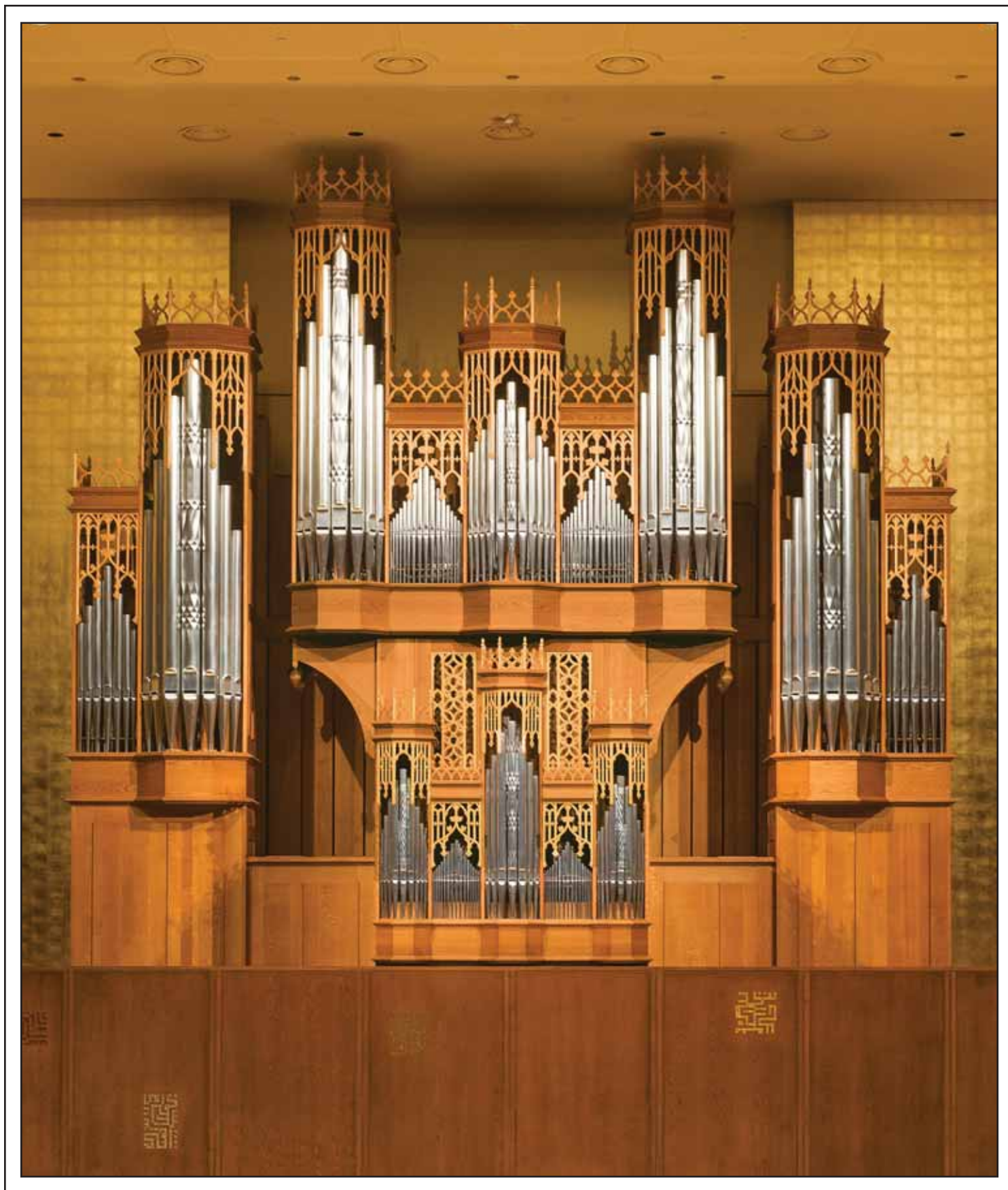


THE DIAPASON

FEBRUARY 2014



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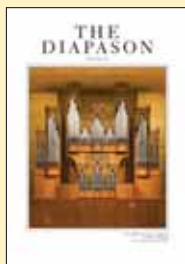
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On Teaching

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Editor's Notebook

In this issue

As this is being written, the Chicago area is coming up for air (warmer air!) after digging out from a foot of snow, followed by days of subzero temperatures. Spring may seem far off, but in reality many of us are already planning and practicing for Holy Week and Easter services. James McCray reviews Lent and Palm Sunday choral works for your consideration.

Our *Nunc Dimittis* section is, sadly, very large this month; we remember Clyde Holloway, Sylvie Poirier, Phares Steiner, and Marianne Webb.

In "Harpsichord News," Larry Palmer writes of matters Mozartian, including from his own letters written during his student days, along with numerous interesting tidbits—and Jane Johnson's marvelous sketch of Wolfgang.

John Bishop, in this month's installment of "In the wind . . ." remembers a close friend, and muses on how his grandson will experience the future, especially regarding the arts—"history informs the future," and we can only wonder what the future may hold.

Gavin Black begins his explanation of techniques for learning how to execute finger substitution.

Martin Goldray reviews the McGill Summer Organ Academy, a two-week event held this past July in Montreal, which featured seven seminars on seven different instruments.

Letters to the Editor

Baroque fugal improvisation

While Maxim Serebrennikov's "Fugal Improvisation in the Baroque Era—Revisited" (September 2013) presents some interesting material, it also perpetuates an unfounded belief: "Today the ability of an academically trained musician to create 'on-the-fly' is thought of as exceptional—for the gifted only. Yet it is well known that in the Baroque era every professional musician was expected to possess this 'gift.'" An undocumented quotation from David Yearsley then follows:

In the 18th century if you couldn't improvise you couldn't call yourself a keyboard player. Worse than that, you couldn't get a job, since all organist auditions required extemporaneous performance of a fugue on a given subject.

Serebrennikov acknowledges, however, the lack of "concrete instructions that would allow us today to understand how fugue was improvised."

A more realistic picture is gained from an anonymous criticism of ten unnamed composers in the *Critische Musicus* (14 May 1737) edited by

Johann Adolph Scheibe. According to later conjectured identifications made by Johann Gottfried Walther, Johann Sebastian Bach's distant relative, four of them were employed in Leipzig.* The critic finds [Carl Gotthelf Gerlach at the Neukirche] too incompetent for composition, so he always uses works by others. [Johann Schneider, organist at the Nikolaikirche] has "almost the same qualities." As for [Johann Gottlieb Görner, organist at the Thomaskirche], "nothing is more disorderly than his music. . . . He can dispense with the rules [of composition] daily, because he does not know them. . . . the worst blunders embellish every measure." In contrast to all the other composers discussed, Sebastian Bach (who allowed J. A. Birnbaum to reveal his identity) is highly praised for his skill in both performance and composition. But his church music was much, much too difficult for singers and instrumentalists of the time, which made his music sound "unclear" and "incomprehensible." The quality of his music, wrongly inferred today, was not

Here & There

Events

First Presbyterian Church, Arlington Heights, Illinois, continues its concert series: February 5, Kris Ward, handbells; 2/9, 29th annual Organ Fest, featuring John Bryant, Keith McNabb, Kirstin Synnestvedt, Christopher Urban, and Gary Wendt; March 5, Christopher Urban, with Chuck Beech, piano; 3/16, Chicago Bronze handbell ensemble; April 2, Christopher Urban; 4/13, spring choral concert. For additional information: www.fpcch.org.

Ars Lyrica Houston continues its tenth-anniversary concert season: February 8, Scarlatti, *La sposa dei cantici*; 2/21, Venetian Carnival; March 29, Handel, *Susanna*; May 9, Baroque favorites. For information: www.arslyricahouston.org.



María Guinand

Houston Chamber Choir, with Latin percussionists, presents *Todos Unidos—Todos Cantamos*: Music of the Americas, concerts conducted by Venezuelan conductor María Guinand: February 8, 7:30 p.m., at South Main Baptist Church, Houston; 2/9, 4 p.m., at St. Thomas Episcopal Church, College Station. For information: www.houstonchamberchoir.org.

the issue, but its overwhelming difficulty. Thus we have a picture in which the world's greatest contrapuntist, Cantor Bach, had to listen to Görner's blunders at the Thomaskirche organ every week for years—and, moreover, hear his own concerted church music poorly performed.

In my research, I have found no evidence that the percentage of early musicians who could improvise acceptably was any greater than today. On the contrary, countless commentators deplore the "wretched" variations with which performers often "disfigured" well-composed music. It seems that the terms "composer" and "improvisation" were applied rather more loosely than now.

Beverly Jerold
Boston, Massachusetts

*See Michael Maul, "Johann Adolph Scheibes Bach-Kritik," *Bach-Jahrbuch* 96 (2010): 153–197 at 161–65; and Beverly Jerold, "The Bach-Scheibe Controversy: New Documentation," *BACH, Journal of the Riemenschneider Bach Institute* 42/1 (2011): 1–45.

Madison Avenue Presbyterian Church, New York City, continues its music series: February 9, Vassily Primakov, piano; March 2, cello and piano; 3/23, Andrew Henderson; 3/30, New York Bach Artists; April 13, Handel, *Messiah*; 4/25, 4/27, Juilliard 415, Corelli sonatas; May 4, New York City Children's Chorus; 5/18, Saint Andrew Chorale and Orchestra, Bach cantatas. For information: 212/288-8920; www.mapc.com/music/sams.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, continues its concert series: February 9, Competition Winners' Recital; March 9, Festival of Organists (Joseph Arndt, Stephen Williams, Carol Weber, Jim Little, Peter Calabro); April 12, Crescent Choral Society, with orchestra;

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4/18, Good Friday Tenebrae; May 18, Crescent Singers, Spring Concert Favorites. For further information: crescentconcerts.org.

Christ Church, Bradenton, Florida, continues its concerts: February 9, Huw Lewis; 2/23, Ring Sarasota handbell ensemble; March 2, Mozart, *Mass in C Major*; 3/9, István Ruppert; 3/23, Ahreum Han. For information: www.christchurchswfla.org.



D. Jacques Way harpsichord (1980) at First Church Boston

First Church Boston announces Early Music Thursdays, a series of harpsichord recitals and concerts on period instruments, Thursdays from 12:15–12:45 p.m.: February 13, Akiko Enoki Sato, with mezzo-soprano and flute; 2/20, Paul Cienniwa; 2/27, Grand

Harmonie; April 24, Jory Vinikour; May 1, Paul Cienniwa; 5/8, Charles Sherman. For information: www.firstchurchboston.org.

St. John's Cathedral, Denver, Colorado, continues its concerts: February 14, Michael Hey; March 21, New York Polyphony; April 4, Choir of St. John's College, Cambridge, U.K. Recitals also precede Evensong: February 16, Lucy Garrett, piano, and Rosanne Sterne, flute; March 16, Bryan Dunnewald; May 18, Ralph Valentine. For information: sjcathedral.org/music.

First United Methodist Church, Ocala, Florida, continues their Concerts with a Cause: February 16, Gainesville Civic Chorus & Chamber Orchestra; April 6, Central Florida Master Choir; May 4, FUMC Praise Band; Saturday, 5/10, Marion Civic Chorale. For information: www.fumcocala.org.

Second Presbyterian Church, St. Louis, Missouri, continues its Cout's Music Series: February 16, Valentine's Day program with tenor Cole Seaton and pianist Andrew Peters; March 2, silent movie accompanied by organist Andrew Peters; April 13, organ recital by Andrew Peters. For information: www.secondchurch.net.

The Cathedral of St. John the Divine, New York City, continues its music series: February 19, music from

Renaissance Spain; April 8, Bach, *St. John Passion*. For information: www.stjohndivine.org/GMGS.html.



San Andres, Zautla (photo credit: David Hilbert)

Tenth International Organ and Early Music Festival takes place in Oaxaca, Mexico, February 20–25. Featured performers include organists Roberto Fresco, Rafael Cárdenas, Jesús López Moreno, José Francisco Álvarez and Cecilia Winter; soprano Lourdes Ambriz, baroque violinist Vladislav Badiarov, the Terceto Cuicacalli classical guitar ensemble, and an early music choral ensemble; and percussionists Valentín Hernández and Gabriela Edith Pérez Díaz. Art historian Richard Perry, author of various books on Mexican colonial art, will lead church tours, and archeologist Marcus Winter (Instituto Nacional de Antropología e Historia, INAH) will lead tours of archeological sites. Organists will have the opportunity to play the organs in Tamazulapan and Zautla and possibly other communities. For information: <http://iohio.org/eng/festx.htm>.



Richard Coffey

CONCORA presents concluding concerts during this last season with Richard Coffey as conductor: February 22, music of the Russian Orthodox tradition; March 30, Bach, *Mass in B Minor*. For information: www.concora.org.

The Church of the Resurrection, New York City, continues Sunday Choral Evensong & Benediction at 5 p.m. on February 23, March 30, April 27, May 25, and June 29, and weekly beginning in October. For information: www.resurrectionnyc.org.

The Shadyside Presbyterian Church, Pittsburgh, continues its concerts: February 23, baritone Daniel Teadt; March 9, Virginia Glee Club;

April 6, Choral Evensong; 4/27, Ahreum Han. For information: www.shadysidepres.org.



St. Ignatius Loyola, New York City

The Church of St. Ignatius Loyola, New York City, continues its N.P. Mander Organ Recital series: February 23, Andrew Henderson; March 16, Nanci- anne Parrella, organ, with Jorge Ávila, violin; Victoria Drake, harp; and Arthur Fiacco, cello. For information: 212/288-2520; www.kscottwarren.com; www.smsscconcerts.org.

First Presbyterian Church, "The Pink Church" in Pompano Beach, Florida, continues its Spire Series of concerts: February 23, Mark Jones, with Lynn Conservatory orchestra; March 12, Mark Jones, with oboe; 3/19, Diana Aker; 3/26 Mark Jones, with piano; April 2, Mark Jones, with harp; 4/9, Mark Jones, with saxophone. For information: www.pinkpres.org.

Advent Lutheran Church, Melbourne, Florida, continues its organ recital series, Sundays at 3 p.m.: February 23, Josiah Armes; May 18, Silviya Mateva. For information: www.adventsuntree.com.

St. Paul's Episcopal Church, in conjunction with East Carolina University, Greenville, North Carolina, continues its music events: February 23, Choral Evensong; 2/28, Christopher Jacobson; March 10, Furman University Singers; 3/30, Choral Evensong; April 11, Bernstein, Chichester Psalms. For information: scanlona@ecu.edu.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its music series: February 23, early music festival; March 10, Stile Antico; April 11, Chanticleer; 4/16, Ancient Office of Tenebrae. For information: www.stpeterinchainscathedral.org.

St. Chrysostom's Church, Chicago, continues its concert series: February 23, St. Chrysostom's Choir; March 23, Roger Stanley; May 11, early Baroque ensemble works; 5/18, parish recital; June 1, viol consort. For information: www.saintc.org.

Resurrection Parish, Santa Clara, California, continues its Creative Arts Series: February 23, Laura Simpson, harp; March 23, Faythe Freese; May 4, Cecilia vocal ensemble. For information: www.CreativeArtsSeries.com.

The Cathedral of Saint Paul, St. Paul, Minnesota, presents the inaugural year of organ concerts on the restored cathedral pipe organs, following the successful completion of SOUND OFF! 2010–2013, a \$3.4 million campaign

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St. Luke in the Fields Choir

The Church of St. Luke in the Fields, New York City, continues its concert series: February 20, Palestrina choral works; April 3, music based on the Passion story, by Buxtehude and Schütz. For information: 212/414-9419; www.stlukeinthefields.org.

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which drew support from more than 800 individual donors: February 25, Simon Johnson; June 26, Sean Vogt; August 21, Samuel Holmberg; September 25, Janette Fishell; October 30, Jean-Baptiste Robin. For information: www.cathedralsaintpaul.org.

St. George's, Hanover Square, London, U.K., hosts London Organ Day on March 1 from 10 a.m.–5 p.m. Famous for having been Handel's church, St. George's Hanover Square is home to a new organ by Richards, Fowkes & Co. of Tennessee; Ann Elise Smoot will play the new organ at the end of the day. The day's theme is American music; Kimberly Marshall will play early American organ music on a Martin Goetze and Dominic Gwynn organ built for the Handel House Museum in 1998, and now kept at St. George's. The schedule also includes a choral concert. For information: lod.ticketleap.com/lod2014/.



Tannenberg organ at Old Salem

Old Salem Museums & Gardens, Winston-Salem, North Carolina, announces its 2014 recitals on the Tannenberg organ, Fridays at 7:30 p.m.: March 14, Peter Sykes; May 9, Marilyn Keiser; September 26, Peter Dubois. For information: www.oldsalem.org.

The 14th International César Franck Competition took place in Haarlem, Netherlands, at the Cathedral and Basilica of St. Bavo ("New St. Bavo") September 24–28, 2013. The required program for this year's competition consisted of works by César Franck and Gaston Litaize. Jury members were Guy Bovet, Olivier Latry, and Ben van Oosten. The applicants invited to perform in Haarlem were Lara Schaffner (Switzerland), Gerben Budding (the Netherlands), Cyril Deaconoff (USA), Ae Shell Nam (Korea), Bert van Stam

(the Netherlands), Liene Andreta Kalnciema (Latvia), and Gary Cheung (Great Britain). In the end, no first prize was awarded; Bert van Stam received second prize and the audience prize; Liene Andreta Kalnciema and Ae Shell Nam each received a third prize. For information: cesarfranckcompetition.org.

The National Association of Pastoral Musicians (NPM) academic scholarship program assists with the cost of educational formation for pastoral musicians. Application deadline for 2014 scholarships is March 5, 2014.

The applicant must be an NPM member with a demonstrated financial need, enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2014–2015 school year. Applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied only to registration, tuition, fees, or books. Scholarship is awarded for one year only; former recipients may re-apply, but renewal is not automatic. The application form and financial statement are available online at www.npm.org Scholarships. For information: 240/ 247-3000 or 855/207-0293; www.npm.org.

To promote the value of excellence in hymn playing, the **2014 Schoenstein Competition in Hymn Playing** has been announced to coincide with the release by MorningStar Music Publishers of the book *Hymn Playing: A Modern Colloquium* by Stuart Forster. Organists born on or after March 20, 1981, are invited to apply. The application should include live recordings of the applicant playing hymns with a congregation singing, and must be received by March 20, 2014. The final round will be held at Christ Church, Cambridge, Massachusetts, at 4 p.m. on June 22, the day before the AGO national convention begins in Boston. The public is invited to sing in the congregation during the final round. Finalists will play the 2006 III/43 Schoenstein organ at Christ Church, Cambridge. First prize will be \$3,000 and second prize will be \$1,000. Rules and application forms are available at www.hymnplayingcompetition.org or from the organizer, Dr. Stuart Forster, at stuartforster@aya.yale.edu.

The Fondation Académie d'Orgue de Fribourg is offering a scholarship for organ students who wish to study at Fribourg University of Music in the academic year 2014–15. The successful candidate will also be invited to play a



Raymond & Elizabeth Chenault, Jean-Baptiste Robin

On October 15, 2013, **All Saints' Episcopal Church**, Atlanta, Georgia, with the Atlanta Chapter AGO, hosted a recital by **Jean-Baptiste Robin**, organist of the Royal Chapel of the Palace of Versailles and professor of organ at the Conservatoire a Rayonnement Regional in Versailles. The opening recital for the tenth anniversary season of recitals on the James G. Kenan Memorial Organ, built by John-Paul Buzard Pipe Organ Builders of Champaign, Illinois, the all-French program (Marchand, Bizet, Widor, Debussy, Dupré, Alain, and Robin) was played to a full house that included the French Deputy Consul of Atlanta, Caroline Pasquier.

John-Paul Buzard's Opus 29 (87 ranks over four manuals) was heard for the first time on All Saints' Sunday, 2003, when the Choir of All Saints' Church, directed by choirmaster Raymond Chenault, premiered David Briggs' *Requiem*. On November 3, 2013, the choir sang the rarely performed *Requiem in C* by Charles Gounod, and a choral premiere by Tarik O'Regan, *Blessed Are They*, commissioned by All Saints' Church parishioner Frank Thomas, Jr. in celebration of Elizabeth and Raymond Chenault's 38 years as organists and choirmasters at All Saints' Church, Atlanta. The twice GRAMMY-nominated composer from England was in attendance for the premiere.

Remaining concerts in All Saints' series include: February 18, tenth anniversary Buzard organ recital by the Chenaults, Michael Crowe, and Jefferson McConaughy; March 18, James Gibson, piano; May 16, Sylvia McNair, soprano; June 18, Matthew Owens, organist of Wells Cathedral, England. For information: allsaintsatlanta.org.

concert in the Fribourg International Organ Festival. Closing date for applications is March 30, 2014. Applicants must have been admitted at the Fribourg University of Music (HEMU—Haute Ecole de Musique: www.hemu.ch).

All candidates must send the application form, a detailed curriculum vitae, a copy of academic degrees, a copy of ID and three letters of recommendation to: Fribourg Organ Academy, C.P. 51, CH 1700, Fribourg, Switzerland. Candidates may also be required to do an audition.

At the same time all candidates must apply for the entrance examination at HEMU by contacting Jean-Pierre Chollet, director of HEMU, at: Jean-Pierre.CHOLLET@hemu-cl.ch. The scholarship audition can be done the same day as the entrance exam. For further information contact: info@academieorgue.ch.

The Royaumont Foundation will present an Organ Institute July 14–18, 2014 in France, led by Jean-Baptiste Robin on the 1710 Clicquot organ at the Royal Chapel at the Palace of Versailles, and the 1864 Cavaillé-Coll organ at Royaumont Royal Abbey. Intended to give Americans the opportunity to discover French organs and the French tradition in organ performance, the cost is €227, which includes accommodation and meals in Royaumont July 16–18. Application deadline is March 31. For further information: royaumont.com/fondation_abbaye/.

The American Guild of Organists (AGO) announces a new scholarship program, which, in 2014, will offer up to six talented young organists with financial needs the opportunity to acquire substantial funding to reduce their university/college tuition costs, when enrolled full-time

in an accredited four-year undergraduate degree program or an accredited two-year graduate degree program.

The new Pogorzelski-Yankee Memorial Scholarship is made possible by the late Ronald G. Pogorzelski and the late Lester D. Yankee, who have given significant assets of their estate to the American Guild of Organists, with a mandate attached that a portion of the sizable estate be distributed annually in the form of organ scholarships. The Pogorzelski-Yankee Memorial Scholarship is the largest monetary scholarship ever to be awarded by the American Guild of Organists to individual organists.

The scholarship program was developed by the AGO's Committee on Continuing Professional Education (abbreviated as CCPE—Frederick Hohman, director). The CCPE sub-committee, which has been chiefly responsible for establishing the rules and regulations of the scholarship, the screening of the initial applicants, and the awarding of the initial scholarships, comprises Sharon Hettinger, Leon Couch, and Catherine Rodland (sub-committee chair).

The first Pogorzelski-Yankee Scholarships will be awarded in spring 2014. Applications for this scholarship must be submitted online by March 1, 2014. In its first year, AGO's CCPE aims to distribute a total of \$60,000 in Pogorzelski-Yankee Scholarship funding with cash awards to six individuals, in the amounts as follows:

One incoming freshman: \$7,500 per year, in each of four years of study, totaling \$30,000 in scholarship funds.

One continuing sophomore: \$7,500 per year, in each of three years of study, totaling \$22,500 in scholarship funds.

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Here & There

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One continuing junior: \$7,500 per year, in each of two years of study, totaling \$15,000 in scholarship funds.

One finishing senior: \$7,500 per year, for one year of study, totaling \$7,500 in scholarship funds.

One incoming master's-level student: \$15,000 per year, in each of two years of study, totaling \$30,000 in scholarship funds.

One finishing master's-level student: \$15,000 per year, for one year of study, totaling \$15,000 in scholarship funds.

As the scholarship program continues beyond its first year, CCPE will be seeking one new incoming freshman and one incoming master's-level student, to succeed and replace those award recipients who graduate with their degrees, at which time their award program terminates. The scholarship program is designed to be perpetual and self-sustaining, and to grow as the assets of the estates of Mr. Pogorzelski and Mr. Yankee continue to grow.

Applicants must complete an application form and related forms that are typically completed when applying for financial aid for university or college study. The application must contain a performance video from the applicant. Application information may be obtained by contacting Harold Calhoun at the AGO office in New York, at 212/870-2310, or by email at hc@agohq.org. Application details and forms are online at www.agohq.org in the "Education and Certification" section.

Ateliers Pleyel, one of the world's oldest firms manufacturing pianos, has announced it will cease operations. The only remaining piano builder in France, with more than two centuries of history and clients including Chopin, Stravinsky, as well as many of Europe's royal families, has operated from a workshop with fourteen craftsmen in the Paris suburb of Saint-Denis. The company was founded by Ignaz Pleyel, a musician and composer. In recent years, the firm had dropped production of upright pianos, focusing exclusively on high-end grand pianos. Still, production fell from about 2,000 pianos per year to about 20. The announcement comes on the heels of one by Steinway Musical Instruments in the United States, which agreed to a buyout for about \$512 million.

