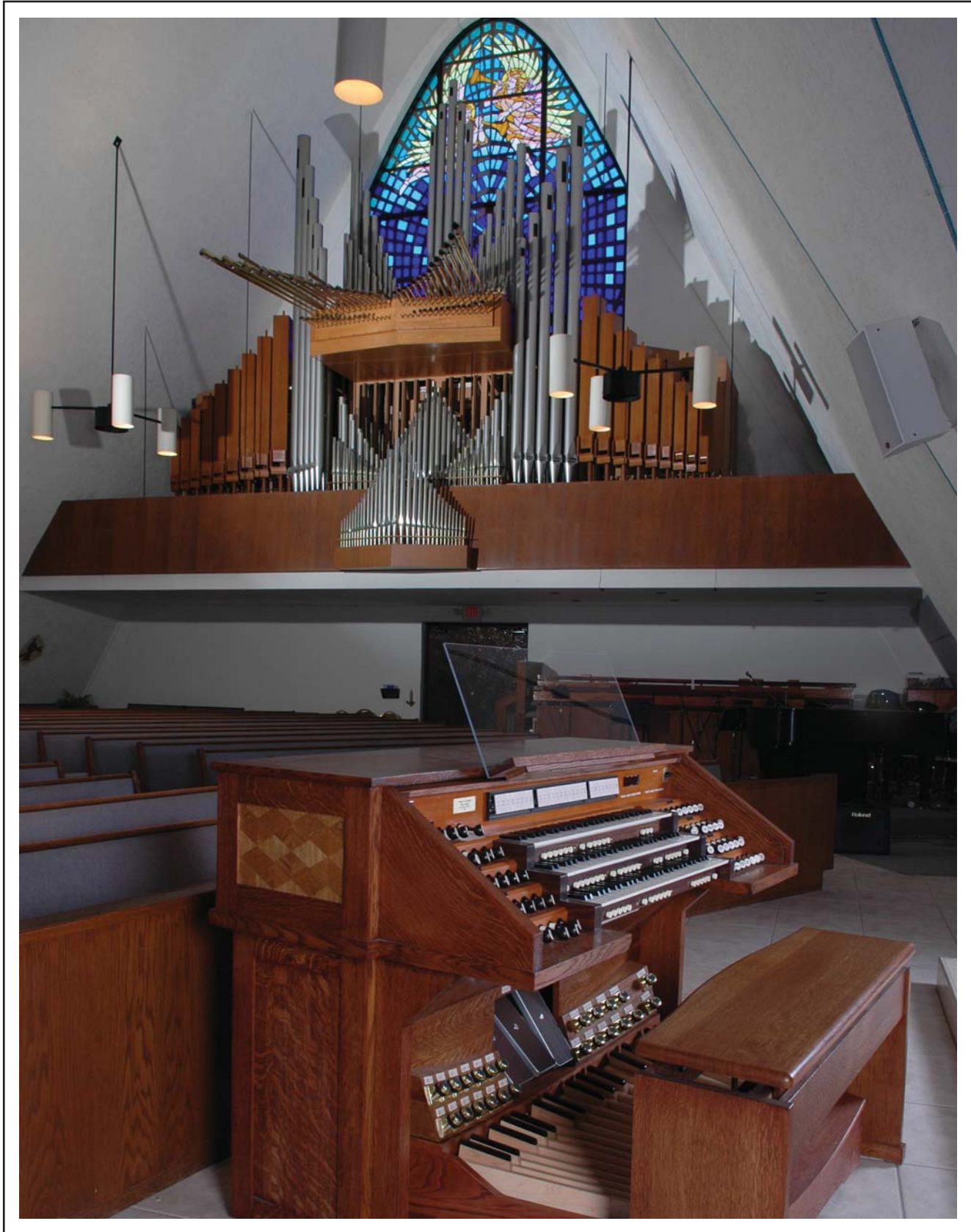


THE DIAPASON

NOVEMBER, 2006



St. Maria Goretti Parish
Scottsdale, Arizona
Cover feature on page 31

PAUL JACOBS

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the Harpsichord, the Carillon and Church Music

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Letters to the Editor

Biggs in Mozart Country

Anton Warde's excellent series on the Biggs European recordings brought back a lot of memories for many of us who grew up with those wonderful discs in the 1950s and 1960s. I have been able to find only a few reissues on CD, and one hopes that they might one day become available to a new generation of listeners.

I remember meeting the author at an AIO convention in 1975 in Albany, New York, at which E. Power Biggs was the featured speaker. In his address, Biggs railed against the proliferation of electronic instruments (expressing regret for his recording of Barber's *Toccata Festiva* on an electronic) and urged members of the AGO not to agree to play on them! He also bemoaned the lack of pipe organs in many major American concert halls, especially in Manhattan, and derided the management of Carnegie Hall for declining the gift of a magnificent instrument that had already been constructed for that space.

The only time I ever witnessed a Biggs performance was, ironically, a dedicatory recital on the Aeolian-Skinner installed in Philharmonic Hall (now Avery Fisher Hall) at Lincoln Center in 1962. That superb instrument was dis-

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mantled and removed in the effort to salvage the hall's acoustics.

Peter K. Smith
Johnstown, New York

Thank you for Anton Warde's wonderful series of articles about E. Power Biggs (THE DIAPASON: July, August, September, October). Biggs's recordings, and later his lectures and articles, introduced me to the glories of music played on the kind of instruments for which it was written, and leave me still convinced that North German style of organs are the most suitable for works of Austro-German composers of the baroque and classic periods. As I write this I'm listening (again!) to EPB play Bach on the Busch-Reisinger Flentrop (*Bach: Great Organ Favorites*, CBS MK 42644), but of course I bought all his recordings as each LP was released, including the recordings that are discussed in Dr. Warde's fascinating articles.

You are doing a real service in revealing Biggs as the personable, humorous, multifaceted person he was. His stage demeanor could be a bit austere, but I had the privilege of hearing him speak and conversing with him enough to realize that he was a warm, wonderful man.

Is there a possibility that Sony (or any-

one) might remaster some of the recordings, which must still be on tape in the vaults, for release as CDs? It would be marvelous to hear these again, in modern format. Even some of the recordings made in his pre-Flentrop era, particularly at Symphony Hall in Boston, were really transforming experiences for many of us. I particularly recall the disc that contained the Poulenc *Concerto* on one side and Franck's *Pièce Héroïque* and *Prélude, Fugue and Variation* on the other.

Thanks again for this fascinating, informative and well-written series.

Gordon Hale
Bellevue, Washington

The author replies

I am happy to learn that so many readers have enjoyed my all too modest centennial tribute to EPB, especially since it was also great fun to research and write.

Yes, many of us would welcome (eagerly purchase again today!) digital remasterings of several more of those 90 stereophonic Biggs albums (that figure is no misprint) released by Columbia Masterworks between 1958 and 1976, the music from only about two dozen of which has found re-release by Sony Classics in digital format, often "obscured" within broad compilations of other music.

The original advantage of Biggs's association with Columbia Records, the giant company that could market album after album of his so effectively—with the wonderful side effect for the rest of us of raising to a now long-lost height the public profile of the pipe organ—has ironically become a great disadvantage for both him and us. Today, most of EPB's vast production lies trapped in the vaults of Sony Classics, which, as a mass-marketer, understandably "cherry-picks" from its dormant orchard only what it thinks will bring profit.

A smaller, more specialized company might long ago have reissued (for lively distribution via the OHS catalogue!) treasures like Biggs's Sweelinck, "Variations on Popular Songs" played with warmth and lyricism on the Harvard Flentrop (1962); Soler, "Six Concertos for Two Organs," played in sparkling duet with Daniel Pinkham at Harvard (1961); Hindemith, "Three Sonatas for Organ," played to astringent perfection in the same space (1961); J. G. Walther, "Six Concertos after Italian Masters," played with velvety elegance on the great Gottfried Silbermann instrument in Freiberg Cathedral, Saxony (1972)—not to mention the instructive contrast of the same pieces played in a studio on the pedal harpsichord (1974); and a legendary favorite of many, that "Festival of French Organ Music" (1962) realized with such unlikely success on the big Möller at St. George's Church in New York City.

The list could go on and on, to include the various "Historic Organs of . . ." and of course Biggs's droll but compelling hour-long "lecture," complete with some 110 sonic examples, "The Organ in Sight and Sound," the Columbia Masterworks release that he jokingly called his "talking dog record" (two versions: 1958 and 1969).

Might there not be profit for Sony in

digitizing many of these remarkable recordings at least for cyber-sale in MP3 format, if not as CDs? We must all send our wish lists to <http://www.sonymusic.com/about/feedback.cgi> without delay!

Anton Warde
Cape Elizabeth, Maine

Salem's large Tannenberg organ restored

After reading the review by John Speller of Peter Sykes' CD of the 1800 David Tannenberg organ in Old Salem in the September, 2006 issue, I thought I would make a few comments. First, I do not find the voicing of the 1800 Tannenberg at Old Salem all that different from some of the other Tannenberg organs; particularly the 1791 organ in Zion Lutheran Church in Spring City (after its 1998 restoration). It is not entirely fair to compare the voicing of a 13-stop two-manual with three large bellows in a fairly large room with a 4-stop one-manual with one small bellows in a very small room. Also, Tannenberg would have realized that his instrument for the Home Moravian Church would have to fill a large space and thus would have made the necessary adjustments in the finishing of the pipes. One must also take into account that the pipes of the 1800 Old Salem Tannenberg have been altered as part of at least two rebuilds while the pipes of the 1793 Tannenberg in Lititz have not been as radically changed.

Mr. Speller also makes a reference to the "painfully slow speech" in the principal and flute stops of the Old Salem organ. I did not find this to be the case when I played a recital there in June of 2006. Yes, the speech is slow in comparison to other instruments such as those by Gottfried Silbermann, for example, but I would not describe it as painfully slow. I do think, however, that part of the equation is that many organists today have become accustomed to playing with a very quick attack and release and this is not the best approach when playing this instrument. Over the years, I have found the music of Johann Pachelbel to be a perfect match to the way Tannenberg's pipes speak. Pachelbel's music is wonderfully sweet and lyrical and one learns to take time in playing this music so that it speaks with the necessary sweetness and refinement. I played four works by Pachelbel at Old Salem, including the fast-moving *Toccata in F*, and they all sounded splendid.

Mr. Speller also mentions that this organ seems "rather forthright in its voicing," compared with the more *lieblich* organs Tannenberg built for the Moravian churches. Again, I have not observed that Tannenberg voiced his larger Moravian organs any differently than he did with the comparably sized organs he built for the Lutheran and German Reformed churches. The *choice of stops* was different but not the actual speech of the pipes in these organs.

If one has a chance to visit this marvelous instrument, one will be immediately struck by the beauty of the sound and the way the old repertoire sounds.

Philip T. D. Cooper
Woodland, California

Here & There

The Church of the Advent, Boston, has announced its fall music series: November 2, Lôbo, *Missa pro defunctis octo vocum* and *Audivi vocem de coelo*; December 3, Richard Webster, followed by Advent Lesson & Carols; December 31, Festival of Nine Lessons & Carols. For information: 617/523-2377; www.theadvent.org.

Trinity Episcopal Church, Hartford, Connecticut, has announced its 2006–2007 schedule of Choral Evenings: November 5, December 3, January 7, February 4, March 4, April 1, May 6, and June 3. The Music & Arts season includes December 15, Salvation Army Band Holiday Concert; January 28,

ALTA Wind Trio; February 17, Cool Cat Jazz & Mardi Gras Party; March 9, Joseph Gramley, multi-percussionist; April 15, The Artists Collective; May 5, ALTA Wind Trio. Bert Landman is director of music ministry. For information: 860/527-8133; www.trinityhartford.org.

St. Peter's Episcopal Church, Morristown, New Jersey, continues its music series: November 5, New Jersey Masterworks Chorus; 11/12, Daniel Sullivan; December 3, Advent carol service; 12/17, Christmas Lessons & Carols. For information: 973/538-0555; www.stpetersmorristown.org.

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in art, consists
in knowing
how far we
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Doris Hall, Organist
Birmingham, Michigan

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: November 5, Evensong; 11/12, Atlanta Youth Choir; 11/19, Atlanta Baroque Orchestra; December 10, Christmas concert; 12/15 & 16, Atlanta Boy Choir. For information: 404/266-2373; <www.prumc.org>.

The Church of St. Louis, King of France, St. Paul, Minnesota, continues its series of organ recitals on Tuesdays at 12:35 pm: November 7, Mark Kieffer; 11/14, Michael Barone; 11/21, Ryan Hulshizer; 11/28, Laura Edman; December 5, Jason Alden; 12/12, Ralph Johansen. For information: <www.stlouiskingoffrance.org>.

Rockefeller Chapel, The University of Chicago, continues its music series: November 10, Schola Antiqua of Chicago; 11/12, Thomas Weisflog with Millar Brass Ensemble; 11/17, Trio Mediaeval; December 1, Handel, *Messiah*; 12/3, Advent Vespers; 12/17, Jim Fackenthal, carillon. For information: 773/702-2100; <rockefeller.uchicago.edu>.

The Franciscan Monastery, Washington, DC, presents a series of organ recitals on Saturdays at noon: November 11, Peter Latona; 11/25, Marvin Mills; December 9, David Lang; 12/23, Ronald Stolk. For information: <monastery.organ@verizon.net>.

The Lutheran School of Theology at Chicago has announced its Chicago Chapel Music Series: November 11, Daniel Schwandt leads a hymn festival to conclude an all-day workshop introducing *Evangelical Lutheran Worship*; December 3, Advent Lessons & Carols; January 14, Bach for the Sem (at the Evangelical Lutheran Church of St. Luke); February 18, CUBE; March 11, Larry Long; April 22, LSTC Gospel Choir benefit concert. For information: <www.lstc.edu>.

The Church of the Holy Family, New York City, continues its recital series in celebration of the 10th anniversary of its five-manual Robert Turner organ. Programs take place on Thursdays at 12:45 pm: November 16, Brandon Dumas; December 21, William Atwood. For information: 212/753-3401; <www.churchhollyfamily.org>.

First Presbyterian Church, Arlington Heights, Illinois, has announced its concert series: November 19, Glen Ellyn Children's Chorus; December 10 & 17, Christmas concert; February 18, 22nd annual "Organ-fest"; March 11, Pilgrim Chamber Players; April 15, Rutter, *Requiem*. For information: 847/255-5900; <fpcah.org>.

Laudamus Chamber Chorale, under the direction of Dr. James McCray, has announced the fall concerts of their ninth season. The series began on October 15 with a concert also featuring Fort Collins Children's Choir at First Presbyterian Church of Fort Collins. A new work by McCray written

especially for this concert was premiered. Entitled *A Baker's Dozen of Laughs*, the work consists of 13 short movements with some for each individual choir and some to be performed jointly.

On November 19 at St. John's Lutheran Church, Fort Collins, Laudamus Chamber Chorale will present a concert of Advent and Christmas music for choir and orchestra. In addition to Vivaldi's *Magnificat in G Minor*, they will perform works by Kraehenbuehl, Joubert, and others. For information: <www.fortnet.org/LAUDAMUS>.

The Cathedral of the Madeleine, Salt Lake City, continues its 2006-07 concert series: November 19, St. Cecilia's Day concert, performance tour concert from Florence, Assisi and Rome; December 18, 19, 24, Christmas carol service. For information: 801/994-4662; <www.saltlakecathedral.org>.

Walt Disney Concert Hall, Los Angeles, has announced its 2006-07 organ recital series on the Glatter-Götz/Rosales organ: November 26, Jane Parker-Smith; February 11, László Fas-sang; March 18, Paul Jacobs; and May 20, Simon Preston. A special non-subscription Halloween concert on October 31 featured Clark Wilson accompanying the silent film *Dr. Jekyll & Mr. Hyde*. For information: 323/850-2000; <wdch.laphil.com>.

Longwood Gardens, Kennett Square, Pennsylvania, has announced

its December music events. Organ sing-alongs will be held daily, December 1-23 and 30-31, at 1:30, 2:30, 3:30, and 4:30 pm (and also at 7 and 8 pm December 24-29), with organists Marc Cheban, Justin Hartz, Don Kimmier and Rudolph Lucente performing Christmas carols on a digital organ provided by the Allen Organ Company of Macungie, Pennsylvania. Daily choral concerts will also be held at 7 and 8 pm (December 1-23), featuring local vocal and handbell choirs. For information: 610/388-1000; <www.longwoodgardens.org>.

St. Clement Church, Chicago, will present the complete Handel *Messiah* on December 2 (7:30 pm) and 3 (3:30 pm), under the direction of Randall Swanson, director of music and principal organist of the church. For information: 773/348-6257; <www.stclementchurch.org/music>.

Christ Church, New Brunswick, New Jersey, will present Handel's *Messiah* on December 3 at 7:30 pm. Advent Lessons & Carols takes place on December 17 (6 pm). For information: 732/545-6262; <christchurchnewbrunswick.org>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: December 3, Advent Lessons & Carols; 12/15, Sursum Corda vocal ensemble. For information: 205/226-3505; <www.adventbirmingham.org>.



Choir from Cathedral Church of St. John, Albuquerque

In July the Cathedral Choir of the **Cathedral Church of St. John**, Albuquerque, New Mexico (Iain Quinn, director of music, and Maxine Thevenot, associate organist-choir director) toured

to the east coast singing services at St. Thomas Church Fifth Avenue, New York City (Choral Eucharist), and Washington National Cathedral (Choral Evensongs).



Trinity Choir of Grace and Holy Trinity Cathedral, Kansas City

The Trinity Choir of Grace and Holy Trinity Cathedral in Kansas City, Missouri, made a 15-day tour of the British Isles July 23-August 7. With John Schaefer as director, the choir sang a Choral Evensong at St. Patrick's Cathedral in Dublin and at St. Davids Cathedral in Wales; three weekend services at St. Philip's Cathedral in Birmingham; and a residency, encompassing eight services, at Christ Church Cathedral in

Oxford. American composers represented were David Ashley White, Michael McCabe (the *Kansas City Evening Canticles*), Peter Mathews and Arlen Clarke. Mr. Schaefer, who holds the AAGO and ChM diplomas of the AGO and the ARCO diploma of the Royal College of Organists, began his 31st year as organist-director of music at Grace and Holy Trinity Cathedral in Kansas City on October 1.

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Harry Butler Photography

All Saints' Church, Beverly Hills, California, will present Advent Lessons & Carols on December 3 (5 pm). On December 13, the All Saints' Choir, Parish Choir, and Musica Angelica Baroque Orchestra will present Handel's *Messiah* at the Cathedral of Our Lady of the Angels, Los Angeles. For information: 310/858-4545; <www.allsaintsbh.org>.

Macalester Plymouth United Church of St. Paul, Minnesota, and the Presbytery of the Twin Cities Area (Presbyterian Church/USA) announce the eleventh international contest for English language hymn writers. It carries a prize of \$500 for the winning entry. The contest seeks new texts that call the church and its people "to practice the forgiveness of enemies and to commend to the nations as practical politics the search for cooperation and peace."

This is a search for new texts. The use of familiar meters that may be sung to familiar tunes is encouraged. New music

for the winning hymn may be sought in the future. Hymns previously published or currently entered in other contests should not be submitted. The contest suggests avoiding archaic and non-inclusive language.

All entries must be postmarked by December 31. The judges will arrive at their decision by February 15, 2007, and the winning hymn will be announced by February 28. Send entries to Hymn Contest, Macalester Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; <office@macalester-plymouth.org>; <www.macalester-plymouth.org>.

First Baptist Church of Worcester, Massachusetts, announces its Annual Anthem Competition, open to composers under the age of 40. The prize is \$1200. The contest accepts submissions of anthems in SATB style with organ accompaniment; length between 5 to 8 minutes; text is Revelation 21:1-6. Entries should be mailed to William Ness, 2007 Anthem Competition, First

Baptist Church, 111 Park Avenue, Worcester, MA 01609. Electronic submissions accepted by email to <williamn@fbc-worc.org>. Deadline for submissions is January 2, 2007.

Entries will be judged by impartial judges from the New England area with the winner being announced by March 1, 2007. First performance will be given by Chancel Choir and minister of music William Ness at First Baptist Church on the Sunday of Music and Arts Week (usually two weeks after Easter). For information: William Ness, 508/755-6143, or visit <www.fbc-worc.org>.

The Bach Festival Leipzig takes place June 7-17, 2007, with the theme "From Monteverdi to Bach." The schedule includes music from France, England, Germany and Italy, highlighting the development of vocal and instrumental music, both sacred and profane. The roster of artists includes hundreds of musicians from all over the world.

Many churches in Leipzig will be holding special services and musical

events with the chief works of Monteverdi and Bach, while there will once again be trips to famous organs, operas, intimate chamber music, and large-scale orchestral concerts. And, of course, there is always a walking tour of Bach sites in Leipzig.

The opening concert at Bach's church, St. Thomas, with the St. Thomas Choir, will present Monteverdi's *Vespers*, and the festival will close there as always with Bach's *Mass in B Minor*, this year with the Tölzer Boys Choir. Bach cantata performances include Cantus Cölln, the Arnold Schoenberg Choir with the Concentus musicus under Nikolaus Harnoncourt, and cantatas by the Monteverdi Choir under Sir John Elliot Gardiner. Secular concerts feature the Gewandhaus Orchestra with Ricardo Chailly, a Monteverdi opera by Les Talens Lyriques led by Christophe Rousset, and Purcell's *Dido and Aeneas* with the Yorkshire Baroque Soloists.

Complete information is available in English at <www.bach-leipzig.de> under the tab "Bach Festival." Concert

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—adapted from the *Bach Archiv Leipzig* website by Joel H. Kuznik



Yoon-Mi Lim



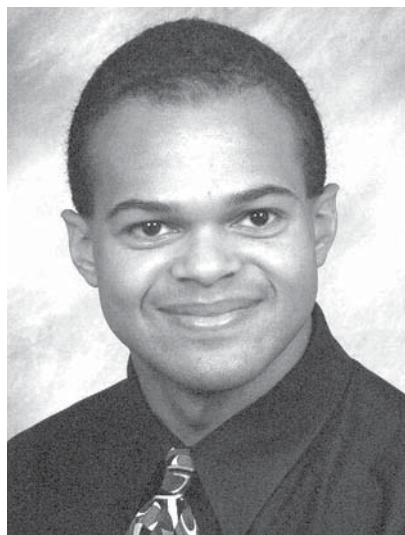
Mary Mozelle

Concert Artist Cooperative, which began its nineteenth year in April, announces the addition of organist Yoon-Mi Lim, organist/recording artist Mary Mozelle, and organist Michael Stefanek to its roster of soloists and ensembles from around the world.

Yoon-Mi Lim, winner of the 2004 NYACOP, is director of music at the Fairlawn Presbyterian Church in Columbus, Indiana.

Mary Mozelle, creator of "The Sights & Sounds of the Pipe Organ," is associate organist at The National Presbyterian Church in Washington, D.C.

Michael Stefanek is director of music at Aldersgate United Methodist



Michael Stefanek

Church in Redford, Michigan.

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



E. M. Skinner Opus 208 from 1914 at Music Institute of Chicago

The **Music Institute of Chicago** has opened an organ department. Faculty includes James Russell Brown, Margaret McElwain Kemper, and David Schrader. The school's Evanston, Illinois campus, in the former First Church of Christ Scientist, is the home of E. M. Skinner Opus 208 from 1914. Although the console was recently restored, a complete restoration of the instrument is now being realized under the auspices of Jeffrey Weiler, organ curator to the Chicago Symphony. A small practice organ is in the process of being located for the



Rodgers Scholarship recipients

Ten young musicians spent a week in intensive organ study at the **International Music Camp** on the U.S.-Canada border this summer thanks to scholarships from **Rodgers Instruments LLC**.

The scholarship program, now in its third year, enabled the teenagers to participate in the program led by Peggy Bartunek, who is a Rodgers dealer based in North Dakota. Ms. Bartunek, who co-taught with organ instructor Marguerite Streifel and the camp's piano faculty, developed the Organ Week program primarily to help pianists make the transition to the organ using their existing music and keyboard skills.

During the week each student's daily

schedule included a private organ lesson, one hour of music history, one hour of music fundamentals, a minimum of 2½ hours of organ practice, and an evening keyboard seminar.

The 2006 scholarship winners are Corinne Campbell, 15, Flasher, North Dakota; Shelby Flowers, 15, Highlands Ranch, Colorado; Nicolas Garvin, 17, Toledo, Ohio; Rachel Hernández, 17, Dade City, Florida; Alyssa Johnson, 14, Park River, North Dakota; Tyler Jones, 16, Chicago, Illinois; Heather Kennison, 16, Spring Creek, Nevada; Kayla Lee, 15, Park River, North Dakota; Angela Leinen, 17, Breckenridge, Minnesota; Andrew Yang, 13, Minot, North Dakota.

school, and for the time being organ lessons are being taught at area churches. Students as young as age 8 are accepted for either private or group instruction. For information: 847/905-1500; <www.musicinst.com>.

Appointments

Southern Methodist University's Perkins School of Theology announces the appointment of **Christopher Anderson** as associate professor of sacred music. Dr. Anderson currently holds the position of associate professor of music at the University of North Dakota in Grand Forks, where he teaches graduate and undergraduate courses in music history and theory as well as applied organ.

His research in late Romanticism,



Christopher Anderson

particularly the music of Max Reger, has yielded frequent essays in journals of the UK, Germany, Sweden, and the United States. His book, *Max Reger and Karl Straube: Perspectives on an Organ Performing Tradition*, was the first such extensive survey of any aspect of Reger in English. The book won the 2006 Max Miller Book Prize, given by the Boston University School of Theology, which in turn administers The Organ Library of the American Guild of Organists. His latest book, *Selected Writings of Max Reger*, was published in 2006.

Anderson has been a regular contributor to the biennial International Organ Academy at Göteborg University, Sweden, and was a featured lecturer at the Internationale Max-Reger-Tage of the Bruckner University in Linz, Austria. His archival researches have involved the central musical institutions of the cities of Leipzig and Meiningen, Germany. Anderson appears regularly as an organ recitalist with a repertory that extends from the 16th century to the newest music for the organ.

He has maintained his skills in the local church as organist/choirmaster. At Perkins he will be teaching in the areas of the Church Music Colloquium for Master of Sacred Music students, organ service playing and improvisation, and music in worship.

Anderson holds the Ph.D. in Performance Practices from Duke University.



