

THE DIAPASON

SEPTEMBER, 2003



St. Cecilia Cathedral, Omaha, Nebraska
Specification on page 27

Here & There

The Albert Schweitzer Organ Festival/USA takes place September 5-7 at First Church of Christ, Wethersfield, Connecticut. On Friday, September 5, the opening celebration concert features guest organists Colin Andrews, Janette Fishell, and Frederick Hohman, with the First Church Choir, Campanella Handbell Choir, and African drummers; Saturday, September 6, high school division competition 10-noon, and young professional division competition 1-4 pm; and Sunday, September 7, awards ceremony and first place winner's recital at 4 pm. For information: 860/529-1575, x209; <www.firstchurch.org>.

The Cathedral of St. Philip, Atlanta, Georgia, has announced its fall music events on Sundays at 5:15 pm: September 7, Bruce Neswick; 9/14, Mark Walker; 9/28, Keith Weber; October 5, Catherine Bull, flute, and Daniel Pyle, harpsichord; 10/12, Ben Woodward; 10/26, Steven Fischer; November 2, Trey Clegg; 11/9, Jason Abel; and 11/16, Andrew Scanlon. Special services take place at 4 pm: November 30, Advent Procession; December 21, Christmas Lessons and Carols. Bruce Neswick is the cathedral's canon for music. For information: 404/365-1051; <bneswick@stphilipscathedral.org>.

The Cathedral of the Madeleine, Salt Lake City, Utah, presents its 10th annual Eccles Organ Festival this fall: September 7, Paul Jacobs; 9/21, Ken Cowan; October 5, Marie-Bernadette Dufourcet Hakim; 10/19, Jeremy Filsell; and November 2, Richard Elliott. For information: 801/328-8941.

Grace Cathedral, San Francisco, presents its series of featured program recitals: September 7, Tom Hazleton; 9/21, Erik Wm. Suter; 9/28, Susan Jane Matthews; October 12, Iain Quinn; November 7, Anthony Newman; 11/16, Davitt Moroney and Robert Huw Morgan; December 31, Susan Jane Matthews; and the Sundays at 3 in the Quire series: September 14, Angela Kraft-Cross; October 26, Ansgar Wallenhorst. For information: <www.gracecathedral.org>.

The Church of St. Louis, King of France, St. Paul, Minnesota, presents its series of lunchtime recitals on Tuesdays at 12:35 pm: September 9, James Biery; 9/16, Kirsten Falck-Uhlenberg; 9/23, Diana Lee Lucker; 9/30, David Cherwien; October 7, Jackie Holmstrom; 10/14, Justin Robin; 10/21, Timothy Strand; 10/28, Bob Vickery; November 4, Brad Althoff; 11/11, Jean Krinke; 11/18, Melanie Ninnemann; 10/25, Raymond Johnston; December 2, Sarah Koehler; 12/9, Dee Ann Crossley; 12/16, Timothy Short. For information: 651/224-3208; <www.stlouiskingoffrance.com>.

St. Thomas Church, New York City, presents its fall series of organ recitals on Sundays at 5:15 pm: September 14, Margaret and John Mueller; 9/21, Antonius Bittman; 9/28, Michael Diorio; October 5, Brian Harlow; 10/12, Jean Farris Fuller; 10/19, Karen Beaumont; 10/26, George Steel, carillonneur; November 2, Andrew Henderson; 11/9, Joan Lippincott; 11/16, David Enlow; 11/23, Michael Bower; and 11/30, Judith Hancock with cello. For information: 212/757-7013 x330.

Our Lady of Sorrows Church, South Orange, New Jersey, has announced its Musica Sacra series: September 14, Solemn Evening Prayer featuring Pergolesi's *Stabat Mater*; October 5, David Messineo; November 23, Solemn Evening Prayer and Benediction featuring works of Handel, Howells, and Josquin; December 14, Seton Hall University Choir; 12/21, Christmas Carol Sing with St. Cecilia Singers, Can-

ticum Novum Singers, Parish Choir, Schola Cantorum and instruments. F. Allen Artz is director of music/organist. For information: 973/763-5454 x234.

The Cathedral Church of the Advent, Birmingham, Alabama, has announced its fall series of music events: September 14, Three Choirs Hymn Festival (featuring the choirs of the Cathedral, First United Methodist Church, and Independent Presbyterian Church); 9/26, Timothy Tuller; October 12, choral evensong; 10/19, Nordic Voices (six-voice a cappella ensemble from Norway); 10/24, Huffman High School Women and Chamber Choirs; November 21, The Adams Duo (cello and guitar); December 7, Advent Lessons and Carols; 12/19, The Cathedral Ringers handbell ensemble. Stephen G. Schaefer is director of music and organist. For information: 205/251-2324; <www.adventbirmingham.org>.

Kernersville Moravian Church, Kernersville, North Carolina, presents a series of recitals in celebration of its new organ by J. F. Nordlie Company (see the cover of THE DIAPASON, May 2003). The programs take place on Sundays at 4 pm: September 21, John Mitchener; November 9, Virginia Vance; January 11, 2004, Susan Bates; and May 23, Matthew Brown. Wayne Leupold is director of music and organist of the church. For information: 336/993-3620.

Ursinus College, Collegeville, Pennsylvania, has announced its Heefner Organ Recital Series for 2003-2004. Programs take place at 4 pm: September 21, Alan Morrison; October 12, Russell Patterson; February 8, Alan Morrison; March 28, Shelly Moorman-Stahlman; and April 25, Margaret Harris Smith. The Ursinus College Choir will present the Durufle *Requiem* on November 1 at 8 pm. For information: <www.ursinus.edu>.

St. Luke's Chapel at the Medical University of South Carolina, Charleston, has announced its organ recital series on Tuesdays at 12:15 pm: September 23, Lee Kohlenberg; 9/30, Sandra Eastman, flute, and Sallie Connah, harp; October 7, Suzanne Fleming, soprano, and Scott Atwood, organ; 10/14, Ray Ackerman; 10/21, Ann Hood with singers; and 10/28, Martha Welch. For information: 843/577-6604; <gudgerw@yahoo.com>.

Christ Church, New Brunswick, New Jersey, has announced its fall organ recitals, featuring its Richards, Fowkes and Co. opus 12 organ; Wednesdays at 12:15 pm: September 24, Brenda Day; October 22, Hyun Jung Park; Sundays at 6:30 pm (following 6 pm vespers): September 21, Allen Artz; 9/28, James Little; October 12, Karla Fowkes; 10/26, Trent Johnson; November 9, Maria Zengion; 11/23, Jack Greb; December 7, Diane Luchese; choral programs: November 2, All Saints' concert; December 14, Advent Lessons and Carols. Mark Trautman is director of music. For information: 732/545-6262; <markt6262@aol.com>.

Holy Trinity Lutheran Church, Akron, Ohio, has announced its 2003-2004 music events: September 26, Elizabeth and Raymond Chenault; October 24, Olivier Latry; December 5, Festival of Lessons and Carols; February 13, 2004, Barbara MacGregor with the University of Akron Brass Ensemble; March 5, John Scott; April 4, Todd Wilson with Burning River Brass. For information: 330/376-5154; <trinitymusic@neo.rr.com>.

VocalEssence has announced its 35th anniversary season: September 27, Honegger, *King David*, at Ted Mann Concert Hall, Minneapolis; October 26, St. Paul's Cathedral Choir (London), at

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the Cathedral of St. Paul; December 7 and 14, Welcome Christmas! at Plymouth Congregational Church, Minneapolis, and December 13 at Normandale Lutheran Church, Edina; February 7, Witness at Orchestra Hall, Minneapolis; March 13, Tina Davidson, *Hymn of the Universe*, St. Olaf Catholic Church, Minneapolis; and April 18, Steve Heitzeg, *Nobel Symphony* at Orchestra Hall, Minneapolis. For further information, contact: 612/547-1451; <www.vocalessance.org>.

St. Ann & the Holy Trinity Episcopal Church, Brooklyn Heights, New York, will present Thomas Murray on September 28 in a concert to celebrate stage 1 of the restoration of the church's E. M. Skinner opus 524 organ (1925, V/80). This phase of the project has restored the solo division, which includes the trademark Skinner Tuba, French Horn, strings, and flutes, after more than 10 years of silence. For information: 718/875-6960.

The Pittsburgh (Pennsylvania) AGO chapter has announced its Organ Artist Series: September 28 (7:30 pm), Gillian Weir, Calvary Episcopal Church; November 23 (4 pm), Stephen Tharp, Heinz Chapel; March 7, 2004 (7:30 pm), Timothy Olsen, Calvary Episcopal Church; and May 2 (4 pm), Richard Elliott and the Bach Choir

Chamber Chorus, Heinz Chapel. For information: <JPANDA97@aol.com>.

The American Institute of Organbuilders has announced its slate of lecturers for the upcoming 2003 convention, October 4-9, in Atlanta. They include Eugene Thordahl whose lecture topic is "Glues: Sticky Issues of Organbuilding"; Fred Bahr, "How to Fly a Pipe Organ: Airplane Cockpit or Organ Console?"; Bill Czelusniak, "Blinkin' & Puffin': the Mystery of Primary Actions"; Patrick Murphy, "Minding Your Own Business"; Dawn Shuette, "Acoustics in old buildings: Pillows vs. Pipes"; John Nolte, "Mystery of Hollowed Wood"; Rein Pirn, "Acoustics in new buildings: Get it Right the First Time"; Jack Bethards, "Contemporary Sight & Sound: Looking Forward & Backward"; John Boody, "Wood: From Origins to Organs"; a representative from Sherwin-Williams, "Finishes: Protecting Perfection"; Fritz Noack, "Good Organs in Bad Rooms: When Life Gives You Lemons, Make Lemonade"; Michael Shake & Scott Atchison, "Mander Organ: The English Language." For more details on the AIO convention visit their website <www.pipeorgan.org>.

Oberlin Conservatory will celebrate the 50th anniversary of "Jazz at Oberlin," the landmark album by the Dave Brubeck Quartet, which was recorded

live in Finney Chapel on March 2, 1953. To mark the anniversary, Oberlin will present Dave Brubeck and his quartet in concert on October 4 at Finney Chapel. The performance will be sponsored by Oberlin's Artist Recital Series with the support of the Oberlin Conservatory of Music and the Friends of the Artist Recital Series. For information: <www.oberlin.edu/con>.

The Bach Society at Christ the King Lutheran Church, Houston, Texas, has announced its 2003-2004 schedule: October 5, Calmus Ensemble (six a cappella voices from Leipzig, Germany); 10/19 Bach Vespers, Cantata 96: *Herr Christ, der einge Gottessohn*; November 9, Martin Rost (Stralsund, Germany) with guest soprano; 11/30, Bach, *Christmas Oratorio* (parts 1-3); January 18, Kristian Olesen (Roskilde, Denmark); February 8, Bach, Cantata 93: *Wer nur den lieben Gott lässt walten*; March 28, Bach, Cantata 1: *Wie schön leuchtet der Morgenstern*; May 16, Bach, Cantata 137: *Lobe den Herren*. For information: 713/523-2864; <www.bachsocietyhouston.com>.

The Music Series at South Church, New Britain, Connecticut, has announced its 2003-2004 concert season entitled "Sounds for the Soul." The series begins on October 5 with "The Art of the Piano" featuring winners of the Connecticut State Music Teachers' Association Young Artist Piano Competition, and continues: 10/26, Olivier Latry; December 21, Candlelight Festival of Nine Lessons and Carols; March 7, Theresa Thomason and Paul Halley; May 16, South Church Chamber Society; and June 17, Sir William Trio and Friends. The Second Sundays at South mini-series features South Church musicians, friends, and local artists: November 9, December 14, January 11, February 8, and March 14. For information: 860/223-7555; <www.musicseries.org>.

The 24th Brussels International Organ Week takes place October 19-26. This year's program pays tribute to three Belgian composers: Joseph Jongen (50th anniversary of death), Flor Peeters (100th anniversary of birth), and Joseph-Hector Fiocco (300th birthday). The schedule includes: October 19, Jozef Sluys; 10/20, Jean-Pierre Lecaudey and Philippe Verkaeren, with choir; 10/21, Livia Mazzanti; 10/22, Jozef Sluys with soprano, baritone, and cello; 10/23, Eberhard Lauer; 10/24, Louis Robilliard and John Scott Whiteley, with cello and choir; 10/25, Peter Westerbrink (10:30 am), François Houtart, with soprano (11:30 am), Johan Hermans (12:30 pm), Laurent Felten (3 pm), and Léon Kerremans (4 pm); and 10/26, André Isoir. Programs take place at the Cathedral of SS Michael and Gudula, Church of Notre-Dame de l'Annonciation, Church of St-Jacques sur Coudenberg, Church of SS-Jean et Etienne aux Minimes, Church of Notre-Dame du Sablon, Church of Dominicans, and Church of the College St-Michel. For information: <home.tiscali.be/semorgelweek>.

The Midwestern Historical Keyboard Society will hold its 2004 meeting May 20-22 at Grand Valley State University in Allendale (Grand Rapids), Michigan. Proposals for papers and performances are being accepted on the meeting's main topic: the keyboard music and instruments of The Netherlands and Scandinavia up to ca. 1850. Papers and performances on topics other than the meeting's focus will also be considered. Paper proposals should consist of an abstract of not more than 120 words, a short biography of the presenter, and a list of audio-visual requirements. The proposed paper should not exceed twenty minutes in length. Performance proposals should consist of a full program not to exceed twenty minutes in length, as well as a biography of the performer(s), and a tape, minidisk, or CD recording of a representative live performance. The deadline for the submission of proposals is November 15, 2003. Proposals should be sent to Dr.

Gregory Crowell, 736 Ethel S.E., Grand Rapids, MI 49506. Further information and the electronic submission of paper proposals may be sent to <gregcrowell@aol.com>. The Midwestern Historical Society regrets that it is not able to offer monetary compensation to those whose proposals are accepted.

The American Guild of Organists has announced the 2004 National Competition in Organ Improvisation (NCOI). The competition will be held in three rounds: the first round by recording; semifinal and final rounds will be held in Los Angeles, California, in conjunction with the biennial national convention, July 4-9, 2004. Cash prizes will be awarded: first prize, \$2,000, provided by the Holtkamp Organ Company; second prize, \$1,500, provided by Dobson Pipe Organ Builders; and third prize, \$750, provided by Mary Louise Herrick. Complete details can be found at <www.agohq.org>; to request a competition application: 212/870-2310; <competitions@agohq.org>.

Appointments



Jan-Piet Knijff

Jan-Piet Knijff has been appointed organist-in-residence at the Aaron Copland School of Music, Queens College, CUNY, where he will play recitals, accompany the choirs, play organ parts in the orchestra, and perform at college ceremonies. Mr. Knijff will also be available to teach organ majors and minors. The school has a three-manual, tracker-action organ in seventeenth-century North-German style, built by Gene Bedient in 1991. A native of Haarlem, the Netherlands, Mr. Knijff received both his BM and MM/Artist Diploma from the Conservatory of Amsterdam, where he studied with Piet Kee and Ewald Kooiman. He subsequently won both the top prize and the audience prize in the International Bach Competition Lausanne (1997). He is a candidate in the PhD/DMA program at The Graduate Center of The City University of New York, where his organ teacher was Christoph Wolff. Mr. Knijff is also concert organist in residence at St. Paul's Church National Historic Site, Mount Vernon, New York (organ by Henry Erben, 1835), adjunct professor of music at Fairfield University, and director of music at St. Michael's Lutheran Church, New Canaan, Connecticut. In fall 2002, he served on the jury of the International Young Organists' Competition in Opava, Czech Republic.

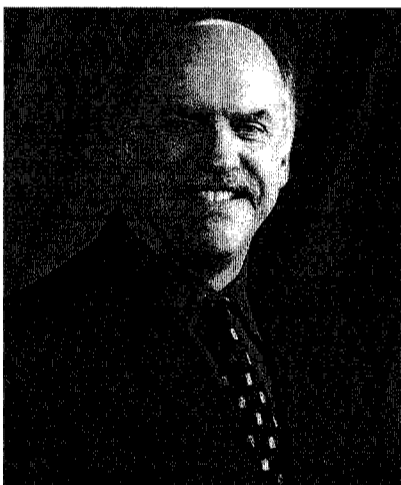
Maxine Thevenot, ARCCO, has been appointed associate organist/choir director at the Cathedral of the Incarnation, Garden City, New York. She will direct the Schola Cantorum and assist Canon Musician Larry Tremsky with the Cathedral Girls Choir and the Cathedral Choir of Men and Boys. For the past three years she served as organist and director of music at Christ Episcopal Church, Manhasset, New York. Ms. Thevenot is currently a DMA schol-



Maxine Thevenot

arship student of McNeil Robinson at the Manhattan School of Music. As part of her fellowship there, she is associate conductor of the Undergraduate Choral program (100+ singers). Thevenot recently played recitals at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC; Washington National Cathedral; Trinity Church Copley Square, Boston; St. Joseph's Basilica, Edmonton, Alberta, Canada; St. Mary the Virgin, St. Thomas Fifth Avenue, and The Metropolitan Museum of Art, all in New York City.

Here & There



Michael Bedford

Michael Bedford has won the 2002-2004 AGO/ECS Publishing Award in Choral Composition. His winning composition, *Psalm 96*, an anthem for SATB choir, organ, and trumpet, will be performed at the AGO national convention in Los Angeles, California, July 4-9, 2004. Bedford is organist-choirmaster and composer-in-residence at St. John's Episcopal Church in Tulsa, Oklahoma. A published composer of more than 100 works for children's, youth, and adult choirs, as well as works for organ and handbells, he is an active clinician for choir festivals, hymn festivals, and organ workshops throughout the United States. He holds the DMA in organ performance from the University of North Texas, and undergraduate and graduate degrees from Texas Christian University. His teachers have included Mary Fisher Landrum, Richard J. Tappa, Emmet G. Smith, and Dale Peters. In 1972, he was awarded a Fulbright grant to study organ with Michael Schneider at the Hochschule für Musik in Cologne, Germany. He is past dean of the Forth Worth, Colorado Springs, and Tulsa AGO chapters. In addition to performance of the winning composition at the AGO national convention, the AGO/ECS Award includes a \$2,000 cash prize and publication by ECS Publishing Corporation.

David H. Binkley was honored for the 30th anniversary of his service as organist/choirmaster at Camp Hill (Pennsylvania) Presbyterian Church during worship services on May 4 and June 29. The anthem, *Rejoice, the Lord*

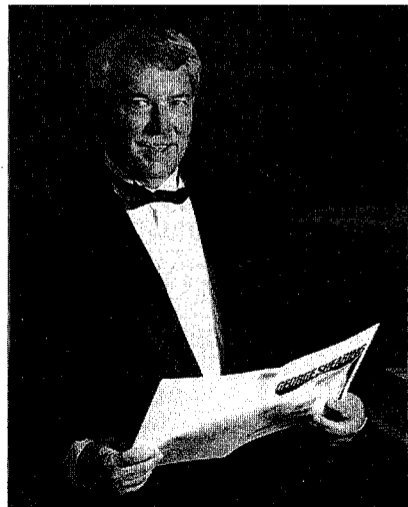


David Binkley

Is King, commissioned (as a surprise to David Binkley) by the church in celebration of Mr. Binkley's anniversary, was premiered during worship on June 29. The composer Robert Lau is an adjunct faculty member at Penn State Harrisburg and organist/choirmaster at Mt. Calvary Episcopal Church in Camp Hill. The anthem was sung by the Kirk & Sanctuary Choirs of the church directed by Susan Solomon Beckley, director of The Harrisburg Singers. Organ accompanist was John O'Donnell, a church member and former student of Mr. Binkley. At a gala reception at the church catered by chef Ed Monuteaux of Char's Bella Mundo of Harrisburg following the June 29 service, Mr. Binkley was presented with a generous monetary gift from the church.

David Di Fiore plays recitals this month in the Slovak Republic: September 5, Dom Umenia; 9/7, Catholic Church, Modra; and 9/14, St. Nicholas Dome, Trnava. For information: <dgdif98@hotmail.com>.

Ennis Fruhauf has announced the opening of Fruhauf Music Publications, with an initial offering of specialized repertory for organ, choir and organ, and carillon. Works include organ preludes and postludes based on hymn and chant tunes, anthems for church feasts and general use, and compositions and collections of occasional music for the tower carillon. All works are appropriate for church or concert performance. For information, write to Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043, or visit <frumuspub.net>.



William Kuhlman

William Kuhlman is featured on a new recording with the Empire Brass, *Baroque Music for Brass and Organ*, on the Telarc label (CD-80614). The CD was recorded live at Empire Brass' Luther Center Stage Series performance last fall. The program includes works of Bach, Purcell, Albinoni, Telemann, Handel, Charpentier, and Campra. Kuhlman has taught at Luther since 1969, and has performed with the Dallas, Philadelphia and Palladium Brass;

No man
can embrace
True Art,
Until he has
Explored
and cast out
false Art.

William Blake

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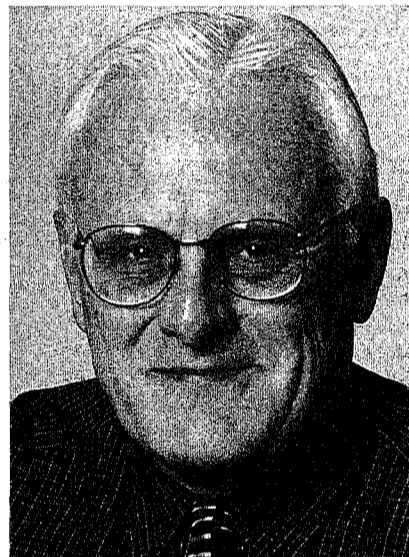
Jim Lewis

Organist
First Church of Christ, Scientist,
Pasadena, California

with Chicago Symphony trumpeter Adolph Herseth, as well as solo recitals in the cathedrals of Trondheim, Norway; Rotterdam, Netherlands; and Vienna, Austria. He is author of articles in THE DIAPASON and *The American Organist*. The CD is available wherever classical recordings are sold; also at the Luther College Bookshop, 700 College Dr., Decorah, IA 52101; 563/387-2000.

C. Ralph Mills was presented in recital by the Charlottesville-Albemarle AGO chapter on March 7 at First United Methodist Church, Charlottesville. The program included works of Couperin, Durufle, Ibert, Dupre, Langlais, and Boellmann. Mr. Mills was organist for a service celebrating the consecration of the renovated building of First United Methodist Church, Charlottesville, on May 4. Special music for the service included works of Bach, Watson, Mozart, and others.

Thomas Murray is featured on a new recording featuring the Schoenstein organ (85 voices) at First-Plymouth Congregational Church, Lincoln, Nebraska, on the JAV label (JAV 117). The program includes works of Schumann (*Four Sketches; Six Canonic Studies*) and Mendelssohn (*Fugue in e, Fugue in f, Andante [trio] in F, Allegro, Chorale & Fugue, Allegro in B-flat, Prelude in c, Fughetta in D, Overture to Ruy Blas*). For information: <www.pipeorgancds.com>



William Osborne

William Osborne, after a career of 42 years (1961-2003), has retired from Denison University, Granville, Ohio, where he held the titles of Distinguished

Professor of Fine Arts, Director of Choral Organizations, and University Organist. He conducted many choral concerts in Granville, particularly with The Concert Choir (a group with a tradition dating to 1893 of presenting large works with professional orchestra and visiting soloists) and with The Denison Singers (a group he founded and conducted in 579 performances, including on tours that took them to 24 states and the District of Columbia as well as on 12 foreign trips). He served as music director for 26 productions of Denison's department of theatre and served as director of chapel music until 1974. He also worked as a church musician, most recently at Trinity Episcopal Church in Columbus for nine years. Osborne will move to Winston-Salem, North Carolina, where he will become the music director of the Piedmont Chamber Singers.

Osborne holds three degrees from the University of Michigan (BMus, MMus, and DAMus), where he studied organ with Robert Noehren and Marilyn Mason and choral conducting with Maynard Klein and Robert Fountain. He undertook additional study with Nadia Boulanger at the American Conservatory in Fontainebleau, France, choral conductors Sir David Willcocks and Helmuth Rilling, pianist Egon Petri, and harpsichordist Igor Kipnis.

As an organist he has played recitals across this country and in Germany, Holland, Switzerland and Australia. He recorded two discs of American music by Victorian American composers such as Horatio Parker and John Knowles Paine on the Orion label and works by Petr Eben and Sigfried Karg-Elert on the Crystal label. Osborne has published articles in journals such as the *Choral Journal* and *The American Organist*. His most recent such publication was an extended biography of William Howard Doane, a prominent writer of sacred music early in the 20th century, in the summer 1998 issue of *Queen City Heritage*, the journal of the Cincinnati Historical Society. In other scholarly work, Osborne served as a Principal Adviser to the editors of *The New Grove Dictionary of American Music* and wrote 45 articles for that publication. He is the author of a monograph published by the American Choral Directors Association exploring "American Singing Societies and Their Partsongs," co-editor of a critical edition of the John O'Keefe/William Shield comic opera *The Poor Soldier* (published by A/R Editions), and has edited an American Partsong Series for earthsongs.

A biography written by Osborne, *Clarence Eddy: Dean of American*

Organists, was published by The Organ Historical Society in 2000. He has completed work on a critical edition of the organ works of Charles Ives, to be issued by Theodore Presser under the aegis of The Charles Ives Society, and also has completed a book, titled *Music in Ohio*, which will be issued by The Kent State University Press in October.

Nigel Potts plays recitals this fall: September 14, St. Peter's by-the-Sea Episcopal Church, Bay Shore, New York; October 8, St. Paul's Cathedral, Boston; 10/14, St. Philip's Cathedral, Atlanta; and 10/19, St. Peter's by-the-Sea, Bay Shore. For information: <music@stpetersbayshore.org>

During the 2002-2003 program year the Trinity Choir and Choristers of Trinity Episcopal Church, Hartford, Connecticut, gave the first performances of the *Six Introsits for the Liturgical Year* by **Iain Quinn**. The introsits are based on the opening sentences of Morning Prayer (Rite II) and the Gloria Patri for the respective seasons. Further information on the introsits can be obtained directly from Iain Quinn, Director of Music, Trinity Episcopal Church, 120 Sigourney St., Hartford, CT 06105; 860/527-8133; e-mail: <iain.quinn@yale.edu>



Kathleen Scheide

Organist and harpsichordist **Kathleen Scheide** has received an Arkansas Arts on Tour grant from the Arkansas Arts Council. Dr. Scheide is assistant professor of organ and music history at Henderson State University, Arkadelphia, Arkansas. For information: <www.hsu.edu/faculty/scheidk>

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Responses

The 21st Century Replies to the 20th

A series in celebration of the renovated Memorial Chapel and the new concert organ, Holtkamp Opus 2085

Memorial Chapel Celebration Concert

Friday, 3 October 2003
at 8:30 pm ■ free

Phantom of the Opera

Silent film with live organ accompaniment

Friday, 31 October 2003
at midnight ■ free

Ronald Ebrecht: Organ Recital

Saturday, 1 November 2003
at 9 pm ■ free

Wesleyan Sings Music by the Wesleys

Sunday, 2 November 2003
at 3 pm ■ free

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Friday, 5 December 2003
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Dallas International Organ Competition



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and
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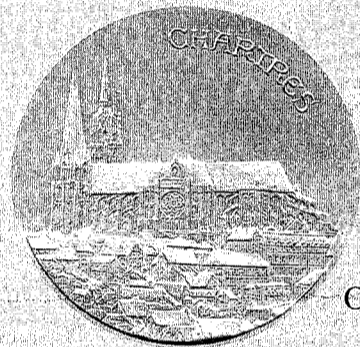
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*James Buonemani, Organist-Choirmaster
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Grand Prix de Chartres



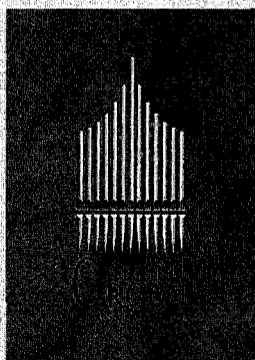
Emmanuel Hocdé, 2002
First Prize Winner
Prize for Performance of
J.S. Bach, and
Prize of the Audience

Organist, Church of St. Eloi, Paris



The *Grand Prix de Chartres*, established in 1971 on the occasion of the inauguration of the *Grandes Orgues* of the Chartres Cathedral, was held annually until 1974, and has been biennial ever since. Aspiring, young organists from around the world compete for first prizes in performance and improvisation.

St. Albans International Organ Competition



Johannes Unger, 2001
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Assistant Organist
St. Thomas Church, Leipzig



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Nunc Dimittis

Miriam Clapp Duncan died on May 9 in St. Paul, Minnesota, at the age of 83. Former university organist and professor emerita at Lawrence University, Appleton, Wisconsin, where she taught for 36 years, she retired in 1985. She held various church positions including First Presbyterian Church, Neenah, and All Saints Episcopal Church, Appleton. Ms. Duncan received a bachelor of music degree from the American Conservatory of Music in Chicago in 1942 and a master's degree there in 1947, and pursued further study at the Vienna Academy, Cornell University, and the Organ Institute of Massachusetts. Prior to joining the Lawrence faculty in 1949, she taught at Wheaton College 1945-47. A founding member and later dean of the North-eastern Wisconsin AGO chapter, Duncan received the college's Excellence in Teaching Award in 1984. In 1967 she began a campaign for a new tracker organ for the college chapel, which was finally realized in 1995 with John Brombaugh's Opus 33 (see *THE DIAPASON*, December 1995, p. 17). An organ recital celebrating her 80th birthday was held in the chapel on October 8, 1999. Also in honor of her 80th birthday, Ms. Duncan was the subject of an interview by Sarah Mahler Hughes in *THE DIAPASON* (October 1999, pp. 14-15). A memorial Mass was celebrated at St. Mary Roman Catholic Church, Appleton, on May 14. She is survived by a daughter and a son, and was preceded in death by her husband Clyde.

