

# THE DIAPASON

OCTOBER, 2005

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St. Bede Catholic Church, Williamsburg, Virginia  
Cover feature on pages 30-31



he organ is regarded by too many folks as something of an acquired taste with a staid, and unfortunately small, audience. However, a new excitement for the instrument has begun to ripple through the general musical scene of late, and its cause is an unassuming young performer who has never resorted to eccentric behavior, bizarre dress, or musical exaggeration to gain attention.

Earlier this year, the *News & Observer* in Raleigh reported that Paul Jacobs “has set the organ world on fire,” *The Wall Street Journal* reported that he “has brought a breath of fresh air into the musty organ world,” and *The Hartford Courant* said he “has fast become a towering presence in the world of classical music.”

*The Virginian Pilot*, of Hampton Roads, this year called him “A phenomenon among American organists” and the *Pittsburgh Tribune-Review* wrote about his “meteoric rise.”

The 28-year-old chairman of the organ department at New York’s prestigious Juilliard School brought a large New York audience to its feet, stomping and cheering, last summer at a national music convention, just as he had an over-flow audience the previous month in Hartford at an AGO regional convention. Richard Torrence, manager of the late organ legend Virgil Fox, wrote in his newsletter about the Hartford performance, “Paul Jacobs played magnificently. Twice, the entire audience jumped to its feet, cheering. I have rarely seen that except when Virgil played at an AGO convention.”

Earlier in 2005 as well, Paul Jacobs was the subject of a feature article in the magazine *Choir & Organ*, published in London, and another in *The Wall Street Journal*, New York, and was reviewed by *The New York Times*. Yale University honored him with its Distinguished Alumni Award this year as well, and *New York Newsday* named his debut CD as one of the ten best for the previous year.

It’s been a long time since the organ has enjoyed this kind of press and such vocal and star-struck audiences. Rarely does a young performer come along in any field of classical music who so quickly becomes a celebrated name and causes such a renewal of interest in his instrument.

Bravo, and thank you, Paul!



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# THE DIAPASON

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the Harpsichord, the Carillon and Church Music

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## Here & There

It's not too early to plan on advertising in **THE DIAPASON 2006 Resource Directory**. Be sure your company is included in the only comprehensive directory and buyer's guide for the organ and church music fields. The *Directory* is printed in a 5 1/4" x 8" handbook format and mailed with the January issue of THE DIAPASON. It features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory.

Advertising deadline is November 1, 2005. Contact the editor, Jerome Butera, at 847/391-1045; <jbutera@sgcmail.com>.

**The Church of St. Helena**, Minneapolis, Minnesota, has announced its Celebration Series of music events. The series began on October 1 with a workshop by Steve Gentile for beginning and intermediate organists, and continues: October 23, Massimo Nosetti; March 21, Steve Gentile; April 28, Gail Archer (4/29, lecture and masterclass). For information: <genhen70@msn.com>.

**Our Lady of Sorrows Church**, South Orange, New Jersey, has announced its Musica Sacra series:

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This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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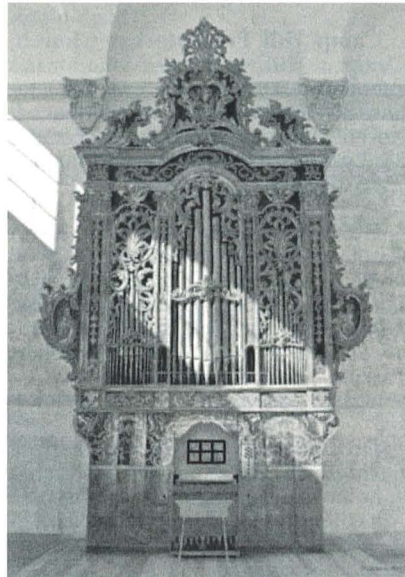
October 2, Jason Asbury (music of Guillemant, Reger, Buxtehude, Bach and Buck); November 6, F. Allen Artz, III (organ music based on chant); 11/20, St. Cecilia Singers Children's Choir, solemn evening prayer and benediction; December 11, Seton Hall University Choir; 12/18, St. Cecilia Singers, Canticum Novum Singers, Parish Choir, Schola Cantorum. For information: 973/763-5454 x234.

**Christ Church**, New Brunswick, New Jersey, continues its Sunday vespers recital series. Vespers is sung each Sunday at 6 pm, followed by a 40-minute recital: October 2, Thomas Dressler; 10/9, Stephen Rapp; 10/16, Jonathan Hall; 10/23, choral evensong with the choir of St. Mary-le-Tower, Ipswich, England; 10/30, Anthony Pinel; November 6, Rutgers Collegium Musicum; 11/13, Elizabeth Harrison; 11/20, Douglas Bruce; 11/27, Thomas Spacht; December 4, Jack Grebb; 12/11, Advent Lessons & Carols (5 pm); 12/18, Handel: *Messiah*. For information: 732/545-6262; <christchurchnewbrunswick.org>.

**The Cathedral Church of St. John**, Albuquerque, New Mexico, has announced its music series: October 5,

Cathedral Chamber Choir; 10/9, Thomas Foster with flute; 10/12, Maxine Thevenot; 10/19, Iain Quinn with tenor; 10/26, Iain Quinn; 10/30, Cathedral Choirs; December 4, Advent Lessons & Carols; 12/21, Novak: *St. Wenceslas Triptych* (6:30 pm), Christmas Lessons & Carols (7 pm). For information: <www.stjohnsabq.org>.

**The Cathedral of St. Patrick**, New York City, presents "Three Organists Spectacular" October 6 at 7 pm. The program features Jennifer Pascual, Donald Dumler and Stanley Cox. The cathedral's Sunday organ series continues: October 16, Lynn Trapp; November 13, Daniel Brondel. For information: 212/753-2261 x274; <rmespc@aol.com>.



Eastman Italian organ

**The Eastman Rochester Organ Initiative (EROI)** presents an inaugural festival, October 9-16, featuring the newly restored 18th-century Italian organ in the Memorial Art Gallery. This year's festival features the ensembles Tragicomedia and Concerto Palatino (Bologna) and organists Edoardo Bellotti and Harald Vogel. The festival is organized by the Westfield Center and the Eastman School of Music and sponsored by the Italian Institute of Culture in New York City. The schedule includes a performance of the Monteverdi *Vespers* directed by Paul O'Dette, masterclasses and performances, and an international symposium coordinated by Kerala Snyder. For further information: <www.rochester.edu/Eastman/EROI/>.

**Chicago Theological Seminary** hosts its International Organ Festival this month. The festival comprises four Sunday afternoon concerts on the seminary's Karl Wilhelm organ. All concerts begin at 4 pm in Graham Taylor Hall, followed by a wine and cheese reception in the seminary's cloister. The schedule is as follows: October 9, Angelo Castaldo, organist/choirmaster, Church of Volto Santo, Naples, Italy; 10/16, Richard Hoskins, organist/choirmaster, St. Chrysostom's Episcopal Church, Chicago; 10/23, Johannes Skudlik, organist, Cathedral of the Assumption, Landsberg-am-Lech, Germany; 10/30, Thomas Wikman, organist and artist-in-residence, Chicago Theological Seminary, founder and conductor laureate, Music of the Baroque, choirmaster, Chicago's Church of the Ascension. For information: 773/363-5662.

**Trinity Episcopal Church**, Santa Barbara, California, has announced its fall music events: October 9, sonatas for organ and piano with Mahlon Balderston, David Gell, Carl Michelet, and Randolph Scherp; November 6, young artists in concert; December 16, community Christmas carol sing-along and wassail party. The 22nd annual Advent organ series takes place on November 27, December 4, 11 and 18. For information: 805/965-7419; <www.trinitysb.org>.

**The Reed Organ Society** will hold a convention entitled "EsteyFest" in Brattleboro, Vermont, October 13-16. This will be its first major convention since its founding in 1982. The event is hosted by the Estey Organ Museum and the Brattleboro Historical Society. The schedule includes visits to Larry Leonard's Estey Hall in Laconia, New Hampshire, the Donald O'Connell Collection in Lakeport, New Hampshire, Phoenix Reed Organ Resurrection in Townshend, Vermont, and the Pease Collection of Historical Instruments in Palmer, Massachusetts, in addition to sessions at the Brattleboro Historical Society and the Estey Organ Museum. For further information: 802/258-2363; <www.esteyorganmuseum.org>.

**The Music Series at South Church**, New Britain, Connecticut, has announced its 2005-06 season: October 16, The Art of the Piano; November 20, The Jupiter String Quartet and pianist David Westfall; December 18, Candlelight Festival of Nine Lessons and Carols. For information: 860/223-7555; <www.musicseries.org>.

**The Boston AGO** is celebrating its centennial year with special events: October 16, Westminster Abbey Choir, Trinity Church, Copley Square; November 4, 6, 11, 18, Jon Gillock, Franck festival (one lecture and three recitals), at Old West Church, Basilica of Our Lady of Perpetual Help, and Jesuit Urban Center; December 31, First Night celebration, Arlington Street Church. For information: <www.bostonago.com>.

**First Presbyterian Church**, Arlington Heights, Illinois, has announced its 2005-06 concert series: October 16, Leon Nelson and Christopher Urban; November 20, duo pianists Elizabeth Buccheri and Sylvia Wang; December 11 & 18: "The Glory of Christmas" (Chancel Choir, Chamber Singers and orchestra). For information: 847/255-5900; <leenelson@fpcah.org>.

**The Orpheus Chamber Singers**, Dallas, Texas, announced their 2005-06 season: October 16, Women: Sainly and Otherwise, Incarnation Episcopal Church; December 4 (Zion Lutheran Church) and 6 (St. Thomas Aquinas Church), December Lights; February 20, Mozart: *Mass in C*, St. Thomas Aquinas Church; and May 20, Orpheus and the Piano Man, Preston Hollow Presbyterian Church. For information: 214/546-1252; <www.orpheuschambersingers.org>.

**The XXVI Brussels International Organ Week** takes place October 16-23. This year's program features five recitals on the Grenzing organ at Brussels Cathedral, along with programs at St. Servais' Church in Schaerbeek, at the Royal Chapel in Laeken, and an "Organ Day" with four concerts in the chapel of St. Michael's College in Etterbeek. Performers include Jozef Sluys, Thierry Mechler, Paul Hale, Ben van Oosten, José Enrique Ayarra Jarne, Alexander Fiseisky, Zbigniew Kruczek, Jan van Mol, Bert van den Brink, Jürgen Kursawa, and Harald Vogel. For further information: <http://home.tiscali.be/semorgelweek>.

**VocalEssence** has announced its 37th season: October 18 & 19, Grieg, *Peer Gynt*; December 4, 8, 10, 11, "Welcome Christmas." Special events include November 27, "We Gather Together," with Garrison Keillor; December 3, "Star of Wonder." For information: <www.vocalescence.org>.

**The Church of St. Ignatius Loyola**, New York City, presents its series of "Sacred Music in a Sacred Space": October 20, Haydn: *The Creation*; 10/30, Nancianne Parrella; November 18, Festival Advent vespers; December 11 and 18, Britten: *A Ceremony of Carols*. For information: 212/288-2520; <concerts@saintignatiusloyola.org>.

**The Presbyterian Church**, Irvington-on-Hudson, New York, has announced its fall music events: October 21, Saint Thomas Choir of Men and Boys (John Scott, conductor; Jeremy Bruns, organ); November 20, Guido Graumann; December 4, Handel: *Messiah* (F. Anthony Thurman, conductor; Todd Sisley, organ); December 18, Carols by Candlelight. For information: <www.irvingtonpresbychurch.org>.

**Carolina Baroque**, Dale Higbee, music director, will present its 2005-06 Salisbury Bach & Handel Festival at St. John's Lutheran Church, Salisbury, North Carolina. Concerts are scheduled for Friday, October 21 ("Bach, Handel & Vivaldi"); Friday, February 10 ("Music's Golden Age: Bach, Handel & Mozart"); and Friday, April 7 ("Telemann Concertos plus Mozart"). For further information: <www.carolinabaroque.org>.

**St. Ann & The Holy Trinity Episcopal Church**, Brooklyn Heights, New York, has announced the 80th birthday celebration of its E. M. Skinner organ, Op. 524 (1925, V/80): October 23, Gregory Eaton with the Brooklyn Symphony Orchestra, Saint-Saëns *Symphony No. 3*; 10/29, R. Jelani Eddington, *Phantom of the Opera*; November 20, Marilyn Keiser. For information: 718/875-6960.

**Westminster United Church**, Winnipeg, Manitoba, Canada, has announced its 2005-06 organ recital series: October 23, Bruce Neswick; February 21, Malcolm Archer; April 23, Don Menzies. For information: <www.westminsterchurchwinnipeg.ca>.

**Friends of the Kotschmar Organ** announced their 25th anniversary season of concerts on the Kotschmar Memorial Organ (Austin 1912, five manuals, 6800 pipes) at City Hall, Portland, Maine: October 28, Halloween silent film night; December 19, Ray Cornils with the Kotschmar Festival Brass and Parish Ringers; February 7,

Dennis James, silent film; March 10, Peter Planavsky; April 25, Bach birthday bash. For information: 207/883-9525; <www.foko.org>.

**CONCORA** has announced its 2005-06 season: October 29, Music in the Life of Frank Lloyd Wright, Westminster Presbyterian Church, West Hartford; December 10 and 11, Christmas concert, Asylum Hill Congregational Church, Hartford; February 12, Songs and Stories of Liberation, Center Church, Hartford; March 19, Bach cantatas, Immanuel Congregational Church, Hartford; April 23, Mozart song recital; St. John's Episcopal Church, West Hartford; May 6, Mozart: *Requiem*, The Bushnell, Hartford. For information: 860/224-7500; <www.concora.org>.

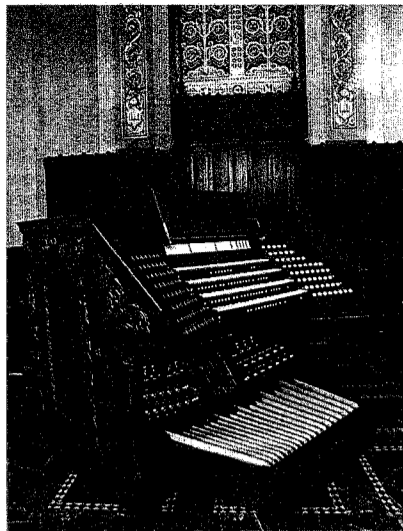
**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, has announced its fall music events: October 30, Ken Cowan; December 4, Advent Lessons & Carols; December 24, Lessons & Carols. For information: 717/737-0488.

**Duke University**, Durham, North Carolina, has announced its 2005-06 organ recital series: October 30, Olivier Latry; November 13, Mary Preston; January 29, Frederick Hohman; February 26, David Arcus; March 26, Robert Parkins. For information: <rparkins@duke.edu>.

**Doylestown Presbyterian Church**, Doylestown, Pennsylvania, has announced its 2005-06 arts series: November 4, Clair Maxwell with instruments and voice; December 18, Lessons & Carols. For information: 215/348-3531; <www.dtownpc.org>.

**The Grand Rapids Cantata Choir** opens its 2005-06 season with a concert November 6 at the Cathedral of St. Andrew, Grand Rapids. Entitled "From Vienna to Rio," the program features Haydn's *St. Nicholas Mass* and works by

Afro-Brazilian composers including José Maurício de Nunes Garcia. Suzanne Tiemstra is founder and director of the choir. For information: 616/575-7464; <www.grcantatachoir.org>.



Casavant op. 3837, The Brick Presbyterian Church, New York City

The Brick Presbyterian Church in New York City announces the completion of its new Casavant Frères organ (op. 3837, 4 manuals, 118 ranks). The

design of the organ was modeled after the late-period symphonic organs of Aristide Cavallé-Coll. Jean-Louis Coignet, pre-eminent Cavallé-Coll expert and Casavant's tonal director emeritus, and Jacquelin Rochette, Casavant's tonal director, worked closely with Keith S. Toth, minister of music of The Brick Church, in developing the tonal design, pipe scales, construction techniques, and voicing parameters. The organ is of electric slider chest construction and utilizes reservoir winding.

Dutch concert organist Ben van Oosten will play the opening recital on Monday, November 7. Others presenting recitals in the year-long inaugural series include Lynne Davis (November 28), Jean-Guy Proulx and Jacquelin Rochette (January 24, 2006), Ben van Oosten and Jean Galard (February 19-20), Stephen Tharp (March 6), Jane Parker-Smith (May 8), and Keith S. Toth and John B. Herrington III (November 5, 2006). Further information about the organ and concerts series can be found at the church's website: <www.brickchurch.org>.

The Church of the Epiphany in Miami, Florida, has announced the **2006 Miami International Organ Competition**, sponsored by Fratelli Ruffatti, pipe organ builders of Padua, Italy. The competition is open to all



Vernon deTar Competition judge Neil Harmon, winner David Shin W. Park, judge David Furniss

The **2005 Vernon deTar Scholarship Competition**, sponsored by the Delaware Chapter of the American Guild of Organists, was held at First & Central Presbyterian Church in Wilmington, Delaware on April 2. This year's winner is David Shin W. Park, of River Edge, New Jersey, a student of Matthew Lewis and organist at St. Mark's Lutheran Church and Bethel Presbyterian Church, Hackensack, New Jersey. Judges for the competition were David Furniss and Neil Harmon; David Schelat is the competition chairman.

The annual scholarship competition was established by the Delaware AGO chapter to honor the late Dr. Vernon deTar, internationally known organist, church musician, and teacher. Prizes include a cash award of \$200 and tuition to attend an AGO-sponsored Pipe Organ Encounter. The scholarship is open to piano and organ students from 12-18 years of age who reside in AGO Region III. The next competition will be held April 1, 2006. For information, contact David Schelat, 302/654-5371, or <schelat@fandc.org>.



Santa Barbara AGO members

On the afternoon of June 19, members of the **Santa Barbara AGO chapter** met for their annual potluck at the home of Emma Lou Diemer. Plans for the coming season were discussed and the following officers were installed: dean, Nelson Huber; sub-dean, Michael Eglin; secretary, Julie Neufeld; treasurer, Doug Fossek; members-at-large, Harold Clementz, Steve Malott, David Gell, Linda Brandt; education coordinator,

William Beasley; membership, Lucile Beasley; newsletter, Keith Paulson-Thorp; professional concerns, Emil Torick; chaplain, Rev. Dr. Hillary Chrisley. Members pictured in the photo: Emil Torick, Bill Beasley, Beverly Staples, Keith Paulson-Thorp, Julie Neufeld, Marilyn Skiöld, Mahlon Balderston, Linda Brandt, Doug Fossek, Carol Schaeffer; seated: Emma Lou Diemer, Lucile Beasley, Carolyn Wiseman.

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Westminster offers undergraduate and graduate degrees in organ, sacred music, conducting, voice, piano, music education, composition, and music theater. Review of applications will begin September 10, 2005, and will continue until the position is filled.

Applications should be submitted to **Manager of Employment, Office of Human Resources, Rider University, 2083 Lawrenceville Road, Lawrenceville, NJ 08648. Position #456106.**

Visit Rider on the Internet: [www.rider.edu](http://www.rider.edu)

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organists under the age of 30. Deadline for receiving application materials is December 1, 2005. More information can be found at <www.ruffatti.com>.

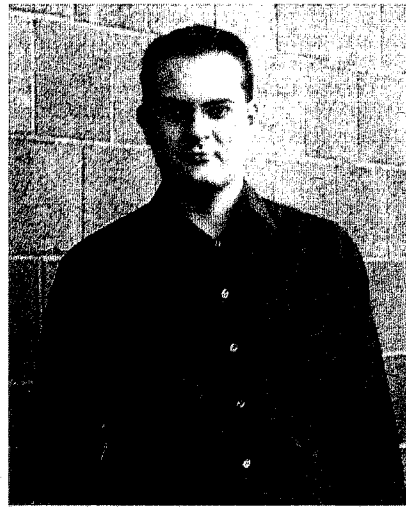
**The American Guild of Organists** has announced the creation of a new scholarship for AGO Pipe Organ Encounters: the Robert S. Baker Scholarship, established by Dr. Baker's family, friends, students, and Yale University colleagues. The permanently restricted fund will support scholarship awards to POE participants. For information: <www.agohq.org>.

**Methuen Memorial Music Hall**, Methuen, Massachusetts, reports that the console upgrade project is complete. The Andover Organ Company removed the 1947 Aeolian-Skinner electro-pneumatic drawknobs and replaced them with new solenoid units by Harris Precision Products. The console interior was rebuilt to accommodate the larger solenoids, and the pneumatic tilting tablet assembly was replaced with an augment-

ed electro-mechanical assembly incorporating 11 additional tilting tablets. Further enhancements are being planned, including the installation of a new solid-state Multi-System control function and additional stops. For information: <www.mmmh.org>.

## Appointments

**Adam Koch** has been appointed assisting musician to Stephen Hamilton, minister of music, at The Church of the Holy Trinity (Episcopal) in New York City. Koch is a junior organ major of Dr. Hamilton's at Hunter College in New York City. His duties at Holy Trinity include conducting Voices of Trinity, the church's fifteen-voice children's choir, playing the 9 a.m. family-oriented liturgy, and assisting in various duties with Music at Holy Trinity, the church's subscription concert series. Koch leaves a position at Christ Church United



Adam Koch

Church of Christ, in Bethlehem, Pennsylvania, but will continue with his responsibilities at Moravian College in Bethlehem.

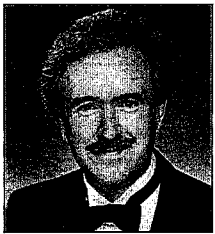
## Here & There



Gail Archer

Gail Archer is featured on a new recording, *The Orpheus of Amsterdam: Sweelinck and His Pupils*, on the Cala

# Concert Artist Cooperative One



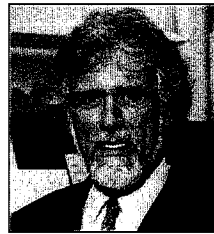
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*Pianist/Organist/  
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Frostburg State University  
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**Olivier Eisenmann**  
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**Faythe Freese**  
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**Michael Gailit**  
*Organist/Pianist*

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of Music  
Piano Faculty University of Music  
Organist St. Augustine's Church  
Vienna, Austria



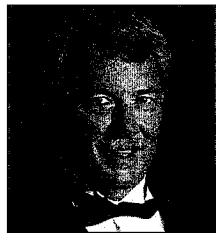
**Michael Kaminski**  
*Organist*

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Saint Francis Xavier Church  
Brooklyn College Faculty  
St. Francis College Faculty  
Brooklyn, New York



**Kevin Komisaruk**  
*Organist/Performance Clinician*

Assistant Professor  
Organ Faculty  
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label (CACD 88043). Recorded on the Fisk organ at Wellesley College, the program includes works by Sweelinck (*Toccata in C, Malle Sijmen, Ricercar*), Scheidt (*Echo ad manuale duplex, forte & lene; Est-ce Mars*), and Scheidemann (*Magnificat VII toni*). Ms. Archer is director of the music department at Barnard College, Columbia University, and professor of organ at the Manhattan School of Music. She is also director of the young artist series at Union Theological Seminary and artistic director of the organ artist series at Central Synagogue in New York City. She holds a DMA in organ performance from the Manhattan School and an Artist Diploma from Boston Conservatory. For information: <www.gailarcher.com> and <www.calarecords.com>.



**Ronald Ebrecht** (photo: Rossina Vrionides de Gomez)

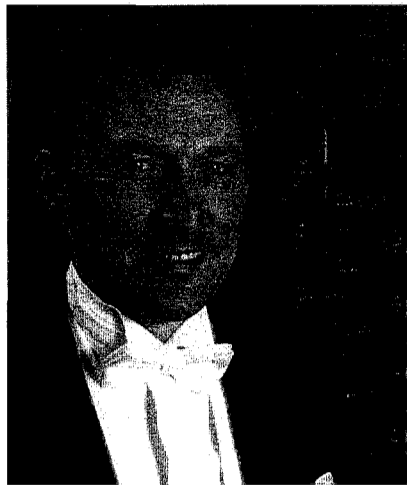
**Ronald Ebrecht**, Wesleyan University Organist, began 2005 in Beijing, with a New Year's Eve concert on the monumental Austin organ in the Forbidden City Concert Hall and a masterclass for students of the Central China Conservatory. In addition to appearances around the U.S., in July he traveled to Mexico for a recital and workshop on the five-manual Casavant of the Basilica de Guadalupe and to Guadalajara for a recital on the 1893 Merklin of the Cathedral.



**Faythe Freese**

**Faythe Freese**, associate professor of organ at The University of Alabama, made a concert tour of Denmark in

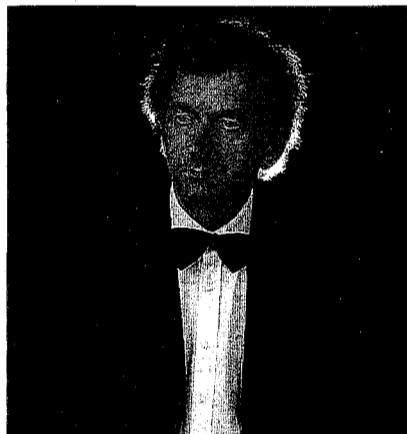
May. Her programs included the following works: *Wachet auf ruft uns die Stimme*, op. 8, no. 2, by Distler; *Canon Variations on Vom Himmel hoch*, BWV 769, by Bach; "Crucifixion" and "Resurrection" from *Symphonie-Passion*, op. 23, by Dupré; and "Final" from *Symphonie VI* by Vieme. Dr. Freese performed in the cities of Esbjerg, Herning, Randers, and Vejle.



**Michael Gailit**

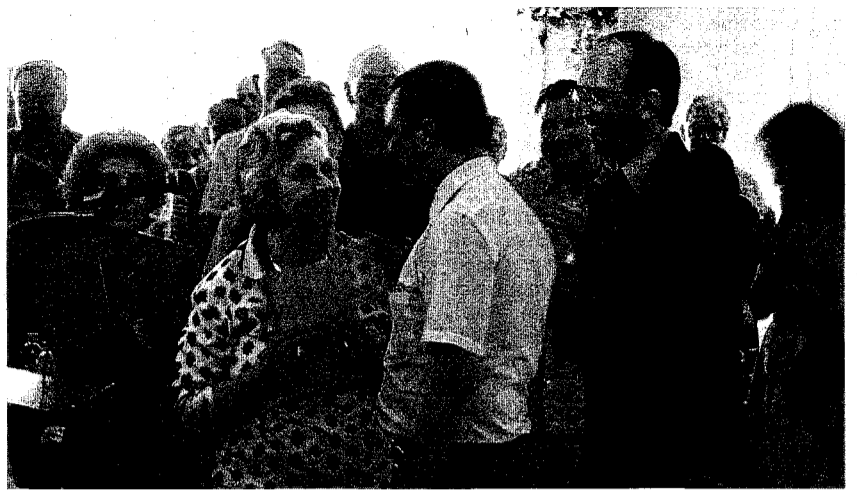
**Michael Gailit** is performing the six Sonatas by Mendelssohn, the six Trio Sonatas by Bach, and the six Symphonies by Louis Vierne in a series of six recitals at St. Augustine's Church, Vienna, Austria. The series began in September and continues in October: all #1s on September 27; #2s on September 30; #3s on October 4; #4s on October 7; #5s on October 11; and #6s on October 14. For further information: (+43-699) 1130 5016; <orgelkunst@aol.com>.

**Michael Gailit** is in Vienna as organist at St. Augustine's, professor of organ at the Conservatory, and piano faculty member of the University of Music. In the U.S., he is represented by Concert Artist Cooperative. His next tour to the U.S. will be in April 2006 (limited number of dates available).



**Marek Kudlicki**

Polish organist **Marek Kudlicki** makes his 28th North American tour this fall: November 4, United Methodist Church, Saratoga Springs, New York; 11/6, First Presbyterian Church, Ann



Pictured at the July 13 presentation are, from left to right, **Barbara Owen**, **Scot Huntington**, and **OHS President Michael Friesen**. (Photo by William T. Van Pelt)

At the 2005 annual meeting of the Organ Historical Society in Bridgewater, Massachusetts, **Barbara Owen** was presented with the book *Litterae Organi: Essays in Honor of Barbara Owen*. This festschrift was published by the Organ Historical Society Press, and was a complete surprise to the honoree, who was a founder of OHS in 1956 and has served twice as its president. The generously illustrated and elegantly designed volume was edited by John Ogasapian, Scot L. Huntington, Len Levasseur, and N. Lee Orr, and contains a wide array of original scholarly articles on the organ. Contributors include John

Speller, Nicholas Thistlethwaite, Peter Williams, Laurence Libin, Susan Tattershall, Lynn Edwards Butler, Uwe Pape, Stephen Bicknell, John Ogasapian, N. Lee Orr, Rollin Smith, Stephen L. Pinel, Dana Hull, Jonathan Ambrosino, and Orpha Ochse. In addition, there is a biography of Barbara Owen and a selected list of her publications.

*Litterae Organi* is available from the Organ Historical Society, Box 26811, Richmond, VA 23261; 804/353-9226; <www.ohscatalog.org> (for \$45 to OHS members and \$55 to others, plus \$3.50 shipping in the U.S. Shipping outside the U.S. is also available).

Arbor, Michigan; 11/11, First United Church of Christ, Reading, Pennsylvania; 11/13, Covenant Presbyterian Church, Madison, Wisconsin. Kudlicki last played in this country in April 2005. One of the few organists who earns his living almost exclusively from appearing in concerts, he has performed on every continent. He studied organ and conducting at the Academy of Music in Cracow and continued postgraduate studies with Flor Peeters in Mechelen, Belgium, and Hans Haselböck at the Vienna Academy of Music. Mr. Kudlicki promotes Polish organ music and routinely includes such works in his recitals and recordings.



**Christa Rakich and Peter Sykes**

chords. Called "Tuesdays with Sebastian," the concerts were benefits and raised close to \$20,000, which was distributed among groups as diverse as the Old West Organ Society, First Church Homeless Shelter, and the CT Children's Law Center. Among the rave critical notices was a highlight in the *Boston Globe's* Best of 2004 review. Details on programming and venues can be viewed at <www.tuesdayswithsebastian.info>.

**Colby and Carson Cooman** played world premieres of **Godwin Sadoh's** *Jesu Oba for Trumpet and Organ* at St. Thomas' Episcopal Church, Rochester, New York, on July 24, and at the Rochester Christian Reformed Church, Penfield, New York, on July 31.



**William Partridge**

**William ("Pat") Partridge** was honored by the St. Louis AGO chapter with its Avis Blewett Award. The award is named for the late St. Louis philanthropist of the 1930s and '40s who provided a new organ to Washington University, as well as funds for scholarships. Partridge is organist/choirmaster at Christ Church Episcopal Cathedral in St. Louis and teaches organ at Southern Illinois University-Edwardsville, as well as serving as university organist at Washington University. He has taught at Peabody Conservatory of Music, Catholic University in Puerto Rico, and Converse College, Spartanburg, South Carolina. He and his wife Patricia have three adult children and five grandchildren.