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At the request of Spain's premier concert organist, Pilar Cabrera, the American Classic specification was customized to a more Spanish Classic tonal scheme, including a special "Trompeta Real" that crowns the Solo Division.

Allen designed a custom audio system for the organ, taking great care to preserve the magnificent aesthetics of the early 1600s building. The instrument speaks from the front of the church. The moveable console can be connected in multiple locations, allowing for either worship or concert use.

The organ was introduced to the public at a special First Communion Mass celebrated by the Archbishop of Valladolid. The Cathedral plans a regular concert series, with the first performance by Ms. Cabrera.



www.allenorgan.com

Prior to Duke, he studied under Ludger Lohmann at the Staatliche Musikhochschule, Stuttgart, and Robert Anderson at Southern Methodist University, where he earned degrees in organ performance and sacred music. Anderson and his wife, Lisa, have a 3-year old daughter.



Diane Meredith Belcher

Diane Meredith Belcher has been appointed organ instructor at the University of Pennsylvania, Philadelphia. She will be teaching through the Blutt College House Music Program and the Music 10 program for applied solo and chamber music performance, both administered through the Music Department of the School of Arts and Sciences. Belcher has taught organ extensively for the past two decades, and has previously served on the faculties of the University of Memphis and Westminster Choir College. She continues as co-organist/choirmaster of historic St. Mark's Church, Philadelphia, where she and her partner, Matthew Glandorf, direct the musical program for solemn high liturgies with a semi-professional choir.

Belcher is widely renowned for her concert career begun at age fifteen, prizes won at the St. Albans and Chartres international organ competitions, and her recordings and broadcasts of famous organs. Recent and forthcoming solo engagements include Disney Hall, Los Angeles; Bristol Chapel, Westminster Choir College; Central Synagogue, New York; Verizon Hall, Philadelphia; Chestnut Hill Presbyterian Church, Philadelphia; the OHS Convention, Albany; the RCCO Convention, Halifax; Benaroya Hall, Seattle; Trinity Lutheran Church, Akron; and the Jacksonville Symphony, Florida. Ms. Belcher is represented by Karen McFarlane Artists, Inc.

W. Michael Brittenback has been appointed organist/choirmaster at St. George's Episcopal Church, Dayton, Ohio, where he will conduct the 30-voice parish choir, oversee the music program, and play the 32-rank C. B. Fisk pipe organ. He has B.S. degrees in both organ performance and business from Indiana University, a master's in church



W. Michael Brittenback

music and organ performance from Northwestern University, and post-master's study at the University of Southern California School of Music in organ, choral and orchestral conducting, and pedagogy. An Episcopalian, he has over 35 years of church music experience, serving as a church musician in Episcopal churches in Indianapolis, Chicago, Palm Desert, California, and Pontiac and Plymouth, Michigan. His most recent position was as minister of music at St. John's Episcopal Church in Plymouth, Michigan, where he served for five years.

In addition to being a concert musician, he teaches both organ and piano and serves as an organ consultant. Brittenback is also program coordinator at the Jefferson Academy of Music at The Ohio State University. He has served as a dean and board member in several chapters of the American Guild of Organists, regional director of the Association of Anglican Musicians, and is a member of Music Teachers National Association and the Royal School of Church Music.

In 1996, while minister of music at St. Margaret's Episcopal Church in Palm Desert, California, he oversaw the design and installation of a 4-manual, 75-rank Quimby pipe organ. He has produced several solo organ CDs as well as director for two choral CDs. He founded the Desert Oratorio Society in 1990 and produced many concerts with this group and full orchestra. In 2000, he conducted the All Saints Episcopal Choir from Pontiac, Michigan in a CD of the complete carols of Bates Burt and Alfred Burt. The late Rev. Bates Burt had been rector of All Saints during the time these famous carols were written.

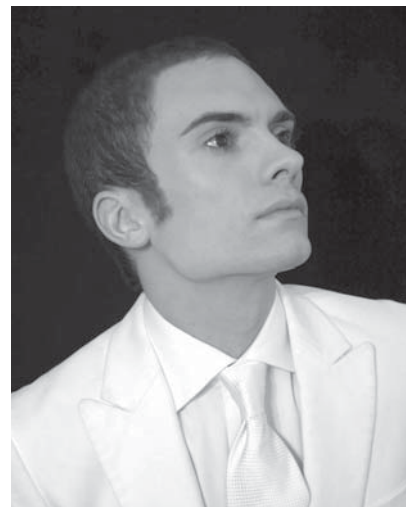
Larry J. Long has been appointed associate organist at St. James' Church (Episcopal), New York City, where his responsibilities include playing for three liturgies each Sunday, and accompanying and occasionally conducting the Compostela Choir (professional) and Canterbury Choir (adult volunteer). He works with staff musicians Dr. Davis Wortman, director of music and organist, and Barbara Lynne Jamison, director of music for children and youth. Pre-



Larry J. Long

viously, he served as Cantor at St. Luke Church (ELCA) in Chicago. St. James currently uses a temporarily installed electronic instrument, awaiting installation beginning in 2008 of a new 96-rank, 4-manual Schoenstein pipe organ.

Markey, and William Watkins, played on noteworthy Aeolian-Skinner organs in Washington, D.C. Both the recording and the score of *Elegy* are available from The Vermont Organ Academy, <www.vermontorganacademy.com>.



Cameron Carpenter

Artist manager Susan Carol Boyer announces exclusive representation of concert organist **Cameron Carpenter** worldwide. "The ultimate maverick of the U.S. organ community" (*The Philadelphia Inquirer*, May 2006), Carpenter is "a first rate talent . . . with extraordinarily glib fingers and Astaire-like footwork" (*The New York Times*, July 2006). His recent appearances have garnered notice nationally including in *The New York Times*, *The Los Angeles Times*, and New York fashion and society columns including *Women's Wear Daily*, Patrick McMullan.com, Page Six (*New York Daily News*), and Liz Smith (*New York Post*). He can be heard on the SeeMusicDVD label and on-demand at <www.Cameron-Carpenter.com>. Booking inquiries may be sent to: Susan Carol Boyer, 349 E. 49th St., 2-A, New York, NY 10017; Tel: 610/392-5242; Fax: 610/965.0011; e-mail: <susan.boyer@gmail.com>.

Here & There



Franklin D. Ashdown


Franklin D. Ashdown has received the ASCAPLUS Award, following several years of Standard Panel Awards, from ASCAP in recognition of recently published organ and choral works. These include *The Lord Bless You and Keep You* (SATB/Kjos), *Grant Us Thy Peace* (SATB/Concordia), and *The Eventide Collection* for organ (Concordia), consisting of "Sou Gan Reverie," "Nocturne," "Prelude on 'Eventide'," "Sospiri," "Adagio on a Welsh Air," and "Nunc Dimittis."

Charles Callahan's *Elegy* for bassoon and organ was performed by Per Hannevold, principal bassoon in the Bergen Philharmonic Orchestra, and Stig Werno Holter of the Grieg Academy on September 1 in the Bergen Dom in Norway. The piece is featured in a newly released double compact disc set, along with other performances by Charles Callahan, the late George






Leonardo Ciampa

Leonardo Ciampa's biography of Don Lorenzo Perosi is now available. Perosi, one of Italy's most famous com-



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 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
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posers at the turn of the last century, was also a great composer of sacred music. Born in 1872, Perosi's masterworks date from the period 1894–1907. Though his oratorios and masses are best known, Perosi's thousands of works include symphonic poems, chamber music, concertos, and pieces for organ. For information or to purchase the book: <www.leonardociampa.com/Perosi.html>.



Steven Egler (photo credit Robert L. Barker)

Steven Egler is featured on a new recording, *The Organ Music of Gerald Near*, on the White Pine Music label (two CDs). Recorded on the Casavant Frères Opus 3756 organ at Central Michigan University, the program includes *Choraleworks* (complete), *Suite in Classic Style* (with flutist Frances Shelly), *Sonata in F-sharp minor*, and a virtual organ tour.

Steven Egler is Professor of Organ at Central Michigan University, and Frances Shelly is Professor of Flute at Wichita State University. The *Suite* for flute and organ was premiered by the Shelly-Egler Duo in 1994. The *Choraleworks* and *Sonata in F-sharp minor* are both premiere recordings of these compositions, although Egler did include three of the *Choraleworks* on his previous CD of the CMU organ in 1999. The repertoire is available from MorningStar Music Publishers, <www.morningstarmusic.com>. For information: <www.whitepinemusic.com>.



Gerre Hancock

Gerre Hancock is featured on the new recording series of the Sunday after-

noon organ recitals at Washington National Cathedral from JAV Recordings (JAV 144). Dr. Hancock improvises in a French Classical style on *Victimae Paschali Laudes*, with the Men of the Cathedral Choir singing alternate verses, improvises a symphony on submitted themes, and plays works by Bach and Sowerby. The booklet contains an interview by Craig Whitney, dealing with Hancock's biography, how he started improvising at the keyboard, and how he structures his thoughts while he improvises. For information: <www.greatorgan.cds.com/onsuafvol2dr.html>.

Karel Husa, Czech-American composer, celebrates his 85th birthday this year. During the 2005–06 and 2006–07 seasons, orchestras, chamber ensembles, and soloists worldwide are celebrating with him. Winner of the 1993 Graveney Award and the 1969 Pulitzer Prize for Music, Husa is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor André Cluytens. In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992.

Husa's organ works include a *Concerto for Organ*, commissioned by the Michelson-Morley Centennial Celebration in Cleveland for Karel Paukert, and *Frammenti*. His music is published by Associated Music Publishers.



Marek Kudlicki

Polish organist Marek Kudlicki plays recitals in the U.S. this month: November 12, St. John's Lutheran Church, Summit, New Jersey; 11/17, Westminster Presbyterian Church, Albany, New York; and 11/19, St. Stanislaus Kostka Church, Bay City, Michigan.

Dan Locklair's *The Isaiah Canticles* (for SATB chorus, a cappella) received its Canadian premiere on August 13 at Christ Church Cathedral in Montréal, Québec, Canada, by the Choir of Christ Church Cathedral (Patrick Wedd, organ-

ist and choirmaster), as part of the Festival Jusqu'aux oreilles.

Locklair was recently commissioned by the board of directors of the Virginia Chorale to compose a choral work in honor of music director Robert Shoup's 10th anniversary season as part of the Virginia Festival of American Voices, where Locklair has been named Festival Resident Composer. His compositions will be prominently featured in festival concerts, and he will also participate in festival panel discussions and workshops.

The text to be set for this commission (being composed for chorus and strings), is entitled *The Attending* and was written by Fred Chappell, former Poet Laureate of the state of North Carolina. For information: <www.locklair.com>.



Aaron David Miller

Organist and composer Aaron David Miller has received several commissions recently. The Donald Sutherland Music Ministries Endowment Fund Committee at Bradley Hills Presbyterian Church, Bethesda, Maryland, commissioned an anthem on an Easter theme for choir, organ and woodwinds. The work will be premiered Easter 2007. The fund was established to honor Dr. Sutherland on his retirement as the church's director of music ministries for over 25 years. Its purpose is to enlarge the literature of church music by commissioning new works by established composers.

Augsburg Fortress has commissioned a Service of Advent Lessons and Carols on a text by Herbert Brokering, which should be available by spring of 2007. The Valley Chamber Chorale of Stillwater, Minnesota, has a history of commissioning new works for the chorale through its commissioning society. The society has commissioned Dr. Miller to compose a work for their upcoming Christmas concert for choir, harp and flute. The Masterworks Chorale of Toledo, Ohio, has commissioned a work for organ and chorus, which will be premiered in Toledo on March 17, 2007, with Aaron David Miller at the organ.

The Monroe Street Methodist Church of Toledo has commissioned Miller to write a complete Latin Mass for chorus, organ and orchestra. This

work will be premiered on Palm Sunday 2008. In addition, Aaron Miller's tone poem for organ and orchestra, *Sleepy Hollow*, which was commissioned by the AGO for the Chicago convention and enthusiastically received by the convention members, will be published by ECS Publishers and should be available shortly. Aaron David Miller is represented by Penny Lorenz Artist Management.

Godwin Sadoh will be directing the LeMoyne-Owen College Concert Choir in a Festival of Lessons and Carols for Christmas at the Second Congregational Church, Memphis, Tennessee, on November 29. Sadoh's *Keresimesi Odun de* (Christmas Festival) for SATB and piano will be premiered at the event.

Sandra Soderlund is the author of a new book, *How Did They Play? How Did They Teach?—A History of Keyboard Technique*, published by Hinshaw Music (HMO 184). The book traces keyboard playing from its beginnings to the end of the 19th century; discusses all keyboard instruments—organ, harpsichord, clavichord, piano; quotes from letters, diaries, reviews, and method books; includes full chapters on Bach, Beethoven, Chopin, and Liszt; and has major sections on great performers and composers from Frescobaldi and Couperin to Debussy and Rachmaninoff. For information: <www.hinshawmusic.com>.

Nunc Dimittis

John R. Turnbull died May 4 in Spartanburg, South Carolina, at the age of 66. Born in Frederick, Oklahoma, he held degrees in organ and piano from the University of Oklahoma, where he studied with Mildred Andrews, and a DMA from the Eastman School of Music, where he also received a Performer's Certificate and an Artist Diploma. As a Fulbright scholar, he studied organ and harpsichord with Gustav Leonhardt at Amsterdam Conservatory in the Netherlands. Dr. Turnbull was associate professor emeritus of organ and theory at the Petrie School of Music, Converse College, in Spartanburg, where he retired in 2005. He previously taught at Luther College and Eastern Kentucky University. He served as organist and choirmaster at the Episcopal Church of the Advent in Spartanburg for 17 years, and previously held positions at Holy Cross Episcopal Church in Tryon, North Carolina, and at the First Presbyterian Church, Laurel, Mississippi. A memorial service was held at the Church of the Advent on May 8.

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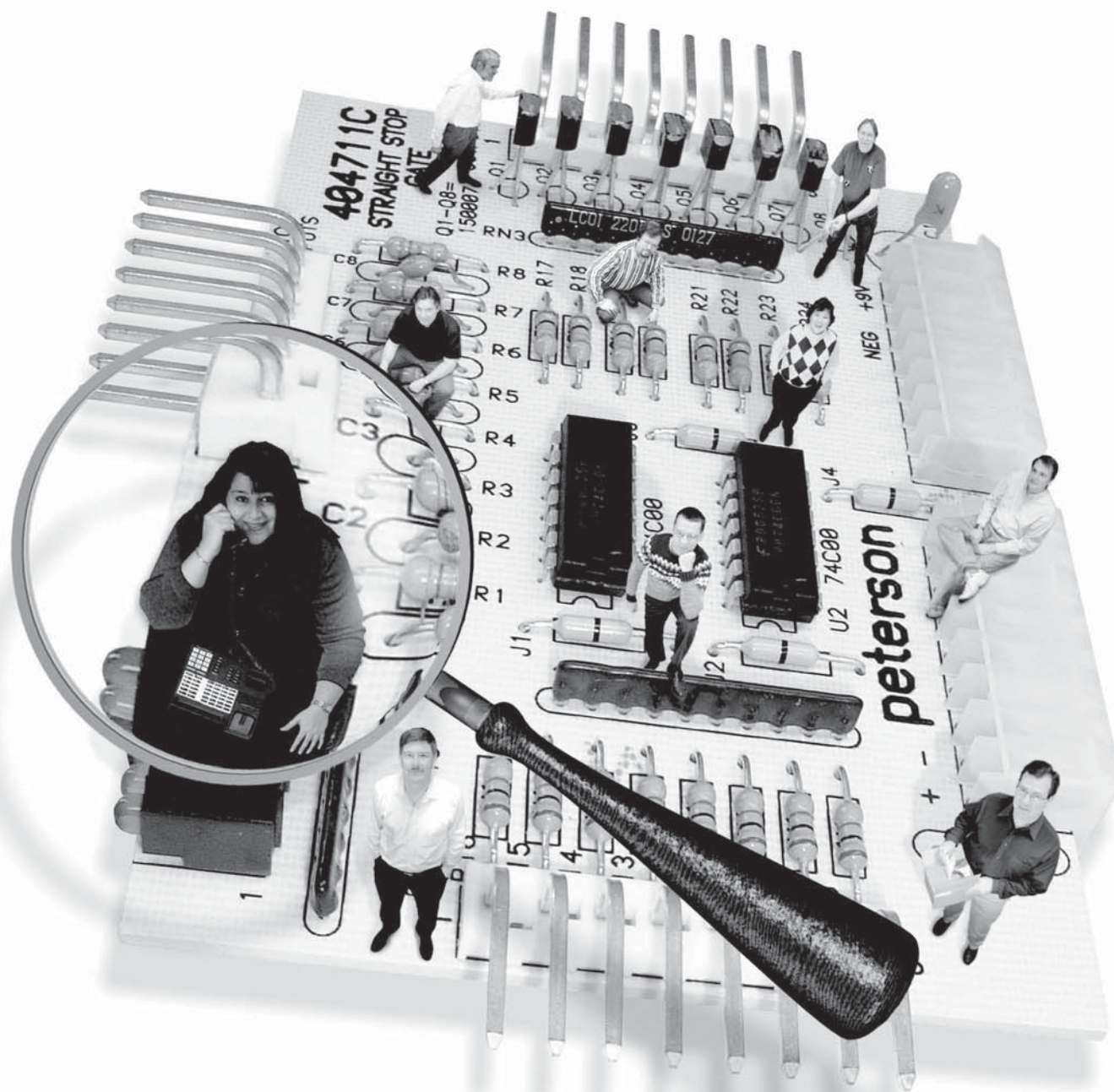
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Here & There

CanticaNOVA Publications has announced new releases. *Ceremonies of the Modern Roman Rite, 2nd Edition*, by Msgr. Peter J. Elliott, is a complete ceremonial manual for the celebration of the Eucharist and the Liturgy of the Hours. A practical manual for all involved in parish worship, it includes guidance on ceremonial actions, children's liturgy, celebrating vespers, Eucharistic ministries, and more (catalog #9130, \$26.95). New audio CDs include *Regina caeli: Music Ancient and Modern to Our Lady*, performed by the Music Makers and Schola Cantamus (catalog #9017, \$19.95), and *Buxtehude at Lynchburg: Free Compositions and Chorale Preludes of Dietrich Buxtehude (1637-1707)*, performed by organist J. William Greene. *A Simple Processional*, composed by Harold Owen (catalog #3008, \$1.10), is a new processional using the familiar hymn tune *Tallis' Canon*, set as a two-part canon, with obbligato parts for two C-instruments, also in canon. Robert W. Parker's *Behold My Servant* (catalog #5158, \$1.95) is an SATB anthem in British cathedral style, based on text from Isaiah 42. For information: <www.canticanova.com>.

Northwestern Publishing House has released its 2006-07 music catalog. Organ and keyboard titles, most of easy to medium level of difficulty, include several volumes of hymn preludes and introductions for tunes in *Christian Worship: A Lutheran Hymnal*, by such composers as Patricia Kayser, Harold R. Vetter, Ron Besemer, Matthew Manthe, and Karen Emmett Phipps. Other organ titles are by Bruce R. Backer, S. Drummond Wolff, Henry Kihlken, and Raymond Haan. Choral titles include works for liturgical seasons and feasts, plus general use, by David Music, Walter Ehret, Richard Hillert, John Behnke, Donald Johns, and others. For information: <www.nph.net>.

On August 11, 2006, **Organlive.com** completed three years of broadcasting non-stop organ music. An Internet audio station dedicated to the music of the classical organ, Organlive is free to all who wish to listen and funded entirely by donations from listeners. While listening to a track on Organlive, the listener is presented with information on the performer, the work, the album, the composer, the organ, and is given links to where the album may be purchased online. In addition, listeners can browse the ever-growing library of more than 3600 tracks by organist, album, composer, work, or organ, and can make specific requests. Listeners have the ability to give instant feedback on each track, which helps determine the station's playlist and new acquisitions. The broadcast stream reaches more than 70 countries.

The Organlive library features complete organ recordings from the Albany Records and Raven labels, as well as

many works from the Hyperion catalog. Most recordings are donated to the station by record labels or organists. The library contains both commercially released albums as well as independently produced recordings of organ music from all periods, hymns, and a few organ-accompanied anthems.

Organlive is based in St. Louis, Missouri, and can be heard anytime by going to <Organlive.com>. Organlive is produced under the direction of Brent Johnson with the help of volunteers Carrie Bradfield and Ben Oberkfeld and countless generous donors. For more information on Organlive, visit our website, or send e-mail to <comments@organlive.com>.

Master-Player Library has released *William Grant Still: A Voice High-Sounding* by Judith Anne Still, daughter of the composer. The book is a collection of 16 essays about the private life and thoughts of the African-American composer and "destroys current notions about race, politics and the arts," and also deals with mysticism and the consequence of social bias; 318 pp., 17 illustrations; \$21.95 (plus s/h, paperback), \$29.95 (plus s/h, hardback); P.O. Box 3044, Flagstaff, AZ 86003-3044; 928/526-9355.



Allen organ in Regensburg

Pope Benedict XVI traveled recently to his homeland of Bavaria, Germany, to celebrate open-air Masses in Munich and Regensburg. **Allen Organ Company** provided instruments for both of these Masses—just as it did for the Pope's World Youth Days visit in 2005, and in 1980 for an open-air church service with Pope John Paul II in Munich's Olympic Stadium.

The Allen instrument used for the outdoor Munich Mass was a 56-stop 3-manual Renaissance™, played by Hans Leitner, Cathedral of Munich (Frauenkirche) organist. The organ was featured as a solo instrument, in duets with a saxophone, and accompanying a number of German choirs. The day after the church service in Munich the organ was moved to the Bruckner Concert Hall in Linz, Austria, to perform Kaija Saariaho's *Orion* with the Cleveland Orchestra. The console will be permanently installed in a Catholic church in Krefeld-Traar, Germany, combining 24 ranks of existing pipes with its 56 digital stops.



Maynard-Walker Organ, Queens College/CUNY

This past summer, **Flentrop Orgelbouw** performed extensive work on the Maynard-Walker Memorial Organ at the Aaron Copland School of Music at Queens College/CUNY. The Maynard-Walker Organ (III/35), inspired by North German and Dutch instruments of around 1700, was built by Gene Bedient in 1991. Dr. Jan-Piet Knijff, organist-in-residence and a member of the performance faculty at the Copland School of Music, acted as consultant for the recent renovation.

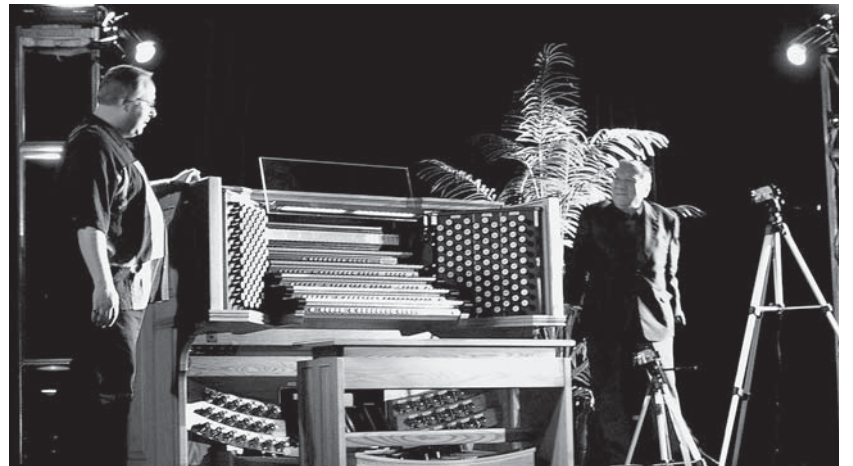
The main part of Flentrop's work concerned the slider system of the organ. Seals were applied below and above the sliders in order to prevent ciphering and to improve the stop action. In addition, extensive work was done to improve the key action. The console was taken out of the organ and sent to the workshop in Zaandam, The Netherlands, where the Hauptwerk and Oberwerk keys were

lengthened and a new manual coupler was built. At the same time, the crew in New York replaced the pallet springs of the Oberwerk, moving them to a mechanically more effective point.

Further work included reinforcement of the large façade pipes. Many of the smaller pipes inside the organ were also repaired and reinforced where necessary. The voicing of the flue pipes was adjusted to the new situation with the improved slider system and key action. The organ was tuned in a mildly unequal temperament, allowing for the use of keys with many accidentals, but still favoring those with fewer sharps or flats.

Concurrently with the work on the Maynard-Walker Organ, Flentrop repaired the school's practice organ, built in 1985 by Nigel Church & Co. and previously owned by the late Donald Joyce.

—Jan-Piet Knijff



Roland Corporation U.S. CEO and president Dennis Houlihan (left) and Ikutaro Kakehashi, founder and special consultant of Roland Corporation and chairman of Rodgers Instruments LLC, unveil the new five-manual Trillium Masterpiece Series 1138

Ikutaro Kakehashi, founder and special consultant of Roland Corporation and chairman of Rodgers Instruments LLC, described visionary plans for the future at **Rodgers Instruments LLC's** 2006 international sales meeting. Participants also applauded the introduction of several new organ models, including Rodgers' first production model five-manual organ. Mr. Kakehashi, who is also CEO of Atelier Vision Corporation in Japan, joined Roland Corporation U.S. CEO and president Dennis Houlihan for an interview-style discussion before an audience of about 150 U.S. dealers and worldwide distributors

August 15-16 in Tigard, Oregon.

Their presentation included a preview of Roland's next generation of products that support the convergence of music and video. Highlights of the meeting included Rodgers' new flagship product, the five-manual Trillium Masterpiece Series Model 1138; a competitively priced three-manual organ, the Allegiant 778; a flexible single-manual organ that can function as a portable instrument or a stand-mounted keyboard, the Roland C-190; and Rodgers' new digital sound generator for pipe organs, the DSG-108. For information: <www.rodgersinstruments.com>.



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In the wind . . .

by John Bishop

What is art?

For the last several years the Organ Clearing House has been involved in the preservation of a mighty organ. M. P. Möller's Opus 5819 (89 ranks) was installed in the Philadelphia Civic Center in 1929–30. The Civic Center had something like 13,500 seats. It was 400 feet long, and the ceiling was 100 feet up. The organ was above the ceiling, 120 feet off the auditorium floor—the floor on which professional basketball and hockey games were played, on which the Ringling Brothers, Barnum & Bailey circus performed, on which national Democratic conventions were held. I've written about the organ before in these pages. In fact, the first column of "In the wind . . ." (THE DIAPASON, April 2005) included some impressions of the then recently completed dismantling project. The Civic Center was about to be demolished. It was mid-winter. There was no heat in the building. And we were hard at work above that ceiling dismantling what must be 85 tons of pipe organ. There were 162 stairs to climb to get to the organ.