People



Christoph Bull

Christoph Bull presents concerts: February 7, 7:30 p.m., Northridge United Methodist Church, Northridge, California; 2/21, 8 p.m., Christoph Bull & Norton Wisdom, First Congregational Church, Long Beach; 2/28, Modesto

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Appointments

Jonathan Ryan has been appointed assistant director of music at Christ Church (Episcopal), Greenwich, Connecticut, where he directs the church's semi-professional adult choir in services and concerts, works with the Choir of Men & Boys and the Girls Choir, and shares service playing responsibilities on church's IV/96 Austin organ within the historic parish's extensive, British cathedral-modeled music program. A graduate of the Eastman School of Music and the Cleveland Institute of Music, Ryan is distinguished with six first prize awards in international and national organ competitions, and concertizes under the management of Karen McFarlane Artists while also maintaining a private teaching studio. He released his debut recording, *A Cathedral's Voice*, in 2012 to critical acclaim on the Raven label. For information: www.jonathan-ryan.com.



Jonathan Ryan

First Christian Reformed Church for Stanislaus AGO chapter; March 1, masterclass for Palo Alto/Peninsula AGO chapter; April 3 [to be confirmed], joint organ concert with Hyunju Hwang at Blessed Sacrament Church, Hollywood; 4/25, St. Mark's, Yreka; 4/27, Southern Oregon University Concert Hall; May 14, 12:10 p.m., First United Methodist Church, Santa Monica. For information: www.christophbull.com.



Stephanie Burgoyne and William Vandertuin

Stephanie Burgoyne and William Vandertuin will perform an organ four-hand transcription of the second movement of Johannes Brahms's *Symphony No. 4*, op. 98, at St. Paul's Anglican Cathedral in London, Ontario, Canada on March 11. William Vandertuin transcribed a number of symphonic movements for organ solo almost 50 years ago while organist at the Cathedral of St. Matthew's in Brandon, Manitoba. Following this he was organist-choirmaster at Grace Anglican Church for the next 23 years.

Stephanie Burgoyne pursued her early music education in her native New Brunswick, receiving her ARCT diploma in piano. She obtained her associateship in organ performance from Conservatory Canada, in London, Ontario, the artist diploma in organ and piano performance from the University of Western Ontario, and the ARCCO diploma from the Royal Canadian College of Organists, at the same time earning her Ph.D. in mathematics. Burgoyne has held various positions in New Brunswick and in Ontario; she is the producer of the Noon Organ Recital Series at St. Jude's in Brantford (completing its eighth year in 2013).

Other works on the program are "Marcia Religiosa" from *Sonata No. 6* by Josef Rheinberger and final movement ("St. Patrick's Breastplate") from *Organ Sonata No. 4* by Charles Stanford.

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Wilma Jensen

Wilma Jensen will celebrate her 85th birthday in a collaborative concert at St. George's Episcopal Church in Nashville, Tennessee, where she was organist/choirmaster for 20 years. The concert takes place March 2 at 4 p.m. and will be streamed live from the St. George's website, www.stgeorgesnashville.org. Michael Barone, of American Public Media's broadcast *Pipedreams*, will be present to host the occasion as "Pipedreams Live."

Former St. George's Choir members will return as vocal soloists, along with many instrumentalists, in a program that includes some seldom-heard repertoire; some works have been transcribed or arranged by Wilma Jensen for the occasion. These include Gerald Finzi's *Eclogue*, which Jensen, playing the piano solo part, will perform with Janette Fishell, Indiana University organ department chairperson; *La Villanelle* by Eva Dell'Acqua, which will be sung by opera singer Rebecca Price and with harp played by Carol McClure, of the Royal Schools of Music, London, U.K. Terri Richter, of Seattle Opera, will perform *Jauchzet Gott* from Bach's *Cantata 51* with instrumental trio and continuo.

The newly formed Nashville women's chorus, Vox Grata, conducted by Jeanette MacCallum along with Carolyn Bailey, Nashville Symphony violinist, will perform the Karg-Elert *Fugue, Kanzone und Epilog* with Wilma Jensen.

Marjorie Johnston, of the Chicago Symphony Chorus, will sing *O rest in the Lord* from Mendelssohn's *Elijah*; Gloria Parvin, of the Birmingham Independent Presbyterian Choir, and cellist Anthony

LaMarchina of the Nashville Symphony, will perform *Pie Jesu* from the Duruflé *Requiem*. Actor Timothy Fudge will sing an arrangement of *Danny Boy*.

Jensen and James Mellichamp, President of Piedmont College in Demorest, Georgia, and former doctoral student of Wilma at Indiana University, will perform an organ duet of two sections of Ravel's *Le Tombeau de Couperin*, arranged by James Biery. Trumpeter Jeff Bailey will perform Mouret's *Rondeau*, and with his son, Preston Bailey (both of the Nashville Symphony), will play a movement from the Vivaldi *Concerto in C* for two trumpets. Wilma Jensen will perform Dupré's *Cortège et Litanie* and *Le Monde dans l'attente du Sauveur* (The World Awaiting the Saviour) from *Symphonie-Passion*.

The program will open with the hymn *O God beyond all praising* (THAXTED), arranged for organ, brass, and timpani by Richard Proulx; this tune is used in *Jupiter* from Holst's *The Planets*, which will close the program. Wes Ramsay is arranging the work for organ, to be played by Elizabeth Smith, former St. George's associate organist, and Wilma Jensen, along with a number of instrumentalists. The celebration will be followed by a birthday party reception.

On July 20, 2013, **Francesco Ruffatti** of Fratelli Ruffatti, Padua, Italy, presented a lecture at the National Symposium on the work of Cioccolani organbuilders of Central Italy in the eighteenth and nineteenth centuries. The event occurred at the city hall of Cingoli (Macerata), the hometown of the Cioccolani builders. The lecture included a comparison study between the characteristics of the Venetian and central Italian organbuilding traditions. The study is expected to be published soon. On January 11 and 12, 2014, Francesco Ruffatti presented a symposium lecture to celebrate the 200th anniversary of the death of Gaetano Callido, organbuilder of Venice, which focused on Callido's reed stops. The symposium in Venice also included lectures by organists and organ experts Luigi Tagliavini, Mauro Ferrante, and others. **Michela Ruffatti** presented a lecture in March 2013 at Koïnè, the World Fair of Church Supplies, Liturgical and Ecclesiastical Art, held in Vicenza, Italy. The lecture on architectural development of church organs in the new millennium investigated various aspects of contemporary pipe organ design in churches and featured many images of innovative designs.

Publishers

Bärenreiter announces a new release, the first volume of the complete organ works of César Franck. Eight volumes are planned in collaboration with the César Franck Society. In addition to those works that have been published previously, hitherto neglected manuscripts have been taken into consideration. Deviations, doubtful readings, and editorial changes will be documented in a comprehensive critical commentary. The volumes are co-edited by Franck experts: Christiane Strucken-Paland, Helga Schauerte-Maubouet, Ralph Paland, Tobias Hünermann, and Holger Stüwe. The first volume contains a comprehensive foreword

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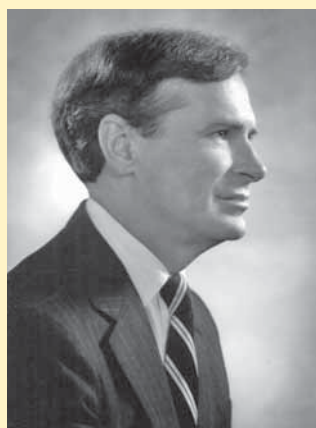
Clyde Holloway died December 18, 2013, in Houston, Texas. He was 77 years old. The Herbert S. Autrey Professor Emeritus of Organ at Rice University's Shepherd School of Music in Houston, Holloway earned B.Mus. (1957) and M.Mus. (1959) degrees from the University of Oklahoma, studying with Mildred Andrews, and the S.M.D. degree in 1974 from Union Theological Seminary, studying with Robert Baker.

Holloway's concert career began in 1964 when he won the National Young Artists Competition of the American Guild of Organists (AGO) in Philadelphia. He performed under the auspices of Karen McFarlane Artists, and was a featured artist at numerous AGO conventions, also appearing in recital in Mexico City, the West Indies, and Europe.

His doctoral dissertation, *The Organ Works of Olivier Messiaen and Their Importance in His Total Oeuvre*, remains an important monograph concerning this music. Holloway worked with the composer on several occasions, examined his works at the organ of the Church of the Holy Trinity in Paris, and performed under his supervision. As a Fulbright Scholar at the Amsterdam Conservatory, he worked with Gustav Leonhardt in the study of organ, harpsichord, and chamber music.

Clyde Holloway began his teaching career in 1965 as the youngest member of the Indiana University School of Music faculty. In 1977, he joined the faculty of Rice University's Shepherd School of Music, where he established the organ program and served as Chairman of the Keyboard Department and Director of Graduate Studies. The school's widely acclaimed Fisk-Rosales organ embodies his unique understanding of how numerous organ-building traditions and tonal designs are manifested in organ literature and will be considered his most profound contribution to Rice University, Houston, and the larger musical world. He also served as organist and choirmaster of Christ Church Cathedral in Houston for many years; in 1993, he was named Honorary Lay Canon and Organist and Choirmaster Emeritus.

Renowned as a gifted pedagogue, Dr. Holloway served on the AGO's Committee for Professional Education, addressed two conferences of the National Conference on Organ Pedagogy, led workshops and masterclasses, and served as a member of the jury for numerous competitions, including the Concours de Europe, the Fort Wayne Competition, the Music Teachers National Association Competition, the National Young Artists Competition of the American Guild of Organists, and the Grand Prix de Chartres. In 1994 he was invited to perform for the Bicentennial Festival of the celebrated Clicquot organ in the Cathedral of Poitiers, France, and served as a member of the jury for the international competition held at the end of the ten-day festival.



Clyde Holloway

Sylvie Poirier, 65 years old, passed away December 21, 2013 in Montréal of cancer. Born in Montréal on February 15, 1948 into a family of artists, her father was a goldsmith jeweller, and her mother, a painter and sculptor, was a pupil of the renowned painter Paul-Émile Borduas. Influenced by her parents, she began drawing and painting, and studied piano from an early age and later studied organ at l'Ecole de Musique Vincent d'Indy, Montréal. In 1970 she gained her baccalaureat in the class of Françoise Aubut and went on to study at the Conservatoire de Musique de Montréal with Bernard Lagacé, with whom she obtained her Premier Prix in 1975. In 1976 Poirier studied at l'Université de Montréal with the blind French organist Antoine Reboulot. From 1977–1983 she was *professeur affilié* at l'Ecole de Musique Vincent d'Indy, presenting private music and drawing courses around Montréal.



Sylvie Poirier

In 1983 she became the Founding President of "Unimusic Inc." whose objective was to bring together the art forms of music, painting, enamels, as well as poetry and photography. At the invitation of the oncologist founder of "Vie nouvelle" at Hôtel-Dieu Hospital, Montréal, Poirier taught a course specifically designed for cancer patients entitled "Psychology of Life through Drawing" in the 1980s.

She gave recitals in North America and Europe and broadcast many times for Radio Canada. Her organ duet career with her husband Philip Crozier spanned eighteen years, with eight commissioned and premiered works, numerous concerts in many countries, several broadcasts at home and abroad, and three CDs of original organ duets.

Sylvie Poirier also recorded Jean Langlais' *Première Symphonie*, and Petr Eben's *Job* and *The Labyrinth of the World and the Paradise of the Heart*; she gave the latter work's North American première of the published version in Montréal in 2005. Poirier was also an accomplished painter and portraitist; examples of her work can be found at sylviepoirier.com.

She was predeceased by her only son Frédéric (30) in 2007. Sylvie Poirier is survived by her husband, Philip Crozier.

Phares L. Steiner died in Louisville, Kentucky, on September 14, 2013 at age 85. Born in Lima, Ohio, Steiner earned a bachelor's degree in organ at the Cincinnati Conservatory of Music, and a master's degree in organ performance at the University of Michigan in 1952, where he studied with Robert Noehren and where he began his career as an organ builder, at first working with Noehren. In 1953 with Noehren as consultant, Steiner designed the prototype of an electric-action slider

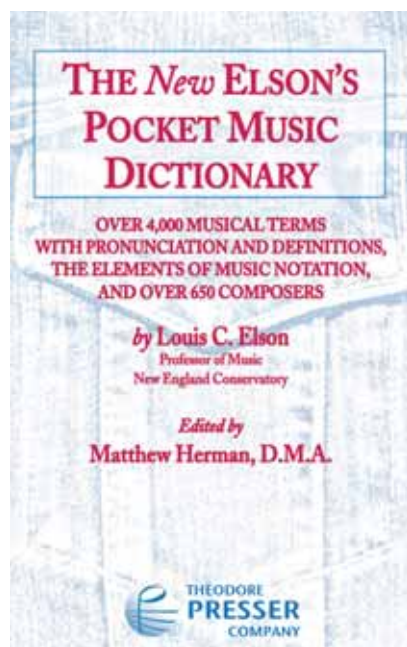
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by Daniel Roth, which details many aspects of Franck's organ practice and the interpretation of his organ music. Facsimiles and thorough information about organ dispositions complete the studies of this set. The first volume, BA 9291 (approx. €29.95). For more information: www.baerenreiter.com.

Jazzmuze, Inc. announces the publication of *Dance of Celebration*, a new organ composition by Joe Utterback. The work was commissioned by Thomas Marshall, organist at the College of William & Mary and former student of Marilyn Mason, for the special celebration concert honoring Mason's retirement from the University of Michigan. For information: www.jazzmuze.com.

Michael's Music Service announces new publications. *Cantique d'Amour*, by S. Tudor Strang (1856–1921), who was a student of Guilmant and a founder of the AGO, is a quiet work that requires a tender tremulato Oboe, Salicional, or 4' Solo Flute for best effect. *Choral Prelude on St. FLAVIAN*, by Seth Bingham (1882–1972) is a contemplative chorale prelude on "Lord Who Throughout These Forty Days"—chromatic in Bingham's style, but slow enough to balance the solid diatonic tune and approachable for most organists. *Pleyel's Hymn (With Variations)*, by U. C. Burnap (1834–1900) exhibits the compositional and harmonic simplicity of early

American organ music and the willingness to play the tune so everyone can hear it throughout multiple variations. Orders of \$50 or more receive a free handmade cotton dustcloth designed for use on an organ console. For further information: michaelsmusicsservice.com.



New Elson's Pocket Music Dictionary

Theodore Presser Company announces the publication of the *New Elson's Pocket Music Dictionary*

(417-41039, \$5.95), edited by composer and educator Matthew Herman. Updated to reflect the technologies and theories of 20th- and 21st-century music, along with an augmented composer list and the inclusion of jazz and contemporary music definitions, the *New Elson's Pocket Music Dictionary* provides more than double the number of definitions than any other pocket dictionary. For information: www.presser.com.

Recordings

Brilliant Classics announces a new release, *The American Symphonic Organ*, featuring Jean-Baptiste Robin playing the E.M. Skinner organ, Opus 660 and 726, at the Cincinnati Museum Center. The disc includes transcriptions by Robin, of works by Debussy, Albéniz, Bartók, Bizet, and others, along with Liszt's *Prelude and Fugue on B-A-C-H*, and Robin's composition *Cercles Lointains*. For information: www.brilliantclassics.com.

Organ Builders

Casavant Frères of St.-Hyacinthe, Québec, Canada, completed a new mechanical-action organ with a second, mobile console on the stage at the Palais Montcalm in Quebec City. The three-manual, 51-rank organ was inaugurated in autumn of 2013 with a concert by Richard Paré in organ solo and with the chamber orchestra, Les Violons Du Roy.

The program was presented four times to large audiences.

On Christmas Eve, 2013, Casavant's new French Symphonic-style organ was first used publicly at the First Presbyterian Church of Kirkwood, Missouri. The three-manual, 76-rank organ will be dedicated Sunday, May 4, 2014, with a recital by French organist Vincent Dubois.

Dobson Pipe Organ Builders has been commissioned by the Blair School of Music of Vanderbilt University in Nashville, Tennessee, to build a new pipe organ for its Steve and Judy Turner Recital Hall. The new instrument, Dobson Opus 92, will employ suspended mechanical key action and electric stop action and have 27 ranks on two manuals and pedal. Installation is set to begin this summer, with completion in September. Mark Wait is Dean of the Blair School of Music; Carl Smith is Senior Lecturer in Music Theory and Composition, Organ and Harpsichord.

The Vestry of St. Thomas Church Fifth Avenue in New York City has signed a letter of intent for Dobson to build a new organ for their 1913 Cram, Goodhue & Ferguson building; design of the organ is now underway.

Dobson has also signed a letter of intent with St. Dunstan's Episcopal Church in Carmel, California, for a two-manual and pedal mechanical action pipe organ. The parish worships in a distinctive and understated modern building designed in 1964 by parishioner and architect Mel Blevens. The Rev. Robert William Fisher is the Rector; the organist is Dr. Steve Denmark.

In December 2013, the Most Reverend Kevin William Vann, Bishop of the Catholic Diocese of Orange, California,

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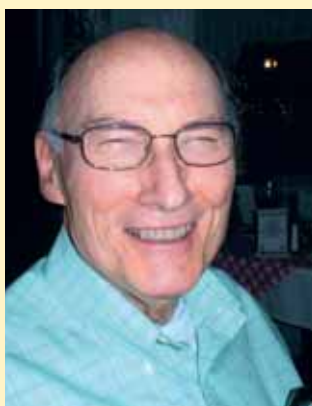
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chest. After service in the Army he worked with Fouser Associates in Birmingham, Michigan from 1955 to 1957. He established Steiner Organs Inc. in 1959 in Cincinnati, Ohio, and in 1962 relocated to Louisville, where he was joined in 1966 by Gottfried Reck from Kleuker in Germany. They incorporated in 1968 as Steiner Reck Inc.; Steiner was responsible for tonal matters of more than 90 organs, many of which were mechanical action.

After retiring from Steiner Reck in 1988, he continued pipe organ work on a freelance basis, including working at Webber & Borne Organ Builders, and R.A. Daffer in the Washington, D.C. area while living in Columbia, Maryland. Phares Steiner returned to Louisville in 2003 with his family, where they became members of the Cathedral of the Assumption, home to one of his largest instruments.

A charter member of the American Institute of Organbuilders, Steiner was also an active member of APOBA at Steiner Reck and a member of Phi Mu Alpha music fraternity. He also served as organist at several churches, including St. Louis Catholic Church in Clarksville, Maryland, and Trinity Catholic Church, Louisville.

Phares L. Steiner is survived by his wife Ellen Heineman Steiner, daughter Adrienne, son Paul, and brother, Donald F. Steiner M.D.



Phares L. Steiner

Marianne Webb, 77, of Carbondale, Illinois, died December 7, 2013, at Parkway Manor in Marion, Illinois, from metastatic breast cancer, which she had for the past 20 years. She enjoyed a lengthy and distinguished career as a recitalist and professor of music at Southern Illinois University Carbondale (SIUC).

Miss Webb was born on October 4, 1936, in Topeka, Kansas where she exhibited an early passion for organ music. While in Topeka, she began her studies with Richard M. Gayhart and continued with Jerald Hamilton at Washburn University, where she earned her Bachelor of Music degree, summa cum laude, in 1958. She obtained the Master of Music degree, with highest distinction, from the University of Michigan (1959), as a scholarship student of Marilyn Mason. Further study was with Max Miller of Boston University and Robert Noehren at the University of Michigan.

After teaching organ and piano at Iowa State University for two years, she continued her studies in Paris as a Fulbright scholar with André Marchal. Further graduate study was with Arthur Poister at Syracuse University and Russell Saunders at the Eastman School of Music.

Marianne Webb taught organ and music theory and served as university organist at Southern Illinois University Carbondale from 1965 until her retirement in 2001 as professor emerita of music. She continued to serve as visiting professor and distinguished university organist for an additional 11 years. During her tenure, she built a thriving organ department and established, organized, and directed the nationally acclaimed SIUC Organ Festivals (1966–1980), the first of their kind in the country. The school's 58-rank Reuter pipe organ she sought funding for and designed was named in her honor.

Miss Webb married David N. Bateman on October 3, 1970, in Carbondale. Together they gave the endowment that established in perpetuity the Marianne Webb and David N. Bateman Distinguished Organ Recital Series that presents each year outstanding, well-established concert organists in recital for the residents of southern Illinois.

As a concert artist, Marianne Webb toured extensively throughout the United States, performing for American Guild of Organists (AGO) chapters, churches,

colleges and universities. In addition, she maintained an active schedule of workshops, master classes, and seminars for church music conferences. A member of the AGO, she served the guild as a member of the national committees on Educational Resources, Chapter Development, and Membership Development and Chapter Support. Locally, she re-established the Southern Illinois Chapter of the AGO in 1983 and served as its dean for six years. She performed recitals and presented workshops at numerous AGO national and regional conventions. For many years she concertized under the auspices of the Phillip Truckenbrod Concert Artists. She recorded on the ProOrgano and Pleiades labels and was featured on the nationally syndicated American Public Media program "Pipedreams."

Miss Webb maintained a balanced career as both performer and teacher. Her students have distinguished themselves by winning local, area, and national competitions. A sought-after adjudicator, Miss Webb was a member of the jury for many of the country's most prestigious competitions. She also served as an organ consultant to numerous churches in the Midwest.

A special collection, which bears her name, is housed in the University Archives of Morris Library on the SIUC campus. Upon completion, this collection will include all of her professional books, music, recordings, and papers. Her "Collection of Sacred Music" has been appraised as "one of the largest private gatherings of sacred music in the world with a particular emphasis on the pipe organ."

Among numerous honors during her long and distinguished career, Miss Webb has received the Distinguished Service Award from Southern Illinois University Carbondale, life membership in the Fulbright Association, the AGO's Edward A. Hansen Leadership Award recognizing her outstanding leadership in the Guild, and the St. Louis AGO Chapter's Avis Blewett Award, given for outstanding contributions to the field of organ and/or sacred music. From the Theta Chapter of Sigma Alpha Iota at Washburn University she received the Sword of Honor and the Honor Certificate.

Miss Webb is survived by her twin sister, Peggy Westlund; a niece, Allison Langford; a nephew, Todd Westlund; a godson, R. Kurt Barnhardt, PhD; and her former husband, Dr. David N. Bateman.

Throughout her lifetime Miss Webb was confronted with great adversities, which she overcame to become a nationally recognized organ teacher and recitalist. She leaves an impressive legacy of students holding positions of prominence in colleges and churches throughout the United States. She will be remembered not only for her musical artistry and excellence in teaching, but as a woman of quiet strength, courage, and abiding faith. In gratitude to God for her lifelong career, she established the St. Cecilia Recital Endowment in 2007 to present world-renowned concert organists in recital during the biennial national conventions of the American Guild of Organists.

At a later date, a memorial organ recital played by Paul Jacobs will take place in Shryock Auditorium, Southern Illinois University Carbondale. Memorials may be sent to SIU Foundation to benefit the Distinguished Organ Recital Series Endowment.

—Dennis C. Wendell



Marianne Webb

signed a contract for the renovation of the Ruffatti organ in the former Crystal Cathedral of Garden Grove, California, now to be known as Christ Cathedral. The work will be carried out by the organ's builder, **Fratelli Ruffatti**, of Padua, Italy. The Crystal Cathedral, completed in 1981, served for more than three decades as the main worship space for Crystal Cathedral Ministries, founded by Robert Schuller. Sale of the building to the Diocese of Orange was finalized on February 3, 2012. The worship space is under renovation for its new use as a Catholic cathedral and is scheduled to reopen in 2016.

The Hazel Wright Organ was built by Ruffatti to the designs of Virgil Fox, utilizing the 100-rank Aeolian-Skinner organ from Philharmonic Hall of New York City and the 97-rank Ruffatti organ built in 1977 for the Neutra Sanctuary of the Garden Grove Community Church, the predecessor congregation of the Crystal Cathedral. To this, 29 ranks were added at that time. Dedicated in 1982, the organ was enlarged over the following sixteen years during the tenure of Frederick Swann, Crystal Cathedral organist, until it reached its present size of 270 ranks over fourteen divisions. The console of five manuals is one of the largest drawknob-type in the world.



For video, scan code with a smartphone QR reader.

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Chews United Methodist Church in Glendora, New Jersey recently completed the installation of a Model 243 Infinity Rodgers organ with the help of Cunningham Piano Company of Philadelphia, Pennsylvania. The church is known for its modern bell tower that can be seen from a distance - and for its dedication to a fine community music program and the way it can enhance worship.

Gary Langel, organist, says the difference in Rodgers pipe organ sound was the deciding factor in the selection: "When I hear a Rodgers I hear a real organ. When I listen to the competition I hear electronic speakers."

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by Larry Palmer

Multi-media Mozart: Words, notes, and sounds

A veritable barrage of references to Wolfgang Amadeus Mozart came to my attention throughout the fall and early winter as the calendar moved ever nearer to his January 27th birthday. The annual recurrence of that date has carried a special resonance ever since my student year in Austria as one of the fortunate 88 participants in Oberlin College's first junior music class to spend the academic year studying at the "Mozarteum" in the city where the revered composer was born.

From Mozart's birthplace

The book *Letters from Salzburg: A Music Student in Europe, 1958-1959* (Eau Claire, Wisconsin: Skyline Publications, 2006) is a transcription of 54 descriptive letters (plus added commentaries) that I typed onto light-weight onion-skin aerograms and sent to my parents during that life-changing year in which I first became captivated by the harpsichord, a career-molding experience, to say the least. Carefully saved by my mother, the entire set was returned to me following her death. An excerpt from the twentieth letter details the experience of hearing Mozart's fortepiano, not on his birthday, but on the earlier occasion of a solemn memorial hour commemorating the December 5 anniversary of his death:

... Professor [Heinz] Scholz, head of the piano department at the Mozarteum, played a slow movement from a Mozart Sonata on the piano which Mozart loved (he took it to all his concerts in Vienna—a very different-sounding instrument from what we now know as the piano—really an opportunity to hear it, because it is normally played only twice a year . . .) Then Prof. Dr. [Eberhard] Preussner spoke briefly (in German) about Mozart and his deathless music, and a string quartet played a beautiful movement from another Mozart composition. And there we all were—in the very room where the genius was born. There were chills going through me, and my eyes were a little wet, I think. Only 25 of us Oberlin students were able to be present, because of space limitations, and I was really humbly grateful to be among them, since but 40 people were there *in toto* . . .

