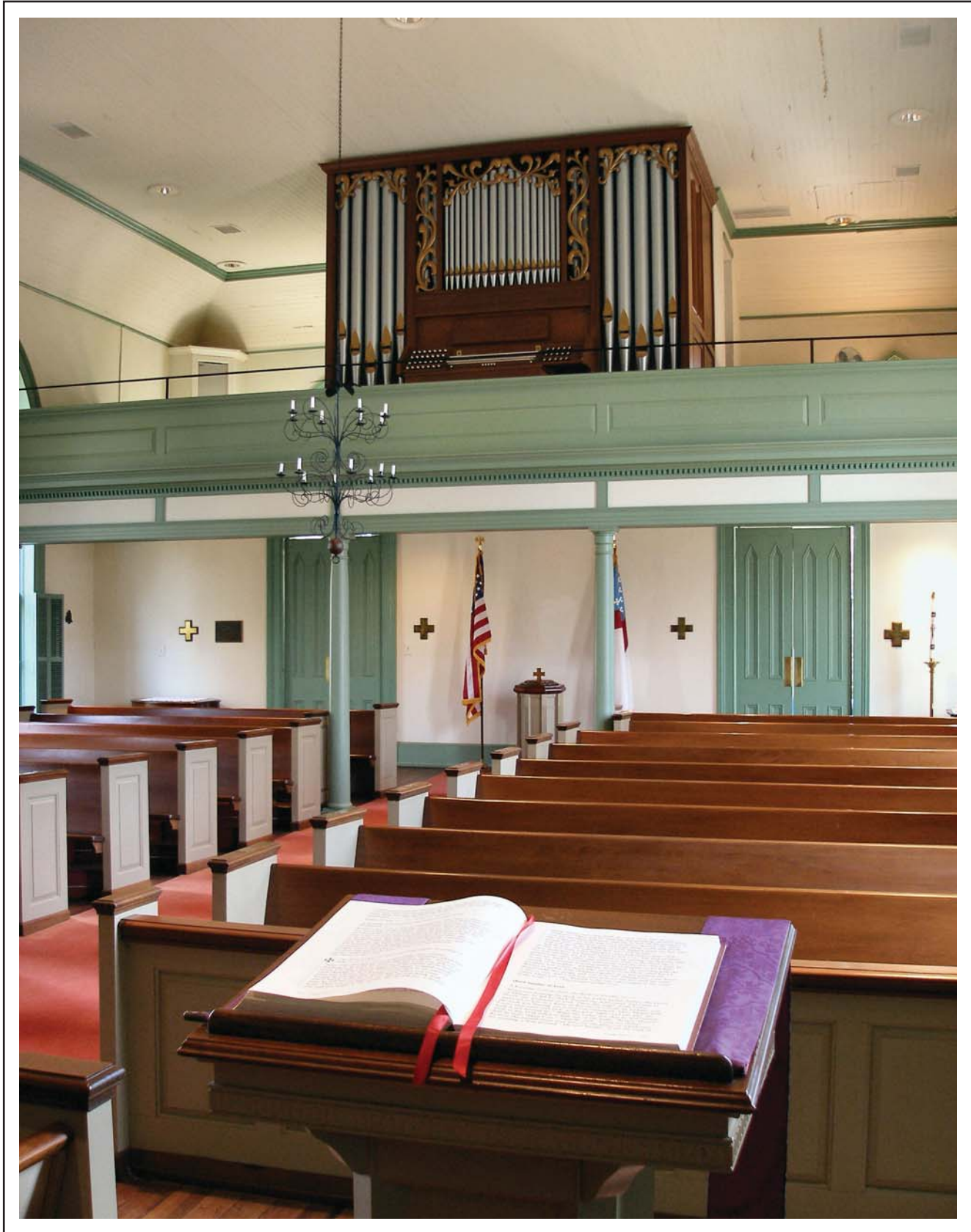


THE DIAPASON

MAY, 2007



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Letters to the Editor

First Church in Oberlin

Grateful thanks to Halbert Gober for his informative article concerning his firm's 2004 instrument at First Church in Oberlin, Ohio (THE DIAPASON, March 2007).

Mr. Gober cites data about previous instruments at First Church, including a 1914 organ built by the Ernest M. Skinner Company for Second Congregational Church in Oberlin. That instrument, moved to First Church in 1927, is Skinner Opus 229 (not Opus 230, as mentioned).

The July 1914 issue of THE DIAPASON includes an announcement of the Second Church organ; its stoplist appears on page 11 of the November 1914 issue.

The larger 1914 Skinner for Oberlin College's Finney Memorial Chapel, opus 230, is announced with stoplist on page 1 of the July 1914 issue.

Mr. Gober discusses his judicious incorporation of some of the 1914 Skinner pipework and other components into his instrument for First Church. Another noteworthy instance of the recycling of Skinner pipework in a new mechanical-action organ occurred in 1964. Charles Fisk included some of the previous 1909 Skinner pipework (from Opus 170) in his instrument for King's Chapel, Boston.

Roy F. Kehl
Evanston, Illinois

Here & There

The Cathedral of St. Mary of the Assumption, San Francisco, continues its recital series on Sundays at 3:30 pm: May 6, Matthew Walsh; 5/13, Uppsala Cathedral Choir; 5/27, June 3 and 17, Christoph Tietze; 6/10, David Hatt; 6/24, Stephen Lind. For information: <www.stmarycathedralsf.org>.

The Cathedral of the Madeleine, Salt Lake City, Utah, concludes its concert season with "The Madeleine Festival Concert," May 18 and 20. The program includes *Chichester Psalms* by Leonard Bernstein and *General William Booth Enters into Heaven* by Charles Ives. Information: <www.saltlakecathedral.org>.

**The Associazione Culturale Stori-
ci Organi Del Piemonte** of the Pied-
mont region in Italy presents summer
organ recital series. The XXVI Rassegna
Organistica Internazionale "Achille
Berruti" recitals take place at the Cattedrale di S. Stefano in Biella: May 18, Rob Waltmans; 5/25, Mario Duella; June 1, Norbert Itrich; 6/8, Leonardo Ciampa, with Jean Danton, soprano; 6/15, Przemyslaw Kapitula. For information: <utenti.lycos.it/storiciorgani>.

**The XVII Festival Organistico
Internazionale** takes place at the Chiesa Parrocchiale SS. Ambrogio e Theodulo in Stresa (Piedmont), Italy, from May 19 through June 17. May 19, Rob Waltmans; 5/26, Mario Duella; June 2, Norbert Itrich; 6/10, Leonardo Ciampa, with Jean Danton; 6/17, Przemyslaw Kapitula. For information: <utenti.lycos.it/storiciorgani>.

The Chorus of Westerly concludes its season on May 20 (4 and 6:30 pm) at Kent Hall, Westerly, Rhode Island. The program will feature the Dvorak

Requiem. For information:
<www.chorusofwesterly.com>.

Music in a Great Space, the concert series at **Shadyside Presbyterian Church**, presents a choral festival, featuring the Shadyside Chancel Choir and Choral Society performing Brahms's *German Requiem* on May 20, with conductor Curt Scheib and organist J. Christopher Pardini. For information: 412/682-4300, <www.shadysidepres.org>.

Christ Church Cathedral, Houston, Texas, concludes its season: May 20, Mendelssohn, *Elijah*; 5/27, Gail Archer. For information: <www.christchurchcathedral.org>.

OrganPromotion presents conferences and seminars: Albert-Schweitzer Orgelforum, June 1-3, Königsfeld, Germany, with Wolf Kalipp, Michael G. Kaufmann, H. J. Busch, Gottfried Schütz, Werner Zager, Franz Raml, W. Baumgratz, students of the conservatories of Stuttgart, Trossingen, Straßburg, in cooperation with Gesellschaft der



John Alexander, Joseph Arndt, Adam Brakel, Samuel Gaskin, and Yea Eun Park

The French Organ Music Seminar/Langlais Organ Competition was held February 17 at Madison Avenue Presbyterian Church, New York City. The finalists played works by César Franck and Jean Langlais in honor of the centenary of the birth of Langlais. The competition, which was judged anonymously by Marie Louise Langlais, Terence Flanagan, and Arthur Lawrence, was open to organists ages 15-25. First place winner was Samuel Gaskin, 15-year-old student of Christina Harmon. Second place went to John Alexander, associate director of music at First Presbyterian Church in Greensboro, North Carolina, who holds a master's degree in organ performance from

the University of North Carolina in Greensboro. There were two third-place winners: Adam Brakel, former student of Ann Labounsky, who holds a bachelor's degree in organ performance from Duquesne University, and Joseph Arndt, who is a senior at Westminster Choir College, studying with Ken Cowan. Honorable mention was given to Yea Eun Park, a graduate student at Eastman in the studio of Hans Davids-son. The sixth finalist was John Allegar, who studies with Lorraine Brugh at Valparaiso University, and was not able to compete in the final round due to weather conditions. Pictured are John Alexander, Joseph Arndt, Adam Brakel, Samuel Gaskin, and Yea Eun Park.



Shown left to right at the Friends of the Wanamaker Organ ribbon-cutting are Frederick Haas of the Haas Charitable Trusts, Friends president Ray Biswanger, Robin Hall of Macy's special events, and store manager James Kenny.

On January 14, the **Friends of the Wanamaker Organ** dedicated its new pipe organ shop at the Philadelphia Macy's with a gala reception and benefit concert featuring Peter Richard Conte. Macy's has dedicated two wings of the third floor gallery of the historic John Wanamaker Store to the Friends of the Wanamaker Organ Symposium Program. The symposium hosts organ technicians from around the world who share their specialized techniques in

the fine art of historic pipe organ restoration. A generous gift from the Haas Charitable Trusts has allowed the teaching facility to be equipped with state-of-the-art woodworking and pipe-cleaning equipment. The after-hours recital was enthusiastically received, and featured the first hearing of the Vox Humana Chorus, the completed first phase of the Wanamaker Organ Orchestral Division restoration.

Frank Lloyd Wright,
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Holt Andrews
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Orgelfreunde GdO; South German Organ Academy, August 2-5, featuring historical instruments of Gabler, Riepp, Holzhey in Weingarten, Ochsenhausen, Rot, Ottobeuren; course director, Franz Raml. For information: <www.organpromotion.org>.

The ASOF/USA winners' recital, June 3 at First Church of Christ in Wethersfield, Connecticut, will feature first-place winners of the **2006 Albert Schweitzer Organ Festival/USA**. First place in the high school division went to Samuel Gaskin of Beaumont, Texas, and first place in the young professional division was awarded to Brenda Portman of Flint, Michigan. (See the report by David Spicer in the January 2007 issue of THE DIAPASON.) For information: 860/529-1575, ext. 209; <www.firstchurch.org>.

All Saints' Parish, Beverly Hills, California, presents its June Chamber Music Festival: June 3, Lucinda Carver, harpsichord and piano, with soprano; 6/10, soprano and oboe; 6/17, Angelus Consort; 6/24, Ascher Quartet. For information: <www.allsaintsbh.org>.

The Franciscan Monastery, Washington, DC, continues its organ recital series on Saturdays at noon: June 9, Dana La Rosa, 6/23, Victoria Shields Harding. For information: <monastery.organ@verizon.net>; <www.myfranciscan.org>.

The Church Music Association of America presents a sacred music colloquium, "Liturgical Music and the Restoration of the Sacred," June 19-24, at Catholic University of America, Washington, D.C., co-sponsored by the Center for Ward Method Studies of the Benjamin T. Rome School of Music, Catholic University.

The conference will focus on Gregorian chant and sacred polyphony and will offer extensive training in Gregorian chant and the Renaissance choral tradition; repertoire by Palestrina, Victoria, Byrd, Tallis, Josquin, and many others; daily liturgies with careful attention to officially prescribed musical settings; sung propers for the 11th and 12th Sundays in Ordinary Time, Requiem Mass for deceased members of the CMAA, Mass for St. Aloysius Gonzaga and/or St. Paulinus, Bishop and Confessor, and Votive Mass for the Blessed Virgin Mary; rehearsals, organ recital, and Ward Method pedagogy demonstrations, composers' forum, and all music, including prepared packets of chant and polyphony, as part of registration.

The primary focus of the colloquium is instruction in chant and the Catholic sacred music tradition, participation in chant and polyphonic choirs, nightly lectures and performances, along with daily celebrations of liturgies in both English and Latin.

Faculty includes Horst Buchholz, William Mahrt, Amy Zuberbueler, Scott Turkington, Kurt Poterack, Rev. Robert A. Skeris, and David J. Hughes.

Services for colloquium participants

in the Crypt Church of the Basilica of the National Shrine of the Immaculate Conception will range from simple sung Mass in Latin and English to morning and evening prayer, from Benediction hymns to a high Mass (Missa Cantata) at a local parish. For information: <www.MusicaSacra.com>.

The University of Michigan presents its 28th International Organ and Church Music Institute June 24-26. The program includes lectures by Richard Benedum, Marijim Thoene, Margarete Thomsen, and Johan Van Parys; recitals by Luke Davis, Kim Kasling, Abigail Woods, Michele Johns, Tapani Yrjola, and others. For information: Marionette Cano, <canom@umich.edu>.

The Old West Organ Society presents the **2007 Boston Organ Academy**

with Yuko Hayashi & Jon Gillock June 25-29. Sessions take place on the 1971 Fisk organ at Old West Church in downtown Boston. The schedule offers two daily masterclasses. Limited practice is available each day at Old West.

Repertoire for Yuko Hayashi's class includes works of Buxtehude, Bruhns, Bach, de Grigny (Mass), and Couperin; for Jon Gillock's class, works of Franck, Vierne, Tournemire, Duruflé, and Messiaen. For information: Barbara Bruns, 978/290-3835, <bbruns@oldwestorgansociety.org>, <www.oldwestorgansociety.org>.

Vienna Master Courses 2007 present a **Master Course for Organ with Michael Gailit**, July 16-27. The program features works by Muffat, Mozart, Mendelssohn, Liszt, Reubke, Schmidt, and Reger, as well as organ solos and



WCSU tour group at Altenburg. The Schlosskirche is in the background.