The organ was placed in storage in another large Convention Center building next door. We moved it between buildings on flat-bed semi-trailers—it took 16 loads. As it is stored it occupies about 150 feet by 80 feet of floor space surrounded by a chain-link fence with a padlock on the gate (pace that out in the sanctuary of your church). And it looks about as much like a work of art as a defunct steel mill or an automobile salvage lot. There is stack after stack of wooden crates full of organ pipes—200 eight-footers and 100 ten-footers. A six-foot-high pile of Swell frames looks like a collapsed barn. All of the big metal bass pipes laid out on the floor look like a storage yard at an oil refinery. And the two huge four-manual consoles (covered with tarps) look like abandoned narrow-gauge railroad cars. Dozens of windchests and reservoirs, the dismantled blower with its 30-horsepower motor, and a vast array of theatre-organ percussions (drums, cymbals, gongs, whistles, you name it) create the illusion of some huge demonic machine that came down the River Styx.

There is very little light in the building. The organ parts are dirty, having sat in that huge industrial-style building for over 70 years with nothing but our clothing to move the dust. I walk around inside that fence and know that I'm in the midst of a monumental and magnificent work of art. Though the organ was played only twice since 1979, I did have the thrill of playing it before we dismantled it. It was out of tune, and there were plenty of ciphers, but there was no doubt that we were in the presence of something great. Anyone else looking at the heap in storage could only say, "what in the world is that?"

For us, familiar with the most beautiful and ornate of church buildings, working in this setting with scaffolding, trucks and construction vehicles circling the floor, asbestos abatement enclosures, and the crash and clatter of hundreds of construction workers was something new. I had never been in a building that large except as a spectator with hot dogs and beer in my hands, and ticket stubs in my pockets. At the close of the job I found for myself a moment to be alone in the building after hours. I was loading up the last of our tools and equipment and my van was parked on the floor on the front of the stage. (To drive into the building, you used the same curving ramps that the circus elephants walked on.) I climbed up to the second balcony (Row ZZZ) and took this photo (p. 14).

The *American Heritage Dictionary* (Houghton Mifflin Co. 2000) offers several definitions of the word *art*, the first of which is "Human effort to imitate, supplement, alter, or counteract the work of nature." Seems to me that's a definition that covers almost anything.

Have the lexicographers punted?

How does a great work of art fit into this definition? Michelangelo's *Pietà* at St. Peter's Basilica in Rome, depicting the crucified Christ lying across his mother Mary's lap, is an unparalleled example of the imitation of nature using an unlikely medium. Depicting human pathos in stone is at least a contradictory effort, but critics and viewers seem to agree that the artist's effort was successful (understatement intended!).

Georges Seurat's masterpiece *Sunday in the Park* (completed 1886) (you can see at it <<http://www.artchive.com/artchive/S/seurat/jatte.jpg.html>>) was his effort to prove his theory that painting in colored dots, a technique known as *pointillism*, would produce colors more vivid and pure than the traditional technique of mixing colors on a palette. He believed that human eyes would mix colors better than an artist. Seurat's dots are approximately 1/16" across. The painting is about 82" by 121"—multiplication says that there are something like 2.5 million dots. To twist this visual effect into our dictionary definition, Seurat was both counteracting and imitating nature. And note that Seurat (1859–1891) was a century ahead of his time—aren't those dots the Victorian equivalent of pixels?

Frank Lloyd Wright designed houses that blended into their sites. *Fallingwater* is located in Ohiopyle, Pennsylvania,


and was built in 1934 for Edgar J. Kaufman. It is widely celebrated as a brilliantly conceived contemporary structure imposed on a wooded setting in such a way as to create an unlikely but beautiful blend of concrete, trees, rocks, and a waterfall. You can see photos of this amazing building at <<http://www.greatbuildings.com/buildings/Fallingwater.html>>. I like the word *imposed* here—maybe we could add that to the definition. *Fallingwater* is supplementing, counteracting, altering, and imposing on nature—and it is simply gorgeous.

When Christo bedecks Central Park with saffron-colored fabric is he supplementing or counteracting nature? Or is Central Park itself a work of art as it was constructed in an urban setting to imitate nature?

As we walk through the world we all notice different things. I've wondered if an artist can be defined as someone who sees more clearly than others and has some special ability to communicate clear observations. Meindert Hobbema (1638–1709, nearly an exact contemporary of Dietrich Buxtehude) had an unusual affinity for light. Go to <<http://www.ibiblio.org/wm/paint/auth/hobbema/landscape.jpg>> to see an example of his sun-lit landscapes. Any of us has witnessed such a scene—but how many of us can notice enough of the detail to retell it so effectively using paint?

How does music fit into all this? You can't very well compose music to depict a bowl of pears in still-life. Or at least in my ignorance I haven't heard of such a piece. There are some obvious musical depictions of nature such as the thunderstorms in Rossini's *William Tell Overture*, Beethoven's *Pastoral Symphony*, or Mussorgsky's *Night on Bald Mountain*, and organists cannot overlook Olivier Messiaen's bird calls. But outside programmatic tone-paintings, what does an orchestral symphony or a piano sonata have to do with nature?

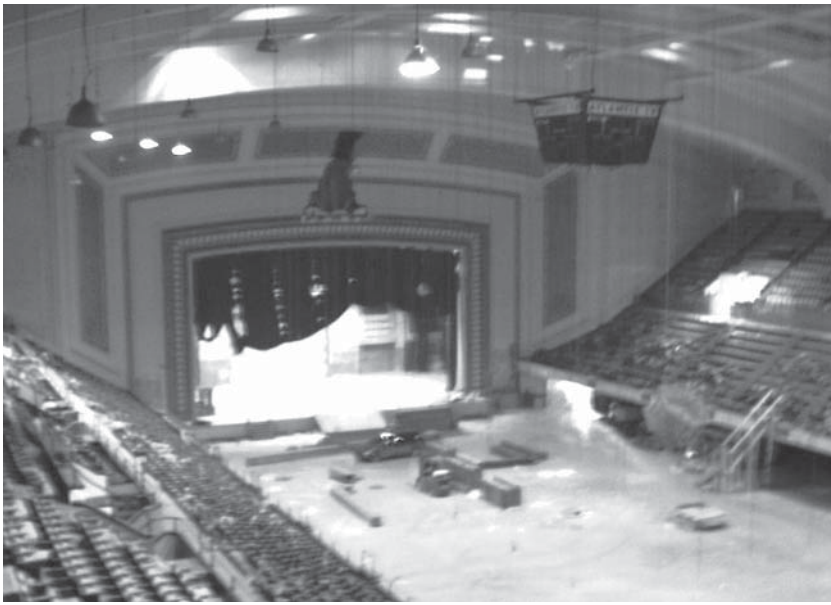
Organ tuners and voicers are very familiar with musical overtones. I'll give an easy example. Play tenor C of an Oboe, Clarinet, or Krummhorn. Hold it for five seconds or so—then while you're holding it hum G to yourself. That should reinforce for your ears the organ pipe's overtone so that when you stop the humming and keep holding the note, you'll hear the G as clearly as if you were holding two notes. In fact, G is part of C. It's nature. For many years I was curator of the wonderful Aeolian-Skinner organ (Opus 1203, 237 ranks) at The First Church of Christ, Scientist (The Mother Church) in Boston. The building was open to the public, and there was a platoon of tour guides whose spiel became as familiar to us as the rising of the sun. One of the guides was a singer who loved singing arpeggios while I was tuning: "Next, la-la-la-LA-la-la-la; Next, la-



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la-la-LA-la-la-la.” It was predictable, unalterable, and wildly distracting. But it was a clear and accurate representation of nature’s musical harmonic series.

Remember the harmonic series: Fundamental, Octave, Twelfth, Fifteenth, Seventeenth, Nineteenth, Twenty-first, Twenty-second, etc. Sound familiar? $8' - 4' - 2\frac{2}{3}' - 2' - 1\frac{1}{3}' - 1\frac{1}{2}' - 1\frac{1}{4}' - 1'$. So that’s where that comes from! A principal chorus is nothing more than overtones on top of their fundamental. All of those overtones exist in every organ pipe. Start with a Gedackt $8'$ —strong fundamental, weaker overtones. Pierce the cap and solder on a chimney and it becomes a Chimney Flute or Rohrflöte—you get a stronger second overtone ($2\frac{2}{3}'$) and a brighter, cheerier sound.

Any musical sound has those overtones—a bell, a frying pan, a pottery bowl, an axe; all produce sounds with overtones. The first person to strike a resonant object and produce a lasting tone would have been the first to hear overtones. When do you suppose that was? And when did humans first learn to sing? If you could sing a melody of three notes, and you could also hear overtones, you might imagine trying to have two people singing the same melody *an overtone* apart—as in a fourth apart, as in *faux bourdon*. If you could do that and you were imaginative enough to be interested in counteracting nature the two of you might sing some notes in parallel motion (*faux bourdon*) and then some in opposite motion (*counterpoint*). From there, all you would have to do would be to write the rules of four-part harmony (Theory 101 and 102) and there you’d be: *371 Harmonized Chorales, Preludes and Fugues, Sonatas, Symphonies, Ballads, Rock 'n roll...*

The modern symphony orchestra is a grand human achievement. Starting with those basic overtones, we have driven an evolution, organizing those manipulated overtones into time—we call it rhythm—in unbelievably complex structures. There is more going on in five measures of a Brahms symphony

than in the first 10,000 years of music history. And not only have we developed the music itself as imitation, supplementation, alteration, and counteraction of the work of nature, but all the myriad instruments, and the techniques to play them. A modern violinist in a silk gown with a Stradivarius under her chin is a long way from a Cro-Magnon *homo sapiens* with a rock in his hand!

Back to my fenced-in organ in Pennsylvania. Philadelphia has quite a fleet of huge pipe organs, among them the new Dobson organ at the Kimmel Center (4-111), the recently renovated Austin in Irvine Auditorium of the University of Pennsylvania (4-162, two blocks from the now demolished Civic Center), and of course, the legendary and recently revived Wanamaker Organ (6-461—think of it!). One wonders how many monumental secular organs one city can support.

The Civic Center Möller will almost certainly leave town. When it does, it will take with it a big piece of the history of 20th-century Philadelphia, from the moment when a flock of symbolic doves were released during a convention of the Democratic party, flew into the big electric fans that were cooling the stage, and were splattered all over party chairman Sam Rayburn on national television, to the tens of thousands of high school and college graduates whose commencement exercises were held in the hall.

This huge organ is an industrial machine, built in a large factory by hundreds of workers. It has miles of wire, tons of lumber and metal, and a bewildering array of gadgets and gizmos. There are dozens of ladders, walkboards, structural beams. There are more than 250 swell shutters. But at its core it’s the artistic equivalent of those hundred tuxedos and gowns on the stage at Symphony Hall with the truckload of sophisticated valuable instruments. A vast pile of lumber and metal; a vibrant, breathing work of art, imitating, supplementing, altering, and counteracting the work of nature. ■

Music for Voices and Organ

by James McCray

Baroque cantatas and other extended choral works

I have always kept one end in view, namely, with all good will, to conduct a well regulated church music to the honor of God.

—Johann Sebastian Bach, 1708
Letter to Muhlhausen Council

Today, the church choir’s presentation of extended multi-movement works has become a special occasion, but in the Baroque period it was often a weekly occurrence. In fact, the cantata became one of the major vehicles of church music in the first half of the 18th century. We know that Bach created over 300 of them, and although some have been lost, conductors have access to about 200. Yet, except for a very few such as “Wachet auf” (*Sleepers Awake*, No. 140) most are not in frequent use. Informed choral conductors will acknowledge that Bach’s writing is among the best, yet they avoid his settings. That attitude certainly is not new. For example, Johann Scheibe wrote in a 1737 issue of *Der Critischer Musikus* the following:

(Bach) judges the difficulties of his music according to his fingers. His compositions, therefore, are difficult to perform as he demands the singers and instrumentalists perform with their throats and instruments the same feats he can perform on the clavier. This, of course, is impossible.

However, it is well known that many of his cantatas draw on limited resources and abilities; they merit consideration from church musicians. One of the most useful books I own is by William J. Bullock. His *Bach Cantatas Requiring Limited Resources* (ISBN 0-8191-3863-3863-0) is a gold mine for conductors. Although possibly out of print by now, this 1984 publication of University Press of America, Inc. is probably available in many university libraries.

There are, however, many other Baroque composers who should be considered for performance, and usually their works are less taxing. George Philipp Telemann, whose Advent cantata was reviewed in this column just two months ago, wrote many cantatas, which are available through various publishers today. Franz Tunder and Andreas Hammer-schmidt were two of the most important early Baroque composers who helped develop the cantata repertoire; their settings often are shorter and easier than those of the late Baroque, so they are especially suitable for limited choir size and abilities. There are numerous composers who provided music for church choirs, and their quality of writing exceeds many of the current “easy” cantatas of today. Schütz certainly has provided a wealth of settings that can

be performed by small church choirs. Because of the 30 Years War when choirs had very limited numbers of male singers, he often wrote for two or three parts with easy instrumental accompaniment.

In England and Italy there were other traditions in church music. George F. Handel and William Boyce, for example, made numerous contributions through their extended anthems. Purcell clearly was a giant in London in the mid-Baroque period; his music continues to charm us. There were many Catholic composers who provided masses and motets for their services. From Claudio Monteverdi at the beginning of the Baroque through Antonio Vivaldi at the end, the Italians were a strong influence on the direction of music. And in France, Jean-Philippe Rameau wrote extended Latin settings of the Psalms.

Church choir directors should include this kind of repertoire in their weekly church services, not only for special occasions. These settings were created for use in daily/weekly church services, yet their use has become so rare in America that publishers are providing fewer and fewer of them in modern editions. By not purchasing and using these fine works, we may be preventing future choir directors from having that opportunity.

It is said that the past is another country, but church choir directors have an inexhaustible passport. As Mae West said, “too much of a good thing is wonderful.” The reviews below are of various Baroque settings with a mixture of relatively easy and moderate works. None are by the difficult J. S. Bach, although the Monteverdi work is very challenging. As 2006 winds down, it is my hope that church choir directors will set a goal of performing no less than two Baroque extended works with their church choirs in the coming year.

A Mighty Fortress (Ein feste Burg), Franz Tunder (1614–1667). SATB, 2 violins and continuo, Concordia Publishing House, 97-6185, full score \$12.50 (M-).

Tunder, the originator of the famous evening concerts in Lübeck that gained significant stature through his successor Dietrich Buxtehude, was also important as one of the early developers of the chorale cantata. This cantata has been reduced in instrumental parts, making it accessible for today’s church choirs and budgets. After a long instrumental Sinfonia, there are four stanzas, which are set in various choral combinations. Although Tunder does not refer to them as movements, they tend to be self-contained so that they function that way. The chorale is ever present, but, unlike most Bach cantatas, does not have a closing four-part setting in which the congregation joins. The music is very easy, with both German and English versions for performance. Choral scores (97-3088) and instrumental parts (97-6186) also are available from the publisher.

Photo: Lorraine Dotson

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Lord, Thou hast been our refuge, William Boyce (1711–1779). SATB, alto and tenor soloists, and orchestra. Oxford University Press, \$6.00 choral score (M+).

The 30-minute anthem/cantata has eight movements of which three are for choir; the others are solo recitatives and arias. Full score and instrumental parts are on hire from the publisher. This work could be performed with just the continuo of cello, double bass, bassoon, and organ. The full orchestra requires strings, two flutes, and three oboes. Some choral sections have busy melismatic passages set in a mixture of polyphonic and homophonic passages. The instrumental music is always accompanimental.

Cor Meum et Caro, Jean-Philippe Rameau (1683–1764). SSATBB and keyboard or with orchestra, National Music Publishers, NMP-392, \$2.20 choral score (distributed by Emerson Music) (M+).

A full score (392A) and instrumental parts (392B) are available from the publisher. This extended single-movement motet has been edited by Gregory Gentry; it is contrapuntal, has many long melismatic phrases, and moves at a rapid tempo. A Latin text is provided for performance. Challenging but exciting music for a solid choir.

My Song Shall Be Always, George F. Handel (1685–1757), SATB, SATB soli, and chamber orchestra with organ, Bärenreiter, BA 4292A, choral score €9.95 (M+).

Handel's anthem dates from 1717–18 and is one of three known as Chandos Anthems, taking their name from the estate where they were composed. This festive setting has eight movements of which three are for the choir. The chamber orchestra consists of oboe, two violins, and basso continuo, making it accessible for church groups. The full score (4292) cost is €16.95, and orchestra parts are €4.95. There are some moderately difficult passages, but in general the music is more difficult for the orchestra and soprano soloist than for the choir. The three choral movements are a mixture of standard Handel block chorus in contrast with busy contrapuntal lines. The last movement is a short but energetic "alleluia." Excellent edition of a quality work.

O Come Let Us Sing, George F. Handel. SATB, soprano and tenor soli, and chamber orchestra with organ. Bärenreiter, BA 4293, choral score €14.95 (M+).

This, another Chandos Anthem, is a setting of Psalm 95 in nine movements; the opening is an extensive instrumental movement. Four movements are for choir; the music is not difficult. However, the solo movements will require excellent singers and the addition of two recorders. This is typical Handelian style. Full score and instrumental parts are available from Bärenreiter.

Magnificat in B-flat, Johann Pachelbel (1653–1706). SSATB, SSATB soli, 2 oboes, 2 violins, 3 viols (modern substitutions possible), and continuo with organ, Mark Foster, MF 2103, choral score \$5.95 (M+).

Pachelbel composed 13 different Magnificats; this one, from his mature period, does not indicate divisions as movements, although each of the verses receive individual treatment such as by tempo, performer, etc. The Gloria Patri begins as a slow tenor solo and develops into a highly animated choral ending. Both Latin and English versions are included for performance.

Historia di Jepthe, Giacomo Carissimi (1605–1674). SSATTB, SATB soli and continuo, Roger Dean Publishing Company, CMC-107, \$4.50 (M).

Subtitled *Latin Oratorio*, of which Carissimi wrote 16, this one is considered by most musicologists to be his

best. Edited by Fiora Contino, the Latin is for performance with the translation in English above the score. The primary areas are for the *historicus* (narrator), Jepthe, Filia, and the chorus. Ornamentation suggestions are given, and the continuo parts, which may include organ, harpsichord, cello and double bass, are available from the publisher. The drama in this may seem somewhat dry to today's listeners, but its place in history is very important. The middle Baroque music is not difficult except for the ornamentation.

Missa in illo tempore, Claudio Monteverdi (1567–1643). SSATTB with basso continuo ad libitum, Carus-Verlag, 40-670/01, full score €25.50, choral score €8.60 (D).

This outstanding scholarly edition by Jeffrey Kurtzman probably is beyond most church choirs in terms of difficulty, and will require an accomplished choir for performance. Because it was composed with high clefs (*chiavette*), it has been edited for our modern use. The Mass contains several interesting harmonic and compositional features, especially in terms of Monteverdi's excellent skill in the composition and manipulation of phrases through augmentation, inversion, and other devices. The tenors have high notes, which probably will require the use of falsetto.

Psalm 100, Johann Vierdanck (1605–1646). SATB, two violins, and continuo, Concordia Publishing House, 97-5726, \$5.50 (M).

Vierdanck is generally unknown, but he was a pupil of Schütz and enjoyed limited recognition in his lifetime. The choral score contains the two violin parts above the choral lines. Instrumental parts are available separately (97-5727). The music, with English and German texts, is contrapuntal throughout with almost no homophonic sections. The violins play mostly obbligato lines, but have music for most of the Psalm. The choral parts are relatively easy; this would be useful for most church choirs.

Laudate Pueri, Francesco Durante (1684–1755). SATB and string ensemble, Cantus Press (Division of Triune Music, Inc.), TCSO 102, \$2.50 (M+).

This motet setting of Psalm 113 is accompanied by four strings and keyboard (continuo), and their music is for sale or rent from the publisher. Both Latin and English performance texts are provided. The music is very busy with ornamented lines and numerous choral melismatic passages. The keyboard part in the choral score is indicated for rehearsal only. The closing Gloria Patri begins slowly, but then changes to an energetic "Amen" ending.

Book Reviews

Handel and the English Chapel Royal, by Donald Burrows. New York: Oxford University Press, 2005, xxiv + 651 pages, \$165; <www.oup.com>.

The English Chapel Royal was an institution—singers, organists, and composers—that constituted a major aspect of musical activity at the royal court in the early years of the eighteenth century. It provided the focus of musical events that served the needs of the court, including daily services, formal balls, installations of knights, monarch's birthdays, and other political or national events and state occasions. It is believed that George Frideric Handel (1685–1759) had command of the largest combined performing group of choirs and orchestras in Europe.

In the Introduction, Donald Burrows claims that "Handel effected a major change in the course of English church music, not only through the grand manner of his orchestrally accompanied chorus movements but also through the introduction of a more modern melodic and harmonic style that is apparent in his music for soloists" (1). Even at the end of his life, although now afflicted with blindness,

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Handel played organ concertos in his oratorios. Although his performances of church music were not as extensive as his work in the theater, these activities were a prominent part of Handel's creative life.

The major events of Handel's musical life are documented in nineteen chapters of this comprehensive exposition. Part I: History and Repertory, consists of fourteen chronologically ordered chapters that deal with relatively specialized topics. A partial topic list includes the Chapel Royal before Handel's arrival in England: Symphony Anthems and Thanksgivings; the English Verse Anthem (including a setting of *As pants the hart*, c. 1712); his music for the Peace of Utrecht, 1713; and Chapel Royal music for the first period, 1712–1714, and for the second period, 1722–1726. Handel had been swept away from the Chapel Royal in the waves of political, social, and domestic pressures after 1714, but he was re-established in 1720. Other more specialized chapter topics deal with a new version of *As pants the hart*; Handel's oratorios; Princess Anne's Wedding Anthem, 1733–1734; anthems for royal family occasions such as weddings and funerals; commemorations of war and peace in the 1740s. The concluding Epilogue reviews the importance of the Chapel Royal both as a challenge and a stimulant to Handel's musical creativity, a topic that had been discussed in preceding chapters.

The relatively short Part II: Institutions, Resources, and Venues, discusses the London choirs, particularly the Chapel Royal (gentlemen, children of the Chapel, organists and composers, other instrumentalists), and orchestral accompaniment. Special sections deal with Westminster Abbey, St. Paul's Cathedral, and St. George's Chapel at Windsor. A single chapter consists of a description of the buildings in which Handel performed his Chapel Royal music; these include detailed histories of the organs and their specifications.

The concluding chapter discusses the Chapel's choral resources and Handel's music, including matters of the voices, The Chapel Royal and the Court odes, pitch, and arrangements for rehearsals and performances.

Nine appendices conclude the book: Handel's English Church Music (dates, titles, scoring, place of performance); Membership of the Choirs of the Chapel Royal; Handel's Chapel Royal Soloists; The British Royal Family, 1702–1760; Thanksgiving Services during Queen Anne's Reign; Special Services during the Reign of King George I; Newspaper Reports Relating to Chapel Royal Services in 1720 and 1721; Chapel Royal Services Involving Orchestral Accompaniment during the Reign of King George II; Documents from the Lord Chamberlain's Records Relating to Handel and the Chapel Royal (services in the 1720s, a coronation, three weddings, a funeral, and other works).

The accompanying five illustrations are all from seventeenth- and eighteenth-century sources: chapel and cathedral interiors (one showing an organ structure), reproductions of documents, and a particularly detailed drawing of the wedding of Princess Anne and the Prince of Orange in St. James's Palace, 1733–34.

The concluding pages present a list of Editions of Handel's Music, and a General Bibliography of 311 titles, including 22 articles by Burrows.

The great amount and density of information in this exceptionally meticulous and detailed book precludes a precise summary in this short review. Nevertheless, the diligent reader can assimilate this diverse material to achieve a broad understanding of the topic and the significant events in the period under discussion. The breadth and precision of the overall presentation may serve as a model for similar studies of other similar historical topics.

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

New Recordings

Johann Sebastian Bach, *Orgelmesse*. Thomanerchor Leipzig, Thomaskantor Georg Christoph Biller, and Thomasorganist, Ullrich Böhme. *Dritter Theil der Clavier Übung* (1739) with Bach's four-part chorale settings sung by the Thomanerchor. New Bach Organ (Woehl, 2000) at St. Thomas, Leipzig. Rondeau Productions ROP4017/18, 2005. <www.rondeau.de/> 2 CDs, €19.95.

During his Leipzig years, Bach published four volumes entitled *Clavier Übung* or "Keyboard Exercise," a title first used by his predecessor at St. Thomas, Johann Kuhnau. "In their comprehensive presentation of the various styles, forms and compositional techniques of the age, the four parts of the *Clavier Übung* also represent an important historical document and have long served as study material for young composers and performers." (Brochure, p. 13) Bach himself saw to it that all four parts of his *Clavier Übung* were published, indicating their importance to him.

The *Clavier Übung, Part III* is commonly also known as the *Orgelmesse* (Organ Mass), because its first nine chorale preludes are based on the chorales of the German Kyrie and Gloria for a *Missa Brevis: Kyrie Gott Vater in Ewigkeit* and *Allein Gott in der Höh sei Ehr*.

While the word "clavier" was the common denominator for all keyboard instruments of the time, it is significant that Part III was Bach's first published anthology for the organ, perhaps intended for release in time for the Reformation bicentennial in Leipzig, inaugurated by Luther's preaching at the Pentecost Vespers of 1539.

In contrast to the other parts of the *Clavier Übung, Part III* was dedicated not only to the "amateurs" (those who love the organ), but also to experts in performing and composing for the organ. "Third Part of the Clavier Exercise consisting of Diverse Preludes on the Catechism and other Hymns for the Organ; composed for Lovers and particularly Connoisseurs of such work, for to Delight their Senses . . ." Interestingly this epitome of Bach's compositional skill was not intended to be played in church services—an observation that will surprise many!

The first documented performance of the *Clavier Übung, Part III* took place in 1930 when Hermann Keller performed the Prelude and Fugue with a selection of the large and small settings at the 18th Bachfest at St. Nicholas Church in Leipzig. Fritz Heitmann, however, is believed to be the first to perform the whole work at the Kaiser-Wilhelm-Gedächtniskirche (Kaiser William Memorial Church) in Berlin—initially without the Duets, but then in 1939 in the first complete performance with the Duets. Other concerts of Bach's works, including Dupré's historic 1921 Paris

performance of the complete *œuvre*, typically arranged chorale preludes in an arbitrary or alphabetical order.