Included among the book's illustrations is a drawing by the distinguished artist Eduard Bäumer (1892-1977) depicting Mozart's birth room in the house at Getreidegasse 9, with that carefully preserved "Hammerklavier." Professor Bäumer was the father of my Austrian "host-family" who collectively gave me this lovely Salzburg memento as a Christmas gift in 1958.

Letters is dedicated to the memory of classmate Calvin Hampton (1938-1984).



Eduard Bäumer drawing



Mozart keyboard concertos CD cover

The most gifted among the six organ majors in our class of 1960, he figured prominently in many of these European adventures and discoveries. Like Mozart, Calvin died far too early; perhaps 2014, 30 years after his death, could be an appropriate time for remembering him and for revisiting his music.

Unexpected harpsichord sounds

Originally recorded in October 1998, a compact disc comprising four early Mozart keyboard concerti (Köchel numbers 37, 39, 40, and 41) played by Robert Levin with Christopher Hogwood conducting the Academy of Ancient Music is available again as part of ArchivMusic's series of reissues of out-of-print recordings. As I looked over the online sales announcement, the word *harpsichord* following Levin's name caught my roving eye, and I supposed that surely it must be an error since this eminent Mozartian had been solely associated with the fortepiano in previous listening experiences. Fortunately, I clicked on the audio clip to discover that Mr. Levin was, indeed, playing the harpsichord (identified in the extensive liner notes as a 1997 double by Peter Bavington, who based his instrument on a 1764 Goermans, rebuilt twenty years later by the Parisian maker Pascal Taskin).

What delightful music this is! Eleven of the twelve movements (ranging in length from just under four minutes to slightly more than seven and a half) are based on



Sketch of Mozart by Jane Johnson

works by composers other than Mozart. Of the group the best-known is Carl Philipp Emanuel Bach, here represented by a movement from his *Musicalisches Mancherley*. Others whose sonatas provided sources for the eleven-year-old Mozart's arrangements and additions include Hermann Raupach, Leontzi Honauer, Johann Schobert, and Johann Gottfried Eckard.

Hogwood pays exemplary attention to matters of historically informed performance, utilizing "an orchestra without cellos, as was the original practice in Salzburg," playing at a pitch of $a'=430\text{Hz}$, and encouraging the savvy Mr. Levin's assured improvised cadenzas and short introductory flourishes (known as *Eingänge*), all resulting in performances that provide a consistently satisfying listening experience.

Printed notes

Long before matriculation at Oberlin, one of my favorite piano pieces was Mozart's *Fantasia in D Minor*, K. 397, a score first encountered in the pages of *Etude* magazine, a journal long regarded as a monthly arbiter of matters musical in many American households! Among items belonging to his mother inherited by my partner Clyde Putman is a copy of the August 1950 issue of *Etude*—with that printed presentation of Mozart's music on pages 27-29. In the same issue, a master lesson by pianist Guy Maier concludes with these words:

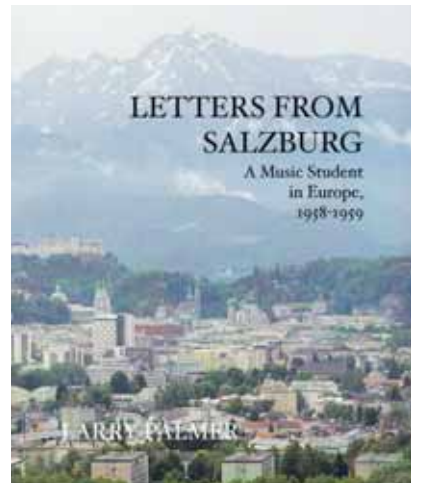
The *Fantasia in D Minor* is one of the few pieces of music which can give a preview of heaven. Is it any wonder, then, that we demand an expert 'transporter' to help Mozart perform the miracle? Ordinary piano-players may be able to transport themselves, but they should not try to take anyone else with them.

Update to a previous Mozart article

Readers of this column in THE DIAPASON may remember my exploration of this same Mozart *Fantasia* as a work



W. A. Mozart, posthumous portrait by Barbara Kraft, 1819



Cover of Larry Palmer's book (photo by Ivar Lunde, Jr.)

that may be played on the harpsichord, and my suggested addition of a fugue to round off this marvelous work, unfortunately left incomplete at the time of Mozart's death ("Mozart and the Harpsichord," November 2006, p. 20).


While preparing this present effort I undertook several Internet searches, with rather mind-boggling results: entering the word "Mozart" produced 25,300,000 results in 0.23 seconds; "Mozart and the harpsichord" 1,800,000 results in 0.27 seconds. Adding "Palmer" to the search brought 2,610,000 hits in 0.34 seconds, of which the third item led to a May 2012 Indiana University doctoral paper "Mozart's Unfinished Fantasy: Thoughts About the *Fantasia in D Minor*" by Ephraim Hackmay in which he reprinted my ending (page 28); a similar, but slightly longer one by pianist Mitsuko Uchida (page 29); and two alternative solutions of his own (pages 31-32). The complete document is available for PDF downloading!

In my own most recent performances of this ever-fascinating composition, I have chosen to play a different contrapuntal companion: the manualiter *Fugue in G Minor*, K. 385k—yet another unfinished work, published in *Mozart Works for Organ*, volume 1 (Universal Edition 17155) comprising 30 bars by Mozart and 24 by Simon Sechter (1788-1867) for a total of 54 measures. Substituting my own three-measure bridge at measure 52, I have been able to negotiate a smooth return to the opening arpeggios of the *Fantasia* and end the piece with my own short cadenza, as suggested in the earlier article.

Other timely mentions of Mozart

• *New York Times*, October 24, 2013: a music review by James R. Oestreich, "Everyone Except Mozart," details the

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American premiere by Amore Opera of a sequel to Mozart's 1791 masterpiece *Die Zauberflöte* (The Magic Flute): *Das Labyrinth* (1798) composed by Peter von Winter to a text by Mozart's librettist Emanuel Schikaneder.

- Late fall–early winter recreational reading: author Donna Leon prefaced her novel *About Face* (New York: Atlantic Monthly Press, 2009) (a volume in her series of Guido Brunetti Mysteries) with this quotation from the last of Mozart's three great *drammi giacosi* (of course the texts are actually by Lorenzo da Ponte, the composer's brilliant collaborator, but we do tend to credit the composer rather than the poet!): “Che ti par di quell' aspetto? (What do you think of that face?) *Così fan tutte*—Mozart.”

- In a recent addition by Alexander McCall Smith to his series of Isabel Dalhousie novels, *The Lost Art of Gratitude* (New York: Random House, 2009):

Now he propped himself up on an elbow and faced her. ‘And there’s Mozart.’ She encouraged him to explain. ‘Mozart, you see,’ he said, ‘is so perfect. If there can be music like that, it must be tied in some way to something outside us—it has to be. Some combination of harmony and shape that has nothing to do with us—it’s just there. Maybe God’s something to do with that. Something to do with beauty.’ (page 200)

- From an Introduction by composer Sir John Tavener (1944–2013) to Julian Rushton's *Coffee With Mozart* (London: Duncan Baird, 2007):

“Mozart is for me what the Sufis call a manifestation of the Essence of God. The fact that one can speak in such exalted terms about Mozart puts him in a unique category, and outside the whole canon of Western music. In his essence he has revealed paradise to me.” (page 9) [Followed, of course, by the following 135 pages of this small-format book's delightful imagined conversations with our subject.]

- *New York Times*, November 29, 2013: A full-page advertisement for Microsoft featured the prominent colorful display of a computer search result for Wolfgang Amadeus Mozart. (page A 34)

- *The New Yorker*, November 18, 2013, page 11: An advertisement by Swann Auction Galleries for its sale of musical autographs included a sheet with bars 52–70 from the sixth movement of Mozart's 1773 *Serenade in D*, Vienna 1773. Estimated sales price: \$120,000–180,000. Number of notes: 111. Not a bad profit for one sheet of manuscript, it would seem; too bad the composer cannot collect a share of the profit! (page 11)

Coda

- And finally, these most beautiful words about the eternal appeal of the sublime music composed by a mortal who bore the name Amadeus, from the pen of his fervent admirer, the Swiss theologian Karl Barth (1886–1968). They occur near the end of Barth's eloquent “Letter of Thanks to Mozart” in the English translation of C. K. Pott, published by Eerdmans in Grand Rapids, Michigan, in 1986 (page 23):

What the state of music is where you are now I can only faintly surmise. Once upon a time I formulated my notion in this way: it may be that when the angels go about their task of praising God, they play only Bach. I am sure, however, that when they are together *en famille*, they play Mozart and then too our dear Lord listens with special pleasure. ■

News items and comments are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; lpalmer@smu.edu.

Music for Voices and Organ by James McCray

Lent and Palm Sunday music

As the sun with longer journey melts the winter's snow and ice,
With its slowly growing radiance warms the seed beneath the earth
May the sun of Christ's uprising gently bring our hearts to life.

Through the days of waiting, watching, in the desert of our sin,
Searching on the far horizon for a sign of cloud or wind,
We await the healing waters of our Savior's victory.

—*As the Sun with Longer Journey*
John Patrick Earls (1935–)

Ash Wednesday is March 5, 2014, and for the church, the following five weeks are the season of Lent. It comprises forty fasting days (excluding Sundays) of penance and abstinence recalling the forty days Jesus spent in the desert. Technically, Lent extends to Holy Saturday.

By that first week in March, most members of the congregation probably have grown weary of the winter weather. The official first day of spring is not until March 20, and daylight saving time begins on March 9, so with an early March beginning, Lent will give everyone that sense of promise as seen in the poetry of Bernhardt S. Ingemann (1789–1862):

Through the night of doubt and sorrow,
Onward goes the pilgrim band,
Singing songs of expectation,
Marching to the promised land.
Clear before us through the darkness
Gleams and burns the guiding light;
Pilgrim clasps the hand of pilgrim
Stepping fearless through the night.

For many, Palm Sunday (April 13) is a welcome change. After weeks of sad, slow music in the worship services of the church, there is a sudden change, but those joyful texts and tempos bring only a brief respite and actually are a false transition of mood. For those attending services during the next several days, there is a return of the sadness in the music, which is not resolved until the glorious and triumphal music of Easter morning. Next month will feature that joyful music for Easter.

Lent

O Master, Let Me Walk With Thee, Hal Hopson. SATB and keyboard, with optional violin, viola, or cello, MorningStar Music Publishers, MSM-50-9212, \$1.85 (M-).

The performance instructions (“With a gentle, folk-like spirit”) clearly describe Hopson's setting of the tune PROSPECT, taken from *Southern Harmony*. The score has a cello line, but a separate part for any of possible strings is available (MSM-50-9212A). There are four verses, but only one has a full four-part texture. The sweet choral music has one unaccompanied verse with all the others above a flowing keyboard accompaniment. Charming and attractive.

Jesus Walked This Lonesome Valley, Kenneth Dake. SATB and mezzo-soprano or alto solo, unaccompanied, MorningStar Music Co. MSM-50-2875, \$1.85 (M+).

The soloist sings the familiar melody of this American spiritual, while the choir provides a background of fragments of the text in both block chords and/or moments of counterpoint, including humming vocal lines. There are some dissonant chords, and often repetition. Mildly challenging, but very effective.

A Lenten Prayer, Hal Hopson. SATB and piano with optional soloist (or small group and handbells), MorningStar Music Publishers, MSM-50-3226, \$1.70 (E).

The “prayer” consists of a collection of familiar texts and music, including *Jesus Walked This Lonesome Valley* and *Lord Who Throughout These Forty Days*. Only four handbells in four octaves are used, and they play sustained notes in open fifths; their music is only at the beginning and ending. The keyboard part has flowing arpeggios. A full SATB texture occurs less than half the time. The familiar tunes will be popular with everyone.

He Leadeth Me, Carolyn Johnson. SATB and piano, Augsburg Fortress, 978-1-4-514-2971-5, \$1.60 (M-).

Although the familiar Joseph Gilmore text is used, Johnson has set it to new music. There is some unaccompanied singing. The keyboard music is easy and supportive.

Palm Sunday

Procession and Hymn for Palm Sunday, Craig Courtney. SATB, children's choir, organ, and congregation, with optional handbells, brass quartet, and timpani, Beckenhorst Press, BP 1536, \$1.50 (M).

This setting is certain to be repeated in future years, and is a wonderful opening to a Palm Sunday service. The hymn ELLACOMBE is sung first by the children, then later by the choir. After a slow choral introduction, the brass enter to build excitement; this leads to the children singing the hymn. The keyboard part is not difficult but has a flowing right hand texture above sustained left-hand chords. Instrumental parts available separately (BP1536A).

Psalm 22 for Palm Sunday, Rory Cooney. SAB, alto solo, assembly, keyboard with optional flute and string quartet, GIA Publications, G-7121, \$1.95 (M).

The alto soloist sings both notated and rhythmically free notes (note heads without stems); she sings solos with and without the choir. The choir and keyboard parts are very easy. Assembly music for duplication is on the back cover. This setting will add a new level of drama to the service as the soloist chants, “All who see me scoff at me; with parted lips they mock me, they wag their heads.”

Jesus Came in Triumph Riding, Lloyd Larson. SATB and keyboard, Beckenhorst Press, BP 1589, \$1.40 (M).

Using a rhythmic 6/8 meter, the music has a dance-like character. The choral parts are on two staves and have similar rhythms in syllabic texts. There is a flashy keyboard part that adds to the joyous spirit of the music.

Ride on, King Jesus, arr. Larry Harris. SATB, vocal solo, unaccompanied, GIA Publications, G-4959, \$1.60 (E).

This African-American spiritual has three verses. The first two are sung to the same music and have a call-response pattern with the soloist. The last verse is more elaborate, but often in two parts (women/men). A fun setting that the choir will enjoy greatly.

Hosanna to the Lord, Becki Slagle Mayo. Unison/two-part with piano and optional 3 or 4 octaves handbells, Choristers Guild, CGA 1306, \$1.95 (M).

Mayo incorporates the tune ST. PETER (*All Glory, Laud, and Honor*), which uses three verses. A handbell score is included

on the back cover; handbells play about 75% of the time. The keyboard part is busy but not overly challenging. This will require an advanced children's choir and is longer than most settings for them, but will add greatly to the spirit of the day.

Hosannas Everywhere, Robert Hobby. SATB and organ with optional children's choir, handbells, two trumpets, and congregation, MorningStar Music Publishers, MSM-50-3775, \$2.25 (M+).

This setting has much to offer in terms of text, music, and performers. The music is interesting without being overly difficult, and the text by Mark Lawson will bring a perfect message for the day. The children's music is memorable; they sing with sopranos at the opening and again later with the full choir. Delightful and highly recommended.

New Recordings

Kent Tritle Plays the Noack Tracker Organ at the Old Dutch Church of Sleepy Hollow. Reformed Church of the Tarrytowns, \$17.00; www.rctode.org.

D. Buxtehude: *Praeludium in E Minor*, BuxWV 143; J. G. Walther: *Concerto “Sr. Meck”*; J. P. Sweelinck: *Hexachord Fantasy*; J. S. Bach: *Partita on “Sei gegrüßet”*, BWV 768; *Prelude and Fugue in E-flat Major*, BWV 552.

The Reformed Church of the Tarrytowns, which claims to be the oldest church in continuous use in New York State, was founded in 1685, the year of J. S. Bach's birth, which makes this 2010 recording a fitting tribute to Bach, the church, and the admirable Noack organ. Of course, Kent Tritle deserves enormous credit for his lively and sensitive rendering of well-known works that superbly demonstrate the transparent, historically informed, and winsome qualities of this organ.

Although the organ is credited to Mr. Noack's firm, an august and very respectable one in the realm of American organ building, according to the liner notes the instrument was begun and presumably designed by William E. Orser III, a church member. It was completed by Fritz Noack with work contracted in part to August Laukhuff in Germany and Timothy Fink of Port Chester, New York. Consonant with the church's ecclesiastical heritage, this organ of sixteen registers reflects Dutch style in its specification and voicing, lacking only the warmer, more reverberant acoustic that a larger church in the Netherlands might have offered, this despite its ideal position in the rear gallery. As such the typically clear voicing of Noack's instrument is ideal for appreciating the minutiae of a performance—delicate and quick embellishments and passagework are heard with superb clarity—and Kent Tritle almost always plays them with enviable accuracy and fine taste. One might only have wished that the very lovely Praestant 8', with its convincing and appropriate slightly windy voicing and noble attack characteristics, could have been heard with a bit more blossom to the tone. But this is a complaint inherent in the siting of many organs here, and I should think the Tarrytown congregation and audiences must be delighted with the fresh, engaging sounds of this organ.

It is rewarding to find the specification for the organ in the liner notes. Even though such historically inspired instruments are not altogether uncommon in North America, a putatively Dutch organ may not be familiar to most listeners. It

► page 14

► page 14

would have been instructive and desirable to have included Tittle's registrations, as he evidently considered carefully his choice of stops. For want of space in the CD liner, these might have been included in the four pages of program notes by Cleveland E. Kersh, which discuss the music on this recording in great detail. The CD back panel indicates that these notes may be obtained through the church's website given above; however, they have been removed from the website, and at this writing are available only by contacting the church's co-director of music, Jeremy Goldsmith. Though the organ is apparently tuned to 440 Hz, it would have been interesting to know the temperament employed and such other details peculiar to earlier styles of instruments, such as the wind pressure and the absence of swell shutters (which appears to be the case).

In general, this listener has only praise for Tittle's musicianship and informed interpretations of the literature he plays on this recording. The Buxtehude prelude is crystal clear in registration and execution, attributable again to the rather dry acoustic of the building but also to the performer's controlled technique and phrasing, which includes a judicious use of agogic accent. Such virtuosity comes as no surprise, for Kent Tittle serves as organist for the Cathedral of St. John the Divine, the New York Philharmonic, and the American Symphony Orchestra. He is also well known as a choral conductor in New York City, serving as the director of choral activities at Manhattan College, among other distinguished appointments.

One need only point to Tittle's registrations of the Bach partita to appreciate his tasteful sense of color and the refined palette of Noack's instrument. The understated, elegant Adagio of the Walther concerto shows the performer as a refined interpreter, though some occasional rhythmic ambiguities can be heard in the closing section of the final Allegro; perhaps these are interpretive initiatives, but the light, bright treble of the organ that presents a pleasing yet always transparent aural image also exposes the slightest of hesitations.

The "St. Anne" E-flat Prelude and Fugue will for many listeners serve as the high point in this program, though I have to admit to a certain perception of stiffness and overbearing quality to this music, in no way attributable to Tittle's playing, which is authoritative and sensitive. No doubt my disaffection is a distinctly minority view among readers of THE DIAPASON, but this music justifies in my mind the original pejorative connotation of the epithet "baroque." There is, nonetheless, great drama in the prelude, which Tittle carries off winningly, and the organ's plenum is very robust for the size of the instrument. I am not sure

I agree with Cleveland Kersh's notion that the fugue begins in *stile antico* in the manner of Palestrina (too much rhetoric and forward drive in Bach, I would say), but Kent Tittle's sense of the enormous overall architecture of this renowned piece will not disappoint Bach's many partisans.

The Sweelinck Fantasia is, for this listener, the heart of the program, coming as it does after Buxtehude and Walther and before Bach, but also in the sense that in this music the organ seems best fitted to its task, a task which Tittle again accomplishes with verve, fluidity, reserve when appropriate, elegant phrasing, and prodigious technical prowess. The Praestant 8' that begins the work sounds very lovely, really rather ancient in its voicing, and the Kromhoorn, when it occasionally takes the cantus firmus, has just the right amount of variation in volume and character from one note to the next to heighten one's interest in the line. Tittle's Sweelinck will take you back to the Oude Kerk of Amsterdam with all its distant majesty.

In listening repeatedly to this disc, I have sometimes wondered if the Mixtuur 4 sterk might be too strong for the plenum, an impression that may be affected by occasional tuning discrepancies. And an odd effect can be heard at the close of loud passages on this disc, when a subdued Doppler effect is apparent with a quick falling off of pitch of the final chord.

But overall this recording deserves highest marks for an intelligently devised program, worthy music, a fine performer, an unobtrusive, natural recording technique, and a very attractive pipe organ.

—Lee Lovallo
National University
Sacramento, California

The English Cathedral Series—Volume XIV (Paul Hale plays the organ of Southwell Minster, England). Regent Records REGCD248, www.regentrecords.com.

The English Cathedral Series has to be one of the least-known, yet first-rate series of organ recordings in existence, and volume fourteen makes a powerful argument in favor of many more organ lovers acquainting themselves with this monumental series. Paul Hale enjoys an enviable reputation as an organ consultant, and indeed he designed the splendid new four-manual, 51-stop (60-rank) Nicholson screen organ in one of England's prettiest, most picturesque cathedrals, where this disc was recorded; however, judging from his playing here, he deserves a far higher profile as a virtuoso performer.

John Cook's stirring *Fanfare for the Festival of Britain Pageant* opens the program, with its wonderful trumpet blasts, before Robert Schaab's transcription of Franz Liszt's symphonic poem,

Orpheus, which provides a pretty complete audio tour around this magnificent, stately instrument. The main meat of the program is François Couperin's *Messe pour les Couvents*, the second of his two surviving organ Masses, with its beautiful, refined structure and Hale's superb ornament realizations. For those who haven't yet come to appreciate the beauty of baroque organ Masses, this would be an excellent acquisition, as it is only through hearing the Latin chants (which punctuate this recording courtesy of four boy choristers of Southwell Minster choir), intermingled with the organ variations, that this music can be properly understood and appreciated. The disc closes with Sigfrid Karg-Elert's monumental *Homage to Handel*, with its three-part structure and monumental climax, utilizing the many and varied tonal colors of this thrilling new Nicholson organ, and demonstrating Hale's superb technical skills and a wealth of musicianship.

At a total playing time of 79'34" this CD represents excellent value. With highly assured and musical playing and Regent's customarily fine presentation, this disc makes a compelling argument in the competition for your hard-earned dollars—if you haven't already started to collect this series, you might want to give it serious consideration, starting here with volume fourteen.

—James M. Reed
Bergen, Norway

Liszt, The Essential Organ Works. Peter King, Klais organ, Bath Abbey. 3-CD set, Regent REGCD278.

Franz Liszt (1811–1886) stands as a giant of the nineteenth century. He was a pianist, conductor, composer, and benefactor, as well as a promoter of Hungarian and Russian music. His students, and those with whom he consulted, are among the greatest of figures of the nineteenth and early twentieth centuries, including such names as Tausig, von Bülow, Reubke, Siloti, and von Sauer as students, and Berlioz, Wagner, Cornelius, Franck, Saint-Saëns, Smetana, and Grieg (to name just a few) who were influenced by him. Liszt was the first modern orchestral conductor. He invented the solo recital, giving it the name by which we know it today. And, he turned the piano so that the lid faced the audience and the pianist's profile could be clearly seen. If he were living today we would consider him a superstar!

Peter King has accomplished a monumental achievement in bringing this three-CD set of Liszt's organ works to us. In 168 minutes of playing time, King has recorded the major organ compositions, including the *Prelude and Fugue on BACH*, the *Fantasia and Fugue on 'Ad nos, ad salutarem undam'*, and versions for organ made by Liszt of his own compositions: the *Variations on 'Weinen, Klagen, Sorgen, Zagen'*, *Evocation à la Chapelle Sixtine*, and *Orpheus*.

I am not usually an advocate of transcriptions for the organ, but these transcriptions, possibly because of Liszt's pianistic style of writing for the organ, work exceedingly well on the organ and are a delight to listen to. Camille Saint-Saëns' transcription of *Legend of St. Francis of Assisi preaching to the birds* explored the realm of bird calls long before Messiaen came upon the scene. Max Reger transcribed *Legend of St. Francis of Paula Walking on the Waves*, another effective programmatic piece. Nicolas Kynaston transcribed *Funérailles*; Edwin Lemare, *Sposazio*. Peter King himself transcribed two pieces on the recording: *Chapelle de Guillaume Tell* and *Il Penseroso*. The remaining organ pieces are: *Consolation IV (Adagio) in D-flat,*

Trauerode, Consolation VI (Tröstung) in E, Excelsior!, Ave Maria von Arcadelt, and Fantasia, Adagio, and Fugue. Leaving the structures of the conservative composers behind, Liszt wrote music that was to transform the way composers approached writing for the organ.

The organ was built in 1997 by Johannes Klais of Bonn and stands in the north transept of Bath Abbey. The large four-manual and pedal organ is in a reverberant space, and would certainly have made Franz Liszt ecstatic. Peter King's playing is well thought-out, clean, and most importantly, exciting! Under his fingers, the organ roars, drops to a whisper, then once again climbs to the heights. Good registrations; nice interpretations; in short, Liszt at his best. Very well played, indeed! I cannot recommend this CD highly enough, both for the sensuousness of the sheer listening pleasure, but also for the student who might be working on one of these pieces.

At the same time, I would also like to recommend Alan Walker's three-volume book on Franz Liszt: Volume 1, *Franz Liszt, the Virtuoso Years (1811–1847)*; Volume 2, *Franz Liszt, The Weimar Years (1848–1861)*; and Volume 3, *Franz Liszt, The Final Years (1861–1886)*. It cannot be beat for getting into the life of this nineteenth-century genius.

