of a renovation project, the congregation removed the balcony and resolved to place a mechanical action organ in a free-standing position on the main floor. The choir and handbells would then be arranged about the organ.

Even without the hindrance of the balcony, fitting an organ into the broadly V-shaped space proved a challenge. Many different plans were made, finally resulting in a design in which the Swell is located behind and above the choir seating, the Great is placed forward in a separate case and the Pedal is situated behind the Great. The console, placed in the Great case, is so located that the organist can direct the choir. In spite of its seemingly scattered arrangement, the mechanical design of the organ is quite straightforward and all parts are readily accessible for tuning and maintenance. The design of the curving white oak casework echoes the arcing lines of the ceiling, which rises toward the front of the sanctuary.

The tonal design of the organ is intended to inspire enthusiastic congregational singing and to accompany a wide variety of choral literature. The instrument is voiced on a wind pressure of 76 millimeters, which is supplied from a large, parallel-rise reservoir. Tuning is in equal temperament. Metal pipes are made of the usual alloys of tin and lead; all wood pipes are made of poplar and cherry. The key action is mechanical; an electric stop action and

multi-level combination action are provided. Several Pedal stops are made available at two pitches through a system of mechanical duplexing.

Calvary was assisted in this project by John Behnke, organ consultant, and Scott Riedel, acoustical consultant. Suzanne and Steve Hibbard were director of music and organist, respectively, at the time of the organ's construction. Bill Bravener is the current director of music.

—John Panning

Photo credit: Lynn Dobson

### GREAT (58 notes)

- 16' Bourdon
- 8' Prestant
- 8' Chimney Flute
- 4' Octave
- 4' Nachthorn
- 2' Fifteenth
- 1 1/2' Mixture IV
- 8' Trumpet
- Swell to Great

### SWELL (58 notes, expressive)

- 8' Gedackt
- 8' Salicional
- 8' Celeste FF
- 4' Principal
- 4' Traverse Flute
- 2 1/2' Nazard
- 2' Piccolo
- 1 1/2' Tierce
- 1 1/2' Quinte
- 8' Oboe

### PEDAL (32 notes)

- 16' Subbass
- 16' Bourdon (Gt)
- 8' Principal
- 8' Gedackt (ext)
- 4' Choralbass (ext)
- 16' Posaune
- 8' Trumpet (ext)
- Great to Pedal
- Swell to Pedal

- Tremulant
- Zimbelstern

## Karl Wilhelm Inc., Mont St. Hilaire, Québec, Canada, Opus 157 St. John's Catholic Church, Fenton, Michigan

This new 44-stop organ, Opus 157 by Karl Wilhelm Inc., was made possible by the generosity of longtime parishioner Mrs. Alvesta Veness and the William Bowman and Ann McGuire estates, as well as other benefactors and contributors from the congregation and the community. The organ project was led by Rev. David W. Harvey with the assistance of several other parishioners. Dr. David Wagner performed the dedication recital.

The organ consists of four divisions: the Great is in the center above the impost, the Swell is right behind the Great and is enclosed in its own case, the Rückpositiv is in the gallery rail, and the Pedal is on either side of the main case. There are 3,017 pipes in this instrument. The metal façade pipes are 70% tin and 30% lead, metal flute pipes are 40% tin and 60% lead. Open pipes are cone tuned; stopped pipes have fixed caps. The temperament is Bach-Kellner A440. The playing action of the organ is direct mechanical (suspended tracker). There are two manual couplers and three pedal couplers. Manual/pedal compass is 56/30. The stop action is electric and offers a complete set of registration aids featuring 32 levels of solid-state memory. Two cuneiform bellows and one electric blower provide the winding.

—Karl Wilhelm Inc.

Facteurs d'Orgues-Organbuilders

## Karl Wilhelm Opus 157 St. John's Catholic Church Fenton, Michigan

### GREAT C-g'''

- 16' Bourdon
- 8' Prinzipal
- 8' Rohrflöte
- 8' Flute Harmonique
- 4' Oktave
- 4' Spitzflöte

- 2 1/2' Quinte
- 2' Superoktave
- 8' Cornet V (c'-d''')
- 1 1/2' Mixture IV
- 1' Zimbel III
- 8' Trompette
- 4' Clairon

### SWELL C-g''' (enclosed)

- 8' Principal
- 8' Gambe
- 8' Celeste TC
- 8' Hohlflöte
- 4' Principal
- 4' Flute Harmonique
- 2' Waldflöte
- 2 1/2' Comet III (TF)
- 2' Mixture IV
- 16' Basson
- 8' Trompette
- 8' Hautbois
- Tremolo

### RÜCKPOSITIV C-g'''

- 8' Prinzipal
- 8' Gedackt
- 4' Prinzipal
- 4' Rohrflöte
- 2 1/2' Nasard
- 2' Doublette
- 1 3/4' Terz
- 1 1/2' Larigot
- 1' Scharf IV
- 8' Cromorne
- Tremolo

### PEDAL C-f'

- 16' Prinzipal
- 16' Subbass
- 8' Prinzipal
- 8' Bourdon
- 4' Choralbass
- 2 1/2' Rauschpfeife IV
- 16' Posaune
- 8' Trompette
- 4' Clairon

Note:

Prinzipal 16' in the Pedal: C-E, open 8' wooden pipes and common with Subbass 16'; F-f', 70% tin and located in the façade.

Prinzipal 8' shares the first octave with the Prinzipal 16' in the Pedal.

Prinzipal 8' of the Positiv has common pipes from C-G# with Gedackt 8'.