In January the **organ class of Western Connecticut State University**, led by Stephen Roberts, organ professor at WCSU, visited Central Germany on a study tour. The group played historic organs in Naumburg, Merseburg, Altenburg, Arnstadt, Erfurt, Freiberg

and Berlin, and visited historic sites in Leipzig and Weimar, including the homes of Mendelssohn, Liszt, and Robert and Clara Schumann. Barbara Owen accompanied the group as an invited guest.



Around the Wurlitzer console in the Hoppes home are Rex Hoppes, Joshua Goodwin, Jeff Lyons, Patrick Lyons, Karol Farris, Zachary Guenzel, Kirk Rich, and (kneeling) Matthew Vanover.

Students in the **University of Evansville AGO chapter** have had a busy year. In November they joined forces with the UE MENC chapter to sponsor a concert in memory of Evansville's first music educator, Milton Z. Tinker, who came to Evansville in 1867 and taught music in the public schools for 47 years. After his death in 1914, a community-wide effort led to the purchase of a large M. P. Möller organ that was installed in the newly constructed Soldiers' and Sailors' Memorial Coliseum and dedicated in 1919. The concert in memory of Mr. Tinker was held at St. John United Church of Christ, which is near the Memorial Coliseum.

In January they participated in a

Wurlitzer organ study trip and played two instruments—a two-manual at the home of Mr. and Mrs. Rex Hoppes in Petersburg, Indiana, and a three-manual in the Green Activities Center at Vincennes University. The trip was led by Jeff Lyons, meteorologist for WFIE-14, an Evansville TV station. In February they sponsored two concerts of patriotic music, at First Methodist Church in Evansville and Salem United Church of Christ in Huntingburg, Indiana. Karol Farris, Zachary Guenzel, Charles Lefererink, Kirk Rich, Patrick Ritsch, and Matthew Vanover performed patriotic music suitable for celebrating the birthdays of George Washington and Abraham Lincoln.

figured bass in the church music of the Viennese classical composers.

Active participants are asked to prepare at least three works of their own choice from the complete organ works of the listed composers and from the organ solo and figured bass repertoire of the Viennese classical church music, respectively. Course languages: German, English. The schedule includes two weeks of individual lessons on historic and contemporary organs in Vienna: St. Michael (Sieber 1714/III/40); Votiv Church (Walcker 1878/III/61); Lazarist Church (Mauracher/Kauffmann 1862/1899/1927/IV/52); and St. Augustin (Rieger 1976/IV/47, Reil 1985/II/25).

Seven seminars include aspects of interpretation; Georg Muffat; the organ in the Viennese classical era; Felix Mendelssohn; Franz Liszt; Julius Reubke; Franz Schmidt; and Max Reger. Two half-day excursions will visit prestigious Viennese organs. A closing recital takes place at St. Augustin.

For information and registration: Tel.

(+43-699) 11 30 50 16; <www.gailit.at>, <gailit@aol.com>;

(+49-179) 750 82 55; <www.wiener-meisterkurse.at> <info@wiener-meisterkurse.at>.

For the schedule in detail: <www.gailit.at/mastercourses.htm>; organs in detail: <http://members.aol.com/organstudies/organs_vienna.htm>.

The First European Organ Academy Leipzig will take place August 22–September 2 in and around Leipzig, Germany. Stefan Engels, professor of organ at the University of Music in Leipzig, is the artistic director. The faculty includes Michel Bouvard, Hans Davidsson, Stefan Engels, Hans-Ola Ericsson, Olivier Latry, Lionel Rogg, Wolfgang Rübsam, Wolfgang Seifen, and Wolfgang Zerer. There will be recitals by the faculty and the academy participants, extensive masterclasses ranging from early to new organ music as well as various lectures. The historic organs in Leipzig and its surroundings

will be fully explored. For the complete program and application: <www.hmt-leipzig.de>, <organacademy@hmt-leipzig.de>.

The Royal School of Church Music has announced that the British government will spend £10m on music in primary schools, which will include a national singing campaign. It will be led by composer Howard Goodall, who has been named as a new “singing ambassador.” The campaign will also allow choir schools to work closely with other local schools.

Joe Vitacco of JAV Recordings is spearheading a project to save the **Kilgen** pipe organ at **Our Lady of Refuge** in Brooklyn, New York. This organ, built in 1933, was the instrument that sparked Vitacco’s interest in the pipe organ. With the help of Jim Konzelman, the organ was tightly tuned, then Stephen Tharp recorded a benefit CD, after which the Organ Clearing House arrived to dismantle and pack

the organ. The project includes releathering, cleaning the flues, and reed restoration by Bob Schopp.

The Notre Dame Club of New York, a non-profit alumni organization of the University of Notre Dame, is allowing Our Lady of Refuge to use its bank account to accept online donations to help pay to protect the organ during the construction work. Donations of any amount of money are accepted; those who donate \$50 or more will receive a CD of the new Fritts organ at the University of Notre Dame, all funds less bank fees going to the OLR organ fund. More information on the OLR organ can be found on the *Pipedreams* website, <http://pipedreams.publicradio.org/gallery/northeast/new_york/brooklyn_olr_kilgen.shtml>. To contribute, go to <www.ndnyc.org>.

Trinity Episcopal Church in Santa Barbara, California hosted a “Birthday Bash” concert on March 18 to celebrate the 300th anniversary of the death of Buxtehude and the birthday of J. S.

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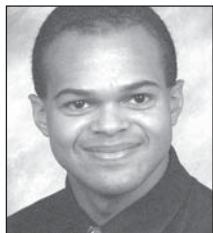
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Bach. The concert featured works by Buxtehude and Bach, performed by members of the Santa Barbara AGO chapter: Steve Hodson, Julie Neufeld, David Gell, Mahlon Balderston, Carol Schaeffer, and Charles Talmadge, organ; William Beasley and Randolph Scherp, harpsichord; and Nona Pyron, Baroque violoncello. A birthday party on the lawn followed the concert.

On February 10, **The Cathedral Church of St. John**, Albuquerque, New Mexico, presented the second annual Trelease Memorial Concert honoring the life and ministry of The Right Reverend Richard M. Trelease, Jr., former Bishop of the Diocese of the Rio Grande. The concert featured the cathedral choirs, guest soloists, members of the New Mexico Symphony Orchestra, and conductors Iain Quinn (director of cathedral music & organist) and Maxine Thevenot (associate organist-choir director) performing Bach cantatas 72 (*Alles nur nach Gottes willen*), 106 (*Gottes Zeit ist die allerbeste Zeit*), 192 (*Nun danket alle Gott*), and the motet, *Komm Jesu, komm*. Performers and guests included soprano Johanna Sindelar, resident conductor of NMSO Roger Melone, tenor Jay Hill, Carol Tucker Trelease, Chris & Kay Trelease, Thom Sloan, Jerry Wellman, countertenor Robert Isaacs, and baritone David Farwig.

Appointments



Richard Thomas Biernacki, BSG

Richard Thomas Biernacki, BSG, has been appointed organist and choir director at the Church of the Holy Communion (Episcopal), in Fair Haven, New Jersey. Br. Biernacki leaves a similar position at St. Peter's Episcopal Church, Livingston, New Jersey. He will direct the adult choir and develop a music program for the children and youth of the parish. He served for 22 years at the Episcopal Church Center in New York City, both as associate liturgical officer and deputy registrar for the consecration of bishops. Additionally, he shared responsibility for music at the Chapel of Christ the Lord. He is the founder and minister general of the Brotherhood of St. Gregory.

Kimberly Meisten has been appointed director of community engagement for VocalEssence, Minneapolis, Minnesota. In this role she will oversee the Witness school program, the Essentially Choral reading program for emerging choral composers, the Welcome Christmas! carol contest, the Talented Tenth apprentice program, and the development of new initiatives. Meisten previously served as director of public programs at the Baltimore Museum of Art, and before that in the office of continuing education at Winterthur Museum & Country Estate in Delaware. She holds a bachelor of arts in music from the College of William and Mary and a master of arts from Cooperstown Graduate Program.

Here & There



Robert Clark

Robert Clark is featured on a new recording on the Brombaugh organ, op. 35, at First Presbyterian Church, Springfield, Illinois (Arsis SACD 405, two-disc set). The program includes works of Bach: BWV 593, 528, 564, 645-650, 540, 582, 527, 590, 652, 655, 656, 657, 667, and 572. For information: <www.arsisaudio.com>.



Douglas Cleveland at the Fisk organ at Minato Mirai Concert Hall in Yokohama

Douglas Cleveland recently completed a concert tour of Japan, where he

performed recitals at Minato Mirai Concert Hall in Yokohama (Fisk organ), St. Alban's Anglican Church in Tokyo (Jaeckel organ), and St. Alban's Hospital Chapel of Tokyo (Garnier organ). Other performances in 2006-07 have taken him to over a dozen venues including Lausanne Cathedral in Switzerland, St. Bonifatius Church, Wiesbaden, Germany; St. Philip's Cathedral, Atlanta; St. Mark's Cathedral, Seattle; University of Iowa, and the University of Calgary's new Jurgen Ahrend organ. In April, Cleveland recorded a CD for Loft Recordings on the new Fritts organ at St. Joseph's Cathedral in Columbus, Ohio. He is represented by Karen McFarlane Artists.



Craig Cramer at the Bader/Timpe organ in Zutphen, The Netherlands

Craig Cramer, professor of organ at the University of Notre Dame, will make two European concert tours this year. The first tour takes place in May. To honor the 300th anniversary of Buxtehude's death, several of these concerts will feature the music of Buxtehude and will be performed with Christoff Keggenhoff, Domkantor of the Cathedral in Speyer, Germany: May 6 at the Speyer Dom, May 9 at St. Albertus Magnus Kirche in Bonn-Bad Godesberg, May 26 at the Evangelische Kirche in Mahlberg, and May 28 at the Evangelische Kirche in Neckarhausen. Solo concerts will be performed on May 13 at the Basilika, Steinfeld/Eifel, Germany on the 1727 König organ (an all Buxtehude concert); May 18 in Tangermünde, Germany on the Scherer/Röder organ of 1624/1716; May 20 at the Cathedral in Magdeburg, Germany; and June 2 in Midwolda, The Netherlands on the famous 1772 Hinsz organ. Craig Cramer is represented by Penny Lorenz Artist Management.



Edith Ho

On the Feast of Corpus Christi, June 7, **Edith Ho** will conclude her 30-year tenure as organist and choirmaster of the Church of the Advent, Boston. Under her leadership, the music program at the Advent has earned international acclaim for its dedication to presenting the best music of the Western Catholic tradition. With a focus on music of the Renaissance, she has presented over 160 settings of the Mass Ordinary—ranging from Gregorian chant to world premieres. Ho recognizes that "it is the singers who make a good choir," but it is her own standards that have attracted so many fine musicians to the Advent. Her many accomplishments earned her an honorary doc-

torate (1994) from Nashotah House Seminary in Wisconsin and the Distinguished Alumni Award (2007) from the Peabody Conservatory in Baltimore, where she earned her bachelor's and master's degrees in organ performance, studying with Arthur Howes.

During her tenure at the Advent, she introduced the music of little-known Renaissance composers, much of which has now been recorded by her choir. Over the last decade, Ho and the choir have forged a close association with Robert Schuneman and Arsis Audio. With the end of her tenure, Arsis will have released ten compact discs with the Advent Choir—recordings that have earned high praise in the *American Record Guide*, *Fanfare*, and *Early Music America*. Her final CD with the choir, to feature music for double choir by Hieronymus Praetorius, will be recorded by Arsis in June.

She made early Renaissance music, particularly the works of Guillaume Dufay, Johannes Ockeghem, and Josquin Desprez, a repertoire staple at the Advent. Ho introduced the music of Dufay to the Advent during the first years of her tenure, and his music continues to figure prominently in the yearly cycle of mass settings. At the opposite end of the spectrum, she has also enjoyed close working relationships with many contemporary composers, including Sir Peter Maxwell Davies, Rodney Lister, Daniel Pinkham, Robert Lehman, Theodore Morrison, James Reyes, and Judith Weir, among others.

—Richard Giarusso



Students from the Secondary School and the Kiev National Ukrainian Music Academy, with Professors Volodymyr Koshuba, Margaret Kemper, and Bylibenko Galina

Margaret Kemper played three recitals in Kiev and Rivne as part of the third American Organ Festival in the Ukraine in May 2006. She also led two masterclasses in Kiev, one at the Kiev Specialized Secondary Music boarding school named after M. V. Lysenko, and the other at the National Ukrainian Concert Hall of Organ and Chamber Music. Shown in the photo are students from the Secondary School and the Kiev National Ukrainian Music Academy, with Professors Volodymyr Koshuba, Margaret Kemper, and Bylibenko Galina.



Susan Barrett and Alison Luedecke

Millennia Too!—**Alison Luedecke**, organ, and **Susan Barrett**, oboes—gave the premiere of *Veni Creator* by San Francisco Bay area organist and composer **John Karl Hirten** at the residence of Jacques Littlefield, Portola Valley, California, on January 20, and at Grace Cathedral, San Francisco, on January 21. The work was commissioned by Millennia Too!. The thematic material for *Veni Creator* is taken from the Pen-

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Photo by Amber Gormley

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St. Joseph's Catholic Church in Biddeford, Maine faced the challenge of coordinating a cantor located in the front of the church with the organist and choir in the rear balcony. Utilizing fiber optic technology, Allen designed a state-of-the-art pipe/digital organ and interface. Consoles and tonal resources in both of these locations can be played simultaneously or independently. The organist, choir and cantor now enjoy the versatility of performing from diverse locations without distracting sound delays. Organists have the added luxury of using both consoles at the same time to play duets.