The program notes that accompany the CDs are quite helpful in terms of the importance of Liszt and his influence on his own and future generations. They also contain the complete stop list for the Klais organ. The Walker book brings him to life and is most interesting reading. Both are a must for the organist and the casual listener as well.

—Jay Zoller
Newcastle, Maine

New Organ Music

Christoph Graupner: Fünf Clavierwerke, edited by Jörg Jacobi. Edition Baroque eba4043, €9, www.edition-baroque.de.

Christoph Graupner (1683–1760) spent most of his working life in Darmstadt and composed numerous suites for keyboard, the manuscripts being preserved in the Universitäts- und Landesbibliothek in that city. The five pieces presented here include two preludes and fugues, two sonatas (of which the first is the only work certainly by Graupner in this volume), and a large-scale chaconne.

The first prelude is built upon a short, upbeat sixteenth-note figure, which is explored sequentially for some 15 bars. The fugue has a four-bar subject, which is reminiscent in its second and fourth bars of Bach's G-minor Fugue (from the *Fantasia and Fugue in G Minor*). Whether the supertonic really should be flattened in bar three is open to question, although succeeding entries do include this quirky accidental. The second prelude consists of thick-textured quarter-note chords with the occasional eighth notes. The fugue consists of three repeated eighth notes followed by sinuously contoured sixteenth notes in both conjunct and arpeggiated figures. These pieces pose the usual challenges of ensuring that the inner voices are passed cleanly between the hands.

The first sonatina is a transcription for keyboard of a *Sinfonia for 2 Trumpets, Drums and Strings*; in three movements (Vivace, Andante, and Allegro) with only the final in binary form, this is a most successful arrangement for keyboard and technically of moderate difficulty. The second sonatina, taken from a manuscript that contains mainly dance movements, is a short, one-movement *da capo* piece in

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two voices throughout. The *Chaconne* is taken from a suite of which, apart from this work, only an air, sarabande, gigue, and three minuets have survived (a pity that they were not included here as well!). Far more substantial and technically demanding, especially the sweeping two-octave scale passages passing between the hands in the final statement, this work will reward the necessary time spent. Although intended originally for stringed keyboard instruments, this imposing piece can still sound well on the organ, with carefully chosen registration to reflect the textures.

Clearly printed, with the brief introductory notes in German only, this edition offers a mixture of styles and is an excellent value.

—John Collins
Sussex, England

Aaron David Miller, *Festive Gloria*. MorningStar Music Publishers 10-332, \$8.00, www.morningstarmusic.com.

Freshness, spontaneity, and an improvisatory feel appropriately describe this organ work by organist and composer Aaron David Miller. As mentioned in the publication notes, the work originated as an improvisation on a submitted theme at a 2011 concert. This theme, submitted and composed by James L. Klein, is the opening measure of his setting for the liturgical text "Gloria."

Whereas the original theme is set in a lilting 6/8 meter, Dr. Miller transforms this into a sprightly and bouncy setting recast in a 2/4 meter. While predominantly maintaining Klein's four-measure phrasing (2+2), Miller expands and embellishes melodic material with subtle rhythmic and melodic changes to keep his material interesting and engaging. This publication (2012) is a reworking of that initial improvisation and demonstrates Miller's improvisatory skills by employing techniques that are staples of the art: shifting tonalities (but never too far afield from the original F-major tonality); slight rhythmic changes and effective chromatic inflections; and a generous use of bold harmonies. Registration suggestions are clearly indicated throughout the score (presumably by the composer himself), and the final marking for the use of the Zimbelstern in the last nine measures (if indeed your instrument has one) is a spectacular finish!

Festive Gloria is a welcome resource for both church services and recitals. It will not demand an inordinate amount of time to learn, and will be a bright and bold addition to the organist's repertoire.

—David Troiano
St. Clair Shores, Michigan

Ryan L. Patten, *Three Meditations for Organ*. MorningStar Music, 10-785, \$9.00, www.morningstarmusic.com.

Ryan Patten (b. 1990) is the organist and choir director at St. Paul's United Church of Christ in Bellevue, Ohio. This collection, dedicated to Janet Linker, has soft two- or three-page settings of FOUNDATION, LEONI, and PICARDY. All utilize Swell strings against various solo stops. LEONI is the most creative with the melody played on a 4' pedal stop. Patten favors chords with added seconds.

David Conte, *Fantasia and Fugue on LEONI*. E. C. Schirmer, 7779, \$7.90.

One of the last students of legendary composition teacher Nadia Boulanger (1887–1979), David Conte (b. 1955) has been Professor of Composition at the San Francisco Conservatory of Music since 1985. His first published organ solo, *Pastorale and Toccata*, dates from

1992. This masterful composer now has seven organ solos in the catalog of E. C. Schirmer, his exclusive publisher.

This latest work is dedicated to, and was premiered by, Rodney Gehrke, Conte's colleague at San Francisco Conservatory of Music. It was composed for the opening service of the AGO regional convention in San Francisco held at Temple Emanu-El on July 3, 2011. Gehrke (who is also the organist at the Temple) played it on the 1924 E. M. Skinner organ as a 7-1/2 minute introduction to the opening hymn, "Praise to the Living God!"

Using mildly acerbic harmonies, the four-page *Fantasia* is in three sections: a slow, improvisatory beginning and ending, with a short, perky toccata in the middle. This is followed by a six-page Fugue whose subject uses a hint of the hymn tune constructed in two bars of 6/8 followed by a bar of 3/4. Conte interjects a short fanfare section immediately before the brief *Molto maestoso* ending.

Samuel B. Whitney, *Processional Grand March*, op. 25. Michael's Music Service, \$10.00, michaelsmusicsservice.com.

Michael Johnston, proprietor of Michael's Music Service, provides a valuable service by unearthing and making available organ gems that are out of copyright and often unavailable for purchase anywhere else.

Samuel B. Whitney (1842–1914) was a student of John Knowles Paine and, beginning in 1871, served for 38 years as the organist at the Church of the Advent in Boston, Massachusetts. He also taught at the New England Conservatory and was a founder of the American Guild of Organists.

This piece was copyrighted in 1877 by Boston music publisher Arthur P. Schmidt and dedicated to Walter G. Ingalls, an organist and possibly a student of Whitney in nearby Worcester. After an eight-measure introduction over a dominant pedal, the march proceeds in F major using regal trumpet calls, followed by a more melodic trio in the subdominant, and concluding with the requisite tonic recapitulation. Typical of the period, Whitney uses octaves and octave chords, a texture less familiar to many organists of today.

Joe Utterback, *Joshua Fit the Battle of Jericho*. Jazzmuze, \$12.00, www.jazzmuze.com.

Adding to other arrangements of this oft-set spiritual, Dr. Joe Utterback (b. 1944) has perfectly matched tune and style in his eight-page arrangement. The performer is left to choose registrations as desired. The piece is loosely divided into two sections. It opens with an arresting "tumbling down" in the pedal followed by a bright, energetic treatment. Then a "bluesy, easily swinging" setting ensues. A crowd-pleasing pedal solo cadenza leads the piece to a dramatic climax using full organ. This arrangement should make any audience smile with delight.

Albert de Klerk, *Orgellessen (Organ Lessons)*. Boeijenga Music Publications, €15.00, www.boeijengamusic.com.

The publisher's foreword (in Dutch, English, German, and French) indicates that Catholic Dutch organist Albert de Klerk (1917–1998) educated an entire generation of organists. During World War II, teaching material was impossible to obtain, so he composed these beginning pedal exercises in 1942 and 1953. This 12-page book, just one of many

organ publications from this Dutch publisher, comprises three dozen short pedal solos, duos, and trios by de Klerk and two trios by Abraham van den Kerckhoven (1618–1701).

—Kenneth Udy
University of Utah, Salt Lake City

Impromptu, Charles R. Ford. Michael's Music Service, \$4.00.

Charles R. Ford was the organist for the First Religious Society (Unitarian) in Roxbury, Massachusetts. Although he published two collections of hymn tunes and choral music in 1885, this *Impromptu* is his only organ composition. Calling for flutes and strings at 8' and possibly 4' pitches, the music provides color contrasts between two manuals. The piece, marked Adagio, builds to a small climax in the middle third before subsiding to a *pianissimo* conclusion.

In 6/8 time, the simple melody has initial interest, but is repeated intact a little too often for my tastes. It never ventures far from A-major and the culminating sequence repeats four times before a change to the Great manual is indicated. The previous eight measures, with an overly long sequence, are then repeated note for note on the Great before a descending sequence back on the Swell brings us to the conclusion.

The music is roughly two minutes long and not very difficult. Published originally in 1877, it is typical 19th-century music. However, its lack of rhythmic variety and the overly long repetitions do not lend itself to make for a very exciting piece of music. I could recommend it as a short church piece or as a filler piece in a student recital.

—Jay Zoller
Newcastle, Maine

New Handbell Music

You Raise Me Up, arranged for 3–5 octaves of handbells and handchimes, and cello (or digital strings), by Joel Raney. Agape (a division of Hope Publishing Company), Code 2592, \$5.25 (cello/string part 2592P, \$2.50) Level 2+ (M).

This beautiful song was based on a traditional Irish tune and first appeared as an instrumental piece for the Secret Garden album *Once in a Red Moon*.

Words were later added for the popular singer Josh Groban. The arranger has expertly captured the Celtic flavor with the handbells, handchimes, and cello, and this combination, when used, will provide a memorable experience for the players as well as the listening audience.

A Jubilant Rondo, arranged for 3, 4, 5, or 6 octaves of handbells by Cynthia Dobrinski. Choristers Guild, CGB765, \$4.95, Level 3 (M+).

This march-like original composition projects a feeling of ceremonial "pomp" that is contagious throughout the piece. The A and B sections are repeated several times with some variation, so the melodic material is always there, and that familiarity makes the piece a memorable gem by the time it is concluded with brilliant flare. This is very accessible for the ringers.


Revelation Song with Holy, Holy, Holy, arranged for 3–5 octaves of handbells by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2614, \$5.25, Level 3 (M).

Blending two texts from Revelation, chapters 4 and 5, the traditional tune NICAIA opens and closes this rousing arrangement, with two verses of "Revelation Song" in the middle. Here are traditional and contemporary tunes blended together in a lovely, flowing, and spirited piece.

Easy to Ring, Praise and Worship VI, arranged for 2–3 octaves of handbells or handchimes by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2607, \$12.95 (also available in 3–5 octaves, Code No. 2582), L2 (E).

The sixth volume in this series, these settings appeal especially to beginning choirs, but are easily accessible to more advanced groups. Pieces are creatively written with half notes, quarter notes, and a few eighth notes, making them easily learned in one rehearsal. Eleven titles include "Beautiful One," "Mighty to Save," "You Raise Me Up," and "Amazing Grace" (My Chains Are Gone). This collection is valuable to any choir when a bell piece is needed with little rehearsal time.

—Leon Nelson
Vernon Hills, Illinois



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If a tree falls in the forest, and there's no one there to hear it, does it make a noise?

I am writing in the days just after Christmas, working through the end of a calendar year, a high point in the church year, and the juxtaposition of contrasting personal events with the peripatetic life of working in the Organ Clearing House. I'm home in Greenwich Village this morning, seven days after returning from an installation trip in northern Idaho, and six days after the funeral of a close friend. I've tuned seven organs since, and a few days ago we celebrated the first birthday of our first grandson.

Coolin, Idaho, is located in the north-pointing panhandle of Idaho. It's about seventy-five miles northeast of Spokane, Washington. I googled to learn the population and found a figure of 168—but when I mentioned that to the owner of the brand-new twelve-room Coolin Motel, he said simply, "There aren't that many people here." It's on the shore of Priest Lake, a popular center for water sports, so the population swells dramatically in the summer. And there are four or five hundred miles of snowmobile tracks in the county, so when there's snow, there's another population of noisy recreational vehicles.

The newest fad among the show-machine crowds is something called a Mountain Horse—a conversion kit that transforms a mountain bike into a cross between a snowmobile and a jet-ski. They're scary-looking machines with motorcycle engine, transmission, frame, seat, and handlebars, a spring-suspended rear track, and a ski in front. Enthusiasts roar through forests and across frozen lakes at high speeds, giving us one more literal definition for the term break-neck.

My colleague Amory Atkins and I were there to finish the installation of a Möller "Double Artiste" on a specially designed organ loft in an elaborate and beautiful new home on the shore of the lake. The house is built around a gorgeous Craftsman-style post and beam frame complete with dovetails and hard ash pins, and finished with chest-high wainscoting of dark-stained alder, complete with raised panels, applied to all the walls including mud room, stairwells, guest bedrooms, and the powder room off the kitchen. All of the interior doors are American black walnut—any organbuilder I know would be proud to produce joinery of that quality.

The center of the house is a two-and-a-half story great room into which the organ speaks from its perch. Sitting at the console, one looks ten miles across the lake, which is surrounded by dramatic hillsides of red cedar forests plunging to the shore.

The owner is a successful attorney who lives alone. As we have a place in semi-rural Maine where the closest visible houses are a half-mile away across a tidal river, I understand the pleasures of solitude in a beautiful place. But there I can hop in the car and drive ten minutes to town where there is a very good grocery store. In our village I can buy gas, booze, and clothing, or get a haircut. There are several dentists, a couple of opticians, and a 38-bed hospital. There's a nice bookstore, a couple of pharmacies, two good hardware stores, churches (three with lovely historic pipe organs), a movie theater, and a couple good year-round restaurants. And, we have a wonderful circle of friends, all with interesting professional backgrounds, with whom we can gather in all types of weather.

Our client's house is twenty-eight miles up a tiny county road from the center of Coolin. There is a real grocery store in Newport, Idaho—about thirty miles from Coolin on the road to Spokane. But for medical services, haircuts, and any sort of comprehensive shopping, he has to drive the full hundred miles to Spokane. While we were there, that twenty-eight mile road was sheer ice—a scary and lonely trek from a tiny village to a remote house. And by the way, going north from Coolin past the house, it's about forty miles to Canada. We didn't ask if there's a circle of friends.

If a tree falls in the forest...

Driving on that endless secluded road, I was reminded of the classic query, "If a tree falls in the forest, and there's no one around, does it make a sound?"

This client was first in touch with us a couple years ago, sharing his plans for the house and asking about acquiring a pipe organ. Naively enough, I assumed that he had some past experience of playing the organ. Perhaps his childhood piano lessons morphed into organ lessons so he played for chapel services in prep school. But no! He doesn't play the organ. He's highly educated and has fantastic taste in music—during our stay he broadcast wonderful recordings through the house's complex media system. When the organ came to life and I played Christmas carols, he stood next to me singing the tenor parts accurately, in tune, and with real phrasing. (I was at least partially right about the prep-school thing.) He explained that his daughters are musical, and told us of their real accomplishments. They would be visiting a couple times a year, and he expected they would enjoy playing the organ!

We have gone to a lot of trouble to install this organ. Joshua Wood and Terence Atkin delivered the organ by truck. The basic directions were to leave



Möller Double Artiste, Coolin, Idaho

Boston driving west on Interstate 90, drive 2,750 miles, turn right at Coeur d'Alene (population 44,000), then go north 70 miles. We ate dreary meals five nights in a row at the Moose Knuckle Bar and Grill—the only place in Coolin open on weeknights. The Moose Knuckle menu includes pub food that can be prepared with fryolator and microwave. We drove that hazardous 56-mile round trip seven times. We tiptoed around the beautiful house, terrified that we would "ding" the woodwork.

But rather than the usual exercise of handing the organ over to an eager professional, I counseled this client that if the organ wasn't played—and I mean, really played—a couple times a month, when summer comes and his daughters arrive, they will all be disappointed as the atrophied instrument wheezes back into service, full of ciphers and dead notes.

§

Wendy and I have enjoyed the close friendship of Jim and Lois for many years. Last spring they told us that Jim had been diagnosed with cancer, and through the summer he endured vicious sessions of chemotherapy. A complication developed in the early fall and he declined. The day before I left for Idaho, a mutual friend and I went to visit, and I knew I would not see him again. Sure enough, he died while I was away, and Amory and I returned home without finishing the project.

Jim and Lois were great "foodies" together. They were Italophiles, visiting Italy whenever they could—their last trip followed Jim's diagnosis. Jim was a prolific organic gardener. To put his prowess in context, his wedding gift to us was a hundred pounds of fresh heirloom tomatoes that he sliced in our garage to be served at our wedding dinner. Jim and Lois befriended cooks, gardeners, and vintners in Italy, and brought those wares home in abundance. He sent me postcards of organs they happened on as they traveled.

We often cooked together, enjoying jointly prepared meals. And when Wendy and I went to their house for dinner, we

loved sharing the most recent triumphs from Jim's garden, wonderful unfamiliar wines, and not to escape mention, Lois is a terrific baker. It was strange standing in their kitchen this week with the bustle of family and friends all around without seeing Jim staking out his territory at the stove, cooking up something wonderful, and sharing tastes of exotic vegetables, "you gotta try this."

§

The pipe organ is a public instrument. When an organbuilder conceives, designs, and builds an instrument, he intends from the beginning that it will be heard regularly by large groups of people. Attending a concert played on one of his instruments, he's like an accomplished cook watching people eat food he has prepared. He has put a lot of thought and planning into it and he hopes they like it. He hopes they'll enjoy familiar flavors, but be surprised and delighted by some unfamiliar ingredient or combination of flavors. He hopes they'll go home talking about it. But above all he hopes they'll show up to eat in the first place, and that they'll come back often.

An orchestral instrument is a private tool used in public. The flautist selects and cares for his instrument as part of himself. He's happy to take it from its case and share its sounds with an audience, and when the performance is over he packs it up and carries it home.

The pipe organ is standing in the venue before the musician arrives. If it's the "house" musician returning to play for the hundredth or thousandth time, she mounts the bench with familiarity—the height and position are already set. She knows the strengths and weaknesses of the instrument. She knows how to balance its sounds with those of a large congregation singing with fervor, or with the solo voice of a young child. Like the glove-box of her car, the console is equipped with the pencils, Post-its, paperclips (don't let them fall between the keys!), and often-played responses that are the tools of her trade.

When the day is done, the last Amen played, and the last listener departed, the organist turns off the blower and the lights, locks the door, and leaves the instrument alone in the room. There it gleams until the next person enters.

If it's a guest organist, he climbs onto an unfamiliar bench, messes around with blocks to get the height right, tries a stop or two, tries a big full sound, and wonders how to balance with other musical tones he's never heard. The organ may present itself to him as a willing partner or an obstinate beast. But

Sensitive Relocation

The Reneker Memorial Organ by Karl Wilhelm relocated to Bond Chapel, The University of Chicago (Photo by Chris Smith)

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whoever is playing, the organ is a public presence. Its monumentality complements the architectural and acoustic space it occupies.

It's strange to place an organ in a room where you know it will be rarely played and rarely heard. It's like a cooking a meal that won't be eaten.

§



Benjamin Luiz Vichieth Bishop

Yesterday Wendy and I joined a big group of members of combined families to celebrate the first birthday of our first grandson. Benjamin is the first of his generation. He turned us into grandparents, great-grandparents, uncles, and aunts all at once. He's a delight with bright shiny eyes and a ready smile, and he's freely willing to be passed around the room by adoring relatives. He started walking about six weeks ago at just the same moment he started falling down. We all had a blast celebrating with him, enjoying each other's company, and sampling new foods.

Our daughter-in-law and her family are Brazilian, and Alessandra has recently earned American citizenship. Chris and Alex plan to raise Ben as bilingual. Both of them are great readers, and Ben has a wonderful start appreciating the world of books. As birthday presents were being opened, it was the books that captured his attention. He sat on the floor with a book on his lap, turning the pages and studying the pictures, murmuring little statements as he went.

He also has an affinity for touch screens. When someone pulls a phone out of their pocket or purse—which is very often—he toddles over and cranes his neck to see the screen. His index finger is pointed and at the ready, and although he has no idea what he's seeing, he has a lovely little touch as he swipes from screen to screen. One of the gifts he received was a mock tablet with a functioning touch screen. Alex remarked with glee that it would save her iPhone.

I wonder what kind of a world will greet Ben as he grows older. Wendy and I will make every effort to expose him to music, museums, theater, and other facets of the humanities and the world of culture. And I'm equally sure that other family members will introduce him to the magic of Brazilian culture. After all, they come from the land of Mardi Gras, the samba, the bossa nova, and Heitor Villa-Lobos. Brazil is a land of infinite color and beauty, and while much of the country's cultural heritage is different from ours, it's rich and varied—a cornucopia of forms of expression. I trust that Ben will be the richer for his exposure to two languages, and two contrasting cultural heritages.

But what will the world be like when he's in his fifties? Will concerts by symphony orchestras be accessible? Will live

theater be a thing of the past? I hope I'll have opportunities to share my work with pipe organs and church music with him. But I'll not be around when he's in his fifties. Will he remember the organ as the funny thing that Grandpa did? Today we can find cobblers who can stitch and glue a factory-made heel and sole set on a pair of shoes. But can we find a cobbler who can actually make a pair of shoes from scratch?

In his novel *American Pastorale* (Houghton Mifflin Company, 1997), Philip Roth tells of the industries in his home town, Newark, New Jersey:

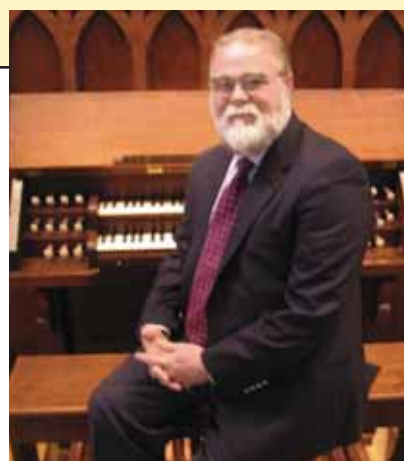
The most important thing in making leather is water—skins spinning in big drums of water, drums spewing out befouled water, pipes gushing with cool and hot water, hundreds of thousands of gallons of water. If there's soft water, good water, you can make beer and you can make leather, and Newark made both—big breweries, big tanneries, and, for the immigrant, lots of wet, smelly, crushing work. (page 11)

Roth gives over eight pages to describing the process of making a pair of fine leather gloves by hand:

Close your hand, make a fist . . . feel how the glove expands where your hand expands and nicely adjusts to your size? That's what the cutter does when he does his job right—no stretch left in the length, he's pulled that all out at the table because you don't want the fingers to stretch, but an exactly measured amount of hidden stretch left in the width. That stretch in the width is a precise calculation. (page 132)

Will Ben, who shows a nascent love of books at the age of one, enjoy the magic of devouring a book by Philip Roth—a real book with paper pages? And will he witness craftsmanship at the level that predicts confidently the amount of stretch in a hand-made glove—none the long way, and just right around the finger?

Together, Jim and Lois were enthusiastic supporters of the arts, giving to their favorite institutions at high levels, and I know Lois will continue that in her new life without Jim. We are grateful to people like them for helping to keep symphony orchestras, museums, and opera companies alive so people like Ben can experience them long after they are gone. Cultural institutions like these are for the public—for our common wealth.



It's wonderful to witness a great orchestra presenting music of Mozart or Brahms. But enjoying the works of past centuries is not the only reason it's important. The future of the arts, the humanities—of our entire cultural heritage—is based on our understanding of the past. Everything that is yet to come is based on the foundation of what has been. History informs the future. That means that Ben will thrive in a wider spectrum than we know today. Keep working hard. Our grandson depends on it. ■

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Organ Method XVII

This continues directly from last month's excerpt. Its purpose is to get students thinking analytically about substitution in order to make sure that the substitutions they devise for themselves will be comfortable and efficient, and will work well to achieve whatever their particular musical or logistic purpose is.

Substitution in thirds

The left-hand version of this exercise for practicing substitution in thirds starts as is shown in Example 1. Again, you should carry out the multiple substitutions in the most comfortable order. Try out various other fingering possibilities, and also try this, and other similar exercises, with added accidentals, as if it were in C minor, for example, or transposed to other keys. Substitution on black notes is physically different from substitution on white notes, since the black notes are thinner and spaced further apart. The principle is always the same: perform the substitutions in the right order, and plan out carefully the direction and angle from which each new finger arrives and in which each old finger departs. If the departing finger is released down and to the side, you have to be careful that it doesn't inadvertently play an adjacent natural.

You can also convert the Rameau passage shown in Example 2 (and discussed in the January 2014 column, as Example 9) into substitution exercises by tying the repeated notes and changing the repeated-note fingerings into substitutions.

Substitution in fifths

Examples 3 and 4 are exercises for substitutions in fifths. Try these all over the keyboard: as written but with added accidentals, in other keys, an octave up or down. As you practice these exercises and a selection of transpositions, try carrying out the substitutions according to various different timings:

1) **As quickly and as smoothly as possible:** instant substitution, but keeping the order correct. For example, in the above left-hand fifths it is better to execute the 4-5 substitution before the 1-2. This keeps the hand compact and avoids uncomfortable stretching. In doing the substitution instantly, as one gesture, this order can be preserved by carrying out something that feels like a rolling motion of the hand. (Technically the 4-5 is closer to "instant" than the 1-2, but the gesture is fast and smooth and should feel like one event.)

2) **Very promptly and rapidly, but as a succession of separate quick gestures:** in the case of these



Example 1

two-note-at-a-time substitutions, the timing of this approach is similar to that of a mordent.

3) **Truly timed finger changes.** This can be in a number of rhythms. For example, in the rhythm of the fifths above: triplet quarter notes (i.e., with the new chord, the first substitution, and the second substitution spaced out evenly); a quarter note and two half notes; a dotted quarter note and two sixteenth notes. This last rhythm shades over into the final timing concept:

4) **Both substitutions as a quick one-piece gesture at the end of the held note,** having almost the feeling of a before-the-beat ornament to the next note.