In July 1975 Anton Heiller performed the complete *Clavier Übung, Part III* with two students (Elly Kooiman and Monika Henking) on the three Marquissen organs at St. Laurenskerk in Rotterdam as part of the International Academy held at St. Bavo's Kerk, Haarlem. In his Bach course there as well as in masterclasses in the U.S., Heiller made a profound impression on many with his highly spiritual understanding of this *summa musica* by highlighting the symbolism and numerology he found in Bach's writing.

Today, when it is fashionable to perform complete cycles and as a witness to the popularity of this work among organists, there is a plethora of recordings by outstanding performers, most available through the OHS, including Gillian Weir, James Kibbie, Joan Lippincott, Carl Staplin, Robert Clark, Wolfgang Rübsum, Christopher Herrick, Helmut Walcha, Peter Hurford, Haig Mardirozian, and Masaaki Suzuki. Only the Staplin and Suzuki recordings include the singing of the chorales before the preludes.

But this exceptional version by Ullrich Böhme, organist of St. Thomas, Leipzig, sets itself apart from other recordings for a number of reasons. We know that context influences performance. Böhme has had the good fortune of serving as Thomasorganist since 1985, playing the works of Bach in Bach's church, steeped as it is in worship with Lutheran chorales and Bach cantatas week after week, year after year. That experience cannot but have a profound, singular impact on the performer and an immense effect on the music. You might call it "Bach immersion," and in fact this recording is Böhme playing at his best—demonstrating a creative, imaginative, and bold spirit that wholly grasps Bach while inspiring aficionados and novice listeners alike.

The work is performed on the New Bach Organ (2000) built by Gerald Woehl of Marburg and based on a 60-stop specification that was designed by Bach's uncle, Johann Christoph, for St. George's Church, Eisenach, where he was City Organist. This was the organ of Bach's youth that influenced Bach in his formative years and shaped his tonal expectations for the organs he inspected later in life. In 2000 when this New Bach Organ was dedicated, Böhme made an impressive inaugural recording with Querstand (VKJK 0120), available from the OHS, *Die neue Bach-Orgel der Thomaskirche zu Leipzig*. It is a must for Bach connoisseurs with an all-Bach repertoire by J. S., his uncle and son.

One illuminating aspect of Böhme's playing is his registrations, which reflect a Middle German aesthetic, varying in significant respects from the North German style with which many are more familiar. It is instructive because these sounds may indeed indicate the novel, individualistic approach for which Bach

RICHARD PROULX

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himself was known in registering the organ. Plenums are sometimes "spiced up" with the inclusion of a Tierce or Sesquialtera, with or without a Trumpet, for example, in the grand ostinato fugue *Wir glauben*.

There is also frequent doubling of 8' stops, typical of the late Baroque and Middle Germany, whereas North German practice may use only one 8'. Already in the first chorale prelude on *Kyrie, Gott Vater* the listener hears a rich 8' accompaniment, but does not initially perceive that in fact Böhme is combining the 8' Principal with the 8' Gedackt and the 8' Vox Humana—a subtle nuance and enhancement, that one might regard as French, but indeed appears in numerous guises throughout the interpretation.

In addition to the 21 organ chorale preludes, this recording includes the eight vocal chorales on which those preludes are based, sung in a superb, sublime style by the Thomanerchor, whose history traces from the 13th century through Bach to the modern era, maintaining a vital, authentic link with the chorale singing tradition. The settings are taken from the *Sammlung Joh. Seb. Bachs vierstimmige Choralesänge, Teil I-IV, Leipzig 1784-1787*, published by Bach's son, Carl Philipp Emanuel and Johann Philipp Kimberger, currently available through Breitkopf & Härtel and known here in the 1986 Riemen-schneider edition of "371 Harmonized Chorales" published by G. Schirmer—both, however, without the chorale texts.

Because Woehl's New Bach Organ is tuned to "choir pitch" (Chorton) ca. 465 Hz, common in Bach's time but a half-step higher than today's standard 440 Hz, the challenge for the Thomanerchor was to sing the chorales as much as a third higher than originally written—under the direction of Thomascantor Biller the results seem effortless and transcendent.

The brochure accompanying the CD takes a musicological approach to understanding Bach's work and provides an extensive, most informative background both in German and idiomatic English with detailed sections on the four parts of the *Clavier Übung*, the organ chorales, the history of Part III, and how the collection is structured. Indeed there are insights to be had for everyone.

St. Thomas Church, the Thomanerchor, and especially the Thomasorganist, Ullrich Böhme, can be particularly proud of this recording in having brought Bach's *sine qua non*, the *Clavier Übung*, Part III, to vibrant life with a stellar virtuosity of spirit, hands and feet. *Soli Deo Gloria*.

—Joel H. Kuznik

New Bach Organ

Brustwerk I

- 8' Groß Gedackt
- 4' Klein Gedackt
- 2' Principal
- II Super Gemshörnlein
- II Quint-Sexta
- 1' Siefli

Hauptwerk II

- 16' Bordun
- 8' Principal
- 8' Violdagamba
- 8' Rohrflöth
- 6' Quinta
- 4' Octav
- 3' Nassatquint
- 2' Superoctav
- 2' Queerflöth
- III Sesquialtera
- VI Mixtur
- III Cymbel
- 16' Fagott
- 8' Trumpetta

Oberwerk III

- 16' Quintaden
- 8' Principal
- 8' Gedackt
- 8' Gemshorn
- 8' Flauta doux
- 4' Octav
- 4' Hohlflöth
- 3' Hohlquint
- 2' Superoctav
- 2' Plockflöth
- III Sesquialtera
- IV Scharff
- 8' Vox Humana

- 8' Hautbois
- Glockenspiel

Unterwerk (Echo) IV

- 16' Barem
- 8' Still Gedackt
- 8' Quintaden
- 4' Principal
- 4' Nachthorn
- 4' Spitzflöth
- 3' Spitzquint
- 2' Oktav
- 2' Schweizerflöth
- 1½ Rauschquint
- 1' Superoctävlein
- III Cymbel
- 8' Regal

Pedal

- 32' Grosser Untersatz
- 16' Principal
- 16' Violon
- 16' Sub Bass
- 8' Octav
- 8' Gedackt
- 8' Quintaden
- 4' Superoctav
- 1' Bauerflöth
- VI Mixtur
- 32' Posaun Bass
- 16' Posaun Bass
- 8' Trombet
- II Cornet

Oberwerk/Hauptwerk (III-II)
 Unterwerk/Hauptwerk (IV-II)
 Hauptwerk/Pedal
 Oberwerk/Pedal
 2 Tremulants: Oberwerk and whole organ
 2 Zimbelsterns

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 Choir pitch (ca. 465 Hertz)
 Chamber coupler for the whole organ

Ullrich Böhme on the Bach Organ in the St. Thomas Church, Leipzig, "Der junge Bach/The Young Bach." Querstand VKJK0423, 2005, 71:06 minutes, €18.00, <www.querstand.de>.

Präludium und Fuge C-Dur, BWV 531; *Wie schön leuchtet der Morgenstern*, BWV 739; *Herr Jesu Christ, dich zu uns wend*, BWV 726; *Vater unser im Himmelreich*, BWV 737; *Allein Gott in der Höh sei Ehr*, BWV 715; *Christ lag in Todes Banden*, BWV 718; *Präludium und Fuge c-Moll*, BWV 549; *Fantasia c-Moll*, BWV 1121; *Fuge g-Moll*, BWV 578; *Canzona d-Moll*, BWV 588; *Präludium und Fuge g-Moll*, BWV 535; *Partite diverse sopra "O Gott, du frommer Gott,"* BWV 767; *Toccata und Fuge d-Moll*, BWV 565.

Performances and recordings of works from Bach's mature period tend to feature the great Preludes and Fugues, the Leipzig Eighteen, and, yes, the *Clavier Übung*, Part III. They would seem to provide the greatest artistic challenge and audience admiration, if not satisfaction. But let us not forget our youth—or Bach's! While young, one might dream of mastering the "Wedge," but in fact gets great satisfaction in dazzling the ego and hearers alike with a

splashy *Toccata and Fuge in D minor* (BWV 565).

This *tour de force* was once shunned—unworthy of Bach and often dubbed a "Halloween thriller," but the fact is that Bach once upon a time was a kid, a young man (dare we say?) and didn't just suddenly start producing masterpieces. The genius of a composer or performer may be inherent, but it also must be nurtured and developed, unlike the Greek goddess Athena who according to myth sprang out of Zeus's head fully developed and singing a song! These days the toccata and its fugue in D minor are back "in" and played frequently in concerts by Germany's best performers, including here.


For some "The Young Bach" will bring to mind Harald Vogel's recording with the same title (Loft LRCO-1009) on the Brombaugh organ at Central Lutheran in Eugene, Oregon, in which he made a persuasive case for the *Eight Little Preludes and Fugues*, BWV 553-560, also once despised and rejected. Vogel, like Böhme, included the *Prelude and Fuge in C Major*, BWV 531, and the *Partite diverse sopra: "O Gott, du frommer Gott,"* BWV 767.

But Böhme expands Bach's early *œuvre* in quite a different direction by including a number of important preludes and fugues—C major, C minor, G minor and the D minor—all of which demonstrate the vigor and vitality of the



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young red-blooded virtuoso that Bach was. These early works are not for the faint-hearted, but for those with a bold and restless energy, and for those who have practiced their scales! Böhme delivers these improvisatory flourishes with flashes of compelling brilliance and emphatic verve, reminding one just how stunning a performer Bach was. That includes his chromatically aggressive setting of the German *Gloria in excelsis*, "Allein Gott in der Höh sei Ehr," which must have stunned the congregation. One can only image their consternation in trying to sing to this complex Reger-like harmonization.

All the works recorded here are drawn from Bach's early employment as organist (1703–1717) in Arnstadt (1703–07), Mühlhausen (1707–08), and at the Weimar court (1708–17). The accompanying brochure provides an interesting review of Bach's musical and personal growth as well as the conflicts that he had.

In Arnstadt he showed "it was hard for him to reconcile his artistic ambitions with his official duties," refusing to work with the "New Church" pupils choir because it wasn't part of his contract. In Mühlhausen he wanted "out" in less than a year "mainly because of the poor musical conditions." In Weimar he served as a chamber musician and organist at the court, but also considered a position at Halle, then declined—all the while establishing himself as expert organ consultant and as a virtuoso through his concerts, including a "spectacular performance in Dresden." But the Weimar period "ended on a shrill finale: probably due to his involvement in political conflicts at the court." He was convicted and under arrest for four weeks. (Brochure, pp. 23–25) All this job turmoil during which he wrote marvelous music puts a human face on the man and may strike a familiar note to some—except, of course, the jail time.

Meanwhile Bach's growing genius was well known very early in his career. According to Forkel he received a number of job offers, but Bach's overriding focus "was to achieve artistic and technical perfection as an organist and as a cembalist." (p. 26) His early works concentrated on compositions for organ and keyboard, and before 1714 he composed vocal music only for special occasions.

The obituary written only years after Bach's death by his son Carl Philipp Emanuel and one of his students, Johann Friedrich Agricola, describes his initial creative period. "Here [in Arnstadt] he showed the first fruits of his labor, the art of playing the organ and of composing, which he acquired mainly by analyzing the works of famous contemporary and industrious composers and by his own contemplation of their work. As far as the art of organ music is concerned, he chose the works of Bruhns, Reinken and Buxtehude and those of some good French organists as his example." (p. 26)

How informative and what a helpful reminder of who were Bach's models! Armed with this background information, plus the revelations that Böhme shares about the music and their manuscript history, one can proceed with a far more knowledgeable, insightful understanding and performance of these early works.

Most of us may buy a volume of Bach's compositions without a thought about their manuscript history, much in the same way we read a translation of the

Bible. But this fascinating brochure provides commentary that piques one's curiosity. What work has survived as probably the earliest work Bach himself meticulously wrote in his own hand? Answer: *Wie schön leuchtet der Morgenstern* (BWV 739). What do you know about the "Moeller Manuscript" or the "Andreas Bach Book" where the earliest copies of these early works are found? Which one is a source for understanding Bach's Italian influence? Did you know that the *Fantasia in C Minor*, BWV 1121, came down in tablature notation and was only authenticated in 1982? What difference would that make in one's approach?

The brochure provides these and many more insights for both the student and the professional, including verification of the *Tocatta and Fugue in D Minor* (BWV 565). This in itself would be worth the investment. But where the performer/listener really benefits is from Böhme's stellar, perceptive playing, which has a sense of authority and conviction—with registrations that are instructive both in their historical-cultural character and creative imagination.

This elegantly produced Querstand CD package with its excellent audio includes Böhme's registrations and the stoplist of the New Bach Organ at St. Thomas Church, Leipzig, built by Gerald Woehl and played on the 250th anniversary of Bach's death. It is, in a sense, a copy of the organ from Bach's youth that was designed by his uncle, Johann Christoph (1642–1703), for the Georgenkirche (St. George's Church) in Eisenach, where Johann was baptized and spent his early years. It is intended to represent an ideal instrument, typical of the period and region, for performing Bach's works.

Böhme was responsible for having The New Bach Organ built and knows it intimately. This is reflected in his convincing use of the instrument, which also displays his comprehensive grasp of these works, so evident in his performances. Throughout this true Bach aural experience Böhme's playing breathes a confident realization of the music's intent. This is Bach, as one might not only imagine, but should be thrilled to hear—young, old or in between! Yes, this "young" Bach will rejuvenate old hands and renew their strength like the wings of an eagle.

"Der junge Bach/The Young Bach" is the first of three Böhme releases by Querstand. Part II will be the *Orgelbüchlein*, and Part III will present later works. One awaits these as eagerly as a child on tiptoe and with ears wide open!
—Joel H. Kuznik

Barber's Adagio: A Concert of Organ Classics. Marsha Foxgrover, organist, at the 1992 Schantz Organ (55 ranks) in the College Church, Wheaton, Illinois. Batavia CD-2001.

Bach, *Allegro* (Vivaldi *Concerto in a minor*), *Kommst du nun, Jesu, Ach bleib bei uns*, *Prelude and Fugue in C Major*; Gates, "Summit" (*Timpanogos Suite*); Sowerby, *Prelude on Were you There?*; Dupré, *Variations on a Noël*; Barber, *Adagio for Strings*; Widor, *Intermezzo (Symphony 6)*; Locklair, "Go, tell it on the mountain" (*A Spiritual Pair*); Foxgrover, *Prelude on "Thy Holy Wings."*

Ms. Foxgrover is a performer of style and ability. Four of the eleven pieces on this estimable CD are familiar works of Bach, beginning with a robust playing of

the *Allegro* movement of the Vivaldi *A-Minor Concerto*. My only carp would be that there is a tendency occasionally to charge into a cadence where a tad of relaxation would help, as at the conclusion of *Ach bleib bei uns* and the ending of the *Prelude in C Major* (BWV 547).

The "Summit" from *Timpanogos Suite* by Crawford Gates is an atmospheric and lovely piece, dedicated to Marsha Foxgrover, which should be better known. I thoroughly enjoyed Dupré's *Variations on a Noël*, which is very musical throughout; this performer is not hampered by technical limitations. A rousing playing of "Go, tell it on the mountain" from Dan Locklair's *A Spiritual Pair* is a high point in this recording.

Music for the Organ and Cello. Todd Wilson, organ; Rachel Wilson, violoncello. 1921 Skinner Organ (65 ranks), the Parish Church of Saint Luke, Evanston, Illinois. JAV 140, \$20.00, <www.pipeorgancds.com>.

This production's really well-done 24-page booklet notes that Rachel Wilson is Todd's daughter and she was only 16 years old at the time of recording. A bright future awaits the young lady. Six of the 14 compositions are for cello and organ—some adapted. A highlight of these is Dupré's final work for chamber music, the *Sonata for Organ and Cello*, op. 60. Balance between the instruments is exemplary. Messiaen's "Louange" (*Quartet for the End of Time*) probably comes off better using this elegant organ than it did with the prison camp piano where Messiaen was interned during World War II. Schumann's *Canon in B Minor* is not as successful with cello as for organ alone.

Two compositions of Saint-Saëns are featured, both written when the composer was in his eighties: a *Prière* for cello and organ, and the "Allegro Giocoso" from his *Seven Improvisations*, op. 150. This splendid recording concludes with the Lemare *Carmen Fantasy* arrangement of Bizet's opera music. It is full of color, bombast, and fun! Kudos to father and daughter.

Chicago Concert. Kalevi Kiviniemi, organ, Rockefeller Memorial Chapel, Chicago, Illinois. E. M. Skinner Organ, 1928, considerably altered tonally. Motette CD 12361. Available from the Organ Historical Society (\$14.98), 804/353-9226, <www.ohscatalog.org>.

Sibelius, *Finlandia*; Bonnet, *2nd Legende*, op. 7/10, *Caprice Heroique*, op. 7/12; Dupré, *Magnificat*, op. 18/10, *Antiphon*, op. 18/3, *Crucifixion*, op. 23/5; Pierné, *Prélude*, op. 29/1; Widor, *Andante sostenuto*, op. 70/2; Saint-Saëns, *Prélude*, op. 99; Sallinen, *Chaconne*; Kiviniemi, *Improvisation*; Kokkonen, *Lux aeterna*; Kankanen, *The Moonlight*.

This recording by Finnish organist Kalevi Kiviniemi is worth buying for the unusual repertoire played in a virtuoso manner. About half of the disc is taken up by composers such as Aulis Sallinen (a beautiful *Chaconne*), Kiviniemi himself with a rousing improvisation, Joonas Kokkonen, and Aimo Kankanen. All were born in the 1920s or later.

There are no notes about the music. I would guess that the final arrangement of Sibelius's *Finlandia* may be by Kiviniemi, but there are shades of Edwin H. Lemare! Very exciting. First rate by any standard.

—Charles Huddleston Heaton

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Mozart Requiem in d, K. 626. La Chapelle de Québec, Les Violons du Roy, Bernard Labadie, conductor. Dorian DOR-90310; TT 52:55; <www.dorian.com>.

Mozart's *Requiem* is a work we never really will have. Unlike his *Great Mass in c minor*, K. 427, of 1782, it is among those unfinished works (in this case unfinished because of Mozart's untimely death) that will remain an enigma for all time. Mozart had almost completed the Introit and Kyrie and also the vocal parts and bass line for the *Sequentia* and the *Offertorium*. What had yet to be fleshed out were the instrumental parts for these last two sections and the composition of the remaining movements of this requiem mass.

Determined that this work should be finished so she would not have to return the commission payment, and after having been turned down by several musicians, Mozart's widow received agreement from Franz Xaver Süssmayr to undertake the daunting task of the requiem's completion. Süssmayr, who was sometimes employed by Mozart as a composer and collaborator, was a composition student of Mozart's at the time of Mozart's death. After Mozart died, Süssmayr took instruction in vocal music composition from Salieri. (One can query, therefore, whether Salieri may have had a hand in helping Süssmayr complete Mozart's *Requiem*!)

Armed with various scraps and sketches Mozart had left, Süssmayr did a credible job, which has been the mainstay performing version for almost 200 years. The Süssmayr version, however, is not without its critics. It contains altered notes in some of the choruses and includes some non-Mozartian and/or problematic phrases.

In recent times, along with a discovery in the 1960s of Mozart's sketch of a draft for a *Rex Tremendae* and an *Amen* fugue, musicologists, with varying success, have produced several editions in an attempt to emend Süssmayr's good intentions. A brief review of the highlights of each of the important editions (a short list and not a complete list) might be instructive.

Franz Beyer's edition is one of the less extreme ones, merely attempting to improve Süssmayr's edition by making it more Mozartian. Among his minor alterations is the elimination of the trumpets and timpani in the *Confutatis*. Nikolaus Harnoncourt conducting the *Concentus Musicus Wien* performing on "authentic" instruments and the Arnold Schoenberg Choir, on *Deutsche Harmonia Mundi*, is one of the best recorded versions of any edition of this work. This reviewer also likes the more "romantic" 1989 concert recording with Leonard Bernstein conducting.

Realizing that Mozart had completed only the Introit and *Offertorium*, the vocal parts and bass line of the *Kyrie* and only part of the *Sequentia*; that the *Sanctus*, *Benedictus* and *Agnus Dei* seem to be composed, based upon Mozart's sketches, by Süssmayr; and that the *Communio* is a recycling of the Introit and *Kyrie* music but with different text, Richard Maunder theorized that this *Requiem* would, in all probability, have had at least as many movements as the traditional Catholic *Requiem Mass*, but maybe not those movements that Süssmayr chose. But which movements Mozart himself would have composed will unfortunately never be known. Further, it is highly improbable that Mozart would have utilized identical music for the first and last movements.

It is supposed that the recently discovered *Amen* fugue was meant to conclude the *Lacrimosa* section of the *Sequentia*, because each section of the *Requiem* ends with a fugue, and there is nothing to indicate that the *Sequentia* should not conclude that way, too, rather than with the two short "Amen" chords appended by Süssmayr. Additionally, terminating the *Sequentia* with a fugue contributes to the unity of this work. So Maunder appended a realization of that recently discovered *Amen* fugue sketch (the subject of

which is an inversion of the theme of the opening bars of the Introit) to the end of the *Lacrimosa*.

Maunder leaves out the *Sanctus*, *Hosanna* and *Benedictus*, although Süssmayr based these movements upon Mozart's own sketches, for the reason that Maunder questions whether these sketches had anything to do with the composition of this *Requiem*. (However, other musicologists speculate that Mozart may have played or sung some parts, which may never have been reduced to Mozart's holograph, to Süssmayr.)

On the whole, Maunder's realization lacks a certain weightiness because he omits much of the wind parts and the trumpets and timpani from the *Kyrie* fugue and the *Confutatis*, reasoning that the trumpet and timpani lines, although present in the monograph, are left blank by Mozart. (In all probability, Mozart just hadn't gotten to those lines by the time he died.) The best performance of the Maunder edition is that conducted by Christopher Hogwood.

Duncan Druce made an attempt to complete Mozart's *Requiem* from only Mozart's sketches, without reference to any of Süssmayr's material. Druce has a reputation for composing string quartets in the style of Mozart, so he seems to be a good choice to produce a convincing edition of this problematic work. His alterations include an appending of the *Amen* fugue to the *Lacrimosa*, which he has composed anew after bar 8 (where Mozart's manuscript ends); a re-composition of the *Benedictus*, which is so Mozartian that it is perhaps the most remarkable movement in this edition; and a new introduction to the *Lux Aeterna*. The hallmark of this edition is Druce's "ambitious re-composition" in the style of Mozart. A good representative of the Druce edition is the performance by Roger Norrington and the London Classical Players.

Next to Süssmayr's standard edition (which is well-represented on recordings conducted by Marriner, Böhm or Solti), Robert D. Levin's edition is the most widely recorded, and, perhaps, the most musicologically sound. It includes the *Amen* fugue and a new *Hosanna* based on Mozart's *Great Mass in c*. In Levin's own words:

Mozart's unfinished *Requiem* presents a breathtaking tableau of Baroque and Classical style. The present completion seeks a stylistically idiomatic restoration that fully respects its 200-year history. All of its changes seek to emphasize the spiritual and dramatic power of Mozart's fragment by placing it in a more focused light. As inadequate as such attempts must be, it is hoped that it will serve Mozart's spirit while honoring his craftsmanship.

The subject of this review is a recording of a live performance that took place on September 20, 2001, in Troy, New York, as part of the 105th season of the Troy Chromatic Concerts, with soloists Karina Gauvin, soprano; Marie-Nichole Lemieux, contralto; John Tessier, tenor; Nathan Berg, bass baritone. It is a fine realization of Levin's completion and very well performed, but is less emotional (which isn't to say better or worse) than Harnoncourt's reading of the Beyer edition. That by Sir Charles Mackerras conducting the Scottish Chamber Orchestra is the other preferred recording of the Levin edition.

The included booklet contains *Notes on the Revision and Completion*, written in 1996 by Robert D. Levin, which discusses what material Mozart left, the various editions that have preceded this one, and Levin's approach to and details of his completion (and from which the above quotation is excerpted).

In the end, if one must choose but a single recorded performance of Mozart's *Requiem*, a work we will never really ever have in its completed form as Mozart wrote it, one must start with the edition one prefers. There is no single best recording that shines above all others.

—Jeffrey K. Chase, M.Mus., J.D.
Ann Arbor, Michigan

New Organ Music

Ruth Watson Henderson, *Chromatic Partita*, Randall M. Egan, Publisher of Music, Ltd., \$6.50.

Ruth Watson Henderson (born 1932), Canadian pianist, composer, and organist, composed six organ works: *Chromatic Partita* (1989), *Toccata on "Westminster Abbey"* (1992), *Meditation on "Herzliebster Jesu"* (1992), *Trumpet Voluntary: Processional for Anne-Marie* (1993), *Variations on "Ode to Newfoundland"* (1997), and *Toccata and Fugue in Memory of Gerald Bales* (2004).

After writing *Theme, Variations and Fugue for Winds, Brass and Percussion* early in 1989, the composer felt that she wanted to write more variations on the same idea for a different instrument. The result was the eight-minute recital piece *Chromatic Partita*, which calls for a three-manual neo-classic instrument, with no division under expression. Although technically moderately difficult, the note patterns lie comfortably under the fingers and feet.

The work is based on the opening section, entitled *Chorale*, a 16-bar progression of chromatic harmonies. Throughout the composition, Henderson explores the idea of using alternating major and minor chords to harmonize phrases consisting mostly of descending chromatic scales, with the minor triad in root position followed by a major triad in second inversion. The tones of the chromatic scale are always present in the music, but move around from voice to voice within some of the chords, and sometimes rise rather than descend. In the first phrase of the *Chorale*, the chromatic scale heard is G F-sharp F E E-flat D D-flat C; the second phrase is based on the descending semitones from C-sharp to F-sharp (missing the A-flat); the third phrase rises by semitones from F to C, and the last phrase descends from A-flat to C.

The relationship of the *Chorale* with the eight variations that follow is audi-

ble, and the composition develops logically. Dissonance is pervasive, but not abrasively harsh. Apart from Variation 5, which is imitative, the textures are chordal or pseudo-contrapuntal. There is no use of canon, trio sonata texture, or fugue. There are, however, the usual rhythmic and tone color changes from variation to variation.