Wilhelm Opus 157



# 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 MARCH  
**Scott Matthias**; Church of the Holy Family, New York, NY 12:45 pm  
Thelle, *St. Matthew Passion*; Church of St. Luke in the Fields, New York, NY 8 pm  
Choral concert; Mary, Queen of the Universe Shrine; Orlando, FL 7:30 pm

16 MARCH  
**Andrea Macinanti**; Trinity Church, Boston, MA 12:15 pm  
**Wilma Jensen**, masterclass; East Carolina University, Greenville, NC 11 am  
**Wilma Jensen**; St. Paul's Episcopal, Greenville, NC 7:30 pm  
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm  
**Janet Hamilton**; St. Mark's United Church of Christ, New Albany, IN 12 noon

17 MARCH  
**Bruce Neswick**, masterclass; Covenant Presbyterian, Charlotte, NC 9 am  
**Aaron David Miller**, with Masterworks Chorale; Monroe Street Methodist, Toledo, OH 8 pm

18 MARCH  
**Mark Nelson**; St. John's Episcopal, Gloucester, MA 4 pm  
**David Kazimir**, with choir; Ascension Memorial Episcopal, Ipswich, MA 4:30 pm  
**Andrew Scanlon**; Church of the Advent, Boston, MA 4:30 pm, Choral Evensong 5 pm  
**James Metzler**; All Saints' Episcopal, Worcester, MA 5 pm  
**Jay Peterson & Stephen Rapp**; St. John's Lutheran, Stamford, CT 4 pm  
CONCORA; Immanuel Congregational, Hartford, CT 4 pm  
**Keith Toth**, followed by Duruflé, *Requiem*; Brick Presbyterian, New York, NY 4 pm  
**James Bobb**; Holy Trinity Lutheran, New York, NY 5 pm  
**Geoffrey Ward**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Choral Evensong; Christ Church, New Brunswick, NJ 6:30 pm  
Choral concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
Singing Boys of Pennsylvania; St. Theresa Catholic Church, Wilkes-Barre, PA 4 pm  
Fauré, *Requiem*; Greene Memorial United Methodist, Roanoke, VA 4 pm  
**Bruce Neswick**; Covenant Presbyterian, Charlotte, NC 3 pm  
Carolina Baroque; West Market United Methodist, Greensboro, NC 4 pm  
**Peter Richard Conte**; St. Gregory's Episcopal, Boca Raton, FL 4 pm  
**Cameron Carpenter**; Jacoby Hall, Jacksonville, FL 3 pm  
**Douglas Cleveland**; First Presbyterian, Naples, FL 7 pm  
Rachmaninoff, *Vespers*; Holy Trinity Lutheran, Akron, OH 7 pm  
**Aaron David Miller**, with Masterworks Chorale; Monroe Street Methodist, Toledo, OH 8 pm  
Choral concert; Peachtree Road United Methodist, Atlanta, GA 5 pm  
**Erich Balling**; Christ Church Cathedral, Lexington, KY 4:30 pm, Choral Evensong at 5 pm  
**Scott Hyslop**, organ, **Martha Folts**, harpsichord, with tenor, Buxtehude Bash; St. Lorenz Lutheran, Frankenmuth, MI 4 pm  
**Anthony & Beard**; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm  
Bach, Cantata 48; St. Luke Church, Chicago, IL 4 pm  
**David Schrader**, with Cathedral Choir; St. James Episcopal Cathedral, Chicago, IL 4 pm  
**Erik Suter**; Christ Episcopal, Milwaukee, WI 3 pm

19 MARCH  
**Charles Tompkins**; Furman University, Greenville, SC 8 pm  
**Todd Wilson** and students; Church of the Covenant, Cleveland, OH 7:30 pm

**Craig Cramer**; Reyes Organ Hall, University of Notre Dame, South Bend, IN 8 pm

20 MARCH  
**Joshua Lawton**; King's Chapel, Boston, MA 12:15 pm  
**Sarah Koehler**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 MARCH  
**Paul Jacobs**, workshop; The Juilliard School, New York, NY 11:30 am  
**Nathan Laube**; St. Bartholomew's, New York, NY 12:30 pm  
**Todd Wilson**; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm  
**John Simpson**; Sandy Hook United Methodist, Columbus, IN 12 noon  
**Larry Wheelock**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
**Derek Nickels**; First Presbyterian, Arlington Heights, IL 12:10 pm

23 MARCH  
**Stuart Forster**; Trinity Church, Boston, MA 12:15 pm  
Choir of St. Thomas Church, New York City, Bach, *St. Matthew Passion*; St. Thomas Church, New York, NY 7:30 pm  
The Eton College Choir; Woodberry Forest School, Woodberry Forest, VA 8 pm  
**Gillian Weir**; St. Paul's Episcopal, Greenville, NC 7:30 pm  
Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7:30 pm  
**Thomas Murray**; Madison Street United Methodist, Clarksville, TN 7 pm  
**Judith Miller**; St. John United Presbyterian, New Albany, IN 12 noon  
**Andrew Kotylo**; First Presbyterian, Evansville, IN 7:30 pm

24 MARCH  
**Gillian Weir**, masterclass; St. Paul's Episcopal, Greenville, NC 9 am  
**Leon Griesbach**; Franciscan Monastery, Washington, DC 12 noon