**Maxine Thevenot** at the console of St. Paul's Cathedral, London

Between July 8 and 17, **Maxine Thevenot** played recitals in London at St. Stephen's Walbrook, St. Paul's

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**Robert Bates**



**Craig Cramer**



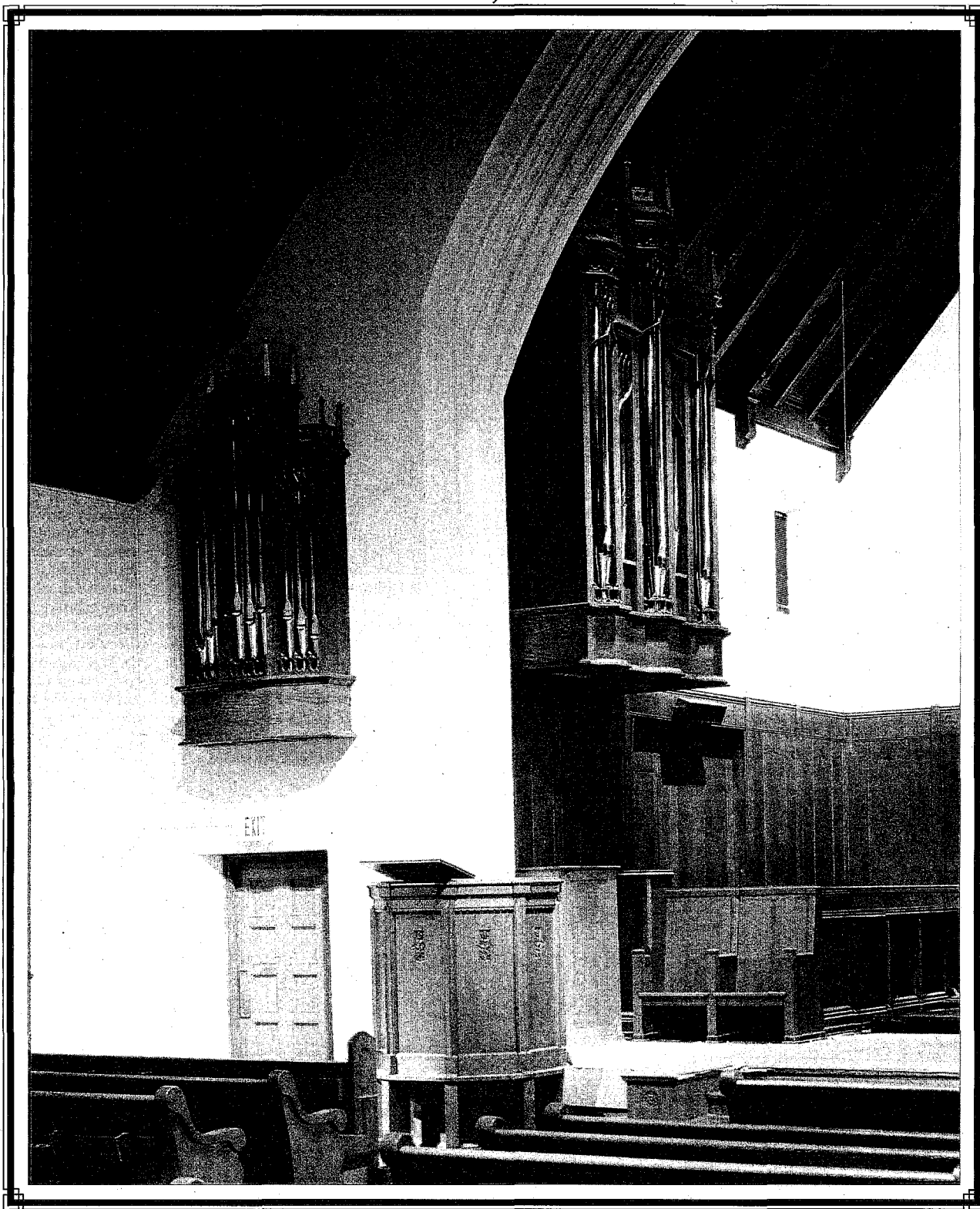
**Aaron David Miller**

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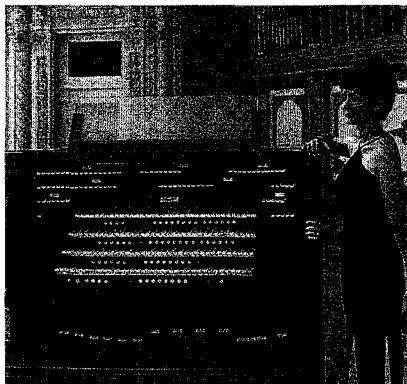
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Cathedral, and St. Michael's Cornhill, and in Paris at Notre Dame Cathedral. In London, she gave the European premieres of *Dance* by Canadian composer John Burge, *Alleluia!* by Canadian composer Victor Togni, and in Paris the premiere of *Continuum* by Welsh composer Iain Quinn. Her programs also featured works by American composers Calvin Hampton and McNeil Robinson.



Carol Williams

In April, Carol Williams visited Germany to perform a concert at St. Francis Church in Pforzheim. The organ was built in 1948 by G. F. Steinmeyer from Oettingen, Bavaria—50 stops over four manuals and pedal. In 1996 an extensive renovation and expansion was completed by Karl Göckel, Mühlhausen-Rettigheim near Heidelberg. The organ now has 65 stops (80 ranks), a modern console with 5000 generals, floppy disk and a playback system.

In late June, Dr. Williams visited the north of England to perform three concerts. The first was at the Abbey Church of Selby, which dates back to 1069. Many prominent organists have performed at Selby Abbey—W. T. Best gave the opening recital after the rebuild in 1869, as did Edwin Lemare when the instrument was moved to the Lathom Chapel in 1891. The present instrument is primarily Messrs. Hill & Sons and a complete restoration is planned. This was followed with a concert at the United Reformed Church in Gainsborough. The two-manual Forster & Andrews dates back to 1903 and was opened by Alfred Hollins. A plaque on the organ case states that Andrew Carnegie donated 375 pounds towards the instrument. The last concert was at St. James, the parish church of Grimsby and known as the mother church of Grimsby. The oldest part of this church dates back to about 1200. The three-manual Walker features three Open Diapasons and a commanding Tuba. The church's carillon

comes from San Diego. Dr. Williams' concert was the start of the Saint James Festival 2005.

Carol Williams is represented by PVA Management, UK, and Phillip Truckenbrod Concert Artists, USA.

## Nunc Dimittis



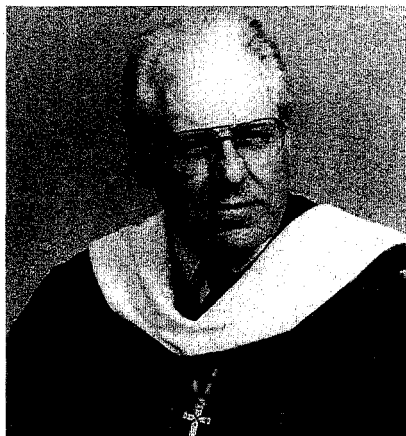
John Ogasapian (1994) at the 1827 Thomas Appleton organ, Second Congregational Church in Middle Haddam, Connecticut

John Ogasapian, of Pepperell, Massachusetts, died in Los Angeles on July 11, shortly after he was diagnosed with cancer of the pancreas and liver. He was 64. Dr. Ogasapian was professor of music at the University of Massachusetts, Lowell, where he had taught since 1965. He received bachelor's and master's degrees in organ and a Ph.D. in musicology from Boston University, where he was a student of the late George Faxon. He was organist and choirmaster of St. Anne's Episcopal Church in Lowell 1961-99, and interim organist and choirmaster of All Saints Church in Worcester, Massachusetts 2002-03. He authored or edited eight books and published over a hundred articles, essays and reviews in many journals including THE DIAPASON. The Organ Historical Society honored him with its Distinguished Service Award in 1994 and the designation of Honorary Member in 2000.

Dr. Ogasapian served as editor of *The Tracker: Journal of the Organ Historical Society* (1993-2000) and was a contributing editor of *Journal of Church Music* (1985-1988). He was chairman of the 1978 OHS national convention in Lowell, Massachusetts, and chairman of the 2000 OHS American Organ Archives Symposium in Princeton, New Jersey.

His books include *Litterae Organi: Essays in Honor of Barbara Owen* (edited by Ogasapian and others; he also contributed an essay; OHS Press, 2005); *Music of the Colonial and Revolutionary Era* (Greenwood Press, 2004); *The Varieties of Musicology: Essays in Honor of Murray Lefkowitz* (edited by John Daverio and John Ogasapian, Harmonie Park Press, 2000); *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Organ Historical Society, 1994); *Church Organs: A Guide to Selection & Purchase* (Baker Book House, 1983, AGO & OHS collaboration, 1990); *Henry Erben: Portrait of a Nineteenth-Century American Organ Builder* (Organ Literature Foundation, 1980); *Organ Building in New York City: 1700-1900* (Organ Literature Foundation, 1977). He was working on a ninth book, *Music Culture in the Gilded Age: Civil War to World War I*, at the time of his death.

He played his last recital on May 25 at Methuen Memorial Music Hall, featuring works by Paine, Buck, Chadwick, Foote, Parker, Hovhanness, Still, Rogers, Beach, and Matthews. His memorial service was held at All Saints Church, Worcester, on July 30. He is survived by his wife of 38 years, Nancy, their daughter and son-in-law, and two grandchildren.



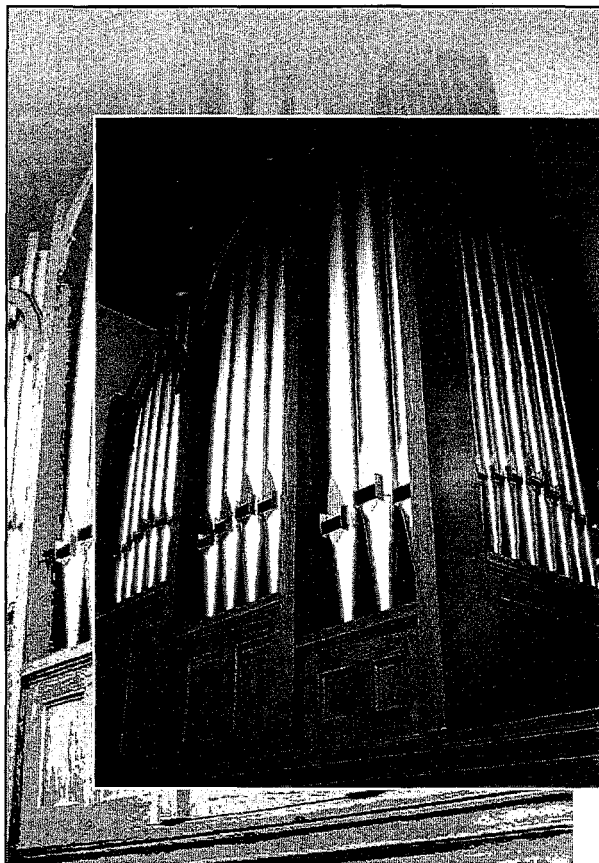
L. Robert Slusser

L. Robert Slusser died May 29 in San Diego at the age of 83. He had served as minister of music at La Jolla Presbyterian Church in California from 1968 to 1989. Born October 13, 1921, in Chicago, he studied piano and organ at the American Conservatory of Music and was assistant organist to Leo Sowerby at St. James Cathedral. During World War II he served as a lieutenant in the Navy. He earned a bachelor's degree in music at San Jose State College and served as organist and assistant choir-

master at First Presbyterian Church, San Jose. He received a master's degree in organ from Northwestern University in 1953 and served as minister of music at First Presbyterian Church, Birmingham, Michigan until 1968. In 1960 he was co-chair of the AGO national convention in Detroit. When he was appointed to La Jolla Presbyterian Church, he developed multiple choirs, string and brass ensembles, a Christian dance group, and a Choir Festival series. Slusser was dean of the San Diego AGO chapter 1971-72 and was responsible for bringing many famous organists to San Diego. In 1986 he received an honorary doctorate from Tarko College in St. Louis. He is survived by his wife Shirley, two daughters, a son, two grandchildren and two great-grandchildren. A service celebrating his life was held on July 16 at La Jolla Presbyterian Church.

Ruth Virginia Sutton died April 19 at her home in Ypsilanti, Michigan, after a long battle with cancer. She was 59. Born May 12, 1945 in Detroit, Michigan, she graduated from Wayne Memorial High School and then attended Capitol University. She transferred to Eastern Michigan University where she earned bachelor's and master's degrees in music. Mrs. Sutton served as a local piano teacher for over 40 years, was organist at various area churches, accompanist for the Ann Arbor Cantata Singers, and also the Walled Lake and Ypsilanti High School choir programs. She is survived by her husband Ronald Sutton, two daughters, and a granddaughter. Funeral services took place on April 22 at First Presbyterian Church, Ann Arbor.

Bob G. Whitley died July 31 at his home in Fox Chapel, Pennsylvania, from liver cancer. He was 76. For more than 30 years he was organist and choir director at Fox Chapel Episcopal Church. Whitley grew up in Oklahoma and was a 1951 graduate of the University of Oklahoma at Norman. He was awarded a Fulbright scholarship to attend the Royal School of Church Music, then in Canterbury, England. He also studied organ at the Royal College of Music in London and played recitals in Canterbury Cathedral and Dover Town Hall. He served in the Army during the Korean War, and was organist and director of music at the Letterman Army Hospital Chapel at the Presidio in San Francisco. After the Army, he was appointed organist at St. Luke's Episcopal Church, San Francisco, where he helped design and oversee the installation of a 55-rank Aeolian-Skinner organ. In 1964, Whitley was appointed to Fox Chapel Episcopal Church. He also directed the Pittsburgh Savoyards, a Gilbert & Sullivan opera company, the Shady Side Academy Glee Club, and the glee club at The Ellis School. After leaving Fox Chapel Episcopal Church in 1999, Whitley served as organist and choir director at Good Shepherd Lutheran Church in Fox Chapel, where he remained until his retirement last year.



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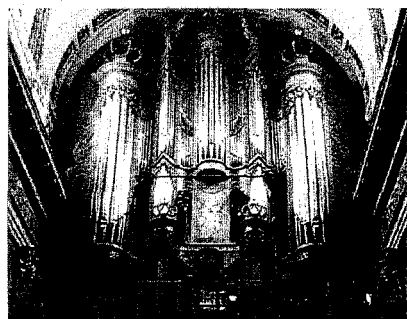
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## Here & There



Les Orgues de Paris

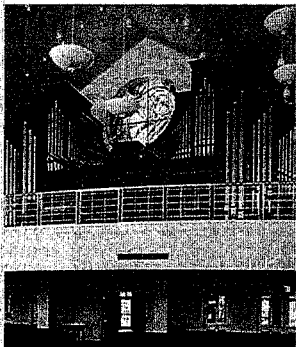
Action Artistique de la Ville de Paris announces the publication of *Les Orgues de Paris: Collection Paris et son patrimoine*, edited by Béatrice de Andia, to mark the inauguration of the north German Baroque organ by



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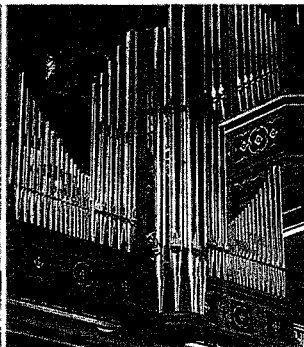
Reverend Theodore Weitzel, Pastor  
Reverend Dennis Paul, Associate Pastor

Director of Music: William Berg  
Assistant Director of Music: Brian Minikel  
Recital Artist: Ken Cowan



Ken Cowan was recently appointed to a full-time teaching position in the organ department at Westminster Choir College of Rider University in Princeton New Jersey. Ken has won numerous performance awards, including first prizes at the Royal Canadian College of Organists National Competition and the Yale Institute of Sacred Music National Competition. He has several critically acclaimed recordings available on the JMW label and has been a featured artist at conventions of the American Guild of Organists and the Royal Canadian College of Organists.

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Sunday, October 23, 2005  
The Most Reverend Francis J. Kaine, Presider  
Reverend Wayne F. Priest, Pastor  
Reverend George E. Koenigs, Associate Pastor

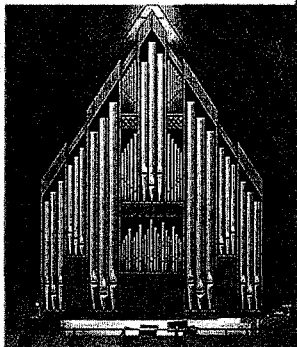
Recital: Tuesday, October 25, 2005 - 7:30 PM  
Queen of All Saints Basilica  
6280 N. Sauganash Avenue, Chicago, IL 60646  
For information please contact the church office @ 773.736.6060

Director of Music: Dr. Kenneth Sotak, Recitalist  
Associate Director of Music: Paul Scavone



Ken Sotak received his Doctor of Music in Organ Performance and Church Music from Northwestern University where he studied with Richard Enright, Donald Isak and Wolfgang Ribbs. Ken is presently Organist and Director of Music at Queen of All Saints Basilica, Chicago and sits on the faculty of Northeastern Illinois University. Ken has published numerous articles on music in worship and regularly presents workshops for the Archdiocese of Chicago, the National Association of Pastoral Musicians and the American Guild of Organists.

3 manuals, 60 ranks, Electric Slider & Direct Valve Electric



Recital: Sunday, October 30, 2005 - 4 PM  
St. John's Lutheran Church  
1617 E. Emerson Street, Bloomington, IL 61701  
For information please contact the church office @ 308.827.6121

Reverend Knight Wells, Senior Pastor  
Reverend Blair A. Hearn, Associate Pastor  
Reverend Priscilla Bell, Associate Pastor

Parish Organists: Carol Chruskian | Diane Russell  
Recital Artist: Dr. Tom Robin Harris



Tom Robin Harris received his Doctor of Musical Arts degree at the University of Michigan where he studied with Markyn Mason. He was also a student of Herold Vogel at the North German Organ Academy. Dr. Harris is a National winner in the Federation of Music Clubs Organ Division competition and a winner of a Fulbright-Hays award. Dr. Harris is currently Professor of Music at Augustana College and organist at St. James Lutheran Church, Rock Island, IL.

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☙ Sycamore, IL

Three manuals, 41 stops, electric slider action

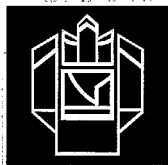
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Bernard Aubertin at the church of Saint-Louis-en-l'Isle in Paris. An expanded reissue of the out-of-print 1991 publication *Les Orgues de Paris*, the volume explores the Parisian organ world—its complexity and its technical and aesthetic evolution through the centuries as well as the role of the organist, and includes a section with the specifications of the most important organs in Paris. 250 pages, 300 illustrations, price 40 euros, ISBN 2-913246-54-0. For further information: e-mail <editions@aavp.com>; web <www.aavp.com>.

**Dr. J. Butz Musikverlag**, Sankt Augustin, Germany, has acquired all of the books published by E. F. Walcker. Among the books is *The Roman Organ of Aquincum*, by Werner Walcker-Meyer. Originally published in 1972, the hardbound 116-page book details the author's attempts at a reconstruction of the ca. 228 A.D. organ in Aquincum, an old Evariscan town in the western part of what is now Budapest. Part I deals with the discovery of the organ in 1933, Part II with the reconstruction, Part III with Greek musical theory; an appendix includes the Greek melodies, a chronological table, and Greek music as a mathematical form. The book is available from Dr. J. Butz Musikverlag, <www.butz-verlag.de>, and from the Organ Historical Society, <www.organsociety.org>.

**Michael's Music Service** is a new company that restores and reprints old organ music, publishes and distributes new organ music and organ CDs, and assists customers in locating organ music and recordings. Their catalog includes pieces that have not been available for decades, including Dudley Buck's 1891 Christmas piece *The Holy Night*, Eugene Thayer's 1860s patriotic *Sonata II, Fantasia on Duke Street* by Ralph Kinder, and transcriptions of Mendelssohn and Ketelbey. Details are available at <michaelsmusicservice.com> or by phone 704/567-1066.

**Northwestern Publishing House**, Milwaukee, Wisconsin, has announced new choral and organ releases. Among the offerings are *13 Hymn Preludes and Introductions* by Ronald Besemer, Karen Phipps, Rebecca Nolte and Donna Robertson, and *12 Sacred Solos for Piano* by Valerie Floeter. NPH is the publisher of materials for the Wisconsin Evangelical Lutheran Synod (WELS). For information: 414/475-6600; <www.nph.net>.

**ORGANLive**, the Internet audio station dedicated to the music of the classical organ, completed its second year of broadcasting in August. Earlier this year, a fundraising campaign managed to secure the majority of the station's operating budget, ensuring the station's success through May of 2006. ORGANLive's professional talent, equipment and hosting are all funded entirely by sponsors, interested patrons, and individual listeners. Such sponsorship allows ORGANLive to deliver music of the organ to listeners through their computer speakers 24 hours a day for no fee.

In the past year, ORGANLive has more than doubled its online library, all of which is available for request through the station's website at <ORGANLive.com>. Tools to aid listeners in searching the growing library have been added in the past months. The playlist includes recordings of music from early renaissance to contemporary new releases, performed on pipe, combination, and all-digital organs from all over the world. Performers run the gamut from Biggs and Fox and other organists of the past to the brightest concert organ stars of today, as well as tracks recorded and sent in from organists all over the world. Live responses directly from the listeners about their favorite and least-favorite tracks are used to determine playlist rotation. ORGANLive can track audio streams going out to more than 70 countries around the world.

Plans include providing instant information on every organist, composer, and

organ heard on the broadcast. To listen to ORGANLive, browse the playlist, or for more information about sponsorships or submitting recordings for broadcast, visit the station website at [www.organlive.com](http://www.organlive.com) <<http://www.organlive.com/>>.

Due to a recent merger between three downtown Manhattan Methodist parishes, the old sanctuary for Washington Square Methodist Church on West 4th Street in New York has been sold to a development firm. The developers, FLAnk, Inc. ([www.flankonline.com](http://www.flankonline.com)), plan a renovation and conversion of the property to residential units. Their plan will allow for preservation of the major architectural elements of the sanctuary.

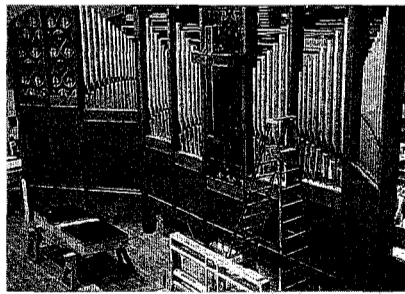
Working in cooperation with FLAnk, during the third week of July 2005, **J.H. & C.S. Odell** was able to dismantle, remove and store the Odell pipe organ contained therein. Expert onsite assistance in removing the largest parts of the organ was provided by the Organ Clearing House. The entire organ, including the casework, is now in storage at Odell's East Hampton, Connecticut facility.

After taking full inventory of the instrument during the removal, Ed Odell reports that the organ is in extremely good physical condition, and to his knowledge is the only extant Odell organ with tubular pneumatic action. The manual windchests are pneumatically controlled slider chests, with pneumatically controlled stop sliders. The sole alteration to the organ was replacement of the original flat pedalboard with a radiating and concave pedalboard. Odell did this work in 1957. Since then the organ has had limited restorative work done by local maintenance persons, but is otherwise unaltered.

This organ, Odell Opus 378, had resided in the church, essentially unaltered, since its installation in 1901. The disposition of the organ is two manuals and twenty-seven ranks arranged in twenty-three stops.

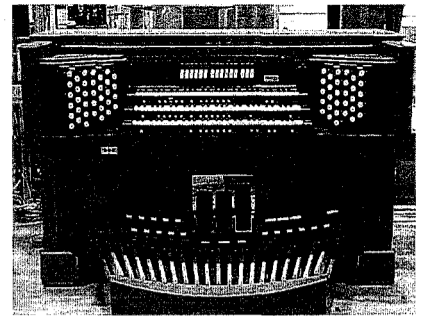
The Great contains a full principal chorus, a Gamba 8', 8' and 4' flutes, Mixture and Trumpet. The Swell contains a flute chorus from 16' to 2' pitch, two strings, a Celeste, Mixture, 8' and 4' Principals, 8' Oboe and 8' Vox Humana. The 3-stop Pedal division has a generously scaled 16' Open Wood, 16' Bourdon and 8' Cello. Generally, the scales could be described as characteristic of the period, and the voicing is much in style the Odells were known for. To be installed, the instrument would require restoration and could be reconfigured to fit in a space as small as 18' to 20' square. The overall case height is roughly 25'.

The organ is available as a donation (not including the cost of removal or subsequent restoration) to any candidate church with the proviso that the instrument be reasonably preserved. For more information: <[info@odellorgans.com](mailto:info@odellorgans.com)>; 860/365-0552. Photographs and the specification of the organ are available at <[www.odellorgans.com](http://www.odellorgans.com)>.



Reuter Opus 2222 at the factory

**Reuter Organ Company**, Lawrence, Kansas, has completed Opus 2222 for Grace United Methodist Church in Naperville, Illinois. The new organ was delivered to the church in July; installation and tonal finishing took about eight weeks. The instrument of three manuals and 41 ranks is installed in the front of the sanctuary. The church was renovated to make room for the new organ, which becomes the front interior wall of the building. The case and pipe façade span the width of the chancel, with a custom-built cross from Reuter suspended as the focal point.



Reuter Opus 2222 console

The cross is rendered in flamed copper, with oak casework. Reuter also designed and built other decorative woodwork throughout the chancel area. Marilyn Keiser will play the dedication recital on November 13. The specification and images of the installation can be found on the Reuter web site at <[www.reuterorgan.com](http://www.reuterorgan.com)>.

**Solid State Organ Systems'** products were selected by Quimby Pipe Organs, Inc. for their new organ at First Baptist Church, Jackson, Mississippi. Quimby asked SSOS to provide MultiSystem for relay and switching with output locations in several chambers throughout the church. The powerful MIDI for MultiSystem with graphic display panel was included, which allows the organist to control remote sound modules from the organ as well as facilitate accurate record and playback of performances. An existing MultiLevel Capture System was updated to include 256 levels of memory, programmable crescendo with bargraph display and LIST piston sequencer. For more information on these and other SSOS products: 800/272-4775; <[www.ssoosystems.com](http://www.ssoosystems.com)>.

**Marshall & Ogletree** announces that Douglas Marshall's recording of the three-manual, 85-stop, 170-voice, twin organs at Trinity Church, Wall Street is now available as the first two-disc TripleTrack/DoubleDisc™ release. "Opus 1" is SeeMusicDVD's fifth organ release. It has 2.0 stereo on the CD disc, and a choice of 4.0 or 5.1 surround sound on the DVD disc. In addition, the DVD disc allows one to see and hear 21 minutes of the recording with DVD art by Marshall Yaeger using his patented Kaleidoplex™ designs.

SeeMusicDVD is the pioneer in marrying DVD art with music—exclusively with organ music. Previous releases have featured organists Richard Morris and Virgil Fox (for whom the Kaleidoplex™ was invented in the 1970s). Future releases will include four concerts and eight artists in the Virgil Fox Legacy 25th Anniversary Memorial Events of October 2005 in New York.

Opus 1 is also the number of the interim instrument that Marshall & Ogletree built for Trinity Church at the request of Owen Burdick, organist and director of music. It was installed two years after the 1974 Aeolian-Skinner organ at Trinity was ruined by debris and corrosive dust on September 11, 2001. Douglas Marshall and David Ogletree began a series of experiments in 1997 that culminated in their Opus 1, dubbed "The Epiphany." Continuing Boston's great heritage of organ building, and assisted by a small group of musicians and software developers, Marshall & Ogletree has created a new organ design paradigm: a Linux-based pipe organ "flight simulator" that metamorphoses with the computers on which it is based into a completely scalable, updatable, and powerful instrument unlike any previously crafted.

Opus 2 is the III/48 instrument they have been contracted to build for St. Luke's Episcopal Church, Montclair, New Jersey, where Charles Hunter is organist and director of music. The instrument will replace a 1930 E. M. Skinner organ of 61 ranks on four manuals. The Skinner has been in serious disrepair for many years, partially as a result of water damage. Installation of the new organ will take place in the summer of 2006.

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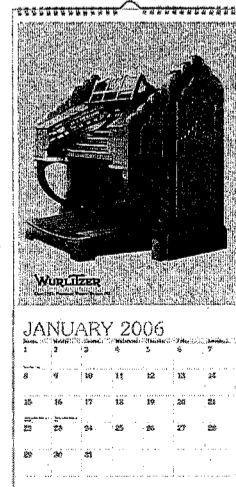
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Opus 3 has been contracted for First Baptist Church, Norfolk, Virginia. It combines a new Marshall & Ogletree organ of 44 digital stops with 23 ranks of existing M. P. Möller pipes. Installation is scheduled for late 2006.

Marshall & Ogletree has just completed several projects. A combination pipe/electronic organ in St. Sebastian's Church, Providence, Rhode Island has been updated with M&O digital sounds. The four-manual Southfield Organ Builders instrument at Rutgers Presbyterian Church, New York City has three 32' pedal stops built and installed by Marshall & Ogletree. Ken Cowan inaugurated the instrument in a concert in May 2005.

Custom additions built by Marshall & Ogletree have been contracted by the respective customers for two large Fratelli Ruffatti organs, with installations planned for 2006 and 2007. The first will be a PipeSourced® addition to a 95-rank, five-manual Ruffatti pipe organ in Friendship Missionary Baptist Church, Charlotte, North Carolina, where Monty Bennett is principal organist. The second will be a PipeSourced® addition to a 74-rank, four-manual Ruffatti pipe organ at Olivet Nazarene University in Boubonnais, Illinois.

Additional information on the "Opus 1" TripleTrack/DoubleDisc™ release is available at <www.SeeMusicDVD.com>; Marshall & Ogletree information is available at <www.MarshallOgletree.com>; or call Torrence & Yaeger, 212/799-9300 (800/486-6628) for all information.

Worcester Cathedral, one of Great Britain's pre-eminent ancient cathedrals, has installed a new **Rodgers Trillium** digital organ to use in worship during extensive pipe organ reconstruction work. It will take three to four years to rebuild the 1896 Hope-Jones pipe organ, beginning in late 2006. However, the cathedral chose to purchase the Trillium 967 this year in order to have it immediately available to supplement the ailing pipe organ. Until the pipe organ is restored, the Rodgers organ will serve as

the primary "Quire Organ" in the cathedral. Mark Underwood of Rodgers Classical Organs in the U.K., who participated in the installation, noted that both Hereford and Gloucester cathedrals also installed Rodgers organs when their own pipe organs required restoration during the past five years.

## Carillon News

by Brian Swager

### 2005 GCNA Congress

The annual congress of the Guild of Carillonneurs in North America was held June 13-17 on the campuses of Grand Valley State University in Grand Rapids and Allendale, Michigan. University Carillonneur **Julianne Vanden Wyngaard** was the host. Recitalists for the congress were **Tin-shi Tam**, **Ray McLellan**, **Todd Fair**, and Ms. Vanden Wyngaard. On the Allendale campus is the 48-bell Eijsbouts carillon that was installed in 1994. The 48-bell Beckering Family Carillon built by Paccard in 2000 is on the Grand Rapids Pew campus. **Milford Myhre** gave a masterclass. Grand Valley organ faculty member **Gregory Crowell** gave a presentation on historic keyboard instruments. **Jeremy Chesman** gave a presentation on carillon degree programs in North America. The next GCNA congress will be held June 13-17, 2006 at Yale University, New Haven, Connecticut.

### New Carillon Compositions

The Johan Franco Composition Fund committee of the Guild of Carillonneurs in North America, chaired by **John Gouwens**, is responsible for three new carillon compositions.

*Pealing Fire*, by the American composer **Libby Larsen**, was commissioned by the committee. Larsen has written for all manner of instrumental and vocal media, solos, and ensembles. *Pealing Fire* is a fresh addition to the

repertoire, bringing together numerous idiomatic bell figurations, along with the "Veni creator" plainchant that is woven throughout the piece.

**Neil Thornock**, a doctoral student in composition at Indiana University, won the first prize in the Johan Franco Composition Competition with his *Sonata* in three movements. The second prize was awarded to Geert D'hollander of Belgium for his *Two Poems for Children*.

### Merger of Taylor with Eayre & Smith

**John Taylor Bellfounders Ltd.** of Loughborough, England, has announced a merger with **Eayre & Smith Ltd.** of Melbourne, effective July 1, 2005. Not bellfounders themselves, Eayre and Smith is an engineering and bellhanging firm whose primary focus is on installation, service, and repair of tower bells intended for English-style bell ringing, or "change ringing," with rope and wheel. It has been in business for about 30 years and had become the largest independent bellhanging company in the United Kingdom. John Taylor Bellfounders continues a line of bellfounding that has been unbroken since the middle of the 14th century and is now one of the largest bellfoundries in the world. The largest bell in Britain, "Great Paul," the massive bourdon bell at St. Paul's Cathedral in London, was cast in Loughborough in 1881 and weighs 17,002 kilos/37,483 pounds. There are several significant Taylor carillons in the United States, including Washington National Cathedral, Duke University Chapel, and Bok Tower Gardens.

The new business will be known as **Taylor Eayre & Smith Ltd.** Production will continue at both sites in the short term while redeployment of equipment and facilities takes place at the present Taylor foundry in Loughborough.

## In the Wind

by John Bishop

### Art by committee

I have recently joined the board of a non-profit organization that supports the work of a professional string quartet in our town in Maine. Last week, with the help of a facilitator, the board met for a daylong retreat to discuss long-term plans and goals. At the beginning of the day, the facilitator asked us to create a short list of ground rules for the meeting to enhance a constructive atmosphere. These rules simply stated the obvious: no side conversations and no interrupting, to name a couple. But one sparked my interest: no member of the group should speak for another. I recalled occasions in other forums where a clever committee member was able to push a conversation one way or another by recalling things that others in the group had said previously. Repeating comments out of context that were made at last month's meeting can have strong and sometimes diabolical effect.

But I know that I'm safe when I say I speak for many if not all of my colleagues in stating that the life of the modern organbuilder is governed by the pace of committee work. Doing simple business with a church or educational institution can progress at glacial speed. You submit an invoice and find that it must be approved by a committee that met yesterday and will not meet again for six weeks. You wait the six weeks and hear that three of the members were traveling so the committee could not do any official business. They promise to get the committee's approval by phone then call back saying that the treasurer

is out of the country. He'll cut a check when he gets back in three weeks.

Doing business by committee is one thing, but creating art by committee is another. Remember the adage a camel is a horse that was designed by a committee. There are countless examples of successful collaborations—there would hardly be any operettas or musicals if there were no hyphens—but what about a larger group? The fact is many wonderful pipe organs are the products of collaborations between many different forces.

Can we describe an artwork as the expression of the artist's vision or ideas? We have fascinating records of the creative process—an exhibition of sketches by Rubens or Rembrandt gives us a chance to see that process in action. The artist tries several versions of facial expressions or the position of a hand, and it's fascinating to compare the sketches to the final work.

I remember a funny episode involving sketches and design. Nearly thirty years ago (I was still a teenager) the organbuilder I was working for was finishing an instrument that had a white painted case in the Colonial style. A late decision had been made to add pipe shades to the case, and during an installation trip he bought a stack of white poster board, sketched and cut out a number of prototypes for pipe shade design, and we hung them on the case one after another. All the versions made it back to the workshop, and as a joke I hung the worst of them in the doorway to the voicing room encouraged by many jocular comments.