The influence of others' styles may be sensed occasionally. For example, Langlais may be heard in the texture and harmony of Variations 1 and 3, and the particular reed coloring, rhythms, and texture of Variation 4 are in the manner of Dupré. Furthermore, in the ethereal Variation 6, the juxtaposition of opposing tonalities and textures, the pedal solo, and registration are similar to Messiaen's, while in Variation 8, a flamboyant motoric toccata, the chopstick chords for alternating hands, added nonharmonic notes, and fondness for cross relations are all characteristic of Leighton.

Technically advanced organists might well consider including *Chromatic Partita* in their recitals.

—Peter Hardwick
Minesing, Canada

New Handbell Music

Near the Cross, arranged by Brian Childers, for 3 octaves of handbells. GIA Publications, G-6276, \$3.95 (E+).

Given some creative intro and interlude material and the intermittent use of the tune *Holcomb*, this old gem flows in a peaceful setting that is fitting for the text most of us have known from childhood. The optional use of handchimes would certainly enhance the arrangement, and with careful attention to the dynamics of the piece the middle *forte* section can be very effective. This is a piece that almost any choir could manage. It is highly recommended.

—Leon Nelson

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Mozart and the Harpsichord: An Alternate Ending for *Fantasia in D minor, K. 397*

Larry Palmer

Recent DNA tests on a human skull preserved at the Salzburg Mozarteum have failed to establish that these bones were ever part of the great Mozart. My own efforts to “get inside the composer’s skull” have been engendered by the question “*What was Mozart thinking?*” when he abandoned the writing of the keyboard *Fantasia in D minor, K. 397* at an unresolved dominant seventh chord?

Anecdote informs us of this composer jumping up from a deep sleep in order to resolve a dissonance, yet it was with an incomplete cadence that his manuscript ended, and it was this document that provided a text for the first publication of the *Fantasia* in 1804, nearly a decade and a half after Mozart’s death. [Published by the Bureau d’Arts et d’Industrie, Vienna, this earliest printing was first mentioned in *Köchel Catalog 3* in 1937]. However, only two years later in volume 17 of the “complete works of Mozart” [Leipzig, Breitkopf & Härtel] the piece had acquired ten additional measures, providing a perfectly proper “Mozartian” ending, most likely supplied by the incumbent Leipzig Thomaskantor and Mozart aficionado, August Eberhard Müller. [Information about these early editions is from Paul Hirsch’s article, cited in the Bibliography.]

I have played this particular Mozart work for more than half a century, first on the piano, and, more recently, at the harpsichord. Like every other player, I had always used the standard edition, not knowing enough to question its total authenticity. But a little knowledge may, indeed, be liberating (or dangerous), and I have enjoyed a quest to craft a more individual ending for this favorite work during this anniversary year.

Mozart’s final decade saw both dramatic and contrapuntal development in the young master’s works. He made the acquaintance of another, older, genius—Christoph Willibald von Gluck, recently returned to Vienna from stellar operatic successes in Paris. In several letters, Mozart writes of attending nearly all the rehearsals for the German language premiere of Gluck’s *Iphigénie en Tauride*, during October 1781. Here was a work of striking novelty and dramatic intensity, beginning immediately with an arresting Overture that moves seamlessly from music of classical serenity to the scene-setting storm, and on to a most surprising choral interjection—new music, new dramatic pacing for opera in Vienna, in a work that Mozart knew intimately.

The key of the *Fantasia* might give some indication that a more startling ending should be forthcoming. After all D minor IS the home key of Mozart’s greatest opera, *Don Giovanni* [1787]—another work of forward-looking musical invention, including, close to the end, an absolutely astonishing foretaste of Schoenberg, when all of the twelve chromatic pitches occur within six fast-paced measures during the music of the Statue’s dinner invitation to the dissolute Don! [Pointed out to Luigi Dallapiccola by Darius Milhaud. See *Dallapiccola on Opera*, page 211.]

Leaving off conjecture and speculation, fascinating as they are, I turned to Mozart’s additional published keyboard fantasias, and noted that the fourth *Fantasia* (K. 475) concludes with a return to its opening measures. So, why not follow that dominant seventh chord in K. 397 with a return to the arpeggiated chords of the beginning? For me, this has proved to be a more satisfying musical solution. One simply follows the A-Major dominant seventh chord with a repetition of measures one through eight, adding an improvised cadence on the D-minor 6/4 chord, and ending in the tonic key of D minor. (See Example 1)



Example 1. Opening measures of *Fantasia* with suggested ending

Andante

Example 2. First four measures of Fugue, K. 394

Of course there are other possibilities! The title of that first publication in 1804 read “*Fantaisie d’Introduction.*” Perhaps Mozart planned to follow his fantasy with a fugue, as he did in a subsequent composition from this same period, the *Fantasy and Fugue in C Major, K. 394.*

In an excerpt from this letter to his sister Nannerl, the composer writes about his composition (Vienna, 20 April 1782):

... My dear [fiancée] Constanze is really the cause of this fugue’s coming into the world. Baron von Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me (after I had played them to him). When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly . . . the works of Handel and Bach. Well, as she had often heard me play fugues out of my head, she asked me if I had ever written any down, and when

I said I had not, she scolded me roundly for not recording some of my compositions in this most artistic and beautiful of all musical forms and never ceased to entreat me until I wrote down a fugue for her. So this is its origin. [Translation by Emily Anderson, in Blom, p. 192.]

A unique bit of courtship, perhaps, but a wonderfully worked out contrapuntal addition to the Mozart keyboard literature, and one that works equally well transposed up a step. In D Major it serves as yet another possibility for a 66-measure extension to Mozart’s *Fantaisie d’Introduction in D minor . . .* (See Example 2)

Should this solution be chosen, Mozart’s advice on the proper tempi for fugues is salutary:

I have purposely written above it *Andante maestoso*, as it must not be played too fast. For if a fugue is not played slowly, the ear cannot clearly distinguish the theme when it comes in and consequently the effect is entirely missed . . . [From the letter to Nannerl, cited above.]

When I add the transposed *Fugue* to the *Fantasia* I round it off with the return to the original D-minor opening, as previously suggested.

May these pieces be played on a harpsichord? Should they be played on a harpsichord? That question has been argued for decades. Perhaps, yet again, we might allow the composer to weigh in on this topic.

Writing to his father Leopold, from Vienna, 27 June 1781:

We have TWO harpsichords [cembali] in the house where I am lodging, one for *galanterie* [dance] playing and the other an instrument which is strung with the lower octave throughout, like one we had in London, and consequently [it] sounds like an organ. So on this one I improvised and played fugues. [Anderson, page 748].

While many still argue that *cembalo* is a generic term for keyboard, I think on the evidence of these 1781 comments from Wolfgang Amadeus himself, we may accept that, at least in this specific reference, *cembali* refers to harpsichords. (We know, further, that the London instrument played by the nine-year-old Mozart was made by Burkat Shudi. [*Diary of Leopold Mozart*, probably July 1765; cited in Boalch, p. 174.]

What was Mozart thinking? We will never know for certain, but we may continue to search for clues in the music he heard and in the music he wrote. As Rainer Maria Rilke wrote [*Letters to a Young Poet* (1903)]:

Be patient with all that is unsolved . . .
And try to love the questions themselves . . .

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Thanks to Clyde Putman for Finale versions of the musical examples, and to Jane Johnson for her evocative Mozart drawing.



Jeffrey Smith leads rehearsal of conferees choir (Photo credit: John Whitmer)

Church musicians from 27 states and the Virgin Islands gathered on the mountain at DuBose Conference Center in Monteagle, Tennessee, for the 56th annual Sewanee Church Music Conference July 10–16. Robert Delcamp, Professor of Music, University Organist and Choirmaster of the University of the South, planned and directed the conference. Heading the faculty were Jeffrey Smith, Canon Director of Music of Grace Cathedral, San Francisco; Peter Richard Conte, Grand Court Organist of the Wanamaker Organ at Lord & Taylor, Philadelphia and organist-choirmaster of St. Clement's Church, Philadelphia; and The Rt. Rev. Joe G. Burnett, Bishop of Nebraska and conference chaplain.

The conference opened with evening prayer led by Bishop Burnett, who was also the officiant for the daily Eucharists with psalms. Peter Richard Conte and Jeffrey Smith were organists for the services that used Rites I and II with various settings of the canticles and different types of chant for the psalms.

These different types of chanting the psalms and issues concerning their performance were the focus of two classes held by Dr. Smith. He also presented two sessions offering practical suggestions for founding, reinvigorating and polishing children's choirs. Bishop Burnett shed light on three profound reforms that are at the heart of the 1979 Prayer Book. And Mr. Conte took a fresh look at creative hymn playing by drawing inspiration from the poetry of hymns. He also held a crash course for beginners in improvisation for service playing and presented two classes devoted to accompanying.

Adjunct faculty led a variety of classes and reading sessions. Wendy Klopfenstein, principal violinist with the Mobile Opera Orchestra, the Mobile Symphony and the Pensacola Symphony, discussed the process of hiring strings to augment one's music program. The discussion included how to deal with a contractor, conducting strings vs. choral conducting, payment, rehearsal times and length, and other considerations. Ms. Klopfenstein also gave a presentation on working with small churches. Susan Rupert, vocal professor at The University of the South and The School of Theology, led classes in vocal techniques for choir directors and Episcopal basics for those new to the Episcopal Church.

Reading sessions enriched the conference program. These were led by Jane Gamble, Canon Organist-Choirmaster of St. Mary's Episcopal Cathedral, Memphis; John Spain, organist at St. Anne Episcopal Church in the Cincinnati suburb of West Chester; and Jennifer Stammers, soprano soloist, composer, music teacher and choir director at Trinity Episcopal Church, Atchison, Kansas. Mark Schweizer, composer, bass soloist and editor of St. James Music Press, pre-

sented recently published choral works, and Thomas Pavlechko, cantor, composer in residence and organist-choir director at St. Martin's Evangelical Lutheran Church, Austin, Texas, showed two

hymn collections published by the new publishing company, E-Libris Publishers, based in Memphis.

A highlight of the week was the organ recital played by Conte in All Saints' Chapel of the University of the South. The program featured many of Conte's transcriptions—Bernstein's *Overture to "Candide,"* Kreisler's *Variations on a Theme by Corelli,* *Cortège et Litanie* transcribed from Dupré's orchestral score, William Bolcom's *Graceful Ghost Rag,* Brahms's *Variations on a Theme of Haydn,* ending with a transcription of Rossini's *Overture to "The Barber of Seville."* Conte provided a rare treat later in the week when he accompanied the showing of the silent film *The Kid,* featuring Charlie Chaplin.

The 130 conferees formed the choir for two services in All Saints' Chapel. Evensong featured George Dysón's *Magnificat and Nunc dimittis in D* preceded by Barry Smith's *African Versicles and Responses.* Psalm 139 was set to an Anglican chant by Thomas A. Walmisle, and the anthem was Edward Birstow's monumental *Blessed City, Heavenly Salem.* The service was framed by two voluntaries—*Choral* by Jongen and Franck's *Pièce Héroïque.*

In the Festival University Service on Sunday morning Jeffrey Smith's *Mass in C* provided the settings of texts for the Holy Eucharist. Psalm 85 was sung to an Anglican chant by Herbert Howells. The offertory anthem was Charles Wood's *O Thou sweetest Source of gladness,* and during Communion the commissioned anthem, *Jesu, the very thought of Thee* by David Briggs, was sung. The organ prelude to the service was the Allegro maestoso from *Sonata in G* by Elgar. The postlude was "Marche Pontificale" from *Symphony No. 1* by Widor, played by Conte and followed by the ringing of the bells of the Leonidas Polk Memorial Carillon.

Participating in both services were Jeffrey Smith, conductor; Peter Richard Conte, organist; and The Rt. Rev. Joe G. Burnett, Bishop of Nebraska.

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

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Hybrid Composition: An Introduction to the Age of Atonality in Nigeria

Godwin Sadoh

Musical practice in 21st-century Nigeria can be broadly divided into four major genres: 1) traditional music, 2) popular dance music, 3) church music, and 4) modern African art music. Traditional music can be traced back to the historical roots of the society. It is the music that defines and identifies the people of Nigeria and their culture. The whole gamut of Nigerian culture is embedded in the traditional music, be it cultural, social, political, or religious, historiography, as well as world-view. The music permeates every aspect of Nigerian life. However, the middle of the 19th century witnessed events that transformed the entire cultural landscape of Nigeria. These events were manifested in the form of political governance through the British colonial administration, and through the efforts of Christian missionaries from America and England.

These two domineering forces introduced Western classical music to the main stream of Nigerian socio/cultural life around 1840s.¹ Through the colonial and mission schools, as well as churches established by the missionaries, talented Nigerians were introduced to Western music notation, European songs, and musical instruments. It was at these institutions that Nigerians first learned to sing Western songs such as nursery rhymes, folk songs and selected excerpts from major classical works such as Handel's *Messiah* and Mendelssohn's *Elijah*. In addition, talented Nigerians received private lessons in piano, harmonium, and organ at these schools and churches. All these endeavors consequently led to the emergence of art music composers in Nigeria.

The Golden Age of Church Music (1900–1950)

The first generation of Nigerian composers comprised mainly church organists and choirmasters. They concentrated on writing sacred music for worship in the newly founded churches. Compositions include church hymns, canticles (responsorial prayer songs for soloist and congregation),² chants for singing Psalms, choral anthems, and cantatas. Their works represent the first attempts by indigenous Nigerians in writing Western classical music. Hence, most of these compositions are very simple, short, and tonal. The harmonization is

severely functional following baroque and classical conventions. The music was written for Western musical instruments such as piano, harmonium or organ, and the form, harmony, and style follow European standards.

Nigerian traditional musical instruments were not incorporated into these compositions during this era because they were blatantly prohibited from being used for worship by the early foreign missionaries. In other words, the only instruments that early Nigerian composers could write for were European. However, in spite of the embargo on traditional instruments, it was in this period that we began to witness musical synthesis of European and African idioms. The experiment of conjoining Western elements with traditional African music actually began in the early church. This took the form of employing indigenous languages for texts and using indigenous songs as melodic themes for compositions. Notable composers from the first generation include Rev. Canon J. J. Ransome-Kuti, Rev. T. A. Olude, Akin George, Ikoli Harcourt-Whyte, Emmanuel Sowande (Fela Sowande's father), Okechukwu Ndubuisi, and Thomas Ekundayo Phillips (Organist and Master of the Music, Cathedral Church of Christ, Lagos, 1914–1962). Thomas Ekundayo Phillips was the first Nigerian to receive professional training in music at Trinity College of Music, London, from 1911 to 1914.

The Age of Concert Music (1950–1960)

This era was represented by the most celebrated Nigerian musician, Fela Sowande (1905–1987). Sowande continued to compose sacred music for divine services in the church, yet he transformed art music in Nigeria from a sacred entity and elevated it to the concert platform in public auditoriums, institutions of higher learning, and radio stations. He introduced solo art songs with piano or organ accompaniment, organ solo pieces, chamber music, and orchestral works to the Nigerian art music repertoire. Although Thomas Ekundayo Phillips wrote two short pieces for organ solo, it was Sowande who composed several large works for organ employing traditional folk songs and indigenous church hymn tunes. No

other Nigerian composer has written such a large body of solo pieces for organ as Sowande.

Prior to this era, musical activities were confined to the churches during festive occasions such as Christmas and Easter seasons. With the introduction of vocal solos, chamber music and orchestral works, the venue of musical activities shifted from the church to public auditoriums where secular works could be performed without any inhibitions. In terms of tonality, Sowande introduced chromaticism into the musical vocabulary of Nigerian compositions. He refused to align himself with the atonal school of composers, then in vogue in Europe and America. He chose to move his Nigerian audience gradually from the tonal convention of the baroque/classical era to romantic chromaticism. Sowande must have felt that jumping from the traditional tonal system to atonality would have been too wide a leap and too radical for the Nigerian audience to appreciate. Although chromatic passages are prevalent in his organ works, Sowande left the idea of atonality for the next generation of Nigerian composers.

The second generation of Nigerian musical experience also ushered in a new form of musical integration known as pan-Africanism. Sowande, unlike his predecessors, went beyond employing Nigerian folk songs in his works; rather, he included popular tunes from other African countries into his compositions. Hence, one would hear indigenous songs from Nigeria and other African societies in his works. For instance, he borrowed a Ghanaian folk song in his *African Suite for String Orchestra*.³ In addition, this era introduced the concept of global interculturalism into Nigerian music language. We must give credit to Sowande for being the first Nigerian composer to go so far as to borrow spiritual tunes from the African-American culture. He uses spirituals in his solo art songs and choral anthems, as well as organ pieces.

The Age of Atonality (1960 to present)

The third generation of modern Nigerian composers consists of highly talented musicians, both composers and scholars, who received intensive training in the European tradition in several

British Royal Schools of Music, as well as training in ethnomusicology in American universities. Thus, it would be correct to refer to these musicians as composer-ethnomusicologists. From the 1960s, foreign-trained Nigerian composers embarked on intensive research into the traditional music of their society to enhance a better understanding of its component materials, structure, stylistic principles, tonality, function and meaning in the society, the instrumental resources, organization of ensembles, rhythmic basis of instrumental music, organization and techniques of vocal music, melody and polyphony in vocal as well as instrumental ensemble, speech and melody, theoretical framework, and interrelatedness of music and dance. The focal point has been cultural renaissance and the search for nationalistic identity, that is, how to combine the new art music with the African roots.

It is from this period that we witness for the first time compositions involving both traditional African and Western musical instruments. Prior to this era, music notation specified only Western instruments. African instruments were not included in the scores of the early composers but rather used for supportive purposes and to create spontaneous improvised rhythmic background for vocal songs. Such instrumental rhythmic patterns were never notated until the era of the composer-ethnomusicologists. In fact, there are works from this period composed exclusively for traditional instruments such as Akin Euba's *Abiku No. 1 for Nigerian Instruments* (1965). This work was composed for a dance drama, *Iya Abiku*, choreographed by Segun Olusola and videotaped by the Nigerian Television Authority for presentation at the International Music Center Congress on "Dance, Ballet and Pantomime in Film and Television," in Salzburg, Austria, 1965.⁴ The third generation composers aim to make the music more appealing to their local audience. In other words, the Africanisms in the music are meant to captivate and draw the larger society to the works.

In terms of tonal organization, this group of Nigerian composers was tutored in the theoretical principles of the early 20th century such as the twelve-tone system, atonality, and octatonic scales. Pioneers of atonal compositions in Nigeria employed these methods in two ways. First, some of the compositions are written strictly in Western idiom following the styles of Arnold Schoenberg, Alban Berg, and Anton Webern. Works in this category are practically European without any interjection of African traditional music. Their form, texture, instrumentation, rhythmic organization, and tonality are Western. The second category of 20th-century compositions in Nigeria incorporated some Africanisms. These compositions are partly Western and partly African. They are best described as syncretic or intercultural compositions—the amalgamation of European and African musical resources. Prominent composers of atonal music in Nigeria are Akin Euba (1935–), Ayo Bankole (1935–1976), Joshua Uzoigwe (1946–2005), and Godwin Sadoh (1965–).

Akin Euba

Akin Euba is a Yoruba composer. He studied piano performance and composition at the Trinity College of Music, London, in the 1950s. In 1966, he received a master's degree in ethnomusicology from the University of California, Los Angeles, and the Ph.D. in ethnomusicology from the University of Ghana in 1974. Most of his piano compositions were written in the 1960s. Interestingly, these piano pieces are all based on Western atonality and twelve-

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tone row. Examples of these works include *Impressions from an Akwete Cloth* (1964), *Saturday Night at Caban Bamboo* (1964), *Tortoise and the Speaking Cloth* (1964), *Four Pieces from Oyo Calabashes* (1964), and *Scenes from Traditional Life* (1970).⁵

Euba's compositional technique in his piano pieces is on two levels: 1) He first creates traditional rhythmic patterns on the score, and then 2) assigns melodies, which are atonal or twelve-tone, over the rhythms. In this way, the clashing dissonances are not easily perceived by Nigerian audiences. The listeners are more immersed in the irresistible rhythms emanating from the pieces, which move them to dance and easily eradicate the contemplative aspect of the musical performance. In terms of rhythmic drive, Euba's piano works imitate *dundun* drum music, one of the most popular traditional ensembles among the Yoruba of southwest Nigeria.⁶ Another way that Euba deploys atonality in his compositions is through the use of ostinati. His approach directly imitates the traditional African technique in which the ostinato accompaniment harmonically is not in consonance with the melodic line, but rather, the ostinato is merely supplying a melo-rhythmic accompaniment. Euba uses the atonal texture to create dissonant percussive sounds as found in traditional drumming among the Yoruba. The dissonant lines help to simulate and reinforce the indigenous sonority in the music and make the piano sound like African traditional drums.

Joshua Uzoigwe

Joshua Uzoigwe belongs to the Igbo ethnic group in Eastern Nigeria. He studied piano and composition at the Guildhall School of Music & Drama, London, from 1973 to 1977. He later studied ethnomusicology under John Blacking at Queen's University, Belfast, Ireland, from 1977, and subsequently received the Ph.D. degree in 1981. Uzoigwe uses various types of pitch collections in his compositions, ranging

from tetratonic, pentatonic, hexatonic, heptatonic, octatonic, diatonic scales, atonality, and the twelve-tone method. He uses these scale systems to evoke melodic and harmonic nuances of Igbo music⁷ in his compositions. For instance, he uses the twelve-tone row in *Oja* for wind quartet. Uzoigwe began to use dodecaphony while studying at the Guildhall School of Music & Drama. Often, he breaks the row into minute 'cells' and then shuffles them around to create a very interesting work. The pitch collections are organized into basic sets to create musical form through permutation, repetition, variation, and improvisation. In addition, Uzoigwe uses twelve-tone technique and atonality in a unique way by combining melo-rhythmic patterns drawn from Nigerian musical culture with specific tone colors. Meki Nzewi defines melo-rhythm, his own term, as "a rhythmic organization that is melodically conceived and melodically born."⁸

Uzoigwe's conception of the twelve-tone method differs from Arnold Schoenberg's. Uzoigwe defines a tone row as an "ordered set of tones which is derived from an ordered set of drums and musically deployed in certain specific procedures and its basic root is in Igbo musical system."⁹ Indeed, tonal organization in Uzoigwe's music is deeply embedded in his traditional musical practice, and his works are based on its theoretical framework. This 'cultural-tone row'¹⁰ method is exemplified in his *Ritual Procession* for European and African orchestra and the *Talking Drum* for piano. One of the movements of the *Talking Drum* is based on a row of ten tones, which is associated with *ukom* music.¹¹

Ayo Bankole

Ayo Bankole was born on May 17, 1935, at Jos, in Plateau State of Nigeria. He belongs to the Yoruba ethnic group. In August 1957, Bankole left Nigeria on a Federal Government Scholarship to study music at the Guildhall School of Music & Drama, London. He concen-

trated on piano, composition, organ, harmony, and counterpoint studies. While at Guildhall, Bankole experimented¹² with simple works and compositions based on 20th-century tonality. After four years of intense studies at Guildhall, Bankole proceeded to Claire College, University of Cambridge, London, where he obtained his first degree, the Bachelor of Arts in Music, 1964. While at Cambridge as an Organ Scholar (1961-64), Bankole earned the prestigious Fellowship of the Royal College of Organists (FRCO), making him the second and last Nigerian to receive the highest diploma in organ playing given in Great Britain. At the end of his studies at Cambridge University in 1964, Bankole received a Rockefeller Foundation Fellowship to study ethnomusicology at the University of California, Los Angeles. In 1969, he was appointed Lecturer in Music at the University of Lagos, Nigeria, where he embarked on an in-depth research on Nigerian traditional music and presented scholarly papers at conferences. At the University of Lagos, he combined the role of music educator, composer, performer, and musicologist.¹³ In addition to his academic pursuits, Bankole founded several choral groups in Lagos and was very active as an organist in several churches, including the Cathedral Church of Christ, Lagos (the headquarters of the Anglican Communion Nigeria, and the seat of the Anglican Archbishop) and St. Peter's Anglican Church, Lagos.

Bankole: Toccata and Fugue

Nigerian composers began experimenting with new tonal resources in their works from the 1960s. This era can be regarded as radical and avant-garde in the history of musical composition in the country. The then young composers, fired up by the new 20th-century compositional devices they were exposed to at the schools of music in London, partially abandoned the tonal system of the preceding era. I am very careful to choose the word 'partially' because some of the compositions in this period

are also tonal. In 1960, Bankole wrote his first composition for organ entitled *Toccata and Fugue*.¹⁴ In his notes to the music, Bankole informs us that this work represents one of his first attempts in the world of atonality. Being his first product in this musical language, the work is more of a blending of several musical styles of the European epochs. At this early stage, while trying to break away from the 'old order' of tonality, the *Toccata and Fugue* is more of a transitional musical work between the 19th and 20th centuries. The young composer had not yet arrived in the world of atonal writing. According to him,

this piece maintains structural allegiance to the king of baroque, J. S. Bach. However, while the overall structure and the process of thematic development are in strict accord with the baroque tradition, the melodic style is not. This is because, although there is no serial line to dictate melodic progression, freedom of tonality has been achieved through the preponderant use of severe neo-impressionistic chromaticism. Apart from these points, the music belongs to several ages of musical experience, absorbing Beethoven's surprise build-up and "power-cut," Brahms' dark orchestration, Bach's virtuosity (especially his powerful cadenzas) and chord clusters suggesting certain moments of Max Reger.

The composer emphatically states that, "no conscious effort is made to inject African traditional styles (or for that matter any of the styles mentioned above) into the work, and if these are felt, their roles should not be exaggerated."¹⁵ Hence, a discussion of this piece will strictly be in Western theoretical style.

The Toccata is built on several short chromatic figures, which are later employed as themes for the Fugue. Generally, the chromatic figures consist of ascending and descending melodic cells as well as 'jumping' intervals. The melodic cells appear in various forms: simple eighth notes, rapid-moving sixteenth notes, and triplets. Structurally, the toccata is in three-part form. The A



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Example 1. A section of the Toccata, p. 1, mm. 1–12

TOCCATA AND FUGUE

for organ

AYO BANKOLE

Gt. Full
Sw. Full
Ch. Reed coupled to Sw.
Sw. to Gt.
Gt. to Ped.
Sw. to Ped.

A

Allegro con fuoco
Gt. Org.