25 MARCH  
**Paul Bisaccia**, piano; First Church, Windsor, CT 3 pm  
**Rick Erickson**, with soprano and violin; Holy Trinity Lutheran, New York, NY 5 pm  
**Frederick Teardo**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Mark Laubach**; Christ Church, New Brunswick, NJ 6:30 pm  
Singing Boys of Pennsylvania; Calvary United Church of Christ, Reading, PA 3 pm  
**Paul Jacobs**; Abingdon Episcopal, White Marsh, VA 5 pm  
**Robert Parkins**; Duke University Chapel, Durham, NC 2:30 pm, 5 pm  
**Boyd Jones**; Reyes Organ Hall, University of Notre Dame, South Bend, IN 4 pm, 7:30 pm  
**Scott Montgomery**; Sursa Performance Hall, Ball State University, Muncie, IN 4 pm  
**Richard Hoskins**, with sopranos and viole de gamba; St. Chrysostom's, Chicago, IL 2:30 pm  
\*Organ and choral music of Buxtehude; First Baptist, Macomb, IL 3 pm  
Kammerchor; Concordia University Wisconsin, Mequon, WI 3:30 pm

26 MARCH  
**Timothy Weisman**; Woolsey Hall, Yale University, New Haven CT 8 pm  
**Paul Ayres**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm  
**Nancy Lancaster**; House of Hope Presbyterian, St. Paul, MN 4 pm

27 MARCH  
Haydn, *Lord Nelson Mass*; Trinity Church, New York, NY 6 pm  
**Mary Newton**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 MARCH  
**Jeremy Bruns**; St. Bartholomew's, New York, NY 12:30 pm  
**Renée Anne Louprette**; St. Ignatius Loyola, New York, NY 7 pm  
Choral concert; St. Ignatius Loyola, New York, NY 8 pm  
**David Lamb**; First United Methodist, Columbus, IN 12 noon  
**Mark Johnson**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm  
**Donald Mead**; First Presbyterian, Arlington Heights, IL 12:10 pm

30 MARCH  
**Frederick Teardo**; Trinity Church, Boston, MA 12:15 pm  
**Jeffrey Wood**; Houghton Chapel, Wellesley College, Wellesley, MA 8 pm  
**Jason Roberts**; Trinity College Chapel, Hartford, CT 7:30 pm  
**Russell Patterson**; Slee Hall, University at Buffalo (SUNY), Buffalo, NY 8 pm

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Theresa Bauer; St. Paul's Episcopal, New Albany, IN 12 noon

31 MARCH

Parker Kitterman; Battell Chapel, Yale University, New Haven CT 5 pm

Buxtehude, Passion music; Grace Episcopal, Hartford, CT 7:30 pm

Christian Lane; Dwight Chapel, Yale University, New Haven CT 8 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm

Fauré, *Requiem*; St. Paul's Episcopal, Greenville, NC 4 pm

Brahms, *Requiem*; First Presbyterian, Gainesville, FL 7:30 pm

1 APRIL

Scott Lamlein; Wesley United Methodist, Worcester, MA 12:15 pm

Peter Lea-Cox; St. Anthony of Padua, New Bedford, MA 3 pm

Choral Evensong; Trinity Episcopal Church, Hartford, CT 5 pm

Yale Schola Cantorum; St. Mary's Church, New Haven, CT 8 pm

Bach, Cantata 131; Holy Trinity Lutheran, New York, NY 5 pm

Palm Sunday Vespers; Christ Church, New Brunswick, NJ 6 pm

The Eton College Choir; Notre Dame Schools, East Stroudsburg, PA 3 pm

University Choir of West Virginia University; First Presbyterian, Pittsburgh, PA 4 pm

Singing Boys of Pennsylvania; White Haven United Methodist, White Haven, PA 7 pm

Rutter, *Requiem*; First United Methodist, Charlottesville, Virginia 4 pm

Choral Evensong; St. James's Episcopal, Richmond, VA 5 pm

Stainer, *The Crucifixion*; Church of the Covenant, Cleveland, OH 4 pm

Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

2 APRIL

The Eton College Choir; Church of St. Mary the Virgin, Episcopal, New York, NY 6 pm

4 APRIL

Service of Tenebrae; Church of the Advent, Boston, MA 7 pm

Brahms, *Requiem*; St. Bartholomew's, New York, NY 7:30 pm

Ed Brunjes, David Lamb, Lisa Lohmeyer, John Matthews, & John Simpson; First Christian Church, Columbus, IN noon

6 APRIL

Erickson, *Passion According to St. John*; Holy Trinity Lutheran, New York, NY 12 noon

Stainer, *The Crucifixion*; Brick Presbyterian, New York, NY 12:15 pm

Ken Cowan, Dupré, *Le Chemin de la Croix*; St. Bartholomew's, New York, NY 6 pm

Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm

Samuel Carabetta, with Grace Church choirs, Passion meditation; Grace Episcopal, The Plains, VA 5 pm

Kevin Kwan & Todd Wilson, Dupré, *The Stations of the Cross*; Church of the Covenant, Cleveland, OH 7:30 pm

8 APRIL

Bach, Cantata 4; Holy Trinity Lutheran, New York, NY 5 pm

Jeremy Bruns & Frederick Teardo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Lorenz Maycher, with soprano; First-Trinity Presbyterian, Laurel, MS 6 pm

10 APRIL

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

Paul Jacobs, workshop; Juilliard School, New York, NY 1 pm

Robert Vickery; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 APRIL

Stephen Tharp; St. Bartholomew's, New York, NY 7:30 pm

12 APRIL

Kenneth Nafziger, hymnsing; University of Notre Dame, Notre Dame, IN 8 pm

13 APRIL

Geoffrey Wieting; Trinity Church, Boston, MA 12:15 pm

Carolyn Shuster Fournier; Old West Church, Boston, MA 8 pm

Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm

Craig Cramer; Organ Hall, University of Notre Dame, Notre Dame, IN 8 pm

14 APRIL

Anthony Nardino; Franciscan Monastery, Washington, DC 12 noon

Anders Paulsson; Masonic Auditorium, Cleveland, OH 8 pm

Thomas Murray; St. Norbert Abbey, DePere, WI 2 pm

15 APRIL

Fred Jodry, with Schola Cantorum of Boston; Christ Church, Westerly, RI 4 pm

David Chalmers; Cathedral of St. Patrick, New York, NY 4:45 pm

Harold Stover; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Singing Boys of Pennsylvania; St. Peter Lutheran, Allentown, PA 4 pm