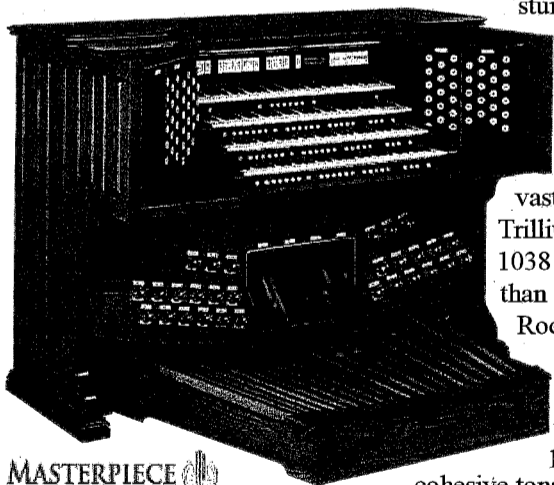
One of my professors in college led the class through the manuscript of a Beethoven symphony, playing various passages on the piano, comparing the early versions with the final work that Beethoven chose to let us hear. A study of Beethoven's sketchbooks shows a great artist arguing, even battling with himself as he walked in the woods. Imagine the unkempt, nearly deaf genius walking alone, shouting at trees, waving his fists, singing or whistling passages, unaware of those around him. I saw exactly this scene in Central Park last week—I wonder if we're about to be treated to a new symphony!

We understand that Mozart worked differently. Apparently he was able to work out entire compositions in his head, and write them down in finished, polished form. Was he conducting the whole process of revision, editing, and experimentation in his head, or did it come to him as finished music? Was Beethoven consciously breaking down barriers, understanding the risks of rejection, and working hard to be sure he was convinced by what he was putting before the public? Was Mozart simply confident that what flowed from his mind would please others? I imagine that this debate would make a great topic for the thesis of a student of psychology.

Pope Urban VIII commissioned Gian Lorenzo Bernini (1598-1680) to build the bronze, marble, and gilt baldacchino over the high altar at St. Peter's Cathedral in Rome. Sketches of several different designs have been preserved. Were these the products of Bernini's personal process, or did Urban VIII reject the first few, sending the artist "back to the drawing board?"

In 1509 Pope Julius II commissioned Michelangelo (1475-1564) to paint the ceiling of the Vatican's Sistine Chapel. This is surely one of the most important commissions in the history of art but it was part of a long, complicated, often difficult relationship between the patron and artist. One twist to the story is the legend that the Pope gave the commission to Michelangelo (who considered himself a master sculptor and a lesser

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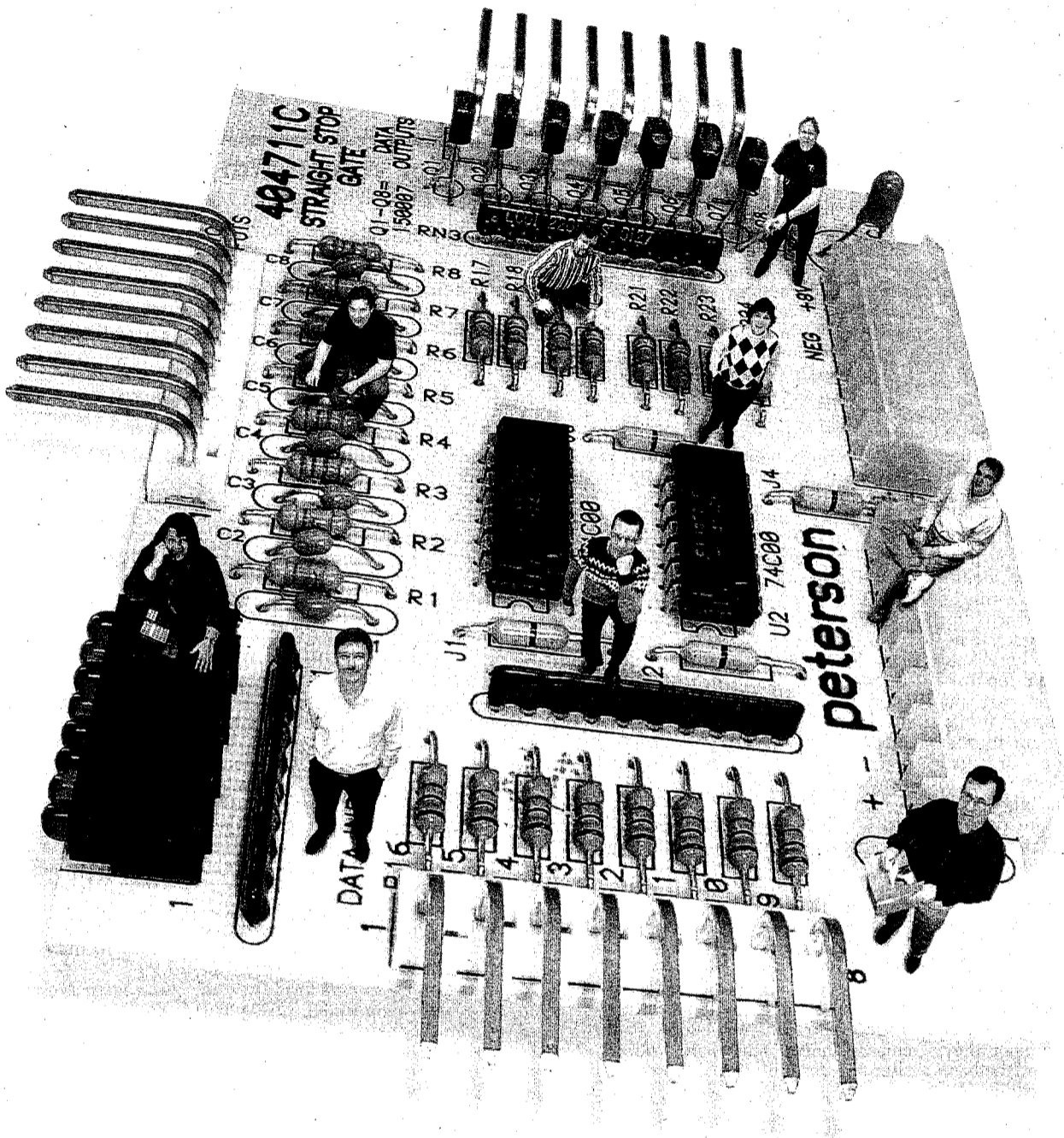
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painter) in order to embarrass him in the eyes of his rival Raphael (1483–1520). Can we imagine Michelangelo submitting drawings to the Pope only to hear, "He should be pointing two fingers, not just one." It may well have happened—there is a long history of disagreements between those two figures. By the way, Pope Julius II was known as "The Warrior Pope." Though the Pope was the absolute monarch of the Papal States, Perugia and Bologna declared their independence and refused to pay taxes. The cash crisis that resulted from that tax revolt was the reason that the Pope cancelled the lavish commission he had given Michelangelo for his own tomb. The Pope responded by forming the now famous Swiss Guards and crushing the rebellion.<sup>1</sup>

How do we compare the design process of a painting with that of a pipe organ? Is it safe to say that most paintings are the work of an individual, not subject to external control of the design or layout? *If so, then it is the prerogative of the viewer to interpret, judge, accept or reject it.*

A pipe organ certainly can be the result of the vision and expression of an individual, though it typically takes a group to actually construct it. (Michelangelo engaged six painters to help him with the Sistine ceiling frescos, but was so disappointed with their work that he destroyed it all and locked them out of the chapel, finishing the work himself.) But a pipe organ as a work of art is very different from a painting or sculpture. It not only needs to be seen and judged by others, but also used by others for specific purposes. The organbuilder can and should provide a vehicle allowing new forms of expression for the buyer, and it is his prerogative to refuse a contract if he disagrees with the input of the client. But it is also reasonable and often productive for the people who will be using an organ to participate in its planning. It is very important to add that while an incumbent organist should contribute to the planning of an instrument, it is the responsibility of all involved to ensure that the instrument not be tailored to peculiar individual tastes so as to prevent future organists from understanding or appreciating its qualities. It is almost always the case that the organ to be built will outlast the incumbent musician.

I recently spent a weekend with the people of a church planning to purchase an organ through the Organ Clearing House. We had discussed in detail the characteristics of the instrument they chose, and were working to find the best way to make it fit in their building. Of

course there was much talk about logistics, contractual relationships, and schedule. But more than half the weekend was spent with the organist of the church alone, discussing the use of the instrument, the particular needs of the parish, and his philosophies as they compare to mine. We referred to specific pieces of music to substantiate various points and we found new ways that the instrument might be used in their sophisticated and complicated liturgy. We disagreed several times, but the result of the conversation was the concept of an instrument that neither of us could have produced alone. In my opinion, our art is advanced by the active, functional, informed exchange between the organist and the organbuilder. I know that I have learned as much in conversations with the organists of churches where I have placed organs as I have anywhere else.

The questions surrounding the design of an organ are expanded by those surrounding the possible alteration of an existing instrument. When should the original design of an instrument be preserved? This question comes up often in differing circumstances. I alluded to one earlier—imagine the new organist arriving on the scene ten years after a new organ is completed? Those who served on the organ committee are still around (some of them might have been on the committee that chose the new organist!), as are those who contributed toward the cost of the organ. It may be one thing for the new organist to suggest adding a stop or two, but consider the story (let's call it hypothetical) of the parish that sold a twenty-year-old tracker-action organ, replacing it with an electronic instrument at the behest of a subsequent organist.

There are several factors involved in considering alterations to an organ. Will altering the organ diminish or enhance its artistic or historical value? Will the proposed alterations add to the concept of the organ? Will they change the organ's personality? If so, is that intentional? Have styles changed enough since the organ was built so that the instrument is obsolete, not useful, difficult to play, unattractive to a wide range of organists? Or simply put, will the alterations contribute to or detract from the concept of the builder and the intentions of the purchaser?

Michelangelo's ceiling is one of our most important works of art—it is also the subject of one of the most notorious artistic alterations. In 1559, during the Counter-Reformation, Pope Paul IV commissioned Daniele de Volterra to alter the Sistine Chapel fresco of the *Last Judgement* by painting draperies

on male figures, earning Daniele the sobriquet *il Brachettone*, translated roughly as "the trouser-maker."<sup>2</sup> (The additions were later removed.) This calls to mind the modern-day controversies over the use of government funding such as the National Endowment for the Arts to support controversial art.

Should art be beautiful or controversial? *The American Heritage Dictionary* (Houghton Mifflin Co. 2000) offers several definitions of the word *art*, the first of which is: "Human effort to imitate, supplement, alter, or counteract the work of nature." That covers just about anything!

#### Notes

1. [www.qlnewsublishing.com/sistine.htm](http://www.qlnewsublishing.com/sistine.htm)
2. *ibid.*

## Music for Voices and Organ

by James McCray

### Reflections on the Virgin Mary

Blessed be that maid Marie;  
Born he was of her body;  
Very God ere time began,  
Born in the time the Son of Man.  
Eyal Ihesus hodie—Natus est de Virginie.  
*15th Century Carol*

The Virgin Mary, a jewel in the Christian diadem, has acquired many titles throughout the past 2000 years; she has been called "Madonna," "Mother of God," "Queen of Heaven," and numerous other names. Her importance is reflected in the various seasons of the church year from the Annunciation through the Crucifixion and later. March 25 is the date commemorating the visit of the angel Gabriel, but it is Advent and/or Holy Week when her significance is often noted.

The book of James notes that Gabriel first came upon Mary when she was drawing water from a well in the courtyard of her house, but that story has had little impact on her history. Mary is more often seen reading or spinning at the time of Annunciation. From the astonishment of Gabriel's visit to the tragedy of the Cross three decades later, Mary has become a central figure who has been celebrated in word and music for centuries.

At Christmastime, two of the most musically popular events relate to the birth in the stable and the subsequent visit of the shepherds and three Magi. These stories have been celebrated in music by composers of almost every generation. Over the centuries many

accounts of Advent, Christmastide, and Epiphany have merged together under a generic umbrella that is broadly inclusive. Furthermore, there have been additions and expansions into secular elements such as Santa Claus, Christmas trees, and other elements that may have derived from some kind of sacred events, but those links have long disappeared.

The importance of Mary has continued to increase throughout the last millennium. Today, in our period of terrorism, her naive innocence continues to bring hope and security, but that too is challenged as we are reminded that even continents drift. For Christians, especially Catholics, Mary became an anchor, someone to trust, someone with quiet, gentle strength. Gabriel's salutation *Ave Maria* (Hail Mary) became the focus of a prayer of great substance for the Catholic Church from the 12th century on. Later another textual phrase was added so that the prayer was standardized by the middle of the 16th century. These words have been set to music with great frequency, as has her response, which became the Magnificat common to both Protestants and Catholics.

The musical settings reviewed this month all are associated with Mary. As church musicians plan for the Christmas season, the Virgin Mary certainly merits some attention.

***The Joys of Mary (Joys Seven)*, arr. Richard Proulx. SATB and organ, GIA Publications, G-6277, \$1.50 (E).**

There is a folk-song character to this 14th-century English carol that has seven modified verses in various arrangements (unison, two parts, etc.) with each verse describing one of the seven joys. The music is light and happy with limited four-part choral writing.

***A Maiden Mild*, Derek Healey. SATB and piano or harp, ECS Publishing Co., 6205, \$2.05 (M+).**

The 15th-century text has been modernized. Using mixed meters, often in 5/8, the setting glides along with some counterpoint and divisi in the alto section. The piano/harp accompaniment (a separate harp part is available from the publisher) does not intrude into the choral music. This is well crafted and highly recommended to solid choirs.

***Tenderly Mary Sings to Sleep*, arr. Paul Bouman. SATB and organ (or orchestra), Alliance Publications Inc., I-57193-795-1 (M).**

This Czech Christmas carol has two verses with the first for unison sopranos

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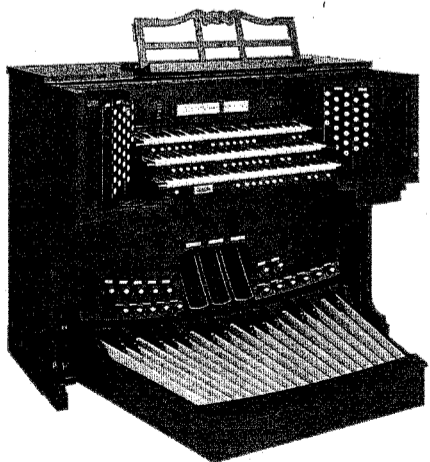


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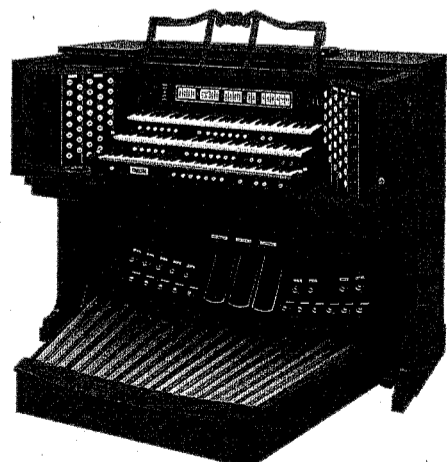
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and the second for unaccompanied four-part choir. There is an extended coda. The organ part, on two staves, consists of chordal lines often doubling the folk-like, tuneful melody. Gentle music.

**Ave Maria, David Halls. SATB and organ. Paraclete Press, PPM00410, \$1.60 (M-).**

There is a serene mysteriousness to this setting, which opens with minor chords beneath a wandering melody, then dissolves into major as the Latin text begins in the soprano section. The opening salutation material is then sung in two parts (male/female). At the conclusion (Sancta Maria), the choir sings in vertical chords doubled by the organ. This setting has a somewhat haunting character that is attractive and not difficult.

**Magnificat, Walter Pelz. SATB and organ. Augsburg Fortress, 0-8006-7735-8, \$1.75 (M).**

Using an English text set to dancing triple meters punctuated by duplet rhythms, this setting has the choir on two staves and the organ on three. The music is functional with the organ providing filler between each of the choral statements. There is no Gloria Patri.

**Magnificat, George Boziwick. SATB, organ, and congregational responses. C.F. Peters Corp, 68055, \$3.95 (M).**

The congregational response is an antiphon heard several times between choral sections and based on the opening textual statement. Most of the choral music is in unison with diverse meters and rhythms. There is a short Gloria Patri, an Amen, and a final Antiphon for everyone. The organ part, on three staves, usually doubles the choral lines, but with additional music for the left hand.

**Magnificat, Randol Alan Bass. SATB with piano or brass and percussion or orchestral accompaniment, Randol Bass Music of ECS Publishing, no price given (D-).**

This has a bravura quality. Organized into four movements with a Gloria Patri, the music often has a fanfare element with busy rhythms and majestic harmonies. The 15-minute setting is in Latin with divisi in the choral sections. The accompaniment is busy and plays an important part in the spirit of the music.

**A Hymn to the Virgin, Francis Pott. SATB unaccompanied, Oxford University Press, ISBN 0-19-343917-4, \$1.60 (M+).**

Pott's sustained lines, warm dissonant harmonies, and sensitive choral lines make this an attractive yet challenging setting of the popular 13th-century text. There are three verses, each set differently; the second is for the tenor section while the other sections provide a background on neutral syllables. The tender music has a variety of textures and is very appropriate to the text. Lovely music.

**A Starlit Night It Was in Bethlehem, Ennis Fruhauf. SATB, SAB voices, soprano solo, and organ, Fruhauf Music Publications, <www.frumus.pub.net>, CO 3, \$16.00 for a single copy with reprint license, \$40.00 set of 10 bound copies (M).**

The text tells of Mary's awe as she observes her newborn baby in the cradle. The hymn verse anthem has four stanzas. Often, the organ doubles the choral parts; the SAB verse is unaccompanied and could be sung by a separate trio of voices apart from the choir since the text describes a larger perspective of the Christmas story. The music is not difficult and will be attractive to church choirs.

**Hail, Queen of Heaven, arr. Lance Chandler. SATB, oboe, and cello, GIA Publications, G-6224, \$1.40 (E).**

Based on the tune *Stella* by Henri Hemy (19th century), the arrangement has two strophic verses, each with a first half for sopranos above a humming choir and an SATB closing. The instrumental parts have simple, contrapuntal lines that never dominate the choral singing; their music is included separately on the back cover. In English only.

## Book Reviews

**Hearing Bach's Passions, by Daniel R. Melamed. New York: Oxford University Press, 2005; xi + 178 pages, \$24.95, <www.oup.com>.**

Passion music refers to musical settings of Jesus' sufferings and death as related by one of the four Evangelists. Its simplest form dates back to the Middle Ages, when a priest, officiating at Mass during Holy Week, related the story in "Passion tones". Notable sixteenth-century composers in the form included Lassus, Victoria, Guerrero, and Byrd. In Germany, after the Reformation, Passion compositions were widely cultivated by Lutheran composers. A later development included the introduction of instruments and non-gospel texts. Some composers, including Bach, embellished the basic gospel text with oratorio characteristics.

Bach was actively involved in composing and performing Passion music during his time in Leipzig. His obituary referred to "five Passions, of which one is for double chorus." They included the *St. John Passion*, the *St. Matthew Passion*, the anonymous *St. Luke Passion*, and the *St. Mark Passion*; some of these included several versions.<sup>1</sup>

The Preface to the present work states: "For all their familiarity, behind Bach's Passions are questions and problems caused by our distance from the works in time and context. This book is for people who want to know more about Johann Sebastian Bach's Passion settings, about these questions and problems, and about what it means to listen to this music today" (p. vi).

The 13-page "Introduction: Hearing Passions in Bach's Time and Our Own" has the subtitle, "Is it really possible to hear a musical work from the eighteenth century?" This essay deals with such relevant topics as authentic performance, the composer's intentions, the technical skills and historical awareness of players and singers, the sound of Baroque instruments, contrasts in rehearsal and performance practice, differences between modern and eighteenth-century performing forces and their deployment, the functions and position of the conductor, pitch standards, and the characteristics of the buildings in which performances took place, then and now. As for the music itself, Melamed asserts that present-day audiences hear the music differently from those of the eighteenth-century because "our musical experiences are both richer and poorer than those of Bach's audience" (p. 11); we have almost two centuries of later music in our listening background, including contemporary musical developments; we have "completely different ears."

The main text unfolds in seven chapters within three parts: Part I: Performing Forces and Their Significance; Part II: Passions in Performance; and Part III: Phantom Passions. Chapter 1, "Vocal Forces in Bach's Passions," discusses the forces that Bach used and how they are relevant today. Chapter 2, "Singers and Roles in Bach's Passions," covers the dramatic aspects of these works. Chapter 3, "The Double Chorus in the *St. Matthew Passion* BWV 244," raises the question whether this work is really for double chorus and orchestra. Chapter 4, "Which *St. John Passion* BWV 245?" deals with the problem of what we do when a composition survives in several versions. Chapter 5, "A *St. Mark Passion* Makes the Rounds," discusses the eighteenth-century practice of reworking Passion settings for performance in various times and places. Chapter 6, "Parody and Reconstruction: The *St. Mark Passion* BWV 247," comments on the eighteenth-century practice of reusing vocal music to help recover a lost Passion setting by Bach. Chapter 7, "Bach/Not Bach: The Anonymous *St. Luke Passion* BWV 246," opens with the question, How did an anonymous Passion come to be attributed to Bach, and what does it mean that it did? An Epilogue, "Listening to Bach's Passions Today," points out that the challenges and rewards of listening to Bach's music transcend performance practices and contexts at a fundamental level. Although Bach left no statements of his intentions in these matters, and we have inherited a reception history of the works that consists of meanings acquired over time, we need to approach the works more directly through an acquaintance with the original sources and an understanding of their performance contexts. The much-debated question of the size of performing ensembles is important in confronting the matter of the monumentality of Bach's conception of the Passions; Melamed maintains that "a small vocal ensemble leads to a more even balance of voices and instruments, compared to the sound of a large choir supported by a small or medium-sized orchestra" (p. 133). "Monumentality," in his view, is not equated with size and volume, but with an appropriate combination of timbres. This is not a matter of rightness or wrongness of any given way of performing, but a "different conception of the sound of voices and instruments, one that emphasizes a combination of timbres rather than the accompaniment of voices by less-important instruments" (p. 134). In this way, we can move beyond current perspectives in the attempt to get closer to Bach and his music as it was presented in his lifetime.

The concluding lines of the Introduction provide an appropriate account of the book as a whole:

[Bach's Passions] may not be the works that Bach's listeners heard, but they are still considered great, and perhaps that is what can make a piece of music "timeless"

or "transcendent": not that it keeps all of its meaning and significance over the years and in changing modes of performance but that it is capable of drawing new listeners, whatever they know or do not know, as they approach it. Our Bach Passions are both old and new works at the same time (p. 15).

This thoroughly researched, scrupulously documented, highly insightful work provides a welcome addition to our understanding and appreciation of some of Bach's major works. Its scholarly value is enhanced by 28-page Appendix of 13 tables documenting matters relating to repertory, performances, texts, and movements of the various Passions. A comprehensive list of references, arranged by chapters, provides a comprehensive source of works for further reading.

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

## Note

1. There is an extensive literature (mostly in German, one in French) dealing with Bach's Passions, cited in Karl Geiringer, *Johann Sebastian Bach, The Culmination of an Era* (New York: Oxford University Press, 1966). "Passion" is treated in *Oxford Composer Companions: J. S. Bach*, edited by Malcolm Boyd (New York: Oxford University Press, 1999), pp. 360-361. Equally informative essays are "Passion Music," in *The Oxford Companion to Music*, edited by Alison Latham (New York: Oxford University Press, 2002), pp. 933-934; and "Passion Music," in *The New Harvard Dictionary of Music*, edited by Don Randel (Cambridge, MA: The Belknap Press of Harvard University Press, 1986), pp. 612-614.

## New Recordings

**Cosmos Consciousness: Olivier Messiaen. Jonathan Dimmock, Cavallé-Coll organ of Notre-Dame d'Auteuil, Paris. Gothic Records G49221 <www.gothicrecords.com>.**

*Prélude; Transports de joie d'une âme devant la gloire du Christ qui est la sienne* (from *L'Ascension*); *Joie et clarté des corps glorieux* (from *Les corps glorieux*); *Le banquet céleste; Apparition de l'église éternelle; Chants d'Oiseaux* (from *Livre d'Orgue*); *Le Fils, Verbe et Lumière* (from *Méditations sur le mystère de la sainte Trinité*); *Offrande au saint sacrement; Les anges, Les enfants de Dieu, Dieu parmi nous* (from *La Nativité du Seigneur*).

Jonathan Dimmock provides on this compact disc an interesting "sampler," as it were, of the organ music of Olivier Messiaen. The title *Cosmos Consciousness* might perhaps seem a little odd, since much of Messiaen's music is bound up with consciousness of the Eternal, his mysticism usually being more theological than directed toward the *cosmos*. The recording was made on the organ at the Église de Notre-Dame d'Auteuil in Paris, an 1885 Cavallé-Coll instrument. The leaflet comments that "the sounds of this organ are very similar to those at Ste. Trinité, where Messiaen spent many years of his life." This is true not only because both instruments are Cavallé-Coll organs, but also because both now have electro-pneumatic actions, and both have had tonal alterations—mixtures and mutations have been added to bring them more into the *neoclassique* tradition. In the case of the La Trinité organ, Messiaen himself was responsible for having this work carried out. In the case of the Notre-Dame d'Auteuil organ, the work was performed by Gloton-Debierre of Nantes in 1937. Although some might question the wisdom of altering an original Cavallé-Coll instrument, the Notre-Dame de Auteuil organ in its present form is nonetheless, like Messiaen's own organ at La Trinité, an ideal medium for the performance of Messiaen's music. The effect of the instrument is enhanced by a very lively acoustic.

The first track on the recording is the *Prélude*, an early work dating from when Messiaen was studying at the Paris Conservatoire in 1929. The manuscript of this was discovered by Messiaen's widow in 1997. It is an interesting, brooding work that explores many of the

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tonalities familiar from Messiaen's later works, although without the theological underpinning that was later so central to Messiaen's outlook. At 10½ minutes it is the longest track on the recording. This is followed by the earliest of the ecstatic fantasia movements that are so characteristic of the middle period of Messiaen's work, the well-known *Transports de joie* from *L'Ascension*. So many recordings of this piece make excessive use of the mixtures and end up sounding rather top-heavy, but here Jonathan Dimmock manages to give the movement a dignity it often lacks in performance. He also resists the temptation to rush some of the faster passages, resulting in an effect that is all the more intense for being controlled. In the *Joie et clarté des corps glorieux*, Dimmock again takes the piece at quite a restrained pace, which allows elements of the fine structure that are normally glossed over to become apparent. The contrasting registrations used in this performance also bring out the textures of the piece very well. The fourth track on the CD comprises Messiaen's first published work, *Le banquet céleste* (1928). This, of course, is one of Messiaen's best-known works and also one of the most accessible. As the leaflet notes, it forms an interesting contrast with *Apparition de l'église éternelle*, which follows it on the recording. In the first of these pieces "the longest chords are dissonant," while in the second "the chords of greatest harmonic tension are of shortest duration." Dimmock brings this contrast out very well in his playing. However, owing to a rather soft registration, the "drops of blood" in the 2' pedal solo of *Le banquet céleste* do not come through as well as they might.

The *Chants d'Oiseaux* (1951) from Messiaen's *Livre d'Orgue* takes us for the first time to the mature work of Messiaen after his painful experiences as a prisoner of war in World War II. This is a very experimental work woven together almost entirely of bird song, and unusually for Messiaen the work is not particularly theologically grounded. Perhaps this is the piece on the compact disc that most merits the designation *Cosmos Consciousness*. The mutations of the Notre-Dame d'Auteuil organ are here used to good effect. We then come on track seven to the most recent piece on the recording, *Le Fils, Verbe et Lumière*. This is based on one of nine meditations that Messiaen improvised in 1967 for the rededication of the organ at Ste. Trinité after rebuilding and in celebration of the instrument's centennial. Dimmock again seems to capture well the joyful character of this piece, combining as it does a number of plain-song themes related to the Epiphany, the Manifestation of Christ, the Word and Light of God, to the nations.

The remainder of the recording returns to Messiaen's earlier work before World War II. The *Offrande au saint sacrement* is another previously unknown work discovered by Messiaen's widow Yvonne in 1997. Its composition is believed to date from the same year, 1928, as *Le banquet céleste*, with which it has close affinities. The leaflet describes it as ending "enigmatically;" I would perhaps characterize the ending as "rather abrupt." Nonetheless, is an interesting piece that will probably prove to be among Messiaen's more popular works now that it has come to light. The final three tracks are from the composer's well-known Christmas suite, *La Nativité du Seigneur*. The first and second of these, *Les anges* and *Les enfants de Dieu*, like the *Transports de joie* earlier on the recording, are played with a dignity and *gravitas* that they rarely receive, which enables the hearer to appreciate facets of these pieces that are sometimes lost in more flamboyant performances. The toccata-like *Dieu parmi nous*, another of Messiaen's ecstatic fantasia movements from the 1930s, brings the CD to a fitting close.

This recording has much to commend it. It is, as I have said, an excellent "sampler" of Messiaen's organ music, containing as it does an emblematic selection of the composer's best works

from different periods of his career. It is particularly valuable for including the two recently discovered early works, the *Prélude* and the *Offrande au saint sacrement*.

—John L. Speller  
St. Louis, Missouri

**The Temple Church Legacy. Organ Music from the Temple Church, London. Played by Ian Le Grice. Priory PRCD 569. Available from the Organ Historical Society, \$16.98 (plus shipping); 804/353-9226; <www.ohscatalog.org>.**

The well-filled disc (just under 78 minutes) contains the following: *Trumpet Voluntary*, by John Stanley; *An Interlude*, by Harold Darke; *Variation on "Arden"*, *Variation on "Hyfrydol"*, *Elegy in F* (from *A Little Organ Book*), *Tune in E in the Style of Stanley*, *Variations on a Theme by Paganini*, *Elegy in B-flat*, *Variation on "Ladywell"*, *Edwardia*, *Poema and Toccata Becorna*, all by George Thalben-Ball; *Two Bourrées*, by Charles Wood; *Prelude in D minor*, by Charles Villiers Stanford; *Chorale Prelude on Darwall's 148th*, by Ian Le Grice; *Chorale Prelude on "Martyrdom"*, and *Elegy* by Hubert Parry; *Solemn Melody*, and *Interlude in C*, both by Henry Walford Davies; *Allegretto con grazia*, by Edward John Hopkins; *Psalms Prelude Set II No. 3*, by Herbert Howells.

The Temple Church, the church of the Inns of Court, was, particularly in the years between the two World Wars, the most celebrated center for fine liturgical performance to be found in the Anglo-Saxon world. The most noted organist-choirmasters of this period were Henry Walford Davies and George Thalben-Ball. The church's fame was based primarily on the magnificent choirboys, some of whose recordings are still widely admired. Le Grice's recording offers a survey of the organ music played during those years, much of it the work of the organists of the church. The music heard here, most of it fairly well known to Anglican organists, ranges from competent service music to some inspired compositions. Thalben-Ball's celebrated Paganini variations don't really belong here, but they serve to remind us that Thalben-Ball was not only a great church musician but also a famous organ virtuoso who wrote some difficult and showy music.

Ian Le Grice, assistant organist of the Temple Church, plays this collection with a fine sense of style. None of it, except the Paganini variations, gives him any opportunity to show off. The variations are nothing if not flashy. Le Grice gives a competent performance but it lacks the requisite carefree energy.

The organ of the Temple Church was destroyed during the Second World

War. After the war, Lord Glentanar gave the Harrison and Harrison instrument built for Glen Tanar Castle in 1927 to the church. It was rededicated in 1953. The instrument (IV/51) has been altered and modernized—with a new piston action among other things—during the post-war years. Not surprisingly the organ lacks unity, but it has many rich solo stops and gives a good account of itself in the service music heard here.

This disc can be recommended only with some reservations. Anglican organists particularly will welcome it as an excellent monument to a great period of church music. Others should proceed with caution. The recording was clearly intended as a superior kind of souvenir and it serves its purpose admirably.

—W. G. Marigold  
Urbana, Illinois

## New Organ Music

**Historical Organ Techniques and Repertoire: Volume 9, Renaissance 1500–1550**, edited by Kimberly Marshall. Wayne Leupold Editions WL500009, 2004, \$49.00; <www.wayneleupold.com>.