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GREAT (Unexpressed)	PIPES	SWELL	PIPES	PEDAL (Unexpressed)	PIPES
16 Bourdon	16 Bourdon	8 Stopped Diapason	8 Stopped Diapason	32 Contre Bourdon	
8 Open Diapason	8 Open Diapason	8 Bourdon		16 Diapason	
8 Harmonic Flute		8 Salicional		16 Soubasse	16 Soubasse
8 Gedeckt	8 Gedeckt	8 Voix Celeste	8 Voix Celeste	16 Lieblichgedeckt	16 Lieblichgedeckt
8 Salicional (Sw)		4 Principal	4 Principal	16 Contra Viole (Ch)	
4 Octave	4 Octave	4 Harmonic Flute	4 Harmonic Flute	8 Octave	
4 Spitzflute	4 Spitzflute	2 2/3 Nazard	2 2/3 Nazard	8 Bourdon	
2 2/3 Twelfth	2 2/3 Twelfth	2 Octavin	2 Octavin	4 Choralbass	
2 Fifteenth	2 Fifteenth	1 3/5 Tierce		Mixture IV	
Furniture IV		Mixture III		32 Contre Posaune	
8 Trumpet		16 Basson		16 Posaune	
(Pipes only)	4 Great	8 Cornopean	8 Cornopean	16 Basson (Sw)	
Chimes	Peterson Chimes	8 Trumpet		8 Trumpet	
MIDI on Great		8 Hautbois	8 Hautbois	4 Clarion	
Bass Coupler		4 Chalumeau	4 Chalumeau	MIDI on Pedal	
Melody Coupler CH > GT		(Pipes only)	16 Swell		
GT-CH Manual Transfer		Swell Unison Off	Swell Unison Off		
		(Pipes only)	4 Swell		
		CHOIR			
		(All Digital)			
		16 Contra Viole			
		8 Holzgedeckt			
		8 Erzähler Celeste II			
		4 Prinzipal			
		4 Koppelflöte			
		2 Octav			
		1 1/3 Quintflöte			
		Mixture III			
		8 Festival Trumpet			
		8 Krummhorn			
		Celesta (Sw)			
		Tremulant			
				COUPLERS	
				Swell Tremulant	
				MIDI on Swell	
				8 Great to Pedal	
				8 Swell to Pedal	
				8 Choir to Pedal	
				(Pipes only)	16 Swell to Great
				8 Swell to Great	
				(Pipes only)	4 Swell to Great
				8 Choir to Great	
				8 Swell to Choir	
				Choir Unison Off	
				MIDI on Choir	
				Gallery Choir Off	
				Chancel Choir On	
				Gallery Gt/Sw/Pd Off	
				Chancel Gt/Sw/Pd On	



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tecost plainsong hymn. It is set for organ and oboe d'amore. The piece is sectional, containing variants of the hymn as in a traditional set of variations, but also cyclical as several opening sections are restated, though changed, at the end. It is currently available from the composer at <jkh@hirten.com>.



Paul and Ruth Manz

Concordia University in St. Paul, Minnesota has become the home for a newly established Paul Manz Archive. Through the generosity of **Paul and Ruth Manz**, materials spanning the course of Manz's life and career from his childhood in Cleveland to his retirement in Minneapolis have been placed in the university's library where, after final cataloging, they will be available to all interested parties. The collection includes numerous photos, recordings, letters, his personal library of organ literature, manuscript copies of many of his published works for choir and organ, and a wealth of programs from the many concerts and hymn festivals that Manz played over the course of his career, making it an important and significant resource for church musicians, organists and musicologists. Further information on the Paul Manz Archive can be obtained by contacting the university librarian at Concordia, Charlotte Knoche at <knoche@csp.edu>.



Nigel Potts

Nigel Potts will present a recital for the Rotary Club's Gift of Life program June 2 at St. Peter's by-the-Sea Episcopal Church, Bay Shore, New York. The concert takes place on Elgar's 150th birthday and will include Elgar's *Sonata*, op. 28, and *Nimrod*, along with popular works by Bach, Mozart, Rachmaninoff, Sousa, and more. All proceeds will be donated to the Rotary Club's Gift of Life program, which flies in third-world children who require heart surgery. For information: <www.nigelpotts.com>, <Nigel@nigelpotts.com>.

Trinity College, Hartford, honored **John Rose** for 30 years of service as college organist and director of chapel music at a surprise Vespers in March, which featured dedication of a new stained glass window in his honor. Former students of John Rose came back to campus from across the country and from Europe for the service, which was led by former students who are now Episcopal clergy and featured new compositions by former students performed by former students who are now professional church and opera musicians. College President James Jones preached, and the event was attended by several



John Rose

past presidents of the college as well as hundreds of Rose's Trinity friends.

The service was the first event in a yearlong schedule of concerts, lectures, and exhibits in celebration of the Trinity chapel's 75th anniversary. Keeping the service a surprise for Rose involved an elaborate hoax in which a program was printed for the regular Sunday service he had planned, while a secretly printed program bearing his color photo and interspersing the special musical tributes was ready for the event.

The school's chaplain Daniel Heischman announced that the chapel's choir room would be named for John Rose and that the new window would be installed in his former office, which he recently converted into an archival and collections room for the use of organ students. At a reception following the service, Rose was regaled by the school's men's a cappella ensemble "The Accidentals," singing an adaptation of "Lida Rose" from the *Music Man*, now reborn as "Johnny Rose."

National Cathedral, Washington, DC; recordings of his *Regina Cæli* and *Dignare me o Jesu* (from *Trois motets*, éditions Delatour DLT 1403 and 1404), and *Missa de Archangelis* (éditions Delatour DLT 1311) on Motette 50771. For information: <www.danielrothsaintsulpice.org>.



Joe Utterback

Jazzmuze, Inc. (<www.jazzmuze.com>) has released several new works by jazz artist **Joe Utterback**. *Affirmation*, for organ and trumpet, was written to celebrate the life of Phyllis Edmison, teacher at Hershey School in Pennsylvania. Jack Partridge, Regina, Saskatchewan, commissioned two works for organ and four-part brass, in addition to his previous commission *Simple Gifts (Lord of the Dance)*. The new works, commissioned in memory of his parents, create an Easter Sequence for brass quartet and organ: *Morning and Wondrous Love*.

Utterback's new choral SATB releases include *What Child Is This* and *Psalmsong 1*, the latter taken from his early *Psalmsuite*. His choral works will be featured in a workshop at the RCCO convention in Edmonton, Canada, in August.

Churches with orchestras are invited to visit Grand Mesa Music online (<www.grandmesamusic.com>) to review and hear Utterback's *Deep River*, a band work orchestrated by New Jersey composer Tim Broegee. Broegee also orchestrated Utterback's "Nativity Song" from *Four Songs for Organ* as "Greensleeves" in two editions, for brass and woodwind quintets, also published by Grand Mesa Music. Neil A. Kjos Music Company has released a work for band that includes Utterback's *Balm in Gilead* in an arrangement by Dwayne Milburn in his *American Hymnsong Suite* (WB365); <www.kjos.com>.

Peter Van de Velde is featured on a new recording, *Paul de Maleingreau: Symphonic Organ Works, Volume 2*, on the Aeolus label (AE-10621). Van de Velde is organist of Antwerp Cathedral. This is his third recording for Aeolus. The Pierre Schyven organ (1891) at the cathedral is the most important large romantic organ in Belgium. The program includes the large-scale symphonic organ works of Belgian composer Paul de Maleingreau (1887-1956): *Symphonie de Noël*, op. 19; *Suite*, op. 14; and *Toccata*, op. 73/4. For information: <www.pipeorgancds.com>.



Daniel Roth

Daniel Roth has released the first issue of his newsletter, which offers details on new recordings of his organ and choral music. Works include Roth's *Livre d'orgue pour le Magnificat* and *Fantaisie fuguée sur Regina Cæli*, on JAV 153 with Roth playing the organ at

University of Michigan Forum

28th International Organ and Church Music Institute June 24, 25, 26, 2007

Lectures: Richard Benedum, Marijim Thoene, Margarete Thomsen, Johan Van Parys

Recitals: Luke Davis, Kim Kasling, Abigail Woods, Michele Johns, Tapani Yrjola and UM faculty

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For additional information:

Marilyn Mason, Professor of Music, University Organist
The University of Michigan School of Music, Theatre and Dance
1100 Baits Drive, Ann Arbor, MI 48109
734-764-2500
mamstein@umich.edu



Maxine Thévenot played a recital at St. Petersburg College, Florida, on February 23. Seated on the organ bench: Edward Barbieri (St. Peter's Episcopal Cathedral), Maxine Thévenot, Paul Dixon (St. Petersburg College), and Sylvia Chai

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Nunc Dimittis

Kent S. Dennis died January 1 at the age of 78 in Midland, Michigan. Trained as a chemist, Dr. Dennis had a long career at Dow Chemical Co. in Midland; he retired in 1986 after 32 years as a senior research associate. He served as organist at Memorial Presbyterian Church in Midland for 47 years, and was named organist emeritus in 2003. There he performed annual organ recitals for 46 years; he also taught organ students for many years. A charter member of the Saginaw Valley AGO chapter, serving as dean for three terms, he also served on the board of managers of the Midland Center for the Arts and as president of the Midland Symphony Orchestra, which, with the Music Society, honored him as Musician of the Year in 1987.

In 2002 Steven Egler commissioned an organ piece, *Fantasia on Dennis*, by David Gillingham in honor of Dr. Dennis. With his technical background, he built a pipe organ in his home, and when his health declined, he donated the instrument to St. Joseph the Worker Church in Beal City, Michigan. He was predeceased by his parents, a sister, and a brother. Memorials may be made to the Kent S. Dennis AGO Scholarship Fund, Saginaw Valley AGO Chapter, Gregory Largent, Dean, 121 South Harrison St., Saginaw, MI 48602.

August Humer died January 17 in Linz, Austria, at the age of 59. He had studied organ and harpsichord with Anton Heiller and Isolde Ahlgrimm in Vienna; after finishing his diploma, he traveled to the U.S., where he began an active career as a recitalist under the management of Phillip Truckenbrod Concert Artists. In 1972-74 he won prizes at the international competitions in Innsbruck and Nuremberg, and subsequently performed in Europe and in North America.

In 1972 he was appointed head of the organ and historical keyboard instruments department at the Bruckner Konservatorium in Linz, Austria. He became organist at Linz Old Cathedral in 1975, and made numerous recordings on its organ, a three-manual instrument by Franz Xavier Christmann (1768) and Josef Breinbauer (1867). Professor Humer was a frequent visiting lecturer in Europe and the U.S., and served as an adviser to the historical instrument collection of the Upper Austria Regional Museum.

Herbert James Keeler died September 6, 2006, in Greensboro, North Carolina, at the age of 67. He began piano stud-

ies at age six, and in his teens began playing the organ in his father's church. In 1961 he graduated from Eastern Nazarene College in Quincy, Massachusetts, where he earned two music degrees, one in organ. In 1966 he moved to New York City and began a 29-year career with Western Electric, retiring as a computer systems analyst. Mr. Keeler served as organist for numerous churches and was an active member of the AGO. He was preceded in death by his parents and is survived by his wife of 40 years, Carole. A memorial service was held September 17, 2006, at St. Andrew's Episcopal Church in Greensboro.

Paul S. Robinson died February 15 in Winston-Salem, North Carolina, at the age of 99. Born March 8, 1907, in New Wilmington, Pennsylvania, he graduated from Westminster College in 1929 and began study at the Curtis Institute of Music in Philadelphia that same year. His first venture into North Carolina was in 1932 as the summer organist at Duke University where he continued for 10 years.

After obtaining a master's degree from Union Theological Seminary in New York City, he became a year-round North Carolina resident in 1938 as organist for Centenary United Methodist Church in downtown Winston-Salem. There he started his long association as organist and accompanist for the Mozart Club's annual presentation of Handel's *Messiah*.

The 1941 presentation was December 7, during which the *Messiah* radio broadcast was interrupted by the news of the Pearl Harbor attack. Two months later, Paul was inducted into the Army's Third Armored Division as a chaplain's assistant. He traveled with them in England, France and Germany, where he played a folding reed organ for services.

Discharged in 1945, he returned to Centenary United Methodist staying until he started doctoral studies, also at Union Theological Seminary, where he received a Doctor of Sacred Music degree in 1951. In 1952, he came to Wake Forest College for a temporary position at about the same time as another temporary instructor, Mary Frances McFeeters. Within a few years, they became indispensable both to Wake Forest and to each other. Paul and Mary Frances were married in 1955, and they moved with the college to the new Winston-Salem campus in 1956. He served as professor of music and university organist until his retirement in 1977, and was the organist for Wake Forest Baptist Church from 1956 to 1993. He continued accompanying *Messiah* until 1997.

He is survived by his wife, Mary

Frances Robinson; two daughters, and two grandchildren. Donations in his memory may be made to Wake Forest Baptist Church, P.O. Box 7326, Winston-Salem, NC 27109.

—Scott Carpenter

William E. Seifert died December 26, 2006 in Campobello, South Carolina, at the age of 71. A graduate of Wofford College, he later earned a master of divinity degree from Duke University and a master of education degree from Western Carolina University; he was a United Methodist minister for many years and also taught in South Carolina public schools. After retirement he worked for the Dower Organ Building Co., builders of the organ at Episcopal Church of the Holy Cross in Tryon, North Carolina, where he was a member. Mr. Seifert was dean of the Spartanburg AGO chapter from 1988 to 1989, and at the time of his death was the chapter's chaplain. He is survived by his wife, two sons, two daughters, three sisters, and seven grandchildren.



John Edward Williams

John Edward Williams died on March 16 at his home in Spartanburg, South Carolina, after a bout with esophageal cancer. He was 87. For 43 years he had served First Presbyterian Church as organist/choirmaster and was elected an elder of the congregation. On his retirement in 1991, Converse College conferred on him the honorary degree Doctor of Music in recognition of his significant contribution to the cultural life of the community. The church further honored him in 1995 by dedicating a new Schoenstein organ, named for him, in their chapel. He had supervised the installation of the church's large Aeolian-Skinner sanctuary organ in 1968. Recognized as a leader in church music circles, he was widely known and highly esteemed throughout his denom-

ination and the whole region. He was especially helpful to fellow musicians of all denominations.