David Higgs; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Thierry Escaich; Basilica of the National Shrine, Washington, DC, accompanist at Mass, 12 noon; recital, 7 pm

Kent Tritle; Greene Memorial United Methodist, Roanoke, VA 4 pm

Anders Paulsson; Masonic Auditorium, Cleveland, OH 3 pm

Anthony & Beard; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Georgia Festival Chorus; Peachtree Road United Methodist, Atlanta, GA 5 pm

Paul Jacobs; St. Mark's Episcopal, Grand Rapids, MI 8 pm

LeMoynne-Owen College Concert Choir; Second Congregational, Memphis, TN 4 pm

Martin Jean; Frank Moody Music Building, Tuscaloosa, AL 2 pm

Rutter, *Requiem*; First Presbyterian, Arlington Heights, IL 4 pm

Lorenz Maycher, with soprano; Christ Church Cathedral, New Orleans, LA 4 pm

16 APRIL

Choral concert; Battell Chapel, Yale University, New Haven, CT 5 pm

Alistair Nelson; Woolsey Hall, Yale University, New Haven, CT 8 pm

Eric Lebrun; Brick Presbyterian, New York, NY 8 pm

Paul Jacobs, workshop; Trinity Lutheran, Grand Rapids, MI 8 pm

17 APRIL

Craig Cramer; Reyes Organ Hall, University of Notre Dame, South Bend, IN 8 pm

Jean Krinke; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

Thierry Escaich; Chapel, University of St. Thomas, St. Paul, MN 8:15 pm

18 APRIL

Sonia Kim; Christ Church Episcopal, New Haven, CT 12:45 pm

Gerre Hancock; St. Bartholomew's, New York, NY 7:30 pm

19 APRIL

Russell Weismann; Church of the Holy Family, New York, NY 12:45 pm

20 APRIL

Ray Cornils; Trinity Church, Boston, MA 12:15 pm

Vaughn Mauren; Trinity College Chapel, Hartford, CT 7:30 pm

Joan Lippincott, workshop; Proclamation Presbyterian, Bryn Mawr, PA 11 am

Joan Lippincott; Proclamation Presbyterian, Bryn Mawr, PA 8 pm

+Paul Davis; Christ Lutheran, Baltimore, MD 7:30 pm

Mark King; St. John's Episcopal, Hagerstown, MD 7:30 pm

David Hurd; Christ & St. Luke's Episcopal, Norfolk, VA 8 pm

R. Monty Bennett, with Charlotte Symphony; Friendship Missionary Baptist Church, Charlotte, NC 8 pm

André Lash; Christ United Methodist, Greensboro, NC 7:30 pm

David Higgs; St. Joseph Cathedral, Columbus, OH 7:30 pm

Todd Wilson, with the Toledo Symphony; Peristyle Theater, Toledo, OH 8 pm

Barbara MacGregor, with trumpet; Holy Trinity Lutheran, Akron, OH 8 pm

Ullrich Böhme; Berea United Methodist, Berea, OH 8 pm

John Scott; Christ Church Cathedral, Nashville, TN 8 pm

21 APRIL

William Ness; First Baptist, Worcester, MA 7:30 pm

Ryan Jackson; Christ Church Episcopal, New Haven, CT 5 pm

Jieun Newland; Woolsey Hall, Yale University, New Haven, CT 8 pm

Joan Lippincott, workshop; Proclamation Presbyterian, Bryn Mawr, PA 10 am

Bach, *Mass in B Minor*; Severance Hall, Cleveland, OH 2:30 pm

Todd Wilson, with the Toledo Symphony; Peristyle Theater, Toledo, OH 8 pm

Choral concert; Rockefeller Chapel, Chicago, IL 8 pm

22 APRIL

Stephen Cook; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Vernon Williams; Christ Church, New Brunswick, NJ 6:30 pm

Carol Williams; Heinz Memorial Chapel, Pittsburgh, PA 4 pm

Alan Morrison; Media Presbyterian, Media, PA 7 pm

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Bruckner, *Requiem*; First Presbyterian, Lynchburg, VA 4 pm  
American Brass Quintet; Grace Episcopal, The Plains, VA 5 pm