In this volume of almost 200 pages, Kimberly Marshall introduces the reper-

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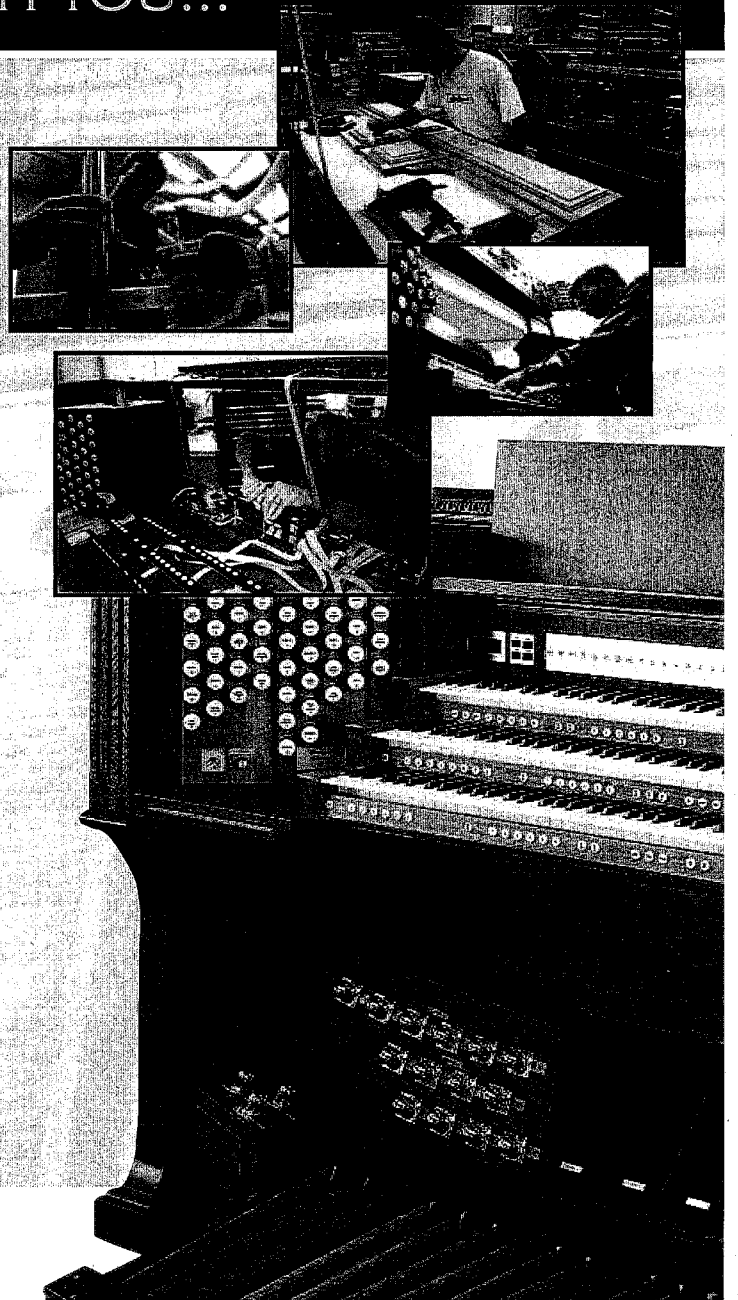
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toire of keyboard music composed between 1500 and 1550, and also includes a few pieces from the second half of the 16th century to show a compositional continuity. While the volumes in this series that are devoted to later periods contain music from one country only, here we have a generous selection of no less than 65 pieces from all across Europe.

The well-written, clear and concise introduction gives an overview of the great variety of the different genres prevalent in the period, from liturgical and polyphonic works to dances and song-variations, suggesting that a comparison of different styles and settings from one geographical area as well as from different countries is well worth the study. Indeed, it is most fascinating to see how the motet *Salve Virgo* by M. Cavazzoni published ca. 1523 is also set by Newman in the English manuscript known as the *Mulliner Book* ca. 1545-70, showing how such pieces were well-traveled. A brief introduction to meantone temperament is followed by a short description of common qualities of the Renaissance organ across Europe, as well as the regional differences. With only three sources from this period devoted to registration, one of which (St. Michel, Bordeaux) is far from precise, this particular facet of performance is one of the most difficult to codify.

There follows a description of instruments, with printed and some manuscript sources by country; each piece receives a brief commentary with suggestions for articulation and registration, together with advice on ornaments as included in the sources, and hints on how to add tasteful extra ornaments based on those written out within the music itself. The student is advised that written-out ornamental figures should be played rather more freely than the notation suggests, a point that would bear repeating regarding bar 5 of the second Kyrie in Attaignant's *Messe Cunctipotens*. Special mention is made of Arnolt Schlick's important book *Spiegel der Orgelmacher und Organisten*, with its comments on posture and

registration. Also included are brief comments on fingering from Hans Buchner's *Fundamentum* ca. 1520, as well as the fully fingered setting of the hymn *Quem terra Pontus*, from which we see that in some cases notes could not be held physically for their full values. The German pieces are the only ones with a pedal part; indeed, one piece by Schlick requires four-part pedaling, which seems frankly impossible. It has actually been suggested that Schlick used special shoes for such pieces—almost 500 years before Elton John's extravagant stagewear!

From Italy there are 29 pieces; composers represented include Andrea Antico with four *frottole* (the title page of the original 1517 print, despite stating "da sonare organi," actually shows a harpsichord), Marcantonio Cavazzoni (published 1523) with a so-called *recercar* that in its chordal structure and randomly appearing voices is far removed from the imitative works of later generations, a hymn and a chanson setting, and his son Girolamo Cavazzoni's *recercar* (published 1543) that is far more imitative, two chanson settings, a hymn and a Kyrie. Sperindio Bertoldo died in 1570, but his works were not published until 1591; two *canzone* and a *ricercar* show the continuity of these forms. Incidentally, the subject of the *ricercar* shows a similarity to the "St. Anne" fugue, being based on two ascending fourths. Seven dances from Antonio Gardano's *Intabulatura Nova* (1551) are included, although the title page mentions only various stringed keyboard instruments. Four dances and a setting of *Veni Creator Spiritus* from MS 1227 in Venice are included, as well as two pieces from a book found in Bergamo that contains Mass Propers and Vespers antiphons.

From France there are 14 pieces taken from the seven prints published by Pierre Attaignant in 1531, including two chanson settings, two Mass excerpts, two preludes, a Magnificat and an Italian song, as well as various dances. From Germany there are 11 pieces, including three by Schlick, *Maria zart* being taken from his publication of 1512, the earliest published source of keyboard music, four by Buchner, and four pieces from the Amerbach tablatures, including one by Paul Hofhaimer, two by his pupil Hans Kotter (in one of which the upper voice is doubled a fourth lower), and one by another pupil, Johannes Weck. Poland is represented by an abridged version of parts two and three of Jannequin's *La Guerre* with its repeated chords to represent the noise of battle—an ideal concert piece even today if the organ has incisive reeds. Seven pieces from three manuscript sources in England are included, the rhythmic interplay between the syncopated top voice and the regular beat of the LH in *Uppon la mi re* being described by Kimberly Marshall as a fascinating case of Renaissance minimalism. The *Hornepype* from MS 58 shows the English love of complex rhythmic interplay, as do the two hymn settings from MS 29996. The anonymous *Christe Redemptor Omnium* includes the chanted verses as well as those played on the organ. The suggestion of sharpening the alto C in the penultimate bar of verse 3 provides a lovely clash with the treble tied C natural an octave above; the final treble F would surely have been sharpened. The Offertory *Felix namque* by Thomas Preston is a real tour de force of virtuoso demands in which careful fingering will be required, as the inner part passes from hand to hand over the dotted half-note plainchant in the bass. Again the rhythmic complexity in both these pieces will require great care to bring off. The *Galliard* from the *Mulliner Book* also requires nimble fingers to incorporate the written-out ornaments.

The volume concludes with a fantasia by Tomás de Santa María (1565) and two *canción* settings by António de Cabezón (1578), included in order to place the Spanish repertoire within a European context, although the publications from which these are taken fall outside the strict dates of this volume under review (de Cabezón's works were published some 12 years after his death). Kimberly Marshall is incorrect in stating that Santa María was the first to publish keyboard music in Spain—earlier examples are appended to Juan Bermudo's treatise *La Declaración* of 1549/55, and there is also the anthology entitled *Libro de cifra nueva* compiled in 1557 by Venegas de Henestrosa; this latter contains several *tientos* (including some by de Cabezón) that would have been well worth including here as a comparison with the Italian *ricercar*.

There are some excellent illustrations including eight line drawings of Renaissance organs, and a bibliography of modern editions of the composers whose works have been included (apart from the Bergamo MS for which there is no modern edition), as well as a further list of pertinent articles. Omitted are references to the two volumes containing the English pieces from MS 29996—they are volumes 6 and 10 in the series *Early English Church Music* edited by Denis Stevens and published by Stainer & Bell.

Quite a high percentage of the pieces, in particular the dances, are primarily intended for performance on stringed instruments as opposed to the organ—papal edicts forbade the playing of such pieces on the organ in church, but possibly they would have been played on domestic regals and small chamber organs. Personally I would prefer to have seen a greater selection of pieces from lesser-known sources that are not so accessible in good modern editions, such as from the Lublin and Amerbach tablatures as well as those from earlier Italian manuscripts. However, the inclusion of dances certainly makes the volume more attractive to players of stringed keyboard instruments.

Kimberly Marshall writes that the anthology is intended primarily as a performing edition, so descriptive information and alternative versions are at a minimum; those wishing to learn more should consult the modern complete editions. There does not seem to be a consistent approach to note values, some pieces being presented in the original values, others being halved but without this being mentioned. In a few places accidentals are suggested above or below the staff, although there are several places where the student must make a decision, and there is no discussion of the application of *musica ficta*. Unlike most volumes in the series, notes and questions to get the player to think are not included piece by piece—if one wishes to play these pieces as authentically as possible, one MUST read the introduction before playing! The printing is of the usual clarity associated with this series, and the cavils above notwithstanding, the standard of presentation is excellent. It is to be hoped that this selection of pieces from ca. 1500-1570 will go a long way towards encouraging students of not only the organ, but also stringed keyboard instruments, to explore this early repertoire, and also to PERFORM it, in concert as well as within a liturgical framework.

—John Collins  
Sussex, England

**Lynn Thompson (for 3 octaves of handbells and handchimes). Agape (Hope Publishing Company), Code No. 2299, \$7.95, Level 1-2 (M-).**

This collection of eight well-known hymns provides very accessible music for beginning handbell and handchime choirs. The arranger has been careful to limit chromatics, avoid modulations, and use full-chord writing with subdivision only for essential melody notes. This is a treasure chest of well-written standards.

**Pat-a-Pan (Burgundian Carol), arranged by Barbara B. Kinyon (for 2-3 octaves of handbells with optional flute and tambourine). Agape (Hope Publishing Company), Code No. 2291, \$3.95; flute and tambourine part, Code No. 2291P, \$2.50; Level 3 (M).**

This 17th-century carol comes to life with special staccato and malleted effects and a spirited rhythm; this renaissance dance celebrates the babe's birth with the "fife and drum." The tambourine, especially, would be a simple addition and would definitely enhance the spirit of the piece. Highly recommended.

**Sacred Harp Suite, arranged by Philip L. Roberts (for 5 octaves of handbells). GIA Publications, Inc., #C-6448, \$4.95, Level 2+ (E+).**

Here is a unique set of early American pieces combined in one arrangement. The key of e minor is used for each, but the rhythm and arrangement styles change with each tune. Tunes include "Detroit" (Bradshaw, 1820), "Cowper" (Oliver Holden, 1765-1844), and "Idumea" (Ananias Davison, 1816), this particular tune used in the motion picture, *Cold Mountain*. For those wanting this particular genre of early music, this arrangement would fit the bill.

**Sleigh Ride, Leroy Anderson, arranged by Martha Lynn Thompson (for 5-6 octaves of handbells with optional percussion). Agape (Hope Publishing Company), Code No. 2336, \$4.50; separate percussion parts (sleigh bells, temple blocks, and slapstick), Code No. 2336P \$2.50; Level 5 (D+).**

*Sleigh Ride* is probably one of the most popular Christmas pieces of all time. A handbell version would naturally be a challenge, but because the work is so familiar and energetic, the execution of the music can be half the fun. This arrangement follows the orchestral score quite closely, even including the syncopated, jazzy reinvention of the opening theme. Of course sleigh bells would be an easy and almost necessary addition, along with other percussion, including the "slap stick" whip. This will surely be a show-stopper with advanced ringers.

**Little Suite for Handbells, by Albert Zabel (for 2 octaves of handbells). Harold Flammer Music (Shawnee Press, Inc.), HP5480, \$3.50, Level 2 (E).**

Divided into three sections—I. Preamble, II. Prayer, III. Sortie—this miniature set is beautifully written. A veteran composer of handbells, Mr. Zabel has taken great care to make each movement complete in itself, yet still connected to the whole. The Preamble begins simply in 2/4 and develops a lovely motif, while the Prayer starts softly with mixed meter, beginning with 5/4, going to 7/4 and back to 5/4. The last movement, Sortie, is energetic and has a lilting rhythm with full chords, some special effects, and a rousing finish. This comes highly recommended and should be in every smaller bell choir's library.

—Leon Nelson

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# University of Michigan 26th Institute of Organ and Church Music

Renate McLaughlin

In many cities and on many campuses, classical music—especially organ music—is hard to find during the summer months. Not so at the University of Michigan. Only some of the many recitals are mentioned here.

On June 19, a splendid recital featuring music of Bach, Mozart, and living American composers could be heard in the Blanche Anderson Moore Hall of the University of Michigan School of Music. The recital began with a performance by Marilyn Mason of J. S. Bach's partita, *O Gott, du frommer Gott*, BWV 767. The variations effectively showcased the capabilities of the Marilyn Mason Organ by C. B. Fisk. Next was a piece by Alice Jordan (b. 1916), written in 2004 to honor the life of Elizabeth Wilson. The *American Suite* is a succession of pieces based on American melodies, written for violin and keyboard; this was the first performance of the entire suite, performed by Marilyn Mason (piano) and Tapani Yrjola (violin). Mozart's *Exsultate, jubilate* (op. 157) featured soprano Brenda Wimberly, accompanied by Marilyn Mason at the organ. The final selection for the afternoon was a collection of spirituals written by Calvin Taylor (b. 1948), commissioned by and dedicated to Marilyn Mason. For each of the spirituals (*Steal Away; This Little Light of Mine; Were You There; Swing Low, Sweet Chariot*), Ms. Wimberly sang unaccompanied and was followed by the organ arrangement, played by Dr. Mason. The enthusiastic audience applauded enough for two encores: a repeat of *Exsultate, jubilate*, and a solo performance of the spiritual, *Give Me Jesus*.

Pamela Ruiten-Feenstra gave an organ recital on June 26, consisting of Dutch, French, and Italian psalms and improvisations. Three of the five segments of the recital were based on Genevan psalms, which originated in the 16th century. First, Genevan Psalm 98 (Sing, sing a new song to the Lord God) was treated in the Dutch style, beginning with a rearrangement of a 1566 harmonization by Claude Goudimel and followed by four additional verses of improvised variations. The second cycle of improvisations featured the Italian toccata based on psalm tone cadences, featuring Mode I. Ms. Ruiten-Feenstra observed that Italian organists playing on original old instruments will play toccatas very freely. Toccatas served as an introduction to something else, and the long notes provided other instruments the opportunity to tune! The selection consisted of several toccatas, each followed by an improvisation. Genevan Psalm 42 (As the deer in search of water) was treated in a style similar to what Pachelbel would have done. The bass melody had mostly equal note values, and the lines moved much faster. Sample titles of the improvisations were *gigue*, *arpeggios*, and *ornamented treble*. The third segment was a French classical improvisation on *Te Deum Laudamus*. The audience was furnished with the score of the underlying chant. Ms. Ruiten-Feenstra performed this piece in the style of Couperin's *Mass for the Parishes*, in alternatim format. The audience had the pleasure of hearing Ruiten-Feenstra as cantor between the organ improvisations on the segments of this chant. The recital concluded with Ruiten-Feenstra's setting of Genevan Psalm 65 (Praise is your right, O God, in Zion . . . Yes, all creation sings). The first verse was the 1566 Goudimel harmonization, followed by three verses by the performer. The audience expressed its appreciation with a standing ovation.

On June 27, the first day of the two-day 26th International Organ and Church Music Institute, the audience filled Dr. Marilyn Mason's teaching studio. The day began with a session on "Introduction to Improvisation," con-



Marilyn Mason and James Hammann  
(photo: James Wilkes)

ducted by Dr. Horst Buchholz from the University of Denver. Volunteers from the audience performed the improvisation exercises. Next, in preparation for his evening recital, Dr. James Hammann talked about the life and music of Felix Mendelssohn and his family. In the afternoon, Barbara Owen spoke about the music of Brahms, especially the eleven chorale preludes, and the audience became part of a masterclass on the chorale preludes. The afternoon concluded with a presentation by Dr. Wayne Wyrembelski on the first three published organ works by Olivier Messiaen (*Celestial Banquet, Diptych, Vision of the Eternal Church*). In the evening, Dr. Hammann performed all six organ sonatas by Felix Mendelssohn-Bartholdy on the recently restored organ in Hill Auditorium to a standing ovation.

The second day of the Institute began in the Blanche Anderson Moore Hall with the entire morning devoted to "Improvising Chorale Partitas and Dance Suites." In this session, Dr. Pamela Ruiten-Feenstra from Eastern Michigan University shared excerpts from her forthcoming book entitled, *Bach and Improvisation: Learning the Language* (Göteborg, Sweden: GOArt).

The afternoon sessions took place in Hill Auditorium. First, James Hammann played and discussed Dudley Buck's "Studies in Pedal Phrasing," and then conducted a masterclass on the Mendelssohn organ sonatas. Horst Buchholz then had members of the audience improvise and harmonize melodies for use in church services. The afternoon ended with Dr. James Wagner sharing his insights into similarities between Gershwin's *Rhapsody in Blue* and Franck's *Grande Pièce Symphonique* (hint: the similarities are



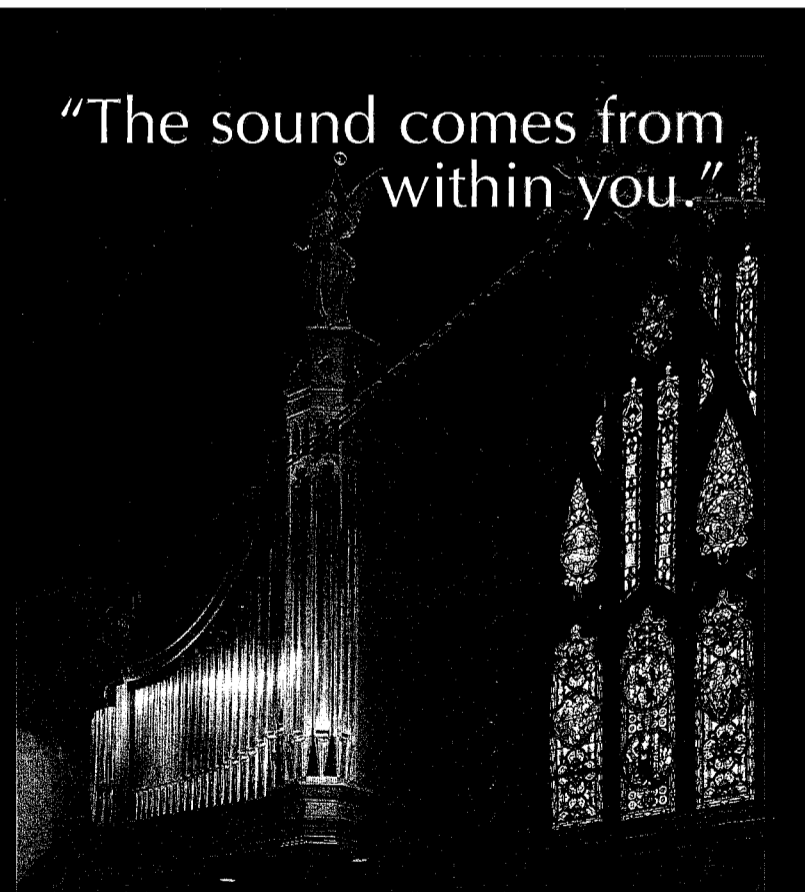
Institute participants at Hill Auditorium (photo: James Wilkes)

frequent half cadences). The complete work was beautifully performed by Seth Nelson.

The evening featured a recital by Horst Buchholz. The first half of the program consisted of organ transcriptions, and the second half was music by American composers. The final piece was to be an improvisation on a theme submitted by Marilyn Mason. To everyone's delight, Dr. Mason submitted the German national anthem, and Dr. Buchholz's improvisation more than did justice to the theme!

Renate McLaughlin grew up in Germany and finished university studies in Michigan. As a teenager, she was entrusted with keys to two churches, and she practiced organ several hours each day. Early decisions led to a career as a mathematician, and she has taught in the Mathematics Department of the University of Michigan-Flint since 1968, where she was promoted to full professor in 1975. She has also taught at the Technical University in Berlin and at the University in Salzburg. For the past eight years, she served as Provost of the University of Michigan-Flint. In anticipation of her retirement this summer, Dr. McLaughlin has been studying organ with G. Donald Kaye in Flint.

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# Baroque in Boston: The 13th Biennial Early Music Festival

Larry Palmer

## An Opera Premiere

Anticipation was high as the hour drew near for the first staged performance of Johann Mattheson's *Boris Goudenow*. Composed in 1710 for the Hamburg Opera, but never performed (probably for political reasons), the opera slept the long sleep of libraries, narrowly surviving destruction in the World War II bombing of northern Germany. Moved secretly for safekeeping, the score remained in Armenia, was returned to Hamburg in 1998, and now, on June 14, 2005, after almost 300 years, this ink on paper was about to become living sound for an audience.

Just as I joined the capacity crowd entering the Cutler Majestic Theatre, a celebratory fanfare sounded forth. I was one of the lucky ones who made it to my mezzanine spot in the 1200-seat Beaux Arts hall before the overture began. Those who were not so fortunate created a fair amount of chaos during the opening scene of the opera, possibly adding some 18th-century-style realism to the occasion!

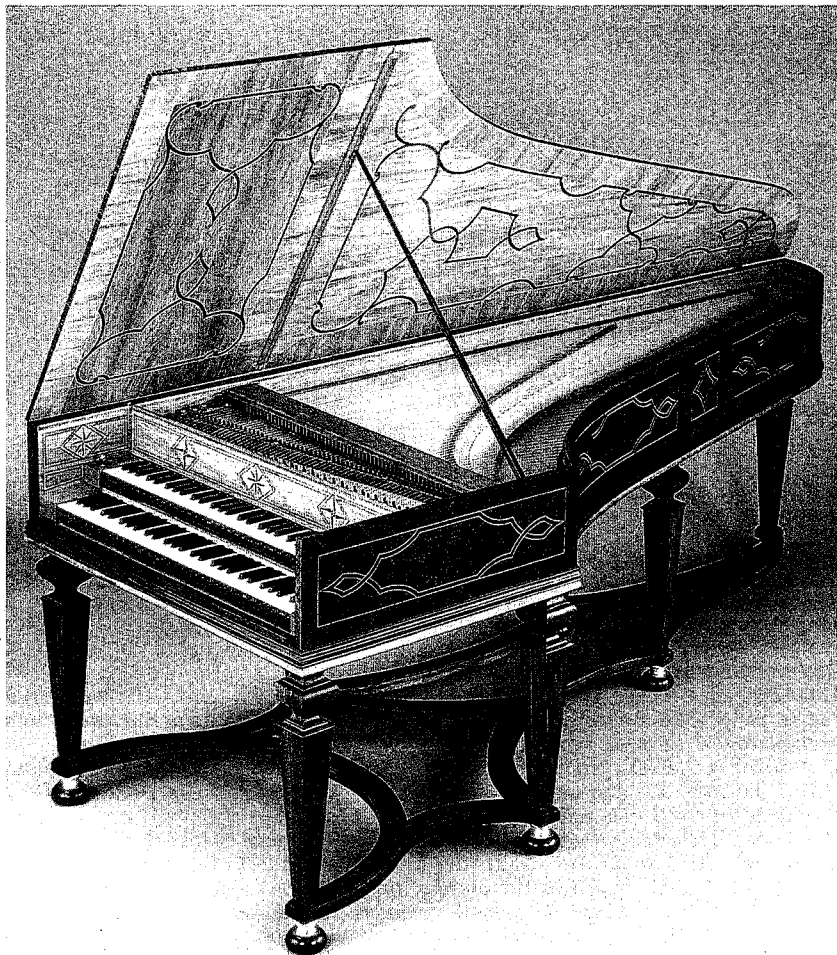
Brilliant ceremonial rites at the Russian court, colorful dancing (especially a divertissement of the disabled that closed the second act, and the final chaconne), some striking stage pictures (sunrise over the Kremlin at the beginning of Act III was particularly effective), and the luminously stylistic, homogeneous playing of the BEMF Orchestra made this a memorable evening at the opera. Mattheson's music was nothing out of the ordinary, and gripping, engaging singing, especially from the women, was in short supply. A bawdy, comic role—the servant Bogda (sung by William Hite)—stood out, as did some touches such as the percussive clatter of thrown coins (in the Coronation scene: a forestage of Britten's slung mugs from *Noyes Fludd*?), and the festive addition of handbells and castanets for the final tableau.

One strange facet of Mattheson's work is its macaronic text: Italian arias inserted freely into a primarily German libretto. An added oddity of this particular performance in 18th-century style was the decision to keep the house lights dark, although, with a (21st-century) projected text, it might be considered unnecessary for the audience to refer to the printed texts that had been provided.

## Festival Concerts

Just how important a mesmerizing singer can be to an opera was borne home the following evening at Jordan Hall when the Festival offered **Nights at the Opera: Highlights from Beloved BEMF Productions**. Opening with a superb reading of orchestral excerpts from Lully's *Thésée* (staged in 2001), continuing with ravishing and riveting arias from Conrad's *Ariadne* (2003), delivered with dramatic intensity by Canadian soprano Karina Gauvin, this was voluptuous music presented with authoritative diction and gorgeous sound, to boot.

It was especially enlightening to have the orchestra front and center, on stage rather than in the pit, allowing one to observe the close interaction among the players, and the ways in which they were led by Festival musical co-directors, lutenists Paul O'Dette and Stephen Stubbs, and concertmaster Robert Mealy. These leaders, along with the two continuo harpsichordists—Kristian Bezuidenhout and Jörg Jacobi (who had produced the printed score and parts used for the *Boris* premiere)—kept the music moving with gut-wrenching inflections, infectious dance-based rhythmic nuance, and some of the most satisfying cadential resolutions to be enjoyed on the planet. For those not in attendance, these musical splendors may be



David Werbeloff's German harpsichord after Zell (photo by Jim Thomas)

heard at home in BEMF's first commercial recording. Their performance of Conrad's *Ariadne* has just been released as a three compact disc set on the German CPO label (777 073-2).

Excerpts from Luigi Rossi's *L'Orfeo*, a back-to-back demonstration of Handel's wholesale borrowing from Mattheson (nearly-identical arias from the latter's *Porsenna*, 1702, as used by the former in his *Agrippina*, 1709), and Mattheson's undistinguished, lengthy *serenata* concerning the virtues of chastity, *Die Keusche Liebe*, failed to achieve the musical excitement generated in the first half of the program.

Sequentia, ensemble for medieval music, presented the 8 o'clock Jordan Hall concert on Thursday evening. This was not the ticket I had requested (thinking that I should at least try to hear one of the 11 o'clock late-night concerts), but I decided to accept providence and attend **Lost Songs of a Rhineland Harper**, a program that proved to be a stunner! Framing two large parts of the program with songs to texts by the learned medieval musician Boethius, the four-member ensemble was heard in a variety of voicings, from unaccompanied monophony to settings with harp, lyre and several flutes, including one made from a delicate swan's bone. With translations projected on a large central screen hung from the organ case, it was not difficult to follow the lengthy Latin texts.

After intermission the dramatic impact was ratcheted up several notches, especially in the gripping Icelandic saga, *Atlakvida* (Lay of Attila the Hun), the earliest known retelling of the Rhinegold story later the basis for Richard Wagner's four-opera *Ring of the Nibelungs*. In considerably less time, Sequentia founder Benjamin Bagby related the violent tale, becoming the embodiment of an Icelandic harper, concentrated and severe in expression, and with such incisive diction that the old Scandinavian text was chillingly clear. We listeners experienced grim history as our ancestors might have done. Bagby's performance was a startling, unforgettable theatrical tour-de-force.

Drama of another sort—that of program changes—informed the Friday evening program **Five Concerti and a Magnificat**. An Overture (to the opera *Porsenna*) and the double chorus *Magnificat* were by Mattheson. The Overture, featuring BEMF's principal oboist Washington McClain, was followed by the first program substitution: the Bach *Concerto in D minor for Two Violins* (with soloists Andrey Reshetin and Maria Krestinskaya) replacing the scheduled Vivaldi *Concerto* to have been played by Giuliano Carmignola, indisposed in Italy. Matthias Maute romped through two *Recorder Concerti* (in *F Major* by Telemann and the *G Major*, RV 443, by Vivaldi) with musical insight and astonishing virtuosity. Like soprano Gauvin, he was unafraid to make the occasional ugly sound for dramatic effect. Replacing Carmignola's second star turn was Johann Wilhelm Hertel's *Cello Concerto in A minor*, featuring BEMF's superb principal cellist, Phoebe Carrai, a satisfying and expressively kinetic player.

Announcing the program changes, Paul O'Dette quipped that it was probably the first time, at least in North America, that a program would feature two Hertel Concerti. A native of J. S. Bach's hometown, Eisenach, the unfamiliar Hertel (1727–1789), proved his worth in the works heard on this program, with the *Concerto in F minor for Fortepiano and Strings* a stronger composition. It was lovingly played by Kristian Bezuidenhout, who achieved hushed, nearly inaudible *pianissimi* in the poignant *Largo*, and also improvised an extended cadenza at the end of this movement.

## A Plethora of Offerings: Fringe and Beyond

The large number of concerts during Festival Week forced would-be listeners to make difficult choices. For example, two further sets of daily concerts at 5 and 11 included duos for bass violas da gamba; choral music for the Holy Roman Emperor Maximilian I and his daughter Marguerite of Aus-

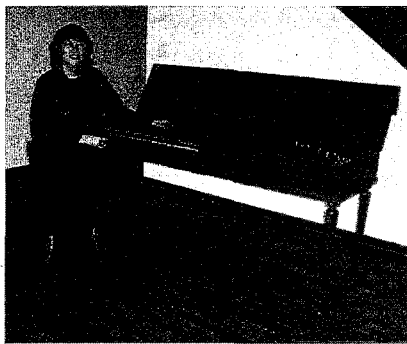


Duo d'amore: Elaine Funaro and Geoffrey Burgess

tria; violin and harpsichord music for the 18th-century Russian manor house; Gypsy Primadonna music of 1820s Moscow; "Waild and Krejzy: secular music in 1730s Slovakia"; and baroque lute music played by the indomitable duo of Stubbs and O'Dette, who seemed to be everywhere—opera orchestra (*Boris* was played four times during the week) as well as all other appearances of the BEMF Orchestra, master classes, solo recitals, administrative matters—an amazing musical (and physical) expenditure of energy. Every involvement I noted was at a very high level, as well.

There were at least 57 scheduled "fringe" concerts in various nearby venues, plus the concurrent Early Music Exhibition (Wednesday through Saturday) at the Radisson Hotel, where dozens of demonstration recitals were sponsored by instrument makers and dealers. As harpsichordist for the Texas Camerata concert on Thursday (Lindsay Chapel of Emmanuel Church), I experienced a sold-out house of involved and appreciative auditors. It was not possible to attend many of these added events (all by groups that had been screened before receiving an invitation from the Festival management), but I heard enthusiastic reports about many programs. Of the Exhibition concerts I heard two: the first a morning program with **Team Mattheson** (Matilda Butkas and William Carragan), duo harpsichordists, performing works by the featured composer of the week. They played fine harpsichords by David Werbeloff [Boston] after Zell and Robert Hicks [Vermont] after Stehlin for an overflowing complement of listeners, many seated on the floor or leaning against any available wall space.

In the afternoon **Duo d'amore** (Geoffrey Burgess, baroque oboes; Elaine Funaro, harpsichord) again played to a capacity audience in the ample exhibition space occupied by The Harpsichord Clearing House. Perhaps, like me, these auditors were eager to escape "the din of antiquity" (to borrow Daniel Pinkham's apt phrase) and to experience old instruments in some new music. Both players made cogent cases for their commissioned repertory; the program included two world premières (works by Chris Lastovicka and Edwin McLean, whose contribution *Incantations* gave opportunity to hear the darker, smoky timbre of the baroque oboe d'amore!) Funaro programmed two short harpsichord solos by Tom Robin Harris and Stephen Yates. Additional duets were by John Mayrose, and Andrew Ford, plus Yates's hauntingly beautiful *Canto* (2004), a lyric fantasia well suited to both wind and keyboard. For contrast one piece of earlier music could have benefited this program, although all of



Carol lei Breckenridge and her Paul Irvin clavichord

the new works were of interest. The only other insertion of "later music" into the Festival program was a Zuckermann Harpsichords-sponsored program by California harpsichordist/composer Shelli Nan.

Events with a particular educational focus included a morning clavichord symposium at the Boston Museum of Fine Arts; "Performing Baroque Music According to Mattheson" at the Goethe Institute; "Rediscovering Boris Goude-nov: Performance and Production Issues in German Baroque Opera"; a wide variety of instrumental and vocal masterclasses; and organizational discussions on audience building and other practicalities sponsored by Early Music America and a panel of early music concert promoters.

Friday's day-long celebration of the North German organ featured a recent, refined Richards and Fowkes organ (opus 10, 2000) at First Lutheran Church, with organists Edoardo Bellotti, Hans Davidsson, and William Porter playing literature that demonstrated the organist-composer as contrapuntist, as preacher, and as orator. In the first of the afternoon sessions, Porter used the rich plenum and full, singing principals of this modest-sized two-manual instrument in Buxtehude's monumental *Praeludium in E minor* (BuxWV 142), followed by Krebs's *Fantasia on Herr Jesus Christ, dich zu uns wend* (idiomatic reed solo) and trio on *Herzlich Lieb hab' ich dich, o Herr* (piquant, lively flutes). C. P. E. Bach's *Fantasia con Fuga in C minor* served up the gravitas of a satisfying 16-foot plenum, complete with Sesquialtera.