Dr. Williams graduated in music from Illinois Wesleyan College in 1941, joined the U.S. Navy, and served throughout World War II in London, where he played for American servicemen and, on occasion, for Queen Elizabeth and her father, King George VI. He also performed at the Glasgow Cathedral. After the war he entered the School of Sacred Music at Union Theological Seminary in New York, graduating in 1948 with an MSM degree. There he studied organ with Robert Baker and Hugh Porter, composition with Harold Friedell, and the history of music with Clarence and Helen Dickinson.

From Union he came directly to Spartanburg and set about mustering support for the founding of a local chapter of the American Guild of Organists. Success came in 1954 when he became a charter member of the new chapter and, at the same time, inaugurated the Spartanburg Oratorio Society, directing for several years its performances of major choral and orchestral masterpieces. He was known and loved for his lively sense of humor, witty repartee, and buoyant personality. He maintained high artistic standards and refined taste. He enjoyed popular music and jazz, but he never allowed these secular elements to intrude into his music for worship.

He was married to Patricia Gilmore Williams, a distinguished local artist and portraitist who predeceased him by several years. He is survived by a sister in Illinois, two married daughters, a married son, five grandchildren, and a great-grandson. A memorial service was held at First Presbyterian Church on March 20. Donations in his memory may be sent to the Dr. John E. Williams Music Scholarship Fund in care of First Presbyterian Church, 393 E. Main St., Spartanburg, SC 29302.

—John M. Bullard

Here & There

CanticaNOVA Publications has released its spring catalog of "traditional music for the contemporary church." Among the releases are the *Liber cantualis* in the Solesmes edition, along with works by Angela Birkhead-Flight, Bernard Kirkpatrick, J. William Greene, Gary Penkala, Colin Brumby, Orlando Gibbons, Michael Altenburg, Stephen McManus, and others. For information: <www.canticanova.com>.

The Church Music Association of America has restored a 1923 book that includes all the chants from Holy Week,



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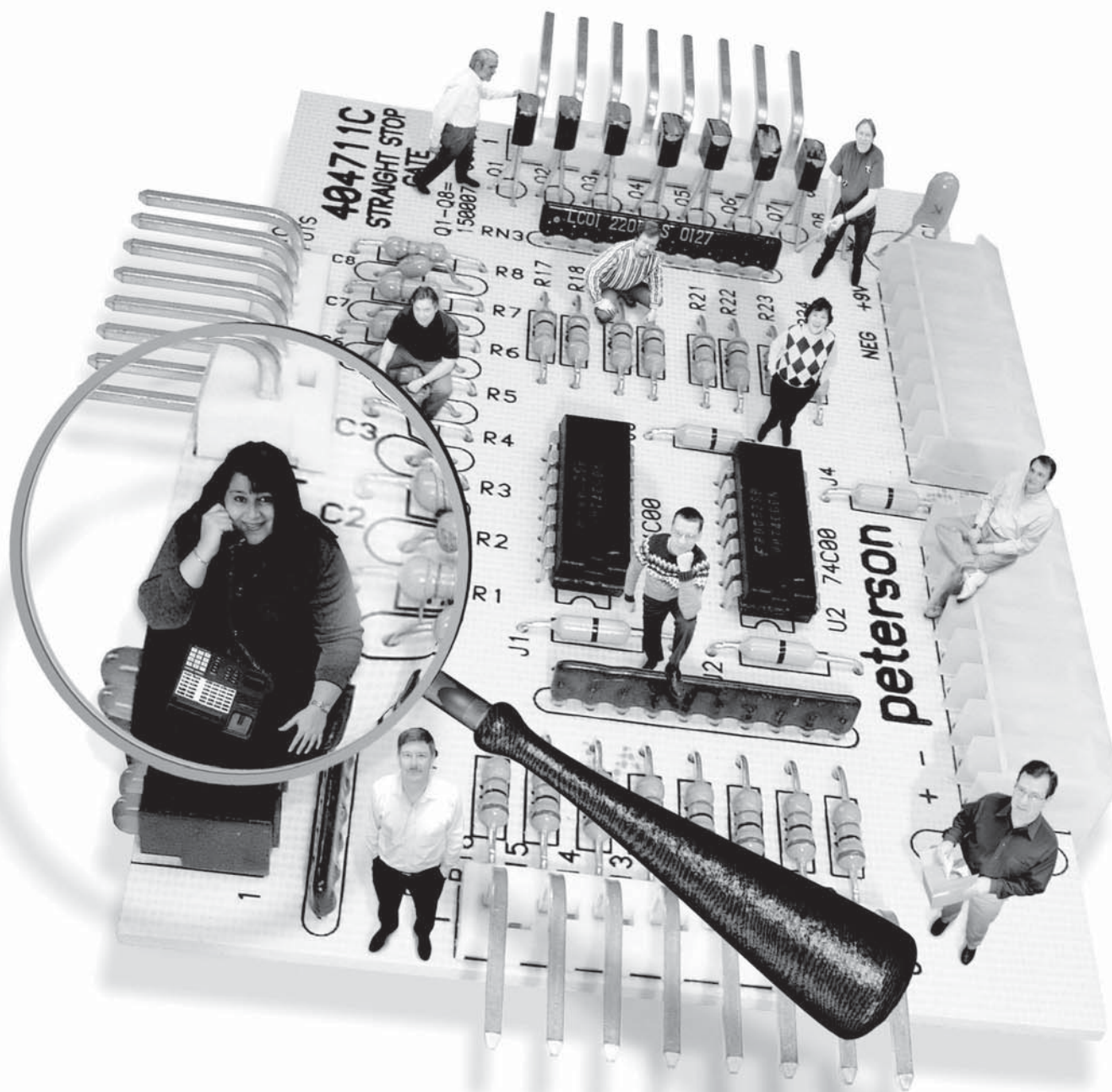
30 ORGANS from ca. 1840 to 2004 will be heard from the pre-convention event July 11 through the final concert on July 17th.

We'll spend two days in Indianapolis and four days exploring the organs and scenery north, east, south, and west of the city.

HEADQUARTERS is The Sheraton Indianapolis Hotel & Suites, located just off I-465 at Keystone at the Crossing. Our special convention room rate is \$103. Parking is plentiful and free! Book now via the OHS website below, or by phone at 800-325-3535.

For full convention information and to register visit
www.organsociety.org/2007

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including the Masses and the Office, the *Officium Majoris Hebdomadae et Octavae Paschae, Cum Cantu, Juxta Ordinem, Breviarii, Missalis et Pontificalis Romani*, 533 pages. The book is available both for a free download and in a printed edition (\$30). For information: <www.musicasacra.com>.

The Living Church has announced the 51st edition of *The Episcopal Musician's Handbook*. This 2007–2008 edition covers Lectionary year A, Advent 1 (December 2, 2007) through Thanksgiving Day (November 27, 2008), and includes hymn suggestions, psalm settings, lists of psalms, canticles and services, notes on canons and rubrics, formats and repertoire for choral eucharist, sung offices, occasional services, Advent lessons and carols, and resource information. For information: 800/211-2771; <tlc@livingchurch.org>.

MSR Classics has announced the release of two new recordings: *Exultate: Organ Music of Daniel Gawthrop*, played by Mary Mozelle at Princeton University Chapel; and *This Time It's Personal*, with Stephen Ketterer playing the Beckerath organ at Edgewood. For information: <www.msrecd.com>.

OxRecs Digital has released its updated catalog for 2007. Among the new releases are *Organs & Voices of Tudor England*, featuring the Choir of Gonville & Caius College, Cambridge, directed by Geoffrey Webber, with organist Magnus Williamson; *World without end*, the Chapel Choir of Trinity College, Oxford, directed by Katie Lee, with organist Pater Dutton; and *Carols for All*, Oxford Bach Choir directed by David Lowe, with organist Elizabeth Burgess. For information: <www.oxrecs.com>.

eMedia Music Corp., publisher of the series of guitar tutorial CD-ROMs, announces the addition of Canada to the territories where it distributes the *EarMaster Pro* and *EarMaster School* ear

training software CD-ROMs from EarMaster APS. eMedia has been distributing *EarMaster Pro* and *EarMaster School* in the U.S. since 2006. *EarMaster Pro* includes 651 ear training lessons for recognizing and transcribing intervals, chords, scales, rhythms and melodies. Users can interact with *EarMaster Pro* using the staff or the onscreen instruments: piano, guitar, bass, violin, cello, banjo, and others. It provides detailed statistics on one's progress and even allows users to create their own customized exercises. *EarMaster School* is the educational version of *EarMaster Pro*; it includes all of the features and exercises in *EarMaster Pro* and also permits the creation of custom class lessons, and supports progress tracking with multiple users across a network, allowing for easy implementation in the classroom or computer lab. Multi-user lab packs and site licenses are also available. For information: <www.emediamusic.com>.



Allen Organ factory technicians installing the Quantum™ Q405 in Grove United Methodist Church

Grove United Methodist Church, Radford, Virginia, has installed a four-manual, 316-voice Quantum™ Q405. The new Allen includes Acoustic Portrait™, the only digital organ with “real-time” sampled reverb. It also features Quad Suite™ voicing, with American Classic, French Romantic, Neo-Baroque and Orchestral stoplists.

The Q405 in Grove UMC is one of the largest instruments in southwest Virginia. Quoted in a February 17, 2007 *Roanoke Times* article by Jared Turner, organist Pat Brown said, “It has an

exquisite sound. It gives us a lot of variety to play different types of music. It's just a dream come true . . . One of the challenges and one of the pleasures is to play a variety of music to enhance services to a variety of people. This particular organ gives us a lot of variety to choose from. The possibilities are just endless.” Barry Holben, vice president of sales at Allen Organ Company, performed as guest organist at the February 25 worship and at an afternoon recital.

A new compact digital stop generator now available from Rodgers solves the problem of limited tonal resources in pipe organs when there's no space or money to add more pipe ranks. The digital stop generator—the Rodgers DSG-108—functions as a “pipe organ in a box” that can add tonal capabilities in up to three manual divisions and one pedal division.

With the help of an authorized Rodgers dealer using the customization power of the Rodgers Organ Architect system, purchasers of the DSG-108 may add organ stops from over 500 stereo imaged digital samples in the Rodgers Sound Library. Each unit has a capacity of up to 32 individual stops that can be expressed or unexpressed. Multiple units may be added for increased capa-



Rodgers DSG-108

city. The digital stop generator has the same voicing software as the Rodgers Trillium Masterpiece Series, allowing stop-by-stop and note-by-note voicing. The 10-channel audio system offers flexible installation options, enabling the Rodgers sound created with Parallel Digital Imaging to move and mingle with sounds from winded pipes. With onboard Rodgers Sound Space technology, the unit can also digitally enhance room ambiance to overcome poor acoustics. For information: <www.rodgersinstruments.com>.

In the wind . . .

by John Bishop

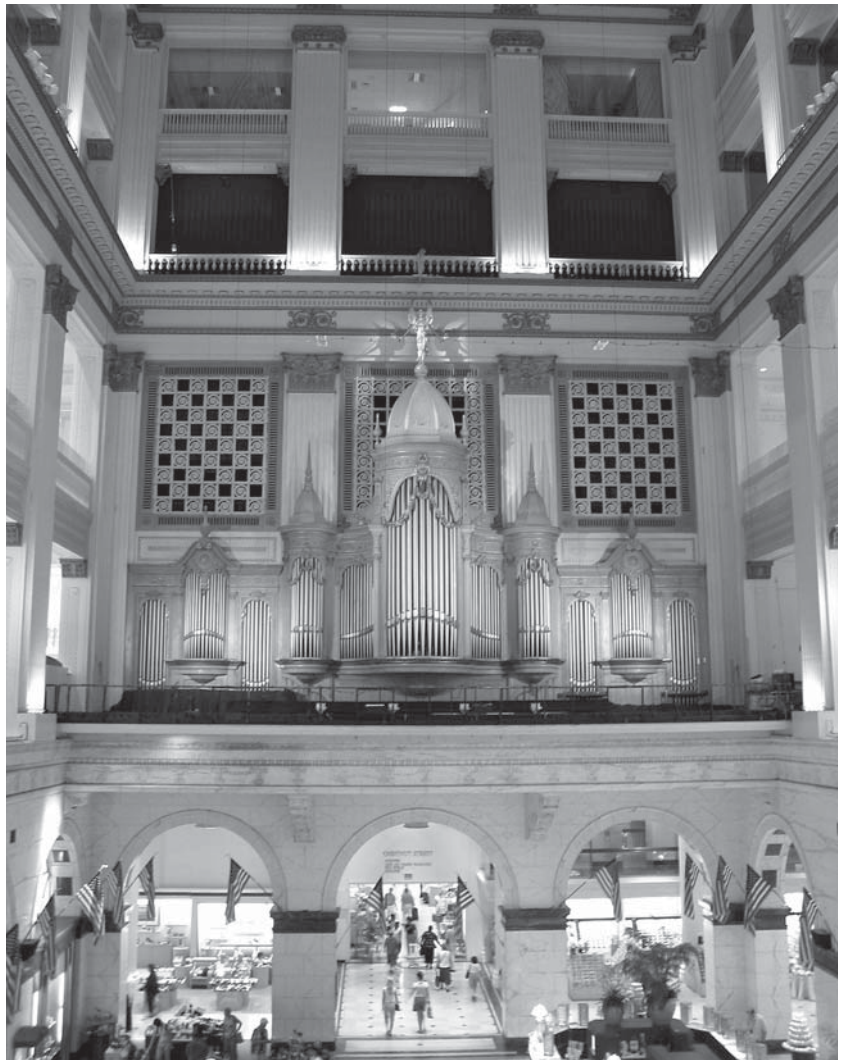


Photo 1. The Grand Court (photo by John Bishop)

Size matters

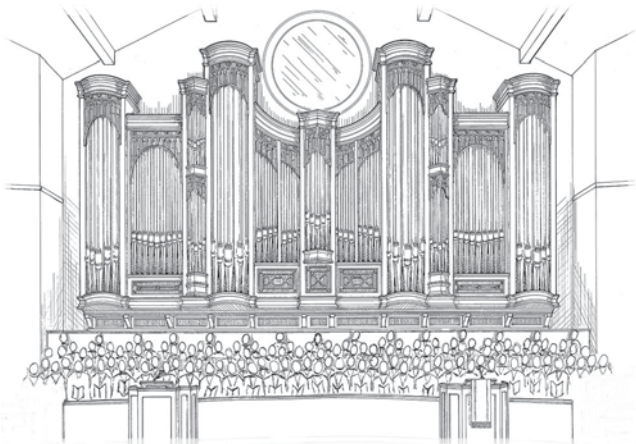
We're fascinated by superlatives. We admire great engineering feats and geographical marvels, and we are skeptical of fallacious claims. When a family restaurant advertises “the world's largest ice cream sundae,” we expect something big but we doubt whether the claim is true. I went to <www.guinnessworldrecords.com> and saw a video of someone named Higgenbotham jumping off an eight-meter platform into an 18-inch deep pool of water, setting a new record. Pretty silly, but he did it in front of a huge audience and stood right up waving his fists. He must have been very proud.