Evelyn P. Miller of Benton, Arkansas, died on June 14, 2002, at the age of 88. Born on January 6, 1914, in Bronx, New York, to Victor and Mary Ellen Umberg, she was organist at Our Lady of Fatima Catholic Church in Benton for over 35 years, and was an active member of the Central Arkansas Chapter of the AGO. She is survived by two sons, two daughters, a stepdaughter, nine grandchildren, 17 great grandchildren, and one great-great grandchild.

(Submitted by Virginia Strohmeier-Miles)

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Timothy Smith is featured on a new recording, *Great Organ Builders, Vol. 4*, on the JAV label (JAV 104). Recorded on two E. M. Skinner organs, Opus 837 at the Seminary of the Immaculate Conception, Huntington, New York, and Opus 866 at Marquand Chapel, Yale University, the program includes works of Hollins, Franck, Langlais, Bach, Ireland, Mendelssohn, Wood, Vaughan Williams, and Saint-Saens. For information: <www.pipeorgancds.com>.

Timothy Tikker is featured on a new recording, *Poems and Variations: Tikker at Claremont*, on the Raven label (OAR-670). Recorded on the Glatter-Götz organ (tonal design, scaling and voicing by Manuel Rosales; three manuals, 54 voices, 58 registers, 77 ranks) at Claremont United Church of Christ, Claremont, California, the program includes Dupré, *Évocation*, op. 37; Tikker, *Variations sur un vieux Noël*; and Tournemire, *Trois Poèmes*, op. 59. For information: <www.ohscatalog.org>.



Mrs. Lemare Biza and Carol Williams

Carol Williams, San Diego Civic Organist, launched the 16th International Summer Organ Festival in Balboa Park on June 16, with a program of works by Jongen, Bossi, Silas, and British-born Humphrey John Stewart who was the first civic organist of the city. Also on the program were works by Edwin Lemare, whose daughter Mrs. Lemare Biza was in attendance. Douglas Ian Duncan, civic organist from 1957-78 was also present. For information on the concerts at the Spreckels Organ Pavilion, visit <www.sosorgan.com>. Williams is represented by Phillip Truckenbrod Concert Artists.

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Here & There

Bärenreiter-Verlag has announced the publication of new organ music collections. *Alexandre Guilmant, Selected Organ Works, Volume III* consists of arrangements based on Gregorian cantus firmi and sacred character pieces (BA 8409, €35.95); contents include a four-piece Gregorian suite, a Christmas suite with Chorale, Magnificat, and "La Creche," and *Trois Oraisons*. *Bengt Hambraeus, Organ Works 1977-2000*, is edited by Martin Herchenröder and brings together all of the composer's previously unpublished organ works since 1977 (BA 7792, €99). *Lászlo Tihanyi, Nocturnal Clausulae*, is based on an extended musical line divided up into longer and shorter sections (BA 7654, €19.95). For information: <www.baerenreiter.com>.

A new publishing division of **Harrock Hall Music** has been created for composers of sacred choral and organ music, and sacred music that includes handbells prominently. The firm is accepting submissions for publishing consideration. Composers can earn compensation at the rate of 50% of gross sales of their music. For information: <www.harrockhall.com>; <crigby@harrockhall.com>.

Songfulpsalms.net is a new website for Episcopal church musicians who are interested in having the weekly psalm sung. The site includes reproducible psalm settings with refrains for the entire *Book of Common Prayer* lectionary. The psalms are set to melodic song rather than formulas of chant. The majority of these 119 settings are by **Thomas Hoekstra**. Others are adaptations of choral music by Haydn, Mendelssohn, and Fauré, and of hymn tunes which are appropriate to the liturgical season. The psalm texts are taken from the *Book of Common Prayer* (1979) and the refrain texts are from the *Gradual Psalter* published by Church Publishing, Inc. Dr. Hoekstra is a graduate of Wheaton College (BMus), Indiana University (MMus) and the University of Iowa (PhD); he has taught in various Chicago area colleges and is past music director of the Apollo Chorus of Chicago.

Carl Fischer has released 55 new choral octavos (many with accompaniment CDs) under the banner "Choral Traditions and Innovations," covering a

►page 8



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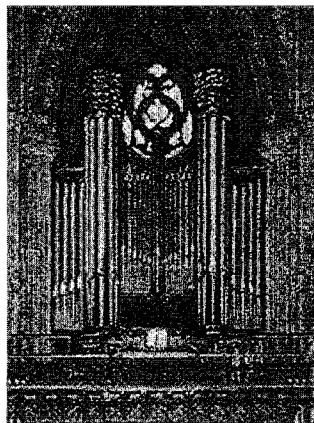
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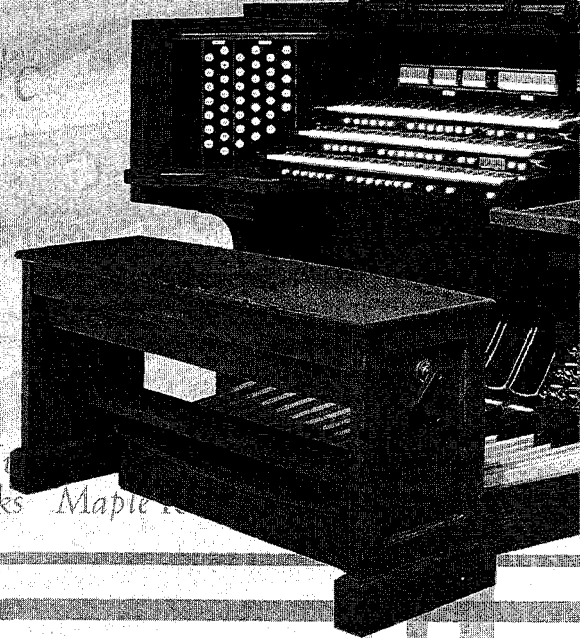
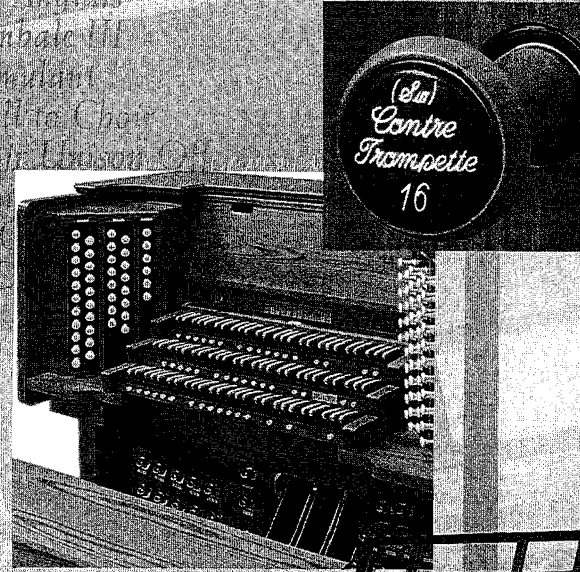
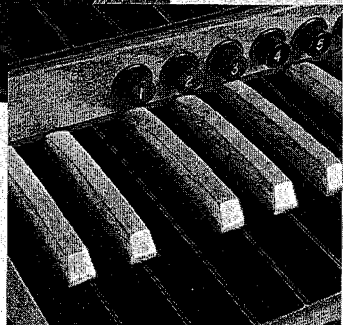
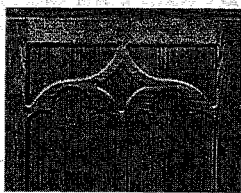
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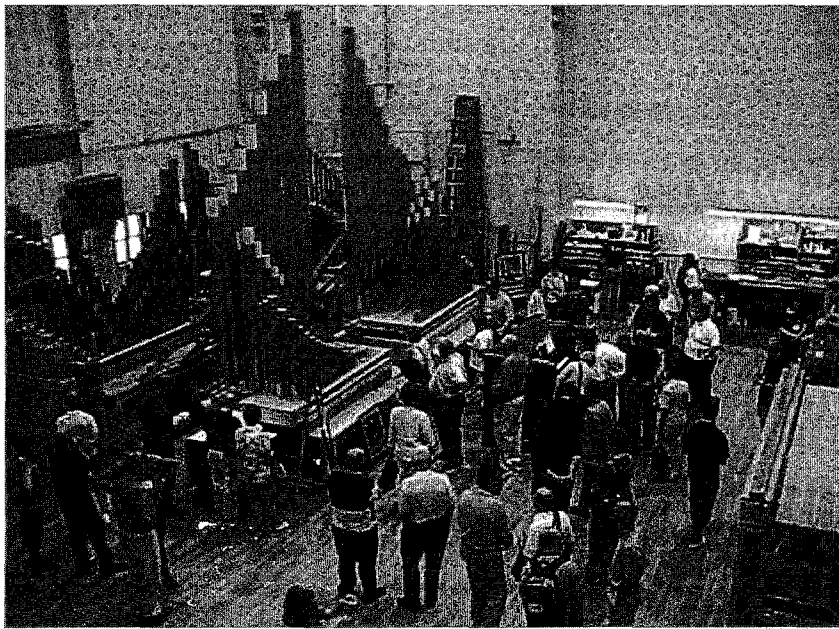
wide variety of choral styles by such composers as David Fettke, Patrick Liebergen, Ruth Schram, Natalie Sleeth, and many others; school and concert selections, from unison and two-part treble to SATB, music for Christmas and other seasonal occasions, patriotic selections, etc. The "Church Choral Program" includes works by Bob Burroughs, Tom Fettke, Greg Gilpin, Mark Hayes, Hal Hopson, Patrick Liebergen, Dana Mengel, and others. For sample pages and information: <www.carlfischer.com>.

The Reuter Organ Company has announced shipment of its first organ to the South Korean market. The instrument, two manuals and pedal, 2000 pipes, with a solid walnut console, will be installed in the So-Mang Presbyterian Church in Seoul. The specification for the organ can be found on the company web site at <www.reuterorgan.com> in the "current and upcoming projects." This organ, Reuter's opus 2212, is the first overseas shipment since the company relocated to its new plant in 2001. The new corporate headquarters and manufacturing facility has been featured in the *Lawrence Journal-World* on a number of occasions, and links to stories can be found on the Reuter web site.

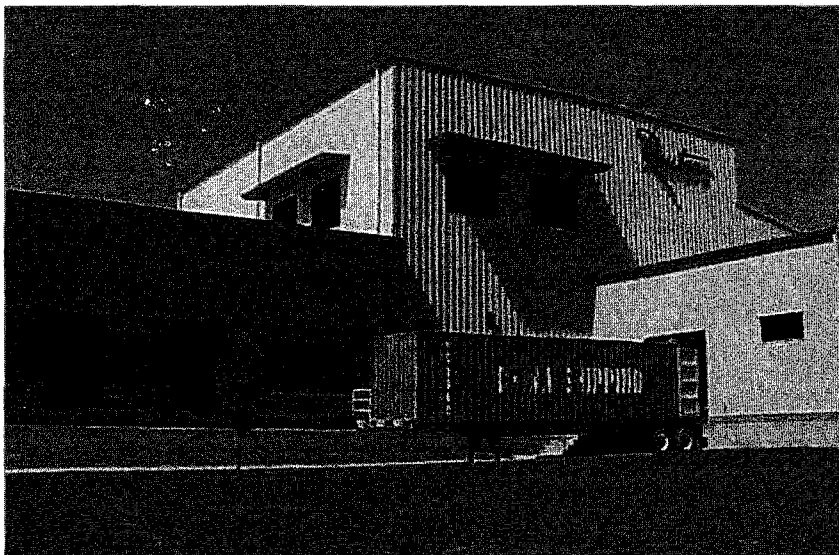
"The South Korean market is an exciting opportunity for us. Starting with a Presbyterian church is advantageous for Reuter, because the denomination is growing exponentially, not only in Seoul, but throughout the country. We see great potential with other Presbyterian congregations in the years to come," said Albert Neutel, Reuter's chairman of the board. "Getting this first instrument built and installed was the hard part. We hope the others come more easily now."

A tonal finishing team will voice the organ for the room, once installed. Albert Neutel Jr., president of Reuter, will lead up the installation and tonal finishing process. Neutel, defining the Reuter sound, stated, "We will do our best to achieve a warm, singing quality to the instrument. Its main job will be to lead congregational song, so the fundamental sounds in the organ are made to complement and enhance the unity of hundreds of human voices singing together. In addition, we will refine the solo sounds, meant to lend color and unique character to the instrument as a whole and useful in choral accompaniment and solo recital playing."

Opus 2212 took about three months to build in the Reuter shop, and was then up and playing for six weeks, being tested by Reuter artisans as well as local



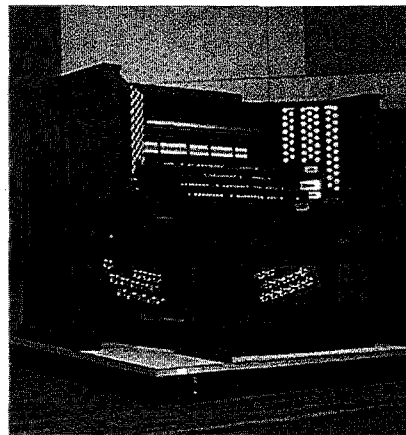
Reuter Opus 2212 with AGO convention tour



Shipping container with Reuter Opus 2212 inside

and regional organists. The St. Joseph, Missouri AGO regional convention made a special trip to Lawrence on June 17 to see the Reuter shop, hear opus 2212, and visit the organ facilities at the University of Kansas. Reuter employs over 50 artisans with a wide range of backgrounds and training. In addition to building fine pipe organs, they do high-end custom woodwork for liturgical settings, recently completing a choir rail for Grace Cathedral (Episcopal) in Topeka, Kansas. Their work can be seen in nearly every state, Canada, Taiwan and South Korea.

Messrs. Czelusniak et Dugal, Inc., of Northampton, Massachusetts, have used **Solid State Organ Systems** for their project at Trinity Episcopal Church, Lenox, Massachusetts. Products included were the high speed MultiSystem for switching and coupling with an integrated Capture for MultiSystem with 25 levels of memory. Capture for MultiSystem incorporates the convenient SCOPE which allows any piston to be mapped to any group of stops, if desired. For more information, visit <www.ssosystems.com>.



Johannus Monarke organ at Reformed Theological Seminary

Johannus has installed a Monarke custom digital organ at Reformed Theological Seminary (RTS), Orlando, Florida, which, in approximately 35 years, has become one of the ten largest theological seminaries in the United States. The Orlando campus, one of five, opened in the fall of 1989 with M.Div. and M.A. programs. Based upon the enrollment growth trend, an enrollment of over 1500 students is anticipated with the next decade. The chapel was recently completed and features a Bösendorfer piano. Johannus-Florida provided a four-manual Johannus Monarke custom organ comprising 121 independent ranks and six divisions, designed by factory representative George Walper, in consultation with Dr. William Wymond at the RTS, Jackson, Mississippi campus. The digitally sampled Aeolian-Skinner stops are combined with English, French and Dutch reeds. Since every note of each rank was digitally sampled, even to each individual rank of the mixtures, voicing by computer was finished after the initial installation in order to match the favorable acoustics of the chapel. Ease of mobility of the console in the chancel was a requirement, and three locations were constructed for MIDI connection to the technical cabinet in an adjoining area. The four chamber areas (main organs, ethereal and antiphonal) are then served from this master unit. Flexibility and avoiding cable clutter has been accomplished by this design. This installation is the largest all digital Johannus organ installed, to date, in the United States. For information: <www.johannus.com>.

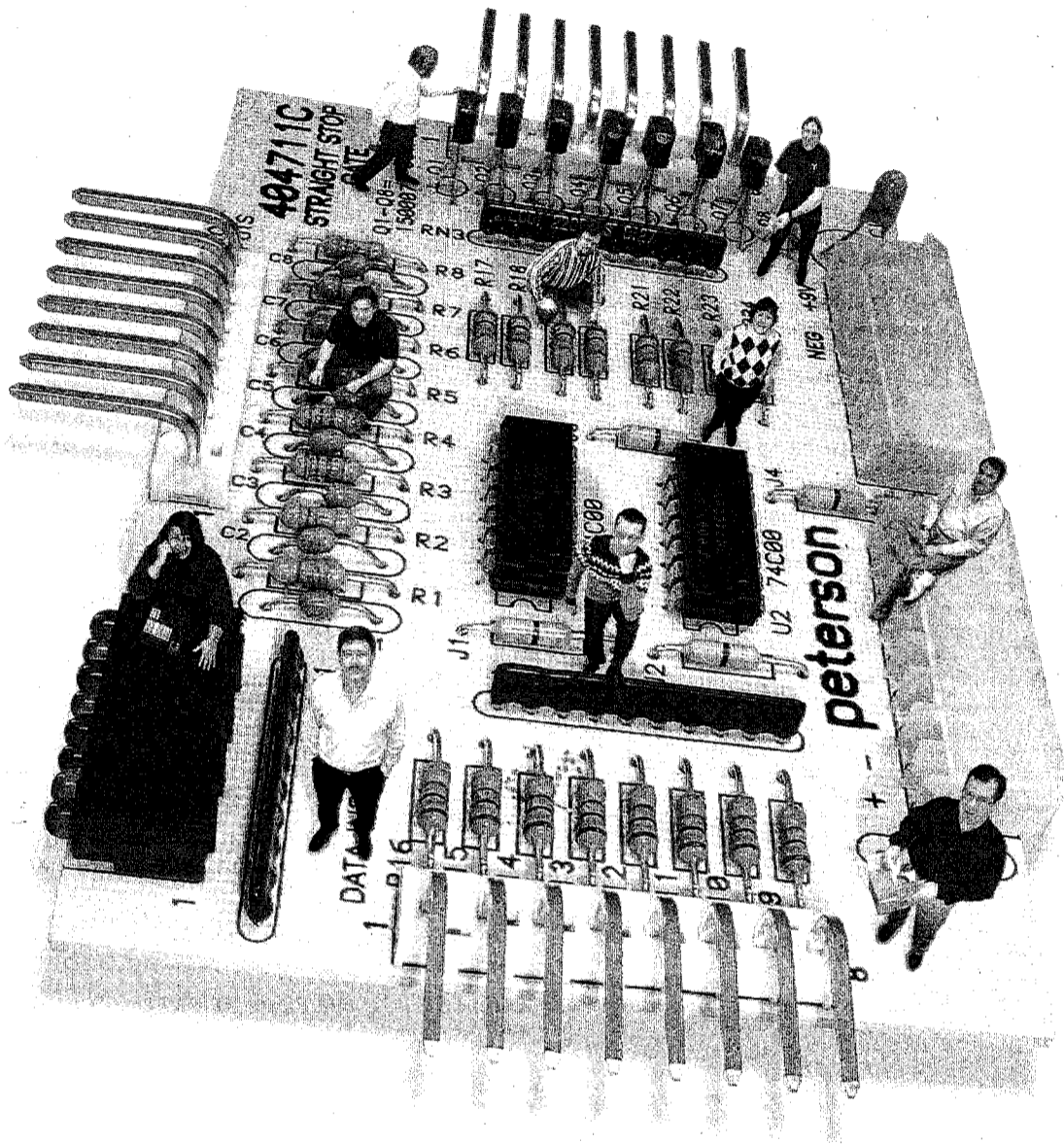
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by James McCray

Special times: Thanksgiving and Advent music

If the Church is in Christ, its initial act is always the act of thanksgiving, of returning the world to God.

Alexander Schmemmann
For the Life of the World: Sacraments and Orthodoxy

My soul doth magnify the Lord, and my spirit has rejoiced in God my savior.
The Magnificat, Luke 1: 46-47

Following the excitement of early fall when the church schedule comes back to life after the summer, things then tend to settle into a quieter pace. Toward the end of October there are the activities surrounding Reformation and All Saints Day which kick off the energy that drives to Thanksgiving, Advent, and Christmas. These eight weeks usually place the highest demands on the musicians of the church. Careful planning and preparation are needed to accomplish all the tasks of these musical Sundays.

One of the problems of Thanksgiving is that the actual service dedicated to this "American tradition" is most often on the Wednesday Eve before the celebrated fourth Thursday of November. Many singers are away to be with distant family, and some have so much company that they feel they need to be home preparing the meal for the next day. There are myriad reasons for a smaller choir and congregation, yet this time to thank God for all our blessings merits stronger emphasis as noted by Schmemmann in the quote above. Generally, any kind of music that offers thanks is appropriate for this service, and that music often can be used later in the year in a variety of situations. This, of course, differs from Christmas or Easter music, which tends to be for only one special time. Because Advent begins on November 30 in 2003, there are only four days between it and Thanksgiving, with no additional rehearsal time—so getting the choir ready for both requires adequate preparation.

Each of the four Advent Sundays has a particular emphasis (text, story, music), and this year using something from previous years may be the prudent procedure. Perhaps even the simple singing of the hymn "O Come, O Come, Emmanuel" might help with the reduced rehearsal time, and if verses are

used in alternation singing with the congregation, it can set a lovely mood for the start of Advent. It might be possible to sing some of the hymn, light the Advent candle, then close with the final verses so that the arrival of Advent is highlighted.

Advent Sundays end on December 21. With Christmas Eve on Wednesday, there will be minimal time before that—and since most church choir rehearsals are on Wednesday or Thursday, that, too, will require reorganization. The music for Advent should continue to build anticipation. Be reminded that this also is a period when the Magnificat is particularly appropriate. The reviews below include a Magnificat and Annunciation by Steve Murray. The latter is a mysteriously wonderful text set to dramatic music. Part of what we do as church musicians is beautifully expressed by Keith Bosley in his poem: "Music touches places beyond our touching, deeper than the personal..." and Murray's setting enhances that feeling. So, now is the time to choose and order music for those special services. Next month's column will feature Christmas and Epiphany settings.

Thanksgiving

Give Thanks unto the Lord, Joseph Martin. SATB and keyboard, Triune Music of Lorenz Corporation, 10/1914T, \$1.40 (E).

A diatonic, scale-like melody is heard in several ways. Almost all the choral music is in unison or two parts and a full, four-voiced texture is only used briefly at the end. The easy keyboard part is accompanimental, often doubling the voices.

Now Join We to Praise the Creator, James Biery. SATB, organ, with optional C instrument and congregation, Augsburg Fortress, 0/8006-7587-8, \$1.75 (M).

There are six stanzas with the congregation joining on four, and their hymn melody is on the back cover for duplication. The trumpet plays the melody in the introduction, then doubles it with the congregation. The keyboard, on two staves, plays block chords to support the voices. Later there is a soprano descant for the last stanza.

You Are Provider, Ruth Elaine Schram. SATB with keyboard and optional congregation or treble choir, Carl Fischer, Inc., CM8803, \$1.50 (M-).

Here is a Thanksgiving setting that is easy and yet most appropriate for this compact year. It incorporates the tradi-

tional hymn of the season, "Come, Ye Thankful People, Come." The choral parts, on two staves, are easy with the possible use of a children's choir in a brief section of the melody. The congregation's music is on the back cover for duplication. Easy music that is sure to please everyone.

Advent

Annunciation, Steve Murray. SATB, S solo, and keyboard, Gemini Press of Theodore Presser Co., 392-01141, \$1.50 (M+).

Using haunting harmonies with some dissonances, the first three pages of this setting are for soprano solo with keyboard. The last half for choir is set syllabically with optional piano. The text is a translation of a Polish poem; its striking words add to the fervent intensity. This setting is sophisticated and effective.

People, Look East, arr. Vincent M. Ryan. SAB and organ, Mark Foster Music Co. (Shawnee Press), MF0598, \$1.60 (E).

There are four stanzas of text for this very familiar French Advent carol. The syllabic setting is often doubled in the keyboard which is on two staves. There is a dance-like spirit to the lively setting which would be especially appropriate for small choirs.

Magnificat, Frank Ferko. SATB and organ, ECS Publishing, No. 5990, no price given (M+).

The busy organ introduction is soloistic and sets a flurry of notes as a fanfare, which then dissolves into a slower, more gentle mood when the choir enters. The chordal ostinato phrases continue in a new key. Throughout, the textual verses tend to receive separate treatment yet most relate to the ostinato chordal patterns. The introduction returns later but not as the Gloria Patri, as in conventional settings. This is tricky music that will need a solid choir.

The Lord Comes, Gary Alan Smith. Unison or two-part voices and keyboard, Abingdon 0687043085, no price given (E).

There are three stanzas with the last one using the Benedictus text in English. The music is jaunty, cheerful, and appropriate for a young choir. Both lines are on the same staff; parts tend to be doubled in the keyboard.

Advent Kyrie, David Lantz III. SATB and keyboard, Beckenhurst Press, BP 1635, \$1.40 (M-).

Over flowing arpeggios in the keyboard part, the chorus sings in unison

with alternate sections in four parts. The Kyrie is often used as a closing for the somewhat esoteric John Parker text. Although a bit repetitive, this setting will have immediate appeal.

The Advent Prose (Drop down, O Heavens from above), Gerald Near. SATB and organ, Aureole Editions of Morning Star Music Publications, AE 131, no price given (M).

After the brief cantor opening of the Gregorian chant melody in English, the chant character shifts to the choir. Dotted lines are used to assist with the feeling of measures, but the emphasis is on the contrapuntal lines of the chant; there are no meter signatures for the shifting measures indicated by dotted lines. The keyboard part primarily doubles the voices with some registration indications. Interesting music.

Rejoice, Rejoice Believers, K. Lee Scott. SATB and organ with optional congregation and brass quartet, Morning Star Publications, MSM-50-0032, \$1.90 (M).

Based on the familiar Swedish folk tune associated with this text, this arrangement opens with a sturdy chordal setting of it. The third stanza, for unaccompanied choir, moves to a slower tempo that then gives way to the return of the bolder opening mood which builds to a loud coda as the choir has exultations of "Rejoice" over pulsating brass chords. With very little four-part writing, this is a setting that will be quickly learned.

Book Reviews

Stephen D. Smith, *Atlantic City's Musical Masterpiece: The Story of the World's Largest Pipe Organ*. Annapolis: Atlantic City Conventional Hall Organ Society, 2002, ISBN 0-9708494-4-3, 523 pp., <www.acchos.org>. Available from the Organ Historical Society, \$46 plus \$3.50 shipping, 804/353-9226; <www.ohscatalog.org>.

Whether or not it is in fact "the world's largest pipe organ"—the same claim is made for the Wanamaker organ in Philadelphia on the basis of this or that factor—the Midmer Losh behemoth in the Atlantic City Convention Hall is probably the world's loudest. High pressure reeds in full roar, the instrument can be heard well beyond the walls of the auditorium's three-and-a-half acre interior.

More to the point, both the Atlantic City and Philadelphia organs represent that era of unbridled optimism and prosperity in 1920s America, when the race was to the swiftest, the biggest, the richest, the most... whatever. Then, of course, the Great Depression closed down the whole racetrack, and the contest was no longer for superlatives but for survival.

The Convention Hall organ, begun in 1929 at the cusp of postwar prosperity, was completed, more or less, in 1933, at the depths of nationwide economic despair. Maybe the truly amazing part of the massive instrument's story is that its construction wasn't abandoned altogether in mid-course. For unlike the privately-financed Wanamaker organ, the Atlantic City instrument was funded from the public coffers at the same time

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that unemployed workers, lacking any kind of government assistance or safety net, were reduced to selling apples on street corners. Viewed objectively, and especially from a modern perspective, such political hubris was sheer folly.

Yet the work proceeded to its contentious climax, largely due to the source of that hubris, the driving force and guiding spirit that kept the project on track, New Jersey State Senator Emerson Richards. Richards was truly a larger-than-life figure, and Smith's biographical chapter on him only serves to remind us how welcome—and how long overdue—a full-length study of this major figure in American organ history would be.

Smith's book is weighty, in more ways than one. Its 500-plus pages trace the progress of the organ from its original concept to its present state, including large chunks of primary material in the body of the text. The eighteen chapters include fully detailed and documented essays on the hall, the contract, construction details, consoles, financial issues and the contentious aftermath following the instrument's completion, as well as the builder and Richards. Where appropriate, the data is presented in tables, and the volume is richly supplied with photographs. The 46-page tabular stoplist contains technical data on each rank: compasses, scaling, materials, and location in the building. Basic mixture compositions are given; however, breaks are not. Additional material appears in four appendices, and the book closes with three indices: one of pictures and another of stops, in addition to the general index.

No book of such a size and scope can be without flaws, and this one has a few. The typography is awkward, the photographic reproduction is somewhat less than what might be expected, and the general index is by no means complete. Still, Smith has done a superb piece of work. His research is thorough and documented; his data is well organized and presented; and his writing is clear, readable and absorbing.

—John Ogasapian
University of Massachusetts, Lowell

Bach Tempo Guide, With 200 Practical Exercises, by Clemens-Christoph von Gleich and Johann Sonnleitner. Göteborg Organ Art Center, Göteborg University, Sweden, 2002, GOArt Publications, no. 8, 176 pages, plus compact disc, \$60 plus shipping; Göteborg Organ Art Center, Göteborg University, Box 210, SE-405 30 Göteborg, Sweden; and The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 01284-5918; tel: 781/848-1388; fax: 781/848-7655; e-mail: <Organlitfdn@juno.com>.