This provided the perfect musical segue to my other choice of fringe program, heard in a religious edifice just across the street. First and Second Church, destroyed by fire in 1968, was replaced, behind its damaged façade, with a striking, contemporary building, including a second-story high-ceilinged, freely-angled chapel. In this sky-lit quiet space Iowa's Carol lei Breckenridge played all six of C. P. E. Bach's *Sonaten für Kenner und Liebhaber* [Sonatas for Connoisseurs and Amateurs] (Volume I, 1779) in a musical salon concert, with period poetry read in German by Michael Herrick.

Breckenridge, heard several years ago in memorable Mozart performances, maintained her reputation as a master of the clavichord. Playing a large unfretted instrument by Paul Irvin [Chicago], she limned the rapidly shifting emotions of these *Sturm und Drang* compositions with unflappable technical ease. The six sonatas, each comprising three movements, are not of equal length, nor, frankly, of equal interest. Among all 18 movements, the very first (a dazzling *Prestissimo*) was breathtaking, as was the complete (and shorter) *Fifth Sonata* (F Major). *Sonata Three*, the only one in a minor key, required a brief retuning (B-flat becoming A-sharp)—as did the amazing chromatics introducing the middle movement of the final sonata.

Mid-afternoon on Friday was not a fortuitous time to attract a crowd: about 20 listeners shared this perfect pendant to the organ symposia.

#### At the Exhibition: An Abundance of Fine Keyboard Instruments

At least 22 makers and distributors of keyboard instruments were listed in the 276-page Festival program book (itself a



Richard Kingston's Flemish single harpsichord, with lid painting by June Zinn Hobby

work of art). Fine harpsichords were much in evidence. In addition to those by builders already mentioned, some that attracted attention were made by Adam Decker (the Harpsichord Gallery, Atlanta); Marc Ducornet (the Paris Workshop); and by consistently satisfying makers Richard Kingston (North Carolina)—whose Flemish single harpsichord with colorful abstract lid painting by June Zinn Hobby was a visual and sonic feast, Allan Winkler (Boston), and Douglas Maple (Pennsylvania). (Harpsichords by Kingston, David Sutherland [Ann Arbor], Winkler and Dowd were used in the opera performances and for the BEMF orchestral programs.)

Gut-string Lautenwerks from Steven Sorli (Amherst, MA) were beautifully crafted, exciting instruments, as was a portable high-pitched clavichord by Gary Blaise (San Francisco). I could not resist the 1939 John Challis clavichord displayed by Glenn Giutari and The Harpsichord Clearing House among their many fine instruments, including chamber organs. Another triple-transposing continuo organ from Les Ateliers Guilbault Bellavance Carignan (Quebec) had a pleasingly gentle wooden 4-foot Principal among its four stops.

Also tempting were displays on tables laden with musical facsimiles and other scores, eye-catching recordings (among the most enticing were the 18 unorthodox and brilliant covers for the Vivaldi Edition CDs issued thus far by the Italian label Naïve) and opulent publications such as *Goldberg Early Music Magazine*, now publishing collectible single-composer issues. It was necessary to keep checkbook and credit cards firmly under control, although failing to do so also had its rewards (until the bills arrived).

#### Boston: Convenient and Memorable

Nearly all the concert venues were within walking distance or accessible by inexpensive public transport. Food of all varieties and prices was available, ranging from pre-packaged sandwiches to elegant restaurant menus (Legal Seafoods was just across from the exhibition space).

And central Boston itself held so many musical associations and personal memories. For instance it was not possible to be in Jordan Hall without remembering Ralph Kirkpatrick's 50th anniversary harpsichord recital (in 1981, during the very first Early Music Festival); or to walk into King's Chapel without recalling composer Daniel Pinkham, who graced the organist/choirmaster position there for so many years. Lovely, now historic, harpsichords built by William Dowd were in evidence and in use. A photograph of early music pioneer Arnold Dolmetsch,

once employed to direct the making of early instruments at the Chickering Piano Factory across the river in Cambridge, graced the front cover of a Boston Clavichord Society brochure.

Inexpensive dormitory housing, available in a building now owned by Emerson College, was only steps away from Steinert Hall, endowed by one of America's first early instrument collectors, piano dealer Morris Steinert. Directly across the street, in the old burying ground on Boston Common, the remains of composer William Billings are thought to be buried, and he is commemorated by a plaque placed there during the 1976 American Guild of Organists national convention (a conference memorable for E. Power Biggs's late-career performance of Rheinberger

*Organ Concertos* with the Boston Pops, despite EPB's stress-fractured arm!).

Wagnerian swanboats long have been a feature on the pond of the Public Garden (founded in 1839). Recent, however, is the reverent, nostalgic addition to this venerable and well-utilized park: a Garden of Remembrance for the victims of the 9/11 attack. Many people pause at the simple stone memorial to meditate, and to read these touching words from *Boston and Sea Poems* by Lawrence Homer, poet-laureate of Faneuil Hall:

Time touches all more gently here,  
Here where man has said, No:  
Trees and grass, and flowers will remain:  
... watching swanboats glide in season.

It was a pleasure to attend this Boston Early Music Festival and Exhibition, after a 20-year-long interval of not being there, and to observe the breadth and vitality of the current early music scene. If Johann Mattheson's music did not prove him to have been a composer of extraordinary genius, the event was, nevertheless, a welcome opportunity to learn more about this 18th-century musician and writer, to assess more knowledgeably his place among his well-known contemporaries, and to experience yet another from the ever-lengthening list of forgotten or unknown operas, transformed from dusty scores to living stage productions through the inspired efforts of America's premier early music festival. More, please.

#### Further Information

Stephen Stubbs: "Johann Mattheson—the Russian connection: the rediscovery of *Boris Coudenow* and his other lost operas," *Early Music* XXXIII/2 (May 2005), 283–292.

#### Previous BEMF reports by Larry Palmer

THE DIAPASON, August 1981, 1, 3 [the first Early Music Festival].

THE DIAPASON, April 1985, 9 [the 1983 Festival].

THE DIAPASON, October 1985, 10–11 [the 1985 Festival].

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# A Conversation with William Teague

Lorenz Maycher

William Teague has had a distinguished career as concert organist, teacher, organist-choirmaster and recording artist. He has spent his entire adult life in Shreveport, Louisiana, where his contributions to that city's musical life have made a lasting impact. Our interview took place on July 21, 2004 in the sacristy of St. Ann's by the Sea Chapel in Kennebunkport, Maine, where Mr. Teague is summer organist.

**LM: Why don't we start from the beginning? Where are you from originally?**

**WT:** My home was Gainesville, Texas, which is about 60 miles due north from Dallas. I lived there until I finished high school, when I moved to Dallas to study with Dr. Carl Wiesemann.

**LM: How did you get interested in the organ?**

**WT:** I don't ever remember a time that I didn't know I was to be an organist. My mother told me that even as a very small child I would sit in front of the window, put a hymnbook down in front of me, and play my fingers on the windowsill, as though I were playing the organ.

**LM: When did you actually begin studying?**

**WT:** I started studying piano when I was in the second grade. And, would you believe my first teacher only died this last week? She was 96. If I had a good piano lesson, she would let me go have five minutes at the organ. She taught at the First Baptist Church, and I took my lessons in one of the Sunday school rooms.

After I started organ lessons with her I played for the Sunday school's general assembly in my own Methodist church. One Sunday the minister came to me before the second service and said that my teacher, who was then organist at the Methodist church, had been rushed to the hospital to have an emergency appendectomy and that I'd have to play. I was twelve at the time. When it came time for her to return to the church, the board of stewards said they would rather have me stay than to have her. That was quite awkward, but we remained dear friends.

I had another friend, Helen Horn, who had been organist at that church. Helen had gone on to be a very fine organist, and was a roommate of Claire Coci at the University of Michigan. She had studied with Dr. Carl Wiesemann, who was organist-choirmaster at St. Matthew's Cathedral in Dallas, and head of the organ department at what was then called Texas State College for Women, in Denton, which was only 30 miles from my hometown. Helen called Dr. Wiesemann and asked him to give me an audition and possibly join his class. And, that's what happened. So, all during my high school years my mother drove me to Denton three times a week, where I studied organ, piano and theory, and was the only male enrolled in this girls' college! I remember that it cost \$37.50 a semester.

Dr. Wiesemann was a strong disciplinarian and straightened out some very bad habits that I had developed. I finished high school when I was only fifteen, and after attending junior college for one year, Dr. Wiesemann felt I really needed to come to Dallas and concentrate with him. He had another very fine student working with him by the name of David N. Johnson, who went on to have a fine career as an organist, composer and teacher. There were two other fine organ students in the area, and the four of us "grew up" together. The other two were Donald McDonald, who was from Waxahachie, and Robert Ellis, who was from Ft. Worth. The four



William Teague at St. Mark's, Shreveport

of us were at Curtis at the same time, too. Dr. Wiesemann and I remained close friends until his death. It was he who arranged my New York debut at St. Paul's Chapel of Columbia University.

After studying a year privately with Dr. Wiesemann, my parents thought I should be somewhere where I could receive college credit. Dora Poteet Barclay was the great teacher at SMU, and she had also studied with Dr. Wiesemann. He called Miss Poteet and arranged for me to have an audition at SMU. She awarded me a scholarship, and I was with her up until my senior year, when Dr. McCurdy called one day and said he wanted me to appear on such-and-such a day at Curtis for an audition as his student. I auditioned and won a place in his class.

Dr. Wiesemann always had David Johnson and me play every year for Dr. McCurdy from Curtis, Arthur Poister from Oberlin, and Palmer Christian from the University of Michigan. And so those three great teachers had been aware of us all along.

**LM: They would come to Dallas?**

**WT:** When they were on tour, Dr. Wiesemann would see to it that we got to them wherever they happened to be so we could play for them. They watched us grow. When we graduated high school, we were both offered scholarships to study at all three places. My father said I was too young, so that got put on hold.

While in Dallas, I earned my way through SMU by playing at the roller skating rink out at Fair Park. I played a Hammond organ out in the middle of the skating rink with a little enclosure. Eventually they had to move it, though, because people kept running into me. The skating rink is where I met Donald McDonald, who would come up to skate on some weekends. He usually spent more time talking with me than he did skating. I could play all that popular music and talk at the same time.

**LM: Can you tell me something about Dora Poteet's teaching?**

**WT:** She was very strict and had an incredible ear. She could detect the slightest mistake. All the times I heard Dora play, I heard her split only one note, and never heard her play a wrong one. Splitting that one note, the first note in the right hand of the *A-minor Choral* of Franck, threw her into a funk for six weeks. She could not abide a mistake that could've been prevented. She had been a pupil of Dupré and graduated from the conservatory at Fontainebleau with the highest honors of anyone who had studied with him at that point. Dora never turned the page until the page she was working on was

absolutely perfect. In fact, I played for her funeral many years later, and there was an editorial in the Ft. Worth *Star Telegram* about her that said, "Dora Poteet Barclay cared enough to take the time to get everything right," which I thought was a tremendous thing to say. She was totally musical.

**LM: You left SMU to study with Alexander McCurdy at the Curtis Institute. Please tell us about your time at Curtis.**

**WT:** McCurdy was a slave driver. I had to do seven new pieces a week. I learned the notes one week, and had to have them from memory the next week—just awful. Our first year we all had a particular project. I had to do the entire *Orgelbüchlein*. Herbert Nanney had to do all of the six *Trio Sonatas*. It seems like someone else had to learn almost the complete works of Karg-Elert! We all had difficult projects. So, I had to do four preludes from the *Orgelbüchlein* a week, in order—learn all the notes one week without any mistakes, and the next week by memory. Then, I also had three other major works. A prelude and fugue was one work, and we always had a Bach piece in the works. So, I had to do seven pieces a week—memorize seven and learn seven new ones.

Dr. McCurdy pushed all of us beyond where we thought we could go. He never demanded that we be a carbon copy of him. Some teachers do, and say, "You've come to study with me, therefore you must do it exactly as I do it." McCurdy was not like that. He wanted us to develop our own individuality. But, if we did something that was stylistically wrong, or used some absurd registration, then he would straighten us out. We all ended up with enormous repertoires because we had to keep every piece we had learned at Curtis memorized and up to performance level at all times. You can imagine how much music that would be if you were learning seven new pieces a week.

After my studies were interrupted by the war I went back to Curtis and became Dr. McCurdy's assistant. As a matter of fact, since I was by then married to Lucille, Dr. and Mrs. McCurdy asked us if we would consider coming and living in their home and looking after their two children while they did their big transcontinental tours. (Mrs. McCurdy was a concert harpist.) So, Lucille and I moved out to Wynnewood, where they had a very beautiful home, out on the Main Line. And, we lived there with them and took care of Sandra and Sandy. In conjunction with that, he made me his assistant at the Second Presbyterian Church. Now, that turned out to be a horrendous responsibility,

because his choir sang an entire oratorio every Sunday afternoon from the first Sunday in October through April. I never knew whether I was going to turn the pages, play the oratorio, or do nothing, but I had to learn the oratorio every week and be ready to accompany it on the organ if called upon to do so.

We had one choir rehearsal a week on Friday at 6 o'clock, before everybody left downtown Philadelphia. We never went through a whole oratorio—we just did spots—because everybody in that period already knew the entire repertoire and performed it every year. This was just part of the regular routine.

McCurdy required all of the students in organ class to be present at his choir rehearsal to learn the repertoire. We never knew which one of us was going to play. I remember one time Herbert Nanney had to sight-read the Verdi *Requiem*. You know that *Dies Irae* just goes like crazy! McCurdy was very colorful in his language. Herb kept missing an F-sharp. McCurdy turned to him and said, "F-sharp, you ass! F-sharp!" Herb turned to me and said, "What key is this damned thing in anyway?" We never knew what we were going to get into, but it was always very colorful, exciting and worthwhile.

I remember one time there was a huge snowstorm—a blizzard. McCurdy had always thought it was silly that we changed our shoes to play the organ. Being his assistant, I was at the organ with him. He looked down and saw I had on my galoshes (I had gotten to the church barely on time because of the storm). I was turning pages for him, and he poked me in the side (he would always poke us in the side with his elbow) and said, "You take over. I've got to go to the john." So, I had to sight-read *Elijah* in a public performance in galoshes. Well, he didn't go to the john. He just went around the corner and left me there to play. The thing I had to read was the soprano solo, "Hear Ye, Israel," at the beginning of Part II. He had marvelous soloists. After about fifteen minutes of my playing in galoshes, he came back and punched me again and said, "Get out of the way! I'll take over now! Thought you couldn't play in those, didn't you!" So, we never knew what he was going to do next.

He always had the idea that if you could survive him and Curtis, you could survive anything. And, believe me, that's about the truth.

McCurdy was very colorful in his use of the organ. We registered things to the extreme. He'd say, "I want you to make every piston change and registration change that you can possibly do—not because that is the way you will necessarily want to do it, but because you will be able to play anything." We all had to learn this, and I called it "playing the console." We had to sit perfectly still. If you have ever watched David Craighead play, he is the prime example. David can punch more pistons per second, and not move a muscle except in his thumb, than anybody I ever saw in my life. So, we had to do enormous registrations, way beyond the amount that was required.

**LM: What was the organ like at Curtis?**

**WT:** The organ was wonderful—a big five-manual Aeolian-Skinner with most of the pipes up in the ceiling. Curtis Hall is quite small. It doesn't seat probably more than 200 people. The stage is only the size of a chamber music stage. There were two rows of boxes on the sides where Mrs. Zimbalist and her guests and faculty sat, while the students sat on the main floor. So, it was a nerve-racking job to play there. The performers are so close to the audience, and everything is clearly heard, so we just didn't make a mistake.



At Curtis console

But, I wouldn't take anything in the world for all that experience. For instance, we had tea every Wednesday afternoon. I thought, "Tea?" It was almost compulsory. Mrs. Zimbalist, who was Mary Louise Curtis—it was her school, literally—would come for tea at 3:30, and she always had a guest. We never knew who that guest was going to be. It might be Toscanini, Bruno Walter, or Lotte Lehmann. It could be anybody who was in town, usually to perform with the Philadelphia Orchestra. We would all come in to the common room, and the guest would just be sitting over on the window cushions and we could go over and visit with them very informally. Or, her guest might be one of the faculty: Rudolf Serkin, Piatigorsky, Marcel Tabiteau, or William Kincaid. We wouldn't think of missing the tea because you'd never have another opportunity to just visit with musicians like that. Leonard Bernstein, Samuel Barber and Ned Rorem were others who came to tea.

**LM: While you were a student at Curtis, did you ever play at Wanamaker's?**

**WT:** Oh, yes, all the Curtis organ students got to play at Wanamaker's. And that was great fun. We always had to have someone with us to help with the registration because the organ was so big and none of the pistons worked. And we had the organ for only two hours the night before to practice. I can't remember, but it seems like it takes about five minutes to get all the blowers going for it. We didn't do meticulous registration on it, but painted with a broad stroke. I remember one time when Donald McDonald was doing the registration for me I said, "Donald, I need a French Horn." He said, "How about five of them. Here they are," and ran his hand across them. I'd say, "I need a flute solo." He'd say, "It's on the fifth manual. Here are six of them," then brush his hand across all of them. Or, "I need some strings. Where are they?" "Bottom manual, 78 of them." That was always great fun! Although the pistons did not work at that time, we did have a crescendo pedal, and that was a huge help.

I had a most unusual experience there once when I played Robert Elmore's *Rumba*. It wasn't even published yet, and I had a copy of his manuscript. They had concerts there every day, and still do. After I had played it, the store manager came running up to the organ and said, "Are you the one who just played that piece?" I said, "Yes," and I was really quite terrified because he was really quite agitated. He said, "Never play it in here again. Everybody stopped buying and listened to you play. That piece cost us thousands of dollars!" Well, Bob Elmore got a great, huge bang out of that!

**LM: Did you ever hear Walter Baker?**

**WT:** Oh, yes. Walter and I were good friends. He was organist at First Baptist Church. And, I have a very funny story with Walter Baker. Walter also did all

the oratorios at his church. McCurdy did them in the afternoon at 4:00, and Walter did his oratorio with a much smaller, but very select choir, on Sunday evenings. Several times a year they would combine choirs and do the same service twice, once at McCurdy's church and once at Walter's church. One time we were at McCurdy's church doing *Christmas Day* by Gustav Holst, which has a place for chimes. McCurdy had big orchestral chimes and a proper mallet with which you just tapped the top of the chimes. I played them, and was listed as "campanilist" on the program, which I thought was quite wonderful. We repeated it again that night over at the Baptist church. Well, Walter didn't have those bells, so he just took the chimes out of the organ and put them on pegs on a rack in the rear balcony. He was downstairs with the soloists, the two choirs were in the two side balconies, and I was in the rear gallery with these chimes. He said, "You're really going to have to hit these hard so they'll sound." Well, I was on the wrong side of the chimes but I did not know it. When I hit the first chime, it flew off the peg and went rolling down the steps. As I went to retrieve it, I must have brushed the other chimes because they were clanging against each other. Poor Walter nearly had a stroke downstairs, and McCurdy loved it. That was my one and only appearance as a "campanilist."

Walter was a fabulous organist. Even when he was much older I heard him play Maleingreu's *Tumult in the Praetorium* in a recital at St. Bartholomew's. Right before he played, he turned to me and said, "I am going to play the hell out of this organ. Hang on!" And, he marched up to that enormous organ and did exactly that. It brought the house down. He was way up in years and in terrible health. But, he always had nerves of steel. Nothing could throw him. He was absolutely brilliant, and his playing just gave one chills.

**LM: Did Dr. McCurdy ever talk about Lynnwood Farnam?**

**WT:** Occasionally, but not as much as I would have liked. He told us about how Farnam had improvised his famous *Toccata* for a wedding. And, he said Farnam was a very calm person, and could forgive you for making a mistake once. But, said only a fool would make the same mistake twice. He had heard Farnam play the complete works of Bach in New York, and he was never the same after that—it was such a revelation to hear Farnam play Bach. But, he didn't talk about Farnam's teaching to us—at least he didn't to me. So, I don't know much about that.

**LM: Don't you think Dr. McCurdy's teaching was probably similar, since he studied with Farnam?**

**WT:** Well, I don't know. McCurdy was very hyper. He was very small physically, and was in constant motion because he had Westminster Choir College, the Curtis Institute, this big Presbyterian job, and a Jewish temple. And, he carried on an enormous correspondence with people all over the world. One of the things that I did when I lived with them was this: in the evening after dinner he'd get out the correspondence. He never let a letter go unanswered overnight. Sometimes he would dictate a letter to me while he was typing another letter on another typewriter. It was quite amazing. But, he was very hyper. So, his teaching was probably not like Farnam's. The two of them were so very different in temperament.

**LM: Was Dr. McCurdy inspiring as a teacher, or just terrifying?**

**WT:** Both. I was never as terrified of him as the others were because I knew him so well—and especially after we moved in with him, because he would tell me what he was going to do in advance. For instance, we had organ class every week. There would sit David Craighead, George Markey, Herbert Nanney, Donald McDonald and all of the other students. And we had to play for all of them. Invariably McCurdy



1950s publicity photo

would single someone out and just crucify him or her. When Lucille and I were living with him, on the night before organ class he would say at dinner, "Now, Billy" (he always called me "Billy"—I don't know why, but he always did). He'd say, "Billy, who shall we get tomorrow in class? Shall I nail George Markey to the wall? Or, shall I get Donald McDonald? Or, how about Herb Nanney—we haven't done him recently. Shall we just fix him tomorrow? I'll get one of the students. And, if you open your little pink trap, I'll fix you the next week." As we'd go home after class, he'd say, "I told you I was going to nail George Markey (or whoever) to the wall. Wasn't that fun! Didn't he squirm like a worm!" It was all pre-planned, but no one ever caught on that I did not get "nailed to the wall" because I was in on it.

**LM: I'm surprised anyone ever came back!**

**WT:** The one thing about him that I never really liked was that he sometimes used sarcasm in his teaching. He could deflate you in an instant. When I came back from serving in the Air Force for

four years, I thought I had kept up my technique and was playing well. At the first class, he said, "Well, Mr. Teague is back with us, and he is going to show us all how one should play the Prelude and Fugue in A Minor." I sat down and played it from memory, and I thought it went quite well. When I got through playing—DEAD SILENCE. NOTHING happened for about a full minute, which seemed like a lifetime. Finally, McCurdy said, "Doesn't it make you ill to think how badly you play now, and how well you played earlier on? I'm just going to go throw up. Class is dismissed." Well, I was so crushed and so totally deflated that I nearly gave up the organ that day. I went home to Lucille and was in such shock that I didn't know whether I could go back to school or not.

He knew that I had a great ego. We all had enormous egos, and could all play before we ever got to Curtis. He would just knock that ego to pieces. It didn't make any difference who it was. But, then he would build us back up, and would be sure to give a compliment when we earned it.

But, we were great friends—enormously good friends, and we stayed that way. We stayed in contact up until he died. He stayed in touch with all his students, and we all adored him and would do anything for him.

**LM: After all you've just told me, his students still adored him?**

**WT:** He would do anything for his students. I have seen him go out of his way to do all sorts of kind things—like get jobs for us. He knew exactly what kind of job each of us needed. He got me the job at The Episcopal Academy while I was a student at Curtis, and the job at St. Mark's, and he recommended me to Lillian Murtagh. I feel certain that he often put in a good word for us in regard to concert venues.

**LM: What year did you graduate from Curtis?**

**WT:** 1948. I was a senior at SMU when I was accepted at Curtis in 1941.

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William Teague at Wanamaker's

But, they did not accept credits from anywhere, so I had to start all over with the music classes. (They do accept academic credits.) Then, I was in the service for four years, and did not return to Curtis until 1946. So, with time out in the service, it took me ten years to get a bachelor's degree. I was the best-educated bachelor in the country! But, the degree from Curtis was the ultimate and was considered the equal of a doctorate. And, academically, one was not required to have the advanced degrees as now.

I did, however, want to go on to Union Theological Seminary to take an advanced degree. Hugh Porter was head of the school then. I had just had my interview with him, and he had offered me a position on the faculty rather than being a student, when the telephone rang, and Dr. Porter said, "It's for you." It was Dr. McCurdy. When I answered the phone, he said very abruptly, "Come home now! I will talk to you when you get here!" When we hung up, Dr. Porter said, "My, Alex is as testy as ever." I had no idea what McCurdy wanted, but went back to Philadelphia.

When I got there, he told me, "You're leaving on an early morning flight tomorrow to see about a church job in Shreveport, Louisiana. I have just had a conversation with the Rev. Frank Walters who called me at the Westminster Choir College needing a new organist-choirmaster to come and take over the music program at St. Mark's Episcopal Church." So, I flew down there. It was still cold in Philadelphia, and I arrived in a topcoat and wool suit and about fainted in the heat. I arrived at the church, and there was an E. M. Skinner with no general pistons, but with a beautiful sound. The choir house was an absolute shambles, and so was the parish hall. After I played and met with the vestry and senior warden they offered me the job. I told them no, I didn't think I wanted it. They asked me why, and I said, "Do you want me to be truthful or tactful?" They said truthful. I said, "Just look at this place. The parish hall should be condemned." They said, "It has been." "And, the choir house—I can look through the floor and see the ground! IT should be condemned too." They said, "It has been." That took me by surprise, but I continued, "And the organ—I'm used to a big five-manual organ with lots of general pistons. This one doesn't have any, and it needs an enormous amount of work. I can't see any reason for me to come down here and get into this mess."

They said, "We're aware of the condition of the church and organ. That's why we are going to build a new set of buildings. Wouldn't you like to see the plans?" and they got out a set of blueprints. I was very naïve at the time, but could tell this was going to be a major job. I changed my mind, took the job and have been in Shreveport ever since, and was at the church for thirty-nine years. Another part of the package was that I would join the faculty of Centenary College, and I taught there for 44 years.

The job at St. Mark's was a glorious experience, and I was involved in all the building committee meetings. We signed the contract with Aeolian-Skinner Organ Co. before we signed the contract for the church buildings, so, literally, the size and layout of the organ helped dictate the geometry of the rest of the building.

**LM: Were you talking with Mr. Harrison at this point?**

**WT:** Yes, Donald Harrison. The organ's design was all worked out with Mr. Harrison, Roy Perry and me.

**LM: What was the music program like when you first arrived at St. Mark's?**

**WT:** They had a long history of boys and men. But, this had stopped by the time I arrived and the choir was mixed, and they had a fine children's choir. I went to a service there the first Sunday we were in town, and I could hardly keep a straight face while they sang the Anglican chant with that deep Southern drawl. Being fresh from Philadelphia, it was the funniest thing I had ever heard. When Lucille and I went home for lunch that day, she said to me, "Oh, I believe we've made a dreadful mistake."

At my first choir rehearsal—and this was before we even had tape recorders and everything was recorded on wire—I said, "We're coming into a brand new era. I want to preserve what you have been doing, and we're going to record the Venite and the Jubilate Deo" (because I just could not believe what I was hearing). They recorded it, thinking they were doing something just grand for the archives. Afterwards I asked them to not become angry with me, but the first thing they needed to do was learn to speak English that was understandable. On Sunday mornings we said the canticles until they could pronounce every word clearly. After about a month we started singing them again. And by then I had won them over. I was from the South, too, and I can sing in a Southern

accent, but I don't like to do that. We became great friends. I had great choirs at St. Mark's, and we were able to present much music to Shreveport that had not been heard there. At one point the children's choir had 150 singers, and they were great and could sing anything.

**LM: When did you start concertizing?**

**WT:** I played my first piano recital when I was nine and my first organ recital when I was twelve, and have been playing ever since. Many of Dr. McCurdy's students ended up with Lillian Murtagh. David Craighead was the first of our group to go. I was the second, and was with Lillian for over twenty-five years. She was encyclopedic. She knew every one of her artists thoroughly, and knew every place we were going to play. She kept it all in her head. We all loved Lillian, and had a very close personal relationship with her.

One time Lillian booked me to play five concerts in one week. I was so exhausted that after the last concert I fell asleep during the reception. I was so embarrassed. When I woke up, everyone was gone! All that traveling and playing and preparation had really worn me out. I called Lillian the next day and told her I'd learned my lesson. "From now on I cannot play any more than three concerts a week." I just didn't have the physical stamina. Just that one week I had played in Lockport, New York, West Point Chapel, Flint, Michigan, Evanston and one other. I was a wreck both physically and emotionally. Touring is hard work, and the glamour leaves very quickly.

**LM: In your travels, did you ever hear David McK. Williams play a service?**

**WT:** Yes. The first time I was in New York I went to St. Bartholomew's. This was my first year at Curtis, and I was kind of goggle-eyed over the whole idea. I thought the organ playing was just terrific. But, then all of a sudden, after the anthem, when they started to bring the oblations forward, it was as though someone turned on a light. His assistant had played the service up to that point. When David took over it was a whole different ball game. He understood that organ completely. His playing was unbelievable, and his accompanying was miraculous. David and I became great friends, and I have so many stories it would take entirely too long. He would drop in to St. Mark's, Shreveport completely unannounced and lean over the organ while I was playing the postlude and say, "Music for the angels," and I'd think, "Oh, David." He could be very earthy, or just as elegant as you can imagine. He and Roy Perry were also great friends, and they often did things together.

**LM: Did you know Mildred Andrews very well?**

**WT:** Yes, I knew Mildred well. She was at University of Oklahoma. We were great friends. Once I played a recital for the AGO national convention in Houston at Christ Church Cathedral. Roy Perry was sitting right behind Mildred, and they were also good friends. This was at the time when Mendelssohn was out of vogue. I played the first sonata on that program, and Mildred turned to her seatmate and said, "Well, I hope I never have to sit through that again." Roy tapped her on the shoulder and said, "Mildred, I have news for you. When you die you're going straight to hell, and you're going to have to play nothing but Mendelssohn on red-hot keyboards for your penance." She just loved it, and told that story over and over.

She was a great teacher, and I always thought it was such a shame that she didn't have a decent organ for teaching. I had her come play a recital at Centenary in Shreveport, and her performance of the Charpentier *L'Ange a la Trompette* was hair-raising. She was a wonderful organist, and her sense of style and proportion were tremendous. She built her climax so you didn't get there too soon, and she saw the music as

a whole as well as the various parts, and was able to convey that to her pupils. She turned out more good students than anyone I knew of at that time.

Dora Poteet came down with Lou Gehrig's disease, which gradually became paralyzing. I heard her play for a regional convention up at Nita Akin's church. She played the "Ad nos" and it was just stunning. After the program I said, "You must come play this same program at St. Mark's," and she said, "Oh, I don't think so." (I didn't know she was already having trouble, so was insistent with her.) She said, "Oh, I'll do it for you." She came to St. Mark's and played, and that was her last recital. Unfortunately, the Contra Ophicleide ciphered during the "Ad nos" and ruined the recording. I tried to get her to go back in after we got the cipher stopped and record the "Ad nos" again, but she just could not do it.

She was finally confined to bed. I would go visit her, and once asked her husband, "Bill, is there anything I can do for Dora?" Well, I had a radio broadcast for many years from St. Mark's. He said, "Why don't you bring the tapes over once a month and let Dora coach you on the pieces?" I thought this was a wonderful idea. So, once a month I would write her a letter telling her what I was preparing, then would take the tapes over for her to listen to. One time, towards the end, she was in the bed and I could tell she was getting very agitated. Finally she said, "Oh, turn it off. Has this been broadcast?" and I said, "Yes." She said, "Oh, GOSH!—You didn't mention my name, did you, as your teacher?" I said, "No." And she said, "Well, don't, if you're going to play like that! You don't remember anything I taught you. You realize you're playing pieces that you studied with me. Besides, you recorded these too late in the evening. If you'll go back and start the tape, I can tell you what time of the night it is by your playing!" She was that sharp. We listened to the tape again, and she was right. Little things happened, like a missed ending to a phrase, a smeared note, or a rushed note. She said, "You go back and learn this right and bring it back the next time." I did, of course. And that was the last time I played for her.

After that she only had occasional lucid moments. I asked her husband to please give her my love and ask her if there was anything I could do. He called me and said, "Dora did have a period where she was lucid, and said there is something you can do for her. She asked that you play for her funeral," and he told me what she wanted me to play. She died that night. She never missed a thing—she was that sharp right up to the very end. She could recall lessons we had way back in 1939.

**LM: We still haven't talked about Roy Perry, Kilgore, William Watkins, and your work with Catharine Crozier & Harold Gleason . . . Just a few more minutes. How did you meet Roy Perry?**

**WT:** When I first came to Shreveport I played a recital at St. Mark's as my introduction to the town. Roy came to the recital and I met him in the sacristy (this was in the old St. Mark's downtown). We immediately hit it off.

Roy is the one that started this "Uncle Billy" business that you hear everyone calling me. He had a name for everybody. Before I would go on tour, I would go over to Kilgore for several days. He would lock me in the church and I would practice all day, stopping only for a hamburger at lunch with him. Then I would play the program for him at the end of the day. He would critique it and make suggestions. He had a great ear and was terrific with registration. Then we would go back to his apartment and drink gin and have one of his fabulous dinners. The next day we would repeat the entire process. By the time I had gone through 2½ days of this concentrated work, with no one bothering me, and no telephones ringing, I was ready to go on tour. Well, you're never really 100% ready, but it was a good starting place.