Hammacher-Schlemmer claims to be selling the World's Largest Cross-

word Puzzle. According to their online catalogue, it “hangs on a full seven feet by seven feet of wall space and has 28,000 clues for over 91,000 squares . . . a 100-page clue book, with no repeats, provides the hints.” (“Comes with a storage box.”)

Until I started writing today, I thought that the Grand Canyon of the Colorado River was the largest canyon in the world. It's as much as 8,799 feet deep (that's 1.66 miles) and almost 275 miles long. But when I Googled® “world's largest canyon” I learned about the Great Canyon of the Yarlung Tsangpo (Brahmaputra) River in the Himalayas of Tibet, which has a maximum depth of more than 17,500 feet (3.3 miles) and is more than 308 miles

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long. It's located in a very remote area forbidden to foreign travelers, and has apparently been revealed only recently to the rest of the world.

The world's largest city is Bombay where the population was 12,778,721 in 2005. That's larger than the entire country of Zimbabwe (12,671,860). New York City is number eight with 8,143,197 residents in 2005.

The Nile is the longest river in the world with a total length of 4160 miles. While the Amazon is second longest (4049 miles), it's the largest in volume, discharging something like seven million cubic feet of water into the ocean every second.

I looked up tallest buildings and found an argument about whether or not antennas should be counted (Sears Tower in Chicago if you don't, Taipei 101 in Taipei if you do). What a time-sink is *Guinness!* (Get back to your writing.)

We brag about our pipe organs by citing statistics: "It has 20 reeds." "It has three 32's." "It has three 8' Opens on the Great." But let's be careful. In the organ world (or elsewhere in the world of the arts), bigger is not necessarily better. Most of us have generally known that the Midmer-Losh organ in the Convention Hall in Atlantic City, New Jersey, is the largest in the world, but we also know that it's not playable, and when we read more carefully we find that some experts believe that the entire specification has never been playable at once. One legend says that the early staff of the organbuilding workshop at the Wanamaker Store in Philadelphia claimed that the Atlantic City organ was never finished.¹ Small wonder that they would want to make such a claim—they were involved in building what they believed would be the world's largest organ.

As with skyscrapers, it turns out that it depends how you count. Here is what seems to be current and definitive regarding the dimensions of the largest pipe organ in the world:

	Atlantic City	Wanamaker's
Ranks	452	469
Pipes	33,112	30,067
Weight (tons)	150	287 ²

It's easy to guess why the Atlantic City organ has more pipes but fewer ranks—the bottom three of seven keyboards have 88 notes! Wanamaker's has the edge by 17 ranks, but where did the extra 137 tons come from? (I imagine that the same person who figured out the weight of these organs also did the numbers for the cubic capacity of the Amazon.) (See Photo 1, The Grand Court.)

The customer is always right

John Wanamaker was the personification of the classic American success story. He attended school through the age of 13 and opened his first store in Philadelphia at the age of 22. His stores grew progressively larger as he introduced retail policies that are central to the industry today. Wanamaker was among the first to offer guarantees, refunds, and fixed prices; he introduced the first restaurant in a store, and was a pioneer in the use of newspaper advertising for retailing, including the first full-page newspaper ad.³

The unprecedented opulence of the Wanamaker stores in both Philadelphia and New York allowed customers to express their personalities as they shopped. The very wealthy were catered to in special ways—those with more modest incomes were made to feel special, and had specialty goods of high quality made available to them as never before.

It was John Wanamaker's appreciation of beauty that inspired him to include pipe organs in his stores from the very beginning. That appreciation was instilled in his son Rodman whose love of the organ began early in his life. Devout Presbyterians, John Wanamaker was a Sunday school teacher at Philadelphia's Bethany Presbyterian Church, and young Rodman was the organist. The family's country home

Lindenhurst boasted an important personal art collection and a large two-manual Roosevelt pipe organ, all of which was destroyed in a catastrophic fire in 1907.⁴

Longtime Grand Court Organist Mary Vogt linked John Wanamaker's original inspiration for the construction of a truly monumental organ in the Philadelphia store to this fire. He lavished attention on Rodman, his only surviving son, and knew how much the Lindenhurst organ meant to him. The Grand Court organ was therefore offered as consolation to Rodman, and once the project was underway, John Wanamaker deferred to Rodman's exquisite artistic and musical taste for the fulfillment of the vision that has now provided the world with one of its most important musical instruments.⁵

The Grand Court of the Wanamaker Store in Philadelphia is an immense space, taller than it is long or wide. America's major organbuilders were considered for the commissioning of a new organ, but John Wanamaker commented that it would take years to construct a new organ large enough to fill the space, and the financial climate of the time was unstable (the Panic of 1907 was just ending). Then a wonderful opportunity presented itself.

Organbuilder Murray Harris had been chosen to construct a huge concert organ for the St. Louis World's Fair of

1904. It was planned that after the World's Fair, the organ would be moved to a new convention hall in Kansas City, Missouri (the initials "KC" were carved in the console's music rack). The scope of this contract necessitated the building of a larger factory and considerable expansion of the firm's staff, and the company's capital was stretched so thin that stockholders were assessed \$10 a share to raise needed cash. Their outrage led to the end of Harris's association with the firm, which was reorganized with company superintendent William Boone Fleming in charge.

The organ was a great success at the World's Fair, attracting millions of visitors to hear recitals played by the world's greatest organists, including a landmark series of 40 recitals by French master Alexandre Guilmant. But when the fair was over, both Murray Harris and the Los Angeles Art Organ Company were insolvent. While the organ was being built, in the confusion during the reorganization that resulted in the formation of the latter firm, the contract with officials in Kansas City had never been ratified. It was voided and the organ was placed in storage in St. Louis in default.⁶

The organ had been in storage for five years before John Wanamaker focused on acquiring it. Finding such an immense organ "ready-made" seemed an ideal solution for the grand space in the Philadelphia store.

Organbuilder George W. Till had worked with Odell in New York for many years. When he left that firm in 1905, he had heard that John Wanamaker was looking for an experienced organbuilder who could also repair and tune player pianos. By the time the Wanamakers were considering the purchase of the St. Louis organ, George Till was well ensconced as the house "organ-man." Till was dispatched to inspect the organ in storage and was later charged with closing the purchase and arranging for the organ to be shipped to Philadelphia.

While most organbuilders are accustomed to being able to move their instruments in rented trucks, the St. Louis World's Fair organ filled 11 railroad boxcars. The train left St. Louis on the evening of August 5, 1909. William Fleming was engaged to supervise the installation of the organ. George Till was to be the "tonal man." From the first times the organ was heard in the store, it was evident that it was inadequate to fill the immense space of the Grand Court with sound. Shortly after its dedication on June 22, 1911, the Wanamaker Organ Shop under the direction of both Till and Fleming was established on the 12th floor of the store. Over the ensuing years the organ was expanded from its original specification of approximately 130 stops to its present gargantuan size.

My source for this historical back-

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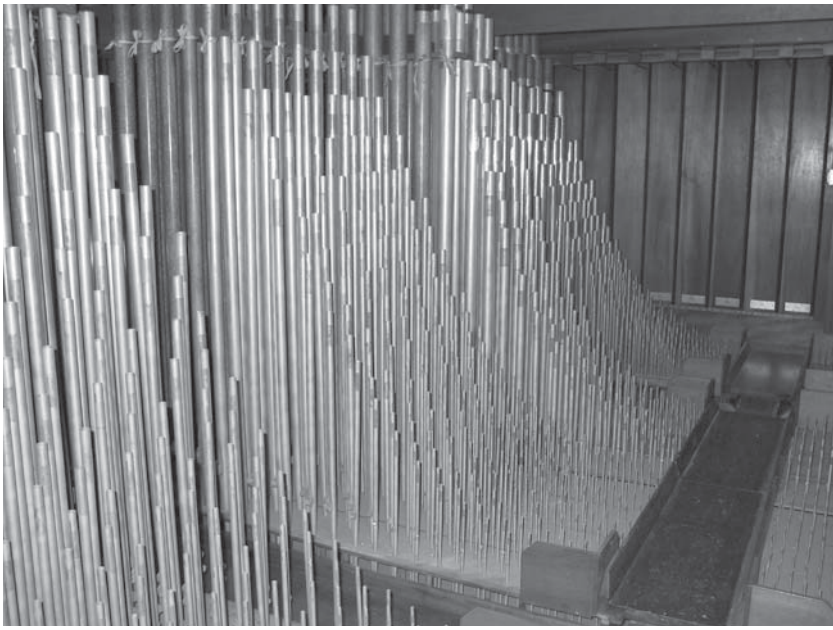


Photo 2. The String Division (photo by John Bishop)

ground is the beautifully produced book *Music in the Marketplace* written by Ray Biswanger, president and one of the founders of the Friends of the Wanamaker organ. If you are interested in reading the history of this unique organ and the people who built it, funded it, and have played on it, visit www.wanamakerorgan.com where you can order a copy. (And while you're at it, join the Friends.) There are dozens of wonderful photographs of the organ, specifications of the Grand Court organ in several stages of its development, and photos of the Grand Court decorated for different festivals and celebrations. On the website, you can also see the schedule of regular performances, hear streamed radio broadcasts, and purchase recordings of the organ by several distinguished artists.

Just the facts, ma'am . . .

Here a few tidbits I single out from the specification that help define for me the scale of the Wanamaker Organ (See Photo 2, The String Division):

The 88-rank String Division includes 58 eight-foot strings, all of 73 notes, all ranks starting on low C.

A quick glance shows 34 eight-foot Diapasons on the manuals. The Main Pedal Division has 54 ranks, and only five stops borrowed from the manuals.

Another quick glance shows 82 ranks of reeds. There are altogether seven different ranks at 32' pitch—one of them is a Bourdon with half-length resonators.

More than virtually any other large organ I know, the Wanamaker Organ is

a "straight organ." There is very little borrowing. A large percentage of the manual ranks have 73 notes. And true curiosities such as the two-rank Clarinet in the Swell, the nine-rank chorus of Vox Humanae (recently reconstructed as an independent division!), or the chorus of strings in the String/Orchestral Pedal Organ at 16', 10 $\frac{1}{2}$ ', 8', 5 $\frac{1}{2}$ ', 4', 2 $\frac{1}{2}$ ', 2', 1 $\frac{1}{2}$ ', 1 $\frac{1}{4}$ ', and $\frac{3}{4}$ ' (this division includes two full-length 32's and a total of 19 ranks and 716 pipes) add up to separate the organ from any other in the world. You cannot say it's the best or largest of its class, because it's the only organ in its class! (See Photo 3, String/Orchestral Pedal Organ, 32' Contra Diaphone and 32' Contra Gamba.)

The six-manual console is as elegant in design and construction as any I've seen. There are 692 stop tablets in eleven rows. There are 167 pistons. And under each of the six manuals there are brass slides about three octaves long that operate the expression shutters. The woodworking is exquisite, the materials rich and colorful—a world-class single-class console for a world-class single-class organ. (See Photo 4, Wanamaker console, Peter Conte, organist.)

Maintaining an organ of this scale is a continuous process. It requires all of the usual organbuilding skills, of course, with the addition of extraordinary organizational skills and patience. And how do you go about playing such a thing? One of the things I love about my work is the number of different organs of all sizes, shapes, and descriptions that I get to play. But sitting in front of a console



Photo 3. String/Orchestral Pedal Organ, 32' Contra Diaphone and 32' Contra Gamba (photo by Charles Kegg)



Photo 4. Wanamaker console, Peter Conte, organist (photo by John Bishop)

like this is bewildering. And what about funding? Simply and bluntly put, how much does it cost to keep an organ with 82 reeds in any kind of presentable good tune? Remember, this is an organ that is played in public 12 times every week.

The Wanamaker Organ by itself is special enough. It's a marvel—it's over the top—it's indescribable. But in my opinion the real story is the group of people who are gathered around the organ—the organist and his associates, the curator and his colleagues, and the executives and officials of the corporation that now owns the grand store built

by John Wanamaker, which has been handed down through several generations of ownership.

The May Company has recently taken control of the Philadelphia Wanamaker store. Their division of Annual and Special Events (think of the Macy's Thanksgiving Day Parade) has assumed responsibility for the organ, by all accounts an exciting and constructive move. A new Wanamaker's Organ Workshop has been established in the building, and ambitious plans for the further renovation, preservation, and presentation of the organ are in the works. (See announcement, page 3.) To put it simply, the organ is now owned by a corporation that understands its importance as a musical instrument, cares deeply about its place in America's cultural life, and is committed to maintaining it in the best possible condition.

So consider this column as background, and join me here in the next edition of THE DIAPASON so I can tell you about those wonderful, brilliant, welcoming people who are the modern-day stewards of the world's grandest organ. ■

Notes

1. Biswanger, Ray, *Music in the Marketplace*, Friends of the Wanamaker Organ Press, 1999, p. 241.
2. Ibid.
3. Ibid., p. 35.
4. Ibid., p. 47.
5. Ibid., p. 49.
6. Ibid., p. 330.