I have listed these in a particular logical order: from closest to the beginning of the note to closest to the end of the note. It is important to avoid practicing anything at a faster pace than what you can carry out comfortably. Therefore, you should start with a slower (timed) execution of each substitution, and work towards the faster timings and the "instant" un-timed forms as you become fully comfortable with the fingerings and the shapes of the gestures.

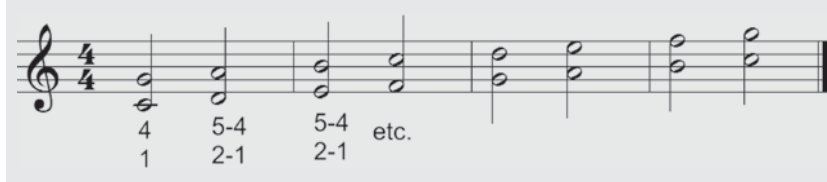
Substitution in scalar passages

Examples 5 and 6 form an exercise that has the appealing feature of being simultaneously silly and efficient. It involves playing simple scale passages, and performing extravagant chains of substitutions on each individual note. This is beyond what you are likely ever to do in fingering a piece of music. There are, however, places where more than one substitution occurs on one note, as we will see below.

This can also be practiced in different timings. The "instant" version will of course take a discernable amount of time, since there are so many fingers involved one after another. Don't try to practice this exercise at a tempo faster than it can be accomplished accurately and comfortably. It can still feel like one gesture: sort of sliding or slithering around on the note. As always, you should pay close attention to hand position and to keeping everything relaxed and comfortable. You may notice yourself occasionally inadvertently releasing a finger before the next finger has arrived to take its place: in effect converting the



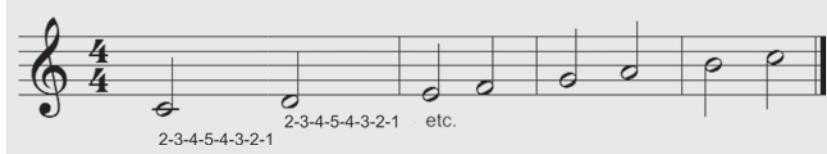
Example 2



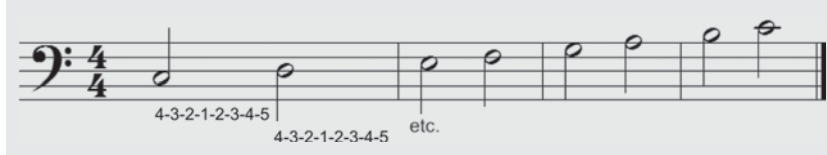
Example 3



Example 4



Example 5



Example 6

substitution to a repeated note. Do not try to correct this by holding the notes down harder. It is just a matter of timing. If this becomes a problem, slow down the exercise.

Substitution in counterpoint

Example 7 shows a Reger passage (from the chorale prelude *Morgenglanz der Ewigkeit*—discussed in the November 2013 column as Example 10), demonstrating the practicing of separate voices, with a suggested fingering involving thoroughgoing substitution. (This is the left-hand part. I have written the fingerings for the two voices above and below the staff respectively, for clarity.)

The following is a detailed discussion of the logic behind these fingerings, but with an emphasis on the substitutions, and with comments on how best to carry

out those substitutions. You should read it and correlate it in detail to what you see in the music before practicing the passage. If as you read this discussion you think of different fingerings that you want to try out, please do so. Make sure that you understand your own rationale behind those fingerings and that you are convinced that they will be comfortable and effective.

The choice of the first finger for the first note makes sense both because that enables you to reach down to the second note easily, and because it puts the hand in the best position to play the a# that is coming up. (This is a comfortable fingering in part because of where the passage lies on the keyboard. Try the same pattern two octaves higher. It will feel quite different and might need a different fingering solution, perhaps playing the



Photo: Michael Timms



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Princeton Early Keyboard Center

Gavin Black, *Director*

The Princeton Early Keyboard Center, with its principal studios on Witherspoon Street in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.



Example 7



Example 8

opening note with 2, and substituting 1 at the last instant before playing the a#.) The choice of 5 for the d that is the second note of the piece is also obvious. The first substitution (4-5 on the note e) should be performed quickly, both to relax the hand and to enable the second finger to reach the c#. The substitution on the f# should be treated the same way for the same reasons. The substitution on the g# can be performed either instantly or on a measured basis (it is the first opportunity here to practice the latter).

Moving to the second measure, the substitution on the c# on the first beat has to be performed quickly so that the hand can move on to the next notes (d', e'). In theory, the 4-5 substitution on the a need not be done until close to the time to play the b on the third beat. However, at the moment of the first beat itself, it will be more comfortable to carry out both substitutions quickly, with the 4-5 actually happening first. (This is to keep the hand compact and avoid uncomfortable stretching.) This should be carried out as an instant "rolling" double substitution. The b on the third beat of this measure is an interesting case. It is natural to play it with 4, and it also should have 4 holding it when it is ready to end (seven eighth-notes later, in the next measure). However, it is a good idea to hold it instead with 5 through most of the length of the note. This is to put the hand in the best position to reach the notes in the upper of the two voices, especially the f# that is the first note of the following

measure. There is no particular reason not to do the substitution from 4 to 5 right away. (You could also postpone it until just before the end of the measure, in which case it would probably be more comfortable to play the d# with 2. The advantage to playing the d# with 3 is that it enables 2 to be poised to reach towards the upcoming f# as promptly as possible. This is a positive reason to do the substitution instantly.)

At the other end of this long-held b, the substitution back to 4 should be done only after the upper-voice substitution from 2 to 1 on e'. This is so as not to stretch the hand out uncomfortably. The purpose of that upper-voice substitution itself is partly to un-stretch the hand and partly to free the second finger to reach up to f#. The substitution from 5 to 4 on the a should be done only after the thumb has played the f-natural. This is, of course, to keep the hand from being stretched out unnecessarily. On the fourth beat of this measure we come to the first substitution of non-adjacent fingers. The switch from 5 to 3 on the g# is motivated by the underlying rationale for substitution: it makes sense for one

finger to play the note, but for another finger to be holding when it is time to move on to the next note. The reason for using 3 in the latter role is that the next two notes are in a downward direction. (It would also be possible to do a 5-4 substitution, and then another 4-5 substitution on the g-natural.) In any case, the 2-1 substitution on the e' should be done first and very quickly.

The first substitution of the fourth measure, on b in the lower voice, is the first one we have seen that must be really instant: fully a part of the gesture that plays the note in the first place. This is, of course, because of the sixteenth-note motion in the upper voice. The hand must be in position to reach for and then play f# comfortably, essentially right away. The two remaining substitutions in this measure can be done at a somewhat more leisurely pace. On the third beat in the lower voice, my suggested 4-3 4 could be replaced by 4 5-4. Or indeed you could do a 3-2 substitution on e' that is the lower-voice note on the second beat, and then play the rest of the lower voice in this measure with the fingers as they come. The 2-1 substitution on the f-natural in the upper voice on the fourth beat exists for the purpose of un-stretching the hand.

There are four substitutions that must be carried out in the half measure coming up, the last part of this excerpt. The switch from 2 to 1 on e' in the upper voice and the switch from 3 to 2 on d' in the lower voice (a note that was initiated in the previous measure) must be carried out in the order in which I just listed them, for the most basic possible reason. The "new" finger in the second substitution was just in use holding another note. It had to be freed from that note—by substitution—before it could take over its new note. These two substitutions are ideal to be played quite measured: the upper-voice substitution on the second half of the first beat, the lower-voice substitution on the second beat. On the second half of the second beat we encounter two substitutions, both of which must be carried out within the time span of an eighth note. For most hands it will be more comfortable to do the 2-1 substitution on d' first, and then the 4-3 substitution on b. This



means that the latter must be very fast indeed. The two should end up feeling like one gesture.

The fundamental purpose of this fingering could be described as a way to play all of the notes legato without awkwardness or discomfort. This is achieved by a significant increase in the amount of fingering busy-ness: as fingered here, this passage involves sixty-one fingering events to play forty-three different notes. For comparison, Example 8 shows one possible fingering *without* substitution, based on a willingness to allow many of the notes to be played non-legato. (Remember, however, that Reger in his own hand marked this piece *sempre ben legato*.)

Try this fingering out, leaving aside for the moment its musical or historical appropriateness. Keep everything light, and make the non-legato gestures smooth and non-abrupt. Is one fingering easier than the other? What differences in feel do you notice?

(Note: Based in part on feedback from readers of THE DIAPASON, I will possibly add further exercises and examples to the final version of this section on substitution. These will deal at greater length with substitution on black notes and with non-adjacent fingers. I will move on next month to exercises and approaches to learning to play with hands and feet together.)

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McGill Summer Organ Academy

July 8–18, 2013, Montreal

By Martin Goldray

The McGill Summer Organ Academy took place in Montreal from July 8–18, 2013 during a fearsome heat wave. This biennial two-week event, which was founded in 1997 by Artistic Director John Grew, brings together teachers and students from all over the world and takes advantage of the great variety of first-rate organs in a small area of downtown Montreal near the McGill University campus. On the McGill campus itself is the marvelous 1981 Hellmuth Wolff organ at Redpath Hall, the first “authentic” French Baroque organ in North America and the first organ built by Wolff with suspended action. John Grew, who arrived at McGill in 1976 and whose distinguished career has focused on French organ music, was prescient in bringing the instrument into existence years before the general public’s reawakening of interest in the French Baroque, which began, perhaps, with the production of Lully’s *Atys* by Les Arts Florissants in the late 1980s.

There were seven two-week seminars on seven different instruments: **John Grew** on French Classical repertory, **Hans-Ola Ericsson** on Messiaen, **Olivier Latry** on Vierne, **William Porter** on 17th-century North German repertory, **James David Christie** on Bach, **Sietze de Vries** on improvisation, and **Hank Knox** on harpsichord repertory. The Academy included evening recitals by all the faculty on the instruments they used in teaching their classes, and a Saturday excursion to two churches outside of

Montreal: Saint-Alexandre Presbytere, where **Jonathan Oldengarm** played a short recital on the 1896 mechanical-action Casavant restored by Juget-Sinclair; and the Old Brick Church in West Brome, where **Bill Porter** played a concert of Italian music on the Hiroshi Tsuji organ, the first organ exported from Japan.

Along the way there was a stop at the Juget-Sinclair workshop, where their work on a 58-stop organ for Dallas was explained. There was yet another excursion to see the large, not-yet-completed Casavant at the Maison Symphonique, a new concert hall in downtown Montreal, that will be inaugurated this May by Olivier Latry. The Academy kicked off with a lecture by **Elizabeth Gallat-Morin**, the scholar who in 1988 discovered the *Livre d’Orgue de Montreal*, the largest extant manuscript collection of French Baroque organ music, and whose talk included a fascinating account of the early history of importing French organs to Canada.

I heard excellent reports from fellow students about their classes. The two I attended, Grew’s French Classical and Porter’s North German, offered a wealth of information on scholarship and interpretation, and despite the different national styles naturally shared an attention to Baroque articulation, fingering, pedaling, score-reading and registration. Grew commented at the first class that students have been coming to the Academies with increasing background in French Baroque style. Certainly



McGill academy faculty members Hans-Ola Ericsson, James David Christie, Hank Knox, Olivier Latry, John Grew, William Porter, and Sietze de Vries

recordings and research in the last few decades have given us all great resources, including most recently David Ponsford’s book, *French Organ Music in the Reign of Louis XIV*. Grew was, characteristically, being generous; the resources are there but many of us rely on our teachers and adopt their horizons, which may only sometimes include an awareness of performance practices. But nothing trumps charismatic teaching and demonstration.

Grew often showed us how early fingering can produce elegant and natural articulation. He played the first four bars of the Duo of Grigny’s *Veni Creator* with only the second and third fingers, using the fourth finger for the first time on the

last note of the fourth bar, and noting that the pinky is usually a termination (a “stop sign”). He spent much time on questions of ornamentation, registration and articulation. Couperin said “we write differently from the way we play” and the task of the performer is to know how to read the notation. Students in the class were constantly rewriting their scores: prefixes to trills should be played faster than the sixteenth with which they were notated; *notes inégales* should be applied where appropriate, sometimes sharp, sometimes gentle; thirds might be split and filled in as *coulées*; fast scales (*tirades*) should be played on white keys only and the prevailing



A group of McGill Summer Organ Academy students



Hank Knox, William Porter, Sietze de Vries, Hans-Ola Ericsson, Olivier Latry, James David Christie, and John Grew hang out with a bust of Lynnwood Farnam, who studied at McGill

accidentals cancelled; cadential accidentals, such as raised leading tones, should be applied retroactively to their quick prefix notes; notes with mordents, which are always played quickly, can be rendered more expressive with slow appoggiaturas; the pedal might take over the bass line for a few notes when tenor and bass diverge by more than an octave. None of these things is indicated the score.

Sometimes this extended to substantial correction, as in the famous bar in Grigny's *Recit de tierce en taille* where the melody is notated a step too high, resulting in some pungent but erroneous dissonances (Grew's recording is one of only two, along with Kimberly Marshall's, which corrects the mistake). This correction comes with a conundrum, however: J. G. Walther and J. S. Bach both copied Grigny's *Livre d'Orgue*, and although Walther corrected the mistake, Bach didn't. Was the composer of the most powerful but logical dissonances yet written somehow tickled by this unintentional one?

One other element of this class was the interchangeable pedalboards: a fairly conventional German-style pedalboard and a French pedalboard with smaller keys, which thankfully was not as difficult to play as it looked. At the end of the two-week session Grew exhorted everyone to read Couperin's *L'art de toucher le clavecin*—indeed, to keep it on our bedside table.

The natural expressivity of early fingering was one element in Porter's teaching as well. He showed how the second variation in Böhm's *Freu Dich Sehr, O Meine Seele*, which repeats a short-short-long figure in various positions over the interval of a major ninth, can be played with the middle fingers only, not turning the wrist and reaching for a new position "like a spider," but by keeping the center of gravity in the middle of the hand and "dancing on the keys," thereby revealing the music to be a "narrative of figures." Porter's class continually shunted back and forth between scholarship and interpretation, and he showed how they fertilize each other, starting with: What are we looking at in a printed edition—ostensibly an

Urtext—where only flawed manuscripts exist? Porter made sure we knew, for example, that Klaus Beckmann's Buxtehude edition utilizes techniques of criticism he learned as a theologian and that he constructed hypothetical originals that exist in no source, presenting what he thought Buxtehude might have meant to say.

Porter showed how articulation was related to bowing techniques, which in turn were related to metrical stress patterns, and in turn again to the idea of inflecting music like speech. The interaction of strong and weak beats was shown to have many ramifications, including pedaling: for weak-to-strong beats use the same foot, for strong-to-weak beats the other foot. We examined what a plenum meant in the 17th century, and how the plenum depended on the quality of the mixtures and the degree to which they were suited to polyphony. He pointed out that we know Praetorius played free pieces on two manuals, and that Johann Kortkamp, a student of Weckmann, said that Weckmann pulled stops for his teacher Praetorius, all implying somewhat more varied registrations than we often now hear.

To prepare for the class on Scheide-
mann's *Magnifac Primi Toni* we sang

that chant as it was notated by Franz Eler in his *Cantica Sacra* of 1588—slowly! Porter pointed out that slowly sung chant better balances the organ versets and leads to *alternatim* settings that are not as dominated by the organ as we currently often hear. Porter exhorted us not to worry so much about the spaces between notes, but

more about achieving the right character, a useful reminder to be less fussy. Altogether this class was a goldmine of information and insight, and the scores I used now have more of my class notes on them than musical notes. And what a pleasure it was to hear and play the beautiful 1961 Beckerath at the Church of the Immaculate Conception.

The next McGill Summer Organ Academy will be held in 2015 and will be co-directed by John Grew and Hans-Ola Ericsson. Ericsson is now in his third year on the McGill faculty and before relocating to Montreal was in Pitea, Sweden, where he inaugurated the Gerald Woehl Studio Acusticum organ (see Kimberly Marshall's article in the February 2013 issue of *The American Organist*). Until then a great way to keep developing early music score-reading skills via charismatic teaching would be to view the two videos by fortepianist Malcolm Bilson, *Knowing the Score* and *Performing the Score*. ■

Martin Goldray has served on the faculty of Sarah Lawrence College since 1998; he is the Miller Faculty Scholar in Music and was the 2010 recipient of the Lipkin Family Prize for Inspirational Teaching. He earned a B.A. from Cornell University, an M.M. from the University of Illinois, a D.M.A. from Yale University, and was a Fulbright scholar in Paris. He has performed with many new music ensembles, including the New Music Consort and Speculum Musicae, worked with Milton Babbitt and Elliott Carter whose music he has recorded, and was a member of the Philip Glass Ensemble from 1983-1998, conducting the premieres of several Glass operas and appearing on many recordings of Glass's music.

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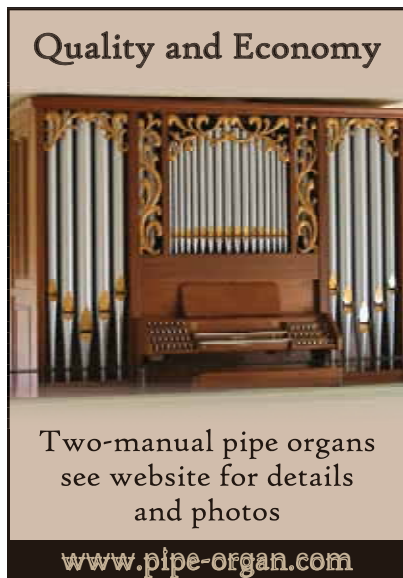
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Early Organ Composers' Anniversaries in 2014

By John Collins

In 2014 there are several composers whose anniversaries can be commemorated, albeit some of the dates are not known for certain. Some of the names need no introduction but there are also several lesser-known names listed here whose compositions are well worth exploring. No claim is made for completeness, and there is no guarantee that every edition is in print—there may well also be editions by other publishers.

Giaches Brumel (ca. 1510–64). French composer who worked at the court in Ferrara from 1532. Ascribed to Brumel are two *ricercars* (one imitative and one chordal) and a *Missa de la Dominica* in the manuscripts at Castell Arquato, edited by Knud Jeppesen for Norsk Musikforlag, Oslo, in *Die italienische Orgelmusik am Anfang des Cinquecento* and more recently, albeit in halved note values, by H. Colin Slim for American Institute of Musicology *Corpus of Early Keyboard Music* 37, volume 3, which contains a wider selection from the manuscripts. It has been postulated that 14 of the set of 17 *ricercars* known as the Bourdeney Codex may also be by Brumel. These lengthy contrapuntal works have been edited by Anthony Newcomb for A–R Editions (R89).

Francisco de Peraza (1564–98). Organist in Seville, he left a *Medio Registro alto de 1 Tono*, the earliest known surviving example of this genre, which became popular in the Iberian repertoire. This has appeared in several anthologies, including American Institute of Musicology's *Corpus of Early Keyboard Music* 14: *Spanish Organ Music after Antonio de Cabezón*, edited by Willi Apel.

Gregor Aichinger (1564–1628). Organist in Augsburg to the Fuggers, six *ricercars* and four motet intabulations have been edited by Eberhard Kraus in *Cantantibus organis*, vol. 7, for Verlag Friedrich Pustet. A further motet intabulation is included in *Altbaierische Orgelmusik*, vol. 1, edited by Eberhard Kraus for Noetzel.

Giovanni de Macque (ca. 1550–1614). Born in Flanders, he came to Naples ca. 1585, becoming head of the vice-regal chapel in 1599. He was the teacher of Ascanio Mayone and Giovanni Maria Trabaci, both of whom published two volumes of highly influential pieces. De Macque published copious amounts of madrigals but no keyboard works; however, almost 40 pieces survive in manuscripts. These include eight canzonas, four capriccios, two *stravaganzes*, a *consonanze stravaganti*, a *durezza e ligature*, an *intrata*, a *toccata a modo di Trombetta* and a set of variations

on *Ruggiero*, which have been edited by Liuwe Tamminga (vol. 1), and 14 *ricercars* (the first book of 12 published *ricercars* set for keyboard together with a further two thought to be from the second book), edited by Armando Carideo (vol. 2); both volumes are published by Il Levante (available through La Stanza della Musica). The first set of 12 *ricercars* has also been edited by Christopher Stemberge for Zanibon. This edition includes a comprehensive discussion of the modes and their affects, along with the registration prescribed by Diruta. The *ricercars* are the first to present the different subjects at the beginning of the piece. The *durezza* and *stravaganza* are highly chromatic compositions. The older edition by Watelet and Piscaer for *Monumenta Musica Belgae* also contains *Partite sopra Zefiro de Rinaldo* attributed by the editor to de Macque; this, however, is almost certainly a set of partite on *Zefiro* composed by Rinaldo dell'Arpa.

Hans Leo Hassler (1564–1612). Primarily known today for his vocal music, he studied organ in Venice with Andrea Gabrieli and became a leading player in Augsburg. He left a substantial corpus of keyboard works of considerable scope and length, most of it preserved in the Turin manuscripts, including eight toccatas, 18 *ricercari*, 18 canzone, fourteen Magnificats, an organ Mass, four fugues, and two sets of variations. Problems of attribution have occurred with pieces variously ascribed to Sweelinck, Christian Erbach, and Giovanni Gabrieli. A good selection, as well as the variations on *Ich ging einmal spazieren*, was edited by Georges Kiss for Schott and Sons. The toccatas were edited by S. Stribos for the American Institute of Musicology, and the Magnificats by A. Carpena for Il Levante Libreria. A few other pieces from other manuscript sources have been included in various anthologies, including 25 of the 39 intabulated songs from his *Lustgarten* of 1601, edited by M. Böcker for Breitkopf & Härtel. The complete works from the Turin manuscripts are available in two volumes, edited by W. Thein and U. Wethmüller for Breitkopf & Härtel. A further volume containing the complete remaining keyboard works from other sources has been in preparation for some time. These supersede the edition of a small selection of pieces by Hassler and Erbach, edited by Ernst von Werra ca. 1903 for *Denkmäler der Tonkunst in Bayern*, second series, vol. IV, no. 2.

Franz Tunder (1614–67). Organist of the Marienkirche, Lübeck, he left about 17 compositions in manuscripts, including five preludia exemplifying early use of the *Stylus Phantasticus* and a canzona, along with 11 chorale settings,

of which six are fantasias. *Auf meinen lieben Gott* is set for two manuals without pedal, *Jesus Christus, wahr Gottes Sohn* is for single manual and pedals, and *Jesus Christus, unser Heiland* has three separate variations, of which the first includes much use of double pedal. Two further chorale settings in the Pelpin manuscripts originally attributed to Scheidemann have now been tentatively attributed to Tunder. All pieces have been edited by Klaus Beckmann for Breitkopf & Härtel.

Benjamin Rogers (1614–98). Organist at Eton and Oxford, he left sacred and secular vocal music, consort music, and 17 keyboard works of which the great majority are dances better suited to stringed keyboard instruments. Two, however, are voluntaries and are more suited to performance on the organ. All pieces have been edited by Richard Rastall for Stainer & Bell.

Charles Racquet (1597–1664). Organist in Paris, he left 12 *versets de psaume en duo*, which was printed in Mersenne's *Harmonie universelle*, Paris, 1636–37, and a large-scale *Fantasie* in manuscript. All have been edited along with works by De Bourges, N. de la Grotte, and D. Gaultier by Jean Bonfils in *L'Organiste Liturgique*, xxix–xxx for Schola Cantorum et de la Procure générale de musique.

Georg Leyding (1664–1710). He had lessons with Buxtehude and became organist in Brunswick. Although Walther mentions his many keyboard pieces, only five organ compositions have survived in manuscripts, including three preludia with demanding pedal parts (C, B-flat and E-flat), a set of variations on *Von Gott will ich nicht lassen* and a prelude on *Wie schön leucht uns der Morgenstern*. These have been edited by Klaus Beckmann for Breitkopf & Härtel.

Johann Speth (1664–1720). Organist in Augsburg, he published *Ars Magna Consoni et Dissoni...* in 1693, which contains ten toccatas, Magnificats on the eight tones that include a praefambulum, five verses, and a finale (some verses are actually by Poglietti, Kerll, and Froberger), and three sets of partitas for manuals only, each with six variations. Although the preface states that these pieces are all playable on the clavichord, the toccatas and Magnificats contain an obligatory pedal part, although this is either octave doubling or long held notes. All were edited (alas, without the original preface) by Traugott Fedke for Bärenreiter and there is a facsimile published by *Early Music in Facsimile*, Edition Helbling, Innsbruck, with a preface by Rupert Frieberger.

Pablo Nassarre (1664–1724). Blind from infancy, he was organist in Zaragoza, and is best known today for his theoretical works, *Fragmentos músicos* and *Escuela música, según la práctica moderna*, which are available in facsimile. He also left five organ pieces, including three toccatas [*sic*] edited by José Llorens for Diputación Provincial de Barcelona and a tiento partido and two versos from a manuscript in Astorga, edited by José Alvarez in *Colección de obras de órgano de organistas españoles del siglo XVII* for Union Musical Española.

Pierre Dandrieu (1664–1733). Organist and priest in Paris, he left a book of 36 *noëls* with variations, similar in style to those in Lebègue's third book, and five other pieces including a carillon. Pierre's book appeared in several editions from 1714 up to 1759, and 37 pieces were reworked by his nephew Jean-François for a publication that also included 11 of the latter's *noëls*. Edited by Roger Hugon for La Société Française de Musicologie and published by Heugel. A facsimile edition of the prints of 1729/59 has been published by Fuzeau.