**Todd Wilson**; Westwood First Presbyterian, Cincinnati, OH 3 pm

**Paul Jacobs**; First Congregational, Traverse City, MI 4 pm

**Craig Cramer**; St. Paul Lutheran, Michigan City, IN 4 pm

**Mary Preston**; Mt. Pleasant Lutheran, Racine, WI 4 pm

Chicago Chorale; Lake Forest College, Lake Forest, IL 3 pm

**Erik Suter**; Bethany Lutheran, Crystal Lake, IL 4 pm

**Merlin Lehman**; St. Luke's Episcopal, Evanston, IL 4 pm

Gospel Choir concert; Lutheran School of Theology, Chicago, IL 4 pm

**David Higgs**; Benson Great Hall, Bethel University, St. Paul, MN 4 pm

23 APRIL

**Thomas Baugh**; Christ Episcopal, Roanoke, VA 7:30 pm

**Margaret Wilson**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

**John Butt**; House of Hope, St. Paul, MN 4 pm

24 APRIL

Yale Schola Cantorum; Beinecke Rare Book Library, New Haven, CT 5:15 pm

**Tom Ferry**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

25 APRIL

**Zachary Hemenway**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

**K. Scott Warren**; St. Ignatius Loyola, New York, NY 7 pm

**Vincent Edwards**; St. Bartholomew's, New York, NY 7:30 pm

**Renée Anne Louprette**, with orchestra; St. Ignatius Loyola, New York, NY 8 pm

26 APRIL

**Felix Hell**, complete Bach works; Wesley United Methodist, Bethlehem, PA 7:30 pm

27 APRIL

**Elaine Dykstra**; Trinity Church, Boston, MA 12:15 pm

**Joseph Gramley**, percussion; Immanuel Congregational, Hartford, CT 7:30 pm

**Felix Hell**, complete Bach works; Wesley United Methodist, Bethlehem, PA 6 pm, 8:15 pm

**John Scott**; St. Ann's, Washington, DC 8 pm

Henderson, *From Darkness to Light*; St. James Episcopal, Birmingham, MI 7:30 pm

**Charles Kennedy**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Haydn, *Mass in Time of War*; Cathedral of St. John the Evangelist, Milwaukee, WI 7:30 pm

**Bradley Hunter Welch**; Shryock Auditorium, Carbondale, IL 7:30 pm

28 APRIL

**Enrico Contenti**; Battell Chapel, Yale University, New Haven, CT 1 pm

Britten, *War Requiem*; Woolsey Hall, Yale University, New Haven, CT 8 pm

**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 4 pm

**Felix Hell**, complete Bach works; Wesley United Methodist, Bethlehem, PA 1 pm, 4 pm, 8 pm

**Keith Reas**; Franciscan Monastery, Washington, DC 12 noon

29 APRIL

**Paul Bisaccia**, piano; First Congregational, East Hartford, CT 2 pm

Gospel music concert; South Church, New Britain, CT 4 pm

**Ken Cowan**; St. Paul's on the Green, Norwalk, CT 4 pm

**John Sittard**; First Presbyterian, Ithaca, NY 4 pm

**Arthur LaMirande**; Cathedral of St. Patrick, New York, NY 4:45 pm

**Naomi Shiga**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Michael Diorio**; Christ Church, New Brunswick, NJ 6:30 pm

**Felix Hell**, complete Bach works; Wesley United Methodist, Bethlehem, PA 2 pm, 5 pm, 8:15 pm

**Joseph Gramley**, percussion; First Presbyterian, Germantown, Philadelphia, PA 3 pm

**Paul Jacobs**; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

**John Weaver**; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm

**Kevin Kwan**; Church of the Covenant, Cleveland, OH 4 pm

**Jeremy David Tarrant**; Cathedral Church of St. Paul, Detroit, MI 4 pm

**Bradley Hunter Welch**; Irvington United Methodist, Indianapolis, IN 4 pm

Fauré, *Requiem*; First United Methodist, Columbus, IN 9 am

**John Sherer**; St. Chrysostom's, Chicago, IL 2:30 pm

The Alleluia Ringers; Concordia University Wisconsin, Mequon, WI 3:30 pm

30 APRIL

**Felix Hell**, complete Bach works; Wesley United Methodist, Bethlehem, PA 7:30 pm

UNITED STATES

West of the Mississippi

15 MARCH

**Brad Lehman**, pedal harpsichord; St. Augustine's Anglican Church, Chico, CA 2 pm

**Robert Bowman**, harpsichord, fortepiano, piano and organ; California State University, Chico, CA 7:30 pm

16 MARCH

True North Brass; First United Methodist, Boise, ID 7:30 pm

**Joseph Galema**, with brass quintet; All Saints' Episcopal, Beverly Hills, CA 8 pm

17 MARCH

**Alan Morrison**, with orchestra; Augustana Lutheran, Denver, CO 7 pm

18 MARCH

**Catherine Rodland & John Ferguson**, with orchestra; St. Olaf College, Northfield, MN 3:30 pm

**Ken Cowan**; St. Martin's Episcopal, Houston, TX 3 pm

**Christoph Keggenhoff**; Christ the King Lutheran, Houston, TX 5 pm

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**Julia Brown**; Grace Lutheran, Tacoma, WA 3 pm  
**Christiaan Teeuwesen**; Trinity Lutheran, Lynnwood, WA 7 pm  
 Bach, *St. Matthew Passion*; Episcopal Church of the Resurrection, Eugene, OR 7 pm  
**Garrett Collins**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Thomas Joyce**; St. Cecilia's, San Francisco, CA 4 pm  
**Paul Perry**; Grace Cathedral, San Francisco, CA 4 pm  
 Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
 Handbell concert; Knox Presbyterian, Santa Rosa, CA 5 pm  
**Paul Jacobs**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

19 MARCH  
**Carlene Neihart & David Diebold**, with choir; Country Club Christian Church, Kansas City, MO 8 pm

20 MARCH  
**Thomas Murray**; Broadway Baptist, Fort Worth, TX 7:30 pm

21 MARCH  
**Maxine Thevenot & Iain Quinn**; University of New Mexico, Albuquerque, NM 7:30 pm

24 MARCH  
 VocalEssence; Basilica of St. Mary, Minneapolis, MN 8 pm  
**Martin Jean**; Bridges Hall of Music, Pomona College, Claremont, CA 8 pm

25 MARCH  
**Paul Oakley**; First Presbyterian, Hastings, NE 5 pm  
 The Tallis Scholars; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm  
 The Eton College Choir; St. John's Cathedral (Episcopal), Denver, CO 4 pm  
**Mel Butler**, with saxophone; St. Mark's Cathedral, Seattle, WA 2 pm  
**Kimo Smith**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Susan Jane Matthews**; St. Bede's Episcopal, Menlo Park, CA 4 pm