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by James McCray

To this table we come

Bread of the world in mercy broken,
Wine of the soul in mercy shed:
By whom the words of life were spoken,
And in whose death our sins are dead.
—Reginald Heber (1783-1826)

The taking of the bread and wine for communion is a ritual of personal rejuvenation. W. H. Auden in an essay titled *The Guilty Vicarage* wrote

A ritual is a sign of harmony between the aesthetic and the ethical in which body and mind, individual will and general laws, are not in conflict.

For Christians, this sign of harmony is between their God and themselves. In that moment the old axiom that “It is better to have a future than a past” is brought into stark reality, and as people return to their pews, there is a quiet sense of hope.

Some churches offer communion in each week’s service, others only occasionally, usually at specific times in the church year. For almost all of my life I attended Protestant churches in which the latter format was dominant. Now, as the new church choir director in a church where taking communion is a weekly occurrence, I must admit that weekly is preferable. That formality is strengthening to me (and I suspect everyone in the church) because it blends in the Socratic dictum to “know thyself.” In Donald P. Hustad’s book, *Jubilate! Church Music in the Evangelical Tradition*, he points out the following:

Fellowship with God and with each other is a prominent part of our worship services, and should reach its highest level in the service which we call “Communion” in which we also eat and drink the Lord’s Supper, or Eucharist. This then is the Christian peace offering: we offer ourselves to God and to our neighbors, in fellowship.

Music plays an important role during communion. Singing appropriate hymns brings the experience into a heightened awareness before and after the actual taking of the bread and wine. Singing together is a part of a ritual just as saying “The Lord’s Prayer” or reading a Psalm. These elements within a service are not just intellectual experiences—they increase emotional responses for all participants.

As musicians, we tend to focus on the craft of our performances. Attacks and releases, intonation, tone and other parts of a choir’s performance all contribute to the beauty of a performance. Most choir directors would agree with Sigmund Freud, who in that famous late essay titled *Civilization and Its Discontents*, wrote that “beauty has no obvious use; nor is there any clear cultural necessity for it. Yet civilization could not do without it.”

Our weekly challenge is to commingle these components of beauty, emotion and craft into a service—not intruding into the moment of communion, but rather subtly emboldening it. That is not an easy task, but it is accomplished by choosing sensitive musical settings for use during communion or in the anthem slot to start the process of focus. The music reviewed this month aims at those characteristics and should serve your choir and congregation well. But also be aware that having the congregation sing at least one hymn during the communion process will probably be more valuable than anything the choir does autonomously. Be reminded of the words of author Timothy Dudley-Smith, “We come as guests invited.”

O Wheat Whose Crushing Was for Bread, Rosalie Bonighton. SATB and organ, Paraclete Press, PPM 000507, \$1.60 (M).

Using a text by Delores Dufner, OSB, this sensitive setting is crafted well. The choral parts are syllabic, usually unaccompanied in alternation with the organ, which completes the phrases and moves forward to the next harmonic area. There are three verses with similar or identical music that has a sense of development. This work of quiet dignity and depth is highly recommended.

We Remember You, Stan Pethel. SATB, keyboard, and optional soprano solo, Monarch Music of Lorenz Corporation, 10/3515 M, \$1.85 (M).

Most of the settings reviewed this month are slow and quiet, but this one has an energetic, rhythmic keyboard accompaniment of flowing sixteenth notes that develop syncopations through five-note thematic patterns within groups of four sixteenth notes so that the pulse is constantly shifting. The choral parts are short block-chord syllabic statements. The short, easy solo occurs in the last section as a contrasting antiphonal set of phrases in alternation with the choir.

Coenantibus Illis, Giovanni da Palestrina (1525–94). SATTB unaccompanied, NDC Editions of C. F. Peters Corp., No. 43, \$3.95 (M+).

This scholarly edition by Ralph Buxton is part of the series *Notre Dame*

Choir Editions. Only Latin is used for performance in this typically very contrapuntal late Renaissance motet. Although the lines are typical Palestrina, the work may be somewhat challenging for most church choirs since it requires two tenor parts; however, it is excellent repertoire for concert groups.

Give Us Your Body and Your Blood, George F. Handel (1685–1759). Two-part mixed or TB, organ, and optional violin, cello, Concordia Publishing House, 98-3785, \$1.75 (M-).

Edited by Don Petering who provided the text, this is part of Concordia’s Treasury Series; however, no documentation for the source of the music is given. Separate parts for the optional violin and cello are included at the end of the choral score, but those string lines do not appear in the choral score. The instrumental music is filled with ornamentations.

We Come as Guests Invited, Austin Lovelace. SATB and keyboard, GIA Publications, Inc., G-5033, \$1.30 (M-).

Based on *Wedlock*, an American folk hymn, this tuneful melody is sung three times: in unison, as a four-part unaccompanied chorale, and as a canon between SA and TB voices. The simple music uses modal harmony adding to its

natural attractiveness. Singers and congregation will enjoy this folklike setting.

I Will Remember You, Lloyd Larson. SATB and keyboard, Beckenhorst Press, BP 1704, \$1.75 (M).

The keyboard part is an easy arrangement of the choral lines, but there is one section that is to be sung unaccompanied. The homophonic choral parts are easy with some unison singing. This straightforward pragmatic anthem is suitable for small church choirs.


At This Table, Allan Robert Petker. Any two parts, keyboard and optional obbligato instrument, Fred Bock Music Company, BG 2439, \$1.70 (E).

The treble obbligato line is a series of short phrases above the choral parts, and its easy part is also included on a separate score at the end. After a two-part introduction there are two verses that could be sung by soloists. The sweet music has an easy accompaniment that provides contrast to the vocal lines. Easy yet attractive music.

Lord, to Your Feast We Come, Alexis Feodorovich Lvov (1798–1870). SATB with optional organ, GIA Publications, G-4434, \$1.20 (E).

Although there is some division in this setting, the music is relatively easy. An optional organ introduction has been

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provided by editor Hal Hopson. The choral parts, on two staves, are block chords, with the final section a more-flowing setting of a Latin *Kyrie Eleison*, but the rest of the text is in English.

Communion Song, Pat Messick. Two-part treble, soloists, and piano, Abingdon Press, 0687076846, \$1.30 (E).

Three-fourths of this setting is in unison with a repeat sign, so a soloist could be used the first time through the section. The final section, in two parts, is a quiet Alleluia in which the second part is added only on the repeat. The very easy keyboard music consists of half-note chords below the vocal lines. Easy enough for any small church choir.

The Meal, Russell Nagy. SATB and keyboard, Highstreet Music of Beckenhorst Press, JH 563, \$1.40 (M-).

This "waltz" has four verses in various arrangements of the melody. The setting also has a contrasting section with a more flowing theme and a modulation, but all remain in that opening 3/4 meter. The keyboard part is easy and serves only as a background for the voices. With its quiet attractiveness, this will be a perfect communion anthem for small church choirs.

New Recordings

Scott Farrell Plays Organ Music from Newcastle. The English Cathedral Series, Volume VIII, Regent Records REGCD189 (2003); available from <www.regentrecords.com>.

Sonata I in D Minor, op. 42, Alexandre Guilmant; *Fantasie in D-flat*, op. 101, Camille Saint-Saëns; *L'Orgue Mystique, Suite XXXV, "In Assumptione B.M.V."*, op. 57, Charles Tournemire; *March on a Theme of Handel*, op. 15, Guilmant; *Apparition de L'Eglise éternelle*, Olivier Messiaen; *Carillon de Westminster (24 Pièces de Fantasie)*, op. 54, Louis Vierne. Total playing time: 79:51.

The main part of the Newcastle Cathedral organ is visually very impressive. It stands in the magnificent case built by Renatus Harris in 1676, ten feet above the floor, on the rood screen that separates the nave and chancel. This position helps the sounds to be heard to maximum effect in the building. The oldest part of the organ is the 1881 instrument built by T. C. Lewis of Brixton. Harrison & Harrison of Durham implemented alterations and additions in 1911 and 1954, and John Nicholson of Worcester completely rebuilt the instrument in the early 1980s. There are 95 stops spread over four manuals and pedal.

Guilmant's *Sonata I* illustrates two fundamental weaknesses of the composer: he is not a gifted melodist, and his development of material is pedestrian. However, he was also one of the most famous organ recitalists of the late 19th century, and he certainly knew what sounded good on the romantic, late 19th-century symphonic organ. Farrell argues this point successfully in his performance on the CD. The majestic introduction of the first movement, for example, consists of thunderous, dense chordal effects, and the Englishman exploits his instrument's exceptionally brilliant reeds and mixtures—the effect is, indeed, truly massive and impressive. It is a tribute to Farrell and the Newcastle organ that, despite the superabundance of octave duplications in Guilmant's texture, the sound in this recording is not oppressively muddy. Farrell continues to use most of this opening registration for enunciating the

aggressive, twisting, rhythmic principal theme whenever it appears in the pseudo-sonata-form movement that follows. The organist's detached fingering here is clean and rhythmical, and he tosses off with ease the technical demands. Throughout the movement, the organist plays off the entries of this serpentine theme against a sustained, more prayerful, hushed second theme, which he plays on flutes whose delicate sweetness rivals those made by the 17th-century English master-builder of such pipes, Schultz.

After the second movement, which is based on a lilting rustic idea in 12/8 and a soft chorale-like tune, Farrell launches with joy into the very fast, loud, chromatic third movement, a modified sonata form. Farrell positively romps through the principal theme, a sixteenth-note *moto perpetuo*, and he maintains his composure throughout the mainly sequential development of this idea. This section abruptly ends with a general pause, and the second idea, a soft, sentimental hymn-like theme, is enunciated. The furious sixteenth-note idea soon returns and undergoes extensive development. Before the end of the movement, the second melody is heard one more time, now transformed into a regal theme for full organ, and then the work closes triumphantly with the furious *moto perpetuo* theme.

One senses that Farrell is playing well within his technical abilities in his performance of Guilmant's *March on a Theme of Handel* (from the chorus "Lift Up Ye Heads" in *Messiah*). For instance, he flawlessly performs the imitative counterpoint with its many sequences, the buildup in dynamics to full organ as the climax approaches, and the leaping lines of octaves for the feet at the thrilling climax of the work. This is, indeed, a very fine performance.

For those who are not already aficionados of French organ music of the period 1880–1937 and do not possess recordings of the repertoire, this CD by Scott Farrell is highly recommended.

—Peter Hardwick
Minesing, Ontario, Canada

J. S. Bach – Organ Works Complete. George Ritchie, organist. Raven 11-compact disc set, OAR-875, \$49.95.

Volume 1: German Virtuosity & Italian Elegance. Fritts-Richards 2/50 Op. 4 of 1984 at St. Alphonsus Church, Seattle, Washington; one compact disc, OAR 250, \$14.98.

Volume 2: Leipzig Mastery. Taylor & Boody 3/52 Op. 19 of 1992 at Christ Church Cathedral, Indianapolis, Indiana, and Taylor & Boody 4/80 Op. 9 of 1985 at College of the Holy Cross, Worcester, Massachusetts; two compact discs, OAR 300, \$14.98.

Volume 3: For Music Lovers and Connoisseurs. John Brombaugh 4/108 of 1981–86 at Southern Adventist University, Collegedale, Tennessee; two compact discs, OAR 400, \$14.98.

Volume 4: Foreign Influences. Fritz Noack 2/35 Op. 128 of 1995 at Christ the King Evangelical Lutheran Church, Houston, Texas, and Munetaka Yokota 2/47 of 1984–90 at California State University, Chico; two compact discs, OAR 470, \$14.98.

Volume 5: Orgelbüchlein Plus. Paul Fritts 3/83 Op. 18 of 1995–98 at Pacific Lutheran University, Tacoma, Washington; two compact discs, OAR 580, \$14.98.

Volume 6: Youthful Brilliance. Martin Pasi 3/75 Op. 14 of 2003 at St. Cecilia's Cathedral, Omaha, Nebraska, and C. B. Fisk 4/88 Op. 78 of 1979 at House of Hope Presbyterian Church, St. Paul, Minnesota; two compact discs, OAR 740, \$14.98.

The six volumes are each available

separately or as the complete set of eleven compact discs. They may be obtained (postpaid) from Raven <www.ravencd.com> or (not postpaid) from the OHS Catalog <www.ohscatalog.com>.

George Ritchie puts his considerable academic and musical talents to good use in this 11-CD set of the complete organ works of Bach. Several of the six volumes have already been reviewed in *THE DIAPASON*, and so it is not my intention to discuss them all individually, but rather to attempt to provide an overview of the whole set.

So far as the whole set is concerned, I should probably start by pointing out that as J. S. Bach's *Organ Works Complete*, this set perhaps represents a somewhat minimalist interpretation of the word "complete." On the one hand the collection quite properly eschews works that are widely considered to be spurious such as the *Eight Little Preludes and Fugues* BWV 553–560, and quite laudably includes the *Duetti* from the *Clavierübung III* and the Vivaldi transcriptions, omitted by some other collections. On the other hand, however, it is more debatable whether the series is right to omit many of the Kirnberger, Rudorff (Haselböck), and Neumeister (Yale MS) chorale preludes. These are included in most other Bach CD sets such as Bram Beekman (18 CDs including even the *Eight Little Preludes and Fugues*), Marie Claire Alain (14 CDs), Peter Hurford (17 CDs, omits the *Duetti*, but includes the *Eight Little Preludes and Fugues*), Lionel Rogg (12 CDs including the *Eight Little Preludes and Fugues*), and Wolfgang Ribusam (16 CDs plus an extra one for the Kirnberger Chorales and a few other works). Moreover, besides these at least another couple dozen compositions are excluded from the Raven 11-compact disc set, including such well-known works as the *Fantasia in C major* BWV 570 and the *Chorale Fantasia on "In Dulci Jubilo"* BWV 729. Some or all of these missing works might well have been included in a *Volume 7: Sundry Other Stuff*. Nevertheless, keeping the collection down to an 11-compact disc set does at least have the advantage of making it cheaper and more accessible to the average purchaser than some of the other "more complete" *Complete Organ Works* compilations.