Guillaume Gabriel Nivers (1632–1714). Organist of St. Sulpice, Paris, his *Livre d'orgue contenant cent pieces de tous les tons de l'église* of 1665 is the earliest known of such volumes presenting a group of pieces by tone (12 in this case, the first two having 10 verses, the rest eight), with highly individual and specific registrations. There is a comprehensive explanation of the tempi, registration, and ornament signs. He published two further volumes: *2e livre d'orgue contenant la messe et les hymnes de l'église* in 1667, which contains a Mass and 25 hymn settings, and *3e livre d'orgue des huit tons de l'église* in 1675. He also published some vocal and much liturgical music. The first two *Livres d'orgue* have been edited by Norbert Dufourcq for Editions Boreman and the third *Livre* by him for Heugel. All three *Livres* are available in facsimile from Fuzeau. The third *Livre* is also published by Société Française de Musicologie (EZ.SFM20).

Franz Matthias Teichmann (ca. 1649–1714). Two sets of pieces (in A minor and C major) comprising Toccata, Canzona, Ricercar, Allemande, Courante, Sarabande, and Gigue (or Minuet in C major set) survive in an autograph manuscript, of which the non-dance elements work well on the organ. Between the *ricercar* and the dances in the A minor set there is an aria (with 30 variations). The non-dance movements in A minor have been edited by Laura Cerutti for Edizione Carrara, and a complete edition by

Herwig Knaus for *Denkmäler Tonkunst Österreich* vol. 115 also includes 13 dance suites, which may be by Techelmann or possibly Kerll.

Diego Xarava (1652–ca. 1714). Nephew of Pablo Bruna and organist of the Capilla Real, Madrid, he left two pieces in the extensive Martin y Coll Manuscript 1357: an *Ydea Buena y fuga por a la mi re* (the fuga occurs separately in the Jaca manuscript), and an *Obra en lleno de 3 Tono*. These have been edited by Carlo Stella and Vittorio Vinay for Zanibon, available through Armelin, and by Julián Sagasta in vol. 2 of *Tonos de Palacio y Canciones Comunes* for Union Musical Española.

Carl Philipp Emmanuel Bach (1714–88). Fifth child and second surviving son of Johann Sebastian, he is well known today for his many sonatas, fantasias, rondos, and miscellaneous pieces for stringed keyboard instruments, as well as his important treatise on playing keyboard instruments (*Versuch über die wahre Art...*). He left only a few pieces specifically for organ, including a set of six sonatas for Princess Amalie, edited by Peter Hauschild and Gerhard Weinberger and a *Prelude in D*, six fugues, a trio, two chorale preludes, and five chorale arrangements edited by Jochen Reutter and Gerhard Weinberger, both volumes published by Wiener Urtext. The edition of the organ works as part of the complete C. P. E. Bach edition has been edited by Annette Richards and David Yearsley as volume 1/9 for Packard Humanities Institute (this volume omits the sonata Wq 70/1). Four further fugues have been edited by Wilhelm Poot for Interlude Music Productions.

Gottfried Homilius (1714–85) studied with J. S. Bach and became organist in Dresden in 1742. In addition to Passions, a cantata cycle, Magnificat settings and motets, he left 41 chorale preludes, of which 38 have been edited by Christoph Albrecht and published by Breitkopf & Härtel, and five organ pieces from a privately owned manuscript in Dresden have been edited by Christoph Albrecht and published by Leutkirch: Pro Organo. Thirty-eight chorale preludes for organ and melody instrument have been edited by Ellen Exner and Uwe Wolf for Carus Verlag.

Johann Anton Kobrich (1714–91). Organist in Landsberg, in addition to vocal music he left several sets of *Parthien* better suited to stringed keyboard instruments, although the two sets of *Der clavierspielende Schäfer* are described as “Welche sowohl in der Kirche als auch zu Hause können producirt und gebraucht werden.” Of his organ collections unfortunately most, including 20 toccatas, six sonatas, and pieces suitable for Offertory, Elevation, and Communion, remain unpublished in modern editions. Selected pieces from these sets have been edited by A. Maisch and published by Albert J. Kunzelmann. *Figuralische Choral-Zierde*, his collection of preludes and versets in the eight church tones was edited by Rudolph Walter for Alfred Coppenrath, Alttötting and is now available from Carus Verlag. Several pastorales that were appended to the first set of *Der clavierspielende Schäfer* have been edited by Gerhard Weinberger and published by Anton Böhm & Sohn.

Johann Mattheson (1681–1764). Better known today for his numerous theoretical works, he left a small

collection of keyboard works, mainly for stringed keyboard instruments, but *Die wolklingende Fingersprache* (containing 12 fugues, some with dances) of 1735 and 1737 is also suited to the organ. Edited by Lothar Hoffman-Erbrecht for Breitkopf & Härtel.

John Reading (ca. 1685–1764). Organist at Lincoln and various London churches and an influential teacher, he compiled several volumes of keyboard music for organ and harpsichord, in addition to vocal music, of which three containing organ pieces (voluntaries and psalm settings) are preserved at Dulwich College, one at Tokyo, and one at Manchester. They are unique sources for many pieces, including his own compositions. A comprehensive selection of the Dulwich volumes has been edited by Robin Langley as volume 3 of the ten-volume series of English organ music for Novello; it includes early versions of voluntaries by Stanley.

Johann Xavier Nauss (ca. 1690–1764). Organist in Augsburg, he published several volumes of keyboard music, of which the two parts of *Die spielende Muse*—consisting of preludes, verses, finale, aria (1st to 6th tones) or pastorella (7th and 8th tones) and fugue on the 8 tones, plus a set in E major—have been edited in one volume by Rudolph Waters for Alfred Coppenrath, Alttötting, which is now available from Carus Verlag.

Wilhelm Hieronymus Pachelbel (1686–1764). Son of Johann, and organist in Nuremberg, he left two *Praeludia und Fugen*, a toccata, and two chorale settings, which have been edited by Hans Mösel and Traugott Fedke for Bärenreiter.

Charles Burney (1726–1814). Also better known today for his numerous writings on music including *The Present State of Music in France and Italy*, *The Present State of Music in Germany*, *the Netherlands and the United Provinces*, and his monumental *General History of Music* in four volumes, which just beat the similar publication by Sir John Hawkins. He also wrote articles for Rees’s *Cyclopaedia*. Burney left some vocal music, a set of concerti, and several sets of sonatas for harpsichord solo and duet, along with chamber pieces, and a set of *VI Cornet Pieces and a Fugue* (1751), which comprises an *Introduction in E minor* followed by six Cornet movements and concludes with a fugue in the still-rare key of F minor. Around 1787, Burney published *Preludes, Interludes and Fugues Book I*, which includes pieces in keys from A to C; no trace of the second book survives, if indeed it was ever printed. These two publications have been edited by David Patrick and published by Fitzjohn Music.

Abbé Georg Vogler (1749–1814). Widely traveled with the electoral court, organ designer and teacher, he left theater productions, symphonies, and concerti, and several collections of organ music, which remain largely unpublished in modern editions. *112 Petites preludes pour l’orgue ou le clavecin*, op. 16, has been edited by Joachim Dorfmueller for Rob Forberg. A collection of 32 preludes has been edited by Armin Kircher for Carus Verlag, and, together with his *Pièces de clavecin* of 1798, by Floyd Grave for A–R Editions (C24).

Nicolò Moretti (1764–1821) left some 29 organ works; 17 (including 13 sonatas, a pastorale, two rondos, and an adagio) have been edited by A. Aroma, the others (including four sonatas, a sinfonia, Elevazione, versets, concertino, rondo, marcia, pastorale, and polacca) by Aroma, S. Carmelos and G. Simionato. Both volumes were published by Paideia Brescia for Bärenreiter, and are now available from Armelin.

Matthew Camidge (1764–1844). After time as a chorister at the Chapel Royal under Nares, he returned to York, where he became organist of the Minster. He published mainly church music, a set of instructions for the pianoforte or harpsichord, and left a set of six multi-movement (including a fugue) concertos for the organ or pianoforte in (ca.) 1815, in which he endeavored to imitate the styles of Handel and Corelli. Edited by Greg Lewin and published by Greg Lewin Music.

An increasing number of pieces, ranging from complete original publications/manuscripts (which present the usual problems of multiple clefs as well as original printer’s errors) to selected individual works, are to be found on various free download sites, most noticeably IMSLP; however, the accuracy of some modern typesettings is highly questionable, and all should be treated with caution before use. Publishers’ websites include:

Schott Music: www.schott-music.com
Breitkopf & Härtel: www.breitkopf.com
Bärenreiter: www.baerenreiter.com
Armelin: www.armelin.it

Carus Verlag: www.carus-verlag.com
Butz Verlag: www.butz-verlag.de
Edizioni Carrara: www.edizionicarrara.it
American Institute of Musicology—*Corpus of Early Keyboard Music* series: www.corpusmusicae.com/cekm.htm
Fitzjohn Music: www.impulse-music.co.uk/fitzjohnmusic.htm
Wiener Urtext: www.wiener-urtext.com
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Société française de musicologie: www.sfmusicologie.fr
Verlag Friedrich Pustet: www.verlag-pustet.de
Greg Lewin Music: www.greglewin.co.uk
Heinrichshofen Verlag and Noetzel: www.heinrichshofen.de
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Stainer & Bell: www.stainer.co.uk
Schola Cantorum: www.schola-editions.com
Helbling Verlag: www.helbling-verlag.de

John Collins has been playing and researching early keyboard music for over 35 years, with special interests in the English, Italian, and Iberian repertoires. He has contributed many articles and reviews to several American and European journals, including THE DIAPASON, and has been organist at St. George’s, Worthing, West Sussex, England for over 26 years.



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Faculty and guests take a bow after inaugural recital. Left to right: Bruce Neswick, Christopher Young, David Kazimir, Charles Webb, Joe Kaizer, Esther Kim, Marilyn Keiser, Janette Fishell, and Colin Andrews (Photo credit: Scott Scheetz)



Opus 91, C. B. Fisk (Photo credit: Dana Sigall)

An Organ at the Crossroads

Indiana University Organ Conference and Inaugural of C. B. Fisk Opus 91

By James F. Mellichamp

Billed as “An Organ at the Crossroads,” the fall organ conference at Indiana University, held September 15–18, drew a large group of participants from across the country. Part traditional conference and part showcase for the recently completed installation of Fisk Opus 91, the event centered around topics common to the French organ of the 17th through early 19th centuries.

One could hardly have selected a better conference theme, since Bloomington, Indiana, stands at the crossroads of the United States; Fisk Opus 91 occupies an important location at the crossroads of the IU campus; and our present time certainly represents a crossroads in the historical development of the organ. So those in attendance found themselves reaching back into the past, with inspiration from a grand instrument and from present musical scholarship, to better understand a magnificent period of the organ.

Sunday, September 15

The conference began on Sunday evening with the inaugural recital of Fisk Opus 91 and featured faculty from the Jacobs School of Music (JSOM). Following a welcome by Dean Gwyn Richards, a lively performance of the Buxtehude *Praeludium in C Major* (BuxWV 137) was given by Bruce Neswick. Marilyn

Keiser can always be counted on to offer something unique, and she lived up to that reputation with the “Theme and Variations” from Rheinberger’s *Suite*, op. 149. Scored for violin, cello, and organ, this was a magical moment in a performance marked with elegance and sincere musicianship.

JSOM organ curator David Kazimir followed with an exciting reading of the *Pièce d’Orgue* (BWV 572) by J. S. Bach. One could hardly have chosen anything from the Bach *oeuvre* more Gallic and perfectly suited for the instrument.

Department chair and professor Janette Fishell won the prize for the evening’s most-unexpected repertoire. Paying tribute to the fascination held by French composers for pastoral music (including storm scenes)—and recollecting a hair-raising storm on the return leg of a visit to see and hear Opus 91 in California—she pushed the organ nearly to its limits with the *Scène pastorale* of Lefébure-Wely.

Next Charles Webb, dean emeritus of the JSOM and a long-time organist in Bloomington, offered the well-known Dubois “Toccata” from the *Douze pièces*, a staple in the organ repertoire.

Professor Christopher Young provided a lovely moment of respite with his performance of the *Petit Offertoire* by César Franck. This was followed with

the *Prelude and Fugue in B Major*, op. 99, no. 2, by Saint-Saëns.

The evening was brought to a grand conclusion by Adjunct Professor Colin Andrews, playing Messiaen’s *Transports de joie*.

Monday, September 16

The morning began with a panel discussion about the history of Fisk Opus 91 and included remarks by Fisk employees Steven Dieck, president; Stephen Paul Kowalshyn, senior voicer; and Michael Kraft, senior reed voicer and director of special projects.

The history of this particular instrument began in 1980 and reads like a novel. Information was provided about the project’s commission from Jacques Littlefield for his residence in Portola Valley, California. A European trip with Fisk personnel in 1984 further informed the instrument’s final design. Completed in 1987, the organ is a fully developed three-manual instrument with strong 18th-century French tendencies tempered by some 19th-century traits.

In an innovative collaboration, the organ was acquired by Indiana University through a gift arrangement and subsequently installed earlier this year in Alumni Hall, a large Collegiate Gothic space in the Indiana Memorial Union. Minor adjustments were made to the instrument’s voicing. Dieck, quoting the late Charles Fisk, suggested that “you never really finish an organ, you just abandon it.” As completed, the instrument looks, feels, and sounds as if had always been at home here.

Monday midmorning brought the first of three lecture and masterclass sessions with Jesse Eschbach, professor of music at the University North Texas, and a veritable encyclopedia of all things associated with French repertoire for the organ. Performances of relevant pieces were admirably rendered by JSOM organ students.

Eschbach began his presentations by establishing three broad categories within the period of the French Classic: Preclassical France (1585–1661); High Classic (1661–1715); and Post Classic (1725–1860). His remarks were illuminated by printed material that touched on organ specifications, historical

perspective, composer biographies, and performance practice.

Musicians often struggle with grasping the enormous amount of information required to pierce the cloud obscuring this remarkable literature. Eschbach urged attendees to “put on 17th-century ears,” which involves being sensitive to the effect that music of these periods had upon listeners of the time. He pointed out the importance of understanding the music from an analytical standpoint, since knowledge of the contrapuntal fabric is key to a convincing performance. He also described the influence that Viennese composers and opera play in understanding music from the Post Classic era.

A creative concert on Monday afternoon featuring members of the JSOM’s Sacred Music Practicum was surely a conference highlight. Associate Professor Bruce Neswick—noted church musician, concert artist, and composer—has the enviable task of directing this group. The concert provided various readings, interspersed with alternatim performances of hymns, chorales, and chant in settings by Ralph Vaughan Williams, Samuel Scheidt, Nicolas de Grigny, J. S. Bach, and Jehan Alain. It offered a wonderful opportunity to retreat from the busy world around; to respond to meaningful texts, both sung and spoken; and to revel in the sounds of a fine instrument.

James David Christie, distinguished artist and professor at Oberlin, next led a masterclass on French Romantic organ music performed by JSOM students: *Pastorale*, op. 19, of César Franck; “Final” from *Symphonie gothique*, op. 70, of Charles-Marie Widor; and “Naiades” from the *Fantasy Pieces*, op. 55, of Louis Vierne. Christie offered insightful information about these pieces including a discussion of tempo, articulation, and—in the case of the Widor—the importance of conveying the musical architecture.

As if that were not enough for one day, the afternoon concluded with “A Quick Trip through Time—A Recital of Improvised Music in the French Manner.” William Porter, long acclaimed as a gifted master of improvisation, kept everyone spellbound. With themes provided by Bruce Neswick, Porter provided a five-movement suite in 18th-century style based upon “Splendor paternae gloriae,”



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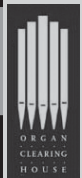
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"An Organ at the Crossroads" attendees (Photo credit: Scott Scheetz)

a three-movement work in 19th-century fashion, and a magnificent 20th-century style improvisation in three movements (Grand Choeur, Triptych, and Final). Listening to Porter, whose playing is so poised, is a rare treat. He knows the concepts inside-out and couples all of that knowledge with a level of musical expression that is truly rare.

Monday evening ended with a lovely dinner in the solarium adjacent to Alumni Hall. The inaugural performance was then repeated for those unable to attend the preceding evening.

Tuesday, September 17

This day brought the second and third installments of Jesse Eschbach's lectures. Morning and afternoon sessions were held in Alumni Hall (Fisk Opus 91) and in Auer Hall (Fisk Opus 135) respectively. Eschbach touched on the rise of public performances (*Concerts spirituels*), the decline of contrapuntal music, and important developments that distinguished the earlier French Classic organs from those of the late-18th/early-19th centuries. Most importantly, he noted that it would be a mistake to perform French Classic repertoire, which has its roots in improvised music, the same way each time.

Tuesday morning also gave JSOM students a chance to understand how to improvise in historical styles. William Porter urged the students to "think as a composer" and "know the language" by reliance upon patterns and conventions of the genre. Also important is to "stay cool when the unexpected happens." His approach used small building blocks of musical material that made the task of improvisation seem less daunting.

Following a carillon concert in the music courtyard and a reception for JSOM alumni at Linden House, a sumptuous banquet was enjoyed in the Tudor Room of the Indiana Memorial Union.

Tuesday evening, James David Christie closed the conference with a recital on Fisk Opus 91. He began the program with the Marchand "Dialogue" from the *Third Organ Book*, in a performance distinguished by great rhythmic vitality and panache.

Next followed an interesting group of pieces employing variations over ground basses—starting with a *Ciaccona* by the seldom-heard Italian composer Storace.

This was followed by the lyrical *Ciaccona in F Minor* of Pachelbel and by the Buxtehude *Passacaglia in D Minor*. All of these served to show the multi-faceted character of the Fisk to full advantage.

The first half concluded with a potpourri of less well-known compositions by J. S. Bach—including a *Magnificat Fugue* (BWV 733), four charming settings from the Neumeister Chorales, and the monumental "Contrapunctus XI" from the *Kunst der Fuge* (BWV 1080).

The second half of the concert featured the Antonin Barié *Symphony in B Minor*, op. 5 (1911). Barié was another in the long line of gifted French organists who were blind; he studied with Louis Vierne, whose influence is readily apparent in the structure and tonal language of Barié's work. Christie was obviously in his element as he introduced this remarkable composition to the audience in a breathtaking performance.

In tribute to the late Marie-Claire Alain, with whom he had studied, Christie ended the evening with the *Élégie* he originally composed in 2006 as an homage to his teachers, Sister M. Dolorette Recla and Jean Langlais.

Wednesday, September 18

A brief codetta on Wednesday morning offered individuals an opportunity to have open console time or participate in mini-masterclasses with JSOM faculty on Opus 91 (Alumni Hall) and Opus 135 (Auer Hall).

The organ department at Indiana University can be justifiably proud of providing this opportunity to come together at the crossroads of America—offering up a wonderful interaction of scholarship, musicianship, and organ craftsmanship. ■

James F. Mellichamp has been involved in higher education teaching and leadership fields for over 30 years. Currently he serves as President of Piedmont College, a comprehensive, independent college in northeast Georgia. He continues to teach and enjoys performing solo concerts around the world. Mellichamp graduated from Huntingdon College and earned a Diploma in Church Music from the Hochschule für Musik in Herford, Germany, before receiving a Doctor of Music degree from Indiana University, where he studied with Wilma Jensen.

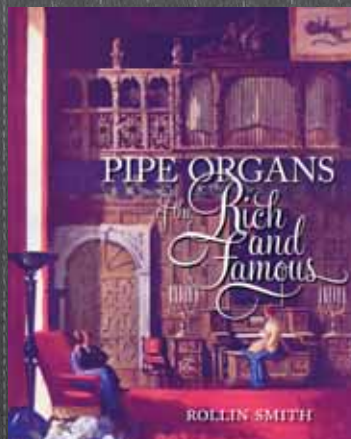


Kyle Black, Brent teVelde, Nicole Simenthal, Josh Bullock, Jesse Eschbach, Nick Quardokus, Priscilla Weaver, and Jin Hee Kim (Photo credit: Scott Scheetz)

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From the builder

On November 23, 2013, the Department of Music at the University of California, Berkeley (UCB) welcomed the Noack organ originally built for a cathedral in Delaware with a day including lectures, roundtables, and a recital by the French organist Michel Bouvard. The day was the first in a series of events that concluded with a triple concert by the young and dynamic UCB Symphony Orchestra and the University Organist, Davitt Moroney.

The celebrations were the culmination of a long history, which began some thirty years ago on the other side of the country.

At the end of 1977, the Cathedral Church of St. John in Wilmington, Delaware, began to consider options for the overhaul or replacement of their existing organ. Several months of investigation convinced the committee that a new instrument would better answer the cathedral's needs and that Fritz Noack should be its builder. The first step of the design process was to understand the building, so that the final product would fit seamlessly into its home.

The Cathedral Church of St. John was a beautifully crafted building, which combined wood vaulting and high Gothic carvings with the intimacy of a parish church. Its acoustic was not generous, but the atmosphere felt very welcoming. Details of the instrument for this lovely setting took shape slowly

because there was no obvious location for an organ. Ultimately the committee chose to construct a purpose-built loft at the west end of the cathedral. The contract, signed in early 1980 for an organ of 30 stops, was finalized to 34 stops during the early stages of construction. The organ was a gift to the memory of Irene Sophie du Pont, who was a member of a long-standing family in the parish. The dedication of the instrument occurred on January 23, 1983 and included "The Enigma Syncopation," a piece for organ, flute, percussion, and string bass, commissioned for the occasion by the builder and the church from composer William Albright.

By the 1980s, Fritz Noack had already established a personal tonal language: though the overall physical layout of this organ shows his northern European background (with its clearly visually defined divisions), the tonal architecture is resolutely modern. Like good fusion cuisine, the instrument successfully melds several traditions—in this case, some nineteenth-century Anglo-American influences with his continental European roots. Music of the Baroque era is obviously at home there, but the organ shows a flexibility that enables it to venture successfully into the modern repertoire.

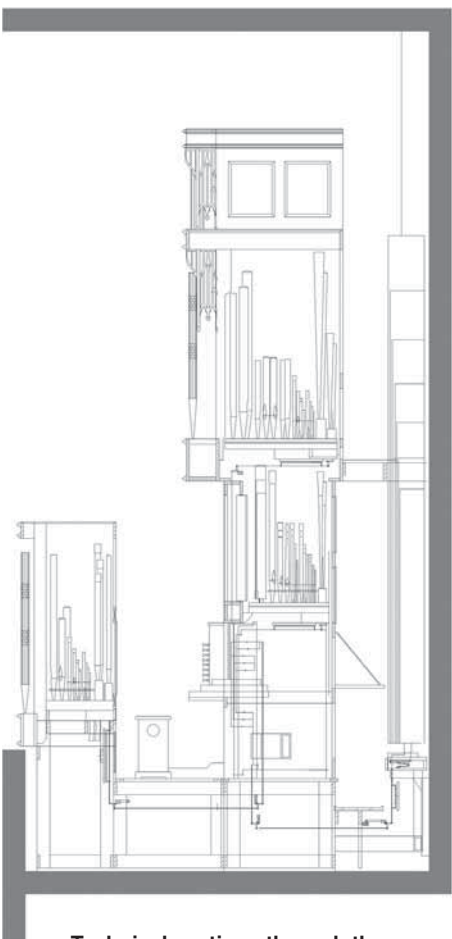
Similarly, the solid white oak case adorned with intricate pipeshades and James Lohmann's hand-carved cresting captures the spirit of time-honored organ design while remaining original in its execution. The whole instrument is mechanical with a suspended key action and a mechanical drawstop action (assisted by a simple mechanical

combination action.) The lively voicing combined with the light and precise key action yields an instrument with a vivacious personality.

For more than thirty years the organ faithfully served the demanding music program of the Episcopal Cathedral. Unfortunately, as time went by the parish fell victim to forces that have dogged so many city churches: suburban flight, the aging of mainline denominations, and a diaspora to newer Christian churches. In July 2012, the cathedral had to close its doors and the organ was in need of a new home.

In Delaware, Karen Flint, having been intimately involved in the building of the organ, was anxious to see a future for the Noack instrument. She teaches harpsichord at the University of Delaware and regularly invites guest artists to give concerts on her exquisite collection of antique harpsichords. Amongst them was Davitt Moroney, professor of music at UCB, who was quick to realize what a good fortune the orphan organ was for the University of California, Berkeley. Moroney is also the official University Organist and, as such, is responsible for administering a rare resource: the O'Neill fund. This fund is a unique financial source that was endowed in 1933 by Edmond O'Neill, a chemistry professor at UCB and a music lover. The fund is exclusively dedicated to the pipe organ at UCB, and in particular to the acquisition of fine organs. Because of the lack of an appropriate recital hall on campus at the time, it actually took many years before a concert hall was built on university ground and a first organ by Walter Holtkamp Sr. was purchased in 1958. Through careful management, the O'Neill fund continued to grow and enabled the acquisition of many more pipe organs around the campus. Berkeley's collection of pipe organs now numbers seventeen; apart from the Noack, which is now the main recital instrument, there are three eighteenth-century antiques, one nineteenth-century American house organ, two small Holtkamp practice instruments, six small instruments by Jurgen Ahrend, three by Greg Harrold, and a continuo organ by Gerrit Klop.