**Ken Cowan**; First Congregational, Los Angeles, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

27 MARCH  
**Patrick Hawkins**; Arizona State University Organ Hall, Tempe, AZ 7:30 pm  
 The Eton College Choir; Wichita State University, Wichita, KS 7:30 pm

28 MARCH  
**Robert Bates**; Palmer Memorial Episcopal, Houston, TX 12:10 pm  
 The Eton College Choir; St. Michael's Cathedral, Episcopal, Boise, ID 7:30 pm

30 MARCH  
**Joseph Adam**; University of Puget Sound, Tacoma, WA 12:05 pm  
**David Higgs**; St. Mark's Lutheran, San Francisco, CA 8 pm

1 APRIL  
 Bach, *St. John Passion*, BWV 245; Christ the King Lutheran, Houston, TX 5 pm  
**David Goodenough**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**David Higgs**; Concert Hall, Fresno State University, Fresno, CA 3 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

2 APRIL  
**David Higgs**, masterclass; Concert Hall, Fresno State University, Fresno, CA 10 am

3 APRIL  
 Bach, *St. John Passion*, BWV 245; Christ the King Lutheran, Houston, TX 7:30 pm

4 APRIL  
**Iain Quinn**, *Tournemire, Sept Chorals-Poemes*; Cathedral Church of St. John, Albuquerque, NM 7 pm

6 APRIL  
 Bach, *St. John Passion*, BWV 245; Christ the King Lutheran, Houston, TX 3 pm  
**Russ Litchfield**; Trinity Lutheran, Manhattan Beach, CA 12:15 pm

8 APRIL  
**Daniel Sullivan**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

13 APRIL  
**Ben Carlisle**, harpsichord; St. Paul United Methodist, Lincoln, NE 12:10 pm  
**Marilyn Keiser**; First Presbyterian, Little Rock, AR 7:30 pm

15 APRIL  
**Raymond Johnston**; St. Mark's Episcopal Cathedral, Minneapolis, MN 4 pm  
**Brent Hylton**; Pinnacle Presbyterian, Scottsdale, AZ 4 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Maxine Thevenot**; Grace Cathedral, San Francisco, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

19 APRIL  
 Chanticleer; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

20 APRIL  
**Gillian Weir**; The Mormon Tabernacle, Salt Lake City, UT 7:30 pm  
**Frederick Swann**; First Church of Christ, Scientist, San Diego, CA 8 pm

21 APRIL  
**Larry Smith**, masterclass; St. Olaf College, Northfield, MN 9 am  
**Ken Cowan**; LDS Conference Center, Salt Lake City, UT 7:30 pm

22 APRIL  
**David Higgs**; Hennepin Avenue United Methodist, Minneapolis, MN 4 pm  
**John Ferguson & Catherine Rodland**, with band; St. Olaf College, Northfield, MN 7:30 pm  
**Carlene Neihart**; St. Mary's Episcopal, Kansas City, MO 2 pm  
**Daniel Goltz & Kraig Scott**; St. Mark's Cathedral, Seattle, WA 2 pm  
 Youth Choir Celebration; Episcopal Church of the Resurrection, Eugene, OR 10:30 am  
**Jeremy Filsell**; Los Altos United Methodist, Los Altos, CA 4 pm

23 APRIL  
**David Higgs**, masterclass; Hennepin Avenue United Methodist, Minneapolis, MN 6 pm  
**Peter Richard Conte**; Benaroya Hall, Seattle, WA 7:30 pm

24 APRIL  
**Erik Suter**; First Presbyterian, Wichita, KS 7:30 pm

27 APRIL  
**Joseph Adam**; University of Puget Sound, Tacoma, WA 12:05 pm  
**Paul Jacobs**; St. John's Cathedral (Episcopal), Denver, CO 7:30 pm  
 Choir of Men and Boys; Grace Cathedral, San Francisco, CA 7 pm

28 APRIL  
 VocalEssence; Orchestra Hall, Minneapolis, MN 8 pm  
**William Ness**; Pacific Union College Church, Angwin, CA 4 pm

29 APRIL  
 VocalEssence; Orchestra Hall, Minneapolis, MN 2 pm  
 Haydn, *The Creation*; First-Plymouth Congregational, Lincoln, NE 7:30 pm  
**Martin Rost**; Christ the King Lutheran, Houston, TX 5 pm  
**Gerre & Judith Hancock**; St. Mark's Episcopal, San Antonio, TX 4 pm  
**Jonathan Dimmock**, organ and harpsichord; Cathedral Church of St. John, Albuquerque, NM 4 pm  
**Rick Erickson**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**Douglas Cleveland**; Plymouth Church, Seattle, WA 4 pm  
**John Renke**; Grace Cathedral, San Francisco, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

**INTERNATIONAL**

15 MARCH  
**John Belcher**; St. Martin's, Dorking, UK 1 pm  
**Ashley Grote**; St. Matthew's Westminster, London, UK 1:05 pm

16 MARCH  
**Jean-François Vauche**; Eglise Saint-François, Lausanne, Switzerland 8 pm

17 MARCH  
**Mark Swinton**; St. George's Cathedral Southwark, London, UK 1:05 pm  
 Choir of St. Thomas Church, New York City, with Musica Angelica Los Angeles and Orchester Wiener Akademie; Centro Historico and UNAM Salle Nezahualcoyotl, Mexico City, MX, also 3/18