TOCCATA

section introduces the main melodic cells in the manuals and the pedal. Following the introduction are various manipulations of the thematic materials (measures 1 to 35). Example 1 shows the A section of the toccata. The B section commences from measure 36 and ends in measure 47. Here the left and right hands are filled with massive chords, while the pedal is occupied with descending sequential passages. The pedal part comprises virtuosic fast-moving intervals of 4ths, 5ths, diminished 5ths, and inversion of wide leap intervals from the A section. The A section returns in measures 48 to 69. In the final section, the pedal is occupied with sequential repetition of the descending chromatic figure. Example 2 shows the B section of the Toccata.

Bankole's choice of chords in this toccata includes open 4ths, 5ths, 6ths, octaves, diminished 5ths, minor 7ths, and tone clusters. He deliberately avoids functional harmony and conventional cadential resolutions. Some of his cadential resolution techniques include 1) octave descent in the pedal (mm. 16–17); 2) ostinato in the pedal to distillate tonal resolution; 3) sequential repetition in pedal; and 4) pedal point. With these four methods, Bankole was able to confine this composition within a con-

temporary milieu. Although it is not easy to pinpoint the exact key of the toccata, the piece opens with a pedal point on E and it closes with the third inversion of F-sharp chord resolving finally on E (mm. 68–69).

The Fugue has two main themes; hence, it is a double fugue. The fugal themes are derived from the ascending and descending chromatic figures (m. 9 R.H. and mm. 11–12 L.H.) as well as "jumping" intervals (m. 9 in the pedal) from the Toccata. It opens with the first theme in the left hand (mm. 1–4) and a real answer in the right hand (mm. 5–8). Following is an introduction of the second theme group in m. 11. The first and second theme groups are supported by counter subjects. The exposition closes with a reappearance of the first theme in the pedal while the manual accompanies with the counter subject. Example 3 shows the two theme groups in the exposition.

The episode (mm. 17–75) presents the two ideas in diverse varied forms: diminution (m. 32 R.H.), augmentation (mm. 33–40 pedal), short fragments (mm. 26–27 L.H.), pedal sequence (mm. 45–49), and an alternation of modified versions of first theme and second theme groups in the pedal, while the manual accompanies with thick chords,

Example 2. B section of the Toccata, p. 4, mm. 38–53

B

Example 3. First and second theme groups in the exposition of the Fugue, p. 6, mm. 1–16

Gt. Organ: soft flutes
Ch. Organ: Corno de bassetto
Sw. to Gt.
Sw. to Choir
Gt. to Ped.
Sw. to Ped.

FUGUE

Exposition

Moderato
Sw. to Gt.
(no stops on Sw.)

Gt. **1st theme in Tenor (LH)**

a **b**

a **Real Answer in Soprano** **b**
Ch. (Ch. box closed)

Counter Subject

Gt. **2nd Counter subject**
Soft Sw. to Gt. (open Ch. box)

2nd theme

Counter Subject

Gt. to Ped. **1st theme in Pedal**

a **b**

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Example 4. Episode of the Fugue, p. 7, mm. 17–32

Episode

Toccata and Fugue

Example 5. Pedal cadenza in the finale of the Fugue, p. 12, mm. 88–97

Pedal cadenza derived from 1st theme group (a) and (b)

diminished 5ths, and tone clusters (mm. 64–75). The final entry of the first and second themes appear in the pedal from measures 76 to 87. Example 4 shows an episode of the Fugue. Bankole closes the fugue with a virtuosic pedal cadenza derived from the two theme groups (mm. 88 to the end). This wonderful piece ends with an unusual dominant seventh chord resolving on C in m. 97. Bankole did his best to avoid functional harmony in this masterpiece; however, he found it very difficult to evade the sonorous nuance of dominant seventh resolution.¹⁶ Example 5 shows the pedal cadenza in the finale of the fugue.

Conclusion

Modern Nigerian composers have produced a large repertoire of art music from their introduction to European classical music in their home country and abroad. A critical study of these compositions reveals dynamic growth of musical language from the established tonality of the baroque/classical era and the romanticism of the 19th century, to the early 20th-century atonality and twelve-tone method. Indeed, the musical language of contemporary composition in Nigeria has been dynamic. At this point, it is important to stress that the third generation of Nigerian composers did not rely exclusively on atonal writing; some of their solo songs, choral anthems, piano and organ pieces, chamber music, and orchestra works are based on other types of pitch collections such as diatonic, octatonic, and pentatonic scales. Nigerian audiences appreciate the interjection of well-known songs in classical pieces, and these songs are mostly in tetratonic and pentatonic modes. Furthermore, Ayo Bankole's *Toccata and Fugue (for Organ)* is one of the few exceptions in terms of thematic usages. Pan-Africanism and global interculturalism became more pronounced in the works of the third generation of Nigerian composers. Popular folk tunes, traditional songs, indigenous Christian hymn tunes, and dance band themes from different ethnic groups within Nigeria and other parts of the African continent are incorporated into

art music compositions. Some of the composers even went as far as the Middle East, India, and America to incorporate musical resources into their works. Prominent features of African-American music in Nigerian art compositions include spirituals, gospel, and jazz idiom. Musical creativity in Nigeria today is nationalistic, Pan-African, and globally intercultural. ■

Godwin Sadoh is a Nigerian organist-composer, pianist, choral conductor, and ethnomusicologist. His latest book, Intercultural Dimensions in Ayo Bankole's Music, will be published by Wayne Leupold Editions. Sadoh is presently Assistant Professor of Music and Coordinator of the Sacred Music program at LeMoyne-Owen College, Memphis, Tennessee.

Notes

1. Godwin Sadoh, "Intercultural Creativity in Joshua Uzoigwe's Music," *Africa* 74, no. 4 (December 2004): 633.
2. Also known as 'Versicles and Responses.' The priest usually sings the solo while the congregation responds in unison. The texts of these songs are typically in vernacular language if sung in a parish church. Fela Sowande wrote Responses in the English language for the Cathedral Church of Christ, Lagos, where services are conducted in English. Sowande's Responses are in four-part harmony; however, the congregation sings the melody, while the Cathedral Choir sings SATB with organ accompaniment.
3. Fela Sowande, *African Suite for String Orchestra* (London: Chappell, 1955).
4. Joshua Uzoigwe, *Akin Euba: An Introduction to the Life and Music of a Nigerian Composer* (Bayreuth: Eckhard Breitinger, 1992): 96.
5. Akin Euba, *Scenes from Traditional Life* (Ile-Ife: University of Ife Press, 1975).
6. For more information on the life and music of Akin Euba, see Uzoigwe.
7. The Igbo is one of the three major ethnic groups in Nigeria. The other two are the Yoruba and Hausa groups.
8. Meki Nzewi, "Melo-Rhythmic Essence and Hot Rhythm in Nigerian Folk Music," *The Black Perspective in Music* 2, no. 1 (1974): 23–28.
9. Joshua Uzoigwe, "Tonal Organization in Ukum Drum Performance," *Nigeria Magazine* 54, no. 3 (1986): 53–60.
10. Godwin Sadoh coined the phrase 'cultural-tone row.'
11. *Ukom* music is used by the Igbo principally to commemorate the lifetime accomplishments of a prominent woman who has died and to mark her transition to her ancestors. The *Ukom* ensemble consists of ten rows of drums from the largest deep tone drums to the smaller high-pitched drums. Each drum has a single pitch; therefore, it is a ten-tone drum ensemble.
12. The first African to earn the FRCO diploma was Fela Sowande in 1943.
13. Godwin Sadoh, "A Profile of Nigerian Organ-

ist-Composers," *The Diapason* Vol. 94, No. 8 (August 2003): 20–23.

14. Ayo Bankole, *Toccata and Fugue for Organ* (Ile-Ife: University of Ife Press, 1975).

15. Quotes were extracted from the composer's

notes to the music.

16. For a full list of Ayo Bankole's compositions, see Sadoh, "A Profile . . ." and Afolabi Alaja-Browne, "Ayo Bankole: His Life and Works" (M.A. thesis, University of Pittsburgh, 1981).

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The Organ Historical Society Fiftieth Anniversary Convention

June 25–30, 2006, Saratoga Springs, New York

Frank G. Rippl

In the months leading up to the Organ Historical Society's Fiftieth Anniversary National Convention, the question on everyone's mind was "Could it live up to the level of advance excitement it was generating?" The OHS magazine, *The Tracker*, had published its usual pre-convention issue with mouthwatering photos of the organs and venues—pictures by Victor Hoyt and Stephen Pinel that made one fall in love with the organ all over again. There were articles and ads in the professional journals touting the instruments to be visited, not the least of which was the historic 3-manual Odell organ from 1882, the oldest large and unaltered concert hall organ in America—an instrument not heard in decades. There was the outstanding roster of performers, the beauty of New York State, the festive banquets, the cruise on Lake George, and on it went.

By the final evening, the answer was an exultant and resounding "Yes!" Convention chairman **Stephen Pinel** and his committee truly outdid themselves. One of the biggest surprises was the huge, lavishly illustrated and annotated 250-page, 8½" x 11" convention 2006 *Organ Atlas* (which replaced the traditional, smaller Organ Handbook we were accustomed to seeing each year), detailing the instruments, the venues and their cities. This major document of the organs of the Albany area will be of invaluable service to historians. It represents an extraordinary amount of painstaking research by **Jonathan Ambrosino**, editor; **Alfred V. Fedak**, **Scot L. Huntington**, **Len Levasseur**, and **Stephen L. Pinel**. With this distinguished book, the OHS arrives at one of those new plateaus founding member Barbara Owen spoke of in her opening address. This was an exceptional convention worthy of a fiftieth anniversary. They called it "Coming Home."

This review includes many fine photos of the convention instruments; more photos can be seen at the OHS website <www.organsociety.org>, which has links to previous conventions and to the daily convention programs.

Sunday, June 25

In her opening address, founder **Barbara Owen** recalled the old days and highlighted milestone events along the way. She especially noted the OHS Archives—now an outstanding and unique international resource. Owen said that the OHS at fifty ("middle aged") should, like the god Janus, look both forward and backward, but should also look inward to draw upon the strengths of each member.

The first concert took place at the 1885 Round Lake Auditorium, preceded by an outdoor dinner of chicken barbecue, a local specialty. The concert featured the famous 3-manual Davis & Ferris organ (1874), originally built for Calvary Episcopal Church in New York City, and moved to Round Lake in 1888. With its sturdy gothic case and stop-knobs arranged in the shape of a cross, it sits high at the back of the stage in this large shed-like building festooned with colorful paper lanterns. Chairman Pinel presented **Edna Van Duzee Walter** with a plaque honoring her 40 years of volunteer service caring for and promoting this historic instrument. The 2006 *Organ Atlas* states that "It is the only large American-made, three-manual organ from the pre-1850 period to survive in nearly intact condition."

Organist **Antonius Bittmann** and the **New Brunswick Chamber Orchestra** led by **Mark Trautman** offered an evening of Rheinberger. Bittmann opened with the *Sonata No. 12 in D-flat*, and from the first low D-flat in the pedal, it was clear that we were in the presence of an extraordinary musical instrument.



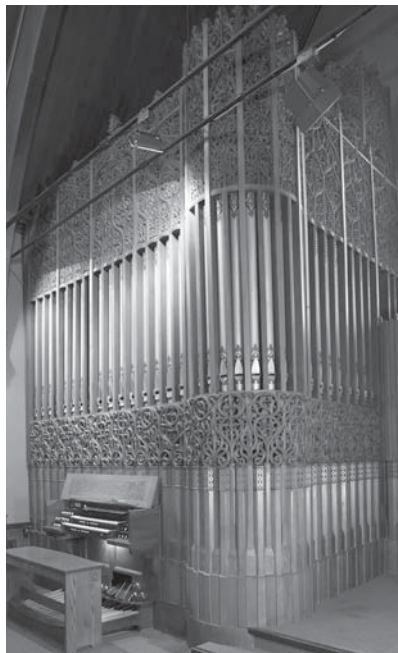
Davis & Ferris, 1847, Round Lake Auditorium, Round Lake

Its full, broad scale filled the room with a gentle tone but a quieter, less clamorous time. Especially effective was the second movement's use of the sweet flute sounds. The third movement, Introduction and Fugue, featured the principals and reeds and made one long for the sounds of other large instruments from that period that no longer exist. After intermission, we were summoned back to our seats by the ringing of the auditorium's tower bell for the *Concerto in G minor* for organ and orchestra. This is a splendid work with soaring French horn lines and beautiful writing. The conductor led the fine orchestra and the organ with just the right blend of sweep and precision—a wonderful beginning to a week of music.

Monday, June 26

The day began at 8:00 a.m. in pouring rain. Rain was to be the uninvited guest at this convention; there would be some historic and heavy flooding throughout the area. However, enthusiasm and spirits were on the sunny side as we embarked on a two-hour bus ride out into the lovely countryside of the Mohawk River Valley to visit James Fenimore Cooper's Leatherstocking region of New York state, beginning in Richfield Springs and Cooperstown, before ending the day in Albany.

My group began at Church of Christ Uniting in Richfield Springs with a recital by **Michael J. Diorio** on the 1896 Farrand & Votey organ. The twin cases that flank the altar, plus other sanctuary furniture, were all designed by Louis Comfort Tiffany. Unfortunately, they are lit nowadays with long fluorescent tubes in the ceiling, but the craftsmanship of the delicately carved case-work is superb. Diorio's recital gave a good tour of this instrument's resources, programming that OHSers always appreciate. He is a fine and spirited player who earned his doctorate in organ just two weeks earlier. Particularly effective were the *Adagio für die Orgel* by Julius



Farrand & Votey, 1896, Church of Christ Uniting, Richfield Springs

Reubke and *Adagio espressivo* from *Sonata No. 2* by Rheinberger, which he performed with quiet tenderness.

At St. John's Episcopal Church in Richfield Springs we heard the 1887 Hook & Hastings (photo p. 27) played by **Donald K. Fellows**, organist at St. Paul's Cathedral in Pittsburgh, who announced each of his registrations. The St. John's organ stands to the right of the altar in this intimate church. The façade pipes are painted in shades of blue, red and tan with gold trim. Each stop fills the room perfectly and confidently. Fellows used the flute stops to great effect in selections from Haydn's charming *Pieces for a Flute Clock*. George Shearing's *Chorale Prelude on There Is a Happy Land* showed a variety of sound including the gentle Oboe and the rich and enveloping Great chorus. There is a

wonderful warmth about the building and the organ. Shades of blue dominate.

We drove to Cooperstown, along the way passing the grounds of Glimmerglass Opera and Lake Otsego. After a brief visit to the Farmer's Museum, a collection of historic structures, we went to lunch in the Old World elegance of the Otesaga Hotel. The buffet was served on the veranda with its stunning view of Lake Otsego.



Giles Beach, 1849, Farmer's Museum, Cooperstown

We then returned to the museum where, in a gentle rain, we toured the various buildings—avoiding puddles and observing wool spinners, blacksmiths and the like, before visiting the former Cornwallville United Methodist Church to hear the 1849 Giles Beach organ played by **Eugene Roan** with **John Burkhalter**, English flute. They presented a pleasant musicale of mostly American music from the 19th and early 20th centuries. The gentle and sweet tones of the instruments in the historic church building evoked the period of this charming literature quite nicely. We would hear several organs by Gloversville, New York builder Giles Beach at the convention—this tiny one-manual, four-stop instrument was the smallest. Beach built some 100 organs, of which only six survive.

We then drove to Albany. Following dinner at the Crown Plaza Hotel (we ate very well all week!), we took a magical stroll to All Saints' Cathedral, passing some of Albany's magnificent buildings, including the splendid State Capitol building and City Hall, both by Henry Hobson Richardson. City Hall boasts a 49-bell carillon, and carillonneur **Charles Semowich** provided glorious "traveling music" as we walked to the cathedral.

Dedicated in 1888, Albany's All Saints Episcopal Cathedral is one of America's great gothic churches. At 330 feet long and 100 feet high, it is a most impressive monument. In 1900, Austin built a fine 4-manual instrument, and the organ was enlarged in 1904 when transepts were completed for the cathedral. By all accounts it was a magnificent organ. In 1956 it was greatly altered by the Aeolian-Skinner Organ Company, changed to reflect the American Classic style. It was changed again by Austin in 1963, and in 1986 a gallery antiphonal was added incorporating a Trompette-en-Chamade (photo p. 27).

Joan Lippincott's large and ambitious program began with the hymn "Ancient of Days" to the tune *Albany*. She then played *Fanfare and Fugue* by Ned Rorem, which announced itself on the powerful west end Trompette-en-



E. & G. G. Hook & Hastings, 1887, St. John's Episcopal Church, Richfield Springs

Chamade. Next, Bach's *Passacaglia & Fugue* gave us a tour of the principal choruses. Her playing was, as always, clean, robust, and spirited; each musical line was clearly delineated. The first half ended with a brilliant reading of Mozart's *Fantasy in F Minor*, in which we heard some of the quiet and gentle sounds of the organ.

Following intermission, Miss Lippincott returned to play another fanfare: *Fanfare for the Common Man* by Aaron Copland. I was seated in the crossing and greatly enjoyed the surround-sound effect of trumpets at east and west ends. The grand acoustics of the cathedral added to the impact of her deeply felt and spectacular performance. She then launched into one of the 20th-century's greatest organ works: Jehan Alain's *Trois Danses*. From my seat in the crossing, I could enjoy the various reed sounds bouncing now from north to south, or triforium to triforium as she used the divisions above both sides of the choir. Lippincott projected all the spirit of the dances dovetailed with the sense of melancholy and fate that pervades all of Jehan Alain's music. To glorious effect she had reserved the evening's first use of the 32' reed for the middle of the second *Danse*—the impact was staggering. The final movement (*Struggles*) showed why this great performer's muscular and riveting playing is so admired. Lippincott ended with the Liszt *Prelude and Fugue on B.A.C.H.*, a piece made for a room like All Saints Cathedral.

And that was just the first full day!

Tuesday, June 27

The day dawned sunny and clear. On this day 50 years ago, the OHS was founded, and on this day six years ago, Westminster Presbyterian Church, a red brick church on Albany's Capitol Hill, signed a contract with the Austin Organ Company to rebuild their 3-manual 1930 E. M. Skinner organ, Opus 780. But there is a great story here. By the 1970s the Skinner needed cleaning, re-leathering and some renovations. Instead of doing that routine work, the church decided to spend the money on what was then a state-of-the-art electronic substi-



Skinner Organ Company, 1930/Austin Organs Inc., 2003, Westminster Presbyterian Church, Albany

tute. Thomas and Ann Older, members of the church, bought the Skinner for one dollar, and had it installed in their home where it would stay safely for the next 25 years. By 2001, the electronic was ancient and experiencing some very public embarrassing moments. The Olders graciously offered to return the Skinner to a grateful church; Austin rebuilt it, adding an antiphonal organ (in a case designed by Stephen Bicknell) with tonal finishing by Scot L. Huntington. We heard it in a very fine concert by Professor **Thomas Murray** of Yale University—a longtime champion of historic American organs and no stranger to the organs of Ernest Skinner.

He began with Handel's *Organ Concerto in F*, op. 4, no. 4, using the antiphonal organ (which stands above the main door to the church) as the "organ," and the main part of the instrument in the chancel as the "orchestra." It was very effective, and the playing was clear and fine. His final piece was Duruflé's *Prelude, Adagio et Chorale varié*, op. 4. I sat in the front row so that I could observe his legendary console



Aeolian-Skinner, 1956, Cathedral of All Saints, Albany

technique—he did not disappoint. Murray's sense of color and melodic line was a thing to behold and to hear. He made the most of the gorgeous resources of this wonderful instrument. In the final section of variations on *Veni Creator* (has there every been a finer harmonization of that marvelous tune?), he gradually opened the Skinner in all of its glory.

This organ exists today as a triumphant vindication of all the things for which the OHS stands: that there is great organ building in every age, and that we only need to regard current fashion as transient; we ignore the greatness of previous ages at our peril; and the lack of a clear-eyed and clear-eared vision dooms us to mediocrity. This was a great recital on a great organ!



Casavant Frères, Ltée., 1966, St. Paul's Episcopal Church, Albany

We boarded the buses for our next event. Everyone enjoyed the architecture of this historic city as we made our way to St. Paul's Episcopal Church for a recital by **Stephen Schnurr**, chairman of the 2002 OHS convention in Chicago and co-author of *Pipe Organs of Chicago*. St. Paul's was established in 1827, but worships in a new church completed in 1966—a white building with windows in a "sawtooth" pattern, à la the new Coventry Cathedral, which throws light upon the altar. The 3-manual Casavant organ stands behind the altar

on a high platform. A delicate and stunning metal screen separates it from the altar. The sound is clear and fine in the church's resonant acoustic, and it is an elegant example of the best organ building from its period.

The concert featured mostly Baroque music. In the Bruhns *Praeludium in E Minor* and the Sweelinck *Variations on Mein Junges Leben hat ein End'* we heard the sparkling flutes and the Dulzian, Krumhorn, Ranket and Schalmey stops—so popular in the 1960s—as well as the trumpets. In Bach's *Ein feste Burg ist unser Gott*, BWV 720, we heard the Sesquialtera against the Dulzian 16'—a fine OHS demonstration of an organ's tonal variety! Schnurr next played the Bach/Vivaldi *Concerto in D Minor*, and I especially enjoyed the lovely flute stops in the slow movement. He closed with Gustav Merkel's *Sonata in D Minor*, a four-hand piece in which he was joined on the bench by **Derek Nickels**. We heard the fine strings in the Adagio and enjoyed full organ at the end. A thoroughly satisfying program and performance!

We were served a box lunch at Peebles Island State Park located at the confluence of the Hudson and Mohawk Rivers, from which we could observe a lock on the Erie Canal. The OHS 2006 *Organ Atlas* reminded us on page 60 that "Many organs built by Erben, Hall & Labagh, Ferris and others were sent to their destinations in New York, Ohio, Michigan, Indiana, Illinois and to the rest of the Western Reserve through these locks . . . [making] New York State the organ building center of the U.S. until well after the Civil War."

A short ride took us to United Church of Cohoes and our annual meeting, where we were introduced to the new executive director of the OHS, **Daniel N. Colburn**. Among other things, we learned of upcoming conventions: 2007 Indianapolis; 2008 Seattle; 2009 Cleveland. Sounds good to me! **Daniel Schwandt**, chairman of the Distinguished Service Award Committee, presented this year's award to **Edna Van Duzee Walter** for her 40 years of significant and distinguished service to the



Giles Beach, 1866, United Church, Cohoes

Round Lake Auditorium organ and its concert series.

Following the meeting, **Peter Edwin Krasinski**, 2002 first prize winner of the AGO National Competition in Improvisation, demonstrated the 2-manual Giles Beach organ from 1866 with an improvisation in four movements on the hymn we sang: "Holy, Holy, Holy!" (*Nicaea*). I always enjoy hearing musical styles contemporary to our time played on historic instruments—thereby bringing the instruments out of the museum-type treatments we often give them. Krasinski is a gifted and versatile musician. His improvised tour of this fine and historic organ was most effective.

Our "free" evening began with an elegant cocktail reception sponsored by several organ builders in the gorgeous 1870 Canfield Casino in Saratoga's Congress Park. The deliciously extravagant Victorian building is now a museum. **Kelvin Hastie**, secretary of the Organ Historical Trust of Australia, gave a lecture on Australian and New Zealand

organs. It was a fascinating tour of those countries' organ cultures complete with slides and sound samples.

Wednesday, June 28

The day began with heavy rain and ominous flood warnings. We went ahead with a full day in the country, even crossing over to Vermont. One of the great and endearing charms of an OHS convention is a day spent in little rural churches listening to small historic organs. A friend called it "Melodia and Dulciana day."



Woodberry & Harris, 1891, United Presbyterian Church, Shushan

My group went first to United Presbyterian Church in Shushan, New York, where **Thomas Dressler** demonstrated a lovely unaltered 1891 2-manual by Woodberry & Harris, Opus 92. As the now gentle rain fell outside and a passing train joined in with its own bells and whistles, we were enchanted by the organ's lovely tone. The Melodia was especially good, but I really liked the fine Oboe. The Stopped Diapason on the Swell had a full, room-filling quality.

Dressler played Percy Whitlock's *Folk Tune* from *Five Short Pieces* showing many of the warm soft sounds of this treasure of an organ, and ended with a stirring performance of Jacques Lemmens's *Fanfare for Concert Use*.



Johnson & Son, 1896, First Baptist Church, Manchester Center, Vermont

The bus I was on got lost (!) so I missed **Grant Moss's** demonstration of the Johnson & Sons Opus 843 from 1896 at First Baptist Church, Manchester Center, Vermont. My apologies to Dr. Moss and to the First Baptist Church. I was told that it went very well. He performed Albert Bigollet's *Douze piéces pour orgue*.

We went to lunch at the palatial Equinox Hotel in Manchester, Vermont—another yummy feast in historic Old World elegance. I remember well the OHS meals in the good old days served in church basements. The OHS has come a long way!



Johnson & Son, 1884, United Methodist Church, Rupert, Vermont

My group then went to the United Methodist Church, Rupert, Vermont, to hear their historic 2-manual Johnson & Son organ, Opus 629, built in 1884, demonstrated by **Robert Barney**. The church has wooden theatrical seats with elaborate wrought iron framing. The Johnson organ stands in a corner to the right of the altar. Barney provided a handout detailing his registrations. He began with *Pilgrim's Chorus* by Richard Wagner, which allowed us to hear a build-up of sounds as he layered stop upon stop. It is always so enlightening to hear how much these marvelous old instruments, limited in the number of stops (13), can do. The tonal properties of a single open 8' stop in this period of organ building are amazing! Next, we heard an *Andante* by Henry Stephen Cutler on the 4' flutes—a lovely effect. In James Woodman's *Variations on "Fairest Lord Jesus" (St. Elizabeth)*, Barney made fine choices of stops, ending with the Open Diapason 8' (one of the best stops of the convention!). He concluded the program with Bach's *Sinfonia to Cantata 29*.

The day's final recital was in the attractive little Episcopal Church of St. Paul in Salem, New York. **Paul Tegels**, assistant professor of music and university organist at Pacific Lutheran University in Tacoma, Washington, demonstrated the E. & G. G. Hook, Opus 189, from 1855. (Is it really fair for one church to have a Hook organ AND



E. & G. G. Hook, 1855, St. Paul's Episcopal Church, Salem

Tiffany windows? This one does. Bless them!) While we did not get to hear much in the way of individual stops, we did hear various combinations of sounds on this sweet-toned and genteel Hook. It had the unusual feature of an attractive balustrade across the front, which supported the façade pipes. Tegels performed the *Passacaglia in D minor* by Buxtehude as well as music by Vaughan Williams, Haydn, and a jolly march in F major by Guilmant.