Publicity photo

Roy advised and did all the tonal work on the organ at the new St. Mark's. Mr. Harrison had died by the time the organ arrived, and Joe Whiteford had replaced some of Harrison's designs with his own experiments. For instance, he tried a 3/4-length 32' reed, and it sounded like someone was trying to tear up the street. Roy and Jimmy Williams installed the organ, and Roy would listen to things as they were put in and say, "No, no, no!" They went through and revoiced every single pipe on that organ. It made Joe furious. That's why the organ was never used on the Aeolian-Skinner "King of Instruments" series—because it had become Roy Perry's organ and not Joe Whiteford's. When Joe came to hear it he realized it was so glorious and so beyond what he had imagined it to be that he would not allow it to be recorded.

**LM: Did Mr. Perry and Joseph Whiteford remain friends?**

**WT:** Oh, yes, we all remained friends. Joe still brought people down to hear the organ. Roy was a very interesting person who pulled himself up by his own boot strings. He was from Lake Charles originally, and went to Kilgore when it was an oil boomtown. He was self-made, and had gone to college in Denton. He threw the most marvelous parties, and was a gourmet cook. He would sometimes call me in Shreveport and say, "Uncle Billy, I've just made the most wonderful dessert. Come over." If I could get free from what I was doing, I'd hop in the car and go over to Kilgore in the middle of the afternoon, have dessert, then get in the car and drive back to Shreveport! He was also a very generous man—a great supporter and friend, and would just give you the shirt off his back. His tragic death left all of us stunned. I still miss him.

**LM: I know you were also friendly with William Watkins. When did you first meet him?**

**WT:** After his recital at Roy's church in Kilgore in 1950. His program was just staggering, and included the Franck *E Major* and the Willan *Introduction, Passacaglia and Fugue*. None of us could believe our ears. His playing was stunning. I invited him to come to Shreveport to play the same program that following year at the old St. Mark's. Well, it was just every bit as exciting as it had been in Kilgore, and on a greatly different organ. He was a great artist.

We became fast friends, and he had me come to Washington, D.C. and play for him, too. After his terrible automobile accident it was very difficult for him to talk over the telephone. But, he was one of my idols, and he was destined for a career the equal of Virgil. He had everything working in his favor until he was just smashed. He was a real star that got dimmed through no fault of his own. It was a great tragedy and loss to the organ world, and I'm so saddened by his recent death.

**WT: Please tell me something about your radio broadcasts from St. Mark's.**

**LM:** One of the ways I got the organ from the donor was because of the

church's regular broadcast on Sunday morning, which brought the organ to people without their having to come to church. One day the radio station called and I was asked if I would be interested in doing a series of 30-minute recitals every week in a vacant spot they had right after E. Power Biggs went off the air. (At that time we were with KWKH in Shreveport, an affiliate with CBS.) I recorded the programs at St. Mark's, gave them to Centenary College and they were broadcast and became well known. The radio station told me what type of recording equipment I needed, and I would do the recordings late at night when everything was quiet both in the church and outside. The organ console is on a hydraulic lift, and I'd raise it up and put the microphone up in the air so that it was level with the pipes and record all those programs with Lucille or my daughter turning pages. This would go 'til 2 or sometimes 3 o'clock in the morning every week. Then I had to write all the program notes, and there were organ departments all over the U.S. that required their students to listen to my programs for the repertoire and for the program notes. I still have the master tapes, and we are thinking about putting them out on CD. They are very good quality recordings, faithful to the sound of the organ.

I'd love to get my Dupré *Stations of the Cross* put onto CD. I am very proud

of that recording because the piece was so moving on the St. Mark's organ, and I worked terribly hard on it. It is such a demanding piece of music.

**LM: What is your relationship like with St. Mark's?**

**WT:** We have a good relationship. I am organist-choirmaster emeritus, and still go in to practice once a week. They reserve Wednesday mornings for me, and Don Smith has very graciously given me my own levels of memory (we didn't have such a thing when I was there). I've gone back and played for services and have conducted the choir. And, M. L. Agnew, the dean of the cathedral, is also the chaplain up here at St. Ann's in Kennebunkport where I am summer organist. We come up here the middle week of June and stay through Labor Day. The people who come to church here don't want soloists or choirs, vestry meetings or Sunday school. They treat it strictly as a summer church, and do not want to have to fool with all the politics they have at their home churches. All I have to do is play the organ for church. And it is just wonderful.

**LM: Let's go get lunch.**

**WT:** I want to add two more things. First, there is my long teaching career at Centenary College, where I taught for 44 years. In the course of those years I had the privilege of teaching piano,

organ, sight reading, rhythmic and harmonic dictation, music appreciation, conducting, handbells, church music repertoire, hymnody and liturgy, church music department management, and I don't remember what else. I loved teaching and immensely enjoyed my students. At one time I had 21 organ majors at the college, and it is so thrilling for me to hear from my former students and to follow them on the great careers many of them are having.

Secondly, I could not have had the career I have had without my wonderful Lucille. We recently celebrated our 61st wedding anniversary. She has supported and encouraged me in my various adventures and been with me through all of the good times and some that were not so good. She took over a lot of the responsibilities that I normally would have taken care of so that I could practice the long hours required to play on the international level. I can never repay her for the sacrifices she made in my behalf, but I can say "Thank you" publicly.

*Lorenz Maycher is organist-choirmaster at Trinity Episcopal Church in Bethlehem, Pennsylvania, teaches organ and piano at Lafayette College, and is assistant director of music at DeSales University. He has recently founded The Vermont Organ Academy, a website dedicated to promoting the organ and its music, located at <www.vermontorganacademy.com>.*

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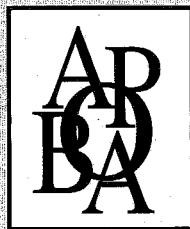
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# Sense and Nonsense about Silent Finger Substitution and Pedal Technique in the Nineteenth Century\*

Ewald Kooiman

## Finger substitution

It is generally assumed that silent finger substitution was used extensively in nineteenth-century organ playing and increasingly so in the course of that century. I don't want to bother the reader with countless citations to support this statement—just one from a recent article by Hermann J. Busch:

It is widely acknowledged that a perfect legato, attained by an intensive use of silent finger substitution for example, became the basis of organ playing in the nineteenth century...

In his *Organ Technique*,<sup>2</sup> published in 2002, Jacques van Oortmerssen takes a remarkably different standpoint in this regard, one that goes totally against the prevailing opinion. According to van Oortmerssen, the technique of silent finger substitution was used sparingly in the nineteenth century; if it was used at all, then only in a few special cases.

Generally speaking, I think that it is only to be applauded if somebody challenges generally accepted opinions. It is to be expected, however, that whoever does this has done his homework; in other words, he or she offers valid arguments in order to convince the reader.

First off, here is what van Oortmerssen tells us about manual technique in the nineteenth century:

Silent finger substitution was only allowed on long notes and over short stretches (Ex. 8); only in chorale-playing was the unlimited use of this technique found.<sup>3</sup>

## August Reinhard: *Studien für Harmonium*

If we ask ourselves what the certainty of the author is based on, we end up with music example 8 from the above citation. Oddly enough, that example does not refer to an organ method or to an organ work, but to the *Studien für Harmonium* (Studies for Harmonium), opus 74, by August Reinhard. Van Oortmerssen refers remarkably often to this work for harmonium (and indeed to harmonium methods in general) without even trying to prove that we are dealing with an important source of information for playing nineteenth-century organ music here. Nor does he mention or cite a single organ method that might support his statements. His main witness, really his only witness, is the aforementioned harmonium method of August Reinhard.

Even if I were willing to follow the author's misplaced line of thought that August Reinhard's harmonium works can give us essential information about the interpretation of nineteenth-century organ music, I would still believe that the rules van Oortmerssen thinks to find in Reinhard don't do Reinhard's intentions justice. To support this statement,

first of all a citation from the preface to Reinhard's *Studien*:

... [W]hether one attains the most perfect legato by changing fingers on one key or by skillfully sliding with the same finger from one key to another is irrelevant as long as one indeed attains it.<sup>4</sup>

Van Oortmerssen gives the same citation on page 40 of his book and draws quite a remarkable conclusion from it:

From his examples, it is apparent that this does not mean that one can choose freely between both techniques. Substitution can take place only at the moments when there is time to do so.

I fail to see how the above citation would limit finger substitution to a few special cases, as van Oortmerssen wants us to believe. We will see in the following that Reinhard's examples do not at all limit the use of substitution to long notes. Something similar is found in Reinhard's footnote to study no. 19 in the aforementioned book. Van Oortmerssen cites the beginning of this study but leaves out the footnote. This is understandable because it puts his rules in a very different perspective:

Series of thirds or sixths that are to be played legato require a careful, but more or less individual, fingering. Skillful change of fingers on one and the same key [and] careful sliding from one key to another will be best to help surmount the difficulties.<sup>5</sup>

Again, I don't find any restriction here on the use of finger substitution. Quite the contrary, sliding and substitution are offered as equivalent possibilities here.

In the *Harmonium-Schule* (Harmonium School), opus 16, by the same author we read the following under the heading "Der Fingersatz" (Fingering):

Since the harmonium requires mostly perfect legato playing and since this requires careful fingering, special attention needs to be paid to the latter. In order to move without any disturbing interruption from one tone or chord to another, the finger must often be exchanged for another one while it keeps the key down.<sup>6</sup>

It seems to me that Reinhard states very clearly here that finger substitution is a central means for legato playing. Moreover, this is the only special technique he mentions under the heading "Der Fingersatz." I do not find a trace here of the rules that van Oortmerssen thinks he has found. Here is another clear example in this context from Reinhard's *Harmonium-Schule* (Example 1). It is hard to maintain that these are examples of substitution on long notes. The technical exercises for finger substitution in the same method are not limited to long note values either (Example 2).

Even if we were to believe (as van

## Example 1



## Example 2



Oortmerssen does) that the harmonium works of August Reinhard offer central information for fingering in nineteenth-century organ music, we clearly must conclude that van Oortmerssen's rules don't do Reinhard justice at all. Reinhard does not know of any restriction regarding finger substitution. He does, however, emphasize on various occasions the individuality of a chosen fingering and points out that there are usually various possibilities.

## Franck's Bach Fingerings

Since van Oortmerssen discusses finger substitution elsewhere in his book as well, we will now see whether we can find more convincing arguments there. After citing Fétis, who praises Lemmens for his frequent use of finger substitution, van Oortmerssen gives the following comment:

In practice, finger substitution was rather infrequent. Fingerings by Franck found in the works of Bach are basically the same as those found in sources from German-speaking areas. In general, silent finger substitutions, today so popular because of a lack of something better, were rarely used. The reasons for restricting these substitutions are very straightforward: they deform the hand, increase tension, and have a bad influence on tone production, tone control, position playing, and orientation.<sup>7</sup>

Let us take a closer look at this reasoning: Franck supposedly used the same fingerings as his German contemporaries; these fingerings made very little use of silent finger substitution. Van Oortmerssen refers to an article of Marie-Louise Jaquet-Langlais, published in 1988 in the French journal *L'Orgue*.<sup>8</sup> In this article, Marie-Louise

Jaquet tells us how around 1968 Jean Langlais (her then-teacher and later husband) mentioned to her that around 1887 César Franck had provided fingerings for 31 organ works of Bach, notated in Braille, on request of the director of the Paris School for the Blind (Institution des Jeunes Aveugles; Franck maintained a very good relationship with the organ class at this institute).

At the time Jaquet wrote her article, the young American organist and musicologist Karen Hastings (a student of Jean Langlais) was busy deciphering all those fingerings. Jaquet's article is based on two works only: the *Prelude and Fugue in D Major*, BWV 532, and the *Concerto in A Minor*, BWV 593. Jaquet notes that Franck makes frequent use of substitution: "There are many substitutions among those fingerings."<sup>9</sup>

I do not find anything in this article that would support van Oortmerssen's statement in the very least, in fact quite the contrary. But that is not the end of the story. Since 1990, we have extended and detailed information about this matter from the very person who studied it carefully: the aforementioned Karen Hastings. She prepared a transcription in regular music notation of all the 31 organ works Franck provided with fingerings; analyzed the fingerings and pedaling indications; and published them in *The American Organist*.<sup>10</sup> (Van Oortmerssen, however, does not mention Karen Hastings and her fundamental study at all.) One of the conclusions from this article makes short work of van Oortmerssen's claim: "Franck's fingerings include a multitude of substitutions."<sup>11</sup> That is completely at odds with what van Oortmerssen writes: substitution was not exceptional at all; on the

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**Example 3**

**Choral: Mache dich mein Geist bereit... *Säufte, aber ernste Stimmen.***

**Example 4a**

**Haupt-Manual.**  
**Neben-Manual I, oder das Ganze mit dem vollen Werke.**  
**Pedal 1.**

contrary, it was used frequently by Franck in his Bach edition.

In the rest of this article I will show that this is consistent with what happened in the German countries. Van Oortmerssen is absolutely right in pointing out the similarities between Franck and the German tradition; only the similarity is completely different from what he maintains. His statement about Franck's fingerings is now proven plain wrong; moreover, in his Bach edition, Franck frequently prescribes fingerings that, in the words of van Oortmerssen, "deform the hand, increase tension, and have a bad influence on tone production."

Here is a third citation from van Oortmerssen's book:

Special techniques were often extensively covered in historical organ method books. Considering the overwhelming quantity of exercises, one could easily come to the conclusion that a certain technique had to be applied frequently. Finger substitution is a very good example. The number of exercises in organ methods could suggest that this technique could be applied without restriction. Looking at the music itself, we realize that this is not the case and that finger substitution was, especially in Germany, chiefly used for chorale playing.<sup>12</sup>

What is van Oortmerssen saying here? If I understand him correctly, it is this: many organ methods offer a multitude of exercises for silent finger substitution; however, do not conclude that this means that this technique could be used unrestrictedly: it was mainly used for hymn playing.

I find this a very remarkable argument. Why would a method offer an "overwhelming quantity of exercises" for something that is used only on a modest scale? And why would a method offer exercises for finger substitution on short note values, something that did not occur in the practice of hymn playing (after all, hymns were sung slowly)? And how does the author know all this? Not on the basis of analysis of nineteenth-century organ methods, it seems to me, but only because of his penetrating view: "Looking at the music itself, we realize that this is not the case." I find this a very puzzling statement: by "looking at the music itself" one can ascertain that all those exercises in the methods were excess baggage, because this technique was only used on a modest scale anyway.

I invite the reader to take a careful look at the situation together. I will first give some citations from nineteenth-century organ methods and some examples from pieces with fingerings by the writers of the respective methods. I will then give some more examples from organ works with fingerings. We have to ask ourselves two questions in order to find out whether van Oortmerssen's claims are based on facts: (1) was the use of finger substitution outside hymn playing exceptional; and (2) was finger substitution only used on long note values.

**Friedrich Schütze: *Praktische Orgelschule***

The *Praktische Orgelschule* (Practical Organ School) of Friedrich Wilhelm Schütze (1838) was widely used during the nineteenth century. Many editions appeared of this book and of its companion volume, the *Handbuch zur praktischen Orgelschule* (Handbook to the Practical Organ School). The influential author writes in the *Handbuch zur praktischen Orgelschule*:

Equally important as the passing under and crossing over of the fingers is—for organ playing in particular—the so-called silent finger substitution... The substitution must always happen as quickly as possible; after the substitution, the disengaged fingers always have to move immediately [to their position] over the new keys.<sup>13</sup>

This citation mentions silent finger substitution as a very important technique for organ playing (certainly not for hymn playing exclusively), and the author's emphasis on quick substitution surely does not point to any restriction to long note values; after all, on long notes the player has lots of time for substitution.

**August Ritter: *Die Kunst des Orgelspiels***

August Gottfried Ritter is another author who has been very influential on the development of nineteenth-century organ playing. In the earliest editions of his *Die Kunst des Orgelspiels* (The Art of Organ Playing, part 1), he does mention the use of finger substitution, but we also find fingerings that seem to come straight from the eighteenth century. This example comes from the third edition (Example 3).

Over the years we find in successive editions of Ritter's organ method an increasingly frequent use of finger substitution, although he does not strive for the kind of consistency that we later find with Dupré. That, by the way, is a remarkable quality of many nineteenth-century fingerings: in addition to finger substitution one also finds other kinds of fingerings, for example using the little finger or the thumb various times in a row. That often makes for fingerings that beg the question: why sometimes finger substitution and in other, similar moments, use the same finger on successive notes. With all the searching for legato playing, there was apparently a fairly wide range in the degree of legato that was desired or attainable. The following two examples with fingerings of August Ritter and Marcel Dupré, respectively, may serve to clarify the great differences between nineteenth-century and twentieth-century approaches (Examples 4a & 4b: *Erschienen ist der herrliche Tag*, BWV 629).

The second part of Ritter's *Kunst des Orgelspiels*, sometimes called *Praktischer Lehr-Cursus im Orgelspiel*, was thoroughly revised by the Swiss organist Alfred Glaus and published as "Neue Ausgabe" (New Edition) by Peters (c. 1915); I believe it is still available. Glaus expands the use of finger substitution even more than Ritter had done in the later editions; the following example shows that finger substitution is in no way restricted to long note values (Example 5).

**Example 5**

**Johannes Worp: *Praktische Orgelschule***

In 1877, the Dutch organist Johannes Worp published a *Praktische Orgelschule* (Practical Organ School). The following examples were taken from this method: they are all works from the organ literature provided with

**Example 4b**

**In Canone all' Ottava (♩ = 54)**

I: Sop. Trompette 8  
I: A.T. Fonds 8, 4  
Trompette 8

**Example 6**

**Example 7a**

*Andante.*  
*mf*

**Example 7b**

fingerings by Worp; first, the beginning of a piece by Kühnstedt (Example 6). On the basis of the fingerings prescribed here it cannot possibly be concluded that silent finger substitution was quite rare and limited to long note values. The following two examples (printed anonymously in Worp's book) require frequent finger substitution on eight notes (Examples 7a and 7b).

The above examples from three organ methods may have caused some doubt regarding van Oortmerssen's statement; the following two music examples can only increase this doubt. They are organ arrangements of Bach's Fugue in E major (BWV 878) from *The Well-tempered Clavier II*. The first example is from Jan Albertus van Eyken's *Fugen aus dem Wohltem-*

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perirten Clavier, published in the 1850s<sup>15</sup> (Example 8: van Eyken).

The second appears in the aforementioned organ method by Johannes Worp (Example 9: Worp). There are very remarkable differences between these two arrangements, both in the use of fingerings and of pedal indications. Van Eyken uses silent finger substitution sparingly, whereas Worp makes extensive use of it. Both had studied in Germany, but the differences are remarkable. Indeed, as far as both fingering and pedaling are concerned, various traditions coexisted during the nineteenth century.

I come to my conclusion:

(1) There is no support whatsoever for van Oortmerssen's claim that during the nineteenth century silent finger substitution was used infrequently outside hymn playing, neither in the organ methods from the period nor in the music itself. In none of the many nineteenth-century organ methods that I have examined over the years have I ever encountered anything that points in the direction of van Oortmerssen's rules. While it is true that silent finger substitution is particularly often used in hymn playing, there is no mention anywhere of any restriction to hymn playing or to long note values.

(2) Van Oortmerssen's main argument, the reference to August Reinhard's *Studien für Harmonium*, has been shown not to be convincing or sufficient evidence in the least: I have shown that there is no mention of restricted use of finger substitution here either.

(3) Van Oortmerssen's claim that in his Bach edition Franck makes the same infrequent use of silent finger substitution as his German contemporaries is completely contradicted by those who have seen and studied Franck's fingerings.

If I discuss this matter so extensively it is not in order to say unpleasant things about a colleague, but because it is my opinion that a completely wrong picture is drawn here—and disseminated on a large scale—of both German and French practices during the nineteenth century.

### Pedal Technique

On page 40 of his book, van Oortmerssen reaches the following conclusion about nineteenth-century pedal technique: "... [T]he heel was used sparingly because its overuse also encouraged tension and made tone control considerably more difficult." And on page 37 we read: "Gliding from one key to the next and silent foot substitutions are two techniques used sparingly." Alternating toes in pedal playing remains the rule, "... even in extremely high or low positions on the pedalboard."

During the nineteenth century, a lot of discussion was going on about what was the best pedal technique, and I agree with van Oortmerssen that the general tendency is to use alternating toes as the basis and norm of pedal playing. That does not mean, however, that little use was made of the heel; some made extensive use of silent foot substitution as well.

On page 39 of his book, van Oortmerssen cites August Ritter (not from an original edition, but the early-twentieth-century edition by Alfred Glaus). The citation can be translated as follows: "It is true that the use of the feet in which the toes of both feet alternate on a regular basis—which we have practiced until now—has to be considered the main technique."<sup>16</sup>

There is something funny going on in this citation: the "It is true that" ("zwar," in the original German) implies that the sentence does not end where van Oortmerssen put a period. Indeed, the original text does not have a period here but a semicolon. The text then continues:

... it is not sufficient for all situations, however. One uses one and the same foot various times after in a row by alternating the toe and the heel, or even—e.g., with two or three upper keys in a row—the so-called ball of the foot. The supple strength of the ankle, a prerequisite for elegant pedal playing, will only get fully developed through this new technique.<sup>17</sup>

According to Ritter-Glaus, then, toe-heel technique is a necessary expansion of the technique of alternating toes. If we take a look at what Ritter himself writes about this matter, things get even more interesting. We see that Glaus left out a thing or two in his edition; these deletions happen to be particularly instructive for our topic. In the ninth edition (1872) of Ritter's *Praktischer Lehr-Cursus im Orgelspiel* we read:

Although the use of the feet in which the toes of both feet alternate on a regular basis—which we have practiced until now—has to be considered the main technique and practiced as such, because it is the easiest and encourages a clear pedal playing, it is however not sufficient for all situations. It creates particularly great inconveniences when the pedal part moves now in the high, now in the low range: a fast motion [down or up] of one foot would disturb the quiet posture. Similarly, only with great difficulty can quick runs be played legato and flowingly using this technique. Therefore, in such cases one and the same foot is used various times in a row by alternating the toe and the heel, or even—e.g., with three upper keys in a row—the so-called ball of the foot. Although this greatly facilitates legato playing, the danger of lack of clarity is lurking. Therefore, attention has to be paid to a decisive attack by means of the ankle. However, all this should not be considered the main thing, but only a useful expansion of pedal technique, and applied accordingly.<sup>18</sup>

So Ritter states clearly that toe-heel technique comes in the second place after the technique of alternating toes. But it is nevertheless an important technique, especially when the feet have to be used quickly, one after the other, high and low on the pedalboard. Ritter knows yet another remarkable use of toe-heel technique: in the first part of his *Kunst des Orgelspiels*, he says that it is advisable to play tones that belong to the same chord with the same foot. After giving pedal indications for the theme of Bach's *Fugue in C Minor*, BWV 546, Ritter prints the chorale prelude *Meine Seele erhebt den Herrn*,

Example 8



Example 9



Example 10a



Example 10b



Example 11b

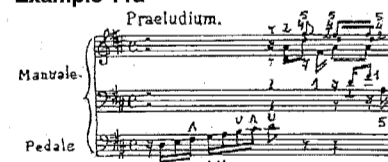


BWV 648, with a remarkably frequent use of toe-heel technique (Example 10). It really is remarkable how toe-heel technique suddenly plays a leading role here—and how Ritter uses the left foot twice in a row in mm. 30–31, making legato playing impossible.


In his aforementioned Bach edition, Franck sometimes asks for remarkably modern pedaling too. The following examples are taken from the article of Marie-Louise Jaquet-Langlais (Example 11).

An important difference with modern

Example 11a



pedal technique is the frequent use of silent foot substitution. What van Oortmerssen says about this technique, namely that it was "used sparingly,"<sup>19</sup> is simply not true. Precisely the authors




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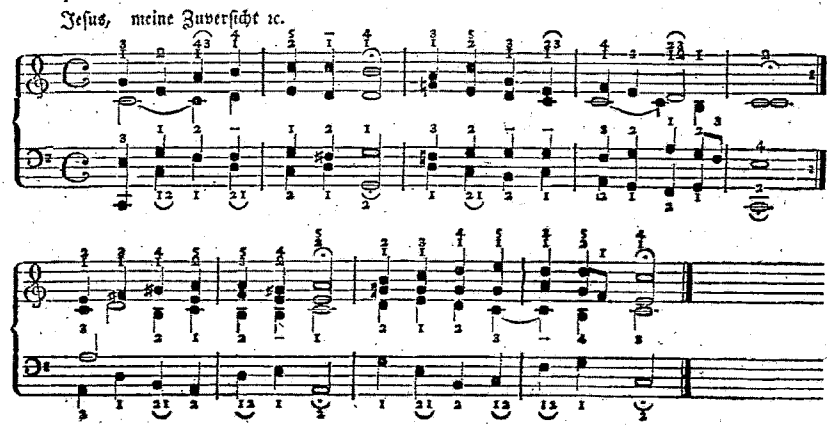
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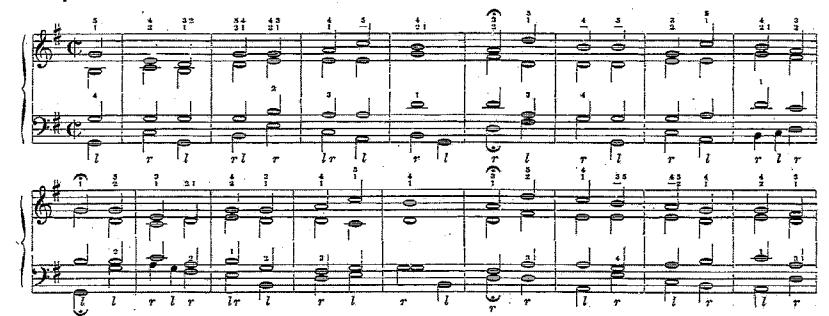
Example 12



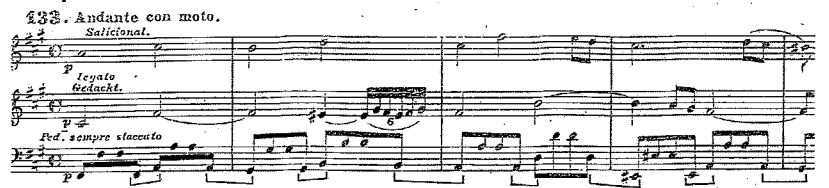
Example 13



Example 14



Example 15



who strongly favor the use of the toes make frequent use of silent foot substitution. To me, that seems a perfectly logical consequence of their preference for playing with the toes alone: by means of silent foot substitution, legato can be attained also on large intervals. Here is an example, again from van Eyken. It is the Fugue in C-sharp Minor, BWV 849, from *The Well-tempered Clavier I* (Example 12).

As we see, van Eyken takes the use of alternating toes as his point of departure, which often leads to impractical solutions in our modern eyes. If alternating toes is not possible, he favors silent foot substitution over the use of the heel.

In hymn playing, silent foot substitution was used very often. I could give countless examples, but will limit myself to two. The first one is from Güntersberg's *Der fertige Orgelspieler*<sup>20</sup> (Example 13: 1 = right foot; 2 = left foot). My second example comes from the aforementioned *Praktische Orgelschule* of J. Worp (Example 14).

On page 39 of his book, van Oortmerssen tries to make a connection between the pedal technique and the style of the work; in other words, the degree of the use of the heel would depend on the style of the work in question. He remarks that "[i]n a non-legato style the heel was not used at all."

As an example, he gives the beginning of a movement from the Sixth Sonata of Samuel de Lange Jr. Van Oortmerssen

clearly thinks he can derive a rule from this single case. Such a rule never existed, however. An example? August Ritter gives in his *Praktischer Lehr-Cursus im Orgelspiel*, opus 15, a trio whose pedal part is to be played non-legato ("sempre staccato"). This is quite similar to the indication in the trio by Samuel de Lange, printed on page 39 of van Oortmerssen's book: the original edition reads "poco stacc[at]o"<sup>21</sup> (Example 15).

It is clear from Ritter's pedal indications that there is no question here of exclusive use of the toes. Finally, close study of the two organ arrangements of the fugue from *The Well-Tempered Clavier II* printed above makes clear how far the opinions about pedal technique were apart. With van Eyken, we see a strong preference for alternating toes, some use of silent foot substitution, and the heel used very sparingly. Worp, on the other hand, makes extensive use of toe-heel technique and—as a consequence—hardly uses silent foot substitution.

I believe that the reality of pedal playing in the nineteenth century was much more complicated and colorful than what van Oortmerssen leads us to believe.

The author extends his thanks to the Netherlands Muziek Instituut, The Hague, for making available photocopies of compositions by van Eyken; and to Dr. Joris Verdin for making available various Reinhardiana.

Translation: Dr. Jan-Piet Kniff, Queens College/CUNY.

Dr. Ewald Kooiman is Professor Emeritus "Ars Organi" at the Free University Amsterdam, the Netherlands. An international concert and recording artist, he twice recorded the complete organ works of Bach on historic organs.

\* This article first appeared as "Zin en onzin over stomme vingerwisseling en pedaalapplicatuur in de 19e eeuw" in *Het Orgel 100* (2004), no. 3.

Notes

1. "Daß ein perfektes Legato, u.a. erreicht durch ausgiebigen Gebrauch des stummen Fingerwechsels, im 19. Jahrhundert die Grundlage des Orgelspiels wurde, ist weitgehend anerkannt, [...]" Hermann J. Busch, "Sächsische Bach-Tradition im Rheinland. Eine Quelle zur Interpretationsgeschichte der Orgelmusik Johann Sebastian Bachs aus der Mitte des 19. Jahrhunderts," in *Freiberger Studien zur Orgel 7* (Freiberg, 2002), 113.
2. Jacques van Oortmerssen, *Organ Technique*, GOArt Publications no. 9 (Göteborg: Göteborg Art Center, 2002).
3. Van Oortmerssen, *Organ Technique*, 34.
4. "... ob man durch Wechseln der Finger auf einer Taste oder durch geschicktes Fortgleiten mit demselben Finger von einer Taste zur andern das vollkommenste legato erzielt, ist gleichgültig, wenn man es eben nur erreicht." August Reinhard, *Studien für Harmonium*, opus 74, Heft 1 (Magdeburg: Heinrichshofen's Verlag, n.d.), Vorwort.
5. "Gebunden zu spielende Terzen- und Sextenreihen erfordern einen sorgfältigen, aber mehr oder weniger individuellen Fingersatz. Gewandtes Wechseln der Finger auf einer und derselben Taste, vorsichtiges Gleiten von einer Taste zur andern wird am besten über die Schwierigkeiten hinweghelfen." August Reinhard, *Studien für Harmonium*, opus 74, Heft 1, 17.
6. "Da das Harmonium meist ein durchaus gebundenes Spiel, dies aber einen sorgfältigen Fingersatz erfordert, so ist letzterem auch eine besondere Aufmerksamkeit zu widmen. Um ohne störende Unterbrechung von einem Tone oder Accorde zum andern fortschreiten zu können, muß oft der Finger, während er eine Taste niedergedrückt hält, mit einem andern vertauscht werden." Reinhard, *Harmonium-Schule*, opus 16. Leipzig ca 1906, 23 (section 9).
7. Van Oortmerssen, *Organ Technique*, 40.
8. Marie-Louise Jaquet-Langlais, "Une curiosité: l'œuvre d'orgue de Jean-Sébastien Bach doigtée par César Franck," in *L'Orgue* 207 (1988), 1-6.
9. "Notons la présence de nombreuses substitutions dans ces doigtés." Jaquet-Langlais, "Une curiosité..." 5.
10. Karen Hastings, "New Franck Fingerings Brought to Light," in *César Franck 1822-1890*.

Special Supplement, Part II. *The American Organist* 24 (1990), no. 12, 92-102.