Tempo. The speed at which music is performed, i.e., the rate per unit of time of metrical pulses in performance.

Speeds of performance may range from quite slow to quite fast and, in Western art music beginning in the 17th century, are usually indicated on a score in words, or sometimes metronome markings. Most pieces have a range of acceptable tempos.

A tempo is chosen for a variety of reasons: it may be better suited to the interpretive and expressive requirements of the performer, or it may be better adapted to ensemble size, instrumentation, or the dimensions and acoustical makeup of a performance space. While performance speeds are, therefore, often a matter of taste, tempos should be selected with a view to the date and style of the music.

—The New Harvard Dictionary of Music

This definition of tempo reflects the essentials of entries on the topic found in other dictionaries or encyclopedias; these usually include brief descriptions of more specific types, such as *tempo alla breve*, *tempo giusto*, *tempo ordinario*, *tempo primo*, *tempo rubato*, and others. In addition, this definition governs discussions of the topic in most books on Bach's music, whether they deal with the matter in a comprehensive fashion or focus specifically on his keyboard, instrumental, or choral works.

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Paul Badura-Skoda, in *Interpreting Bach at the Keyboard* (Oxford: Clarendon Press, 1993), chapter 3, "In Search of the Correct Bach Tempo," discusses the matter under these headings: "Tempo: Information Supplied by Bach's Contemporaries," "Bach's Tempo Marks," "Dances in Bach's Suites and Partitas," and "Tempo in Bach's Overtures." He also identifies Bach's six basic tempos—arranged in order of increasing velocity—as *adagio*, *largo*, *andante*, *allegro*, *vivace*, and *presto* (77). This latter classification is derived from Robert L. Marshall, *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (New York: Schirmer Books, 1989), 265. Marshall's statistical survey in chapter 15, "Tempo and Dynamics: The Original Terminology," identifies 45 tempo and *affekt* designations in the Bach sources; however, some are "uncommon" in that they occur only five or fewer times. Bach's six basic tempos were "fixed points" that were established early in his career and maintained thereafter.

The present book was conceived within the context of a larger research project that concerned historical musical performance practice and attempted to link scholarly findings with actual performance activities, thus making them easily accessible to musical practitioners. Accordingly, the 200 practical exercises from Bach's keyboard, instrumental, and choral works are intended to be played or sung.

The opening chapter a), "Swing and Beat" uses the analogy of a swinging pendulum to convey the nature of musical motion. Chapter b), "Tempo Ordinario and Tempo Giusto—Common Time," discusses the relation between these principles in Bach's music and how the former (a particular case) can turn into the latter (the more general concept). In chapter c), "*Inégalité*," this marking is described as emerging from actual rhythmicizing of equally notated values.

"First Intermezzo: On Time Signatures and Tempo Indications" offers a preliminary look at elements that are fundamental to the choice of tempo in Bach's works; the *Six Sonatas for Organ* are the focus of attention in view of their pedagogical significance. The discussion continues in chapter d), "Triple Times," and how time signatures are important guides for different types of motion. In chapter e), "Andante and Adagio," various degrees of speed in each category are considered in connection with alterations in emotional mood. Chapter f), "Allegro and Presto," illustrates gradations within the fastest tempos and iden-

tifies 31 works in which Bach exceeds the allegro.

"Second Intermezzo: What Do *Vivace* and *Largo* Mean?" looks at the evolution of the meanings of these terms during and since the Baroque period. For Bach, *vivace* was more an indication of a lively character than of a particular tempo. In chapter g), "Other Duple Times," the difficulties in practice in various time signatures are identified within the context of their occurrence over several time periods, with representative examples. Chapter h), "Tempo Correlations," discusses the problem raised by tempo changes within various parts of multi-movement works, which occur frequently in Bach. Chapter i), "Six-, Nine-, and Twelve-Beat Times," looks at the qualitative character of these forms, as well as the subtle differences within them that create problems of interpretation.

"Third Intermezzo: On Experiencing and Enlivening" discusses expressive factors of musical interpretation under the headings of "Formal Forces," "Drama," and "Organic Development," with specific suggestions for actual performance. Chapter j), "Suite Movements," examines peculiarities of various parts of a suite, originating from all manner of traditional dance forms, and how tempos of the same particular type may vary from one movement to another. The discussion covers *allemande*, *courante*, *sarabande*, *gigue*, *gavotte* and *bourrée*, *minuet*, *passépié*, *polonaise*, *forlance* and *loure*, *variá* ("amusing entities in 2/4 time"), and *air*. Chapter k), "Semiquaver Times," compares this high-spirited, sixteenth-note meter to "a swarm of fluttering swallows" to convey the liveliness of this form of motion. Chapter l), "Proportions," examines meter changes in Bach's compositions and whether he intended specific proportions, in the sense of clear beat ratios. The authors warn: "The quest for precise mathematical ratios is no guarantee per se of an artistically satisfying result, but rather a kind of aid in eliminating arbitrariness" (153).

The last section, "To End: A Credo," offers this concluding observation: "Bach's oeuvre, however large it may be, does not stand in isolation. It functions in the continuum of history, between musical tradition from the past and freshly evolving musical impulses, which also become traditions in turn" (163).

There are two appendices: "Tempo and Character Indications in J.S. Bach, with Their Meters," consisting of a list of 43 tempos in two groups: slower (calmer) than tempo giusto, and quicker (livelier) than tempo giusto; and a charted "Overview of Tempi and Their Gradations": "I Duple Times" and "II Triple

Times." A Literature section includes 27 books and periodical articles, including Marshall's book referred to earlier. Finally, there is a list of 70 cantatas and their locations in the *Neue Bach Ausgabe*. An accompanying CD, "J.S. Bach, Famous Organ Works," features the renowned Bach interpreter, Jacques van Oortmerssen, performing several works on historic organs in The Netherlands, Norway, and Denmark.

This logically organized and comprehensive work is not easy reading; rather, its highly condensed form of exposition has significant implications for both understanding and performing Bach's works. The authors encourage readers to apply the principles of tempo to their own individual requirements. For general readers the book's varied and precise content may at first appear daunting, but it will repay diligent study to reveal the intricacies and complexities of Bach's works generally. Experienced players, on the other hand, may use it to deepen and refine their understanding and performance of Bach's works.

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

New Recordings

Ludger Lohmann spielt Mendelssohn an der historischen Stumm-Orgel der Abteikirche zu Sayn. Motette CD 12471. Available from the Organ Historical Society, \$14.98 (plus \$3.50 shipping), 804/353-9226; <www.ohscatalog.org>.

The disc (72 minutes plus) contains the *Präludium und Fuge d-Moll*; *Präludium und Fuge G-Dur*; three pieces from the Berlin-Krakauer manuscript (*Allegro d-Moll*, *Andante F-Dur*, *Andante [mit Variationen] D-Dur*); and sonatas 2, 4, and 6. The three pieces, which exist in more than one form, are played here from the manuscript discovered by William A. Little in the 1980s and included in his edition.

In a sense, the main interest here is in the organ used. It was completed in 1778 by J. H. Stumm, not the Stumm responsible for the famous Amorbach organ, but a member of the next generation of the family! It was a II/25 (34 ranks) with no enclosed division, only one string stop, a three-stop pedal (one stop a 16' Posaun) and three manual reed stops (Trompet 8' on Manual I, and Crom Horn 8' and Vox Humana 8' on Manual II).

In his notes Lohmann makes the very strong case for using a Stumm organ for

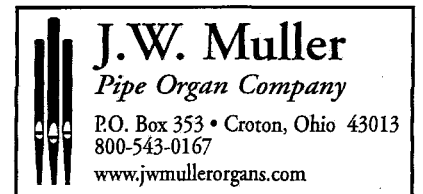
Mendelssohn. As he points out, Mendelssohn, like most of us, probably played more older organs than brand-new ones. The registrations for his earliest organ commissions, for England, were worked out, with the help of a friend, on a Stumm organ in Frankfurt that had a specification almost identical to that in Sayn. One may mention that he could have used a large new (1840) Walcker instrument with all the latest bells and whistles located just across the street in Frankfurt! Mendelssohn also played in public on a Stumm organ, again very like the Sayn instrument, in Kronberg/Taunus. Lohmann clearly intends to record the rest of Mendelssohn's organ works on a Stumm instrument, but not on the one used here! Sayn, a former monastery church near Düsseldorf, was old-fashioned; it has retained its old temperament even through modern renovations. The sonatas not heard here really require a modern temperament.

The Sayn organ was badly treated by work done in 1883 and 1887. Rebuilds by Klais in 1954 and 1990 have restored the instrument to its former state, retaining, however, the expansion of the pedal division to seven stops, with the addition based on pedal stops that Stumm actually did build elsewhere. The excellent leaflet (German and English) contains an essay on the rebuild, by Klais' master restorer Hans-Wolfgang Theobald, in which the restoration, above all the replacement of the many missing pipes, is discussed in surprising detail. As usual in such cases, we can only hope that the results reproduce accurately the original sounds; since the documentation and existing work at Sayn made restoration relatively easy, this instrument probably comes close to the original. In any case, the Sayn organ has two fine plenums—the Manual I plenum is to my mind just a little too bottom-heavy—lovely soft stops, and a more than adequate pedal division.

If the review seems to neglect the performer, this is in part because Lohmann is so widely known for both his recordings and for his live performances that little information is necessary. He was born in 1954, trained in Cologne, where his principal organ teacher was Wolfgang Stockmeier, and later studied with Heiller in Vienna and Marie-Claire Alain in Paris. He is at present a professor at the Musikhochschule in Stuttgart and organist of the Roman Catholic cathedral there.

His performances are based, obviously, on close study of the scores, and the phrasing and articulation seem just right. The rather neglected fourth sonata, especially the lovely second and third movements, is a real delight. The sixth sonata is, I find, often abused, since it seems to lend itself to Romantic interpretations. Lohmann, encouraged perhaps by the absence of an enclosed division, relies on striking contrasts in the first movement, a no-nonsense performance of the fugue, and a steadily-flowing *andante* in the final movement,

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which, here, actually sounds like a satisfying conclusion to the sonata.

Lohmann would not argue that Mendelssohn must always be played on organs like the one heard here, but he does prove how effective this approach can be. I would not necessarily want this recording as my only CD-interpretation, but it really does belong in every collection. A scholarly performance and a musical joy. It should be a best seller!

—W. G. Marigold
Urbana, Illinois

Music from Renaissance Portugal II. Duarte Lobo, Pedro de Cristo, Pero de Gamboa. Cambridge Taverner Choir directed by Owen Rees with Stephen Farr (organ). Recorded in Charterhouse Chapel and Chapel of Queen's College, Oxford (organ solos), October and November 2001; TT 74:41; Herald HAVPCD277; <www.heraldav.co.uk>; contact Worldwide Music, 407/464-9454.

That composers active in Portugal during the Renaissance, including the three composers named, are hardly household names is not for the want of trying by Owen Rees, who has almost single-handedly championed this unjustly neglected repertoire in live concerts as well as in recordings with the Cambridge Taverner Choir and A Capella Portuguesa. Here he demonstrates how polyphony, organ solos and chant were combined within the framework of a service. Choosing the sixteenth Sunday after Pentecost, which has as the text of its Alleluia verse "Cantate Domino," Rees presents the first recorded performance of the exuberant eight-voice *Missa Cantate Domino* by Duarte Lobo, which is contained in his first published book of masses of 1621 while he was *mestre de capella* at Lisbon cathedral from c1591-1639. Preceding the *Missa* is the Processional responsory *Duo Seraphim*, which Lobo edited, and Lobo's setting of *Asperges me* also taken from his first published book of masses. Interspersed during the Kyrie, Gloria,

Credo, Sanctus, Benedictus and Agnus Dei of the *Missa* we hear performances of the introit motet *Miserere mei Domine* by Pedro de Cristo, who was active at São Vicente de Fora, Lisbon and Santa Cruz in Coimbra, and two motets by Pero de Gamboa (d.1638) who was *mestre de capella* at Braga cathedral, the offertory motet *O bone Jesu*, and the closing motet *Estote fortes in bello*. The Alleluia sung here is one of four such settings added by an anonymous scribe to the copy of Lobo's book. Organ music by the Portuguese composers Coelho (from Lisbon) and Pedro de Araujo (from Braga) as well as the Spanish de Cabezón and Correa de Araujo are also heard within the context. A further six items on the CD include two responsories from the Matins for the Dead, *Memento mei Deus* by Lobo and *Hei mihi Domine* by de Cristo, an eleven-voice setting of the *Salve Regina* by Lobo which is introduced by Pedro de Araujo's organ setting, the motet *Egressus Jesus* by Gamboa, and finally *Verbum Caro factus est* by Lobo, a

splendidly joyful piece for Christmas Day.

Particularly striking about all of these pieces is the tremendous rhythmic variety used to underline changes in textual emphasis, as heard in the gloriously syncopated Alleluia and especially in the Kyrie, Gloria and Credo, as well as Lobo's genius in changing the combination of the eight voices, also including antiphonal dialogue and simple four-part writing. The effect of this is most clearly seen in the Gloria and Credo, while in the Benedictus the four voices are chosen from the two choirs. The most sublime polyphony predominates, here handled with the greatest clarity and a beauty of expression from the choir.

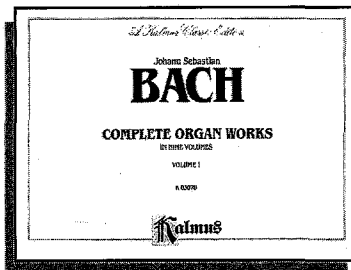
Stephen Farr provides some excellent organ solos, opening the CD with the second Tiento y Discurso from Correa's *Facultad Organica* of 1626 (not 1648, as stated in the booklet!), which was certainly known in Lisbon. The rhythmic alterations suggested by the composer are most carefully applied but without

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any hint of a mechanical, cold performance. His interpretation of the *Tiento III Primer Tono* by de Cabezón to close the *Missa* also contains some excellent illustrations of the comments about ornaments and rhythmic alteration found in Sancta Maria's *Arte de Tañer Fantasia*. A short Kyrie from Coelho's *Flores de Musica* of 1620 is played as the *Elevation* and a *Consonâncias de primeiro Tom* by Pedro de Araujo is played as the *Gradual*, a setting of his *Salve Regina* with its quirky 3 + 3 + 2 rhythms and augmented dissonances, so typically Iberian, being played as an introduction to the vocal setting. More ornaments could have been played in all of the pieces, but the overall standard here is of the best.

The enclosed booklet provides comprehensive notes on the pieces and their background and includes an English translation of the Latin texts. This disc is a most worthy companion to the first one which appeared about eight years ago and is an absolute must for all who are conversant with Iberian music, but even more so for those who have yet to become acquainted with the glorious repertoire from this small corner of Western Europe—after hearing this CD, I defy anybody not to want more. I do hope that we shall not have to wait another eight years before volume III appears!

—John Collins
Sussex, England

New Organ Music

Wood Works on Original Themes, Dale Wood. The Sacred Music Press, 1996, No. 70/1100 S, \$10.00.

The organ music of the late Dale Wood was written primarily for performance at church services, and was usually either based on hymn tunes or inspired by passages from the Bible. *Wood Works on Original Themes* falls into the latter category. The eight

pieces are three or four pages in length, and the composer's registrations in the score are for a three-manual instrument with at least one enclosed division and pedals. The title are "The Good Shepherd," "I Lift Up My Eyes to the Hills," "The Mountains Shall Sing," "Let the Earth Rejoice!," "Song in the Night," "A Trumpeting," "With Timbrel and Dance," and "In This Moment of Remembrance."

The works are fairly easy technically, and are in a wide variety of moods, which will make them useful for those places in services where something of moderate length is called for. They are primarily preludes, offertories, and postludes.

The slow pieces are thoughtful and Romantic in feeling, have legato melodies, and are harmonically diatonic but enriched with warm chromaticisms and seventh chords. Typical is "The Mountains Shall Sing," a meditative work inspired by Isaiah 55:12: "The mountains and the hills shall break forth into singing." The smooth, lilting, wide-ranging, and exquisitely expressive right-hand melody naturally grips one's attention. Equally remarkable, however, is the accompaniment in the left hand and pedals. The harmony is basically conventional, triadic, but these lower parts are characterized by a generous number of diatonic and chromatic embellishing tones that will be a delight to the ear of many a Romantic player and listener.

The faster compositions are striking for their staccato, nimble fingering, and catchy rhythms. Among these exuberant pieces with a simple yet interesting melody and rhythmic élan is "Let the Earth Rejoice!," which is based on I Chronicles 16:31: "Let the heavens be glad, and let the earth rejoice, and let them say among the nations, 'The Lord reigns!'" As was the case with "The Mountains Shall Sing," the essentially diatonic, functional harmony of "Let the Earth Rejoice!" is enriched with attractive chromaticism and seventh chords.

The style in *Wood Works on Original*

Themes is undoubtedly old-fashioned—reminiscent, say, of the Englishmen John Ireland or Frank Bridge's music in the first decade of the last century. Yes, some may wish that Wood had inserted, for example, an occasional phrase that is not two or four bars long. But many more organists and listeners, while aware of the passé musical thinking, will probably be delighted by the composer's lyrical gifts and ability to mount his themes against a strikingly apt background of warm, rich harmonies. Highly recommended.

Light on Your Feet, Wayne L. Wold. Augsburg Fortress, 2000. ISBN 0-8006-5901-5. \$17.50.

The title *Light on Your Feet* (subtitled *A Collection for Organ with Minimal Pedal*) suggests that the compositions are all by Wayne Wold (born 1954), but, in fact, apart from the last three pieces which are by him (*Trumpet Tune, Recitative and Aria, and Toccata*), his role in the publication is as editor. Over half the collection is by others: two Baroque works (*Toccata in C* by J. G. Walther, and *Chaconne in F Minor* by J. Kuhnau), a *Prelude and Fugue in B-Flat* by J. C. Simon in pre-Classical style, and three pieces from the Romantic composer L. Boëllmann's *Heures mystiques*, Op. 30 (*Offertoire in E-Flat, Verset in A Minor, and Verset in C*).

The pieces in *Light on Your Feet* require a moderate to advanced manual technique but make modest demands on the feet. They could be appropriate for worship, concert, and teaching situations. There are 37 pages of music. True to Augsburg Fortress's traditional very high standards, the publication is visually beautiful, printed on excellent quality paper, which, with the large and generously spaced musical notation, makes for ease of reading.

Wold's Foreword is admirably lucid and well argued. He points out that the anthology will be useful for three kinds of musicians. One kind is the pianist, with advanced keyboard skills but little or no experience in playing the pedals, who is adapting to the organ. A second kind is the regular church organist struggling to prepare several new voluntaries each week, and who is finding that, although he or she has an adequate manual technique, there is too much time being spent learning the pedal parts. Lastly, even the most experienced organist may be glad to play these pieces if he or she is having what Wold calls a "bad feet week."

In three brief paragraphs titled "A Word about Ornamentation" in the Foreword, Wold's concise outline of Baroque ornamentation that applies to the first two works in the anthology is

most felicitous. The registrations given by Wold for his own three compositions indicate that ideally a three-manual instrument with pedals is envisaged, but the pieces could be played effectively on a medium-sized two-manual organ. The ancestors of the melodious, jolly *Trumpet Tune* are the works in this genre by middle and late 18th-century English organ composers, such as John Stanley and William Boyce, but, although Wold uses functional diatonic harmony, there are modern-sounding transient dissonances sprinkled throughout, which one's ear may find piquant. A similar mixing of historical styles is found in the equally attractive *Recitative and Aria*. Not only is there indebtedness to the recitative and aria style of Handel and Bach, but there is also a vein of lushness in the harmony that is reminiscent perhaps of 20th-century musical theater composers such as Richard Rodgers. The pervasive chains of parallel root position and first inversion triads in both hands, over pedal points in the feet, in the *Toccata* are redolent of numerous mid 20th-century organ composers. A showy work for full organ, *Toccata* was probably intended to be the grand finale of Wold's three pieces, but unfortunately it falls far short of that goal.

Light on Your Feet, Volume 2 appeared in 2001, priced \$15. Edited and arranged by Wayne Wold, this anthology of accessible organ music with easy pedals includes works by Scarlatti, Vierne, Reger, and Zipoli.

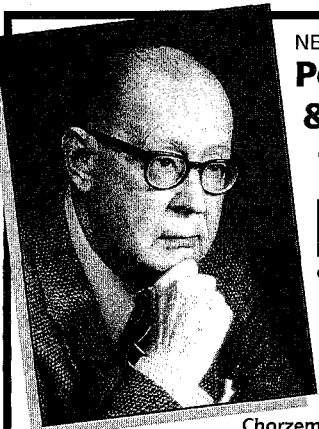
—Peter Hardwick
Brechin, Ontario

Bach, J.S., transcribed by Michael Burkhardt, *God's Time Is the Best Time. MorningStar MSM-10-970.*

Since transcriptions by E. Power Biggs and Edwin Arthur Kraft of this piece, the *Sinfonia* from Bach's Cantata 106, are either out of print or otherwise inaccessible, this new arrangement is most welcome. It has a lyric, lightly ornamented melody over a throbbing eighth-note repeated chord accompaniment. Rather easy, this is an excellent piece to keep in your funeral or memorial portfolio.

Bach, J.S., transcribed by Robert Powell, *Three Trios from Bach Cantatas. Warner Brothers GMB0107, \$5.95.*

Following the example of Bach himself, Robert Powell has transcribed three movements from Bach cantatas for organ solo: the *Sinfonia* from Cantata 150, the alto solo from Cantata 13, and the chorale from Cantata 22. Alternate versions of transcriptions of these same movements are available by Guy

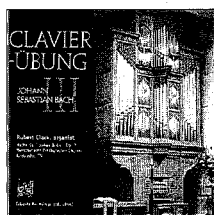


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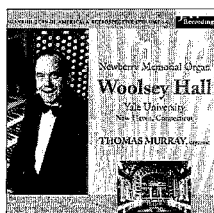
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Weitz, Maurice Duruflé and Matthew Dirst, but it is convenient and economical to have them in a single volume. The Cantata 22 piece features the chorale melody in the pedal with continuous sixteenth and eighth notes in the right and left hands, respectively. The chorale, the familiar *Freu dich sehr*, is in the middle voice in the Cantata 13 arrangement; it is framed by a lyric, mostly sixteenth-note ritornello that also serves as the soprano obbligato during the chorale phrase statements. The Sinfonia arrangement in b-minor from Cantata 150 features much surface-level chromatic movement and has a very somber cast; it would be especially appropriate during the Lenten season. Technically, all three arrangements are less rigorous than Bach trio sonata movements and would make excellent preparatory exercises for the more advanced trios.

Burkhardt, Michael, *O God Our Help in Ages Past. MorningStar MSM-20-846, \$10.00.*

This hymn concertato is scored for congregation, descant treble voices and organ with optional handbells, brass quartet and timpani. A grand first verse (with introduction) and final verse frame three verses with varied harmonizations. As already noted, multiple possibilities exist for performance, and the piece works as well with one or two trumpets as the full brass quartet. The piece is remarkably effective, and could easily be performed with high school-level instrumentalists. This concertato is very practical and highly recommended for every congregation from parish to cathedral.

Gabrieli, Giovanni, *Ricercare del VII e VIII Tono. Polskie Wydawnictwo Muzyczne SA ISBN 83-224-0690-8; distributed by Theodore Presser, \$5.00.*

This brief masterpiece was written by the master of music at St. Mark's Basilica in Venice, Italy, from the early 1590s to 1612 and would make a welcome addition to any recital or worship service. One can hardly imagine a more attractive introduction for a student to the riches of the late Renaissance literature than this piece. It is drawn from PWM's Organ Miniatures Series which includes single issues of about seventy pieces of similar high quality drawn from composers of the Renaissance through the twentieth century. Musicological purists will object to the editorial interpolation of phrase markings, registration indications and fingerings, and to the use of modern time signatures and note values, but these do improve accessibility to a wider range of potential performers. Highly recommended.

Paine, John Knowles, *The Complete Organ Works, Vol. 1* (previously published organ compositions), edited by Wayne Leupold. Wayne Leupold Editions WL 600036.

Paine, John Knowles, *The Complete Organ Works, Vol. 2* (previously unpublished organ compositions), edited by Murray Somerville. Wayne Leupold Editions WL 600078.

John Knowles Paine (1839-1906) was one of America's foremost composers and concert organists of the nineteenth century. Further, he holds the distinction of having the first music professorship at an American university created for him at Harvard University in 1890. He was trained as an organist by Hermann Kotschmar in Portland, Maine, and by Karl Haupt in Berlin.

Volume one of the new complete works is a second edition of material that was prepared by Wayne Leupold for a McAfee publication, and its re-emergence after falling out of print for several years is most welcome. It contains works that were published during Paine's own lifetime and that Paine himself seems to have felt had the most commercial appeal: *Concert Variations on "Old Hundredth," Concert Variations on "Austrian Hymn," Concert Variations*

on "The Star-Spangled Banner," Fantasia on "Ein Feste Burg," and Two Preludes, op. 19. Several of these pieces are facsimiles of the original engravings, which gives a marvelous sense of antiquity and historical context.

Volume two, edited by one of Paine's successors at Harvard University, Murray Somerville, contains four pieces that were left in manuscript at Paine's death: *Prelude and Fugue in g minor, Prelude in c minor, Fantasia and Fugue in e minor, Double Fugue on "Heil dir in Siegeskranz"* (or "My Country, 'tis of Thee") and *Andante con variazione*. Of these, only the double fugue seems to have been previously printed posthumously.

Some characteristics that seem to pervade Paine organ works are strong counterpoint, clear harmonic progressions that have little of the extreme chromaticism of post-romanticism, and, quite often, highly virtuosic pedal parts. These two volumes, taken together, are clearly major contributions to the corpus of historic American organ literature, but beyond their considerable interest and importance in this regard, there is much to attract on a purely compositional basis. The variations and fantasia in volume one and the double fugue in volume two will surely appeal to audiences because of the familiarity of the thematic material. Individual variations would even serve well as short service preludes or offertories, and the

concluding fugues could be used independently as rather thrilling postludes. With the current political environment, there are probably good opportunities for the double fugue on "My Country 'tis of Thee" and the variations on the "Star-Spangled Banner," which were composed during the Civil War. The fugues in g minor and e minor, from op. 1 and 2 respectively, are student works that seem rather formal, academic and stodgy and are arguably the least successful of the pieces that are presented here. But, taken as a whole, these two volumes are enthusiastically recommended for both historical and musical merit.

Powell, Robert, *Hark, the Glad Sound, Music for Advent. MorningStar MS-10-014, \$9.00.*

This collection contains settings of "Hark, the Glad Sound" (Chesterfield), "Lift Up Your Heads" (St. Thomas), and "The Advent of Our God" (Truro) that are within the technical grasp of most organists. "Hark, the Glad Sound" is a set of three continuous variations that are manuals only, cantus at the octave between the left hand and pedal, and organo pleno with the cantus in the treble. "The Advent of Our God" is played on a principal chorus and has two- and three-part contrapuntal interludes and introduction that alternate with four-part homophonic phrases of the hymn.

The setting of "Lift Up Your Heads" has an introductory fanfare followed by two verses in a dignified processional style; one verse with the cantus in the tenor is followed by a final verse with the melody in the treble. The collection is superlative church music that will make minimum demands on practice time during a busy season of the year.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

New Handbell Music

Passacaglia No. 2 in C, Valerie Stephenson, for 3, 4, 5, or 6 octaves of handbells and optional 3 octaves of handchimes, Concordia Publishing House, #97-6969, \$3.50, Level II (M).

This is a very well written piece, much in the style of the famous Pachelbel Canon, but with different canonic material. It starts out simply and ends broadly with full eighth-note chords running against the pedal material. What makes this piece even more appealing to the player is that there are no accidentals to worry about. The melodic and harmonic material is all based on the notes of the C major scale. Highly recommended.

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The Lord's My Shepherd, Hart Morris, for 5 octaves of handbells plus flute, Concordia Publishing House, #97-6980, \$3.75, Level II (M-).

Based on the tune, *Brother James' Air*, Mr. Morris has provided a very accessible piece for bells with a lovely flute part that begins as the melody and later becomes a descant. The flute is an integral part of the piece. There is a nice key change from C major to A-flat major and then back to C major. Most choirs should be able to manage this composition and enjoy the musical result—and so will the audience.

Jubilation, Mary Kay Parrish, for 3-5 octaves of handbells, Agape (Hope Publishing Company), \$3.25, Code No. 2184, AGEHR Level 3+ (D-).

This original composition is full of energy with syncopated rhythms and brilliant melodic themes. With a little careful learning, most choirs will easily handle the complexities of the piece. The material is well organized and repetitive which helps in the learning process. Here is a light, bright piece that will be enjoyed by all.

Intermezzo (from Cavalleria Rusticana), Pietro Mascagni, arr. Arnold B. Sherman, for 3-5 octaves of handbells with optional 2-5 octave handchimes and optional C instrument, Agape (Hope Publishing Company), Code No. 2233, Level 2+ (M-).

This is one of the most beautiful melodies ever penned. I'm glad to see it in the handbell repertoire. It follows the orchestral arrangement fairly well, but this arrangement offers several variations for performance. It can be played with just handbells alone, handbells and optional handchimes, handbells and optional C instrument, or handbells, optional handchimes, and optional C instrument. This piece should be in every handbell library. It is one of my personal favorites.