The evening weather was perfect for cocktails and a delicious dinner aboard the large riverboat Le Lac du Sacrément, as we cruised the beautiful waters of Lake George. All 450 of us fit very comfortably on this fine ship where we celebrated Michael Barone's birthday in style!

Thursday, June 29

The day dawned with word of severe flooding in many areas. Our buses had to make a few detours to avoid bridges that were out. At one point I saw a school with water up to the middle of the first floor windows.



Augustus Backus, 1850, Christ Church, Episcopal, Duanesburg

My group went first to Christ Episcopal Church in Duanesburg, New York, to enjoy **Derek E. Nickels's** brilliant recital on a tiny 3-stop organ by Augustus Backus from ca. 1850. This charming church, which resembles a New England meeting house, is the oldest ecclesiastical structure in the Diocese of Albany. The organ is quite soft spoken, but Nickels made the most of its extraordinary sweet tone. I especially admired his performance of Pachelbel's partita on *Was Gott tut, das ist wohlgetan*.

We next visited Kingsboro Assembly of God in Gloversville, New York, to hear **Sebastian Glück** demonstrate the 1857 2-manual Giles Beach organ—the earliest known two-manual organ from the Beach shop. Before the concert Stephen Schnurr, chair of the OHS Historic Organ Citations Committee, presented the church's minister with a Historic Organ Citation for its stewardship

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Giles Beach, 1857, Kingsboro Assembly of God, Gloversville

of the Beach organ. These citations are given in recognition of instruments of exceptional historic merit. Giles Beach, his father, and his grandfather were all members of this church, making this citation even more meaningful. As well as being a fine organ scholar and writer, Sebastian Glück is artistic and tonal director of Glück New York Pipe Organ Restorers and Builders, who prepared the Beach organ for this recital as it had become unplayable. It has a lovely, delicate quality we hear in so many instruments of this period. Glück's program was well chosen for the instrument, which, unfortunately, must speak into a very dead acoustic. Especially good were three selections from *Twelve Short Pieces* by Samuel Wesley. We also heard some Bach, Mozart, Lefébure-Wély, and the third movement from *Sonata in D Major* by João de Sousa Carvalho.



Hutchings-Votey, 1904, St. John the Evangelist R. C. Church, Schenectady

There is very little to prepare one for St. John the Evangelist Catholic Church in Schenectady, New York. I confess that the picture I saw of this church in *The Tracker* played a huge role in my decision to come to the convention. Its style, which I named 'Richardsonian Gothic', is striking. The exterior of the 1904 building is all red stone with a tower on each of the four corners and a large dome/lantern tower over the crossing. The vast interior space boasts all-white walls covered in plaster carvings. There are images of 38 saints and 536 images of angels inside the building! The peak of the dome rises 230 feet above the floor. The seating is in a semicircle with a horseshoe balcony. The main floor is raked toward the altar, which stands beneath an enormous gothic arch. The 3-manual organ, also from 1904, by Hutchings-Votey, Opus 1510, stands in the balcony on the left side of the room. It is an intriguing instrument possessing a Saxophone 4' on the Choir. I was told that the organ needed quite a bit of work, so we did not hear very



Casavant Frères, Ltée., 1931, St. James' R. C. Church, Albany

much of it. It had the usual solid sound one expects from Hutchings-Votey instruments, and what we did hear was quite fine. The demonstration was given by organist/composer **Alfred V. Fedak**, who did a very fine job showing us what was available. He played his own *Variations on Pange Lingua* as well as pieces by Litaize and Boëllmann. Our visit was all too brief; we left with the sincere hope that this organ will be restored.

A few blocks away found us at Proctor's Theater and Arcade, which opened in 1927—one of those grand old 2700-seat movie palaces. The original Wurlitzer 3/15 Style F, Opus 1469, was sold in 1957. The present 3-manual instrument, another Wurlitzer, Opus 2157 ("Goldie") from 1931, was originally built for the Paramount Theatre in Aurora, Illinois, and installed in Proctor's in 1984. It has been much enlarged over the years, and is lovingly tended to by members of the American Theatre Organ Society. We had the great good fortune to hear the brilliant young American theatre organist **Jelani Eddington** perform a concert and accompany a silent movie. It was one of the major treats of the convention. He amazed us with his extraordinary skills, split-second stop changes, and color and shading in places most would never imagine. After playing several great American songs and pieces by Leroy Anderson (including a previously unpublished work for organ), he accompanied the Laurel and Hardy 1928 classic *Liberty*. Eddington's playing was marvelously understated, which allowed the movie itself to shine, yet he followed each nuance and facial expression of the famous duo, always deferring to them and underlining their zany mayhem in continuous musical motion. He closed his program with Tchaikovsky's *Waltz* from *Swan Lake*. A thundering ovation brought him back for a delightful encore, *The Root Beer Rag* by Billy Joel—firmly fixing the art of the theatre organ in the present and the future. An amazed audience made its happy way back to the buses.

The evening saw us back in Albany for another major recital: **Diane Meredith Belcher** on the 1931, 4-manual Casavant organ, Opus 1420, which stands in the rear gallery of St. James' Catholic Church. St. James' was completed in 1929. The organ is a glorious instrument, and except for a new

Great mixture that Casavant installed in 1983, it is unaltered. Because of the flooding in the area, we did not arrive at the church until after dark. The church is famous for its many large stained glass windows. I hope to return there someday to see them.

Ms. Belcher possesses a formidable

technique, and plays with great passion. Torrents of sound came cascading down upon us from the lofty balcony of this acoustically live church. She opened with an expansive and powerful performance of Brahms's *Praeludium und Fuge in a-moll*; next, her own transcription of Bach's *Konzert für zwei Violinen in d-moll*, BWV 1043, which I found to be quite successful. The pedal part of the *Vivace* is not for the faint of heart; however, she tossed it off with total control. The elegant *Largo* was a study in grace, while the *Allegro* was pure virtuosic dazzle! Belcher followed with Calvin Hampton's spellbinding *Lullaby No. 2*. We heard the lush strings, flutes and soft reeds of this beautiful organ. She ended the first half with Dupré's *Prélude et fugue en sol mineur*, op. 7, no. 3. The subdued prelude was followed by a truly thrilling and lightning-fast performance of the famous fugue culminating in full organ.

The second half began with the audience singing *Tantum Ergo* in Latin—a classy touch! Then followed Franck's *Grande Pièce Symphonique*, op. 17. I confess that I've never been fond of this particular work—it seems to outstay its welcome—but I did appreciate that here room, organ, and player were well matched in a very good performance. Belcher then played her own transcription of Ravel's *Pavane pour une infante défunte*. We heard from the abundant variety of solo stops on this organ including a terrific and bold French Horn. For her final selection, she turned to George T. Thalben-Ball for his *Variations on a theme of Paganini for pedals* in a brilliant performance that received a long and clamorous standing ovation.

Friday, June 30

The final day of the convention dawned with bright and abundant sunshine—a welcome sight after all the rain. The first event was a lecture by organ scholar **James Wallmann** entitled "The OHS at Fifty! So What?". He noted the Society's accomplishments, citing especially the Archives and their growing international significance in the world of

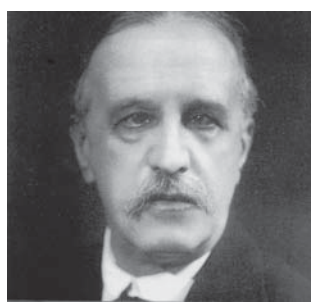
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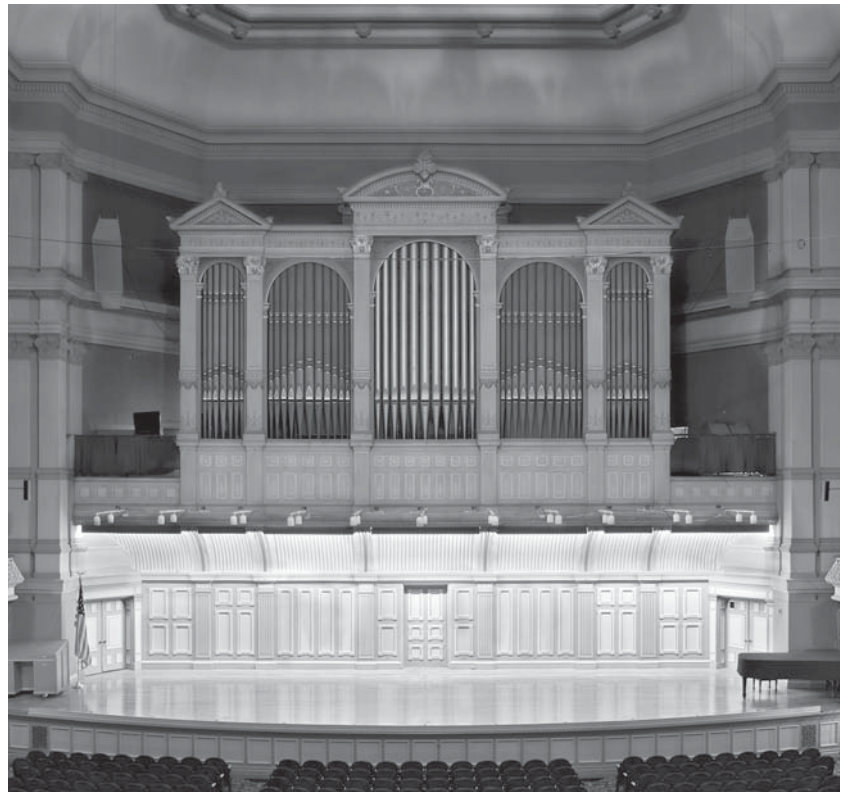
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Geo. Jardine & Son, 1890, St. Patrick's R.C. Church, Watervliet



Giles Beach, 1865, United Presbyterian Church, Schaghticoke



J. H. & C. S. Odell, 1882, Troy Savings Bank Music Hall, Troy

organ research, as well as the influence the OHS has had on the organ world in general. He said that organs will continue to be built and continue to change. The OHS will continue to observe and then preserve and transmit information about these instruments, and honor the best and most significant examples.

Our first recital took place at St. Patrick's Catholic Church in Watervliet, New York, on a large 3-manual 1890 Geo. Jardine & Son organ, much of which, we were told, actually dates from the Civil War era. It has a huge, room-filling sound—like a warm embrace from a loving grandmother. The recitalist was **Randy Bourne**, who began with Bach's *Prelude and Fugue in E minor*, BWV 533 ("The Cathedral"). The opening sound was quite arresting, and we knew we were hearing an uncommonly fine instrument. It rendered Bach's music nicely on a fine, clear, and bright plenum. Next was Edward MacDowell's *Woodland Sketches*, which demonstrated a great variety of this organ's wonderful sounds. Bourne played very well with charm, sweetness, and a well-placed dash of nostalgia.

The large gothic church, with its 100-foot ceiling, soaring columns beneath a wraparound triforium gallery, and 56 windows, has suitably grand acoustics in which the full, bright-sounding reeds could especially flourish. It is a 1/6 scale replica of the church of our Lady of Lourdes in Lourdes, France.

Bourne next offered Pachelbel's *Ciaccona in F minor*, a great organ demonstration piece. The hymn was "God Rest Ye Merry, Gentlemen," and he closed with Myron Roberts' *Improvisation* on the same tune, a series of variations that showed off more sounds of this amazing organ: everything from a lovely Vox Humana to a thundering pedal! It was glorious, and our spirits were ebullient!

But then, from the balcony, we were given sobering and terrible news from Scot Huntington, whose organbuilding firm had sponsored this recital and prepared the organ, that St. Patrick's is very close to being closed and the magnificent building demolished. His voice choking up, he asked us to look carefully at the church, as it may be the last time we see it. *O tempora, O mores*.

With suddenly heavy hearts and shaking heads we returned to the buses for a ride to Saratoga's Spa State Park where we were served a "Summer Grill" picnic, balm indeed for our troubled minds. We then crossed the Hudson River to Schaghticoke, New York, and the 2-manual 1865 Giles Beach organ in The United Presbyterian Church. The organ was demonstrated by **Christopher Marks**, assistant professor at the University of Nebraska at Lincoln. He opened with the charming *Humoresque "L'organo primitivo"* by Pietro A. Yon, which highlighted the Stopped Diapason. Next was Dudley Buck's *Variations on a Scotch Air*, op. 51, in which I took great pleasure in the Clarionette and the Oboe! We then sang the hymn "God, Whose Giving Knows No Ending" to the tune *Beach Spring*. Marks closed with the world premier performance of *Variations on Beach Spring* by composer

Alfred V. Fedak, written especially for this convention and this organ. Sebastian Glück and Glück Orgelbau commissioned the work for the Society. It is a fine composition that is by turns playful, quiet, restful and festive (published by Selah Publishing Co. #160-641).

A short bus ride back across the Hudson took us to **Timothy Smith's** demonstration of the 3-manual E. M. Skinner organ, Opus 770, in the United Methodist Church, Mechanicville, New York. He began with *Sea Sketch* ("To T. Tertius Noble") by Frank Howard Warner, a beautiful piece summoning the depth and mystery of the sea. Next was *Fantasy of Moods* by Charles Edgar Ford, which showcased among other things the Echo division's Vox Humana. The strings of this organ are gorgeous (God bless Ernest Skinner!), and Smith used them well. He ended with two movements of Seth Bingham's *Baroques* ("to E. Power Biggs"): *Rhythmic Trumpet* and *Voluntary*—delightful music proffering the tremendous wealth of tone in this fine organ that stands at the front of the church in a chamber behind a screen. The Echo division is at the rear of the church recessed into the wall. All in all, a very well-produced demonstration-recital of an organ one might not expect to hear in such a small town.

The final evening's festivities began with a sumptuous banquet of shrimp and chateaubriand in the great Hall of Springs in Saratoga: a magnificent space with a vaulted 38-foot ceiling, 16 marble columns, and huge Belgian and Czechoslovakian crystal chandeliers. Many people wore formal evening attire. It was not your usual OHS banquet, but fiftieth anniversaries only come once, so why not?!

After dinner, we boarded the buses for a ride down to Troy for the main event of the convention: the reopening or "resurrection" of the 3-manual, 42-stop, 1882 J. H. & C. S. Odell organ in the Music Hall, which occupies the upper five floors of the 1875 Troy Savings Bank building—a magnificent structure built in the Italian Renaissance style. The hall has outstanding acoustics: George Szell said "... it is the finest auditorium in the United States;" Harold Schonberg referred to it as "one of the acoustical marvels of the world." The organ is in need of a thorough restoration, but was made playable by a large crew of volunteer workers who came from all over America, spending months cleaning and repairing it for this convention. The organ had not been playable in nearly half a century. Along with the 1864 Hook organ in Mechanics Hall in Worcester, Massachusetts, it stands as the only major 19th-century concert hall with an original period organ. But unlike the Worcester organ, the Troy organ, except for a new blower, is intact and unchanged. The bank acquired the organ in 1889. It had been in a New York City mansion whose owner declared bankruptcy. A wonderful Italianate case was designed for it, and a few stops were added. The key-

desk is situated on the left side of the case, which stands proudly on a raised platform at the back of the stage.

The concert featured **Dana Robinson**, who teaches organ at the University of Illinois, along with the Franciscan Chamber Orchestra conducted by Ronald L. Feldman. Temperature and humidity were high. Windows were open (no air conditioning), so there was some breeze. The conductor told us that the organ was tuned at a much higher pitch than the orchestra could reach. So we had more than a bit of a celeste or *schwebung* effect going on all night. I was told that because of the heat the organ's pitch was probably between A-456 and A-460 during the concert! The orchestra could not dare go above A-445.

However, once we were forewarned, we could just settle back and enjoy the instrument for what it is—a very beautiful organ! Decisions will need to be made about whether or not to repitch. That will be a tough call, because, in terms of blend, it really sounds terrific with an orchestra, but the tuning problems are not to be taken lightly.

Robinson and the orchestra opened with a lovely quiet piece by Charles Edouard Lefebvre, *Meditation*, op. 68, a beautiful, first-rate work I had never heard before. It was a sweet introduction to the hall and to the gorgeous soft sounds of the organ. We were all left somewhat lightheaded and limp by the purity of the acoustic, the beauty of the organ and the fine playing by all concerned. Many of us had tears in our eyes knowing how much that moment must have meant to all the people in the hall who had donated months of love and labor to finally make this sublime music possible. It was one of those unforgettable, only-at-OHS moments.

Robinson then played Bach's *Prelude and Fugue in A Minor*, BWV 543, a piece played by Samuel P. Warren at the organ's inaugural program of November 5, 1890. It worked quite well on the Odell as Robinson gradually unveiled the instrument's grace and power, adding more and more organ as he went—thrilling us at each step along the way. We next heard Sigfried Karg-Elert's transcription of Wagner's *Pilgrims' Chorus*, followed by *Scherzo* (from the *Serenade*), op. 35, no. 3 by Salomon Jadassohn, another piece from the 1890 inaugural concert. This was fun because it used the Odell's cheery Solo Bells, described in the 2006 *Organ Atlas* as "flat glockenspiel bars struck by hard felt piano-style hammers through an escapement action." We then enjoyed more of the soft sounds of the organ with the next two pieces: *Rêverie du Soir* (from *Suite Algérienne*, op. 60) by Saint-Saëns in a transcription by Guilmant,

and *Adoration*, op. 44, by Guilmant—more lovely, gracious sounds awaiting a complete restoration. We have so much to learn from this amazing organ. The first half ended with another inaugural recital piece: *Marche Pontificale* from *Widor's Symphonie I*, op. 13, no. 1, a terrific opportunity to hear the justifiably famous reeds of this organ—a rich, full-throated bunch.

The second half of the program featured *Sinfonia Sacra*, op. 81, by Widor for organ and orchestra—one of his five orchestral symphonies, three of which call for organ with orchestra. This is a mature and meticulously crafted work that uses the chorale *Nun komm, der Heiden Heiland* as its main theme. Highly contrapuntal, with deeply felt spirituality, it was a perfect choice for the evening. The orchestra was splendid, and Feldman led all concerned with command and grace. I was quite taken with the oboist, whose lovely tone in that remarkable acoustic seemed to be right in front of me in my balcony seat. The strings remained on stage the entire evening, not daring to step into another temperature lest they lose what tuning they had so carefully prepared. By this point in the evening the organ's reeds were showing the effect of the heat, but we all understood and did not mind. Dana Robinson is a very fine organist. His playing brought out the best in the organ, and blended very well with the orchestra, whose players were great sports to put up with the heat and tuning issues.

This organ is a singular musical treasure. Much thought and much money will be required to bring it back fully with a complete restoration. Hats off to all the men and women whose dedicated work allowed us the privilege of hearing what it can be. Hats off, also, to the officials at Troy Savings Bank, who recognize and support this effort.

Finally, hats off to the Organ Historical Society, which created a convention worthy of its golden anniversary, worthy of the magnificent venues and instruments it showcased, and worthy of the outstanding performers and technicians who brought them to life for us. The relaxed and gracious air they maintained for the entire week made us feel truly welcomed, and that we had indeed come home. ■

Frank Rippl is a graduate of Lawrence University Conservatory of Music where he studied with Miriam Clapp Duncan and Wolfgang Rübsam. He is co-founder of The Appleton Boychoir, coordinator of the Luncheon Organ Recital Series in the Appleton, Wisconsin area, and has been organist/choirmaster at All Saints' Episcopal Church in Appleton for 35 years.

Photos provided by V. Hoyt.

Cover feature

**Hupalo & Repasky Pipe Organs, LLC, San Leandro, California
St. Maria Goretti Parish,
Scottsdale, Arizona**

Hupalo & Repasky Pipe Organs bring Möller Opus 10,731 into the 21st century

Located due east of Phoenix, the Scottsdale parish of St. Maria Goretti today boasts a healthy membership of 1,200 families. Established in 1967, by 1971 the parish had constructed its present church building based on the floor plan of a Greek cross. Going up from the cross arms of the floor are four hyperbolic arches, which meet to form a center dome rising to a height of 70 feet. In 1973 M. P. Möller, Inc. completed its Opus 10,731 for St. Maria Goretti parish consisting of 39 ranks in five divisions.

Visually the Möller design at St. Maria Goretti is reminiscent of the Cadet Chapel organ in Colorado Springs. At St. Maria Goretti, the Great, Choir, Swell, and Pedal are installed in a gallery over the north transept. Speaking from a balcony in the west transept is the Nave division. The large four-manual console was placed in the choir area between the main part of the organ and the sanctuary.

Unfortunately, the organ was installed without service lights in the organ chambers. Any service person walking into the organ was not only faced with the formidable task of tuning a multi-layered organ, but also with attempting to fix numerous note failures. Without proper lighting, these undertakings would have overwhelmed even the most seasoned organ technician. The increasing inability to properly maintain the organ coupled with the popularity of guitar and piano accompaniments led the organ down a path toward oblivion. Its salvation lay in the organ's stunning visual design (a constant reminder to the parishioners that they actually had a pipe organ) and the vision of a handful of people.

Inspired by the new guidelines on music for the Roman Catholic Church, Ann Weiss, director of music and liturgy for the church, decided to take action. With the help and support of the pastor, Fr. Greg Schlarb, Weiss formed a plan to save the organ. A generous benefactor was found within the parish who provided the funds for a restoration and had the forethought to include provisions for future maintenance. With the blessings of Bishop Thomas J. Olmsted, the project to renovate the organ took shape.

In April of 2005, Hupalo & Repasky Pipe Organs (H&RPO) were contacted to evaluate the organ's condition. It was found that the Nave division, bearing the full brunt of the late afternoon sun, had suffered the most leather deterioration. The remainder of the organ, located in the north transept, was not far behind in this respect. The church is cooled by a large swamp cooler. Normally, an air-conditioning system reduces humidity in a building, but the swamp cooler does the opposite. This added humidity in the room caused severe corrosion on the metal tuners and the surface of the exposed pipework. The large four-manual console also exhibited typical leather failure, worn bushings, and corroded contacts.

By May of 2005, the church had decided to retain and restore the original Möller chest actions and layout without alterations. The console, however, was another matter. Due to its size, there was no sight line for the organist to any spot in the church. A four-manual drawknob console is not easy to see over. The bulky console also hindered the pianist's view to the sanctuary.

Ann Weiss asked if we could build a smaller console yet have all the controls of the old Möller console. The new console would also need to be easily movable. Now for the question that may have been the deal breaker. Could we finish re-leathering the entire instrument



and provide a new console by September 1, 2005? The answer was no. A compromise was therefore in order. We could re-leather the organ and have it playing by September. The new low-profile solid-state console would be ready for the rededication on December 1. An agreement was reached, and we started the work in May.

The project began with the removal of the numerous reservoirs; there were at least three per division. The term "impacted molar" took on an entirely new meaning. The intricate web of wind trunks was then removed. Next, all bottom boards came down. All pipes were taken out for cleaning and fitted with new stainless steel tuning slides. Washing of the pipes was begun outside the church. As soon as the temperature reached 115°, Fr. Greg, acting like a good shepherd, moved us into a more comfortable air-conditioned space in the parish hall.

By the end of the very hot summer of 2005, all the cleaned pipes with their new tuners were placed back in the organ after service lights were installed and all the toe and rack boards were vacuumed and cleaned. Before the re-leathered pouch boards were installed, all the pitman valves and retainers were replaced. Next, the numerous re-leathered regulators were put in place and wind lines reattached. The organ was then made (minimally) playable to the old four-manual console.

As far as the new console was concerned, everyone at H&RPO agreed a terraced drawknob console would solve the sight line problems. A maximum height of 48" was our goal. Mark Dahlberg, our design/engineer, was given the job of designing the console. He developed a plan incorporating casters directly inside the console thus eliminating the need for a rolling platform. For the new console, it was decided to eliminate the top Nave manual and

make it a floating division. When completed, the new three-manual console measured 47" from floor to the top of the console lid. We installed a solid-state switching and combination system in conjunction with optical key sensing.

The cabinetry of the console incorporated the finest quality materials. They were selected not only to match the case of the existing instrument, but also to blend with the details of the environment. The console shell is made from quarter-sawn white oak with a tung oil finish. A six-sided marquetry design taken from the church's cast bronze doors was incorporated into the upper side and back panels. The jambs and nameboard are European pear wood with a French polish. To accentuate the connection between the organist's fingers and the keys, we prefer to use organic materials for key coverings. The natural keys therefore were made of polished bone. The sharps are made of the darkest ebony known (diospyros mollis, often used in black dyes). Rosewood key cheeks were chosen to contrast with the pear wood. Ebony was used for the hand-turned stop knobs. To distinguish the MIDI stops, mesquite, a native tree of the Southwest, was selected. The console connects the organist with the pipes in order to create music. Because of this, it is necessary for the console to be a pleasing and well-planned tactile environment for the musician. The music rack, stop faces, pedalboard, and the adjustable bench must be all carefully and ergonomically located in order to work together and assist the organist's ability to communicate through the instrument.

By November, the new console was in Scottsdale ready to be connected and by the first of December it was ready for its debut. Dr. Robert Huw Morgan, Stanford University Organist, was chosen to be the rededication recitalist.

The following personnel and suppliers

were involved in this successful project: Rick Celestino, Mark Dahlberg, John N. Hupalo, Bill Klinger, Joe Lamberina, Steve Repasky, Samuel Rohas, Jan Rowland, William Visscher, Shayne Ward, Classic Organ Works, F. Booth & Son, Ltd., P&S Supply Company, and Organ Supply Industries.