The intention of this collection of recordings is clearly to present Bach's organ compositions played as authentically as possible. To this end the performer has assembled a collection of fine modern instruments in historical styles similar to organs with which Bach would have had at least a nodding acquaintance—instruments by builders like Schnitger and Hildebrandt whose work Bach knew, even if he would not have been quite so familiar with them as with the work of some of the lesser-known local organ builders of his native Thuringia. The two compact discs in Volume 4 are recorded on two modern instruments built in the style of Zacharias Hildebrandt, one by Fritz Noack at Christ the King Lutheran Church in Houston, and one by Munetaka Yokota at California State University, Chico, though the Yokota instrument also has some characteristics in common with the instruments of Gottfried Silbermann.

I am by no means an expert on the work of Hildebrandt and other 18th-century German organ builders, but while listening to the fourth volume I was very much struck by how similar these two organs sounded to each other and also by how different they sounded from the instruments on the other nine compact discs. They seemed to have more fundamental than some of the other organs, and their flutes were par-

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ticularly pretty, though I did not find some of the initiation characteristics quite as pleasant as those of some of the other organs. The similarity in the sound of these two organs leads me to suspect that both Fritz Noack and Munetaka Yokota did a fine job of capturing the Hildebrandt sound, and Volume 4 is from this point of view most instructive.

The instruments used on the recordings are "well-tempered" in a number of unequal or "well-tempered" temperaments, among which the 1/5-comma Kellner "Bach temperament" seems to predominate. There is no doubt that Bach liked unequal temperaments like this, and a couple of the organs he played were tuned this way. In this respect the recordings give an authentic Bach sound. However, the fact remains that many of Bach's major organ works were written for recital use, and the majority of instruments he performed them on were probably tuned to a meantone temperament.

The first compact disc of Volume 6 is played on the Martin Pasi organ at St. Cecilia's Cathedral in Omaha, which with its crystal-clear ringing choruses and beautiful individual registers is my favorite instrument on this whole set of recordings. The Omaha organ has a lever which can be moved to give either 1/4-comma meantone or the Wegscheider unequal temperament, and I think it is a pity therefore that on this particular recording only the unequal temperament was used. The recordings on instruments tuned to Kellner and Kirnberger temperaments may be "authentic" in representing how Bach liked his music to be played, but they do not seem to be how it always actually was played, since the majority of organs in Bach's day were still tuned to a meantone temperament.

It would be possible, however, to make an even more radical suggestion and to ask whether in fact in some instances Bach might not have deliberately composed an organ work in a particular key because of the effect that meantone tuning would have produced upon the way it sounded on the particular instrument on which he was intending to perform it. Thus it might, for example, be instructive to hear how the *Prelude and Fugue in F minor* BWV 534 sounds in 1/4-comma meantone, a temperament that imparts a peculiarly melancholic character to compositions played in the remote key of F minor. So while I do not criticize George Ritchie for recording all these compact discs in unequal temperaments, there is a sense in which I am left wishing to hear more.

For the most part I am very enthusiastic about George Ritchie's tempi and registrations. Avoiding the breakneck speed at which some recitalists seem to think they have to play today, George Ritchie performs Bach's compositions in an elegant and unpretentious manner. His phrasing is excellent, avoiding both the tendency to play like an automaton and the opposite extreme of introducing a ridiculous and exaggerated degree of rubato.

His registrations are also for the most part excellent, and are helpfully listed in the leaflet that accompanies the recordings. My old organ teacher in England used to say that Bach changed his combinations about as often as the rest of his underwear. Thus it is good to see that George Ritchie does not get involved in the too frequent and unnecessary changes of registration that seem to be *de rigueur* in these days of multi-level electronic combination actions. For the most part, he plays each piece throughout on the same registration, only making changes between manuals when they are indicated. In all this his performance is probably once again "authentic," and throughout all of the eleven CDs I only had occasion to question his registration in one piece, which was the first movement of the *Trio Sonata No. 6 in G* BWV 530 on the second disc of Volume 3, where 8' Holprij plus 2' Octave are used in the right hand. I don't think an organist in Bach's day would have used the 8' and 2' stops without a 4', though it sounds very pleasant played this way.

Other aspects of George Ritchie's registrations also impressed me. On instruments where one is available, he often uses the Tertian to color the choruses as well as in solos, and in this respect he is probably being true to what organists of Bach's day would have done—demonstrating the color that a tierce can add to the chorus of an organ that is not in equal temperament. He also shows praiseworthy restraint in full organ passages, usually limiting himself to the Hauptwerk Mixtur and omitting the Cimbel, for example, on the Taylor & Boody at Christ Church Cathedral in Indianapolis in Volume 2.

Although 32' reeds are readily available, he only uses them twice—in the *Fantasia in G minor* BWV 542 and inevitably, of course, in the *Toccata and Fugue in D minor* BWV 565. In several *organo pleno* passages he actually omits the 16' Pedal reed as well—as in the *Toccata and Fugue in F* BWV 540 and the *Dorian Toccata* BWV 538, where the use of only an 8' Pedal reed ensures clarity in the Pedal line. George Ritchie plays a few pieces that are normally played on a strong *tutti* using rather gentler registrations, such as the five-part *Fantasia in C minor* BWV 662 and the *Orgelbüchlein* chorale prelude on *Nun komm, den Heiden Heiland* BWV 599, and this is also a refreshing change.

As an authentic and scholarly presentation of the (more or less) complete

organ works of J. S. Bach, this 11-compact disc set is probably the best value for money on the market today. I particularly recommend volumes 4 and 6.

—John L. Speller
St. Louis, Missouri

The Psalms of Emma Lou Diemer. Joan DeVee Dixon; 1991 Reuter organ, University of the Ozarks (III/39). RBW Record Co., P.O. Box 14187, Parkville, MO 64152.

Volume 1: Twenty-three Psalm settings for organ solo (Sacred Music Press)
Volume 2: Nineteen Psalm settings with Emmanuel Brass (Various publishers)

Volume 3: Seventeen Psalm settings plus *Variations on Rendez à Dieu* and *Abide with Me* (Sacred Music Press)

In 1998 the late Alvin C. Broyles, husband of Joan DeVee Dixon, commissioned Emma Lou Diemer to compose musical settings of all 150 Psalms. These three recordings show a result of that commission, played in an order for musical interest rather than the numerical order of the Psalms. Any who are familiar with Diemer's musical intelligence will know that these are compositions of freshness and variety. Not only that, but they are well played.

Volume 2 has the additional benefit of an excellent instrumental group, Emmanuel Brass, active in the Cumberland, Maryland area. These Psalm

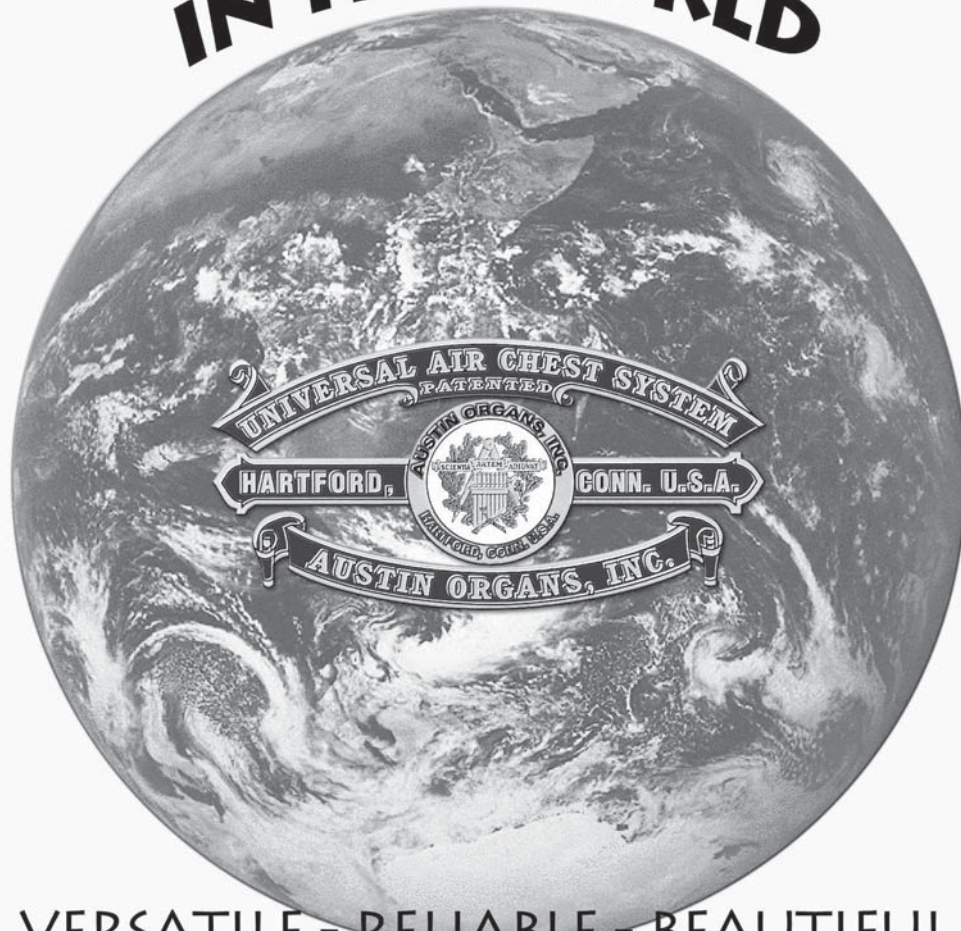
settings include works for flute and organ, trumpet and organ, bass trombone and organ, and really exciting works for percussion and organ. A non-Psalm piece, if there is such a term, is the *Aria and Scherzo* for flute and organ, which would be great in recital. Everything is beautifully played. If you were to buy one of these three CDs, this may be the one to purchase first. Most of these compositions would be suitable for service use or in recital, and are well worth hearing.

Bach—The Trio Sonatas. Joan Lippincott; 1995 Taylor & Boody organ, 21 stops, St. Thomas Church, New York City. Gothic #G49116, <www.www.loft.cc>.

This recording of Bach's "Stupendous trios for the Organ," to use Samuel Wesley's description, is enhanced by the inclusion of an excellent booklet written by George B. Stauffer detailing the history of the music in general, as well as individual particulars regarding each sonata.

While the small instrument is suited to the music, it perhaps is preferable to listen to one sonata at a sitting. Registration possibilities are too limited for variety in the 18 movements. A case in point is the Vivace movement of the third sonata: the left hand registration does not hold its own against the brighter right hand. The basic pedal division, 16' - 8' -

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4', reeds 16' - 8', does not offer enormous variety for this music.

The performance, on the other hand, is splendid. Students who want to know how the pieces ought to sound could benefit from listening to this disc. Personally I regret that two or three different organs could not have been used, although the logistics no doubt would have been formidable.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania

New Organ Music

Historical Organ Techniques and Repertoire: Volume 10 Italy 1650–1725, edited by Calvert Johnson. Wayne Leupold Editions, WL5000015, 2006, \$39.00.

I am delighted to write that this volume maintains the overall high standards we have come to expect from Calvert Johnson that were applied to the volumes covering Italy 1550–1650 and 1725–1830 published in the same series. This volume under review covers the period from shortly after the death of Frescobaldi in 1643 until just after the death of Alessandro Scarlatti,

and follows the standard format of the other volumes in this series, i.e., the pieces themselves being preceded by a section containing historical information, subdivided into ten chapters, each one devoted to a specific topic. These include information on the instruments in use during the period and their role in the services, types of composition, registrational possibilities, performance practice (with special emphasis on fingering, ornamentation, articulation), and a list of sources and both contemporary and modern editions, concluding with an invaluable list of articles and books in English relevant to the subject. In this volume the pieces are arranged in a general graduated order of difficulty rather than chronologically, which does make it more difficult to chart an unfolding development of style and differentiated treatment of form by individual contemporaries.

A brief history of the earliest organs in Italy shows that the instrument was known from the eighth century, and the section on the use of the organ in Italy makes interesting reading for understanding the requirements for the organist during the Mass, with nine summaries of participation from Cavazzoni in 1547 to Martini in the later 18th century. The section on types of composi-

tions provides a succinct introduction to the different genres utilized by Italian composers, and the lengthy sections on the organs themselves with specifications of instruments from 1581 to 1755 is essential reading, particularly the notes on unusual stops and historical firsts, which will hopefully lead the performer to an appropriate choice of stops on a modern instrument without any anachronistic registers being used. The sections on registration include Diruta's classification by mode and registrations by type of piece and function taken from several early 17th-century sources, followed by the registration suggestions by the Flemish builder Hermans from the mid to later 17th century, and concluding with mid-18th-century registrations found in compositions and recommended by builders.

The comprehensive section on fingering includes plenty of examples taken from treatises and original works, with two tables to illustrate a summary of fingering for scale passages and one for intervals and chords. There are also a few exercises to get the student to think about the implications of the connection between fingering and phrasing, although some of the examples from the later 18th century may not necessarily have applied to the period

covered in this anthology. Articulation is covered with customary thoroughness, with extracts from Diruta in 1593 through to Prelleur's legato approach in 1758. The section on ornamentation covers over 20 pages, again including examples and explanations drawn from many different sources, and with several thought-provoking exercises and questions as to how they may be applied to the pieces in the anthology. Brief comments on rhythmic flexibility are extremely helpful and are applicable to several of the pieces that follow.