—Leon Nelson

University of Michigan Historic Tour XLIX Spain and France, May 1-12, 2003

This year's tour, number 49 led by Marilyn Mason, chair of the organ department at the University of Michigan, brought us to new and unexplored regions of Spain and France. We had the opportunity to sample the rich organ heritage of the Basque region, a place where both Spanish as well as French organ traditions melded, as evidenced by the presence of numerous Cavaillé-Coll organs.

The organists on this tour presented a total of six recitals, the first of which was in Pamplona on the splendid Spanish baroque organ in the Church of the Dominicans. The local government extended their hospitality by providing transport to the church and an English-speaking tour guide. The organ was fascinating with several *en chamade* ranks and a full complement of *efectos* including *tambores* (drums) and *pájaros* (nightingales). There were knee levers for turning on and off the reed stops as well as a *cadereta*, which was probably a later addition to this organ.

The group played the second recital in the village of Biarritz, France. The Church of St. Martin is home to a 32-stop organ built by Gonzalez in 1975. The next day it was on to Pau where we had our third recital at the Church of St. Jacques on another three-manual Gonzalez. Performers stayed on to practice at this church while the rest of the group proceeded to the Cathedral of St. Martin to try out the organ there.

After this we traveled back into Spain to the beach resort town of San Sebastián where we stayed for four nights. Our fourth recital was held at the organ in the Basilica of Santa Maria del Coro, the most well preserved Cavaillé-Coll organ outside France and subject of numerous recordings. This monumental



University of Michigan Historic Tour XLIX

instrument was built in 1862 and follows closely the design principles of Franck's organ at St. Clothilde in Paris. It was truly a privilege to be able to play this organ.

The next recital was at the Church of Santa María la Real in Azcoitia. This organ—as does the one at the Basilica of St. Ignatius of Loyola—features horizontal stops which are not present on any of Cavaillé-Coll's organs in France. Cavaillé-Coll used Spanish stop nomenclature and measurement units (i.e., palms instead of feet) as an acknowledgement of his Spanish heritage. Professor Elizondo, an authority on Spanish organs, shared his expertise on the unique Basque instruments.

The final recital was held at the Church of Santa Maria in Tolosa on an 1885 Stoltz Frères organ. This was followed by a reception held in a 17th-century palace by the Friends of the Organ in Tolosa, a relatively young organization dedicated to promoting awareness of the town's organ heritage. The next night was spent at the Parador Argomaniz where we had an opportunity to go visit Vitoria before returning for the farewell dinner in the ancient dining hall of the hotel. After an additional night in Bilbao, the American and Singaporean contingents went their separate ways.

—Te-Min Ong

Te-Min Ong is an engineer and organist. He is a student of Dr. Evelyn Lim at Methodist School of Music, Singapore, and a former student of Dr Marilyn Mason.

On May 1, Marilyn Mason led a merry band of 32 organists and music lovers on an overnight flight to Frankfurt, where we boarded another flight for Bilbao, a city in the Pyrenees of Spain. Our plane was met by Carlos Calvente of Madrid, who had planned the locations and hotels for us, and who stayed with us throughout the trip, acting as guide and interpreter. After a rest in our hotel, we ventured out to San Jacques Cathedral where we enjoyed

playing the 2-year-old classical Pellerin-Up organ of 38 stops from DAX of France.

On May 3, we visited the Guggenheim Museum with its works of modern art. Taking an elevator to the top, we worked our way down via the curving walkway. That evening the group enjoyed a welcome dinner at our hotel. The following day we drove to Pamplona on a modern tour bus and walked the street where the bulls run each July. Four members played a wonderful Spanish baroque organ in Santo Domingo Church. Built in 1660, it was restored in 1991 by Les Franqueses del Vallies of Barcelona. It boasts a powerful horizontal trumpet, or battle trumpet, as the Spanish call it. We learned that the Spanish organbuilders, not the French, were the first to build horizontal trumpets.

The members of our group who were to play a recital on this organ that evening stayed to practice. The rest walked to the Cathedral of Santa Maria where we played the 3-manual Cavaillé-Coll style organ built by the Spanish builder Roques around 1890. It is in this Cathedral that Charles III, King of Navarre, and his wife are buried in front of the high altar.

On May 5 we crossed the border (now an open border due to the E.U. agreements) into France and on to St. Jean de Luz, where we registered at our hotel. Then we then drove to Biarritz where we played the 1973 Danion Gonzalez 3-manual romantic organ built in the style of Cavaillé-Coll. Several members played a recital here in the evening. The organ is placed to the side of the west gallery, rather than spread across the west wall.

May 6 found the group in Lescar. The Cathedral of Notre Dame, a 12th-century church, has a 3-manual, 54-rank, 32-stop organ built in 1760 by Dom Bedos. It was rebuilt in 1869 by Wenner. After lunch we drove to Pau to the Church of San Jacques. Here we played the French neo-classic organ built by Merklin in 1872 and modified by Victor Gonzalez in 1971. Some stayed to practice for the

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Members of the tour group at Bilbao

recital that evening. The rest toured the Chateau de Pau, which was built in the 14th century and became the residence of the King of Navarre at the end of the 15th century. During the recital that evening, an interesting addition to the organ music was the chirping of a bird that had gotten into the building.

On the morning of May 7, we visited St. Jean Baptiste Church, a Basque church with tiers of galleries on three sides of the church, dating from the Middle Ages. All Basque churches have galleries, where the men sat during Mass; the women sat on the main floor in the pews. The original organ, built in 1740, was destroyed during the French revolution; however, the case was not destroyed and remains today. In 1875 Venner built a Cavallé-Coll style romantic organ here. From there we drove back over the border into Spain and checked into our five-star hotel in San Sebastian, where we would stay for the next three nights.

On May 8, we visited the Basilica Santa Maria del Coro in San Sebastian, where some of the group were to play a recital that evening on the Cavallé-Coll organ, a 3-manual with 44 stops, built in 1863, and restored in 1972. It has remained an authentic Cavallé-Coll and is much the same as the organ Franck played at St. Clotilde in Paris, and has been featured on many recordings because of its authenticity. Those not playing in recital that evening also visited San Vicente Church near the Basilica and played a less interesting Cavallé-Coll organ built in 1868. The city government hosted a reception for the tour group at the City Hall before the concert that evening. Wine flowed freely and we were treated to Spanish *tapas* (much like our hors d'oeuvres).

May 9: We left early for Bergara, where we played the Stoltz Frères of Paris 1889 organ at the church of San Pedro. We wondered why we were visiting so many romantic organs and were told that other parts of Spain tend to have classic instruments. Cavallé-Coll built 36 organs in Spain, and 24 of these are the Basque area, where we were. The Stoltz brothers were competitors of Cavallé-Coll. This organ (3 manuals and 36 stops) was on the side of the west gallery, like the ones Cavallé-Coll built, and sounded much like his.

We then drove on to Aranzazu for lunch, where we were served by the Franciscan Order in their complex isolated in the mountains. Located here are the church, monastery and retreat house, with a very large dining room. The church was built in the 1950s when Franco was in power. There was much objection to the church, as it was built in a strange modern style, and the Vatican was called in to support the plans. Our lunch consisted of several courses including wine, bread, vegetable stew, fried squid and other things. Dessert was huge slices of heavily iced cake and ice cream. There were many pilgrims making retreats there.

After lunch, we drove to the Church

of Santa Maria la Real in Azkoitia, where we left the recital crew to practice for the evening concert. The rest of the group went on to Loyola and visited the Basilica of Loyola and the House of Ignatius, the founder of the Jesuit Order. The Basilica has an 1899 Cavail-

lé-Coll organ of 3 manuals and 36 stops, which we played. The recital in the evening was on the 1898 Cavallé-Coll in Azkoitia, which features a trompette-en-chamade and 72 stops. This was the last large organ built by Cavallé-Coll which is still in original condition. We were treated to a reception afterward by the city government.

May 10: This morning we visited an ancient historic church sitting in splendid isolation on the very top of a mountain. Santa Maria de Zumarraga was once a Roman building, made of stone with wood ceiling. There are galleries around in the Basque style. The church is used only for special events, such as weddings. At San Martin Eliza Church in Zumarraga, we played a Spanish organ built in 1761—it was a delight. There is a wonderful horizontal trumpet and a single divided keyboard with an octave of pedal tabs. The Basque builder Arragola restored the organ to original condition, only adding a modern keyboard.

We then drove to Santa Maria Church in Tolosa to play the 3-manual 36-stop romantic organ by Stoltz Frères of Paris. For the evening concert a video screen was set up in front of the altar so the audience could see the performers as they played from the west gallery. We were again given a reception, this time by the Friends of the Organ of Santa Maria Church.

May 11: Some of us attended Mass at San Sebastian Cathedral. After lunch we drove to the Parador du Argomaniz, where we would spend the night. We spent the afternoon enjoying a nearby town, Victoria. Everyone, it seemed, was on the streets walking and visiting, and the bars were full of people socializing. We had a farewell dinner that night.

May 12: We drove to Bilbao and checked into a hotel not far from the airport for our 7 am flight to Frankfurt the next day. The hotel was in a country setting. It had been used originally as a seminary.

May 13: We were up at 4 am. At 7 am our plane departed for Frankfurt, and after a four-hour wait we began our overseas flight to the U.S. We were a very congenial group, with ages from 16 up to late 80s. We came home with many happy memories of wonderful historic organs, beautiful scenery in the Pyrenees, new friends and gratitude to Dr. Mason who made it all possible.

—Don Baber, CAGO, Mus.M
Don Baber is parish musician at Faith Lutheran Church, Sarasota, Florida.

Performers in the recitals included Melissa Goh, Nicholas Leow, Evelyn Lim, Robert Luther, Marilyn Mason, Chet Wei Ng, Te-Min Ong, Julia Watson, Helga Weichselbaum, and Ellena Yeo.

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Discover the Organ®

A Beginning Keyboard and Pedal Method for the Organ

Wayne Leupold

The *Discover the Organ®* beginning keyboard and pedal method for the organ, published by Wayne Leupold Editions, Inc., now provides an opportunity for upper-elementary and middle-school students to study the organ at much earlier ages than in the past. This method has been in development for ten years and is the result of contributions by six editors, over 100 composers, a graphic artist, and over 50 test teachers.

Since there were no similar classically oriented, elementary keyboard methods published for the organ as models, a test-teacher program was instituted to evaluate the materials before they would be published. The feedback from these test teachers has been invaluable in developing materials that appeal to young students and develop sensitive musicianship and solid technical facility.

The *Discover the Organ®* beginning keyboard and pedal method for the organ is now available in four different levels: the beginning series (*Discover the Basics®: A Beginning Series for Any Keyboard Instrument*) and levels one, two and three in five different series (*Basic Organ Repertoire, Modern Keyboard Technique, Christmas Season at the Organ, Easter and Pentecost Seasons at the Organ, and Organ and One Instrument*). Volumes in levels four and five are in preparation.

The beginning series, *Discover the Basics®: A Beginning Series for Any Keyboard Instrument*, co-edited by Wayne Leupold and Lucy G. Ingram, utilizes an intervallic approach to reading music and consists of four successive books (A, B, C, and D). Each book is complete in itself, in that it contains lessons, theory, repertoire, and technique materials, therefore eliminating the need to buy multiple books for each level. *Book A* introduces intervals up to and including fifths. *Book B* reinforces these intervals within the context of the grand staff. *Book C* presents eighth notes and beginning two-part playing. *Book D* introduces the intervals of sixths, sevenths, and octaves, more expanded two-part playing, and the beginning playing of three very easy simultaneous parts, and emphasizes note spelling. Many pieces have optional pedal points and approximately 70 percent of the compositions in all four books have a duet part for the teacher to play. Folk songs and spirituals from many different countries and cultures are used extensively. The four families of organ tone are gradually presented (illustration 1) and practice suggestions (illustration 2) throughout the four books assist the student in developing good practice habits. Several distinctive features with many illustrations broaden the student's general musical knowledge: (1) a brief history of the organ at the beginning of *Book C* (illustration 3); (2) a brief history of stringed keyboard instruments (clavichord, harpsichord, and piano) at the beginning of *Book D* (illustration 4); and (3) brief biographical sketches of composers, throughout books B, C, and D, who significantly contributed to the organ, piano, and harpsichord literature (illustrations 5 and 6).

Book A may be begun with students as early as the third grade. Older children and adult beginners may begin with *Book B*. *Book B* also may be used for adult beginning class keyboard instruction. In our test-teacher program the B, C, and D books have been used successfully in colleges and universities as the texts for their beginning class keyboard courses. A supplemental beginning book of hymns and carols also is available: *Christmas Season at the Organ* (beginning level).

While studying in the beginning series, a student may use any keyboard instrument for daily practice, i.e., a

TRUMPET
Practice shifting the leads before playing. In measures 2 and 3, cross the left hand over the right hand early on the left hand to ready to play the first note of each measure.

OBOE
How many measures are the same as the first measure?
Circle the measures that are the same.

Illustration 1: Book A, p. 29

piano, electronic keyboard, or an organ. When the student has progressed to the level one materials (see below), it is recommended that he or she have at least one practice session a week at an organ to become comfortable with the optional simple one- or two-note pedal parts.

Discover the Basics®: A Beginning Series for Any Keyboard Instrument may be used in a variety of different ways: (1) it can be the beginning method for a student beginning keyboard study exclusively on the organ; (2) it can be the beginning method for a student beginning keyboard study exclusively on the piano, with no interest in ever playing the organ (in such a situation, the explanations about the organ sounds, the registration suggestions, and the suggestions for optional pedal points can be ignored); and (3) this beginning series also can be used in an approach of blending the initial teaching of the keyboard between both the piano and the organ. In such a situation, the student can use a piano for daily practice and can take his/her weekly lesson on a piano. However, in addition, the teacher also may take the student to an organ during the weekly lesson, where he/she again may play some or all of the assigned pieces on the organ, utilizing the suggested registrations and pedal points for the feet. Because of the thoroughness of the *Discover the Basics®* beginning series, a separate piano primer series is not necessary. A student could continue this simultaneous study of both instruments indefinitely. When he/she has finished the *Discover the Basics®* series and has progressed to the level one books for continued organ study (see below), he/she also could progress into any standard classical piano literature series for continued piano study. This approach would give the student the exposure to and advantages of both keyboard instruments. The profound advantage of the first and third approaches, from the perspective of the organ, is that *more students* will be exposed to the organ much earlier in their educational experience than traditionally has been done in the past. Hopefully, in the long term, this approach will generate more interest in the organ among more young students who then will continue to study the organ and will eventually become active organists (amateurs and/or professionals) and church musicians.

Upon completion of *Book D*, the student progresses to *Discover the Organ®* in the various series of level one (*Basic Organ Repertoire, Modern Keyboard Technique, Christmas Season at the Organ, Easter and Pentecost Seasons at the Organ, and Organ and One Instrument*). The first two are considered basic series, while the remaining three are

A la rueda rueda
To the Wheel Rueda

Practice Suggestion: Gradually place up into shorter sections. Practice each section by itself several times before going on to the next section. Concentrate and listen carefully so that there is improvement with each repetition.

How many 4ths are in this piece? Circle them.

Illustration 2: Book A, p. 52

A Brief History of Stringed, Keyboard Instruments

The clavichord began in the 1300s. The sound is made by a small piece of iron in the shape of a T, connected to the key, that is pressed from below against the string. The sound made by the string is very soft but can be made a little louder by pulling the little hammer.

The harpsichord began around 1400. The sound is made by a small piece of a bird's quill, called a plectrum, or a small piece of leather, moving up and down the string (plucking the string).

Illustration 4: Book D, p. 2

Caves

Circle the measures that are alike for the R.H.; for the L.H.

How many slurs are there?

What kind of note is at the end of each slur?

Name the first note the R.H. plays. Is it above or below guide note C3?

Name the first note the L.H. plays. Is it above or below guide note C3?

Illustration 6: Book B, p. 26

supplemental. The levels one through four of *Discover the Organ®* method roughly parallel the technical-difficulty levels of the *Bastien Piano Literature Series*, volumes 1-4.

The *Basic Organ Repertoire* series, levels 1, 2, and 3, co-edited by Wayne Leupold and Naomi Rowley, contains both free compositions and pieces based on well-known hymn tunes and spirituals. Many different cultures are represented including Early American, African American, Native American, Hispanic, Jewish, and Asian, as well as many European countries. Over one hundred composers are represented in this series. Among the living composers

A Brief History of the Organ

The organ began several thousand years ago in Greece. Seven or eight hollow reeds were fastened together with wax or tied with string. The player blew air across the top of these pipes, called Panpipes or Syris.

During the Middle Ages (500 - 1450) organs were built with bellows that provided air to the pipes. Men pumped the bellows to fill them with air and one or more players created the sound by pushing small levers. Also during the Middle Ages organs started to be built in churches.

Some organs were small and could be carried and played in processions. The player created the sound by pushing small levers.

Sometimes larger organs with a keyboard began to be built where the player had to sit near to the organ to play it.

Gradually, organs were built with more and more pipes and became louder and louder. When they were placed in small bellows on walls in churches.

Illustration 3: Book C, p. 2

Giving Thanks

The first note for the R.H. is (circle one)
A. in the C space
B. above the C space
C. below the C space

The first note for the L.H. is (circle one)
A. in the C space
B. above the C space
C. below the C space

Great Organ and Harpsichord Composers

Johann Sebastian Bach lived in Leipzig, Germany, and was organist and choir director of the Thomaskirche. Among his most famous organ compositions are the *Secular and Sacred in D Major*, the *Prelude and Fugue in D Major*, and the *Prelude in G Major* (The Gigue); among his most famous harpsichord compositions is the *Italian Concerto*. Listen to recordings of them.*

Surprise!

What is the dynamic mark? What does it mean?

Which measures have the longest slurs? Circle the repeat sign.

Illustration 5: Book B, p. 17

Fanfare

Janet Correll (b. 1942)

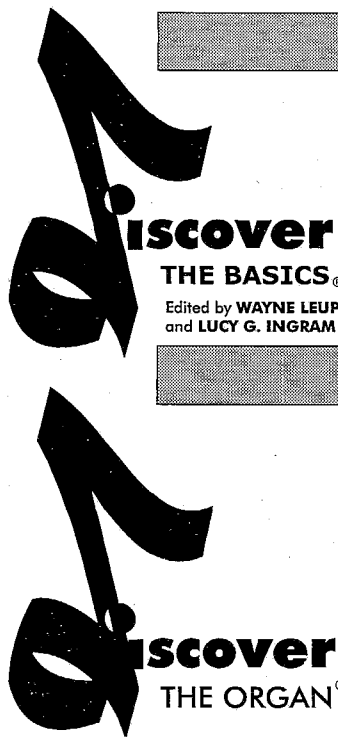
SW: Flutes 8' and 4'; Oboe 8' (small box closed)
CL: Principals 16', 8', 4', 2'-2's, and 2'. Mixtures, Trumpet 8'
PED: Principals 16' and 8', CL to PED.

PRactice SUGGESTION: RESPIRATION CONDITIONS. Slurs should be added in the second to last line by hand or pencil. Finger or mechanical devices that allow for rapid stopplings.

Illustration 7: Basic Organ Repertoire, Level 1, p. 16

represented are Michael Burkhardt, David Cherwien, Emma Lou Diemer, Alfred V. Fedak, Wilbur Held, Dan Locklair, Austin Lovelace, Robert J. Powell, and Larry Visser. The compositions were particularly written to appeal to young students. Students who like to play loud pieces will be delighted with Janet Correll's *Fanfare* (illustration 7), *Procession of Praise*, and *Triumphal March* found in the level one volume. They also will be fascinated with the many echo pieces, which require manual changes, such as Janet Correll's *Carol of the Birds*, Alfred V. Fedak's *Echo Dialogue* and *Antiphonal Hosanna*.

►page 20



A Beginning Series for Any Keyboard Instrument

(Lessons, Repertoire, Technique, and Theory Combined in Each Book)

| | | | |
|--------|---------------------|-----------------------|----------|
| BASIC: | Book A | WL600092 | \$ 15.90 |
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| | Book D | WL600095 | \$ 19.90 |

SUPPLEMENTAL:

| | | |
|-------------------------------------------------|-----------------------|---------|
| Christmas Season (Beginning Level) | WL600120 | \$ 6.75 |
| (simplified hymns and carols) | | |

A Beginning Keyboard and Pedal Method for the Organ

LEVEL 1 (Following *Discover the Basics*® or any primer series)

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|--------|-----------------------------------------------|-----------------------|----------|
| BASIC: | Basic Organ Repertoire, Series A | WL600065 | \$ 12.90 |
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SUPPLEMENTAL:

| | | |
|--------------------------------------------------------|-----------------------|---------|
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| Easter and Pentecost Seasons at the Organ | WL600108 | \$ 6.75 |
| (simplified hymns and arrangements) | | |
| Organ and One Instrument | WL600112 | \$ 6.75 |

LEVEL 2

| | | | |
|--------|-----------------------------------------------|-----------------------|----------|
| BASIC: | Basic Organ Repertoire, Series A | WL600069 | \$ 12.90 |
| | Modern Keyboard Technique | WL600085 | \$ 12.90 |

SUPPLEMENTAL:

| | | |
|--------------------------------------------------------|-----------------------|---------|
| Christmas Season at the Organ | WL600111 | \$ 6.75 |
| (simplified hymns, carols and arrangements) | | |
| Easter and Pentecost Seasons at the Organ | WL600109 | \$ 6.75 |
| (simplified hymns and arrangements) | | |
| Organ and One Instrument | WL600113 | \$ 6.75 |

LEVEL 3

| | | | |
|--------|---------------------------------------------------------|-----------------------|----------|
| BASIC: | Basic Organ Repertoire, Series A, Level 3A | WL600073 | \$ 12.90 |
| | Basic Organ Repertoire, Series A, Level 3B | WL600144 | \$ 12.90 |
| | Modern Keyboard Technique, Level 3A | WL600086 | \$ 11.90 |
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SUPPLEMENTAL:

| | | |
|--------------------------------------------------------|-----------------------|---------|
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LEVELS 4 and 5 are in preparation.

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| Dracula Suite by Janet Correll (WL600137) | \$ 8.00 | Melodia and Major Octave Discover the Organ by Martha Sobaje (WL600173) | \$ 10.00 |
| Piping at the Circus by Margaret Sandresky (WL600153) .. | \$ 8.00 | | |

For Upper Elementary

| | | | |
|-------------------------------------------------------------------------------|----------|---------------------------------------------------------------|----------|
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| | | | |
|----------------------------------------------------------------|----------|----------------------------------------------------------------------|----------|
| How the Organ Sings by Austin Lovelace (WL600139) | \$ 8.00 | Music from Beyond the Galaxies by John Kuzma (WL600165) | \$ 10.00 |
| Ancient Wonders by David Arcus (WL600157) | \$ 15.00 | South of the Border by Dennis Janzer (WL600166) | \$ 13.00 |
| Apollo 13 by David Hatt (WL600158) | \$ 9.00 | | |

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| | | | |
|----------------------------------------------------------------------|----------|----------------------------------------------------------------------------------------------|----------|
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| Apollo 13 by David Hatt (WL600158) | \$ 9.00 | | |

For All Ages

| | |
|------------------------------------------------------------------------------------------------------------|----------|
| Carnival of the Animals by Camille Saint-Saëns, transcribed by Ekaterina Melnikova (WL600155) | \$ 17.00 |
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Larry Visser's *Echo* (illustration 8), and Randolph Currie's "Little Jesus, Sweetly Sleep," all also found in the level one volume. Levels 2, 3A, and 3B also contain similar types of compositions. Children who like to play fast with a loud registration will find many toccatas in this series beginning in level two, i.e., *Toccata* by David Schack, level 2 (illustration 9); *Toccata* by Emma Lou Diemer, level 3A (illustration 10); and *Toccata* on "Here, O Lord, Your Servants Gather" by Larry Visser, level 3B (illustration 11). A unique feature of this repertoire series is the appearance in each level of an original sonatina for organ by Larry Visser (level 1 - *Sonatina on Spiritual Themes: I* "Somebody's Knocking at Your Door," II "Steal Away to Jesus," III "Standing in the Need of Prayer"; level 2 - *Sonatina on Themes of Creation: I* "This Is My Father's World," II "Morning Has Broken," III "All Things Bright and Beautiful"; level 3B - *A Sonatina for Holy Week: I* "He Is King of Kings: He Is Lord of Lords," II "Were You There?," III "He Arose"). These compositions give the organ student exposure to many of the classical forms traditionally associated with the sonatina and sonata, i.e., sonata allegro form (illustration 12), ABA song form (illustration 13), rondo form (illustration 14), and ritornello form (illustration 15). Practice suggestions appear where needed throughout these volumes, with an introduction to the organ at the beginning and a glossary at the end of each volume. This series contains compositions in a variety of keys, textures, and styles, and is intended to expose the student to a very broad spectrum of music.

The Modern Keyboard Technique series, edited by Wayne Leupold, is intended to develop a solid keyboard technique on the organ. This series contains legato "organ" exercises; exercises by Hanon and Czerny, and scales and arpeggios. A unique feature of the legato exercises is the grouping of musical compositions after each exercise that emphasize within a musical context the specific technical feature presented in that exercise (illustration 16).

The Christmas Season at the Organ series, arranged by Alfred V. Fedak, contains carols, hymn tunes, and other seasonal melodies associated with Advent, Christmas, and Epiphany (illustration 17). Each volume also includes a preface explaining these seasons.

The Easter and Pentecost Seasons at the Organ series, also arranged by Alfred V. Fedak, contains hymn tunes and other melodies associated with Lent, Palm Sunday, Holy Week, Easter, Ascension, Pentecost, Trinity, Reformation, All Saints, Thanksgiving, weddings, funerals, Communion, baptisms, and patriotic occasions (illustration 18). Each volume includes a preface explaining these seasons and occasions (illustration 19). Also included are easy arrangements and transcriptions of

Echo

Larry Visser
[b. 1962]

Sw: Flute 7 (or Flute 1)
Cl: Flute 4
Ped: Flute 7 or Sw. or Ped.

DEFINITION AND PRACTICE SUGGESTION:
STACCATO (c). Detached. Notes with staccato marks are usually played approximately half value.
≈ approximately 1/2.

Lightly

*A staccato is a detached note, a suspension of the normal flow of the music. It is used for the proper amount of time for the musical indication of repeated notes, accented notes, phrase endings, and other indications.

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Illustration 8: *Basic Organ Repertoire*, Level 1, p. 28

Toccata on "Here, O Lord, Your Servants Gather"
TOKYO*

Larry Visser
[b. 1962]

Sw: Flute 8 and 1-10 (or 2-12) (possibly be partially closed)
Cl: Reed 8
Ped: Flute 10 and 8

PRACTICE SUGGESTIONS AND DEFINITIONS:
1. **RHYTHMIC PRACTICE.** If the ♩ are uneven, practice them in the following rhythmic patterns to gain greater control: $\text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩}$.
2. **ARM ROTATION.** To prevent stiffness and tightness from developing in the hands and arms, slightly rotate the wrist and back of the hand in the same direction the notes are moving. The motion is like turning a key in a lock. During each rotation it may be necessary to successively lift the fingers slightly off the keys. Keep the hand and arm relaxed.
3. **CLARINET CASUALTY (C).** A common, tedious problem for double bass (C). It is a brief, silent pause: feathered into the music. In measure 19 it indicates a breath before the melody begins again.
4. **BREATH MARKS (B).** A breath mark is used to indicate a breath or rest at the end of a phrase. It is similar to the end of a phrase ending. ≈ 1/2 approximately 1/2.

PRACTICE IN SECTIONS WITH HANDS AND PEDALS SEPARATELY. It is a composition that challenges, especially if practice the hands alone and then together. Use the feet, the right hand with the feet, the left hand with the feet, and finally both hands and feet together. Use in small sections and eventually in larger sections. When combining all the parts, focus on the materials while playing occasionally, as necessary, at the pedal line. In this composition, the pedal line is an outline or repeating idea that changes only occasionally. Note especially where these changes occur.

Lightly

*A staccato is a detached note, a suspension of the normal flow of the music. It is used for the proper amount of time for the musical indication of repeated notes, accented notes, phrase endings, and other indications.

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Illustration 11: *Basic Organ Repertoire*, Level 3B, p. 21

III "All Things Bright and Beautiful"
ROYAL OAK*

Rondo Form**

Larry Visser
[b. 1962]

Sw: Flutes 8 and 7
Cl: Flutes 8 and 7-12*
Ped: Soft Flute 16

CON ANIMA, SPIRITUOSO

*ROYAL OAK is a traditional American melody. Key: G major.
**ABA form (A-B-A). The middle section (B) has different music and structure than the first section (A). The first section (A) and the second section (A) are identical.
***The first section (measures 1-12) has the same music as the first section (A) and therefore is labeled "A".

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Illustration 14: *Basic Organ Repertoire*, Level 2, p. 53

Toccata*

David Schack
[b. 1947]

Full Organ (Tutti or Crescendo Pedal)

PRACTICE SUGGESTIONS AND DEFINITIONS:
1. **ARM ROTATION.** To prevent stiffness and tightness from developing in the hands and arms, slightly rotate the wrist and back of the hand in the same direction the notes are moving. The motion is like turning a key in a lock. During each rotation it may be necessary to successively lift the fingers slightly off the keys. Keep the hand and arm relaxed.
2. **MARCAZZO (C).** A dash with a marcato mark above or below a note indicates a marcato touch that is longer than normal but not as exaggerated as legato. Note the marcato indications below and above the left-hand notes. ≈ approximately 1 1/2.
3. **OVERLAPPING HANDS.** In measures 7 and 8 the hands overlap. Have the right hand play over the outside edge of the keys while the left hand remains farther forward.
4. **RHYTHMIC PRACTICE.** If the rhythms in the right hand are uneven, practice them in the following rhythmic patterns to gain greater control: $\text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩}$.