18 MARCH  
**Ronald Ebrecht**; Sant Kazimieras Church, Vilnius, Lithuania 1 pm

19 MARCH  
**Colin Tilney**, masterclass; University of Victoria, McLaurin, BC, Canada 12:30 pm

20 MARCH  
**Ronald Ebrecht**; Philharmonie, Minsk, Belarus 8 pm

21 MARCH  
**Wolfgang Baumgratz**; Catholic Cathedral, Moscow, Russia 7:30 pm

22 MARCH  
**Andrew McCrea**, lecture/recital; Organ Hall, Gnessins' Academy of Music, Moscow, Russia 7 pm

24 MARCH  
**Edgar Krapp**; Catholic Cathedral, Moscow, Russia 8 pm

25 MARCH  
**Florian Pagisch**; St. John's Cathedral, Brisbane, Australia 3 pm  
**Ronald Ebrecht**; Glinka Musical Instrument Museum, Moscow, Russia 4 pm  
**Alexander Fiseisky**; Tchaikovsky Hall, Moscow, Russia 7 pm  
**Beate Kruppke**, with chorus; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm  
**Marie-Ange Leurent & Eric Lebrun**; Notre-Dame de Lorette, Paris, France 4 pm

29 MARCH  
**David Pipe**; St. Martin's, Dorking, UK 1 pm

31 MARCH  
**Gerben Mourik**; St. Saviour's, St. Albans, UK 5:30 pm

5 APRIL  
**Joseph Nolan**; St. John's Smith Square, London, UK 1 pm


8 APRIL  
**David King**; All Saints Church Blackheath, London, UK 5:30 pm

12 APRIL  
**Arnfinn Tobiassen**; St. Matthew's Westminster, London, UK 1:05 pm

14 APRIL  
**Edmund Aldhouse**; St. John the Evangelist, Upper Norwood, London, UK 1 pm

15 APRIL  
**David Drury**; St. John's Cathedral, Brisbane, Australia 3 pm  
**Alan Morrison**; Westminster United Church, Winnipeg, MB, Canada 8 pm

18 APRIL  
**Clive Driskill-Smith**, with percussion; Symphony Hall, Birmingham, UK 7:30 pm

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19 APRIL  
**Maurizio Croci**, with Ensemble Orlando; Eglise des Cordeliers, Fribourg, Switzerland 8 pm

20 APRIL  
**Lubbert Gnodde**; Chapelle de l'Hôpital des Bourgeois, Fribourg, Switzerland 12:15 pm

21 APRIL  
**Michel Bouvard**; Cathédrale St-Nicolas, Fribourg, Switzerland 8 pm  
**Anthony Hammond**; St. George's Cathedral Southwark, London, UK 1:05 pm

22 APRIL  
**Manfred Theilen**; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm  
**Luigi Ferdinando Tagliavini**, with cornetto; Abbazia, Payerne, Switzerland 5 pm

27 APRIL  
**Carol Williams**; The Esplanade Theatre, Singapore, SG 7:30 pm

28 APRIL  
**Stephen Disley**; St. Albans Cathedral, St. Albans, UK 5:30 pm  
**Adrian Gunning**; St. John the Evangelist, Islington, London, UK 7:30 pm

ROBERT DELCAMP, The University of the South, Sewanee, TN, November 3: *Alle-gro (Symphony in g, op. 42, no. 6)*, *Salve Regina (Symphony in D, op. 13, no. 2)*, *Andante cantabile (Symphony in f, op. 13, no. 4)*, *Marche du Veilleur de Nuit (Bach's Memento)*, *Marche Pontificale (Symphony in c, op. 13, no. 1)*, *Mystique (Trois Nouvelles Pièces, op. 87)*, *Allegro vivace, Adagio, Toc-cata (Symphony in f, op. 42, no. 5)*, Widor.

ANDREW DEWAR, St. James Episcopal Church, Los Angeles, CA, October 8: *Chorale Fantasia on O God our help in ages past*, Parry; *Sonata for Organ in E-flat*, Bairstow; *Kaleidoscope*, op. 144, Karg-Elert; *Sonata for Organ in G*, op. 28, Elgar.

St. Barnabas Episcopal Church, Green-wich, CT, October 15: *Adagio and Fugue in c*, Mozart, transcr. Guillou; *Trio Sonata No. 4 in e*, BWV 528, Bach; *Andante and Variations*, Mendelssohn; *Sonata III in a*, op. 23, Ritter.

PETER DUBOIS, Third Presbyterian Church, Rochester, NY, November 17: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Allein Gott in der Höh sei Ehr*, BWV 662, *Toccata and Fugue in F*, BWV 540, Bach; *Sonata II*, Hindemith; *Scherzo*, op. 2, Duru-flé; *Grande Pièce Symphonique*, op. 17, Franck.

THOMAS FOSTER, St. Chrysostom's Episcopal Church, Chicago, IL, November 19: *Plein Jeu, Tierce en taille, Basse de Trompette, Récit, Grand Jeu (Livre d'Orgue)*, DuMège; *Prelude in E-flat*, Lemmens; *Minuetto, Scherzo (Dix Pièces)*, Gigout; *Choral Dorien, Alain; Trois Pièces*, op. 7, Barié.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, October 8: *Prelude and Fugue in d*, *Fugue in b*, Wesley; *Fugue in e*, *Prelude and Fugue II in G*, *Prelude and Fugue III in d*, *Sonata II in c*, *Sonata III in A*, Mendelssohn.