The main concert organ in the recital hall was now seen as less appropriate for the music of Bach and the Baroque



Technical sections through the organ

era, and the acquisition of the Noack organ from Wilmington presented a unique opportunity to address that issue. Relocating organs, however, is always a tricky operation. Spaces do not physically match, acoustics are different, and case designs do not always fit the architectural surroundings. One could also expect that moving an instrument clothed in Gothic garb for a high-Anglican environment into the secular world of the Berkeley campus might raise a few eyebrows.

Hertz Hall is a classic 1950s building with a grand, airy foyer lighted by large stained-glass windows. The auditorium is a sober room with a capacity of 700 seats. The orchestra stage lies in front of a wide elevated organ loft, which can be closed with large wooden doors. The geometry and the wall treatment of the room yield a moderately live acoustic,



Installation of the façade pipes (photo credit: Kathleen Karn, UC Berkeley)

Noack Opus #98 relocated 2013

University of California, Berkeley, Hertz Hall

GREAT

- 16' Bourdon
- 8' Principal I
- 8' Principal II
- 8' Chimney Flute
- 4' Octave
- 4' Recorder
- 2 2/3' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- 1 1/2' Mixture IV-VI
- 8' Trumpet
- 4' Clarion

POSITIVE

- 8' Gedackt
- 8' Quintadena
- 4' Prestant
- 2' Gemshorn
- 2 2/3' Sesquialtera II
- 2' Sharp III
- 16' Bassoon
- 8' Cremona

Swell / Great
Positive / Great
Swell / Pedal
Great / Pedal

SWELL

- 8' Stopped Flute
- 8' Viola
- 4' Violin
- 4' Chimney Flute
- 2' Principal
- 1 1/2' Quint
- 2 2/3' Cornet III
- 8' Hautbois
- Tremulant

PEDAL

- 16' Contrabass (2013)
- 16' Stopt Bass
- 8' Open Bass
- 4' Choral Bass
- 16' Trombone
- 8' Trumpet
- 4' Trumpet

Zymbelstern

Manual 58 notes (C-a''')
Pedal 30 notes (C-f')
Mechanical suspended key action
Mechanical drawstop action with mechanical combination system

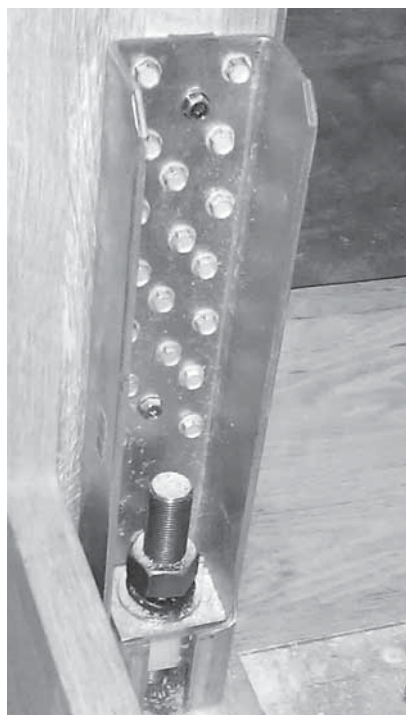


(photo credit: Noack Organ Co.)

NOACK

which serves the orchestra well. On the other hand, the sound from the loft does not project as cohesively and does not produce a sufficient bass response. To address this issue, the addition of a solid open wood 16' was proposed on the Pedal.

Most of the auditorium is clad with simple wood battens while the surrounding walls of the organ loft appear gilded. Many expressed concerns that the high Gothic organ would feel ill-at-ease in a post-war architecture. Prior to the organ's arrival, the faded loft walls were completely refinished in "Dutch metal," recapturing their past luster. The placement of the Noack oak case front and center of a gilded setting gives to the auditorium a focus point that it somehow lacked previously. The elaborate case found its natural place in the hall.



Anti-seismic anchors: twelve steel anchors are bolted through the concrete floor with 7/8" threaded rods (photo credit: Noack Organ Co.)

Physically, the instrument needed to be altered to fit its new space as the organ loft of Hertz Hall is only 12' 6" deep, requiring narrowing the space between the main case and the Positive by three feet. The situation was made more complex by the impossibility of altering the concrete handrail of the loft. Large doors rolling on top of this hand-railing can be brought together to shutter the organ from the hall. The Positive therefore had to be placed above, and slightly recessed from, the railing. That meant that the whole key action, drawstop action, and winding had to be redrawn. In order to minimize the distortion of proportion between the main case and the newly placed Positive, the entire instrument is now standing on a new three-foot-high platform with stairs on either side of the console. The new 16' wooden Contrabass stop proved to be tricky to position. Various unsatisfactory locations for the thirty pipes were proposed, from the wings on either side of the loft to the side of the Pedal cases. Careful inspection of the original architectural drawings revealed that a few inches of recess could be gained behind the main case, enough to provide a snug fit for the generously scaled white oak Contrabass, which sympathetically disappeared in the background.

The original instrument was drawn well before computer and CAD were available. The Noack Organ Co. preserves those hand-made drawings with great care. Reading these documents is to travel through time, and one can only be impressed by the creativity of the designer and the neatness of the draftsman. This is particularly true for a 35-stop organ whose main case is only 3' 8" deep! Trackers, drawstop trundles and runs, and windlines weave a rather dense web. Modifying (for the Positive) or adding (for the Contrabass) elements through this jungle of mechanical parts was a tricky operation as sometimes an overlooked obstacle appeared on the way . . .

Furthermore, the instrument's new home is set on the famous Hayward



The Noack crew: (from left to right) Mary Beth DiGenova, Brandon Burns, Dean Smith, Aaron Tellers, Didier Grassin, David Rooney, Eric Kenney (photo credit: Kathleen Karn, UC Berkeley)

fault, a major branch of the larger San Andreas fault system, which crosses the eastern side of campus. The 1982 instrument was not conceived to be in such an active earthquake area and some anti-seismic bracing had to be retro-fitted. This entailed some extra attachment for all the pipes longer than 4', and some serious anchoring through the concrete floor (see photo of the seismic anchor).

The organ was dismantled from the cathedral in Wilmington in November 2012 and was transported to the Noack workshop in Georgetown, Massachusetts. It was thoroughly overhauled, modified, and rebuilt in our assembly room. The case was entirely cleaned and re-oiled. As we traditionally do, we hosted a shop recital just before shipping to site. Sigurd Øgaard, a Norwegian organist currently settled in Houston, gave a passionate and dynamic concert on June 22 that kept the audience sitting on the edges of their seats.

The installation on site had to happen during the university's summer recess. The music department at UCB is very busy, and Hertz Hall is solidly booked from dawn to late night during the academic year. There was not much opportunity to check out the Pacific beaches for this group of New Englanders, but there was enough time to appreciate the regional beer and the well-known fine local fare.

The organ installation was achieved at the end of August with a careful tonal rebalancing completed by David Rooney and Mary Beth DiGenova. The

organ, previously tuned on Vallotti, was adjusted at the suggestion of Davitt Moroney to Sorge 1744, a beautiful mid-eighteenth-century temperament well-suited to the baroque repertoire. It also brings a distinct advantage for this university instrument that is called to play with orchestra, chorus, and in particular with the very dedicated University Baroque Ensemble.

Eric Kenney, one of the longest standing members of the Noack team, had the rare opportunity to work for the second time on that instrument, having assisted in its installation in Delaware some thirty-one years earlier! The other crew members included Mary Beth DiGenova, Didier Grassin, Fritz Noack, David Rooney, Dean Smith and Aaron Tellers, helped by our summer intern, Brandon Burns. We also were very grateful for the wonderful help from many corners of the university, from administration to the architect's office.

While nobody would have imagined that the Cathedral Church of St. John in Wilmington would ever close, it is some solace to realize that the move of that instrument not only will preserve the endeavor of a team of craftsmen, but also will help continue a musical tradition rooted in centuries of history, bringing it to new generations of students for many years to come.

—Didier Grassin
The Noack Organ Co

Cover photo credit:
Kathleen Karn, UC Berkeley

New Organs

Randall Dyer & Associates, Inc.,
Jefferson, Tennessee
Cathedral of Christ the King,
Lexington, Kentucky

Our new organ for the Cathedral of Christ the King closely follows the concept we have recently espoused for ideal three-manual design in an organ of moderate size, affordable for many situations. The concept includes:

- Two expressive divisions
- 16' Open plenum on the Great with English Trumpet
- 16' Closed Flute/8' Principal plenum on the Swell with Cornet, broadly scaled strings with extended-range Celeste, and French reeds
- 8' Open plenum on the Choir with bright, but relatively low-pitched mixture and broad, blending color reed
- 8' Harmonic Flute as one of four 8' flue stops on the Great
- 8' Solo Trumpet
- 32' pitch line in the Pedal.

The sound is broad, full, rich, and enveloping—an exciting sound that totally belies the size of the instrument. With no attempt at clever manipulation of stoplists, we believe that an instrument of any given size requires that certain stops always be present in a prescribed order to effectively maximize that instrument's ability to accompany congregational and choral song, play the incidental music of the service, and the literature at large. If a more generous budget is available, there are certain other stops that should be added, and again, in a prescribed order. We hold similar beliefs about effective design of smaller organs.

The agreement with the church called for the use of some pipes from the church's previous organ, an undersized and lightly winded instrument installed when the building was new in 1967. As the construction of the new organ drew near, closer examination of those pipes revealed that while they were well made, the original open-toe voicing treatment would require extensive alteration to make them useful in the new organ. Concurrently, we were



The Randall Dyer & Associates organ at Cathedral of Christ the King, Lexington, Kentucky

fortunate to be made aware that an organ we had built in 1980 for a small college in eastern Kentucky had become available due to a change in the school's music program.

That organ had utilized all-new pipes on the chassis of an existing instrument, and a thorough reading of the documentation in our files revealed that those pipes would be an excellent match for the Lexington organ. In the end, only four ranks from the cathedral's former organ were retained. New pipework, voiced in our shop, occupies the important positions in the major choruses, as well as the reeds and color stops, but all existing pipes also received the same shop-voicing treatment as the new pipes.

After the previous organ was removed from the cathedral, a contractor stripped the chamber down to a bare shadow box, totally open across the front, and shallow in depth. Tightly fitting the new organ, with its free-standing expression boxes on each end, and the Great in the middle, the tone is blended and focused forward, much in the same manner as an encased instrument, to authoritatively fill the large room with a warm and supportive sound. Pipes of the Great and Pedal Principals, in 70% tin and polished aluminum, form the simple but elegant façade, which blends well with other visual elements in the room.

As in all of our instruments, the mechanical parts were completely built in our shop, and include our standard Blackinton-style electro-pneumatic slider-and-pallet chests, with electro-pneumatic unit chests for stops that appear at more than one location or pitch. The organ is controlled from a movable three-manual drawknob console, connected to the organ by a single fiber-optic strand. As is standard on virtually all the consoles we build, the manual keys are covered with genuine (and legal) elephant ivory for the naturals and rosewood for sharps.

The Great includes standard Principal ranks of 70% tin at 8' through Mixture, undergirded with an open 16' sound and augmented with 8' and 4' Flute stops. The Rohrflöte is scaled and voiced in a manner that allows it to be a secondary voice under the Principal upperwork, when the full body of sound provided by the broadly scaled 8' Principal is not desired.

We consider the Violone, Flute Harmonique, and (English) Trumpet stops, while shown as derivations from the Choir, to be part of the Great. The fact that they are enclosed gives them an added measure of usefulness, and allows the Violone to serve as the tertiary 8' Principal when pulled on the Choir.

The Swell has a complete secondary principal ensemble, with closed 16' flute basis. The Cornet is composed of broadly scaled flutes that are increasingly open as the pitch of the ranks ascend, resulting in a very tightly cohesive sound that changes character with each addition, and because of correct pipe shapes, locks

into pitch. The strings, both warm and keen, are from the original instrument, and speak decisively better on our slider chest than they did on their former all-electric action. Swell reeds are French in character, and the 16' Oboe is bold in its support under the Trompette, all the way to the bottom.

The Choir is a complete division, of lighter and brighter character than the other two. Quite capable of its standard position in the literature, it is also useful with the very active children's choirs, which perform frequently in both daily school and weekend Masses. The ability to use the enclosed stops from the Great broadens the texture and usefulness of the Choir, which is completed with its own indigenous reed, a broadly scaled Cromorne. The Grand Trumpet stop, voiced on 9 inches of wind pressure, is also enclosed in this division. That all the reeds are expressive, including the real pipes of the 32' Trombone, provides extra versatility in registration, particularly at dramatic climaxes.

Sales, design, and mechanical layout were handled by Randall Dyer. Bradley Jones supervised production and voiced all the pipework in the shop. He was assisted in the tonal finishing process at the church by David Beck. James Greene, Jane Lowe, Colin McGlothlin, and Jack Wolfe built, finished, assembled, wired, and installed the various parts of the organ. Matthew and Linzi Dyer assisted with unloading and setting of heavy parts at the church. David Bottom assisted with installation and built the large wind lines. Lou Anna Dyer provided administrative assistance. Pipework, custom-scaled and voiced in our shop, was provided by Jacques Stinkens BV, Matters, Inc., and Oyster Pipe Works, Ltd.

We are indebted to Brian Hunt, organist, and Robert Whitaker, director of music, not only for their choice of our firm to build the organ for their church, but for their support throughout the project. Their very fine music program at the cathedral will make good use of the new instrument.

—Randall Dyer

Randall Dyer & Associates, Inc., is a member firm of APOBA, the Associated Pipe Organ Builders of America.

Randall Dyer & Associates, Inc.

Cathedral of Christ the King, Lexington, Kentucky

GREAT ORGAN – Unenclosed			CHOIR ORGAN – Expressive		
16'	Violone (Choir)	12 pipes	8'	Violone	61 pipes
8'	Principal	61 pipes	8'	Flute Harmonique	54 pipes
8'	Rohrflöte	61 pipes	8'	Holzgedackt	61 pipes
8'	Violone (Choir)		8'	Erzähler	61 pipes
8'	Flute Harmonique (Choir)		8'	Erzähler Celeste TC	49 pipes
4'	Octave	61 pipes	4'	Principal	61 pipes
4'	Hohlflöte	61 pipes	4'	Koppelflöte	61 pipes
2'	Super Octave	61 pipes	2'	Octave	61 pipes
IV	Mixture	244 pipes	1½'	Quinte (double draw from Scharff)	
8'	Trumpet (Choir)		III	Scharff	183 pipes
	Cymbelstern		8'	Trumpet	61 pipes
8'	Grand Trumpet (Choir)		8'	Cromorne	61 pipes
				Tremulant	
			16'	Grand Trumpet TC	
			8'	Grand Trumpet	61 pipes
SWELL ORGAN – Expressive			PEDAL ORGAN		
16'	Bourdon	61 pipes	32'	Resultant	
8'	Geigen Principal	61 pipes	16'	Principal	32 pipes
8'	Bourdon	12 pipes	16'	Subbass	32 pipes
8'	Viole	61 pipes	16'	Violone (Choir)	
8'	Viole Celeste TC	49 pipes	16'	Bourdon (Swell)	
4'	Octave	61 pipes	8'	Principal	12 pipes
4'	Spitzflöte	61 pipes	8'	Subbass	12 pipes
2½'	Nasard	61 pipes	8'	Violone (Choir)	
2'	Blockflöte	61 pipes	8'	Bourdon (Swell)	
1½'	Tierce	61 pipes	4'	Choralbass	32 pipes
III–IV	Plein Jeu	212 pipes	4'	Flöte	12 pipes
16'	Oboe	12 pipes	II	Rauschquinte	64 pipes
8'	Trompette	61 pipes	32'	Trombone (1/2, Choir)	12 pipes
8'	Oboe	61 pipes	16'	Trombone	12 pipes
4'	Clairon	12 pipes	16'	Oboe	
	Tremulant		8'	Trumpet	
			4'	Oboe	
			8'	Grand Trumpet	

Three manuals, 43 ranks

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

16 FEBRUARY

Christian Schmitt; Holy Cross College, Worcester, MA 3 pm
Bach, *Cantata* 9; Holy Trinity Lutheran, New York, NY 5 pm

Alan Morrison; Abington Presbyterian, Abington, PA 4 pm

Brink Bush; Washington National Cathedral, Washington, DC 5:15 pm

Boyd Jones; Westminster-by-the-Sea Presbyterian, Port Orange, FL 3 pm

Gainesville Civic Chorus, with orchestra; First United Methodist, Ocala, FL 3 pm

Douglas Cleveland; First Congregational, Sarasota, FL 4 pm

James O'Donnell; St. Paul's Episcopal, Akron, OH 4 pm

Evensong; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm

Craig Cramer; DeBartolo Center for Arts, University of Notre Dame, Notre Dame, IN 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Aaron Sunstein; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Dee Anne Crossley; Como Park Lutheran, St. Paul, MN 4 pm

18 FEBRUARY

Elizabeth & Raymond Chenault, Jefferson McConaughy, & Michael Crowe; All Saints' Episcopal, Atlanta, GA 7:30 pm

Russell Draeger; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 FEBRUARY

Cathedral Choir and Rose of the Compass; Cathedral of St. John the Divine, New York, NY 9 pm

James O'Donnell, masterclass; Field Concert Hall, Curtis Institute of Music, Philadelphia, PA 1 pm

Christopher Young; Edman Chapel, Wheaton College, Wheaton, IL 7:30 pm

20 FEBRUARY

Paul Cienniwa, harpsichord; First Church, Boston, MA 12:15 pm

Siren Baroque; St. Bartholomew's Episcopal, New York, NY 1:15 pm

Palestrina works; St. Luke in the Fields, New York, NY 8 pm

Hector Olivera; Levy Performing Arts Center, Lake City, FL 12 noon

21 FEBRUARY

Vivaldi, *Gloria*; Symphony Hall, Boston, MA 8 pm

Benjamin Sheen; Trinity College, Hartford, CT 7:30 pm

James O'Donnell; Christ Church Christiana Hundred, Wilmington, DE 7:30 pm

Hector Olivera; Levy Performing Arts Center, Lake City, FL 7:30 pm

Todd Wilson, with silent film; Painesville United Methodist, Painesville, OH 7:30 pm

Daryl Robinson; St. Luke's Episcopal, Evanston, IL 8 pm

22 FEBRUARY

CONCORA; St. Thomas the Apostle, West Hartford, CT 7:30 pm

Isabelle Demers; Longwood Gardens, Kennett Square, PA 8 pm

James O'Donnell, open choral rehearsal; Christ Church Christiana Hundred, Wilmington, DE 10 am, lecture 2 pm

Mitzi Meyerson, harpsichord; Coolidge Auditorium, Library of Congress, Washington, DC 2 pm

Apollo Chorus; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

23 FEBRUARY

Colin Lynch & Richard Webster; Trinity Church, Boston, MA 3 pm

Vivaldi, *Gloria*; Symphony Hall, Boston, MA 3 pm

Gail Archer; Orchard Park Presbyterian, Orchard Park, NY 4 pm

Bach, *Cantata* 77; Holy Trinity Lutheran, New York, NY 5 pm

Evensong; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Nathan Laube; Wayne Presbyterian, Wayne, PA 7:30 pm

James O'Donnell; Christ Church Christiana Hundred, Wilmington, DE 11 am, 5 pm

Elmo Cosentini; Washington National Cathedral, Washington, DC 5:15 pm

Christopher Houlihan; Evangelical Lutheran, Frederick, MD 3 pm

Dorothy Papadakos, silent film accompaniment; Duke University Chapel, Durham, NC 5 pm

Hector Olivera; St. Paul Lutheran, Lakeland, FL 3 pm

Ring Sarasota, handbell ensemble; Christ Church, Bradenton, FL 4 pm

Josiah Armes; Advent Lutheran, Melbourne, FL 3 pm

Mozart, *Requiem*; First Presbyterian, Pompano Beach, FL 4 pm

Christopher Young; Emerson Concert Hall, Emory University, Atlanta, GA 4 pm

Aaron David Miller, with piano; Monroe Street United Methodist, Toledo, OH 4 pm

Christophe Mantoux; St. Joseph Cathedral, Columbus, OH 3 pm

Evensong; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm

Choir of St. Chrysostom's Church; St. Chrysostom's, Chicago, IL 2:30 pm

Bach, *Cantata* 84; Grace Lutheran, River Forest, IL 3:45 pm

Anthony Williams; Bethany Lutheran, Crystal Lake, IL 4 pm

24 FEBRUARY

James O'Donnell, masterclass; Bristol Chapel, Princeton, NJ 3:20 pm

Hector Olivera; St. Paul Lutheran, Lakeland, FL 9 am

Christopher Young, masterclass; Emerson Concert Hall, Emory University, Atlanta, GA 9 am

Brett Zumsteg; Elliott Chapel, Evanston, IL 1:30 pm

25 FEBRUARY

Karen Beaumont; St. Mary's Harlem, New York, NY 5 pm

Christophe Mantoux; Christ Episcopal, Macon, GA 7 pm

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

Simon Johnson; Cathedral of St. Paul, St. Paul, MN 7:30 pm

27 FEBRUARY

Ensemble Breve; St. Bartholomew's Episcopal, New York, NY 1:15 pm

28 FEBRUARY

Jonathan Ryan; Christ Church, Greenwich, CT 7:30 pm

Christopher Jacobson; St. Paul's Episcopal, Greenville, NC 7:30 pm

Choirs of St. Peter in Chains Cathedral, Xavier University, Collegium Cincinnati, and Cincinnati Christian Hills Academy; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

Olivier Latry; Church of the Good Shepherd, Lexington, KY 7 pm

Christopher Houlihan; Christ Church Cathedral, Nashville, TN 7:30 pm

Leon Couch; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

1 MARCH

Ken Cowan; Christ Church Riverdale, The Bronx, NY 7:30 pm

Jonathan Dimmock; First United Methodist, Hershey, PA 7 pm

2 MARCH

Diane Meredith Belcher; Memorial Church, Harvard University, Cambridge, MA 4 pm

Bach, *Cantata* 22; Holy Trinity Lutheran, New York, NY 5 pm

Olivier Latry; St. Matthew Lutheran, York, PA 3 pm

Gail Archer; St. Gabriel the Archangel, Saddle River, NJ 3 pm

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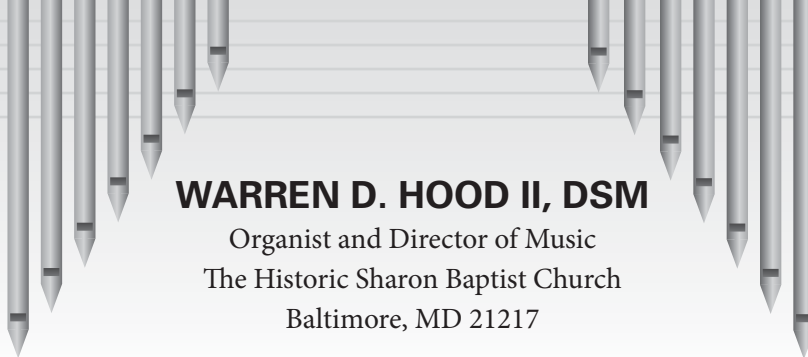
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Calendar

Christ Church Chorale, with chamber orchestra; Christ Church, Bradenton, FL 11 am
Evensong; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm
VocalEssence; Rockefeller Memorial Chapel, Chicago, IL 3 pm

3 MARCH
Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

4 MARCH
Ann Elise Smoot, masterclass; Chapel of the Atonement, Church Farm School, Exton, PA 10:30 am

5 MARCH
David Binkley; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Ann Elise Smoot; Chapel of the Atonement, Church Farm School, Exton, PA 7 pm
Christopher Urban, with piano; First Presbyterian, Arlington Heights, IL 12 noon

6 MARCH
Oratorio Society of New York, with orchestra; Carnegie Hall, New York, NY 8 pm
Richard Benedum & William Holt; Christ Church, Bradenton, FL 12:15 pm

7 MARCH
Peter Omundsen; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Chicago Men's A Cappella, with Notre Dame Glee Club; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

8 MARCH
Jared Lamenzo; St. Agnes Church, New York, NY 4:30 pm

9 MARCH
Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Judith Hancock; Our Lady of Sorrows, South Orange, NJ 4 pm
Gail Archer; St. Gabriel the Archangel, Saddle River, NJ 3 pm
Joseph Arndt, Stephen Williams, Carol Weber, Jim Little, & Peter Calabro; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Virginia Glee Club; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Olivier Latry & Shin-Young Lee; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Richard Gowers; Washington National Cathedral, Washington, DC 5:15 pm
Istvan Ruppert; Christ Church, Bradenton, FL 4 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm
Karen Beaumont; St. Casimir's Church, Milwaukee, WI 4 pm
Britten choral works; Rockefeller Memorial Chapel, Chicago, IL 3 pm

10 MARCH
David Ball; St. Agnes Church, New York, NY 4:30 pm
Judith Hancock, masterclass; Our Lady of Sorrows, South Orange, NJ 10 am
Stile Antico; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

11 MARCH
Carolyn Diamond; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

12 MARCH
George Damp; Sage Chapel, Cornell University, Ithaca, NY 12:30 pm
Mark Jones, with oboe; First Presbyterian, Pompano Beach, FL 12 noon

13 MARCH
Escolania de Montserrat; St. Thomas Church, New York, NY 7:30 pm
R. Alan Kimbrough; Christ Church, Bradenton, FL 12:15 pm

14 MARCH
Handel & Haydn Society; New England Conservatory, Boston, MA 8 pm
Murray Foreman; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Peter Sykes; Old Salem Museums & Gardens, Winston-Salem, NC 7:30 pm