Presto, with excitement

*A staccato is a detached note, a suspension of the normal flow of the music. It is used for the proper amount of time for the musical indication of repeated notes, accented notes, phrase endings, and other indications.

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Illustration 9: *Basic Organ Repertoire*, Level 2, p. 17

Sonatina on Spiritual Themes*
I. "Somebody's Knockin' at Your Door"
SOMEBODY'S KNOCKIN'***
Sonata Form***

Larry Visser
[b. 1962]

Cl: (Flute 16), Principal 8 (and 4)
Ped: Flute 16

RESPONSE AND PRACTICE SUGGESTIONS:
BREATH MARKS (B). A breath mark is used to indicate a breath or rest at the end of a phrase similar to the end of a phrase ending. ≈ 1/2 approximately 1/2.

Quickly
Impetuously***

*A staccato is a detached note, a suspension of the normal flow of the music. It is used for the proper amount of time for the musical indication of repeated notes, accented notes, phrase endings, and other indications.
**Sonata form is a musical form, a composition of three or four separate parts called movements. In this case, the theme or melody of each movement is based on an African-American spiritual.
***Sonata form is a musical form, a composition of three or four separate parts called movements. In this case, the theme or melody of each movement is based on an African-American spiritual.
1) Impetuously (measures 1-10): the melody and each key are introduced.
2) Development (measures 11-20): the melody and key are developed and varied.
3) Recapitulation (measures 21-30): the melody and key are the same as the beginning section.
4) Coda (measures 31-32): the melody and key are the same as the beginning section.
5) The first section (measures 1-10) has the same music as the first section (A) and therefore is labeled "A".

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Illustration 12: *Basic Organ Repertoire*, Level 1, p. 62

III "He Arose"
HE AROSE**
Ritornello Form**

Larry Visser
[b. 1962]

Sw: Flutes 8 and 7
Cl: Principals 16, 8, 4, and 2
Ped: Soft Flute 16 and 8

Emphatically

**HE AROSE is an African-American spiritual.
***Sonata form is a musical form, a composition of three or four separate parts called movements. In this case, the theme or melody of each movement is based on an African-American spiritual.
1) Impetuously (measures 1-10): the melody and each key are introduced.
2) Development (measures 11-20): the melody and key are developed and varied.
3) Recapitulation (measures 21-30): the melody and key are the same as the beginning section.
4) Coda (measures 31-32): the melody and key are the same as the beginning section.
5) The first section (measures 1-10) has the same music as the first section (A) and therefore is labeled "A".

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Illustration 15: *Basic Organ Repertoire*, Level 3B, p. 32

Toccata

Emma Lou Diemer
[b. 1927]

Full Organ

PRACTICE SUGGESTIONS:
1. **RHYTHMIC PRACTICE.** If the ♩ are uneven, practice them in the following rhythmic patterns to gain greater control: $\text{♩} \text{♩} \text{♩}$ and $\text{♩} \text{♩} \text{♩}$.
2. **ARM ROTATION.** To prevent stiffness and tightness from developing in the hands and arms, slightly rotate the wrist and back of the hand in the same direction the notes are moving. The motion is like turning a key in a lock. During each rotation it may be necessary to successively lift the fingers slightly off the keys. Keep the hand and arm relaxed.
3. **PRACTICE IN SECTIONS.** If a composition has challenges, SLOWLY practice very small sections at a time. Gradually work through the composition in this manner before beginning to practice it in larger sections and finally straight through from beginning to end. Identify difficult sections for additional practice.

Brilliant

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Illustration 10: *Basic Organ Repertoire*, Level 3A, p. 13

II. "Steal Away to Jesus"
STEAL AWAY**
ABA Form**

Larry Visser
[b. 1962]

Sw: String 8 and String Celeste 8
Cl: Flute 8

Prayerful

**STEAL AWAY is an African-American spiritual.
***ABA form (A-B-A). The middle section (B) has different music and structure than the first section (A). The first section (A) and the second section (A) are identical.
1) Impetuously (measures 1-10): the melody and each key are introduced.
2) Development (measures 11-20): the melody and key are developed and varied.
3) Recapitulation (measures 21-30): the melody and key are the same as the beginning section.
4) Coda (measures 31-32): the melody and key are the same as the beginning section.
5) The first section (measures 1-10) has the same music as the first section (A) and therefore is labeled "A".

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Illustration 13: *Basic Organ Repertoire*, Level 1, p. 64

Elegy

Alfred Fedak
[b. 1925]

Sw: String 8 and String Celeste 8
Cl: Flute 16
Ped: Flute 16

Very slowly

A sad composition, especially for the dead.

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Illustration 16: *Modern Keyboard Technique*, Level 2, p. 4

"We Three Kings"
KINGS OF ORIENT

John H. Hopkins, Jr. (1818-1901)
John H. Hopkins, Jr. (1818-1901)
arr. Alfred V. Fedak (b. 1925)

R.H. Sw: Flute 8 and 4
L.H. Cl: Flutes 8 and 4
Ped: Flute 16

With Purpose

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Illustration 17: *Christmas Season*, Level 1, p. 20

"How Firm a Foundation"
FOUNDATION

"It" is A Selection of Hymns, 1787
John's Greater Church Music, 1935
arr. Alfred V. Fedak (b. 1925)

Man: Principals 8, 4, and 2
Ped: Flutes 16 and 8

With strength

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Illustration 18: *Easter and Pentecost*, Level 2, p. 13

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The Church Year from Lent through Pentecost and Other Occasions

Lent is a season of prayer, repentance, and spiritual disciplines. Beginning on Ash Wednesday, it continues for forty weekdays and six Sundays. The season concludes with the observances of Holy Week.

Palm Sunday – the commemoration of Jesus' triumphant entry into Jerusalem. The day is celebrated with processions, palm branches, and the singing of "Hosannas."

Maundy Thursday (or Holy Thursday) – the commemoration of the Last Supper, the institution of the sacrament of Holy Communion, and Christ's agony and betrayal in the garden of Gethsemane.

Good Friday – the commemoration of Jesus' suffering, death on the cross, and burial.

Easter is the great festival celebrating Christ's resurrection. It is marked by the singing of joyful alleluias. The season of Easter extends for seven weeks (50 days) beyond Easter Sunday.

Ascension Day, which falls on a Thursday forty days after Easter, is the day on which we celebrate Christ's rising (or "ascension") into heaven. In some churches, Ascension is celebrated on the sixth Sunday after Easter.

On **Pentecost**, 50 days after Easter, we celebrate God's gift of the Holy Spirit to the church. Pentecost is sometimes called the "Birthday of the Church." The Bible tells us that after Jesus' ascension, he sent the Holy Spirit to comfort, strengthen, and inspire his followers. Because the Holy Spirit appeared as "tongues of fire" to the disciples, flames are used to symbolize the presence of the Holy Spirit. The white dove is also pictured as a symbol for the Holy Spirit. In some churches, the Pentecost season extends from Pentecost Sunday until Advent; in other churches this period (along with the period between Epiphany and Ash Wednesday) is called "Ordinary Time."

On **Trinity Sunday** we celebrate the great mystery of one God in three persons: Father, Son, and Holy Spirit. Trinity falls on the Sunday after Pentecost.

Illustration 19: *Easter and Pentecost*, Level 2, p. 2

compositions all organists play, such as J. Clarke's *The Prince of Denmark's March* (illustration 20) and H. Purcell's *Trumpet Tune* (illustration 21).

The *Organ and One Instrument* series, arranged by Allan Mahnke, provides an ensemble experience for the young organ student. Many of the compositions are based on well-known hymn tunes. The instrumental parts, in both the C and B-flat versions, are of a comparable or easier level for the instrumentalist (illustration 22).

All the compositions in the entire *Discover the Organ*® method are carefully edited and fingered. The inside back cover of each volume contains a registration information page that presents an explanation of the different pitches of organ pipes and lists of the names most commonly used for the four families of organ tone. Practice suggestions, in addition to appearing throughout the beginning series (*Discover the Basics*®) and the *Basic Organ Repertoire*® series, also are in all the other

The Prince of Denmark's March

Transcribed in the Legato Style
Jeremiah Clarke (1674-1707)
arr. Alfred V. Leopold (b. 1953)

Sw.: Trumpet 8' and Flute 8'
Cl.: Flute 8', Principal 4'
Ped.: Flutes 16' and 8'

Majestically

Finis

Repeat with both hands on Cl.

Final optional

D.C. al Fine

Repeat with both hands on Cl.

Illustration 20: *Easter and Pentecost*, Level 1, p. 16

series. Although primarily included to help students develop effective learning habits, practice suggestions also have been provided to assist any teachers who have had little or no previous teaching experience.

While the *Discover the Organ*® method focuses primarily on developing manual skills, elementary pedal concepts are introduced. The *Discover the Organ*® method also may be used as an introductory organ method for students who have or are presently acquiring keyboard skills through piano study. A piano student may begin simultaneous study with this organ method at any time or switch over to this method from piano study at any level.

By the time the student is in the level three materials, his/her manual facility should be sufficiently developed so that simultaneous study in a traditional organ method, such as the *First Organ Book*, may begin. This assumes that by this time the student also has long enough legs to do traditional legato, toe-

Trumpet Tune

Henry Purcell (1659-1695)
arr. Alfred V. Leopold (b. 1953)

Sw.: Trumpet 8' (Flute 8')
Cl.: Flute 8', Principal 4' (and 2')
Ped.: Flutes 16' and 8'

Manual

Final optional

Repeat with both hands on Cl.

Repeat with both hands on the Great?

Illustration 21: *Easter and Pentecost*, Level 2, p. 28

heel pedaling. For the continued development of manual technique, the student should continue in the various series through levels four and five of the *Discover the Organ*® keyboard method, particularly the *Basic Organ Repertoire* series and the *Modern Keyboard Technique* series. Such a constant and thorough approach will ensure the development of a solid keyboard technique at the organ.

Many young people find the organ fascinating with all its keyboards, pedals, buttons, stop knobs, and multiple sounds. Children can become interested in the organ through exposure in their church services, demonstrations by the church organist, and different types of events presented by AGO chapters or other groups of interested individuals. When such interest is awakened; there should be an immediate follow-up. Immediately get them on organ benches, studying and playing the organ at whatever keyboard level they are. If they have no keyboard experience, start

"When We Are Living"

"Pues si vivimos"
SOMOS DEL SEÑOR®
arr. Allan Mahnke (b. 1943)

The C instrument part is on page 26
The B-flat instrument part is on page 30
Play hands on one or two manuals.
Not too fast

Instrument

Organ

Final optional

Repeat with both hands on Cl.

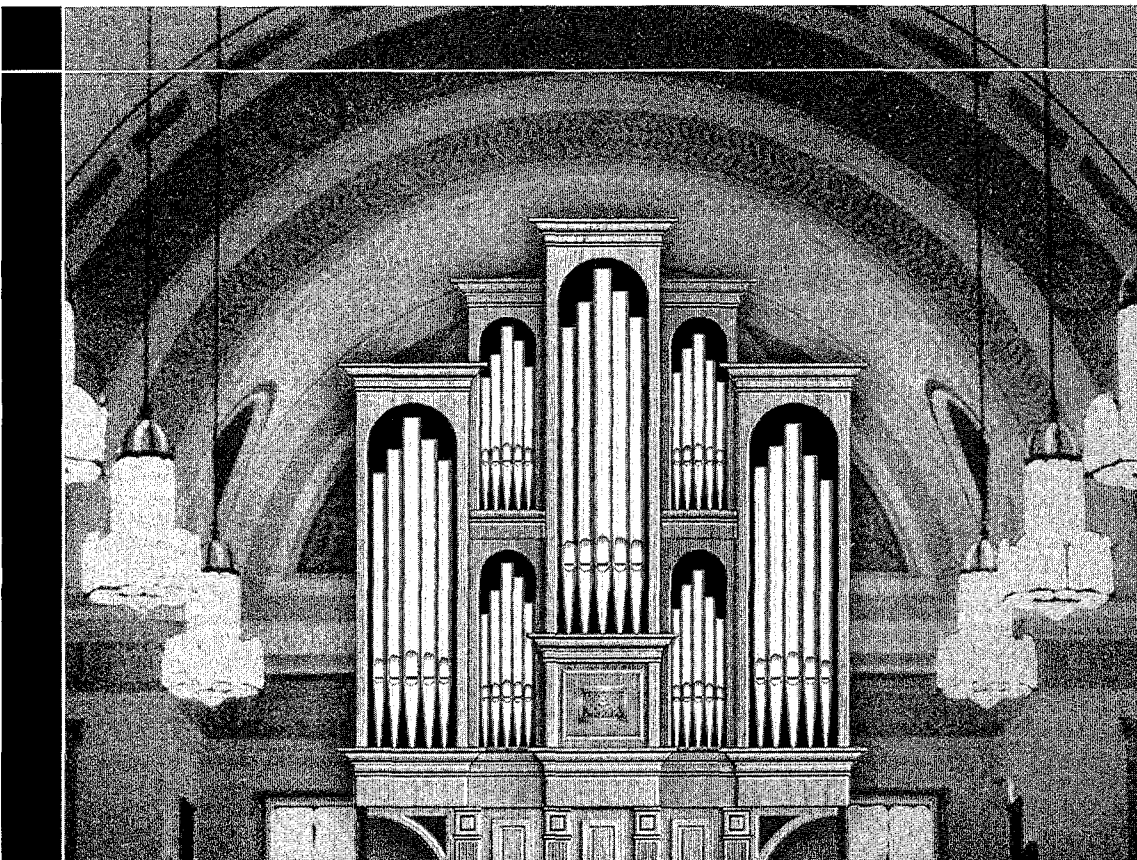
Repeat with both hands on the Great?

Illustration 22: *Organ & One Instrument*, Level 3, p. 10

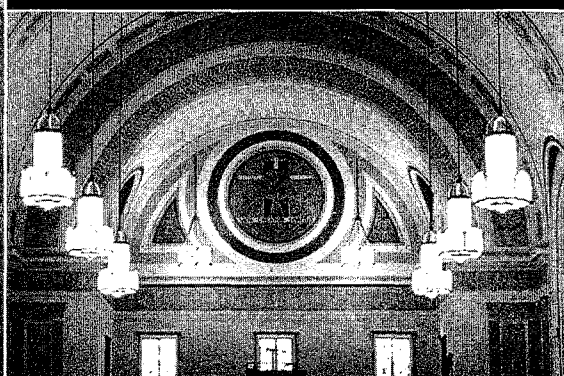
them on the organ from the very beginning, for now there is a keyboard method available that can develop a child's keyboard ability on the organ from the very beginning of his/her study of music. (Other instruments also could be studied simultaneously, if desired.)

For the organ to remain the principal instrument in the church, we must train more organists. To accomplish this we must first expose the organ to more young people, and second, begin to teach the organ to children at much earlier ages than previously has been done. There is no reason why young children cannot begin both their musical education and the development of their keyboard skills at the organ. Let's have more children *Discover the Organ*!

This is a revised and enlarged version of the article that first appeared in The American Organist (September 2000). Wayne Leopold is president of Wayne Leopold Editions, Inc., in Colfax (Greensboro), North Carolina.



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On the Road in Bach Country with Michael Barone

Pipedreams Organ Tour, April 21–May 3, 2002, Part 1

Mary Ann Dodd

Prelude

"Travel back in time. Open that church door and peer inside. Hear the incredible, vital voice of instruments you have only read about . . . climb the winding stairs to view the organ up close. If you wish, lay your hands on its keyboards and let its time-honored voice sing just for you. Prepare to be enchanted . . ." Who could possibly resist such an enticing invitation? Certainly not I, nor—apparently—the forty-three others who lost no time in signing up for this extraordinary travel opportunity sponsored by Minnesota Public Radio and hosted by *Pipedreams'* own J. Michael Barone.

For this septuagenarian, who had never before ventured across the "Big Pond," this was, indeed, a once-in-a-lifetime adventure. Our itinerary was an ambitious one. We would be visiting at least forty organs in eleven days—an interesting mix of old and new instruments in a variety of venues including castles, palaces, museums, cathedrals and village churches.

It was my intention to keep some kind of travel diary and to write an article about the trip when I returned. As luck would have it, my life took some unexpected turns about that time, and many months passed before I was able to turn my attention to this self-appointed task. More than a year would have passed by the time the article reached the hands of readers. I thought long and hard about it. Perhaps I should abandon the project. In the end, I couldn't. It was a trip that deserved to be documented and shared. By now, many details, once vivid, have faded, and I apologize for the errors and omissions that are bound to occur. This is not intended to be a scholarly report in any sense. It is not about facts and figures and stop lists. The memory of this remarkable journey has been simmering away on the back burners of my mind, and I want to try to capture its essence and share some impressions with you. Here, then, is the *Pipedreams Organ Tour, 2002*, in retrospect.

Day 1

Early Monday morning, as we arrived from various points of embarkation, our group began to assemble in the boarding area of Amsterdam's Schiphol Airport. Weary and jet-lagged, we were a motley crew indeed. Our ever-genial host, Michael Barone, greeted each of us warmly and presented us with a thirty-page booklet that he had prepared. In addition to a detailed itinerary, it contained a fine introductory essay, photographs, maps, stop lists, website links and other pertinent and helpful information. It would become our vademecum for the next eleven days. In a

matter of mere minutes, a group of strangers were rapidly becoming "family," and the final leg of our journey to Berlin was about to begin.

The flight from Amsterdam to Berlin is a relatively short one, and before long, we found ourselves deplaning. Tegel airport—as one might expect—is large, bustling and modern. Had our ears not been surrounded by myriad voices all speaking in German, it might have been the airport of any great city. We were warmly welcomed by our German tour guide, Sonja Ritter, and our bus driver, Manuela Huwe. Eventually, our luggage was duly accounted for and stowed, and we climbed aboard our large and comfortable modern tour bus. The adventure had begun!

Our itinerary promised a brief "panoramic tour" of the city, and it did not disappoint. It was a beautiful, warm and sunny day—the first sunshine Berlin had seen in this month of April! As we drove through the city, flowering trees were everywhere. Everyone in Berlin seemed to be outside enjoying the sunshine. Crowded sidewalk cafes and mounted policemen on horseback were reminiscent of the isle of Manhattan on a warm day in spring.

Our only stop in Berlin that first day was at the Breitscheidplatz for a brief lunch break. The plaza, a popular tourist attraction, is dominated by the Kaiser Wilhelm Memorial Church, which was built at the end of the nineteenth century. Bombed by the British in 1943, the ruined church tower is all that remains. It has been preserved as a memorial, and a new, modern church of blue-stained glass now stands beside it. Some in our group chose to explore the church. Others wandered off in search of lunch and souvenirs, and some seized the opportunity to acquire some euros at a nearby bank. Too sleep-deprived and exhausted to move, I chose to sit on a bench in the warm sun and reflect on my first impressions of this great city. Berlin exudes an almost overwhelming aura of energy, vitality and transformation—a modern-day phoenix rising from the ashes. It is a city of starkly dramatic contrasts between old and new—building for the future, while preserving and learning from its past.

Once again aboard our bus, we headed for Potsdam, some eighteen miles to the south and west. If Berlin was colorful and bright, Potsdam seemed gray and somber. Older, smaller, less urban and "touristy," we were now in what had once been East Germany before the reunification in 1990. Potsdam was bombed by the British in 1945, and even today—more than a half-century later—the signs are still visible. Large, ugly, institutional-looking apartment buildings bear witness to



Kaiser Wilhelm Memorial in Berlin (photo by Arnold Kloock)

the recent Communist occupation. But Potsdam, like Berlin, is also a city of contrasts. Palaces, formal gardens and landscaped parks speak eloquently of the wealth and splendor of the past.

Sanssouci Park

Our first stop was Sanssouci Park, the home of Frederick the Great's eighteenth-century summer palace. Neither words, nor even photographs, can begin to do justice to this incredible monument to royal self-indulgence. Wilhelm Frederick II, the philosopher king, had a passion for things French, and spoke only that language. An accomplished pupil of Quantz, he was famous for his daily chamber music concerts and midnight suppers, at which he surrounded himself with an elite circle of intellectuals and artists, among them such luminaries as Voltaire. It was for Frederick that Bach wrote *The Musical Offering* after visiting the king in Potsdam in 1747. The lavish, single-story palace, with its yellow, rococo façade, sits high atop what had once been only a desolate hill. The palace is not open on Monday, but we were able to walk about and take in the panoramic view of the park below. Walking across the vast plaza and past the fountains, we made the long descent down the broad and elegant staircase, past six tiers of terraced vineyards with their glassed-in alcoves designed to protect the orange and fig trees. Having reached the great fountain at the bottom, one is able to turn and look back up the hill toward the palace. It is a truly extraordinary sight, now etched indelibly in my memory.

From there, a leisurely stroll took us through more of the park with its beautifully landscaped gardens, temples, statues, pavilions and grottos. Approaching the edge of the park, we arrived at the lovely Friedenskirche (Peace Church), a picturesque Italianate structure modeled after an early Christian basilica and complete with campanile. Built by Frederick IV, the nineteenth-century, "romantic" Prussian king, the church was completed in 1848, the same year that the organ was dedicated.

The original 18-stop instrument, built by Gottlieb Heise, employed casework designed to encircle the rose window. Over the years, additions and alterations were made by various builders. A major rebuilding and dramatic enlargement by Sauer, in 1909, resulted in a new façade which covered the rose window. During the twentieth century, the revisions continued, resulting in the replacement of many Romantic registers by Baroque stops. Plans are now underway, and funds being raised, for a major rebuilding project which will return the organ to something like its original nineteenth-century state. The acoustics are

fine, and in spite of its checkered past, the organ gave a decent accounting of itself under the capable hands of Director of Church Music, Matthias Jacob, who welcomed us warmly and played a mini-recital of Bach, Reiger and Franck.

Schuke Orgelbau

Back on the bus once more, we headed for the Schuke Orgelbau, the last stop of the day before checking into our hotel. The Schuke organ factory is located in the heart of the old Dutch Quarter. It was here, after the Thirty Years' War, that Frederick I, the "Soldier King," commissioned the building of 134 red brick, gabled houses in the Dutch style, meant to attract workers from Holland to help with Potsdam's building boom at the beginning of the eighteenth century. The Schuke company was founded in 1820 by Gottlieb Heise, builder of the original Friedenskirche organ. Since 1894, it has been under the Schuke name and has survived two world wars as well as the enforced nationalization which took place between 1972 and 1990. Not a small shop by any means, Schuke employs twenty-eight craftsmen, including a physicist and a design engineer. With an international clientele, the company designs, builds, restores, reconstructs and maintains organs of every size in every venue.

East Germans seem to be early risers. A working day at the Schuke company begins at 6:30 and ends at 2:30. By the time we arrived, most of the workers had already left or were leaving for the day. The quaint, picturesque setting imbued the whole enterprise with an ambience of charm and informality. Our tour guide was a young physicist from the University of Potsdam. We wandered up and down and through many small rooms which occupied several adjoining buildings, all accessible through a small, cobblestone courtyard. For some in our group, it was their first visit to an organ shop, and there were many questions, some of which were difficult for our guide to field because of the language barrier. Fortunately, our group included the American organ builder, Roland Rutz, who was able to greatly facilitate the communication problem.

A church, a palace, a royal chapel, and an organ factory—not bad for an afternoon's work! By now, we were beyond exhaustion and more than ready to head for our small hotel, which was located in a quiet, residential Potsdam neighborhood. We would be on our own for the remainder of the evening. It was still early, and a few of the more adventurous in the group headed back to Berlin via public transportation. After being reunited with our luggage, and having stretched our legs a bit, most of

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us were quite content to settle on a leisurely meal right there in our hotel.

Day 2

The restorative powers of a good night's sleep had worked their wonders, and after an early breakfast, we gathered in the lobby eager to board our bus for what promised to be a very full day in Berlin. The fact that the day had dawned cold and rainy had not dampened our spirits. Our driver, Manuela, drove us back to Berlin by a different route, more residential than that by which we had come before. Lakes, streams and lovely forested areas abounded. Green was the color of the day, and signs of spring were everywhere. Berliners evidently love their gardens, yet their lawns seem to fend for themselves and lack the "manicured" look one expects to find in similar neighborhoods back in the States. I found the effect charming and thought again of Berlin as a city of contrasts—in this case, the rather dramatic juxtaposition of urban and rural.

Church of the Holy Cross

Our destination on this rather dark and gloomy Tuesday morning was the Kreuzberg district of Berlin and the Church of the Holy Cross. The bus let us out on the Blücherplatz, and we made our way on foot to the church. The Church of the Holy Cross is one of the largest and most prominent in Berlin. Built between 1885 and 1888, it suffered severe damage in WW II, and the interior was completely destroyed. Although a rather limited reconstruction in the 1960s had made the church habitable again, many problems still remained, and it had become a financial liability to the community, rather than an asset. As a result of many years of creative and foresightful cooperative planning in the 1980s, the church has undergone a major reconstruction and revitalization. After several years, the project was finally completed, and the building was inaugurated in 1995. Recognized as an historic monument, its exterior remains virtually unchanged. Inside is another story altogether. While preserving the integrity of the main room (the worship space), this very large interior has been miraculously transformed into an ecologically sound, multi-use facility, which serves the entire community. Side galleries, open stairways, windows and skylights, stone, glass and steel: all of these elements have been combined into a harmonious blend of old and new. Michael Barone has referred to it as "creative contemporary recycling at every level." Wherever one happens to be in this vast space, the effect is visually thrilling.

But enough about the building. We had come to see, hear and play the organ—an organ no less extraordinary than the building it occupies. The organ is E. & G. G. Hook, Opus 553, II/39, built in 1870 for the First Unitarian Church of Woburn, Massachusetts. In 1991, the organ was threatened with destruction when the congregation ceased to function there, and the building was designated for other uses. The Organ Clearing House came to the rescue and removed the instrument, but a local buyer could not be found at that time. Fortunately, the organ specialist, Uwe Pape, was able to arrange the purchase of the instrument by the Kreuzberg chapter of the Evangelical Church. This was followed by a period of uncertainty while the organ waited in storage. Finally, the Church of the Holy Cross was designated as its new home, and after careful planning, the installation and revoicing was accomplished in 2000-01 by the Eule company. The organ was in good condition and, except for some re-leathering and the repairing of some cracks in the windchests, it remains unaltered. In its original Woburn incarnation, the organ had been buried in a narrow chamber and forced to speak into an acoustically dead room. Here, a beautiful, new, free-standing organ case has been designed by two of the architects who were involved in the recent renovation. The



E. & G. G. Hook, Opus 553, II/39, at the Church of the Holy Cross (photo by Roland Rutz)



Michael Barone and Janet Jennings at the E. & G. G. Hook console, Church of the Holy Cross (photo by Arnold Kloock)

organ is now visually "at home" in its new surroundings and speaks, for the first time, into a good acoustic. Perhaps even more importantly, Berlin now possesses a fine example of nineteenth-century organ building. Kantor Gunter Kennel greeted us warmly, introduced

us to the organ, answered questions and played for us. Afterwards there was ample opportunity for those who wished to try the instrument themselves.

Charlottenburg Palace

Back on the bus again, our next stop

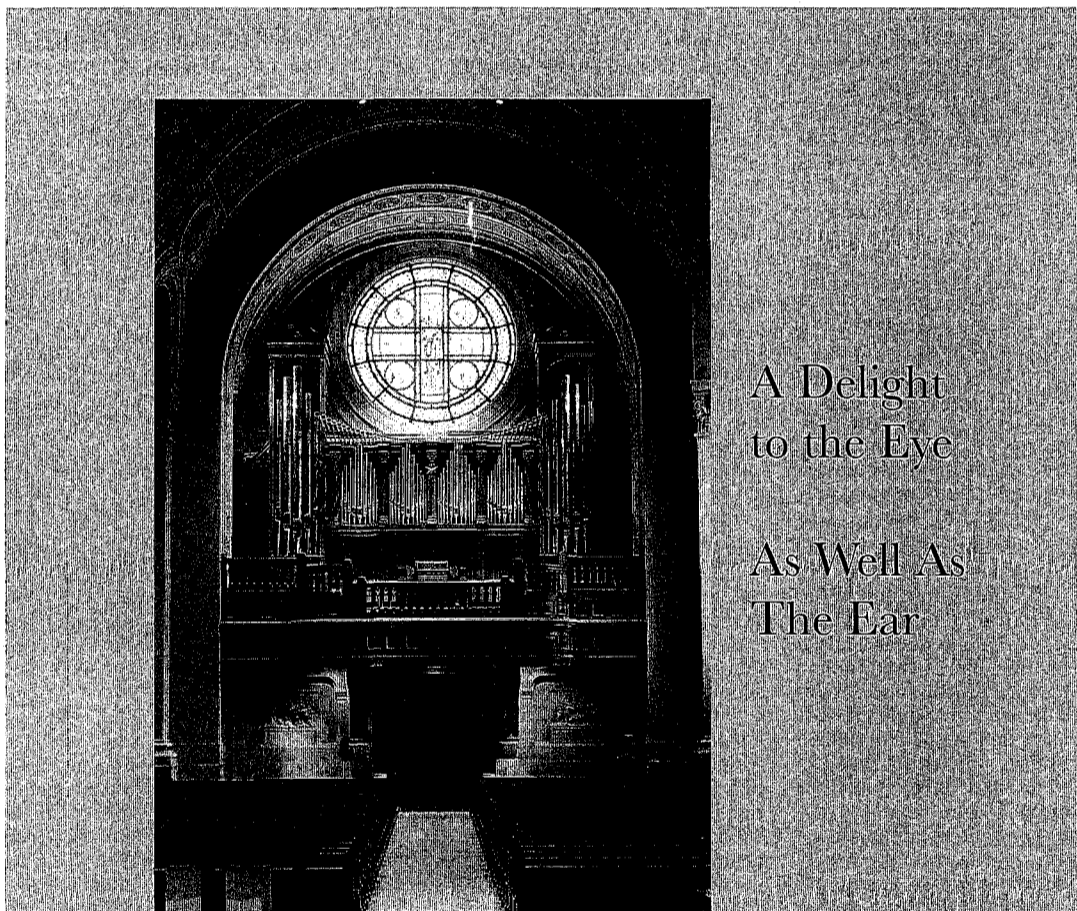
was Charlottenburg Palace, the largest palace in Berlin. Located on the Spree River and once approachable by boat, it was built between 1695 and 1699 as a rural summer home for Sophie-Charlotte, wife of the future King Frederick I of Prussia. Over the years, it was added to in stages and finally completed by Frederick the Great with the addition of an east wing in 1746. Severely damaged by Allied bombing in 1943, the palace has been meticulously restored and is now a major tourist attraction.