DAVID HATT, with Stuart Alan Duke, baritone, and Carole Klein, trumpet, St. Mark's Episcopal Church, Palo Alto, CA, November 19: *Donne Secours, Processional in E-flat, Processional in D, Organ Variations on Praise the Lord, Ye Heavens Adore Him*, three untitled sketches, *Serving You, Lord, Three Chorales for Two Performers, #3, A Mighty Fortress, God's Radiance, Processional in D, Processional in C, The King's Processional, When the Church of Jesus, O Shepherd of Souls, There Is Enough, Carol and Toccata on Puer nobis nascitur, Chorale and March in F, Andante in A, Trumpet Tune in E-flat, Lo, All Keys Are His, Variations on St. Anne, You Gave to Me a Soul*, three untitled works, *A Dove (A Wedding Song)*, *Wedding Hymn, A Little Lamb, I'm Sorry, Lord, for Those Who Cannot See*, Johnson.

JAMES R. METZLER, First (Park) Congregational Church, Grand Rapids, MI, October 15: *Marche de Fête, Büsser; Andante sostenuto (Symphonie gothique)*, Widor; *Fantasia in G*, BWV 572, Bach; *Chant héroïque, Chant de Paix (Neuf Pièces)*, Langlais; *Improvisation sur le Te Deum*, Tournemire, arr. Duruflé; *Choral in a*, Franck; *Arabesque*, op. 31, Vierne; *Choral varié sur Veni Creator*, op. 4, Duruflé.

AARON DAVID MILLER, Holy Trinity Lutheran Church, Akron, OH, October 13: *Fire and Wind*, Barber; *Toccata and Fugue in F*, BWV 540, Bach; *Four Character Pieces*, op. 56, Schumann; *Carillon-Sortie, Mulet; Improvised Sonata on Four Welsh Folk Songs*, Miller.

BRUCE NESWICK, Chevy Chase Methodist Church, Chevy Chase, MD, October 28: *Improvisation on a submitted theme; Praeludium und Fugue in E-Moll*, BWV 548, Bach; *Psalm-Prelude*, op. 32, no. 3, Howells; *Variations on Ora Labora*, Hancock; *Cantilena*, Dirksen; *Prélude et Fugue*

*en La Bémol Majeur*, op. 36, no. 2, Dupré; *improvisation on a submitted theme.*

BRETT PATTERSON, Temple Square, Salt Lake City, UT, August 5: *Prelude and Fugue in g*, BuxWV 149, Buxtehude; *O Gott, du frommer Gott*, BWV 767, Bach; Krebs; Peeters; *Fugue sur le thème du carillon des heures de la cathédrale de Soissons*, Duruflé; *Berceuse*, Vierne; *Pièce héroïque*, Franck.

PIERRE PINCEMAILLE, Vassar Col-lege, Poughkeepsie, NY, October 27: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Prélude, Fugue et variation, Choral in a*, Franck; *Scherzo (Symphony No. 4)*, Widor; *Chorale (Symphony No. 2)*, Vierne; *Choral varié sur Veni Creator*, op. 4, Duruflé; Nasard (*Suite Française*, op. 59), Langlais; *improvisation: chorale and variations on a submitted theme.*

AIN QUINN & MAXINE THEVENOT, The Cathedral Church of St. John, Albu-querque, NM, November 19: *Fête*, Langlais; *Scherzo (Dix Pièces)*, Gigout; *Five Liturgical Inventions*, Togni; At the Ballet (*Five Dances*), Hampton; *Carillon de Westminster (Pièces de fantaisie)*, Vierne; *Placare Christe servulis*, op. 38, Dupré; *Barcarolle*, op. 10, Rachmaninoff, arr. Quinn; *Pièce Héroïque*, Franck; *Introduction and Passacaglia*, op. post, Reger; *Max Cat Rag*, Dinda.

CAROL WILLIAMS, Canterbury Cathedral, Canterbury, UK, November 4: *Toccata in Seven*, Rutter; *Voluntary for Double Organ*, Z. 719, Purcell; *Dialogue (Troisième Livre)*, Marchand; *Marche Funèbre et Chant Séraphique*, Guilmant; *Toccata*, Paponaud; *Larghetto*, Stravinsky; *Hungarian Dance No. 1*, Brahms, arr. Lemare; *Mozart Changes*, Gardonyi; *Adiemus: Songs of Sanctuary, Trumpeting Organ Morgan*, Jenkins; *Toccata Store Gud, vi lover deg*, Kleive.

## Organ Recitals

PHILIP CROZIER & SYLVIE POIRI-ER, St. Antonius Grobräschen, Nieder-lausitz, Germany, August 3: *Praeludium und Fuge in C-Dur*, Albrechtsberger; *Le tombeau de Georges Cziffra (Suite à 4 mains pour l'orgue dans le style français)*, Perrot; *Christ, der du bist der helle Tag*, BWV 766, Bach; *Deux danses à Agni Yavishta, Postlude pour l'office de Complies*, Alain; *Trisonata Nr. 5 C-Dur*, BWV 529, Bach; *Voluntary in D*, Boyce; *Six Interludes*, Bédard; *Toccata in d-moll*, BuxWV 155, Buxtehude.

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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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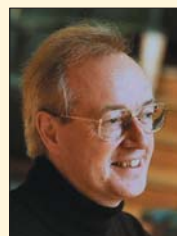
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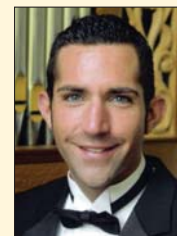
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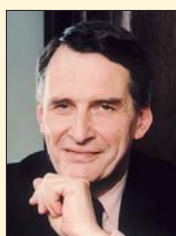
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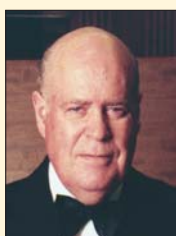
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