11. Hastings, "New Fingerings..." 94.
12. Van Oortmerssen, *Organ Technique*, 27.
13. Friedrich Wilhelm Schütze, *Handbuch zur praktischen Orgelschule*, 6th edition (1877), 23-24.
14. Johannes Worp, *Praktische Orgelschule* (Groningen: Wolters, 1877).
15. J. A. van Eyken, *Fugen aus dem Wohltemperierten Clavier von Johann Sebastian Bach, in progressiver Ordnung für die Orgel eingerichtet, und mit Angabe des Fingersatzes und der Pedalapplicatur nebst Anweisung über den Gebrauch der Register versehen* (Haag: F. J. Weygand & Comp., n.d.). 16. "Die bisher geübte Verwendung der Füße, wonach beide Fußspitzen regelmäßig miteinander abwechseln, muss zwar als die Haupt-Applicatur angesehen werden." Van Oortmerssen, *Organ Technique*, 39.
17. "Sie reicht aber nicht für alle Fälle aus. Man wendet auch einen und denselben Fuss mehrmals nach einander an, indem man sich abwechselnd der Spitze und des Absatzes, auch wohl—z.B. bei zwei oder drei aufeinanderfolgenden Obertasten—des sogenannten Ballens bedient. Die zu elegantem Pedalspiel erforderliche Elastizität der Fussgelenke erfährt durch diese neuen Spielweisen erst die volle Ausbildung." August Ritter, *Praktischer Lehr-Cursus im Orgelspiel*, 9th edition (Leipzig 1872), 48.
18. "Die bisher geübte Verwendung der Füße, wonach beide Fußspitzen regelmäßig mit einander abwechseln, muss zwar, da sie die einfachste ist und ein klares Pedalspiel wesentlich begünstigt, als die Haupt-Applicatur angesehen und geübt werden; sie reicht aber nicht für alle Fälle aus und führt besonders da grosse Unbequemlichkeiten mit sich, wo die Stimmführung das Pedals bald in der Höhe, bald in der Tiefe liegt, und durch ein zu schnelles Herbeiziehen des einen Fusses die ruhige Körperhaltung gestört werden würde. Eben so können rasche Gänge nur mit grosser Schwierigkeit auf diese Art gebunden und flüssend vorgetragen werden. Man wendet daher in den angeregten Fällen einen und denselben Fuss mehrmals nach einander an, indem man sich abwechselnd der Spitze und des Absatzes, auch wohl—z.B. bei drei aufeinander folgenden Obertasten—des sogenannten Ballens bedient. Wird hierdurch die Bindung der Töne wesentlich erleichtert, so liegt doch wiederum die Gefahr der Undeutlichkeit nahe. Es ist daher hier auf einen entschiedenen Anschlag, der durch das Fussgelenk bewirkt wird, zu sehen, das ganze Verfahren aber stets nur als eine brauchbare Erweiterung der Pedal-Applicatur, nicht als die Hauptsache zu betrachten und demgemäss anzuwenden." August Ritter, *Praktischer Lehr-Cursus im Orgelspiel*, 9th edition, 49.
19. Van Oortmerssen, *Organ Technique*, 37.
20. Heinrich Ch. Karl Güntersberg, *Der fertige Orgelspieler, oder Casualmagazin für alle vorkommende Fälle im Orgelspiele. Ein praktisches Hand- und Hilfsbuch für Cantoren, Organisten, Landschullehrer und alle angehende Orgelspieler* (Meissen, 1823-27).
21. Van Oortmerssen omits this indication however; incidentally, he also wrongly calls this the beginning of de Lange's Sixth Sonata—in reality, it is the beginning of the second movement.

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## Cover feature

### John-Paul Buzard Pipe Organ Builders, Champaign, Illinois Opus 31: St. Bede Catholic Church, Williamsburg, Virginia

This new instrument was just installed this spring, the tonal finishing completed during April and June. This is the 31st new pipe organ built by John-Paul Buzard Pipe Organ Builders of Champaign, Illinois, and the first of two new Buzard organs to be installed in Williamsburg churches. Williamsburg Presbyterian Church will receive Opus 32 next spring for their new Georgian style building at the entrance to Colonial Williamsburg.

The organ at St. Bede Catholic Church is the result of eight years of planning and dreaming, hoping and praying. St. Bede's communicant strength is about 3,000 families, formerly located in a small landlocked building close to Colonial Williamsburg. The former site simply could not accommodate the parish's phenomenal growth, nor could the entire parish worship together. When planning the new building, St. Bede's pastor, the Rev. Monsignor William Carr, insisted that the new church include a pipe organ, and that the organbuilder be commissioned to work with the architect from the beginning. The new building, designed by architect Tom Kerns, seats 1,500 and is expandable to seat 2,000.

The then music director, and later consultant for the project, Steve Blackstock, formed a musical instruments committee to select the organbuilder, as well as other musical instruments for purchase. The musical instruments committee directly communicated with the parish's building committee (called the core committee) as the new building was planned, to make sure that the organ's requirements were supported throughout the process.

Even though this church is not located in the Colonial District, there was great concern on the part of the core committee that the building relate to the area's Georgian architecture—no small feat for a big round room—and that, since the organ case would be the significant visual element in the church, it must reflect appropriate features of Georgian design. A great emphasis was placed on the importance of art and music as direct participants in liturgical expression, and the organ had to appeal to all the senses in this surprisingly intimate—although rather large—space.

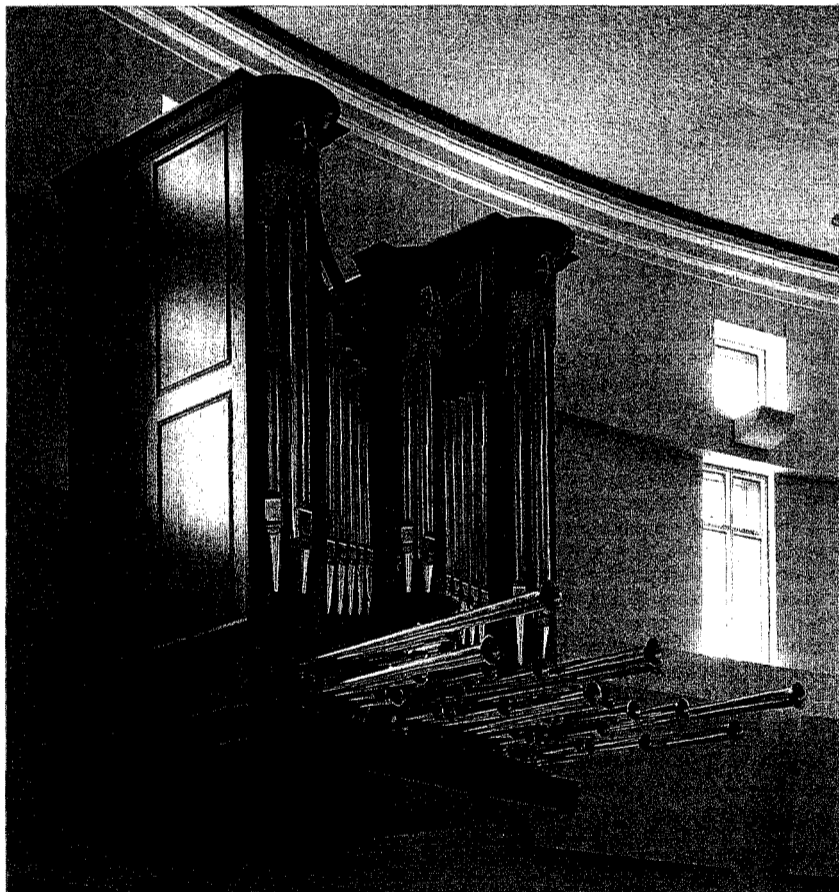
As the building's design process unfolded, and the cost estimates exceeded projections, significant "value engineering" of the building was undertaken to allow the church to be built. The organ project was shelved and its estimated cost applied toward the building. It became apparent that an organ, whenever it would be installed, would need a small antiphonal division at the opposite end of the church to assist in congregational singing, due to a change in building materials. Certain stops in the organ were prepared for future addition, to lower the initial price. The music personnel changed, and the parish concentrated upon building the church.

Once the building was up, Monsignor Carr's passion for building the new pipe organ was rekindled. His love of fine art and artistic liturgical expression is infectious. It was through his inner fire that he established the notion in the minds of the parishioners that the church was *simply not finished* until the pipe organ was installed. Although at the time the church did not have an organist, our contract was signed the week following the new building's dedication.

As the organ's installation date approached, the parish hired organist Neil Kraft of Ohio to be their new director of music. He has already established himself in the Tidewater area as a musician of high caliber, and the perfect person to develop an inclusive parochial music program, with the organ as the principal musical instrument. A concert



Buzard Opus 31



Processional Organ

series to celebrate the dedication of this new instrument is being organized. The opening recital was played by Erik Wm. Suter on Sunday, September 30, and John Scott will play in June of 2006. The church is working on sponsorship of a concert featuring the Virginia Symphony, but this is currently in the planning stage. The new pastor, the Rev. John Abe, is committed to making St. Bede known for beautiful music, both in liturgical and concert contexts, for Williamsburg and the greater Tidewater area.

The organ case stands three stories tall and is made of 1½-inch thick solid white oak and white oak veneers. Walnut is used for the pipe shades and accenting trim details. This is truly heroic cabinet making! The façades incorporate pipes of the Great 16' Double Open

Diapason (the low 20 notes of which are shared in the pedal), the Great First and Second 8' Open Diapasons, and the Pedal 8' Principal. The 16' Pedal First Open Diapason of wood stands behind the organ case and is stained and finished in a dark walnut color. Resonators of the low octaves of the Pedal 32' and 16' Trombones are made of beautiful, clear pine, continuing upscale in thick 52% tin pipe metal as this stop becomes the manual Tromba, voiced on 7" wind. The big Tuba stands vertically in the Choir box just behind the shutters, and is certainly the Tromba's big brother, being voiced on nearly 30" pressure!

The Procession Organ's case is also of white oak, to match the Main Organ case. Its pipe shades are carved basswood. Celtic crosses have been cut into

St. Bede Catholic Church, Williamsburg  
43 straight speaking stops, 54 ranks,  
across three manuals & pedal

- GREAT ORGAN (4" wind)**
- 16' Double Open Diapason (tin in façade)
  - 8' First Open Diapason (tin in façade)
  - 8' Second Open Diapason (1-8 from 16')
  - 8' Viola da Gamba (tin)
  - 8' Claribel Flute (open wood)
  - 4' Principal
  - 4' Spire Flute
  - 2½' Twelfth
  - 2' Fifteenth
  - 1½' Seventeenth
  - 2' Fourniture V
  - V Cornet (tenor C, preparation)
  - 8' Trumpet (preparation)
  - 8' Tromba (Ped)
  - 4' Clarion (from Tromba)
  - 8' Major Tuba (tin case)
  - 8' Tuba Solo (melody coupler function)
  - 8' Pontifical Trumpets (polished copper, horizontal, over entry door)

- SWELL (4" wind)**
- 8' Violin Diapason
  - 8' Stopped Diapason (wood)
  - 8' Salicional
  - 8' Voix Celeste
  - 4' Principal
  - 4' Harmonic Flute
  - 2' Octavin
  - 2½' Full Mixture V
  - 16' Bassoon (full length)
  - 8' Trompette
  - 8' Oboe
  - 4' Clarion
  - Tremulant
  - 8' Major Tuba (Ch)
  - 8' Pontifical Trumpets

- CHOIR ORGAN (4" wind)**
- 16' Lieblich Gedeckt
  - 8' English Diapason
  - 8' Flûte à Bibéron
  - 8' Flute Cœlestis (doubled open wood)
  - 4' Principal
  - 4' Suabe Flute (open wood)
  - 2½' Nazard
  - 2' Recorder
  - 1½' Tierce
  - 1½' Mixture IV
  - 16' English Horn (preparation)
  - 8' Clarinet
  - Tremulant
  - Cymbalstern
  - 8' Major Tuba (30" wind)
  - 8' Pontifical Trumpets (5½" wind)

- PROCESSIONAL ORGAN (4" wind, housed in a case over the entry doors)**
- 8' Open Diapason (tin in façade)
  - 4' Principal

- PEDAL (various pressures)**
- 32' Double Open Diapason (1-12 digital)
  - 32' Subbass (1-12 digital)
  - 32' Lieblich Gedeckt (1-12 digital)
  - 16' First Open Diapason (open wood)
  - 16' Second Open Diapason (Ct, tin-façade)
  - 16' Bourdon
  - 16' Lieblich Gedeckt (Ch)
  - 8' Principal (tin-façade)
  - 8' Bass Flute (ext 1st Open)
  - 8' Bourdon (ext 16')
  - 8' Gedeckt Flute (Ch)
  - 8' Spire Flute (preparation)
  - 4' Choral Bass (ext 8')
  - 4' Open Flute (ext 8' Bourdon)
  - 32' Contra Trombone (from 16', wood)
  - 16' Trombone (wood)
  - 16' Bassoon (Sw)
  - 8' Trumpet (from 16')
  - 4' Clarion (from 8')
  - 8' Major Tuba (Ct)
  - 8' Pontifical Trumpets

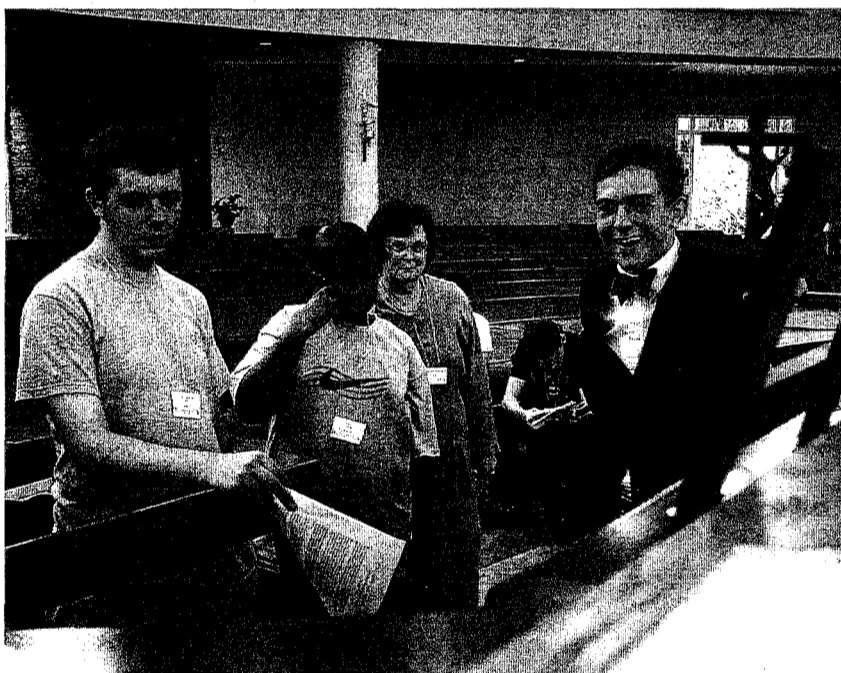
The organ has a full set of inter- and intra-manual couplers. These have been omitted from this specification for brevity and ease of reading.

Photo credit: John-Paul Buzard

the tower tops and are enameled in rich, dark purple (the manufacturer's color name "Monsignor" led to the whimsical decision to incorporate it into the case in honor of Monsignor Carr), and outlined in gold leaf. When played with the Main Organ, the Processional Organ's two Principal stops have the effect of "pulling" the sound out of the Main Organ's case and surrounding the listeners with an incredibly inescapable, voluptuous tone.



Console



Stephen Buzard (far right) and participants at Tidewater POE admire new console

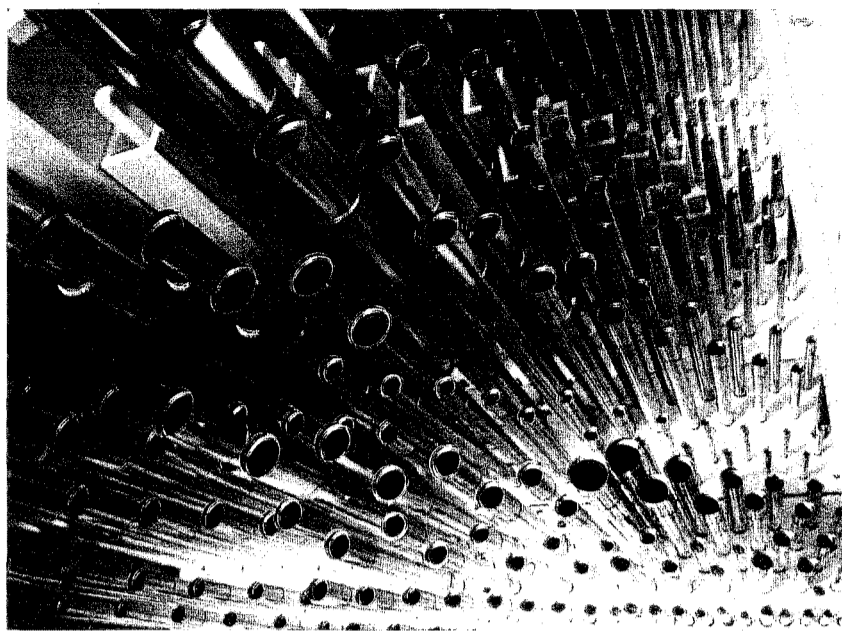
The console of 1½-inch thick white oak is attached to an easily moved platform. And it's a good thing, because the organ is heard in its best balance starting about 15 feet away from the case. We utilize AGO radiating, concave pedalboards for their superior ergonomics. In a modern, eclectic pipe organ, the pedalboard's shape should not limit an organist's ability to play in styles other than that which a flat pedalboard dictates.

Those who have followed our work know that our instruments are liturgical organs that play literature remarkably well. Our style is in direct response to the need for an organ to function liturgically and musically, but not at the expense of a particular historical, national, or idiosyncratic musical style. Only a classic concept of organbuilding can truly accomplish this, and I think only an organist-trained organbuilder has the ability to empathize with modern American musical requirements, reconcile these to classic organbuilding practices, and know how to achieve the intended results.

Slider windchests keep the tonal design physically honest, and offer

speech, voicing, and tuning advantages (as well as virtually *no* long-term maintenance). Our proprietary Slider Pedal Chest allows us to play a single rank of pedal pipes at several pitches—without giving up slider chest speech, tuning stability, and repetition characteristics. Because they're pedal stops, and usually only one note is played at a time, we can scale these individual ranks to be appropriate for two or three tonal contexts and save the client some money.

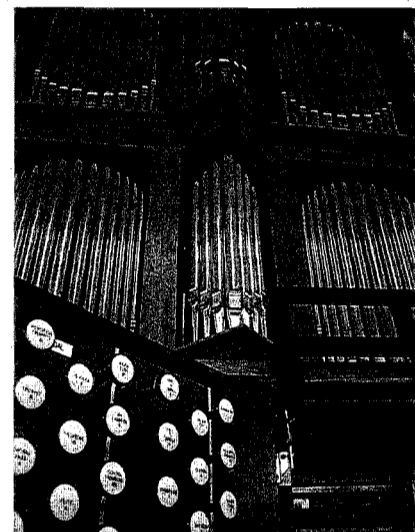
Although we were one of the first American organbuilders to reintroduce the Tuba into modern practice, in 1991 at the Chapel of St. John the Divine in Champaign, our tonal innovations are often of a subtler (and quieter) nature. For example, in this organ we have specially developed Dolcan-shaped pipes for the metal top octaves of open wood ranks; they sound like wood pipes, but stay in tune. We have perfected Walter Holtkamp's Ludwigtone as our Flute Coelestis, its plaintive and gentle celesting tone evocative of something heavenly, which explains the pun in the nomenclature. We have refined the 18th-century French Flûte à Bibéron ("Baby-Bottle



Great Mixture



View of church from Great



Façade from console



Winding system

Flute") to be a colorful chimney flute tone suitable for solos, the foundation of a flute chorus, or secondary foundation for a principal chorus.

The sound of the organ is warm and rich, filling the space nicely with a generous foundation. Each chorus has its own distinctive color, so there is no redundancy within each family of sound. The organist is able to lead congregational singing with a wide variety of color, at many different volume levels. And, recitalists won't be disappointed in the tonal resources and the informed manner of their disposition and execution.

Everyone seems to have found "favorite" stops in this instrument. Of course the Pontifical Trumpets titillate the eye and ear, and most visitors want to hear them right off the bat. However, my 16-year-old son Stephen, already an organist of greater accomplishment than his father, fell in love with the Choir 8' English Open Diapason while preparing a recital for the Tidewater POE held last June. "It has something to tell you," he says. What higher compliment can an organbuilder receive? After all, shouldn't pipe organs have a strong emotional appeal, so that when played they grab you and don't let go?

Henry Willis once said that truly great organs are only created when 90% of the project's effort is expended upon the last 2% of perfection. After the organ is built, installed, and voiced, it's that last step of careful, time-consuming, painstaking tonal finishing that imparts a living soul into the instrument. That you feel "connected" while listening or playing is no happy accident, but the result of careful listening and exacting craftsmanship on the part of the voicer working on the pipes. It is only when one is working at this level that organbuilding is truly an art. And, it is only when clients have the sensitivity and sensibility to know the difference that truly world-class pipe organs are commissioned.

It has been a tremendous honor to build this instrument, and to work with

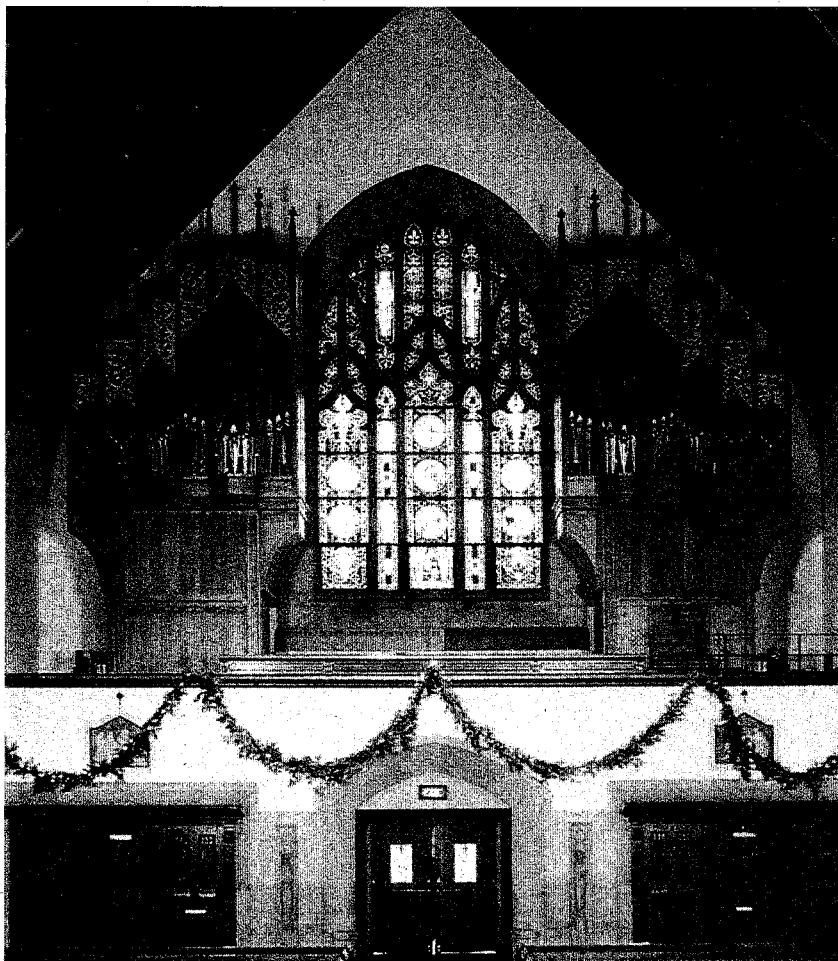
Father Abe, Monsignor Carr, Steve Blackstock, Neil Kraft, and the wonderful people at St. Bede's Church. We look forward to many years of wonderful music-making and musically inspired liturgies at St. Bede's.

Deepest thanks to the staff of Buzard Pipe Organ Builders who have made this instrument so much more than the sum of its parts:

- Charles Eames, executive vice-president, chief engineer, general manager
- Brian K. Davis, associate tonal director, head voicer, director, tonal department
- Phillip S. Campbell, business manager
- Keith Williams, director, service department
- Shayne Tippett, shop manager
- Stuart Martin, cabinet maker
- C. Robert Leech, cabinet maker
- Bob Ference, cabinet maker and service technician
- Lyoshia Svinarski, wind system construction
- Kenneth McCabe, wind system construction
- Ray Wiggs, console, electrical systems, wind chest construction
- Evan Rench, pipe maker, voicer, racking, tonal associate
- Stephen P. Downes, pipe preparation, racking, tonal associate
- Todd Wilson, service technician, installation
- Stuart Weber, service technician
- Jay K. Salmon, office manager
- JoAnne Rench, receptionist

—John-Paul Buzard

## New Organs



**Karl Wilhelm, Inc.**, Mont St-Hilaire, Quebec, has built a new organ for St. Athanasius Church, Evanston, Illinois. The firm's Opus 147 was built according to classical principles. Key action is mechanical, stop action is electric with 32 levels of solid-state memory. Great and Swell divisions are housed in the right case, Pedal division in the left case. The two cases are made of solid white oak and designed to complement

the front altar. Pipe shades are carved from butternut wood. The tonal design mainly represents the classic German and French traditions. Temperament is after Vallotti, which yields five pure fifths. Façade pipes are of 75% polished tin. Other metal pipes are of 32% tin and 68% hammered lead. The organ has two wedge-shaped bellows, creating a flexible wind. Manual/pedal compass is 56/32; 25 stops, 1,600 pipes.

HAUPTWERK	SCHWELLWERK	PEDAL
16' Bourdon	8' Salicional	16' Subbass
8' Prinzipal	8' Hohlflöte	8' Prinzipal
8' Rohrflöte	8' Celeste TC	8' Bourdon
4' Oktave	4' Principal	4' Choralbass
4' Spitzflöte	4' Rohrflöte	2' Rauschpfeife III
2½' Quinte	2' Waldflöte	16' Posaupe
2' Superoktave	1' Scharf III	8' Trompete
1½' Terz	8' Oboe	
1½' Mixtur IV	Tremolo	
8' Trompete		

## Calendar

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

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

### UNITED STATES East of the Mississippi

**15 OCTOBER**  
**Paul Jacobs**, masterclass; Old First Church, Springfield, MA 10 am  
**Joseph Jackson**, William F. Parker memorial recital; First Presbyterian, Philadelphia, PA 11 am  
**Gail Archer**; Scarritt-Bennett Center, Nashville TN 8 pm

**16 OCTOBER**  
 Westminster Abbey Choir; Trinity Church, Boston, MA 3 pm  
**Paul Jacobs**; Old First Church, Springfield, MA 3:30 pm  
**Herman Jordaan**; Busch-Reisinger Museum, Cambridge, MA 7:30 pm  
**Andrew Peters**; Old Stone Church, East Haven, CT 4 pm  
**Nigel Potts**; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 2 pm  
**Peter Richard Conte**; First United Methodist, Schenectady, NY 3 pm  
**Paul Jordan**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Jonathan Hall**; Christ Church, New Brunswick, NJ 6:30 pm

**Gordon Stewart**; Wilson College, Chambersburg, PA 3 pm  
**Rastrelli Cello Quartet**; Greene Memorial Methodist, Roanoke, VA 4 pm  
**Joseph Gramley**, percussion; The Lutheran Church by the Lake, McCormick, SC 4 pm  
**Cj Sambach**, organ information; Asbury United Methodist, Delaware, OH 9:30 am  
**Cj Sambach**; Williams Street United Methodist, Delaware, OH 3 pm  
 Mozart, *Requiem*; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Craig Cramer**; First Presbyterian, Niles, MI 7:30 pm

**Ken Cowan**; Christ Church Cathedral, Nashville, TN 4 pm  
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm  
 Choral Concert; Parish Church of St. Luke, Evanston, IL 4 pm  
**Leon Nelson & Christopher Urban**; First Presbyterian, Arlington Heights, IL 4 pm  
**Richard Hoskins**; Chicago Theological Seminary, Chicago, IL 4 pm

**17 OCTOBER**  
 The American Boychoir; St. Paul Roman Catholic Church, Scranton, PA 7:30 pm  
 Gloucester Cathedral Choir; Christ Church, Macon, GA 7:30 pm

**18 OCTOBER**  
 Westminster Abbey Choir; St. Thomas, New York, NY 7:30 pm  
**Paul Bisaccia**, piano; Stonehill College, North Easton, MA 8 pm  
 Gloucester Cathedral Choir; St. Simons Presbyterian, St. Simons Island, GA 8 pm  
**Randal Swanson**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm  
 VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 8 pm, also 10/19

**19 OCTOBER**  
 The American Boychoir; First Presbyterian Church of the Covenant, Erie, PA 7:30 pm

**20 OCTOBER**  
 Haydn, *The Creation*; St. Ignatius Loyola, New York, NY 8 pm  
 The American Boychoir; Our Lady Queen of the Most Holy Rosary Cathedral, Toledo, OH 7:30 pm  
 Westminster Abbey Choir; Christ Church, Grosse Pointe Farms, MI 7:30 pm

**21 OCTOBER**  
 St. Thomas Choir of Men and Boys; The Presbyterian Church, Irvington-on-Hudson, NY 7:30 pm  
**Maxine Thevenot**; St. Paul's Cathedral, Pittsburgh, PA 8 pm  
 Carolina Baroque, Bach & Handel Festival; St. John's Lutheran, Salisbury, NC 7:30 pm  
 Gloucester Cathedral Choir; Ebenezer Lutheran, Columbia, SC 7:30 pm  
 The Atlanta Singers; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Tom Trenney**, silent film accompaniment; Music House Museum, Traverse City, MI 7 pm  
 The American Boychoir; St. James Lutheran, Grosse Pointe Farms, MI 7:30 pm  
**Mark Kruczek**, with Chorus Angelorum; Cathedral of the Holy Angels, Gary, IN 8 pm  
**David Briggs**; St. Mary's Cathedral (Episcopal), Memphis, TN 7:30 pm  
 Rastrelli Cello Quartet; St. James' Episcopal, Fairhope, AL 7:30 pm

**22 OCTOBER**  
**Todd Wilson**, masterclass; Christ Church Episcopal, New Haven, CT 10 am  
**Carol Williams**, masterclass; State University of New York, Potsdam, NY 10 am  
**Lorenz Maycher**, with chorus and soprano; Trinity Episcopal, Bethlehem, PA 7:30 pm  
**Edward Moore**; Lewinsville Presbyterian, McLean, VA 7 pm  
**Anne Conover**; May Memorial Church, Powhatan, VA 7:30 pm  
**Tom Trenney**, masterclass; First Congregational, Traverse City, MI 9 am, 7 pm recital  
 The American Boychoir; First Presbyterian, Howell, MI 7:30 pm  
**Christopher Herrick**; St. Norbert Abbey, De Pere, WI 2 pm

**23 OCTOBER**  
**Maxine Thevenot**; St. Michael's Episcopal, Marblehead, MA 5 pm  
**Cj Sambach**, organ information; Guilford Congregational, Guilford, CT 12 noon  
**Todd Wilson**; Christ Church Episcopal, New Haven, CT 4 pm  
**Carol Williams**; State University of New York, Potsdam, NY 3 pm  
**Farrell Goehring**, with brass; Bethesda Episcopal, Saratoga Spring, NY 4 pm  
**Gregory Eaton**, with orchestra; St. Ann & The Holy Trinity Episcopal, Brooklyn Heights, NY 3 pm  
**Mark Bani**; Church of St. Vincent Ferrer, New York, NY 3 pm  
**Christian Lane**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
 Choral Evensong; Christ Church, New Brunswick, NJ 6 pm  
**John Weaver**; St. Paul's, Princeton, NJ 3 pm  
 Choral concert; Trinity Episcopal, Bethlehem, PA 3 pm  
**John Richardson**; Ursinus College, Collegeville, PA 4 pm  
**Felix Hell**; St. John's Lutheran, Columbia, PA 4 pm  
**Charles Huddleston Heaton**; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 3 pm  
**Paul Bisaccia**, piano; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
**Olivier Latry**; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm  
 Westminster Abbey Choir; Washington National Cathedral, Washington, DC 4 pm  
**Robert Glick**; First Presbyterian, Greenwood, SC 4 pm  
**David Briggs**; St. Paul's by the Sea Episcopal, Jacksonville Beach, FL 3 pm  
**Paul Jacobs**; Miami Beach Community Church, Miami Beach, FL 4 pm

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Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Marie-Claire Alain**; First Congregational, Columbus, OH 4 pm  
**Stefan Engels**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**Tom Trenney**, silent film accompaniment; Music House Museum, Traverse City, MI 5 pm  
 The American Boy Choir; St. Lorenz Lutheran, Frankenmuth, MI 4 pm  
**Andrew Peters**; Franklin Presbyterian, Franklin, TN 4 pm  
**Gail Archer**; Covenant Presbyterian, Huntsville, AL 4 pm  
**Steven Wente**; St. John Lutheran, Forest Park, IL 4 pm  
**John Bryant**; St. Gall Church, Chicago, IL 3 pm  
**Johannes Skudlik**; Chicago Theological Seminary, Chicago, IL 4 pm  
**Anita Werling**; First Presbyterian, Macomb, IL 4 pm

24 OCTOBER  
 ensemble amarcord; All Saints Parish, Waccamaw, Pawleys Island, SC 7 pm  
**David Briggs**, workshop; St. John's Cathedral, Jacksonville, FL 10 am  
 Westminster Abbey Choir; St. Peter in Chains Cathedral, Cincinnati, OH 8 pm  
**Todd Gresick**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

25 OCTOBER  
**John Scott**; All Saints Episcopal, Worcester, MA 7:30 pm  
**Todd Wilson**, masterclass; Curtis Institute of Music, Philadelphia, PA 9 am  
**Martha Welch**; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
 Gloucester Cathedral Choir; St. Luke's Cathedral, Orlando, FL 7:30 pm  
 Rastrelli Cello Quartet; St. Paul's Episcopal, Augusta, GA 12 pm  
**Ken Sotak**; Queen of All Saints Basilica, Chicago, IL 7:30 pm  
 ensemble amarcord; Ashland Community & Technical College, Ashland, KY 7:30 pm  
**Melanie Ohnstad & Helen Jensen**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

26 OCTOBER  
**Maxine Thevenot**; St. Paul's Episcopal; Albany, NY 7:30 pm  
 Organized Rhythm; Highland Presbyterian, Lancaster, PA 7:30 pm  
**Olivier Latry**; Pilgrim Congregational, Duluth, MN 7:30 pm