We took the guided tour and enjoyed viewing the many priceless paintings, tapestries and furnishings, including the famous porcelain collection of Frederick I. But the major attraction for us on this gloomy Tuesday was the royal chapel and its organ. Having completed the formal tour, we were escorted into the small chapel. Once free of the museum-like context of viewing roped-off treasures, we seemed to have quietly slipped into another dimension where we found ourselves at once immersed in sumptuous, eighteenth-century splendor. To actually experience this architectural detail at close range and in three dimensions was both wonderful, and at the same time, a bit overwhelming.

The original instrument had been a 1706 Schnitger of two manuals, twenty-six ranks. Even though the organ had been removed and stored for safekeep-

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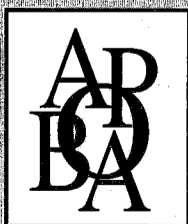


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ing in the cellar in 1943, it was totally destroyed by fire bombs the following year. Fortunately, Alexander and Karl Schuke had been planning a thorough restoration and had carefully documented and photographed the instrument in its every detail. The restoration by Karl Schuke was completed in 1970. In the center of one of the long sidewalls, high above the floor of the chapel, Hauptwerk and Pedal divisions and console are housed within a chamber, which sits behind the arched opening into the room. The Rückpositiv, in an elaborately carved and ornamented frame, projects into the room. In spite of this rather "quirky" physical design, the organ has a pleasant sound and a clear presence that fills the room nicely. Professor Klaus Eichhorn was on hand to greet us and play works by Sweelinck, Scheidemann and Weckman. Although time was short, several in our group seized the opportunity to try the instrument. The organ loft is very small and able to accommodate only a few people at a time. I was content to remain below, absorbing the sights and sounds of another age in this royal chapel where kings had worshipped. I must say that exiting the palace and finding ourselves abruptly back in the twenty-first century was a bit of a jolt.

Berlin Konzerthaus

Back on the bus once more, we headed for the Gendarmenmarkt, the largest plaza in Berlin, and thought by many to be the most beautiful square in all of Europe. "Take-out" sandwiches sufficed for our lunch break and helped to keep us on schedule, as we were expected shortly at the Konzerthaus for an organ demonstration.

Dominating the large plaza, the Berlin Konzerthaus is an imposing structure. Flanked by the German cathedral (the Berlin Dom) on one side and the French cathedral on the other, it stands today as an outstanding example of European concert hall reconstruction. Originally designed in 1801 as the State Theater, it has survived many disasters and reconstructions over the past two hundred years. Severely damaged in WW II, it was first made structurally safe, and then, starting in 1979, systematically restored to its original design. In 1984 it reopened as the Berlin Konzerthaus, now home to the Berlin Symphonic Orchestra.

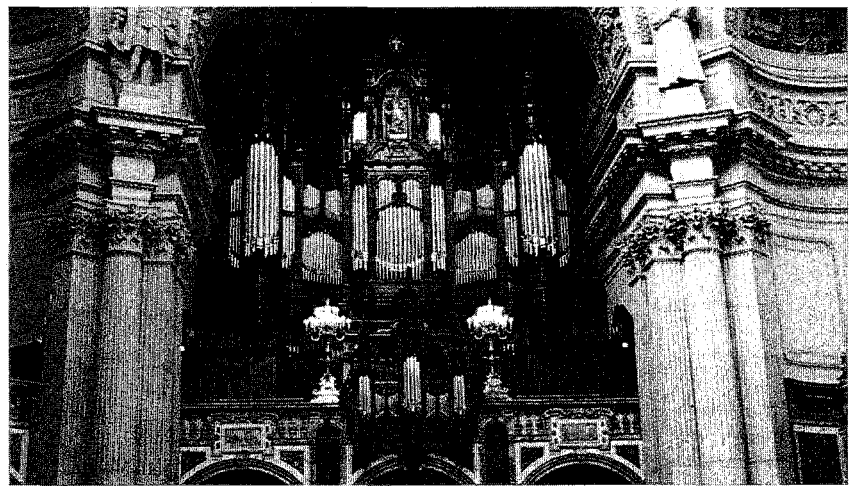
The organ, IV/74, built by the Jehmlich firm of Dresden, is of modern, eclectic design. Mounted high on the wall above the orchestra, the case has been beautifully integrated into the overall architectural scheme, which reflects the classical elements and lavish details of an earlier age. In addition to the attached, mechanical-action console, there is a second, movable console with electric key action, which sits on the concert stage. Organist Joachim Dalitz greeted us and gave us a brief demonstration and mini-recital while we were free to wander about if we wished. Somehow, for me, the visual aspect of the instrument in this grand concert venue seemed to promise far more in terms of sound than it actually

delivered. There was absolutely nothing one could point to that was "wrong" or unpleasant in any way. But to my ears, something ineffable was missing. But there was no time now for further reflection, and we would be back again that evening for an orchestra concert. In the meantime, it was out on to the plaza again, and time to make our way across to the Berlin Dom.

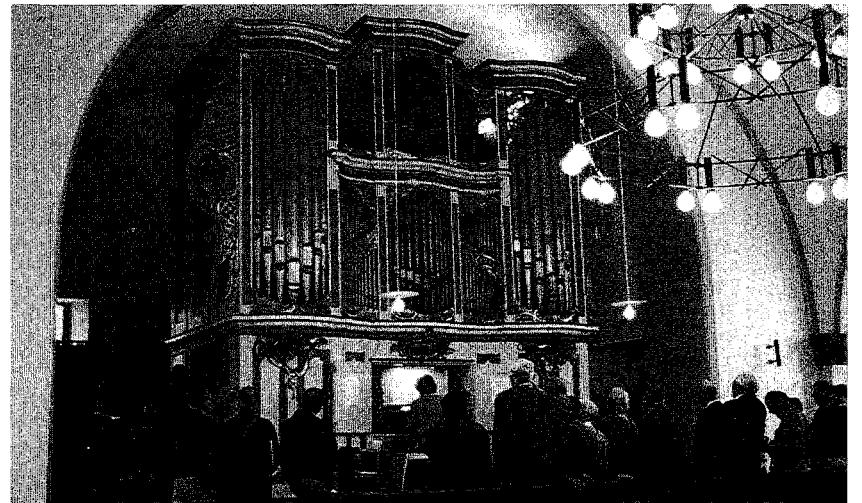
Berlin Dom

This magnificent domed building, inspired by the Italian Renaissance, was built by Kaiser Wilhelm II in 1905, replacing the original eighteenth-century cathedral which he had demolished in spite of the sharp criticism of some of his contemporaries. The Berlin Dom is home to what was once the largest organ in all of Germany and the largest instrument ever built by Wilhelm Sauer. The organ, IV/113, was inaugurated at the same time as the Cathedral church itself in 1905. Sauer (1831-1916) established his own organbuilding shop in 1855. Having traveled widely, and having absorbed the ideas of such distinguished builders as E.F. Walcker and Cavallé-Coll, he became one of the most famous builders in all of Europe. Most of the nineteenth-century instruments in Berlin were built by him, and the Berlin Dom instrument is considered by many to be his crowning achievement. Over the course of the century, many changes were made, reflecting the current trends in organ design as well as the devastation of two world wars. In 1917, the tin façade pipes were donated to the "war effort" and later replaced in 1927. In 1932, at the instigation of cathedral organist Fritz Heitmann, several neo-baroque changes were made in the Positiv. In 1942, a plan was proposed by the Rudolf von Beckerath firm for an extensive, neo-baroque rebuild which, because of the war, was never seriously considered. When the Cathedral dome was destroyed in a 1944 bombing raid, the organ miraculously survived unscathed, only to be subsequently damaged by theft and vandalism and exposure to the elements, as the dome remained open and was not repaired until 1953. Since then, some twenty years later a serious and thorough restoration of both cathedral and organ was undertaken and finally completed in 1996. The earlier neo-baroque tonal modifications have been removed, and once again the instrument speaks in the warm, romantic orchestral sounds intended by its builder.

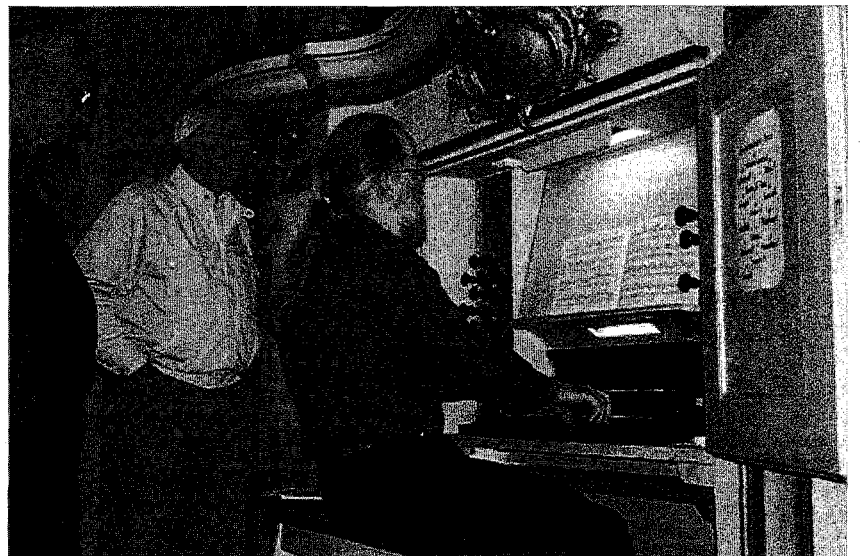
The Dom is a major tourist attraction, and on the day that we were there, it was crowded with people. We were ushered up to one of the side galleries where we heard a short, regularly scheduled recital played by the young organist, Thomas Sauer. Unfortunately, I think we were in a very poor location for hearing the organ. Although we did not have programs, I recall the selections as being surprisingly eclectic for such a Romantic instrument. The program certainly demonstrated the organ's versatility in handling a great diversity of styles—perhaps not always with authenticity—but the musicianship was never



Wilhelm Sauer, IV/113, at the Berlin Dom (photo by Roland Rutz)



The 1755 Migendt, II/22, at "Good Tidings" church (photo by Roland Rutz)



Michael Barone at the 1850 Ladegast, I/10, in the Merseburg Cathedral (photo by Roland Rutz)

in doubt. Due in part, perhaps, to my mounting fatigue and our less-than-satisfactory seats, I found my attention wandering a bit during the recital. A rather strange phenomenon seemed to be occurring. The sound of the organ and the lavish, visual grandeur with which we were surrounded were being upstaged by this extraordinarily magnificent space. In spite of the cold, drizzly day, the vast interior seemed to be bathed in sunlight, and I felt embraced by the atmosphere in a magical, timeless, and almost tangible way. With the familiar and rousing strains of the "Finale" from the Vierne First Symphony, the spell was broken, and we were once again on our way.

"Good Tidings" Church

We would return later to the Gendarmenmarkt for dinner and a concert, but for now our destination was the Karlshorst District of Berlin and the Evangelical Church, "Good Tidings," where we would hear and play a 1755 Migendt organ, II/22. This well-traveled little instrument has a quite remarkable history. The organ was originally commissioned by Princess Anna Amalia, sister of King Frederick the Great. It was for this instrument that C.P.E. Bach wrote his *Six Sonatas* and dedicated them to the princess. After Anna's death in

1787, the organ was moved to a church in the Berlin suburb of Wendisch-Buch where it remained undiscovered until 1934. Plans were made for it to become a second organ at the Nikolai Church, and in 1936 it was disassembled. During the ensuing confusion of WW II, it was moved about again and miraculously preserved from harm. In 1960 it was restored by Schuke and installed in the "Good Tidings" church. This modest and charming neighborhood church provided a welcome contrast after our earlier exposure to the grandeur of palaces, concert halls and cathedrals. We learned that Roland Münch, the man who had been curator of this historic instrument since 1969, had only recently died. In his absence, we were greeted warmly by Herr Knappe and his wife, who seemed to be members of the parish. His knowledge of the instrument and the pride and joy he took in demonstrating it more than compensated for any lack of virtuosity on his part. In spite of some language difficulty, we felt welcomed and at home. No vastness here to be sure, but instead, a warm, vibrant sound that seemed to permeate every nook and cranny of the small sanctuary in a vital, but not in the least aggressive way. After the demonstration, our three most serious players each took a turn along with Michael, and for the first

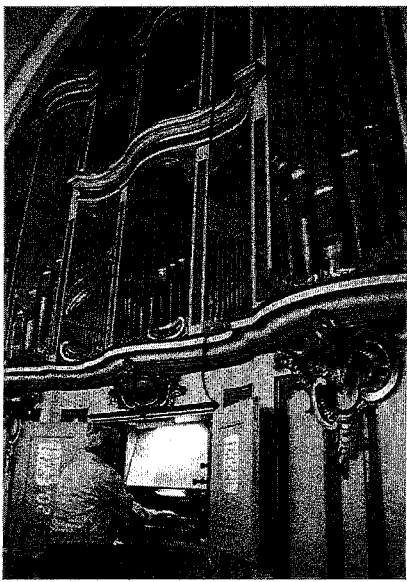
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Herr Knappe at the 1755 Migendt, II/22, at "Good Tidings" church (photo by Roland Rutz)

time—but not the last—there was some hearty hymn singing.

Back at the Gendarmenmarkt, there was time for a leisurely stroll before heading to the Opernpalais restaurant for a dinner. We were divided into small groups at several tables for a pleasant and relaxing meal in quiet and elegant surroundings. Concert tickets were distributed and, having got our "second wind," we made our way back to the Konzerthaus for a symphonic concert of Schubert, Schumann and Mozart.

It was hard to believe that this was the same venue we had visited only hours earlier. The very presence of this large and enthusiastic crowd of serious music lovers seemed to breathe warmth and life into what had seemed to me earlier to be a rather cold and austere building. And indeed, why not? It was for this that the building was intended. Magic was afoot here. The musical "chemistry" generated by conductor, performers and audience had, at least for me, succeeded in invoking the spirit of "Music Past." This was indeed where Mozart had come to attend the premiere of Weber's *Freischütz* overture and where Wagner had conducted *The Flying Dutchman*. No longer just a group of American organ buffs, for one magical evening, we were Berliners, intensely proud of our musical heritage and of our concert house, which had literally risen like a glorious phoenix from its ashes. There was an intensity about this musical evening which I will not soon forget.

In spite of the lateness of the hour, our coach had not turned into a pumpkin, and we headed back to Potsdam for one last night, mulling over the days events and welcoming the opportunity to get a glimpse of Berlin at night.

Day Three

Wednesday began with a very early wake-up call. We had to have not only ourselves, but also our luggage collected, be breakfasted and at the entrance for a 7:30 departure. It was a tall order indeed. Even though the day was dark and drizzly and chillier than the day before, everyone seemed eager for the next leg of the journey.

It felt good to leave the city behind us, and it was interesting to see something of the rural countryside. We passed by vineyards and fields of white asparagus, the Hartz Mountains always visible in the background. Sonja's commentary enhanced our enjoyment of the ride, and she also took advantage of the travel time to provide us with some interesting historical background about our first stop of the day. As Sonja would succinctly put it in her very precise English, "Destination: Wittenberg."

Wittenberg

The small medieval city of Wittenberg was founded on the northern bank of the Elbe River in the twelfth century. We were headed for the Schlosskirche (Castle Church). Both castle and church were built during the reign of Frederick

the Wise between 1490 and 1511, and we were about to step through yet another window into the past. We began with a walking tour of the castle. Five hundred years embraces a lot of history as well as a lot of destruction and painstaking restoration. Of the original castle, only the exterior remains. History can be read about, and architectural details can be photographed and described. But one is never quite prepared for the experience of being there in that space and imagining what it might have been like to live within these walls so long ago.

From there we proceeded into the church. It was on the original doors of this church that Luther had posted his 95 Theses in 1517. But we had come to hear the Ladegast organ. Friederich Ladegast (1818–1905) was an important nineteenth-century builder whose shop produced more than 200 organs. Influenced by the ideas of both Andreas Silbermann and Cavallé-Coll, he developed a sound that was a unique blend of the Baroque and the Romantic.

The original Castle Church instrument was an 1864 Ladegast of three manuals and 39 stops. In 1935 it was rebuilt by Sauer. The alterations (typical of the time) were substantial and included electrifying the action and adding a Schwellwerk. Then, in 1994, the Eule firm took on the enormous task of returning it to its original mechanical and tonal condition, although it was decided to retain the 1930s Swell. Today the organ boasts four divisions and fifty-seven stops. It was demonstrated for us on this day by organist/cantor Anne-Dore Baumgarten, who is also professor of church music at the Wittenberg seminary. Afterwards, all who wished were invited to climb the gallery stairs and play. All too soon it was time to move on, but we could not leave this historic cradle of Lutheranism without at least one rousing stanza of "A Mighty Fortress."

Out on the ancient cobbled streets, we made our way to St. Mary's, the Stadtkirche (City Church) of Wittenberg. It was here that Martin Luther preached, and here that he was married and buried. Although it is the oldest church in Wittenberg (begun in the thirteenth century), its organ, completed in 1983, is a contemporary mechanical-action instrument by Sauer of three manuals and fifty-three stops. Herr Lamberti was on hand to greet us and to demonstrate the instrument with works by Bach and Mendelssohn.

With a full day still ahead of us, we scrambled back aboard the bus and continued on our way as we consumed the "Bach's lunches" with which we had been provided. This time our destination was the historic town of Halle.

Halle

Located on the River Saale, an important tributary of the Elbe, Halle was first mentioned in the tenth century, although it is located on what appears to be the site of ancient Bronze Age and Ice Age settlements. During the Middle Ages, the river provided fish, drinking water and transport for the town's most important resource, salt. Today, Halle is a major industrial center as well as the largest city in the District of Saxony-Anhalt with a population of more than a quarter of a million people. We were headed for the famous Marktplatz at city center with its Handel Monument and the famous "Five Towers" which dominate the landscape. Our first stop would be the historic Marktkirche where Handel had been baptized and received his first communion. Here he had his first organ lessons with his teacher Zachow and played his first services as Zachow's substitute.

The church originally possessed a sixteenth-century instrument by Esauas and David Beck, which was praised by Michael Praetorius in his *Syntagma Musicum*. The Beck organ no longer exists and in 1984, the Schuke company built a modern instrument of three manuals and fifty-six stops. Of special interest to us was the small Reichel organ of one manual and six stops.

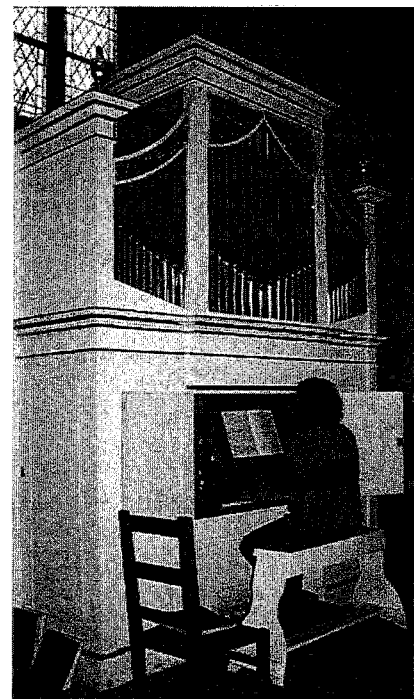
Played from the back of its beautifully carved case, it had been added to the cathedral in 1664 in order to expand the musical possibilities. Over the years, the organ has unfortunately been "tamed with," and in 1972, the Schuke firm restored it to the original mean-tone temperament and brought it back to its original specification. Students of Konrad Brandt demonstrated both instruments for us briefly, and then it was on to the Halle Cathedral for a demonstration by Konrad Brandt of the 1851 instrument by Wäldner. It was here at the Cathedral that Handel had been appointed probationary organist for one year before he resigned and left for Hamburg. Following that, we took a guided tour of the Handel museum before boarding our bus once more. Destination: Merseburg Cathedral.

Merseburg Cathedral

The history of Merseburg can be traced back as far as the ninth century. The cornerstone of the Cathedral was laid in the year 1015 and since then, the edifice has been rebuilt several times. The history of the Cathedral is a complicated one, even for this time and place. But of particular interest to us was the 1855 Ladegast, IV/80, which sits high in the rear gallery of this immense and ancient building. It was for the inauguration of this instrument that Liszt composed his largest organ work, the *Fantasia and Fugue on "Ad nos."* Unfortunately, the work was not finished in time, and so the cathedral organist, a pupil of Liszt, played instead the *Prelude and Fugue on B-A-C-H*. In 1961, the organ was "baroqued," a fate which befell so many fine examples of nineteenth-century German organ building. After the pendulum had swung back, a provisional restoration was completed in 1995. Now a more thorough and complete restoration is in progress to be completed by 2003.

At the moment, the only playable instrument in the Cathedral was a small Ladegast organ of one manual and ten stops which is being used as a substitute until the restoration project is complete. It sits quite unpretentiously down on the main floor to the side of one of the transepts. Built in 1850, it is the oldest extant Ladegast instrument. It was demonstrated for us by the organist, Michael Schönheit, who played a short program of amazing variety: Bach, Mendelssohn, Rheinberger and Brahms. Herr Schönheit's busy schedule did not permit him to linger, but since this was our last scheduled stop for the day, arrangements were made for us to stay and try the little organ. It had been a very long day—a castle, a museum and five organs. By now we were all, without exception, hungry, exhausted and chilled to the bone.

And then something quite extraordinary happened. I no longer recall who was the first to play as we gathered around the organ, but I can only describe it as a kind of magical, musical chain reaction. We were somehow enchanted by the musical sounds emanating into that huge space from this tiny



Michael Schönheit at the 1850 Ladegast, I/10, in Merseburg Cathedral (photo by Arnold Klock)

organ. People came forward to play who, up until now, had only watched and listened. It was surely the most awkward console we had encountered to date—hardly "user friendly" for those of us accustomed to AGO standards. Shyness and self-consciousness were abandoned with much encouragement all around. Some only played a hymn. Some did not read music, and played by ear. Of all the things we had seen and heard on that eventful day, one moment is etched most vividly in my memory. It was nearly time to leave, and the very last to play was the eldest gentleman of our little group. There we stood, huddled together for warmth in the corner of that dark and vast space, united by the sound of this remarkable little instrument, raising our voices in a chorus of "Church in the Wildwood."

And then it was back to the warmth of our bus and on to Leipzig which would be our home for the next two nights. The light was fading and our mood was rather subdued as we rode past rural farms and open fields, reflecting on the day's events and looking forward to a warm meal and a good night's sleep. Although it was nearly dark by the time we arrived in Leipzig, our driver, Manuela, took us past St. Thomas-kirche. Just enough light remained to afford us a glimpse of this famous church where Bach had spent the last twenty-seven years of his life—an enticing foretaste of what lay in store for us tomorrow.

This article will be continued.

Mary Ann Dodd is Colgate University Organist Emerita. Her lectures and performances have often featured the music of contemporary American composers. She is presently at work on a book about the life and times of organist Leonard Raver.

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Machine Tuning: Blessing or Curse—or Both?

Herbert L. Huestis

If one may indulge in melodrama, one might refer to "The Curse of Equal Temperament" when commenting on the method of tuning that steadfastly refuses to take into account the relationship between an instrument, its music and player. "Equal" is tuning for the sake of tuning, done by successive generations of tuners who practice their craft exactly the way they were taught to do it, no questions asked. And the whole business has been cast in cement by electronic tuning devices—ETDs—in widespread use today!

Looking back over the past two centuries, we can take note of several events that contributed to this situation. They include the invention of tuning forks, the industrial revolution (with its myriad of factories that produced musical instruments) and the emergence of ETDs such as the Conn Strobotuner.

Tuning forks as we know them appeared in the early 1800s. Their fixed frequencies for tuning of musical instruments; tuning practices previously had varied widely by region and nationality. Tuning forks were a valuable resource for the stabilization of tuning everywhere. By the end of the 19th century, they were used for temperament tuning in the great piano houses such as Broadwood and Moore.

The turn of the 19th to the 20th century was surely the golden age of the piano, and in North America the houses of Steinway and Heintzman represented a pinnacle of musicality and at the same time promoted the artisanship of factory craftsmen unparalleled in our own times. The revival of the organ as an "authentic" instrument would wait some fifty years, and with it the same emphasis on tuning as an integral part of a musical instrument.

Thinking back on the piano and its artists of the early twentieth century, one can reflect on the incredible tuning of these instruments, made for Rubinstein, Horowitz, Richter, Gilels and so many others. Pianism was almost a cult, and the tuners who worked on these instruments behind the scenes contributed a rare form of art to the piano. They defined its sound, its carrying power and its musicality as surely as the artists who played it so superbly.

With the revival of the tracker organ, tuning once again became an integral aspect of the musicality of these instruments. Temperament is most carefully thought out by artisan organ builders today with or without the help of tuning machines.

Machines? Yes, the same tuning devices that began with tuning strobes evolved into electronic displays of one sort or another, as varied as one might

imagine. To some extent, they displaced "aural" tuning, so highly valued within the community of piano tuners and technicians. Unfortunately, some tuning practitioners passed "go" on the Monoply board and skipped ear training by jumping into machine tuning as a quick means to an end. However, fine tuners the world over incorporated tuning devices into their tool kit as important aids to the musical ear that was already hard at work. It is this kind of practitioner that exemplifies the best in the tuning business.

The "curse" of machine tuning is that it implies that equal tuning is mathematically precise, and that the ear is irrelevant to the outcome of setting a temperament. Semantics are everything, and it is something of an understatement to say that "equal" tuning is not at all equal! An artistic tuning, whether in a baroque temperament for Bach cantatas or a modern tuning for a Rachmaninoff piano concerto, is anything but equal. It is what the music demands. A marvelous example is the use of the Vallotti temperament for performances of Beethoven's "Emperor" Piano Concerto. Yes, it works very well. One can only marvel at the work of the world's best piano tuners on the concert stage. The tuner's ear is alive and well in our finest recordings and live concerts—as it should be in the presentation of our finest pipe organs.

The "blessing" of machine tuning is that it provides the opportunity to record "best" tunings for various instruments and occasions—for tuning devices are not only tone generators of various pitches with an array of mathematical relationships, they are recorders, too. They make possible the quantification of any kind of tuning, from pianos to organs to gamelans. They are, in a sense, the power that destroyed some important aspects of tuning by ear, but they are also the force that brings back aural tuning. This is a happy conundrum that should be exploited for all it is worth.

The tuning device as recorder provides the opportunity to use temperament in an artistic manner to give expression to the best qualities of an instrument (and sometimes, to suppress the worst ones). For example, a concert grand piano in a large hall derives carrying power from vibrations generated within the temperament, as well as the soundboard and case of the instrument. For this reason, mild temperaments with more- and less-pure thirds benefit these pianos if they are speaking in a vibrant hall. On the other hand, a pure temperament can go a long way to smooth out a small piano with short strings that are full of false beats. Try that on your spinet in the choir room. You will be amazed at

the improvement in sound!

Some practical considerations for the tuner

For the benefit of the reader who is truly interested in investigating the benefits of 19th-century (or earlier) temperaments with the help of machine tuning, this last of three articles will be devoted to the practical application of tuning techniques. Since it is widely available at low cost, the ETD (Electronic Tuning Device) of choice will be Robert Scott's TuneLab97 software, available at <www.tunelab-world.com>. A basic computer and sound card are also required. With this tuning program, there will be a set of historical temperaments that offer a wide range of options for the tuner. Temperament files are extremely simple. They are notated in cents deviation from an equal distribution in this manner:

| Representative Victorian Temperament (Moore) | |
|----------------------------------------------|------|
| C | 2.5 |
| Cs | 0.0 |
| D | 1.5 |
| Ds | 1.0 |
| E | -1.5 |
| F | 2.0 |
| Fs | -0.5 |
| G | 3.0 |
| Gs | 0.5 |
| A | 0.0 |
| As | 1.5 |
| B | -1.0 |

Armed with this modification to equal proportional tuning, the tuner can proceed to lay bearings for a temperament. Fear not! I am not going to give the reader blow-by-blow instructions on how to tune. But it is important to note that most tuning failures result from tempering the wrong intervals first! Therefore, with this temperament one can follow the practice of using F, A and Cs tuning forks to divide the circle of fifths into manageable portions, so that one will not choke on a cumulative error. In this case, A and Cs may be set from tuning forks A=440 and Cs=277.18. "A" is used to embark on the white notes in the circle of fifths, and Cs is used for the black notes. As a rule of thumb, the intervals involving black notes are tuned first, pure or nearly so, and the intervals involving white notes are tempered and tuned last. Follow that rule, and you will avoid the trap of "reverse well" tuning.