15 MARCH
Evensong; Christ & St. Stephen's Episcopal, New York, NY 5 pm

16 MARCH
Handel & Haydn Society; New England Conservatory, Boston, MA 3 pm
Marijim Thoene; Cathedral of St. John the Divine, New York, NY 5 pm
Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Stephen Distad; Grace Lutheran, Lancaster, PA 3 pm
Christine Clewell; Washington National Cathedral, Washington, DC 5:15 pm
Gail Archer; St. Peter's Episcopal, Savannah, GA 4 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm
Martin Jean; Ball State University, Muncie, IN 4 pm
Simon Thomas Jacobs; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Christopher Orf; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Chicago Chorale; Rockefeller Memorial Chapel, Chicago, IL 3 pm
Chicago Bronze; First Presbyterian, Arlington Heights, IL 4 pm
Kristin Lensch & Colleen Hicks; Zion Lutheran, Wausau, WI 3 pm

18 MARCH
Jan-Piet Knijff; Our Lady of Perpetual Help, Campbellsville University, Campbellsville, KY 12 noon
Christopher Ganza; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 MARCH
Diana Akers; First Presbyterian, Pompano Beach, FL 12 noon

20 MARCH
Cynthia Roberts-Greene; Christ Church, Bradenton, FL 12:15 pm

21 MARCH
Aaron David Miller; St. John's Lutheran, Allentown, PA 7:30 pm
Gary Garletts; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Craig Cramer; St. Bridget Catholic Church, Richmond, VA 7:30 pm
Raúl Prieto Ramírez; First Presbyterian, Virginia Beach, VA 7:30 pm
Janette Fishell; Overture Hall, Madison, WI 7:30 pm
Paul Jacobs; St. Mary's Episcopal Cathedral, Memphis, TN 7:30 pm
Choral concert; Bond Chapel, University of Chicago, Chicago, IL 8 pm

22 MARCH
David Enlow; Shepherd of the Bay Lutheran, Ellison Bay, WI 2 pm
Bella Voce; Grace Lutheran, River Forest, IL 7:30 pm

23 MARCH
Andrew Henderson; Madison Avenue Presbyterian, New York, NY 3 pm
Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Benjamin Sheen; St. Thomas Church, New York, NY 5:15 pm
Isabelle Demers; Holy Trinity Lutheran, Lancaster, PA 4 pm
Raúl Prieto Ramírez; Cathedral Church of the Nativity, Bethlehem, PA 4 pm
Alan Morrison; Field Hall, Curtis Institute of Music, Philadelphia, PA 3 pm
Gail Archer; Washington National Cathedral, Washington, DC 5:15 pm
Carole Terry; Covenant Presbyterian, Charlotte, NC 3 pm
Robert Parkins; Duke University Chapel, Durham, NC 5 pm
Ahreum Han; Christ Church, Bradenton, FL 4 pm
Daniel Roth; First Presbyterian, Ypsilanti, MI 4 pm
Bella Voce; St. Luke's Episcopal, Evanston, IL 3:30 pm
Roger Stanley; St. Chrysostom's, Chicago, IL 2:30 pm

25 MARCH
Juilliard School organ students; Christ & St. Stephen's Episcopal, New York, NY 8 pm
Josquin des Prez, *Missa Ave Maria Stella*; Church of the Resurrection, New York, NY 8 pm
Anna Myeong; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

Calendar

26 MARCH

Mark Jones, with piano; First Presbyterian, Pompano Beach, FL 12 noon
Daniel Roth; Hill Auditorium, University of Michigan, Ann Arbor, MI 3:30 pm

27 MARCH

Tristan Rhodes; Christ Church, Bradenton, FL 12:15 pm

28 MARCH

Hatsumi Miura; Old West Church, Boston MA 8 pm
 Dubois, *Seven Last Words of Christ*; Church of St. Joseph, Bronxville, NY 8 pm
Patricia Bleecker; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

29 MARCH

Jack Mitchener; First United Methodist, Forsyth, GA 7 pm

30 MARCH

CONCORA; Immanuel Congregational, Hartford, CT 4 pm
 Master Singers of Worcester; Mechanics Hall, Worcester, MA 4 pm
Gail Archer; Vassar College, Poughkeepsie, NY 3 pm
 Choral Vespers; Holy Trinity Lutheran, New York, NY 5 pm
 St. Vincent Ferrer Chorale & Soloists; St. Vincent Ferrer, New York, NY 3 pm
 Buxtehude, *Membra Jesu nostri*; St. Vincent Ferrer, New York, NY 3 pm
David Hurd; St. Stephen's Episcopal, Millburn, NJ 4 pm
Rachel & Rupert Gough; Holy Trinity Lutheran, Lancaster, PA 4 pm
Alan Morrison; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm
Nicholas Bideler; Washington National Cathedral, Washington, DC 5:15 pm
Jeremy Filsell; St. John's Cathedral, Jacksonville Beach, FL 4 pm
Todd Wilson; Cumming First United Methodist, Cumming, GA 3 pm
David Higgs; First Congregational, Columbus, OH 4 pm
Yun Kyong Kim; Shiloh Church, Dayton, OH 4 pm
Daryl Robinson; Church of the Ascension, Knoxville, TN 5 pm
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
 Bach, *Cantata 150*; Grace Lutheran, River Forest, IL 3:45 pm
Raúl Prieto Ramírez; First Lutheran, Rockford, IL 3 pm

31 MARCH

Musica Sacra; Lincoln Center, New York, NY 7:30 pm
Christine Kraemer; Elliott Chapel, Evanston, IL 1:30 pm
László Fassang; St. Paul Seminary Chapel, St. Paul, MN 8:15 pm

UNITED STATES
 West of the Mississippi

16 FEBRUARY

Clive Driskill-Smith; St. Mark's Episcopal Cathedral, Minneapolis, MN 3 pm
Peter Mark Scott, with voice and piano; St. Stephen Presbyterian, Fort Worth, TX 3 pm
Paul Jacobs; Davies Symphony Hall, San Francisco, CA 3 pm
Hans Uwe Hielscher; St. Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch; Santa Clara University Mission Church, Santa Clara, CA 2 pm
Carol Williams; Spreckels Organ Society, Balboa Park, San Diego, CA 2 pm
Christophe Mantoux; All Souls Episcopal, San Diego, CA 4 pm

17 FEBRUARY

Tom Trenney; Wilshire Boulevard Temple, Los Angeles, CA 10:30 am
Christophe Mantoux, masterclass; Congregational Church, San Mateo, CA 7 pm

18 FEBRUARY

Organized Rhythm; Grinnell College, Grinnell, IA 7:30 pm

19 FEBRUARY

Christophe Mantoux; Memorial Church, Stanford University, Stanford, CA 7:30 pm

21 FEBRUARY

Janette Fishell; McCray Recital Hall, Pittsburg State University, Pittsburg, KS 7:30 pm
Clive Driskill-Smith; All Saints' Episcopal, Fort Worth, TX 7:30 pm
 Ars Lyrica Houston; First Presbyterian, Austin, TX 8 pm
Tomoko Miyamoto; Christ Episcopal, Tacoma, WA 12:10 pm
Christoph Bull & Norton Wisdom; First Congregational, Long Beach, CA 8 pm

22 FEBRUARY

Cappella SF; St. Mary's Cathedral, San Francisco, CA 7:30 pm

23 FEBRUARY

Craig Cramer; Faith Lutheran, Clive, IA 4 pm
Gereon Krahforst, with St. Louis Symphony Brass; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Rosalind Mohnsen; Westminster Presbyterian, Lincoln, NE 3 pm
Clive Driskill-Smith; Christ Church Episcopal, Eureka, CA 3 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm

25 FEBRUARY

David Briggs; Luther College, Decorah, IA 7:30 pm

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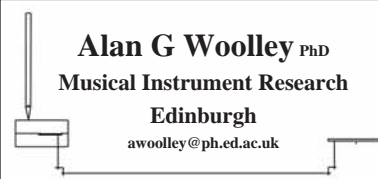
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1408 - Wonder Woman Wilma . . . a celebration, on the occasion of her 85th birthday, of the art, the music, and the indomitable spirit of one of Nashville's great performers and classy ladies, Wilma Jensen.

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Calendar

28 FEBRUARY

Christoph Bull; Modesto First Christian Reformed, Modesto, CA 7:30 pm

1 MARCH

Hector Olivera; Point Loma Community Presbyterian, San Diego, CA 7 pm

2 MARCH

Nathan Laube; St. Mark's Lutheran, Marion, IA 3 pm

Andrew Peters; silent film accompaniment; Second Presbyterian, St. Louis, MO 4 pm

Marilyn Keiser; St. Mark's Episcopal, San Antonio, TX 5 pm

Daryl Robinson; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

Sarah Wannamaker; St. Mary's Cathedral, San Francisco, CA 3:30 pm

3 MARCH

Daryl Robinson; class; St. Andrew's Episcopal, Amarillo, TX 10 am

7 MARCH

Alan De Puy; St. Mark's Cathedral, Seattle, WA 7:30 pm

Alan Morrison; First Presbyterian, Little Rock, AR 8 pm

Marian Metson & Rexphil Rallanka; St. Andrew's Episcopal, Antelope, CA 7 pm

9 MARCH

Michael Kleinschmidt; Lagerquist Hall, Tacoma, WA 3 pm

Ken Cowan; First Presbyterian, Wichita Falls, TX 3 pm

Ann Elise Smoot; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

12 MARCH

John & Marianne Weaver; organ & flute; First United Methodist, Santa Barbara, CA 12:15 pm

15 MARCH

Stile Antico; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

16 MARCH

Bryan Dunnewald; St. John's Cathedral, Denver, CO 3 pm

Jeannine Jordan; with media artist, Bach and Sons; Episcopal Church of the Good Samaritan, Corvallis, OR 3 pm

John & Marianne Weaver; organ & flute; Ascension Lutheran, Thousand Oaks, CA 7 pm

Robert Bates; All Souls Episcopal, San Diego, CA 4 pm

18 MARCH

Christian Lane; Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm

Carole Terry; University of Houston, Houston, TX 7:30 pm

20 MARCH

Peter Richard Conte; Kauffman Center for the Performing Arts, Kansas City, MO 8 pm

21 MARCH

Polyphony: Voices of New Mexico; Cathedral of St. John, Albuquerque, NM 7 pm

James David Christie; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm

Jieun Newland; Christ Episcopal, Tacoma, WA 12:10 pm

23 MARCH

Evensong; Our Lady of the Atonement, San Antonio, TX 4 pm

Ken Cowan; Trinity Cathedral, Portland, OR 5 pm

Robert Huw Morgan; Trinity Lutheran, Lynnwood, WA 7 pm

Clint Kraus; with soprano; St. Mark's Cathedral, Seattle, WA 2 pm

Choral Evensong; Christ Episcopal, Tacoma, WA 5 pm

J.S. Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Faythe Freese; Resurrection Parish, Santa Rosa, CA 3:30 pm

24 MARCH

Choir of St. Thomas Church New York City; Church of the Incarnation, Dallas, TX 7:30 pm

25 MARCH

Choir of St. Thomas Church New York City; Trinity Episcopal, Tulsa, OK 7:30 pm

26 MARCH

Choir of St. Thomas Church New York City; St. Paul's Episcopal, Fayetteville, AR 7 pm

28 MARCH

Choir of St. Thomas Church New York City; Grace and Holy Trinity Cathedral, Kansas City, MO 8 pm

29 MARCH

Ars Lyrica Houston; Zilkha Hall, Hobby Center for the Performing Arts, Houston, TX 7:30 pm

Damin Spritzer; University of Oklahoma, Norman, OK 8 pm

30 MARCH

Ars Lyrica Houston; Hobby Center for the Performing Arts, Houston, TX 2:30 pm

Evensong; St. Cecilia Cathedral, Omaha, NE 5 pm

Jeannine Jordan; with media artist, Bach and Sons; Rodgers Instruments Corp., Hillsboro, OR 3 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

31 MARCH

Choir of St. Thomas Church, New York City; Trinity Episcopal Cathedral, Omaha, NE 7:30 pm

INTERNATIONAL

15 FEBRUARY

David Titterington; masterclass; St. Saviour's, St. Albans, UK 3:45 pm

16 FEBRUARY

Jonathan Lilley; Westminster Cathedral, London, UK 4:45 pm

Anthony Hammond; Westminster Abbey, London, UK 5:45 pm

Nathan Laube; Westminster United, Winnipeg, MB, Canada 2:30 pm

18 FEBRUARY

Richard Hobson; Bromley Parish, London, UK 1 pm

19 FEBRUARY

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

20 FEBRUARY

Betty Maisonnat; St. Margaret Lothbury, London, UK 1:10 pm

Adrian Gunning; St. John's Smith Square, London, UK 1:05 pm

22 FEBRUARY

Geert Bierling; Grote Zaal, de Doelen, Rotterdam, Netherlands 3 pm

Thomas Trotter; Haileybury College, Hertford Heath, UK 5:30 pm

23 FEBRUARY

Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

Peter Holder; Westminster Abbey, London, UK 5:45 pm

David Millard; Ryerson United, Vancouver, BC, Canada 3 pm

25 FEBRUARY

Richard Hobson; St. George's, Hanover Square, London, UK 1:10 pm

26 FEBRUARY

Thomas Lennartz; Kathedrale, Dresden, Germany 8 pm

1 MARCH

Anthony Daly; St. George's, Hanover Square, London, UK 10:30 am

Kimberly Marshall; St. George's, Hanover Square, London, UK 11:30 am

Choral concert; St. George's, Hanover Square, London, UK 2:30 pm

Ann Elise Smoot; St. George's, Hanover Square, London, UK 4 pm

Jennifer Bate; Bloomsbury Central Baptist, London, UK 4 pm

4 MARCH

Allegri, *Miserere*; Notre-Dame Cathedral, Paris, France 8:30 pm

Robin Walker; St. George's, Hanover Square, London, UK 1:10 pm

5 MARCH

Chris Bragg; Concert Hall, Reading, UK 1 pm

9 MARCH

Aart Bergwerff; Laurenskerk, Rotterdam, Netherlands 3 pm

10 MARCH

Kimberley Marshall; St. George's, Hanover Square, London, UK 7 pm

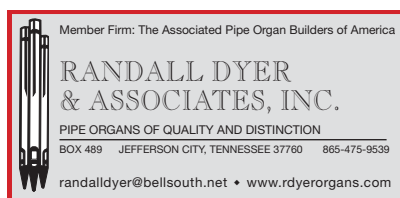
11 MARCH

Carol Williams; St. Lawrence Cathedral, Alton, UK 8 pm

Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican, London, ON, Canada 12:15 pm



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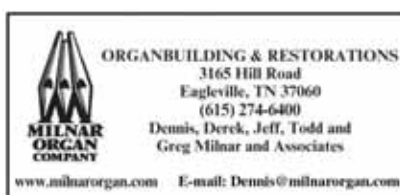
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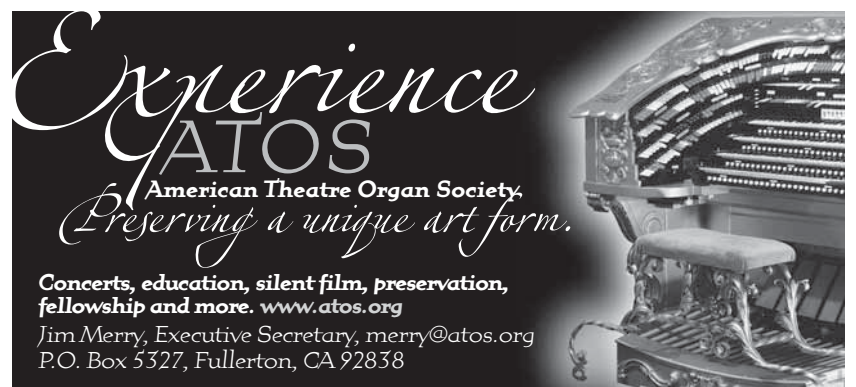
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15 MARCH
Hector Olivera; Hong Kong Concert Hall, Hong Kong, China 3 pm

18 MARCH
John Scott, Jane Parker-Smith, Isabelle Demers, & David Goode, with brass; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

21 MARCH
John Scott; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

22 MARCH
Eric Lebrun; St. Peter's Church, St. Albans, UK 5:30 pm

23 MARCH
Shin Young Lee; Berliner Philharmonie, Berlin, Germany 12 noon

24 MARCH
Thomas Trotter; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

25 MARCH
Maîtrise Notre-Dame de Paris; Notre-Dame Cathedral, Paris, France 8:30 pm

26 MARCH
James O'Donnell; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

27 MARCH
Olivier Latry; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

28 MARCH
Ken Cowan; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

29 MARCH
Cameron Carpenter; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

30 MARCH
James McVinnie; Royal Festival Hall, Southbank Centre, London, UK 7:30 pm

JONATHAN BIGGERS, DAVID BUICE, DONALD GIVEN, JEFF R. MCLELLAND, MARY WILLIAMSON, University of Alabama, Tuscaloosa, AL, October 12: *Chaconne in g*, Couperin; *Kommst du Nun, Jesu, vom Himmel Herunter*, BWV 650, Bach; Toccata nona (*Toccate e partite*, Book I), Frescobaldi; *Praeludium in g*, BuxWV 149, Buxtehude; *Phantasie über den Choral 'Halleluja! Gott zu loben bleibe meine Seelenfreud'*, op. 52, no. 3, Reger; *Prelude and Fugue in b*, BWV 544, Bach; *Choral in b*, Franck.

EMANUELE CARDI, Ripon College, Ripon, WI, October 6: *Fuga*, J.C. Bach; *Vom Himmel hoch da komm ich her*, J.B. Bach; *Sonata VI (Tema con variazioni)*, Valeri; *Adagio per il Organo*, C.P.E. Bach; *Praeludium in E*, Bruhns; *Trio super Nun komm der Heiden Heiland*, BWV 660, *Passacaglia*, BWV 582, J.S. Bach; Humoresque "L'organo primitivo," Rapsodia Italiana (*Twelve divertimenti for Organ*), Yon.

PHILIP CROZIER, Eglise Saint-Just, Arbois, France, July 28: *Ave Maris Stella*, Titelouze; *Cantilena Anglica Fortunae*, Scheidt; Offertoire sur les Grands jeux (*Messe pour les Paroisses*), Couperin; Bergamasca (*Fiori Musicali*), Frescobaldi; Kyrie (*Messe Double*), Plein Jeu (*Premier Kyrie*), Fugue grave (*Deuxième Kyrie*), Duo (*Troisième Kyrie*), Pour la basse de trompette (*Quatrième Kyrie*), Plein Jeu (*Cinquième et dernier Kyrie*), Anonymous; Récit de Tierce en taille (*Gloria—Premier Livre d'Orgue*), de Grigny; *Suite du deuxième ton*, Bédard; *Voluntary for Double Organ*, Purcell; *Symphonie sur le bé-mol fa (Troisième Livre d'Orgue)*, Lebeque.

Vor Frelsers Kirke, Horsens, Denmark, August 3: *Cantilena Anglica Fortunae*, Scheidt; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn; Epiphania Domini (*L'Orgue Mystique*, op. 55, no. 7), Toumemire; *Rhapsody on a Ground*, Statham; *Grand Choeur*, Reed.

JONATHAN DIMMOCK, Cathédrale Blois, France, July 21: *Fanfare for the*

Common Man, Copland; *Prélude*, Messiaen; *Prière*, op. 37, no. 3, Jongen; *Sonata IV in D*, op. 65, no. 5, Mendelssohn; The peace may be exchanged (*Rubrics*) Locklair; *Prélude et Fugue en bé majeur*, Dupré.

St. Peter's Abbey, Ghent, Belgium, July 26: *Toccata Settima*, Frescobaldi; *Fanfare for the Common Man*, Copland; *Von Gott will ich nicht lassen*, Matter; *Psalm 36: Des Boosdoeners wille seer quaet*, Sweelinck; *Regina Pacis*, Weitz; The peace may be exchanged, The people respond 'Amen' (*Rubrics*), Locklair.

ROYCE ECKHARDT, with John Eckhardt, violin, First Presbyterian Church, Arlington Heights, IL, October 2: *Festive Dialogue*, Martin; *Aria*, Peeters; *Concerto in G*, Vivaldi; *Romance*, Wieniawski; *Pieces d'Orgue*, Benoit; *Ein Feste Burg*, Marpur; *Praeludium in E*, Bach; *Variations on a Theme by Corelli*, Kreisler.

MARY GIFFORD & EDWARD KROLL, Our Lady of Sorrows Basilica, Chicago, IL, October 6: *March for Joyous Occasions*, Peloquin; *Prelude and Fugue in e*, BWV 533, Bach; *Prelude, Cantilene Pastorale, Allegretto in Olden Style, Triumphal Hymn*, Capocci; *Prelude and Fugue in D*, BWV 532, Bach; *Humbly We Adore You*, Traditional; Two Versets on "Humbly We Adore You," Boëllmann; *Carillon de Westminster*, Vienne.

CALVERT JOHNSON, harpsichord and organ, with Ann Lillya, oboe, and Mary Kenney, cello, Big Canoe Chapel, Big Canoe, GA, September 15: *Sonata de Clarines*, Soler; *Fantasia in g*, Krebs; *Suite in a*, de la Guerre; *Fantasia No. 3 in b*, Telemann; *Concerto in a*, op. 3/8, Vivaldi; *Sonata in G*, Sammartini; *Prelude and Fugue in D*, BWV 532, Bach; *Sonata in c*, RV 53, Vivaldi.

HAROLD PYSHER, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, October 6: *Fanfare for Reformation*, Pelz; *Partita on SLANE*, Callahan; *Maestoso non troppo allegro*, Cashmore; *Psalm Prelude*, Phillips.

DOUGLAS REED, Wheeler Concert Hall, University of Evansville, Evansville, IN, September 24: *Poolsche dans*, Sweelinck; *Noël sur les jeux d'anches*, d'Aquin; *Trio en passacaglia*, Raison; *Passacaglia et thema fugatum*, BWV 582, Bach; *Whistler (1834-1903): Three Nocturnes*, Albright; *Berceuse (Suite Bretonne)*, op. 21, Dupré; *Chorale Prelude (Organbook)*, Albright.

STEPHEN SCHNURR, Loyola University, Chicago, IL, September 15: *Symphonie V in f*, op. 42, no. 1, Widor; *Allegretto (Sonata in E-flat)*, op. 65, Parker; *Etude Symphonique*, op. 78, Bossi.

AARON SUNSTEIN, Congregational United Church of Christ, Iowa City, IA, September 22: *Dialogue (Troisième Livre d'orgue)*, Marchand; *Capriccio in G (Twelve Pieces)*, op. 65, Reger; *Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Meditation, Fantasia Mystique (Symphony for Organ)*, Schuller; *Improvisation in a*, Reger; *Variations on a Recitative*, op. 40, Schoenberg.

JAMES WELCH, California Lutheran University, Thousand Oaks, CA, September 10: *When Morning Gilds the Skies*, Amazing Grace; *The Gift to Be Simple*, *Angels We Have Heard on High*, *Il Est Né, I Saw Three Ships*, *All Glory, Laud and Honor*, *A Way to Calvary Leadeth*, *That Easter Day With Joy Was Bright*, Wood; *Pastorale (Forest Green)*, Purvis; *Plunk, Plank, Plunk*, Anderson; *There Is a Happy Land*, Shearing; *How Firm a Foundation, My Shepherd Will Supply My Need*, *Pisgah (When I Can Read My Title Clear)*, *Come With Us*, *O Blessed Jesus*, *The Good Shepherd*, *Let the Earth Rejoice!*, *Beneath the Cross of Jesus*, *Blessed Assurance*, *The Ash Grove*, *Prepare the Way*, *O Zion*, *How Great Thou Art*, *Wonderful Words of Life*, Wood.

JAN WORDEN-LACKEY, First Presbyterian, Santa Fe, NM, September 13: *Fantasia in c*, BWV 562, *Adagio (Trio Sonata No. 1)*, BWV 525, *Prelude and Fugue in c*, BWV 546, Bach.

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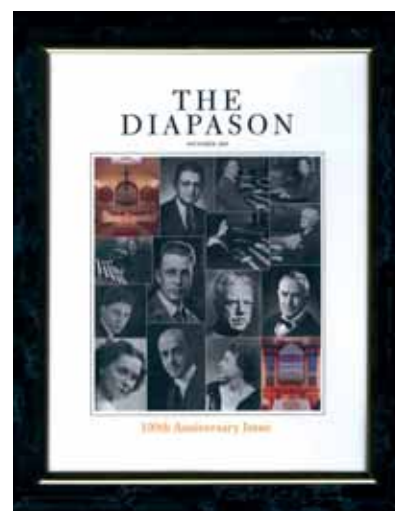
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The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS web site for subscription and membership information: www.organsociety.org.

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

2014 OHS Organ Calendar features beautiful color photographs of instruments of the Syracuse area, including six organs that have been awarded OHS Citations. Included with the calendar is an article with copious illustrations about the instruments and performers featured at the 2014 OHS Convention. Membership in the OHS includes a copy of the 2014 Organ Calendar; www.organsociety.org.

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CC&A announces the publication of a new book by Michael McNeil, *The Sound of an Italian Organ*. Drawing on research dating to 1978, and written for the professional organ builder, tonal designer, and student of the Italian classical organ, this eBook in PDF format, ISBN 978-0-9720386-6-9, has 78 pages and full color illustrations. Available on www.lulu.com, the book is priced at \$4.99.

OHS Press announces the publication of Rollin Smith's *Pipe Organs of the Rich and Famous*, the story of organs in more than 50 private homes—a few residents being more famous than rich. It recounts a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale. Profusely illustrated with more than 200 photographs and engravings, this large-format hardbound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included. Reserve your copy online today: www.organsociety.org/ohspress/.

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