27 OCTOBER  
**Massimo Nosetti**; United Church of Christ, Naples, FL 7:30 pm  
 New Pro Arte Guitar Trio; United Church of Marco Island, Marco Island, FL 7:30 pm  
 ensemble amarcord; Austin Peay State University, Clarksville, TN 7:30 pm

28 OCTOBER  
 Avatar Brass; First Baptist, Worcester, MA 8 pm  
 Gloucester Cathedral Choir; Church of St. Mary the Virgin, New York, NY 7:30 pm  
**John Scott**; St. Luke's Episcopal, Germantown, PA 8 pm  
 Organized Rhythm; Trinity Lutheran, Camp Hill, PA 7:30 pm  
**Wayne Earnest**, Halloween concert; Old Presbyterian Meeting House, Alexandria, VA 8 pm  
**Todd Wilson**; Wertheim Performing Arts Center, FIU, Miami, FL 8 pm  
**Olivier Latry**; Piedmont College Chapel, Demorest, GA 7:30 pm  
**Tom Trenney**, silent film accompaniment; Midland Center for the Arts, Midland, MI 7 pm  
**Huw Lewis**, with orchestra; Frauenthal Center for the Performing Arts, Muskegon, MI 8 pm  
 ensemble amarcord; Calvin College Fine Arts Center, Grand Rapids, MI 8 pm  
**Andrew Peters**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**Mario Duella**; St. Giles Episcopal, Northbrook IL 8 pm, workshop 10/29 10 am  
 The American Boychoir; Central Congregational, Galesburg, IL 7:30 pm

29 OCTOBER  
**R. Jelani Eddington**, silent film accompaniment; St. Ann & The Holy Trinity Episcopal, Brooklyn Heights, NY 7:30 pm  
**David Briggs**; St. Thomas Episcopal, Coral Gables, FL 7:30 pm  
 ensemble amarcord, masterclass; Calvin College, Grand Rapids, MI 10 am  
**Huw Lewis**, with orchestra; Frauenthal Center for the Performing Arts, Muskegon, MI 8 pm

30 OCTOBER  
 Desenclos, *Requiem*; Brick Presbyterian, New York, NY 4 pm  
 Gloucester Cathedral Choir, Choral Evensong; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 5 pm  
**Paul Bisaccia**, piano; First Congregational, East Hartford, CT 2 pm  
**Nancianne Parrella**, with violin, cello, & harp; St. Ignatius Loyola, New York, NY 5 pm

Bach, Cantata 80, *Ein feste Burg*; Holy Trinity Lutheran, New York, NY 5 pm  
**Douglas Bruce**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Cj Sambach**; Holy Trinity Lutheran, Manasquan, NJ 10 am Informance, recital 3 pm  
**Anthony Pinel**; Christ Church, New Brunswick, NJ 6:30 pm  
**Ken Cowan**; Pine Street Presbyterian, Harrisburg, PA 4 pm  
 Rastrelli Cello Quartet; Evangelical Lutheran, Frederick, MD 4 pm  
**Olivier Latry**; Duke University Chapel, Durham, NC 5 pm  
**Peter DuBois**; The Baptist Temple, Charleston, WV 3 pm  
 The American Boychoir; St. Boniface Roman Catholic Church, Cincinnati, OH 4 pm  
**Andrew Peters**, silent film accompaniment; Brentwood United Methodist, Brentwood, TN 6:30 pm  
 Music of the Baroque; First United Methodist, Evanston, IL 8 pm  
**Thomas Wikman**; Chicago Theological Seminary, Chicago, IL 4 pm  
**Tom Robin Harris**; St. John's Lutheran, Bloomington, IL 4 pm

31 OCTOBER  
**Mark Steinbach**; Sayles Hall, Brown University, Providence, RI 12 midnight  
**Tom Trenney**; First Presbyterian, Pompano Beach, FL 7 pm  
**Clive Driskill-Smith**; Tennessee Valley Unitarian-Universalist, Knoxville, TN 7:30 pm  
**Mario Duella**; Cathedral of the Holy Angels, Gary, IN 3 pm

1 NOVEMBER  
**Pierre Pincemaille**; Trinity College, Hartford, CT 5 pm  
**John Scott**; Trinity Episcopal, Staunton, VA 7:30 pm  
**William Gudger**, with baritone & trumpet; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
**Henry Glass**, workshop; First Methodist, Carbondale, IL 7:30 pm  
**Marilyn Biery**; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

2 NOVEMBER  
 The American Boychoir; Broad Street Presbyterian, Columbus, OH 7:30 pm

3 NOVEMBER  
**Vincent Dubois**, masterclass; Emerson Concert Hall, Emory University, Atlanta, GA 12 noon

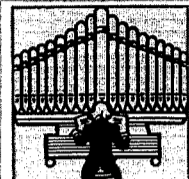
4 NOVEMBER  
**Pierre Pincemaille**; The Chapel at St. Paul's School, Concord, NH 7:30 pm  
**Paul Bisaccia**, piano; Chester Village, West Chester, CT 7:30 pm  
**Marek Kudlicki**; United Methodist Church, Saratoga Springs, NY 8 pm  
 ensemble amarcord; Mansfield University, Mansfield, PA  
**Clair Maxwell**, with instruments; Doylestown Presbyterian, Doylestown, PA 7:30 pm  
**Clive Driskill-Smith**; Centenary United Methodist, Richmond, VA 8 pm  
**Gail Archer**; St. Helena's Episcopal, Beaufort, SC 12 noon  
 The American Boychoir; Westlake United Methodist, Westlake, OH 7:30 pm  
**Barbara MacGregor**, with brass; Holy Trinity Lutheran, Akron, OH 8 pm  
**Vincent Dubois**; Emerson Concert Hall, Emory University, Atlanta, GA 5:30 pm  
**Paul Jacobs**; Augustana Lutheran, West St. Paul, MN 4 pm

5 NOVEMBER  
**Marjorie Ness**; Memorial Congregational Church, Sudbury, MA 7:30 pm  
 ensemble amarcord; Hay Street United Methodist, Fayetteville, NC 7 pm  
**Lynne Davis**, workshop; East Congregational, Grand Rapids, MI 4 pm  
**Todd Wilson**, silent film accompaniment; Mees Auditorium, Capital University, Columbus, OH 2 pm, recital 8 pm

6 NOVEMBER  
**Claudio Astronio**; Sayles Hall, Brown University, Providence RI 4 pm  
**Cj Sambach**, organ Informance; Christ Church, New Haven, CT 4 pm  
 Bach, Cantata 106; Holy Trinity, New York, NY 5 pm  
**John Weaver**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**F. Allen Artz**; Our Lady of Sorrows, South Orange, NJ 3 pm  
 Rutgers Collegium Musicum; Christ Church, New Brunswick, NJ 6:30 pm  
 The American Boychoir; Cathedral Church of the Nativity, Bethlehem, PA 4 pm  
**Gerre Hancock**, choral evensong; Church of the Redeemer, Baltimore, MD 5 pm  
 Choral Evensong for All Saints; St. John's Episcopal, Hagerstown, MD 5 pm  
**Paulsson & Canning**; Greene Memorial Methodist, Roanoke, VA 4 pm  
**Peter Richard Conte**; Forest Burdett United Methodist, Hurricane, WV 3 pm  
**Ralph Tilden & Ronald Wise**; St. Mark's Lutheran, Asheville, NC 4 pm

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**Olivier Latry**; All Saints Episcopal, Fort Worth, TX 7:30 pm

23 OCTOBER

**Massimo Nosetti**; Church of St. Helena, Minneapolis, MN 4 pm

**Lynne Davis**; First Presbyterian, Rochester, MN 4 pm

**Ken Cowan**; Central United Church of Christ, Jefferson City, MO 3 pm

Evensong; Christ Church Cathedral, St. Louis, MO 5 pm

**Mary Preston**; The University of Arkansas, Fayetteville, AR 3 pm

ensemble amarcord; First United Methodist, Baldwin, KS 7:30 pm

**Judith & Gerre Hancock**; Bates Recital Hall, The University of Texas, Austin, TX 3 pm

Orpheus Chamber Singers; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

**Herman Jordaan**; Episcopal Church of the Annunciation, Lewisville, TX 4 pm

Gloucester Cathedral Choir; St. John's Cathedral (Episcopal), Denver, CO 5:30 pm

**Joseph Adam**; The Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**J. Melvin Butler**, with viola; St. Mark's Cathedral, Seattle, WA 2 pm

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

24 OCTOBER

**Craig Cramer**, workshop; University of Houston, Houston, TX 5 pm

24 OCTOBER

**Craig Cramer**; University of Houston, Houston, TX, 7:30 pm

26 OCTOBER

**Iain Quinn**; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

Westminster Abbey Choir; Memorial Church, Stanford, CA 8 pm

28 OCTOBER

**Martin Neary**; Trinity Episcopal Cathedral, Little Rock, AR 7:30 pm

**Gail Archer**; Trinity Episcopal, Reno, NV 8 pm

Westminster Abbey Choir; St. James by the Sea Episcopal, La Jolla, CA 8 pm

29 OCTOBER

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

**Paul Jacobs**; Cathedral of Our Lady of the Angels, Los Angeles, CA 2 pm

30 OCTOBER

**Lorenz Maycher**, with soprano; Trinity Episcopal, Tulsa, OK 5 pm

**Vincent Dubois**; First United Methodist, Beaumont, TX 4:30 pm

Choral concert; Cathedral Church of St. John, Albuquerque, NM 4 pm

**Aaron David Miller**; Faith Lutheran, Redmond, WA 7 pm

**Thomas Murray**; Grace Cathedral, San Francisco, CA 3 pm

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

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

31 OCTOBER

**Judith Hancock**, Poulenc: *Concerto for Tymbani, Organ, and Strings*; Bates Recital Hall, The University of Texas, Austin, TX 7:30 pm

1 NOVEMBER

**Olivier Latry**; St. Paul's United Methodist, Lincoln, NE 7:30 pm

2 NOVEMBER

**John Grew**; Bales Recital Hall, University of Kansas, Lawrence, KS

3 NOVEMBER

**James David Christie**; Bales Recital Hall, University of Kansas, Lawrence, KS

4 NOVEMBER

**Marie-Claire Alain**; Bales Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

**Carlo Curley**; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

**Murray-Lohuis Duo**; Loretto Academy, El Paso, TX 7:30 pm, also 11/6 at 2:30 pm

**Joseph Adam**; University of Puget Sound, Tacoma, WA 12:10 pm

5 NOVEMBER

**James Higdon**; Bales Recital Hall, University of Kansas, Lawrence, KS

6 NOVEMBER

**Paul Jacobs**; Luther College, Decorah, IA 4 pm

St. Louis University Mastersingers; Christ Church Cathedral, St. Louis, MO 2:30 pm

Organized Rhythm; Highland Park Methodist, Dallas, TX 6 pm

**Bryan Jepsen**; Christ Church Cathedral, Houston, TX 4:15 pm, choral evensong, 5 pm

**David Higgs**; The Episcopal Church of the Holy Faith, Santa Fe, NM 5 pm

**Robert Parkins**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Raymond Garner**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 5 pm

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

9 NOVEMBER

**Carlene Neihart**; Village Presbyterian, Prairie Village, KS 12 noon

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

11 NOVEMBER

**Richard Elliott**; LDS Conference Center, Salt Lake City, UT 7:30 pm

**Joseph Adam**; St. James Cathedral, Seattle, WA 8 pm

**Thomas Trotter**; Trinity Cathedral, Portland, OR 7:30 pm

12 NOVEMBER

**Gerre Hancock**, workshop; Clear Lake United Methodist, Houston, TX 10 am

13 NOVEMBER

**Anthony & Beard**; Lover's Lane United Methodist, Dallas, TX 7 pm

**Carol Williams**; Bates Recital Hall, University of Texas, Austin, TX 3 pm

**David Higgs**; St. Mark's Episcopal, San Antonio, TX 4 pm

Choral concert; Cathedral of the Madeleine, Salt Lake City, UT

**David Dahl**; Pacific Lutheran University, Tacoma, WA 3 pm

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

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James Welch, with soprano; Santa Clara University Mission Church, Santa Clara, CA 2 pm  
**Frances Nobert & Steve Gentile**; Trinity Lutheran, Manhattan Beach, CA 4 pm  
**Thomas Trotter**; St. James Episcopal, Los Angeles, CA 5:45 pm

14 NOVEMBER  
**Cj Sambach**; William Jewell College, Liberty, MO 7 pm  
**Kathleen Scheide**, with flute; Henderson State University, Arkadelphia, AR 7:30 pm  
**Gerre Hancock**; Clear Lake United Methodist, Houston, TX 7:30 pm

20 NOVEMBER  
**Stephen Tharp**; St. Philip the Deacon Lutheran, Plymouth, MN 4 pm  
**Paul Jacobs**; First Presbyterian, Fort Worth, TX 4:30 pm  
Texas Christian University Concert Chorale; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm  
**Zygmunt Strzep**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

27 NOVEMBER  
Thanksgiving Evensong; Christ Church Cathedral, St. Louis, MO 5 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**David Higgs**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

28 NOVEMBER  
**Jeremy Bruns**; Christ Church Cathedral, St. Louis, MO 7:30 pm

#### INTERNATIONAL

15 OCTOBER  
**David Briggs**; International Cultural Centre, Moscow, Russia  
**Ian Tracey**; Liverpool Cathedral, Liverpool, England 3 pm  
**James Lancelot**; Beverley Minster, Beverley, England 6 pm  
**Timothy Burke**; St. Mary the Virgin, Ewell, Surrey, England 7:30 pm  
**Andrew Smith**; St. George's Cathedral Southwark, London, England 1:05 pm

James Longford; St. John the Evangelist, London, England 6:30 pm

16 OCTOBER  
**Joseph Sluys**, with trumpet; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm

17 OCTOBER  
**Thierry Mechler**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

18 OCTOBER  
**Paul Hale**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

19 OCTOBER  
**Jean-Claude Zehnder**, with La Cetra; Arlesheim Cathedral, Arlesheim, Germany, 7:30 pm  
**Ben van Oosten**; Church of Notre-Dame de Laeken, Brussels, Belgium 8 pm

**Ann-Elise Smoot**; The Temple Church, London, England 1:15 pm

20 OCTOBER  
**José Ayarra Jarne**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

21 OCTOBER  
**Alexander Fiseisky**; Church of Saint-Servais, Brussels, Belgium 8 pm  
**Daniel Cook**; St. Dominic's Priory, London, England 7:30 pm

22 OCTOBER  
**Zbigniew Kruczek**, with brass; College Saint-Michel, Brussels, Belgium 10:30 am  
**Jan van Mol**, with soprano; College Saint-Michel, Brussels, Belgium 11:30 am

**Bert van den Brink**, with drums & bass guitar; College Saint-Michel, Brussels, Belgium 12:30 pm

**Jürgen Kursawa**; College Saint-Michel, Brussels, Belgium 3 pm

**Mark McClellan**; Chiesa Parrocchiale di Almese, Almese, Italy, 7 pm

**Malcolm Russell**, with soprano; St. Peter's Church, Sibton, England 8 pm

**Gillian Weir**; Holy Cross & St. Lawrence Abbey Church, Waltham Abbey, Essex, England 7:30 pm

23 OCTOBER  
**Gustav Leonhardt**; Arlesheim Cathedral, Arlesheim, Germany, 7:30 pm

**Harald Vogel**; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm  
**Bruce Neswick**; Westminster United Church, Winnipeg, MB, Canada 8 pm  
**Darryl Nixon**; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

26 OCTOBER  
**Alan Spedding**; The Temple Church, London, England 1:15 pm  
**Gillian Weir**; Royal Albert Hall, London, England 7:45 pm

28 OCTOBER  
**Gillian Weir**; Bath Abbey, Bath, England 1 pm  
**Ken Cowan**; Knox Presbyterian, St. Thomas, ON, Canada 7:30 pm  
**Christopher Herrick**; Knox United Church, Owen Sound, ON, Canada 7:30 pm

30 OCTOBER  
**Naji Hakim**; Albert Hall, Nottingham, England 2:45 pm

2 NOVEMBER  
**Martin Ellis**; The Temple Church, London, England 1:15 pm

3 NOVEMBER  
**Gillian Weir**; Stadtkirche, Winterthur (Zurich), Switzerland 7 pm

4 NOVEMBER  
**Gillian Weir**, masterclass; Stadtkirche, Winterthur (Zurich), Switzerland 10 am

5 NOVEMBER  
**Thomas Trotter**; Deer Park United Church, Toronto, ON, Canada 7:30 pm

9 NOVEMBER  
**James O'Donnell**; St. Matthew's Westminster, London, England 1:05 pm  
**Kent Tittle**; The Temple Church, London, England 1:15 pm

**Gillian Weir**; St. Lawrence Jewry, London, England 6:30 pm  
**Anne Marsden Thomas**; Notre Dame de France, London, England 7:45 pm

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

12 NOVEMBER  
**Andrew Nehtsingha**; Gloucester Cathedral, Gloucester, England 7:30 pm

14 NOVEMBER  
**Gerard Brooks**, with orchestra; All Souls, Langham Place, London, England 7:30 pm

16 NOVEMBER  
**David Briggs**; The Temple Church, London, England 1:15 pm

20 NOVEMBER  
Konevets Quartet; Central United Church, Barrie, ON, Canada 2:30 pm  
**Darryl Nixon**; St. Andrew's Wesley United Church, Vancouver, BC, Canada 8 pm

23 NOVEMBER  
**Carleton Etherington**; The Temple Church, London, England 1:15 pm  
**Olivier Latry**; Poulenc Organ Concerto; Roy Thomson Hall, Toronto, ON, Canada 8 pm, also 11/24

24 NOVEMBER  
**Olivier Latry**; Roy Thomson Hall, Toronto, ON, Canada 12 noon

26 NOVEMBER  
**Julie Ainscough**; St. Mary the Virgin, Ewell, Surrey, England 7:30 pm

28 NOVEMBER  
**Gillian Weir**; The London Oratory, Brompton, England 7:30 pm

30 NOVEMBER  
**Gerard Brooks**; The Temple Church, London, England 1:15 pm

## Organ Recitals

DAVID ANDERSON, Ascension Roman Catholic Church, Oak Park, IL, May 20: *Trumpet Tune*, Phillips; *Praeludium in D*, BuxWV 139, Buxtehude; *Nun freut euch, lieben Christen g'mein*, BWV 734, *Wenn wir in höchsten Nöthen sein*, BWV 641, *Komm Gott Schöpfer, Heiliger Geist*, BWV 631, Bach; *Choral No. 3 in a*, Franck; *Tuba Tune in D*, Lang; *Variations on a Theme of Jannequin*, Alain; *Toccata and Fugue in F*, BWV 540, Bach; *Aria*, Callahan; *Fugue on the Name of Alain*, op. 7, Duruflé.

AGNES ARMSTRONG, with St. James Choir, Marie Franke, soloist, Church of St. James, Albany, NY, May 22: *Induant iustitiam*, op. 50, no. 4, Guilmant; *Canzoncina to the Virgin Mary*, op. 113, Bossi; *Ave Maria*, Liszt; *Fugues for the Magnificat*, Nos. 11, 3, 2, Pachelbel; *Versets for the Magnificat*, op. 41, no. 2, *Offertory on Laetare Puerpera*, op. 65, no. 56, *Ave Maris Stella*, op. 65, no. 10, *Quid nunc in tenebris aberras*, op. 65, no. 7, Guilmant.

BRUCE BENGSTON, Sinsinawa Mound, Sinsinawa, WI, June 1: *Concert Etude in c-sharp*, Strejc; *Twelfth Organ Concerto in D-flat*, Handel; *Aria*, Peeters; *Toccata in d*, Buxtehude; *Sei gegrüßet, Jesu gütig*, Bach; *Conditor alme siderum*, Titelouze; *Offertoire*, *Sortie (L'Organiste Liturgique*, Book 5), Guilmant.

DAVID BRIGGS, First Presbyterian Church, Salem OR, May 22: *Grand Choëur Dialogué*, Gigout; *Prelude and Fugue in b*, BWV 544, Bach; *Symphonic Poem: Orpheus*, Liszt, arr. Guillou; *War March of the Priests*, Mendelssohn; *Suite*, op. 5, Duruflé; improvisation.

PETER RICHARD CONTE, First Presbyterian Church, Tulsa, OK, June 15: *Empire March*, Elgar, transcr. Conte; *Concerto in G*, Ernst, transcr. Conte; *Concert Variations on The Last Rose of Summer*, Buck; *Scherzo (Sonata VIII)*, Guilmant; *Cortège et Litanie*, Dupré, transcr. Conte; *Toccata (Pièces de fantaisie*, op. 53), *Impromptu (Pièces de fantaisie*, op. 54), Vierne; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Variations on a Theme of Joseph Haydn*, Brahms, transcr. Conte.

PHILIP CROZIER, Église des Saints-Angeles Gardiens, Lachine, QC, Canada, May 29: *Variations sur Victimae Paschali Laudes*, Ropck; *Prélude sur le choral de la Passion*, Wiedermann; *Suite pour orgue*, Tuma; *Petite partita de choral sur O Jesu, all mein Leben bist Du*, Eben; *Pastorale*, Seger; *La danse de David avant l'Arche de l'Alliance*, Eben; *Adagio (Two Compositions for Organ)*, Janáček; *A Festive Voluntary*, Eben.

ALAN DAVIS, First (Scots) Presbyterian Church, Charleston, SC, May 31: *Prelude and Fugue in b*, BWV 544, Bach; *Litanies*, Alain; *Prelude and Fugue on the Name of ALAIN*, op. 7, Duruflé; *Three Preludes and Fugues*, op. 7, Dupré.

JONATHAN DIMMOCK, Cathedral of St. John the Baptist, Charleston, SC, June 10: *Deuxième Fantaisie*, Alain; *Choral No. 3 in a*, Franck; *Pièces pour Orgue*, Fleury; improvisation in the form of a French Symphonie.

LAURA ELLIS, St. Matthew's Lutheran Church, Charleston, SC, June 1: *Prelude and Fugue in G*, BWV 541, Bach; *Andante with Variations*, Mendelssohn; *Prelude for Organ in G*, Fanny Mendelssohn; *El Flautista Alegre, Toccata*, Noble; *O Filii, Rorate Caeli, Veni Creator (Twelve Chorale Preludes)*, Demessieux; *Variations on Wondrous Love*, Pinkham; *Toccata on Rejoice, Ye Pure in Heart*, Travis.

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THOMAS FOSTER, Methuen Memorial Music Hall, Methuen, MA, June 15: *Livre d'Orgue*, DuMage; Minuetto, Scherzo (*Dix Pièces*), Gigout; Prélude au Kyrie, Thème et Variations (*Hommage à Frescobaldi*), Langlais; *Symphonie VI* in g, op. 42, Widor.

DENIS GAGNÉ, St. James United Church, Montreal, QC, Canada, June 14: *Pièce Héroïque*, Franck; *Arabesque*, op. 31, no. 15, Vierne; *Salve*, de Heredia; Introduction et Allegro, Pastorale (*Sonata No. 1 in d*, op. 42), Guilman; *Grand chœur*, Reed.

ROBERT GANT, Cathedral of St. Luke and St. Paul, Charleston, SC, June 3: *Wir glauben all' an einen Gott*, BWV 680, *Concerto in G*, BWV 592, *Fugue in E-flat*, BWV 552,2, Bach; Scherzetto (*24 Pièces en style libre*), Vierne; *Fantasia and Fugue in d*, op. 135, Reger; *Ayre for the Dance*, "And the peace may be exchanged" (*Rubrics*), Locklair; *B-flat minor (Deux Esquisses)*, op. 41), Dupré.

SARAH MAHLER HUGHES, The Presbyterian Homes, May 23: *Komm, heiliger Geist, Herr Gott*, BuxWV 199, Buxtehude; BWV 651, Bach; *Toccata and Fugue in E*, Krebs; *Gaitilla de mano izquierda*, Durón; *Sonata in g*, López; *Elevación*, Hernandez; *Toccata on Nun danket alle Gott*, Hovland.

JARED JOHNSON, Grace Episcopal Church, Charleston, SC, June 9: *Prelude and Fugue in d*, op. 37, Mendelssohn; *Adeste Fideles in an Organ Prelude*, Ives; *Passacaglia (Sonata No. 8 in e*, op. 132), Rheinberger; *Fugue in E-flat*, *Canzonetta in F*; Ives; *Variations on a Scotch Air*, op. 51, Buck; *Variations on America*, Ives.

BOYD JONES, Grace Episcopal Church, Charleston, SC, June 2: *Toccata and Fugue in d*, BWV 538, Bach; *Apparition de l'Eglise éternelle*, Messiaen; *Improvisation*, op. 150, no. 7, Saint-Saëns; *Annum per annum*, Pärt; *Consolation in D-flat*, *Fantasia and Fugue on B-A-C-H*, Liszt.

FLORENCE JOWERS, First (Scots) Presbyterian Church, Charleston, SC, June 8: *Toccata and Fugue in F*, BWV 540, Bach; *Fantasy on Torah Song: Yisrael Voraita*, Phillips; *In Mystery and Wonder*, Locklair; *Plymouth Suite*, Whitlock.

MARK KING, St. John's Episcopal Church, Hagerstown, MD, May 22: *Procession*, Nixon; *Prelude and Fugue in G*, BWV 541, Bach; *Sonata No. 8 in E*, Rheinberger; *Salamanca (Trois Preludes Hambourgeois)*, Boret; *Pavane (Rhythmic Suite)*, Elmore; *Epilogue*, Willan.

JAMES J. MACHAN, with Antonina Centinaria and Kimberly Verburgt, sopranos, Sinsinawa Mound, Sinsinawa, WI, June 29: *Revelations Suite*, Pinkham; *If You But Trust in God to Guide You*, Manz, Boehm; *Ma Totu*, Castelnuovo-Tedesco; *Dulce Jesus*, de Falla; *Wedding March No. IV*, Bloch; *I Waited for the Lord*, *Sonata No. 3 in A*, Mendelssohn; *Agnus Dei*, (*Mass for the Parishes*), Couperin; *Agnus Dei*, Bizet; *The Holy Boy*, Ireland; *What a Friend We Have in Jesus*, *Jesus Calls Us*, Diemer; *Festival Fanfare*, Wolff.

JONATHAN OBLANDER, St. Francis Church, La Grange, IL, May 23: *Prelude and Fugue in a*, BWV 543, Bach; *Duo, Trio, Basse et Dessus de Trompette*, Dialogue sur les grands jeux (*Suite du Premier Ton*), Clérambault; *Andante with Variations in D*, Mendelssohn; *Impromptu*, Vierne; *Allein Gott in der Höh' sei Ehr*, *Mach's mit mir*, *Gott*, op. 78, Karg-Elert; *Toccata, Fugue et Hymne sur Ave Maris Stella*, Peeters.

PATRICIA PARKER, St. Michael's Episcopal Church, Charleston, SC, June 6: *Cortège et Litanie*, Dupré; *Prelude and Fugue in A*, BWV 536, Bach; *So fades the lovely blooming flower*, *I love Thee, my Lord*, Shearing; *Choral No. 2 in b*, Franck; *Improvisation sue le Te Deum*, Tournemire, transcr. Duruflé.

SYLVIE POIRIER & PHILIP CROZIER, Chapelle des Frères Maristes, Iberville, QC, Canada, May 23: *Finale (Sunday Music)*, The Dance of the Shulammitte (*Four Biblical Dances*), View of the World, The Sweet Chains of Love (*The Labyrinth of the World and the Paradise of the Heart*), Eben; *Variations on an Easter theme*, Rutter. St. James United Church, Montreal, QC, Canada, June 7: *Sonata in d-moll*, op. 30, Merkel; *A Fancy for Two to Play*, Tomkins; *A Verse*, Carleton; *Petite Suite*, Bédard; *Toccata Française (sur le nom de H.E.L.M.U.T.)*, Bölling.

CHRISTA RAKICH & PETER SYKES, organ and harpsichord, Old West Church, Boston, MA, May 17: *Art of Fugue*, BWV 1080, Bach.

JOYCE JOHNSON ROBINSON, St. Luke's Lutheran Church, Park Ridge, IL, June 13: *Prelude and Fugue in C*, BWV 545, Bach; *Minuetto*, Puccini, arr. Moore; *Minuetto (Dix Pièces)*, Gigout; *Trumpet Tune in D*, Johnson; *Boléro de Concert*, Lefébure-Wély; *Elegy*, Thalben-Ball; *Méditation Religieuse*, Mulet; *Sweet Sixteenths*, Albright; *Berceuse*, Vierne; *Trio in the style of Bach: Alles was du bist, Nalle; In Thee Is Gladness*, Burkhardt.

CAROLE TERRY, St. John's Cathedral, Albuquerque, NM, May 15: *Sonata III in A*, op. 65, Mendelssohn; *V. in b, IV in A-flat (Six Studies in Canonic Form for Pedal Piano)*, op. 56), III. in f (*Sketches for Pedal Piano*, op. 58), Schumann; *Es ist ein' Ros' entsprungen*, *Herzlich tut mich erfreuen*, op. 122, *Prelude and Fugue in g*, WoO 10, Brahms; *Sonata in a*, Rheinberger; *Introduction and Passacaglia*, Reger.

WILLIAM TINKER, with Margaret Cornils, flute, Sinsinawa Mound, Sinsinawa, WI, June 15: *Prelude and Fugue on a Theme of Vittoria*, Britten; *Partita on Mighty God to Thy dear Name be given*, Karlsen; *Sonata in*

*C for Flute and Basso Continuo*, Bach; *Partita on O God, our help in ages past*, Ross; *Tierce en taille*, Guilain; *Aria for Flute and Organ*, Alain.

RICHARD WEBB, Bethel Methodist Church, Charleston, SC, June 7: *Festival Fanfare*, Leighton; *Jesu, meine Freude*, BWV 713, *Du Friedefürst, Herr Jesu Christ*, BWV 1102, *Ich hab' mein Sach' Gott heimgestellt*, BWV 707, Bach; *Variations on Restoration*, Linker; *Zweite Sinfonische Kanzone*, op. 85, no. 2, Karg-Elert.

BRADLEY HUNTER WELCH, University of Wisconsin-Green Bay, Green Bay, WI, May 22: *Scherzo Symphonique in C*, op. 55, No. 2, Guilman; *Variations on O Run, Ye Shepherds*, Drischner; *Nocturne, Jig for the Feet ("Totentanz")* (*Organbook III*), Albright; *Andante sostenuto (Symphonie Gothique)*, op. 70), *Allegro (Symphonie VI)*, op. 42), Widor; *Prelude and Fugue in a*, BWV 543, Bach; *Sonata I in d*, op. 42, Guilman.

BRETT WOLGAST, with Marita Wolgast, vocalist, Sinsinawa Mound, Sinsinawa, WI, June 8: *Veni Creator Spiritus*, de Grigny; *Komm, heiliger Geist, Herre Gott*, Bach, Tunder; *Komm, Gott Schöpfer, heiliger Geist*, Near, Walcha; *Prelude and Fugue in E-flat*, BWV 552, Bach.

RUDOLF ZUIDERVELD, Nicolaïkerk, Appingedam, The Netherlands, June 19: *Voluntary in A*, *Overture and Fugue*, Selby; *A Canon of 4 in 1*, Billings; *Flute Voluntary*, Carr; *A Ballad*, Spilman; *Presto*, Moller; *Trumpet Tune in D*, Johnson; *Prelude on Netherlands*, Fisk; *Arioso*, Krapf; *Partita on Nettleton*, Eggert; *Flourish*, Held; *Hymn (Flights of Fancy)*, Albright; *Sweet Hour of Prayer (Gospel Preludes, vol. 4)*, Bolcom; *Cortège Joyeux*, McKay; *Prelude on the Hymn-Tune Slane*, Bohnhorst; *William the Conqueror March*, Duncan; *Elegy*, Still; *Scherzo and Fughetta & Finale over: Hymn to Joy*, Barr.

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**Reflections: 1947-1997,** The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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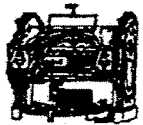
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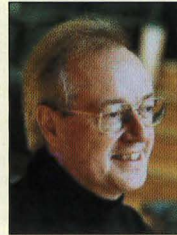
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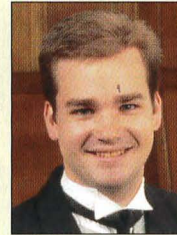
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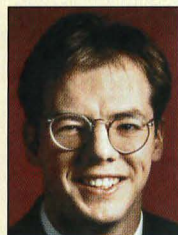
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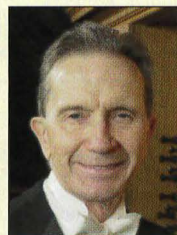
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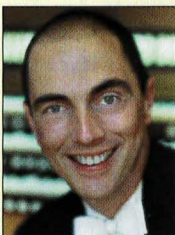
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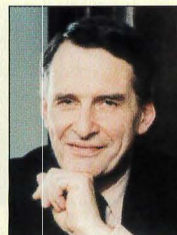
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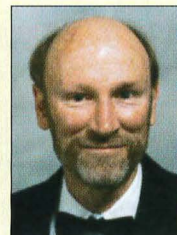
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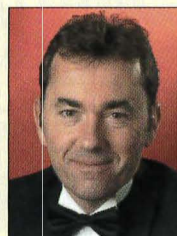
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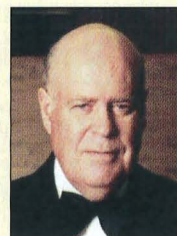
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