The tuning fork F=349.23 completes the triad of foundation notes. In well-tempered tuning, "F" will be raised to provide the desired effect of the third F-A. Generally, the F-A and C-E triads will determine the nature of the well-temperament desired, whether mild, moderate or intense, as in the baroque temperaments. This is where the sound and character of the instrument and its music come in.

If one is tuning "equal" temperament, the thirds F-A-Cs'-F'-A' provide a very useful octave and a third in which to lay the bearings. These thirds will increase their vibrations as they ascend. This is one of the tests used in setting equal temperament. Conversely, in laying well-tempered bearings, the thirds will alternate in vibrancy between white and black keys. F-A will be slower than equal, A-Cs will be the same as equal (13.7 cents wide), Cs-F will be faster than equal, and once again, F'-A' will be slower than equal. So far, the only adjustment has been to sharpen "F" to make a relatively slow third F-A.

Once this has been accomplished, one should tune Cs-Fs-B relatively pure and Cs-Gs-Ds-As-F relatively pure, monitoring the computer screen while one tunes these notes. Then, tune A-E-B and A-D-G-C-F relatively tempered,

while monitoring each note on the computer screen. This will provide well-tempered bearings, while applying tuning tests to the process. There will be little chance of a cumulative error of any significance.

Since the tuner is applying aural tests as well as reading a computer screen or a dial tuner to monitor progress, this work can be carried out at the organ console or the inside of the organ case, or preferably both. A tuner's assistant can do much more than hold keys. It is very helpful if they monitor an ETD while the tuning is in progress. This prevents errors and speeds up the tuning.

Which temperament to use?

There are literally hundreds of temperaments from which to choose, so it is very useful for each tuner to develop criteria which work for them. Several points are worth consideration.

It is most helpful to adopt a temperament that allows equidistant bearings for the tuning of a circle of fifths. The F-A-Cs method provides this option in both well and equal tempered tunings.

Another consideration is the provision of various degrees of purity within a related group of well tunings. An example of three temperaments that progress from mild to moderate are Moore, Peter Prelleur, and Young (1799). All are based on zero deviation in cents for the notes A and Cs, and increased purity for the triads C-E-G, F-A-C and G-B-D.

One may take into consideration the balance of triads in a symmetrical or non-symmetrical array. A symmetrical array of triads will increase vibrancy in direct proportion to the number of accidentals in each key. Asymmetrical triads will favor certain keys and are more consistent with harpsichord tunings where temperaments are chosen for specific literature.

Blessing or curse: from anathema to good fortune

If one looks upon machine tuning as a curse for its illogical suppression of musical values (modulation being the first victim), the descendants of strobotuners must bear a heavy burden of resentment. However, the computer and its dedicated mechanical brethren have rescued those who still tune by ear by providing the means to record their "best" tunings, and experiment with the most musical tunings for each instrument. Credit must be given to a significant group within the Piano Technicians Guild for their unflagging efforts to promote both aural tuning and the use of unequal, "well" and nearly-equal temperaments. A review of the comments of these technicians reveals a dedication to musical performance that stands as an inspiration to organ technicians and tuners as well. Commendation and approbation is also well deserved by artisan organ builders who have often stood alone in a sea of indifference by insisting that temperament and tuning are significantly related to each musical instrument they produce. There are many organ builders who will not resign their instruments to "ordinary tuning and care," but who steadfastly maintain their own instruments so that among other things, the tuning will be preserved. Bravo (!) to these dedicated builders. ■

This is the third in a series of articles by Herbert Huestis on tuning and temperament. See also "How to explore nearly equal temperament with your piano tuner," July 2003, p. 17, and "The Merits of Nearly Equal Temperament," August 2003, pp. 16-17. Readers may contact the Piano Technicians Guild at 3930 Washington St., Kansas City, MO 64111; <www.ptg.org>.

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New Organs

Cover
Pasi Organbuilders, Roy,
Washington, Op. 14
St. Cecilia Cathedral, Omaha,
Nebraska

The firm of Pasi Organbuilders of Roy, Washington, has installed a new organ in St. Cecilia Cathedral, the Mother Church of the Roman Catholic Archdiocese of Omaha. The organ comprises 55 stops over three manuals and pedal, 29 of which are playable in two temperaments: 1/4-comma meantone and a new well-tempered tuning devised for this instrument by organbuilder Kristian Wegscheider of Dresden, Germany. The organ replaces a 37-rank electro-pneumatic instrument from 1918 by the one-time firm of Casavant Bros. of South Haven, Michigan.

The idea of a dual-temperament organ for St. Cecilia Cathedral developed in early conversations between organbuilder Martin Pasi and cathedral organist and music director Kevin Vogt, and was inspired by the dual-temperament organs at Stanford University (C.B. Fisk, Op. 85) and the Wegscheider organs at the Allstedt Schloßkapelle (Op. 1) and Dresden-Wilschdorf (Op. 21). While the two temperaments of the Stanford Fisk are made possible by five extra pipes per octave, and the smaller Wegscheider organs boast six extra pipes per octave, 29 stops of Pasi Organbuilders Op. 14 contain eight extra notes per octave, tipping the scale of the concept from a single organ with extra pipes to the equivalent of two organs which share a third of their pipes. The abundance of extra pipes allows the circulating temperament to accommodate much of the Romantic and modern repertoires, while retaining enough key color to bring Baroque music alive and to lock into tune the mixtures and reeds in the best keys.

All stops in the Oberwerk and selected stops in the Hauptwerk and Pedal divisions are available in both temperaments. The well-tempered and meantone organs share the following notes in every octave: C, D, G and A. The desired temperament may be chosen independently in each division by the choice of stops. Each dual-tempered voice has two sliders and separate stop controls: traditional drawknobs for the well-tempered stops and Italian-style levers for the meantone stops. This is thus a simpler and more flexible system than a shifting roller board (e.g., Fisk, Op. 85) or a shifting stop action mechanism (e.g., Wegscheider, Op. 1 and Op. 21).

While an argument could be made that it would have been easier to build two separate organs, the economy of the Pasi dual-temperament design yields much larger and more complete organs in both temperaments than would be possible if separate cases, chests, actions and wind-systems were to be built for the same price.

The mechanical key action is suspended to provide the most direct link between keys and pallets. Solenoid slider motors and an electric combination system by Taylor of England enhance the mechanical stop action of the well-tempered side of the organ. The meantone stops may be drawn only by hand, but the well-ordered Italian levers allow for the drawing of an entire chorus with one sweep of the hand.

All of the pipes were made by hand in the Pasi shop, with the exception of 10 wooden basses recycled from the previous organ. Metal pipes are made of an alloy of 97% lead, with a remainder of tin and trace metals, cast to variable thickness and hammered to increase density. Flue pipes are cut to exact length and cone- or scroll-tuned for maximum stability of tuning. Wooden pipes are of poplar and Douglas fir. The freestanding case is of white oak and incorporates pillars, arches and ornaments from the original 1918 organ façade designed by cathedral architect Thomas Rogers Kimball.

Tapered wind lines deliver wind to the organ from a separate, adjacent bellows room, which will be a dedicated public space for education about the organ. The organ is winded by four 4' x 8' wedge-shaped bellows, either fed by a 2-horsepower silent blower or raised with calcant pedals by human assistants. The option of hand-pumped (or in this case, treaded) wind and the resulting possibility of a *messa di voce* bloom in the organ's sound are reflected in an excerpt from John Dryden's *Song for St. Cecilia's Day* painted around the perimeter of the bellows room ceiling:

*But bright Cecilia raised the wonder higher
as to her organ vocal breath was given...*

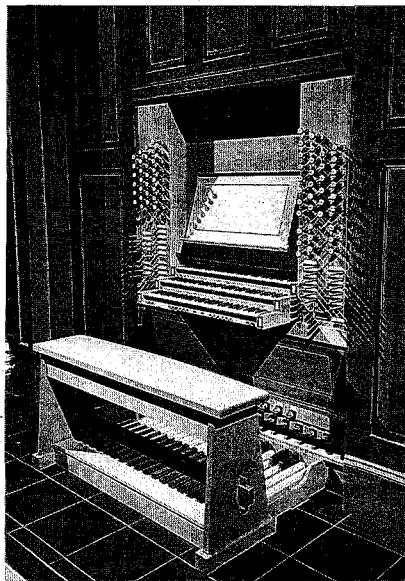
Both the instrument and its builder seem to consciously evade characterization as either eclectic or stylistically specific. While the stoplist may look like a complete "eclectic" organ, preference is clearly given to a colorful, well-blended Schnitgerian tonal ideal. For instance, the smooth 16' Posaune easily balances only a couple of other stops, but seems to grow in *gravitas* as brilliant choruses are built upon it. A colorful variety of flutes, principals and mutations seem to blend and balance in every conceivable combination and permutation. Conversely, while materials and *Blockwerk*-like choruses may recall Niehoff, and reed scales and shallots Schnitger and Clicquot, liberal incorporation of harmonic flutes and slotted strings equally sympathetic to Bach and Widor contributes to the artistic fusion and synthesis characteristic of "universal" and "cosmopolitan" organs of every age.

The fifteen reed stops of the organ are particularly noteworthy, made with resonators as long as the stop's character and the reed's "flip point" will allow, achieving as much fundamental in the tone as possible. Both Hauptwerk and Pedal divisions boast both Schnitgerian and Clicquot-style Trumpets. The smooth Hauptwerk 16' Trumpet and its counterpart in the Unterwerk (Swell), the 16' Bassoon, are equally at home in chorus and consort registrations. A Dutch-style Vox Humana, a Schnitgerian Trichterregal and Dulzian, and a French Oboe compete the palette.

A large case, open between Hauptwerk and Oberwerk divisions, and a remarkably effective swell enclosure for the Unterwerk, provide primary resonating cavities for the instrument. The large, resonant nave of the cathedral, however, brings the organ into its full glory. Recently fitted with a new plaster ceiling and splendidly decorated in a bright Iberian style by Evergreen Studios of New York City, the pristine Spanish Renaissance Revival cathedral begun in 1905 literally sings with seven seconds reverberation when empty and four seconds when full. The ceiling restoration and interior decoration crowned a complete cleaning and restoration of the cathedral in 1999, led by liturgical design consultant Br. William Woeger, FSC, who is also the director of liturgy at the cathedral, and the architectural firm of Bahr, Vermeer & Haecker. Robert Mahoney of Boulder, Colorado, was the acoustical consultant.

The organ will be inaugurated with a yearlong celebration entitled "The Saint Cecilia Organ Festival," commencing on October 3, 2003. The festival will include a performance on March 23, 2004 by Olivier Latory, events throughout the year featuring John Ferguson, George Ritchie, Marie Rubis Bauer, Kevin Vogt, Craig Cramer, Kimberly Marshall, James Higdon, and others, and will conclude in the fall of 2004 with a conference on the liturgical organ.

The following artisans participated in the building of this instrument: George Brown, Emanuel Denzler, Martin Elsaesser, Markus Hahn, Dominik



Console (photo by Martin Pasi)

Maetzler, Brett Martinez, Christian Metzler, Markus Morscher, Markus Nagel, Markus Pasi, Martin Pasi, Chris Schinke, Robert Wech.

—Kevin Vogt
 Director of Music
 St. Cecilia Cathedral
 Omaha, Nebraska

Cover photo by Tom Kessler

For information: <www.pasiorgans.com>

Hauptwerk (Well-tempered)
 Manual I, 58 notes (C-a3)
 (* Denotes stops sharing pipes with the meantone organ)

- 16' Praestant*
- 8' Octave*
- 8' Rohrflöte*
- 8' Salicional
- 4' Octave*
- 4' Spitzflöte
- 2 1/2' Quinte*
- 2' Superoctave*
- 1 1/2' Mixture V*
- 1' Mixture IV
- 8' Cornet V (discant)
- 16' Trumpet*
- 8' Trumpet*
- 8' Vox Humana*
- 8' Trompette

Oberwerk (Well-tempered)
 Manual II, 58 notes (C-a3)

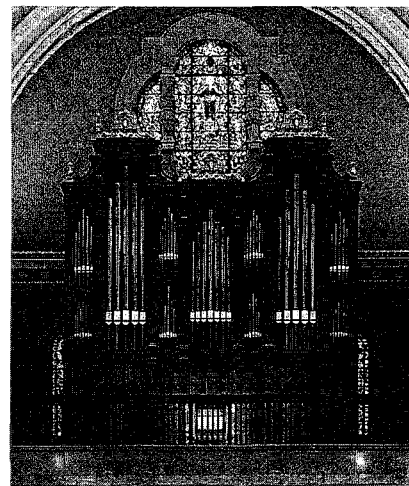
- 8' Praestant
- 8' Suavial* (discant)
- 8' Gedeckt*
- 4' Octave*
- 4' Rohrflöte*
- 2 1/2' Sesquialtera II*
- 2' Octave*
- 2' Waldflöte*
- 1 1/2' Quinte*
- 1' Mixture IV*
- 16' Dulzian*
- 8' Trichterregal*

Unterwerk (Well-tempered)
 Manual III, 58 notes (C-a3)
 (in a Swell enclosure)

- 16' Bourdon
- 8' Principal
- 8' Harmonic Flute
- 8' Gamba
- 8' Celeste (tenor c)
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard
- 2' Octavin
- 1 1/2' Tierce
- 2' Mixture V
- 16' Bassoon
- 8' Trompette
- 8' Oboe
- 4' Clairon

Pedal (Well-Tempered)
 30 notes (C-f1), flat/parallel

- 32' Subbass
- 16' Praestant*
- 16' Subbass (transmission)
- 8' Octave* (transmission)
- 8' Gedeckt
- 4' Octave*
- 2 1/2' Mixture V*
- 32' Trombone (transmission)
- 16' Posaune*
- 8' Trumpet*
- 8' Trompette
- 4' Clairon
- 2' Cornet*



Pasi Opus 14, St. Cecilia Cathedral, Omaha (photo by Tom Kessler)

Hauptwerk (Meantone)

- Manual I, 48 notes (C; D, E-c3, d3)
- 16' Praestant
- 8' Octave
- 8' Rohrflöte
- 4' Octave
- 2 1/2' Quinte
- 2' Superoctave
- 1 1/2' Mixture V
- 16' Trumpet
- 8' Trumpet
- 8' Vox Humana

Oberwerk (Meantone)

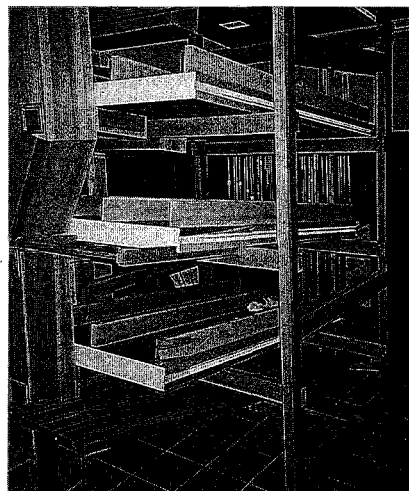
- Manual II, 48 notes (C; D, E-c3, d3)
- 8' Praestant
- 8' Suavial (discant)
- 8' Gedeckt
- 4' Octave
- 4' Rohrflöte
- 2 1/2' Sesquialtera II
- 2' Octave
- 2' Waldflöte
- 1 1/2' Quinte
- 1' Mixture IV
- 16' Dulzian
- 8' Trichterregal

Pedal (Meantone)

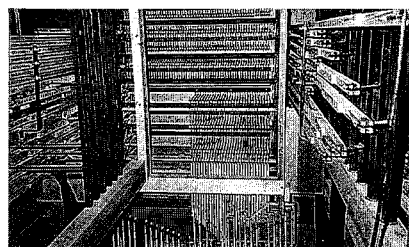
- 28 notes (C; D, E-f1)
- 16' Praestant
- 8' Octave (transmission)
- 4' Octave
- 2 1/2' Mixture V
- 16' Posaune
- 8' Trumpet
- 2' Cornet

Accessories

- Tremulant
- Zimbelstern
- Rosignol



Wedge-shaped bellows (photo by Martin Pasi)



Coupler mechanism behind console plus stop action, Hauptwerk (photo by Martin Pasi)



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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 SEPTEMBER
Patrick Allen; Grace Church, New York, NY 12 noon, also 9/17-9/19
Kirsten Falc-Uhlenberg; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 SEPTEMBER
Mirian Conti, piano; Brookhaven National Laboratory, Upton, NY 12 noon

18 SEPTEMBER
Ensemble Amarcord; Nyack College, Nyack, NY 7:30 pm

19 SEPTEMBER
Ensemble Amarcord; Old First Church, Springfield, MA 7:30 pm
Mark Steinbach; Sayles Hall, Brown University, Providence, RI 8 pm
Haig Mardirosian; St. Michael's, Annandale, VA 7:30 pm
Otto Krämer; Fourth Presbyterian, Chicago, IL 12:10 pm
David Briggs; Shryock Auditorium, Carbondale, IL 7:30 pm

20 SEPTEMBER
Joseph Gramley, percussion; Assumption College, Worcester, MA 5:15 pm
Tom Trenney, with orchestra; United Methodist Church, Painesville, OH 8 pm

21 SEPTEMBER
David Briggs; Sayles Hall, Brown University, Providence, RI 3 pm, masterclass 5 pm
Jeremy David Tarrant; Cathedral of St. Patrick, New York, NY 4:45 pm
Antonius Bittman; St. Thomas Church, New York, NY 5:15 pm
Allen Artz; Christ Church, New Brunswick, NJ 6:30 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
James Diaz; St. Ann's, Washington, DC 4 pm
Scott Hanoian; Washington National Cathedral, Washington, DC 5 pm
Gillian Weir; First United Methodist, Pensacola, FL 4 pm
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm

22 SEPTEMBER
Richard Hoskins; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm
Music of the Baroque; Grace Lutheran, River Forest, IL 8 pm
Craig Cramer; Wheaton College, Wheaton, IL 7:30 pm

23 SEPTEMBER
David Buice; King's Chapel, Boston, MA 12 noon
Paul Bisaccia, piano; McAuley Center, Hartford, CT 3 pm
Patrick Allen; Grace Church, New York, NY 12 noon, also 9/24-9/26
Lee Kohlenberg; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Bradley Hunter Welch; Hope College, Holland, MI 8 pm
National Spiritual Ensemble; University Chapel, Dayton, OH 8 pm
Diana Lucker; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 SEPTEMBER
Brenda Day; Christ Church, New Brunswick, NJ 12:15 pm

25 SEPTEMBER
Gillian Weir; St. Ignatius Loyola, New York, NY 8 pm

Gerre Hancock; Savage Chapel, Union University, Jackson, TN 7:30 pm

26 SEPTEMBER
Gunter Kennel; Methuen Memorial Music Hall, Methuen, MA 8 pm
The Chenaults; Trinity Lutheran, Akron, OH 8 pm
James David Christie, with orchestra; Oberlin College, Oberlin, OH 8 pm
Timothy Tuller; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Ockert Vermeulen; Fourth Presbyterian, Chicago, IL 12:10 pm

28 SEPTEMBER
Michael Diorio; St. Thomas Church, New York, NY 5:15 pm
Thomas Murray; St. Ann & The Holy Trinity Episcopal, Brooklyn, NY 8 pm
James Little; Christ Church, New Brunswick, NJ 6:30 pm
Gillian Weir; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Erik Wm. Suter; Washington National Cathedral, Washington, DC 5 pm
David Higgs; St. John United Methodist, Augusta, GA 4 pm
Keith Weber; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Douglas Cleveland; First Presbyterian, Elkhart, IN 4 pm
Music of the Baroque; St. Paul's, Chicago, IL 8 pm
Christine Kraemer; Greenstone United Methodist, Chicago, IL 4 pm

30 SEPTEMBER
Paul Jacobs; Trinity College, Hartford, CT 5 pm
Patrick Allen; Grace Church, New York, NY 12 noon, also 10/1-10/3
David Cherwien; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

1 OCTOBER
Stephen Tharp; The Church of the Holy Apostles, New York, NY 7:30 pm

2 OCTOBER
Maxine Thevenot; Busch Hall, Harvard University, Boston, MA 12:15 pm

3 OCTOBER
David Higgs; Downtown United Presbyterian Church, Rochester, NY 9 pm
Nigel Potts; Christ Church, Philadelphia, PA 8 pm
Ken Cowan; Trinity Episcopal Parish, St. Augustine, FL 7:30 pm
James David Christie; Trinity Lutheran, Peoria, IL 7:30 pm

4 OCTOBER
Paul Bisaccia, piano; First Church of Christ, Simsbury, CT
Paul Jacobs; St. Peter's Lutheran, New York, NY 4:45 pm
National Spiritual Ensemble; National City Christian Church, Washington, DC 7:30 pm
James David Christie, masterclass; Westminster Presbyterian, Peoria, IL 9 am

5 OCTOBER
Cj Sambach, Pipe Organ Information@; First Presbyterian Church, Penn Yan, NY 3 pm
Brian Harlow; St. Thomas Church, New York, NY 5:15 pm
David Messineo; Our Lady of Sorrows, South Orange, NJ 3 pm
Pipespectacular; Washington National Cathedral, Washington, DC 5 pm
Christian Lane; Frederick Seventh Day Adventist, Frederick, MD 4 pm
Todd Wilson; Sandy Springs United Methodist, Atlanta, GA 3 pm
Daniel Pyle, harpsichord, with flute; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Craig Cramer; Bethany Lutheran, Crystal Lake, IL 3 pm

6 OCTOBER
Tom Trenney; St. Augustine Cathedral, Kalamazoo, MI 8 pm

7 OCTOBER
Paul Bisaccia, piano; Chester Village West, Chester, CT 7:30 pm
Patrick Allen; Grace Church, New York, NY 12 noon, also 10/8-10/10
Joseph Gramley, percussion; Episcopal Church of the Holy Trinity, New York, NY 8 pm

Scott Atwood, with soprano; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

Steven Egler, with piano; Central Michigan University, Mt. Pleasant, MI 8 pm
Jackie Holmstrom; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 OCTOBER
Nigel Potts; Episcopal Cathedral Church of St. Paul, Boston, MA 12:15 pm

10 OCTOBER
Liber unUsualis; First Congregational, Suffield, CT 7:30 pm
Gerre Hancock; Christ and St. Luke's Episcopal, Norfolk, VA 7:30 pm
Antje Traub; St. Helena's Episcopal, Beaufort, SC 12 noon
Tom Trenney; First Presbyterian, Birmingham, MI 7:30 pm

11 OCTOBER
Paul Bisaccia, piano; South United Methodist Church, Manchester, CT 7:30 pm
Joan Lippincott; St. Bartholomew's Episcopal, Atlanta, GA 8 pm
The Scholars of London; St. Joseph Center, Milwaukee, WI 5 pm

12 OCTOBER
Jean Fuller; St. Thomas Church, New York, NY 5:15 pm
Richard Erickson; St. Stephen's Episcopal, Millburn, NJ 4 pm
Karla Fowkes; Christ Church, New Brunswick, NJ 6:30 pm
Shelley Moorman-Stahlman; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Russell Patterson; Ursinus College, Collegeville, PA 4 pm
Marilyn Keiser; Trinity Episcopal, Bethlehem, PA 5 pm
Haig Mardirosian; Church of the Ascension and St. Agnes, Washington, DC 3 pm
Christopher Boodle; Washington National Cathedral, Washington, DC 5 pm
True North Brass; Greene Memorial Methodist Church, Roanoke, VA 4 pm
David Higgs; First Presbyterian, Wilmington, NC 5 pm
Ben Woodward; Cathedral of St. Philip, Atlanta, GA 5:15 pm
Diane Belcher; Westminster Presbyterian, Dayton, OH 4 pm
Vierne, *Messe Solennelle*; Cathedral Church of St. Paul, Detroit, MI 10:30 am
Martin Jean; Faith Lutheran Church, Livonia, MI 7:30 pm
Rhonda Edgington; Cathedral of the Holy Angels, Gary, IN 3 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Liber unUsualis; Independent Presbyterian Church, Birmingham, AL 4 pm
Marianne Webb; St. Andrew's Episcopal, Carbondale, IL 3 pm

13 OCTOBER
Bruce Neswick; The Falls Church, Falls Church, VA 8 pm
Diane Belcher, masterclass; Westminster Presbyterian, Dayton, OH 9 am

14 OCTOBER
Patrick Allen; Grace Church, New York, NY 12 noon, also 10/15-10/17
St. Paul's Cathedral Choir; St. Thomas Church, New York, NY 7:30 pm
Ray Ackerman; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm
Nigel Potts; St. Philip's Cathedral, Atlanta, GA 7:30 pm
Timothy Olsen; Trinity Episcopal, Indianapolis, IN 7:30 pm
Justin Rubin; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

15 OCTOBER
St. Paul's Cathedral Choir; St. Thomas Church Whitmarsh, Fort Washington, PA 7:30 pm

17 OCTOBER
Todd Wilson; Wilson College, Chambersburg, PA 7:30 pm
Ken Cowan; Reid Memorial Presbyterian, Augusta, GA 8 pm
St. Paul's Cathedral Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Woonghee Lee; Fourth Presbyterian, Chicago, IL 12:10 pm

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18 OCTOBER

Thomas Murray, masterclass; Hosmer Hall, SUNY Potsdam, Potsdam, NY 2 pm

Patrick Allen; Grace Church, New York, NY 3 pm

Stefan Engels; Zion Mennonite, Souderton, PA 7:30 pm

Ken Cowan, symphonic organ music workshop; Reid Memorial Presbyterian, Augusta, GA 10 am

19 OCTOBER

Emmanuel Hocdé; St. Barnabas Episcopal Church, Greenwich, CT 4 pm

Thomas Murray; Hosmer Hall, SUNY Potsdam, Potsdam, NY 3 pm

Nigel Potts; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 3 pm

Richard Heschke; Lutheran Church of the Resurrection, Garden City, NY 4 pm

Gail Archer; Cathedral of St. Patrick, New York, NY 4:45 pm

Karen Beaumont; St. Thomas Church, New York, NY 5:15 pm

Cj Sambach, Pipe Organ INformance®; St. John's Lutheran, Phoenixville, PA 4 pm

Peggy Howell; Washington National Cathedral, Washington, DC 2 pm

Peter Richard Conte; St. Ann's Church, Washington, DC 4 pm

St. Paul's Cathedral Choir; Washington National Cathedral, Washington, DC 4 pm

Susan Landale; First Presbyterian, Gastonia, NC 6 pm

James O'Donnell; Severance Hall, Cleveland, OH 3 pm

National Spiritual Ensemble; Zion Lutheran Church, Ann Arbor, MI

Marianne Webb; St. John's United Church of Christ, Newport, KY 7 pm

Nordic Voices; Cathedral Church of the Advent, Birmingham, AL 2:30 pm

20 OCTOBER

Martin Jean; Concordia University, River Forest, IL 8 pm

Nicolas Kynaston; University of St. Thomas, St. Paul, MN 8:15 pm

21 OCTOBER

Mark Keane; King's Chapel, Boston, MA 12 noon

Patrick Allen; Grace Church, New York, NY 12 noon, also 10/22-10/24

Bradley Hunter Welch; Emory & Henry College, Emory, VA 7:30 pm

Emmanuel Hocdé; Cole Hall, Bridgewater College, Bridgewater, VA 8 pm

James O'Donnell; Front Street United Methodist, Burlington, NC 7:30 pm

Ann Hood, with singers; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

St. Paul's Cathedral Choir; Kirk in the Hills, Bloomfield Hills, MI 7:30 pm

Martin Jean, masterclass; Concordia University, River Forest, IL 8 am

Timothy Strand; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 OCTOBER

Hyun Jung Park; Christ Church, New Brunswick, NJ 12:15 pm

St. Paul's Cathedral Choir; St. Peter in Chains Cathedral, Cincinnati, OH 8 pm

23 OCTOBER

Felix Hell; Methuen Memorial Music Hall, Methuen, MA 8 pm

24 OCTOBER

Bruce Neswick; St. Thomas Episcopal Church, Camden, ME 7 pm

Chandler Noyes, silent movie accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm

Paul Bisaccia, piano; Avon Public Library, Avon, CT 7:30 pm

Bruce Stevens; St. Helena's Episcopal, Beaufort, SC 12 noon

Olivier Latry; Trinity Lutheran, Akron, OH 8 pm

Huffman High School Choirs; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Joseph Daniel; Fourth Presbyterian, Chicago, IL 12:10 pm

Clive Driskill-Smith; Shryock Auditorium, Carbondale, IL 7:30 pm

25 OCTOBER

Marilyn Keiser, masterclass; The Cathedral of St. John the Divine, New York, NY 10:15 am