—John Hupalo & Steve Repasky

Blessing and Program, December 1, 2005

St. Maria Goretti Parish, Scottsdale, Arizona
Bishop Thomas Olmsted
Fr. Greg Schlarb, V.P., pastor
St. Maria Goretti Music Ministry Choir, Ann Weiss, director; David McDaniel, accompanist
Robert Huw Morgan, organ recitalist

Blessing Service

Let Us Go Rejoicing, B. Hurd
Psalm 66—Let All The Earth, M. Haugen
Gloria, A. Vivaldi

Organ Recital

Marcia from *Symphony No. 3*, C. M. Widor
Wie schön leuchtet der Morgenstern, D. Buxtehude
Fantasia in F minor, W. A. Mozart
Fantasia and Fugue on 'Ad nos ad salutarem undam', F. Liszt

GREAT

- 8' Principal
- 8' Bourdon
- 8' Gemshorn
- 4' Octave
- 2' Waldflöte
- IV Mixture
- Chimes
- MIDI

CHOIR

- 8' Holz Gedeckt
- 8' Dulciana
- 8' Unda Maris
- 4' Koppelflöte
- 2' Flöten Principal
- 1½' Lariot
- 8 Zajic Regal
- 8 Trompette en Chamade
- Tremolo
- MIDI

SWELL

- 16' Flute Conique (ext)
- 8' Flute Conique
- 8' Viole d'Gambe
- 8' Viole Celeste
- 4' Geigen Octave
- 4' Flute Triangular
- 2½' Nazard
- 2' Harmonic Flute
- 1½' Tierce
- III Plein Jeu
- 8' Trompette
- 4' Clarion (ext)
- Tremolo
- MIDI

NAVE

- 16' Quintaten (prep)
- 8' Montre
- 8' Bourdon
- 8' Erzähler & Celeste
- 4' Italian Principal
- 2' Flachflöte
- III Cymbale (prep)
- MIDI

PEDAL

- 32' Untersatz (digital)
- 16' Violone
- 16' Bourdon
- 16' Flute Conique (Sw)
- 8' Octave Violone (ext)
- 8' Major Flute (ext)
- 8' Conique Flute (Sw)
- 4' Spitz Principal
- 2' Spitz Principal (ext)
- 16' Contra Trompet (ext, Sw)
- 16' Zajic Regal (ext, Ch)
- 8' Trompet (Sw)
- 4' Clarion (Sw)
- MIDI

NAVE PEDAL

- 16' Montre (ext)
- 16' Subbass (main Ped Bourdon)
- 16' Quintaten (prep)
- 8' Octave Bass (manual)
- 4' Super Octave (manual)
- MIDI

New Organs



**Petty-Madden Organbuilders,
Hopewell, New Jersey, Op. 53
Dobbs Chapel at Trinity Presbyterian
Church, Atlanta, Georgia**

Petty-Madden has installed its second organ at Trinity Presbyterian Church, Atlanta. The first, a large three-manual electro-pneumatic instrument built in the 1980s, is located in the church's primary worship space. The second instrument was commissioned for the recently completed Dobbs Chapel at Trinity.

The new mechanical-action organ for Dobbs Chapel is contained within a case of painted and stained hardwoods. In order to fulfill the church design team's vision of an organ with minimal visual intrusion into the chancel, the organ case is unusually deep—eighteen feet to be exact—with the Swell division located behind the Great and Pedal. Since most of the organ is tucked behind a false wall, its physical massiveness is not apparent to the eye.

Planning, designing and producing an organ typically present new challenges for the organbuilder. Throughout the entire project, mutual trust and respect proved to be the coin of the realm, making working conditions exceedingly pleasant and rewarding. The quality of talent and cooperation gathered around the conference table produced extraordinary results. The chapel architecture is lavishly elegant in its simplicity; the acoustics—even for a space that seats less than 200—are as good as it gets; and the organ is ideally suited—both visually and aurally—for its home.

The quality of ingredients in large part determines the quality of the finished product. Petty-Madden has long maintained and demonstrated that lead is a noble metal and that the popularity of organ pipes made with high tin content is based more on myth and misconception than common sense. All principal pipework, including the polished façade, and open flutes are made from an alloy that is 60% lead and 40% tin. The quantity of lead is further increased to 75% in the stopped flutes and the Pedal Posaune. Of the flue pipes, only the Viola and Viola Celeste are made predominantly of tin. The principal chorus is at the same time bold yet gentle; there is a certain vocal breathiness in the

speech of the flue pipes; the reeds are colorful, quick and consistent in attack and timbre; the ensembles are tight and cohesive, and the tonal style eclectic.

An organ should work as beautifully as it sounds, too. The mechanical key-action is light and responsive, inasmuch as a smooth, sensitive tracker action was a "given" from the outset of the design process. Instead of traditional wood, inert carbon fiber rods are used for the trackers and the hornbeam tracker squares are fitted with virtually frictionless acetal bearings, which ride on stainless steel axles. The wind chest pallets and key channels are designed for optimum wind supply to the pipes and minimum "pluck." Pneumatic tremulant controls are located outside the organ case in the blower room; thus, the tremulants are silent. The wind system for the organ is also silent. The wind trunks are constructed of birch and have multiple-cut miters to minimize wind turbulence. Of particular interest is the construction and location of the Swell division. Positioned low in the rear of the case, the Swell must speak through the Great, thereby creating a remarkable cohesion with the latter. Second, the thick walls and shutters of the Swell contain a dead air space sandwiched between the inner and outer wooden surfaces; all of this results in an extraordinary expression rarely found in most organs. Indeed, with the shutters closed, "full Swell" can only be heard faintly when coupled to the Great foundation stops. A gradual pressure of the foot on the expression pedal unleashes a dramatic crescendo worthy of any romantic literature ever written.

Finally, the organ case is totally integrated with the elegant and simple architecture of the chapel. Graceful Ionic columns on elevated pedestals support the entablature under the pedal towers, pipes of the Great Principal in the center flat frame the window behind the organ, and the raised panels of the case mirror those found in the chapel wainscoting. The recessed console is constructed of quarter-sawn red oak and the pipe screens in the pedal towers are bundles of metal cylinders held together with hand-carved wooden ribbons.

—Bynum Petty



**Orgues Létourneau Limitée, Saint-Hyacinthe, Québec, Canada
The Pasquerilla Spiritual Center,
The Pennsylvania State University,
State College, Pennsylvania**

The largest worship space of its kind in the United States, the Pasquerilla Spiritual Center at Penn State provides worship space for over 55 different religious groups. Designed by Philadelphia architect James Oleg Krühly, the worship space evokes a sense of tranquility and dignity without appearing austere. Reflecting these same qualities, the visual design of the new mechanical action pipe organ is the result of a joint effort between Mr. Krühly and Létourneau. Despite the challenge of designing the instrument around several large HVAC ducts, the organ boasts a responsive key action and excellent tonal projection into the 700-seat worship space.

The tonal design for the organ was developed with the university's former organ instructor, Ann Marie Rigler, and the result is an instrument that can respond sensitively to both liturgical requirements and organ repertoire. Subsequent to the completion of the instrument, Dr. Rigler was appointed College Organist for William Jewell College in Liberty, Missouri, but returned to Penn State to perform the organ's inaugural recital on November 6, 2005. Her program included works by Craig Phillips, William Mathias (with the Penn State Concert Choir, Dr. Lynn Drafall conducting), Jehan Alain, Heinrich Reimann, Joe Utterback, J. S. Bach and Louis Vierne.

The organ features a two-manual and pedal console attached to the lower organ case. The manuals have bone-covered naturals and ebony accidentals, while the pedalboard features maple

naturals with ebony accidentals. Stop action throughout is electric, permitting a complete system of pistons with 32 levels of memory.

—Andrew Forrest

Photo credit: Andrew Forrest

GREAT

- 16' Bourdon
- 8' Principal
- 8' Chimney Flute
- 4' Octave
- 4' Spindle Flute
- 2' Super Octave
- 1 1/2' Mixture IV-V
- 2 1/2' Cornet III
- 8' Trumpet
- Tremulant
- Swell to Great

SWELL (enclosed)

- 8' Salicional
- 8' Voix Celeste (from GS)
- 8' Lieblich Gedackt
- 4' Principal
- 4' Spire Flute
- 2 1/2' Nazard
- 2' Flageolet
- 1 1/2' Tierce
- 1 1/2' Larigot
- 2' Mixture IV
- 16' Bassoon
- 8' Trumpet
- 4' Clarion
- Tremulant

PEDAL

- 16' Principal
- 16' Subbass
- 8' Octave
- 8' Bass Flute
- 4' Choral Bass
- 2 1/2' Mixture III
- 16' Posaune
- 8' Trumpet
- Great to Pedal
- Swell to Pedal

GREAT (Manual I)

- 8' Principal
- 8' Chimney Flute
- 4' Octave
- 4' Hohl Flute
- 2' Block Flute
- 2 1/2' Sesquialtera II
- 2' Mixture IV
- 8' Trumpet
- Tremulant
- Swell to Great

SWELL (Manual II)

- 8' Viola
- 8' Viola Celeste
- 8' Stopped Flute
- 4' Principal
- 4' Koppel Flute
- 2' Octave
- 1' Mixture IV
- 8' Trumpet
- 8' Oboe
- Tremulant

PEDAL

- 16' Subbass
- 8' Principal Bass
- 8' Gedackt Bass
- 4' Choral Bass
- 16' Posaune
- Great to Pedal
- Swell to Pedal

Mechanical key action
Electric stop action
8-level combination action
8 general combinations
4 divisional combinations per division
61-note manual compass
32-note pedal compass
Manual keys of laminated construction with polished bone covers on the natural keys and polished ebony on the sharps
Pedal keys made of maple; sharps capped with African blackwood
70 mm (± 2.75") wind pressure throughout

Photo credit: Bynum Petty

Attention organbuilders:

For information on sponsoring a color cover of THE DIAPASON, contact Jerome Butera, Editor, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; ph 847/391-1045; fax 847/390-0408; e-mail: jbutera@sgcmail.com

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 NOVEMBER

Russell Weismann; Battell Chapel, Yale University, New Haven, CT 12:30 pm
K. Scott Warren; St. Ignatius Loyola, New York, NY 7 pm
 Choral concert, with orchestra; St. Ignatius Loyola, New York, NY 8 pm
Jeremy Bruns; Princeton University Chapel, Princeton, NJ 12:30 pm
John Weissrock; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
George Williams; First Presbyterian, Arlington Heights, IL 12:10 pm

16 NOVEMBER

Schola Cantorum; Sprague Memorial Hall, Yale University, New Haven, CT 8 pm
Brandon Dumas; Church of the Holy Family, New York, NY 12:45 pm
 Choral concert, with organ and instruments; 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

17 NOVEMBER

Peter Richard Conte; Christ Church, Episcopal, Cambridge, MA 7:30 pm
Chandler Noyes, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
Bradley Hunter Welch; Storrs Congregational, Storrs, CT 8 pm
Marek Kudlicki; Westminster Presbyterian, Albany, NY 7:30 pm
Peter Dubois; Third Presbyterian, Rochester, NY 8 pm
Judith Hancock; St. Mark's Episcopal, Philadelphia, PA 7:30 pm
Todd Wilson; Wertheim Performing Arts Center, Miami, FL 8 pm
Philip Brisson; St. Bartholomew's Episcopal, Atlanta, GA 7:30 pm
 Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7:30 pm

18 NOVEMBER

Kevin Clemens; Church of St. John the Evangelist, Severna Park, MD 7 pm
Andrew Peters, with trumpet and flute; Baldwin Wallace College, Berea, OH 8 pm

19 NOVEMBER

Hans-Ola Ericsson; Woolsey Hall, Yale University, New Haven, CT 8 pm
+Arnold Ostlund, Jr.; West Center Church, Bronxville, NY 3 pm
Guido Graumann; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Stephen Hamilton; Church of the Holy Trinity (Episcopal), New York, NY 4 pm
Terrance Flanagan; Cathedral of St. Patrick, New York, NY 4:45 pm
 Bach, *Cantata 139*; Holy Trinity Lutheran, New York, NY 5 pm
Stephen Main; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
David Schelat; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm
Ken Cowan; Calvary Episcopal, Pittsburgh, PA 4 pm
 Choral Evensong; St. John's Episcopal, Hagerstown, MD 5:30 pm
Karel Paukert; St. Paul's Episcopal, Cleveland Heights, OH 4 pm
 Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
+Marek Kudlicki, with orchestra; St. Stanislaus Kostka, Bay City, MI 4 pm
Craig Cramer; Independent Presbyterian, Birmingham, AL 4 pm
 Glen Ellyn Children's Chorus; First Presbyterian, Arlington Heights, IL 4 pm
Thomas Foster; St. Chrysostom's, Chicago, IL 2:30 pm
Stephen Betancourt; St. Josaphat Roman Catholic, Chicago, IL 3 pm
Louise Bass, with brass; St. James Episcopal Cathedral, Chicago, IL 4 pm
Michael Shawgo; First United Methodist, Oak Park, IL 4 pm

21 NOVEMBER

Jonathan Dimmock; St. Luke Catholic Church, McLean, VA 7:30 pm
Ryan Hulshizer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 NOVEMBER

Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm
Ingrid Pierson; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Lee Nelson; First Presbyterian, Arlington Heights, IL 12:10 pm

25 NOVEMBER

Marvin Mills; Franciscan Monastery, Washington, DC 12 noon

26 NOVEMBER

Bach, *Cantata 26*; Holy Trinity Lutheran, New York, NY 5 pm
Anna Myeong; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Ben Woodward; Cathedral of St. Philip, Atlanta, GA 3:15 pm

27 NOVEMBER

Saint-Saëns, *Christmas Oratorio*; Trinity United Methodist, New Albany, IN 7:30 pm
Andrew Peters, with trumpet and flute; Belmont Heights Baptist, Nashville, TN 7:30 pm
Katie Ann McCarty; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 NOVEMBER

James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm
Laura Edman; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 NOVEMBER

Alistair Nelson; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
 Lessons & Carols; Second Congregational, Memphis, TN 11 am
Douglas Williams; First Presbyterian, Arlington Heights, IL 12:10 pm

1 DECEMBER

Christmas concert; Greene Memorial United Methodist, Roanoke, VA 6:30 pm, also 12/2
Samuel Metzger; Immanuel Lutheran, Tavernier, FL 8 pm
 Lessons & Carols; Holy Trinity Lutheran, Akron, OH 7:30 pm
 Atlanta Schola Cantorum; St. Bartholomew's Episcopal, Atlanta, GA 8 pm
 Handel, *Messiah*; Rockefeller Chapel, Chicago, IL 8 pm

2 DECEMBER

Christmas concert; Methuen Memorial Music Hall, Methuen, MA 7:30 pm
Paul Bisaccia, piano; Seabury, Bloomfield, CT 7:30 pm
 Bach, *Christmas Oratorio (Part II)*; Belding Theater, Hartford, CT 8 pm
 Yale Camerata; Battell Chapel, Yale University, New Haven, CT 8 pm
 Steinbach and Helvey Piano Duo; Twelve Corners Presbyterian, Rochester, NY 8 pm
 Atlanta Schola Cantorum; Holy Trinity Episcopal, Decatur, GA 8 pm
David Lamb; First Presbyterian, Franklin, IN 5 pm
 Handel, *Messiah*; St. Clement, Chicago, IL 7:30 pm

3 DECEMBER

Paul Jacobs; Mead Chapel, Middlebury, VT 3 pm
Richard Webster; Church of the Advent, Boston, MA 4:30 pm
 Lessons & Carols; Church of the Advent, Boston, MA 5 pm
Paul Bisaccia, piano; The Arbors, Manchester, CT 2:45 pm
 Bach, *Christmas Oratorio (Part II)*; Belding Theater, Hartford, CT 3 pm
 Choral Evensong; Trinity Episcopal, Hartford, CT 5 pm
 Steinbach and Helvey Piano Duo; Twelve Corners Presbyterian, Rochester, NY 10:30 am
 Handel, *Messiah*; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
 Bach, *Cantata 140*; Holy Trinity Lutheran, New York, NY 5 pm
Brian Swager; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
 Handel, *Messiah*; Christ Church, New Brunswick, NJ 7:30 pm
 Advent Carol Service; St. Peter's Episcopal, Morristown, NJ 5 pm
 Advent Lessons & Carols; Church of St. John the Evangelist, Severna Park, MD 7 pm
 Britten, *A Ceremony of Carols*; Church of the Covenant, Cleveland, OH 3 pm
Huw Lewis; Christ United Methodist, Marietta, OH 3 pm
 Advent Procession; Cathedral Church of St. Paul, Detroit, MI 4 pm

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Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 & 11 am
North Shore Choral Society; Saints Faith, Hope & Charity Church, Winnetka, IL 2:30 pm
Handel, *Messiah*; St. Clement, Chicago, IL 3:30 pm
Advent Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 4 pm
Advent Vespers; Rockefeller Chapel, Chicago, IL 5 pm

4 DECEMBER
Sonia Kim; Woolsey Hall, Yale University, New Haven, CT 8 pm

5 DECEMBER
Paul Bisaccia; McAuley, West Hartford, CT 3 pm
John Mueller; St. Paul's Episcopal, Winston-Salem, NC 7 pm
Jason Alden; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

6 DECEMBER
John Lowe Jr.; Morrison United Methodist, Leesburg, FL 12 noon
Peter Richard Conte; All Saints Episcopal, Atlanta, GA 7:30 pm

7 DECEMBER
Carols for Christmas; Christ Church Cathedral, Hartford, CT 12:05 pm
Paul Bisaccia, piano; Covenant Village, Cromwell, CT 7:45 pm
Bradley Hunter Welch; Woolsey Hall, Yale University, New Haven, CT 8 pm

9 DECEMBER
David Lang; Franciscan Monastery, Washington, DC 12 noon
Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 6:30 pm

10 DECEMBER
Christmas concert; St. Ignatius Loyola, New York, NY 2 pm, 4:30 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Ben Woodward; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Vox Fidelis; Christ Church, New Brunswick, NJ 6 pm

•Christmas concert; John Wesley United Methodist, Hagerstown, MD 4 pm
Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am
Handel, *Messiah*; Grace Lutheran, Lancaster, PA 4 pm

Lessons & Carols; First Presbyterian, Pittsburgh, PA 4 pm
Cantate; First Presbyterian, Lynchburg, VA 3 pm

Steinbach and Helvey Piano Duo; First Presbyterian, Gastonia, NC 7 pm
Christmas concert; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 1:30 & 4:30 pm
Saint-Saëns, *Christmas Oratorio*; First United Methodist Church, Columbus, IN 9 am

David Lamb; Howard Park Christian Church, Clarksville, IN 7 pm
Lessons & Carols; Church of Our Lady of Loretto, Notre Dame, IN 7:30 pm
Advent Lessons & Carols; Church of the Holy Comforter, Kenilworth, IL 5 pm

Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm, also 12/17
Lessons & Carols; St. James Episcopal, Chicago, IL 4 pm

11 DECEMBER
Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

12 DECEMBER
Ralph Johansen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 DECEMBER
Christian Lane; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

14 DECEMBER
Herald Vocal Arts Ensemble; Mary, Queen of the Universe Shrine, Orlando, FL 7:30 pm

15 DECEMBER
Christmas choral concert; First Presbyterian, Birmingham, MI 7:30 pm
Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm, also 12/16
Sursum Corda; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

17 DECEMBER
Lessons & Carols; South Church, New Britain, CT 4 pm
Handel, *Messiah*; Trinity Church, New York, NY 3 pm
Lessons & Carols; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Lessons & Carols; The Church of the Holy Trinity (Episcopal), New York, NY 4 pm
Bach, *Magnificat*; Holy Trinity Lutheran, New York, NY 5 pm

David Arcus; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Lessons & Carols; St. Peter's Episcopal, Morristown, NJ 11:15 am
Advent Lessons & Carols; Christ Church, New Brunswick, NJ 6 pm

Andrew Scanlon, with choir; Heinz Memorial Chapel, University of Pittsburgh, Pittsburgh, PA 3 pm

Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Mozart, *Vesperae Solennes de Confessore*; First Presbyterian, Lynchburg, VA 5 pm
Lessons & Carols; Grace Episcopal, The Plains, VA 5 pm

Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm
Choral concert; Park Congregational, Grand Rapids, MI 5 pm

Holiday brass concert; First Presbyterian, Birmingham, MI 7:30 pm
Choral concert; Cathedral of St. Philip, Atlanta, GA 3:15 pm

David Lamb; St. Meinrad ArchAbbey Church, St. Meinrad, IN 3 pm
South Bend Chamber Singers; Church of Our Lady of Loretto, Notre Dame, IN 7:30 pm
Anonymous 4; St. James Episcopal Cathedral, Chicago, IL 4 pm
Jim Fackenthal, carillon; Rockefeller Chapel, Chicago, IL 5 pm

18 DECEMBER
Paul Bisaccia, piano; The Gables, Farmington, CT 2 pm

19 DECEMBER
Ray Cornils, with choir and brass; Portland City Hall, Portland, ME 7:30 pm
Choralaires; Park Congregational, Grand Rapids, MI 12:15 pm
David Lamb; Central Presbyterian, Louisville, KY 7 pm

20 DECEMBER
John Scott; St. Thomas Church Fifth Avenue, New York, NY 6:15 pm

21 DECEMBER
William Atwood; Church of the Holy Family (The United Nations Parish), New York, NY 12:45 pm
Todd Wilson, with Burning River Brass and Cleveland Orchestra Youth Chorus; Severance Hall, Cleveland, OH 8 pm

22 DECEMBER
Paul Bisaccia, piano; Chatfield, West Hartford, CT 7:45 pm

23 DECEMBER
Ronald Stolk; Franciscan Monastery, Washington, DC 12 noon

24 DECEMBER
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

31 DECEMBER
Lessons & Carols; Church of the Advent, Boston, MA 5 pm
Choral Evening Prayer; Church of the Immaculate Conception, Montclair, NJ 8:30 pm
Thomas DeWitt; Morrison United Methodist, Leesburg, FL 8 & 10 pm

•**Mary Vessels, Keith Norrington, Linda DeRungs, David Lamb, Judith Miller, Gary Pope, Theresa Bauer**; St. Mary's RC Church, New Albany, IN 7 pm

**UNITED STATES
West of the Mississippi**

15 NOVEMBER
Steve Gentile & Frances Nobert; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

17 NOVEMBER
James Welch; Trinity Episcopal Cathedral, Reno, NV 7:30 pm
Dana Robinson & Paul Tegels; St. Mark's Cathedral, Seattle WA 7:30 pm

18 NOVEMBER
Paul Jacobs; Mount Olive Lutheran, Minneapolis, MN 4 pm
David Dahl, with violin; Christ Church Episcopal, Tacoma, WA 8 pm

19 NOVEMBER
Marilyn Keiser; Bates Recital Hall, University of Texas, Austin, TX 3 pm
La Follia; Christ the King Lutheran, Houston, TX 5 pm
Choral concert; St. Stephen's Presbyterian, Fort Worth, TX 7:30 pm

Laudamus Chamber Chorale; St. John's Lutheran, Fort Collins, CO 3 pm
Maxine Thevenot & Iain Quinn; Cathedral Church of St. John, Albuquerque, NM 4 pm
Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Steve Gentile & Frances Nobert; Trinity Lutheran, Manhattan Beach, CA 4 pm

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25 NOVEMBER

Paul Jacobs; First Presbyterian, Livermore, CA 8 pm

26 NOVEMBER

Robert Clark; Pinnacle Presbyterian, Scottsdale, AZ 4 pm

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

Jane Parker-Smith; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

1 DECEMBER

Robert Morgan; St. Maria Goretti, Scottsdale, AZ 7:30 pm

2 DECEMBER

James Welch; The Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 4:30 pm

3 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm

Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm

Advent Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 4 pm

Advent Lessons & Carols; All Saints' Episcopal, Beverly Hills, CA 5 pm

4 DECEMBER

Ken Cowan; Ridglea Presbyterian, Fort Worth, TX 7:30 pm

7 DECEMBER

VocalEssence; St. Andrew's Lutheran, Mahomet, MN 7:30 pm

8 DECEMBER

Carlene Neihart, with choir; New Reform Temple, Kansas City, MO 6 pm

9 DECEMBER

VocalEssence; Normandale Lutheran, Edina, MN 7:30 pm

10 DECEMBER

VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm

Bells in Motion; First Presbyterian, Davenport, IA 4 pm

Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Advent Lessons & Carols; St. Stephen's Presbyterian, Fort Worth, TX 11 am

Gerre Hancock, Choral Evensong; St. Mark's Episcopal, San Antonio, TX 4 pm

11 DECEMBER

Schola Cantorum of Texas; St. Stephen's Presbyterian, Fort Worth, TX 7:30 pm

13 DECEMBER

David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

Handel, *Messiah*; Cathedral of Our Lady of the Angels, Los Angeles, CA 8 pm

15 DECEMBER

John Scott; All Saints' Episcopal, Fort Worth, TX 7:30 pm

Britten, *A Ceremony of Carols*; Cathedral Church of St. John, Albuquerque, NM 7 pm

Christmas carol sing-along; Trinity Episcopal, Santa Barbara, CA 7:30 pm

17 DECEMBER

David Higgs; Davies Symphony Hall, San Francisco, CA 7 pm

18 DECEMBER

Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

19 DECEMBER

Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

20 DECEMBER

Christmas Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 7 pm

24 DECEMBER

Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 4 pm

31 DECEMBER

Christmas Lessons & Carols; St. Stephen's Presbyterian, Fort Worth, TX 10 am

James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

INTERNATIONAL

15 NOVEMBER

Roderich Kreile; Kreuzkirche, Dresden, Germany 8 pm

17 NOVEMBER

Gordon Atkinson; St. Andrew's Cathedral, Sydney, Australia 1 pm

19 NOVEMBER

Mozart, *Requiem*; St. Katharinen, Oppenheim, Germany 6 pm

Eric Lebrun; St. Joseph, Bonn-Beuel, Germany 7 pm

Bernhard Focroulle; St. Nikolaus, Bensberg, Germany 8:30 pm

20 NOVEMBER

Ton Koopman, organ and harpsichord; Salle Métropole, Lausanne, Switzerland 8:30 pm

21 NOVEMBER

Ton Koopman, organ and harpsichord; Salle Métropole, Lausanne, Switzerland 8 pm

22 NOVEMBER

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

26 NOVEMBER

Douglas Cleveland; Rozsa Centre, The University of Calgary, Calgary, AB, Canada 3 pm

29 NOVEMBER

Samuel Kummer; Kathedrale, Dresden, Germany 8 pm

3 DECEMBER

Carolyn Shuster Fournier & Dominique Fournier; Saint-André, Paris, France 6 pm

5 DECEMBER

Gillian Weir; Alton Parish Church, Alton, Hants, UK 8 pm

6 DECEMBER

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

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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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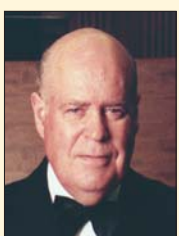
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 Martin Baker, Director
 October 2006
SOLD OUT

The Choir of Saint Thomas
 Church, NYC
 John Scott, Director
 Spring 2007
SOLD OUT

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

The Choir of St. John's College
 Cambridge, UK
 David Hill, Director
 West Coast USA Tour
 Spring 2009

*=European artists available
 2006-2007

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www.concertorganists.com