Birmingham-First Chamber Choir; First United Methodist, Plymouth, MI 7:30 pm

James O'Donnell; St. Norbert Abbey, DePere, WI, 2 pm

26 OCTOBER

Laughton & O'Meara; Busch-Reisinger Museum, Cambridge, MA 7:30 pm

Olivier Latry; South Congregational, New Britain, CT 4 pm

Paul Bisaccia, piano; East Hartford Cultural Center, East Hartford, CT 2 pm

Nicholas Kynaston; Westminster Presbyterian, Albany, NY 4 pm

Christopher Herrick; Grace Episcopal, Utica, NY 4 pm

George Steel, carillon; St. Thomas Church, New York, NY 5:15 pm

Trent Johnson; Christ Church, New Brunswick, NJ 6:30 pm

Ken Cowan; First Presbyterian Church of the Covenant, Erie, PA 4 pm

Yankele; Shadyside Presbyterian, Pittsburg, PA 4 pm

Hans Eckart Schlandt; Duke University Chapel, Durham, NC 5 pm

Emmanuel Hocdé; Christ Episcopal, Pensacola, FL 4 pm

Steven Fischer; Cathedral of St. Philip, Atlanta, GA 5:15 pm

Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7 pm

Thomas Trotter; Holy Family Church, Rockford, IL 3 pm

St. Paul's Cathedral Choir; Cathedral of St. Paul, St. Paul, MN 4 pm

27 OCTOBER

Christophe Mantoux; St. Paul's Episcopal, Richmond, VA 7:30 pm

Colin Andrews; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

28 OCTOBER

Dennis James, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm

Nigel Potts; Durham Community Church, Durham, NH 7:30 pm

Yankele; Assumption College, Worcester, MA 8 pm

Clive Driskill-Smith; Trinity College, Hartford, CT 5 pm

Patrick Allen; Grace Church, New York, NY 12 noon, also 10/29-10/31

Ned Rorem with St. Thomas Choir of Men and Boys; St. Thomas Church, New York, NY 7:30 pm

Martha Welch; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm

Olivier Latry; First Congregational, Sarasota, FL 7:30 pm

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

30 OCTOBER

Clive Driskill-Smith; First Scots Presbyterian, Charleston, SC 8 pm

31 OCTOBER

Yankele; First Congregational, Suffield, CT 7:30 pm

Chanson; Messiah College, Grantham, PA 8 pm

Olivier Latry; The Cathedral of the Most Blessed Sacrament, Detroit, MI 7:30 pm

•Halloween concert; First Methodist, Evanston, IL 7:30 pm

Abigail Woods; Fourth Presbyterian, Chicago, IL 12:10 pm

**UNITED STATES
West of the Mississippi**

15 SEPTEMBER

Thomas Murray; William Jewell College, Liberty, MO 8 pm

Susan Marchant; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm

19 SEPTEMBER

George Baker; First United Methodist, Wichita Falls, TX 7 pm

Steven Egler; Holy Faith Episcopal, Santa Fe, NM 7 pm

21 SEPTEMBER

Ensemble Amarcord; Hendrix College, Conway, AR 7:30 pm

Todd Wilson; Broadway Baptist Church, Fort Worth, TX 7:30 pm

Rebecca Sawyer, with Lone Star Brass Quintet; First Presbyterian, Midland, TX 3 pm

Gordon Turk; St. John's Cathedral, Albuquerque, NM 4 pm

Ken Cowan; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

•Melvin Butler & Roger Sherman; St. Mark's Cathedral Chapel, Seattle, WA 2 pm, 4 pm

Erik Wm. Suter; Grace Cathedral, San Francisco, CA 3 pm

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

26 SEPTEMBER

Paul Jacobs; Trinity Episcopal, Reno, NV 7:30 pm

27 SEPTEMBER

VocalEssence; Ted Mann Concert Hall, University of Minnesota, Minneapolis, MN 8 pm

28 SEPTEMBER

Wayne Kallstrom; University of Nebraska-Omaha, Omaha, NE 3 pm

Marilyn Keiser; First United Methodist, Houston, TX 7 pm

Susan Matthews; Grace Cathedral, San Francisco, CA 3 pm

•William Peterson; Pomona College, Claremont, CA 3 pm

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

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2 OCTOBER

Massimo Nosetti; St. Margaret Lothbury,
London, England 1:10 pm

3 OCTOBER

James Welch; Santa Clara University Mis-
sion Church, Santa Clara, CA 8 pm

5 OCTOBER

Calmus Ensemble; Christ the King Lutheran,
Houston, TX 5 pm

Marie-Bernadette Dufourcet Hakim; Cathed-
ral of the Madeleine, Salt Lake City, UT 8 pm

+Melvin Butler & Roger Sherman; St. Mark's
Cathedral Chapel, Seattle, WA 2 pm, 4 pm

Susan Ferré; Grace Lutheran, Tacoma, WA
3 pm

James Diaz; St. Mark's United Methodist,
Sacramento, CA 4 pm

S. Wayne Foster; St. Mark's United
Methodist, Sacramento, CA 4 pm

Beverly Staples & Keith Paulson-Thorp,
harpsichords; Trinity Episcopal, Santa Barbara,
CA 3:30 pm

Alison Luedecke, with Cabrillo Chamber
Orchestra; First Presbyterian, San Diego, CA 7 pm

7 OCTOBER

Melvin Butler & Roger Sherman; St. Mark's
Cathedral Chapel, Seattle, WA 2 pm, 4 pm

Dennis James, silent film accompaniment;
Everett Theatre, Everett, WA

9 OCTOBER

Mary Preston, with Dallas Symphony
Orchestra; Meyerson Symphony Center, Dallas,
TX 8 pm, also 10/10, 10/11

10 OCTOBER

Dale Warland Singers; Minnesota History
Center, Minneapolis, MN

12 OCTOBER

Aaron David Miller; Mt. Olive Lutheran, Min-
neapolis, MN 4 pm

Huw Lewis; First Presbyterian Church,
Rochester, MN 4 pm

Christian Lane; Marvin United Methodist,
Tyler, TX 4 pm

Iain Quinn; Grace Cathedral, San Francisco,
CA 3 pm

Robert Bates; St. Mark's Episcopal, Berke-
ley, CA 6 pm

Emmanuel Hocdé; St. James Episcopal
Church, Los Angeles, CA 5:45 pm

13 OCTOBER

Dennis James, silent film accompaniment;
Paramount Theatre, Seattle, WA 7:30 pm

14 OCTOBER

Dennis James, silent film accompaniment;
Everett Theatre, Everett, WA

16 OCTOBER

National Spiritual Ensemble; Lincoln Auditori-
um, Billings, MT 7:30 pm

17 OCTOBER

National Spiritual Ensemble, masterclass;
Montana Choral Directors Association, Billings,
MT 8:30 am

Jonathan Young & Timothy Spelbring; St.
Mark's Cathedral, Seattle, WA 7:30 pm

18 OCTOBER

Liber unUsualis; Brophy Chapel, Phoenix, AZ
8 pm

19 OCTOBER

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

Janice Beck; Rice University, Houston, TX 7
pm

Jeremy Filself; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm

J. Melvin Butler; St. Joseph Church, Seattle,
WA 3 pm

Paul Jacobs; First Congregational Church,
Los Angeles, CA

20 OCTOBER

Dennis James, silent film accompaniment;
Paramount Theatre, Seattle, WA 7:30 pm

21 OCTOBER

Dennis James, silent film accompaniment;
Everett Theatre, Everett, WA

24 OCTOBER

St. Paul's Cathedral Choir; St. Louis Cathed-
ral, St. Louis, MO 8 pm

Christopher Herrick; Trinity Episcopal,
Reno, NV 7:30 pm

Roger Sherman; Church of the Ascension,
Seattle, WA 7:30 pm

Nicholas Kynaston; St. James Cathedral,
Seattle, WA 8 pm

25 OCTOBER

Susan Landale; First Presbyterian, Portland,
OR 8 pm

Carol Williams; St. Brigid, San Diego, CA
7:30 pm

26 OCTOBER

Paul Jacobs; St. Paul's Episcopal Cathedral,
Des Moines, IA

Huw Lewis; First Presbyterian, Midland, TX 3
pm

Clive Driskill-Smith; St. Mark's Episcopal,
San Antonio, TX 4 pm

Dennis James, silent film accompaniment;
Everett Theatre, Everett, WA 7 pm

27 OCTOBER

Thomas Trotter, masterclass; St. Peter's
Episcopal, St. Louis, MO 7:30 pm

Dennis James, silent film accompaniment;
Paramount Theatre, Seattle, WA 7:30 pm

28 OCTOBER

Thomas Trotter; St. Peter's Episcopal, St.
Louis, MO 7:30 pm

INTERNATIONAL

15 SEPTEMBER

Simon Morley; Lincoln Cathedral, Lincoln,
England 7 pm

16 SEPTEMBER

Sâsa Frelih; Chiesa di S. Giuseppe, Vigliano,
Italy 9 pm

Gordon Stewart; De Montfort Hall, Leicester,
England 7:30 pm

17 SEPTEMBER

Simon Preston; Christchurch Priory,
Christchurch, England 7:30 pm

John Belcher; St. Michael & All Angels, West
Croydon, England 1:10 pm

John Scott; St. Margaret's, London, England
7:30 pm

18 SEPTEMBER

Richard Townend; St. Margaret Lothbury,
London, England 1:10 pm

19 SEPTEMBER

Johannes Wenk; St. Augustine's, Vienna,
Austria 7:30 pm

Gilberto Fischli; Chiesa di S. Giovanni Bat-
tista, Serravalle Sesia, Italy 9 pm

David Halls; St. Mary & St. Ethelfelda, Rom-
sey, England 7:30 pm

Neil Wright; St. Dominic's Priory, London,
England 7:30 pm

20 SEPTEMBER

Mario Duella, with harp; Basilica della Beata
Vergine Assunta, Varallo Sacro Monte, Italy 9
pm

Carlo Curley; St. Mary the Virgin, Kings
Road Swanage, England 7:30 pm

Paul Hale; Victoria Hall, Hanley, Stoke-on-
Trent, England 12 noon

Philip Tordoff; Halifax Parish Church,
Halifax, England 7:30 pm

Huw Williams; St. John the Evangelist,
London, England 6:30 pm

Jeremy Filself; Kingston Parish Church,
Kingston upon Thames, England 7:30 pm

Richard Baker; St. Paul the Apostle,
Hannringay, England 3 pm

21 SEPTEMBER

Elmar Jahn; Chiesa di S. Michele Arcangelo,
Cavaglia, Italy 9 pm

Robert Quinney; Westminster Cathedral,
London, England 4:45 pm

John Scott; St. Paul's Cathedral, London,
England 5 pm

Anya Alexeyev; Colours of Music, Barrie,
ON, Canada 2 pm

22 SEPTEMBER

Paul Jacobs; Collier St. Church, Barrie, ON,
Canada 8 pm

23 SEPTEMBER

Carlo Curley; Fairfield Halls, Park Lane,
Croydon, England 1:05 pm

Heather Glansford; Bromley Parish Church,
Bromley, England 1 pm

Paul Jacobs; Burton Avenue United Church,
Barrie, ON, Canada 12 noon

True North Brass; Old Town Hall, Aylmer,
ON, Canada 8 pm

24 SEPTEMBER

Naoko Imai; Minato Mirai Hall, Yokohama,
Japan 12:10 pm

25 SEPTEMBER

Richard Townend; St. Margaret Lothbury,
London, England 1:10 pm

Paul Bisaccia, piano; The Barrie Concerts,
Barrie, ON, Canada 8 pm

26 SEPTEMBER

Michael Gailit; St. Augustine's, Vienna, Aus-
tria 7:30 pm

Pascale Rouet, with percussion; Eglise
Sainte Geneviève, Mouzon, France 8:30 pm

Carlo Curley; St. Paul's, Bedford, England
7:30 pm

Richard Dunster-Sigtermans; St.
Matthew's, Wimbledon, England 8 pm

Paul Bisaccia, piano; Festival, Barrie, ON,
Canada 12 noon

27 SEPTEMBER

Sergio Militello; Chiesa dell'Immacolata
Concezione, Portofino, Italy 9 pm

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Arthur Willis; St. Michael & All Angels, West Croydon, England 12 noon

28 SEPTEMBER

François Clement; Cathédrale de Montpellier, Montpellier, France

David Briggs; Albert Hall, Nottingham, England 2:45 pm

Eleni Keventsidou; Westminster Cathedral, London, England 4:45 pm

John Scott; St. Paul's Cathedral, London, England 5 pm

1 OCTOBER

Ryan Leonard; St. Michael & All Angels, West Croydon, England 1:10 pm

2 OCTOBER

Carol Williams; Hameenlinna Church, Hameenlinna, Finland 7 pm

3 OCTOBER

Carol Williams; Kallio Church, Helsinki, Finland 6 pm

Mark Dancer; SS. Peter and Paul Godalming, Godalming, England 1 pm

Carlo Curley; Holy Trinity, Herts, England 7:30 pm

David Gammie, with trumpet; St. Matthew's, Wimbledon, England 8 pm

4 OCTOBER

Carol Williams; Kerava Church, Kerava, Finland 6 pm

Neil Taylor; Halifax Parish Church, Halifax, England 12 noon

Carlo Curley; St. Mary Redcliffe, Bristol, England 7:30 pm

Louise Marsh; St. Peter's, Woodmansterne, Surrey, England 7:30 pm

Colm Carey, with cello; Bromley Parish Church, Bromley, England 7:30 pm

5 OCTOBER

Carol Williams; Lauttasaari Church, Helsinki, Finland 3 pm

Carol Williams; Malmi Church, Helsinki, Finland 6 pm

Catherine Ennis; St. Michael's Abbey, Farnborough, Hampshire, England 3 pm

John Scott; St. Paul's Cathedral, London, England 5 pm

6 OCTOBER

Carol Williams; Kotka Church, Kotka, Finland 7 pm

8 OCTOBER

Andrew Sampson; St. Matthew's Westminster, London, England 1:05 pm

Julian Collings; St. Michael & All Angels, West Croydon, England 1:10 pm

Ian le Grice; The Temple Church, London, England 1:15 pm

9 OCTOBER

Carlo Curley; Leeds Parish Church, Leeds, England 7:30 pm

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

10 OCTOBER

Carlo Curley; Charterhouse, Surrey, England 8 pm

Francis Marchal; St. Matthew's, Wimbledon, England 8 pm

John Scott; Tonbridge School, Tonbridge, England 8 pm

11 OCTOBER

Stephen Mann; Halifax Parish Church, Halifax, England 12 noon

Peter Ledaine; Beverley Minster, Beverley, England 6 pm

Colm Carey, with cello; Bromley Parish Church, Bromley, England 7:30 pm

Carlo Curley; Salisbury Cathedral, Salisbury, England 7:30 pm

Nigel McClintock; St. John the Evangelist, London, England 6:30 pm

Christopher Herrick; Kingston Parish Church, Kingston upon Thames, England 7:30 pm

12 OCTOBER

Carol Williams; Notre Dame de Paris, Paris, France 4:30 pm

Geoffrey Lester; St. Michael & All Angels, West Croydon, England 1:10 pm

Robert Quinney; Westminster Cathedral, London, England 4:45 pm

John Scott; St. Paul's Cathedral, London, England 5 pm

13 OCTOBER

Anne Page; All Souls, Langham Place, London, England 7:30 pm

14 OCTOBER

Andrew Millington; Lichfield Cathedral, Lichfield, England 7:30 pm

James O'Donnell; Royal Festival Hall, London, England 7:30 pm

15 OCTOBER

Clive Driskill-Smith; The Temple Church, London, England 1:15 pm

Alex Mason; St. Matthew's, Wimbledon, England 8 pm

16 OCTOBER

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

17 OCTOBER

Robin Walker; St. Dominic's Priory, London, England 7:30 pm

18 OCTOBER

Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am

Christopher Newton; Halifax Parish Church, Halifax, England 7:30 pm

19 OCTOBER

Jozef Sluys; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm

Daniel Hyde; Westminster Cathedral, London, England 4:45 pm

Chris Witton; St. Paul's Cathedral, London, England 5 pm

Simon Preston; Church of St. Andrew and St. Paul, Montreal, QC, Canada 3:30 pm

20 OCTOBER

Jean-Pierre Lecaudey; Church of N.-D. de l'Annonciation, Ixelles, Belgium 8 pm

21 OCTOBER

Livia Mazzanti; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

22 OCTOBER

Yuko Sakiyama & Junko Itou; Minato Mirai Hall, Yokohama, Japan 12:10 pm

Jozef Sluys, with vocalists and cello; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

Michael Fleming; St. Michael & All Angels, West Croydon, England 1:10 pm

David Liddle; The Temple Church, London, England 1:15 pm

23 OCTOBER

Eberhard Lauer; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

William Whitehead, with trumpet; St. John's Smith Square, London, England 1 pm

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Richard Townend; St. Margaret Lothbury, London, England 1:10 pm
True North Brass; Old Town Hall, Aylmer, ON, Canada 8 pm

24 OCTOBER

Louis Robilliard & John Scott Whiteley, with choir and cello; Church of Saint-Jacques sur Coudenberg, Brussels, Belgium 8 pm
Maxine Thevenot; St. George's Anglican Cathedral, Kingston, ON, Canada 8 pm

25 OCTOBER

Peter Westerbrink; SS-Jean et Etienne aux Minimes, Brussels, Belgium 10:30 am
François Houtart, with soprano; SS-Jean et Etienne aux Minimes, Brussels, Belgium 11:30 am

Johan Hermans; Nore-Dame du Sablon, Brussels, Belgium 12:30 pm

Laurent Felten; Church of Dominicains, Brussels, Belgium 3 pm

Léon Kerremans; Church of the College St-Michel, Brussels, Belgium 4 pm

Phillip Tordoff; Halifax Parish Church, Halifax, England 12 noon

Gillian Weir; Beverley Minster, Beverley, England 6 pm

Michael Phillips; Victoria Hall, Stoke-on-Trent, England 12 noon

Maxine Thevenot, RCCO Centre Master-class; Kingston, ON, Canada 10 am

26 OCTOBER

André Isoir; Cathedral of SS Michael and Gudula, Brussels, Belgium 4 pm

Gillian Weir; Albert Hall, Nottingham, England 2:45 pm

Mark Wardell; Westminster Cathedral, London, England 4:45 pm

David Briggs; Westminster United Church, Winnipeg, MB, Canada 8 pm

28 OCTOBER

Sophie-Veronique Choplin; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

29 OCTOBER

Robert Crowley; St. Michael & All Angels, West Croydon, England 1:10 pm

Justin Luke; The Temple Church, London, England 1:15 pm

30 OCTOBER

Richard Townend; St. Margaret Lothbury, London, England 1:10 pm

Organ Recitals

MAHLON E. BALDERSTON and DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, May 11: *Christ ist erstanden*, Bach, Fischer, H. Bach, J.S. Bach, Albrechtsberger; *Ascription, Earth Carol*, Purvis; *Prelude on Victimae Paschali laudes*, Balderston; *Christ lag in Todesbanden*, Bach; *An Easter Meditation*, Porter; *Partita on Salve festa dies*, Callahan; *Lithuanian Easter Carol*, Jordan; *Partita on Christ ist erstanden*, Purvis.

EVELYN BROKISH, St. Mary of the Lake Church, Gary, IN, May 19: *Canzona dopo l'Epistola*, Frescobaldi; *Gelobt sei Gott im höchsten Thron*, Walcha; *Laudate Dominum*, Hurford; Choral (4 *Pièces pour orgue*, op. 37), Jongen; *Fugue in E-flat*, BWV 552, Bach; *Partita on Lasst uns erfreuen*, Callahan; *Regina Caeli*, Trapp; *Victimae Paschali (Paschaltide Suite for Organ)*, Hytrek; *Ave Coelenda Trinitas (Ten Preludes on Gregorian Chant Melodies)*, Near; *Tu es petra (Dix pièces)*, Mulet.

PETER RICHARD CONTE, Trinity Episcopal Church, Bethlehem, PA, May 11: *Bridal March (The Birds of Aristophanes)*, Parry, transcr. Alcock; *Concerto in G*, Ernst, transcr. Bach; *Prelude and Fugue in G*, Brahms; *Scherzo (A Midsummer Night's Dream)*, Mendelssohn, transcr. Warren; *Marche Religieuse*, Guilmant; *Andante in F*, K. 594, Mozart; *Marche Pontificale*, Widor.

PHILIP T. D. COOPER, Hebron Lutheran Church, Madison, VA, May 18: *Praeludium und Fuga in F*, Simon; *Freu dich sehr, O meine Seele, Herzliebster Jesu*, was hast du verbrochen, Aus tiefer Not (*Harmonische Seelenluft*), Kauffmann; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Allegro companirt von Jonathan Bertram*, Fuga in G, Reel, March in F (*Jonathan Bertram's Music Book*), Thomas Jefferson's March, Allemande in G, Polonesze in C, Buonaparte's March (*Caspar Schaffner's Book*), anonymous; *Sonata II in C*, Moller; *Canzona ex C Dur*, BuxWV 166, Buxtehude; *Du Friedefurst, Herr Jesu Christ*, BWV 1102, *Erhalt uns, Herr*, BWV 1103, *Herzlich lieb*

hab ich dich, BWV 1115, *Praeludium und Fughetta in G*, BWV 902, Bach.

PAMELA DECKER, Memorial Music Hall, Methuen, MA, May 28: *Tango Toccata*, Decker; *Symphonie-Passion*, op. 23, Dupré; *Fantasy for Organ on the Plainchant Conditor alme siderum*, te Velde; *Star Rising*, Santos; *Home Suite Home*, Decker.

VINCENT DUBOIS, Spivey Hall, Morrow, GA, April 12: *Choral in a*, Franck; *Scherzo (Symphony No. 2)*, Vierne; *Lied*, Litaize; *Prelude and fugue in g*, Dupré; *Prelude, Adagio and Choral Variations on Veni Creator*, Duruflé; *Improvisation*.

JEREMY FILSELL, Wichita State University, Wichita, KS, April 22: *Toccata and Fugue in F*, BWV 540, *Allein Gott in der Höh sei Ehr*, BWV 663, Bach; *Fantasia über Hallelujah! Gott zu loben*, op. 52, no. 3, Cigüe (*Sechs Trios*, op. 47), Reger; *L'Apprenti sorcier*, Dukas, arr. Filsell; *Litanies, Deux Danses à Agni Yavishita*, Alain; *Sine Nomine*, Walsingham (*The House of Ghosts*), *Introduction, Toccata and Fugue*, Pott; *Prelude et Fugue sur le nom d'ALAIN*, op. 4, Duruflé.

MICHAEL GAILIT, Konzerthaus, Vienna, Austria, May 11: *Concerto in C*, BWV 594, Bach; *Organ Piece in f*, K. 594, K. 608, Mozart; *Intermezzo*, Adagio, *Marche pontificale (Symphony No. 1)*, op. 13, no. 1, Widor; *Adagio molto, Tempo di Marcia Solenne (Sonata Eroica, op. 151)*, Stanford; *Allegro deciso (Poème symphonique, op. 37)*, Dupré.

WILLIAM GUDGER, St. Helena's Episcopal Church, Beaufort, SC, April 25: *Andante (Six Preludes)*, Bloch; *Magnificat*, Pie Jesu, *Stabat Mater*, In nomine Domine (*Organbook II*), Rorem; *Een Vaste Burg*, Kee; *Dalby's Fancy*, *Dalby's Toccata*, Howells; *Elegy*, Walton; *First Organbook*, Pinkham.

TIMOTHY E. GUENTHER, First English Lutheran Church, Mansfield, OH, April 13: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Jesu, meines Lebens Leben*, Krebs; *Adagio in C for a Glass Harmonica*, K. 356, Mozart; *Rubrics*, Locklair; *The Lost Chord*, Sullivan, transcr. Barrett; *Toccata on Amazing Grace*, Pardini; *The King of Instruments*, Albright; *Berceuse, Finale (L'Oiseau de Feu)*, Stravinsky, arr. Besly; *Toccata*, Sowerby.

BRIAN JONES, All Saints Church, Worcester, MA, March 30: *Concert Etude IV in d*, Whiting; *Méditation (Three Improvisations)*, Vierne; *Prelude and Fugue in C*, Krebs; *Scherzetto*, op. 108, no. 1, Jongen; *Prelude and Fugue in a*, BWV 543, Bach; *Pièce Heroïque*, Franck; *Horripile Humoresque*, Rawsthorne; *Méditation (Thaïs)*, Massenet, arr. Silver; *Overture to Poet and Peasant*, von Suppé, arr. Lemare.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 4: *Sonatina in d*, Ritter; *Andante*, Martini; *Jesu meine Zuversicht*, Zeuner; *Violet (with Hail to the Purple)*, Pethel; *Deep River*, Hurd, Utterback; *120th Regimental Blues*, Monteabaro.

ANN LABOUNSKY, The Presbyterian Church, Sewickley, PA, April 27: *Prelude and Fugue in D*, BWV 532, Bach; *Fantasy on Two Old Scottish Themes*, Langlais; *The Winged Creatures*, op. 150, Jenkins; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Final (Six Pièces)*, Franck; improvisation on submitted themes.

JOAN LIPPINCOTT, University of Oklahoma, Norman, OK, April 8: *Grand Dialogue*

in C, Marchand; *Nun danket alle Gott, Schmücke dich, o liebe Seele, Von Gott will ich nicht lassen, Passacaglia in c*, BWV 582, Bach; *Fanfare for the Common Man*, Copland; *Fantasia in f*, K. 608, Mozart; *Choral varié sur le thème du Veni Creator*, op. 4, Duruflé; *Praeludium und Fuge über B.A.C.H.*, Liszt.

KATHRYN MUMY, Trinity Episcopal Church, Oshkosh, WI, April 10: *Concerto in b*, Walther; *Alle Menschen müssen sterben, Wer nur den lieben Gott lässt walten, Pastorale in F*, Bach; *Herzlich tut mich verlangen*, Brahms; *Interpretation on Praise to the Lord*, Cherwien.

ELIZABETH NAEGELE, Lake View Presbyterian Church, Chicago, IL, May 18: *Overture to Die Meistersinger*, Wagner; arr. Morris; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *O Welt, ich muss dich lassen (Elf Choralvorspiele, op. 122)*, Brahms; *Fantasia and Fugue in B-flat*, Boëly; *Prayer (Hansel and Gretel)*, Humperdinck, transcr. Bish; *Pastorale, Finale (Symphony II in D, op. 13)*, Widor.

JOHN OBETZ, St. Mark's Episcopal Church, Berkeley, CA, April 13: *Versets from the Gloria (Messe Pour Les Convents)*, Couperin; *Wondrous Love*, Barber; *The Book of Hours*, Pinkham; *Verbum Supernum Prodiens*, Kemner; *O Lamm Gottes unschuldig*, BWV 656, Bach.

KAREL PAUKERT, The Cleveland Museum of Art, Cleveland, OH, April 13: *Prelude and Fugue in b*, BWV 544, Bach; *Three Passion Choral Preludes*, Janacek; *O Mensch, beweine dein Sünde gross*, BWV 622, Bach; *Herzlichster Jesu, Herzlich tut mich verlangen*, Brahms; *Fantasia and Fugue in g*, BWV 542, Bach.

HERNDON SPILLMAN, University of Arizona, Tucson, AZ, April 26: *Choral Improvisation sue le Victimae Paschali*, Tournemire/Duruflé; *Cantabile (Trois Pièces pour orgue)*, Franck; *Prelude and Fugue in c*, BWV 546, Bach; *Suite pour Orgue*, op. 5, Duruflé.

STEPHEN THARP, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, April 27: *Première Fantasia, Deuxième Fantasia*, Alain; *Fugue in 7 (Slingshot Shivaroe)*, Sullivan; *Adagio (Organ Symphony No. 2)*, Newman; *Trois Poèmes pour Grand Orgue*, Escaich; *Dismas Variations*, Robinson; *The Fair (Petrouchka)*, Stravinsky, transcr. Tharp.

THOMAS WIKMAN, The Presbyterian Homes, Evanston, IL, April 28: *Passacaglia and Fugue in c*, BWV 582, *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Choral in a*, Franck; *Introit, Communion (In Assumptione B.V.M.)*, *Fantasia (Epiphania Domini)*, Tournemire.

CAROL WILLIAMS, Balboa Park, San Diego, CA, April 20: *Fanfare*, Jackson; *Prelude and Fugue on B.A.C.H.*, Liszt; *Ballet*, Debussy; *Dankpsalm*, op. 145, no. 2, Reger; *The Old Rugged Cross*; *Victimae paschali (Cinq Improvisations)*, Tournemire; *C'est Magnifique*, Porter.

TODD WILSON, Jacoby Hall, Jacksonville, FL, April 6: *Variations on America*, Ives; *Concerto in d*, BWV 596, Vivaldi, arr. Bach; *Variations on a Noël*, op. 20, Dupré; *Carmen Suite*, Bizet, arr. Lemare; *Scherzo*, op. 2, Duruflé; *Sonata on the 94th Psalm*, Reubke.

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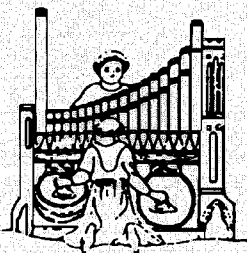
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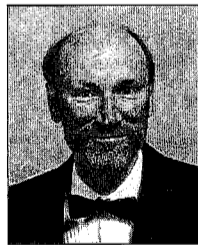
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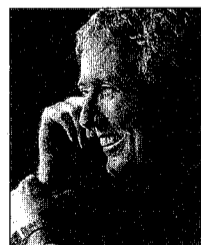
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