There follow 15 pieces including four *Versets*, the *Offertorio, Post Comunio* [sic] and *Pastorale* by Zipoli, a *Tastata, Passaggi*, and *Pastorale* by Pasquini, a *Toccata and Canzona* by Storace, a *Toccata per l'elevazione* and a *Capriccio* by Strozzi, and sonatas by Aresti, Giustini-ani, Ziani and Bassani taken from Aresti's 1697 publication. As a group, they cover all the genres of composition utilized in the period, including the imitative style as used in Zipoli's second to fourth versets and the sonata by Ziani with its repeated notes in the subject, and the freer style as demonstrated in the *Toccata for the Elevation* by Strozzi with its many trills and clashing harmonies and the *Toccata and Canzone* by Storace. The two pastorales, particularly the one by Zipoli with its chromatic, dissonant ending, are charming examples of this type of composition that was particularly popular in the 18th century.

As is the custom with this series, each piece is prefaced with extensive notes as well as stimulating questions on various aspects of performance. Fingering is also suggested in many places, but the student is left to work out some tricky passages for him or herself, particularly in the Strozzi *Capriccio* with its part-crossings. Several of the pieces contain a pedal part, though elementary by North German standards. Original note values and beaming provide the student with practice in assimilating the at times bewildering streams of stand-alone 16th notes in the Strozzi pieces.

It is a pity that because of size constraints of the volume there was not room to include pieces such as one of the *Pensieri* by Casini, *ricercare* by Fontana and Battiferri, a *toccata* or *fugue* by Alessandro Scarlatti and a sonata by Martini, but there is plenty of material in this volume that requires careful study. The general standard of accuracy in the printed scores is exemplary, although a sharp is required before the penultimate note in the RH in the Aresti *Elevazione* on p. 93, and probably before the final RH note of the first bar as well. All of the pieces are well suited for use in a liturgical setting and in a recital.

This volume is very highly recommended, and particularly with regard to the thorough treatment of every facet of performance practice, should be considered an essential addition to the library of anyone who has yet to explore the variety of forms of Italian post-Frescobaldi keyboard music prior to the vast production of lighter sonatas and offertories as the 18th century progressed. Calvert Johnson and his many associates again deserve the deepest commendation for making this material accessible under one cover, especially the enormous range of contemporary sources on all aspects of performance practice. It is to be hoped that this will provide the stimulus to encourage further exploration of the organ works by the composers included here, as well as by the composers mentioned in the list of modern editions on page 72–73, most of which are readily available.

—John Collins
Sussex, England

From *Das Orgeleinbuch*, by Leonardo Ciampa (Op. 193, No. 4)

IV. Polonaise (ad una tastiera divisa)

m.d. Tr. 8' + Pr. 4', ossia Cornet V

8

15

21

27

33

40

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52

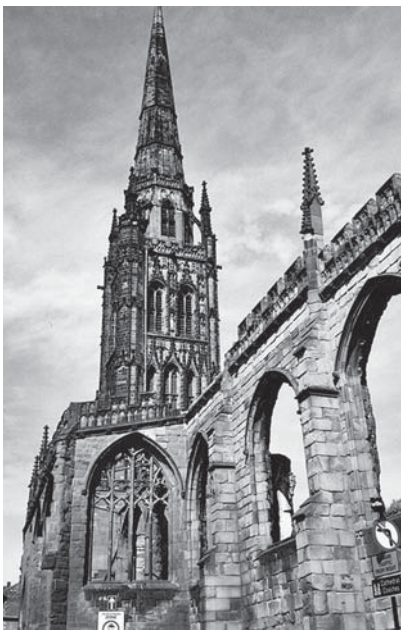
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Coda

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Wells Cathedral as seen from the author's bed and breakfast. The proprietor had a son who sang in the Choir of Men and Boys under Malcolm Archer (who is now at St. Paul's Cathedral, London).



The ruins of Coventry Cathedral

Wonderful choral music, spacious acoustics, massive organs and gifted musicians—all comprised a successful trip to England last spring for my wife and me. We spent six days in London, and then we drove through the countryside. Naturally, in London we visited as many churches, museums and art galleries as possible. St. Martin in the Fields has a thriving restaurant in the undercroft, serving food until well into the evening and scones and tea during the afternoon. When an evening concert dismisses, the restaurant fills quickly. A store and brass rubbing facility are also on the premises.

Our trip to St. Paul's Cathedral allowed us to climb to the dome; however, Evensong was said because the choristers were on Easter holiday. Westminster Abbey provided an Evensong at 3:00 p.m. on a Saturday afternoon. One of the docents, well-marked with a dark green cape, told us that she was standing in the choir area one day when a woman approached her with the question: "Do you feel the spirit?" The docent told her that the Holy Spirit was always at work in the abbey. The strange woman told her that another spirit was definitely in the quire area. The docent still is wondering who the spirit could be!

Evensong brought about 200 worshippers to the abbey. The officiant gets his pitch from a handy box of tuning forks behind his prayer desk. James O'Donnell leads a wonderful Choir of Men and Boys.

We were late to attend the Evensong at Wells Cathedral in the western part of England. Since ropes were completely shutting us out of the quire area, we sat in the cathedral area to hear the rest of the service. What a wonderful sound in this spacious building.

The organs were not in use at Blenheim palace, but the presence of the Churchill memorabilia was fasci-



The high pulpit of Canterbury Cathedral

nating. Since my wife worked for Hallmark Cards in Kansas City, Missouri, we were especially fascinated that Churchill's cards were later published by the Hallmark company. The palace is the home of the Dukes of Marlborough. The first John Churchill won an important battle on the continent, and he charged a Virginian to hurry back to England to tell of his victory. It took the American eight days to make the trip with the news. One member of our party suggested that the early Americans had as much trouble with the roundabouts in England as we do!

During our visit to Coventry Cathedral, Jean and I remembered seeing many of the silver crosses of reconciliation in churches around Europe. Coventry Cathedral presents these to other churches on the continent. We especially remembered the cross in St. Nicolas Church in Leipzig, Germany. A college choir from William Jewell College in Liberty, Missouri, was to perform at the Coventry Cathedral the following week.

The charming city of York brought us another Evensong service. This Sunday afternoon service featured the Girl's Choir with the lay clerks. Three of the girls were honored and elevated to head choristers at the service. It was beautifully sung.

The town of Cambridge is a not to be missed musical delight. Evensong at King's College Chapel is a must. This chapel offered the only service where the officiant received the pitch from the organ. Stephen Cleobury sat away from the choir for half of the service. He directed only the stirring anthem by Edward Elgar. Each side of the choir was directed by one of the lay clerks. My organ teacher, Ronald Arnatt, former president of the AGO, informed me that in his day at King's one finger directed the choir. As a child, Dr. Arnatt sang the *Once in Royal David's City* solo for the Nine Lessons and Carols three years in a row. He also pointed out that one of his good friends across the stalls would try to make him laugh, especially before important solos.

It is poignant to hear a prayer for peace offered on the hour by clergy at every major cathedral in England. Most of the cathedrals also have quite a large marble inlay that honors the men and women who, during the blitz of World War II, stayed on the roofs of the cathedrals and threw the incendiary bombs off the roof before damage could be done.

Jean and I returned the next day to St. John's College Chapel for Evensong. The choristers were excused this day, so the service was sung by the lay clerks. Although the young men sang beautifully, the clergy officiant was pitch chal-



The façade of St. John's College, Cambridge. David Hill directed his scholars at the Evensong service, since the boys were excused that afternoon.

lenged and had to resort to the pitch pipe very frequently.

On to Canterbury with its history. The cathedral close is very beautiful—Jean and I love to travel in the late spring to see the gardens in full bloom. Here an 80-year-old docent told us that she was engaged to marry a Canadian soldier when she was just 18 years of age. Since her English family had no means at all, the Canadian family sent her a beautiful wedding dress. She found that her fiancé was killed in Germany one week before the war ended. Although she married another man, lived happily and raised children and



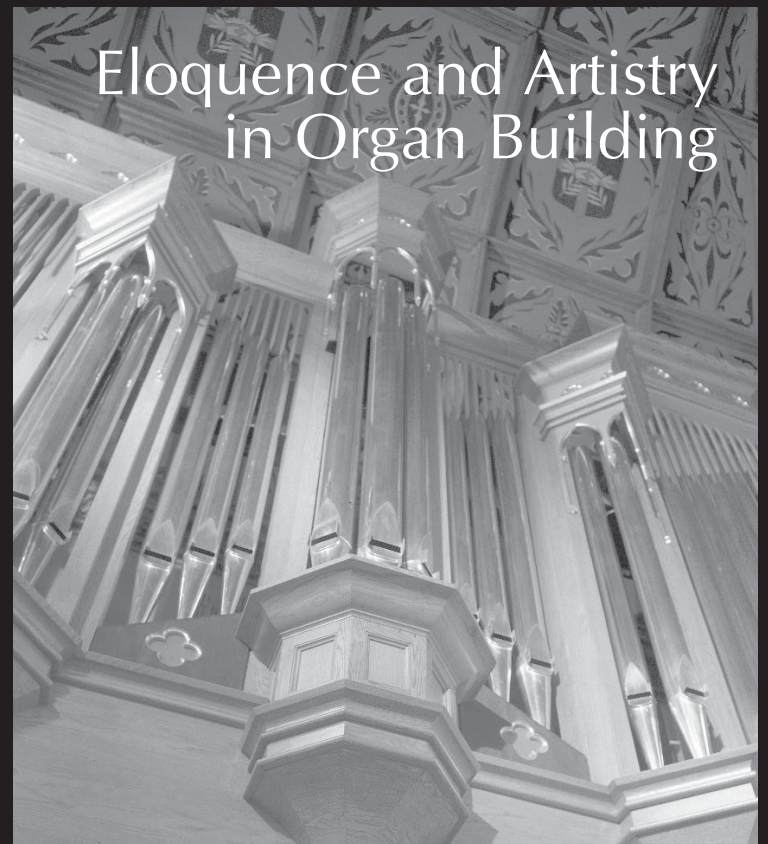
York Minster had one of the loveliest Evensongs of the trip. The girls choir sang, and three of the female choristers were honored with special medals for their years of service to the choir. Here two of the staff are seen washing the glass lanterns in front of the Minster.

grandchildren, she told us that a day does not go by without her thinking of the Canadian soldier.

It is truly fascinating to hear the many stories and talk to the people during our travels. ■

Henry Glass is director of music at University United Methodist Church in University City, Missouri. Past dean of the St. Louis AGO and now Missouri State convener, he is also organ instructor at Webster University, St. Louis.

Photos by Jean Glass.



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Duquesne University Celebrates Jean Langlais Centennial

Kenneth Danchik



Andrew Scanlon, Eric Lebrun, Susan Ferré, Ann Labounsky

Duquesne University in Pittsburgh, Pennsylvania, was the site of a centennial celebration of the birth of French organist-composer Jean Langlais (1907–1991). Organized by Ann Labounsky, Langlais' leading American disciple, and by Andrew Scanlon, adjunct professor of organ, the event gathered Langlais scholars and students for a six-day celebration, February 16–21, 2007, with workshops and performances on campus at the Mary Pappert School of Music and at local churches. The organ and sacred music department at Duquesne is one of the nation's largest, and a testimony to the vision and leadership of Dr. Labounsky's 37-year faculty tenure.

Langlais first visited the city in 1967 at the invitation of the University of Pittsburgh and Robert Sutherland Lord. Later, Langlais presented masterclasses and recitals at Duquesne on his frequent United States tours. One student quipped that "Pittsburgh is the Langlais capital of the world" due to the great local interest in Langlais' music and the number of local musicians who personally knew Langlais.

Friday, February 16

The centennial celebration began with a recital of Langlais' music, played on the 1963 Casavant organ (IV/137) at Calvary Episcopal Church, an organ that Langlais played on his 1981 tour. Current organ students of Dr. Labounsky were joined by Mary Pappert School of Music Dean Edward Koehler, who played trombone with a brass quartet in Langlais' *Cortège*.

Saturday, February 17

Ann Labounsky presented an organ masterclass at Trinity Episcopal Cathedral on the 1968 Möller organ (IV/92).

Drawing on her vast experience of studying and recording the complete organ works of Langlais for Musical Heritage Society, and as author of *Jean Langlais: The Man and His Music* (2000, Amadeus Press), Labounsky shared her keen insights into Langlais' music, and explained the musical code that he sometimes used to quote names and textual passages in his music.

Organ alumni of Labounsky and the sacred music department played a recital of Langlais' organ music at the First Presbyterian Church on its 1988 Casavant organ (IV/77), followed by a dinner at the church.

Sunday, February 18

Sacred choral and organ music of Langlais was featured during church services at St. Paul Cathedral, Duquesne University Chapel, First Lutheran Church, First Presbyterian Church, and Trinity Episcopal Cathedral.

Eric Lebrun, professor of organ at the Regional Conservatory of Saint-Maur des Fossés, France, played a recital on the 1992 Casavant organ (III/44) at First English Evangelical Lutheran Church. Repertoire included works of Langlais, Alain, Litaize, and an improvisation on two submitted themes.

The day ended with a Compline service at Heinz Memorial Chapel on the University of Pittsburgh campus. Organist Mark King played a prelude of Langlais' *Prelude modal* from *Vingt-quatre Pièces*, and *Méditation* from *Suite Médiévale*. The choir, directed by Andrew Scanlon, sang *Libera me* from Langlais' *Deux Déplorations*.

Monday, February 19

Music librarian Terra Mobley gave a tour of the Duquesne University Gumberg Library Sacred Music Collection.



Ann Labounsky, Robert Sutherland Lord, Carolyn Shuster Fournier, Andrew Scanlon

This collection contains many Langlais scores and recordings, in addition to the Boys Town Collection of Sacred Music and holdings from Allen Hobbs, David Craighead, Richard Proulx, Paul Koch, Paul Manz, Edmund Shay, and Paul Harold. Of particular interest was an edition of César Franck's *Six Pièces*, annotated by Charles Tournemire who studied the work with Franck, and a rare copy of Dom Bedos' *Treatise on Organ Building*, donated by organ-builder Dan Jaekel. Also in the collection are Tournemire's chamber music scores from the Paris Conservatory, given to Alan Hobbs by Tournemire's second wife Alice.

A noon Mass was celebrated in the University Chapel featuring Langlais' sacred and instrumental music, including *Ave Maris Stella* and *Ave Verum* from *Trois Prières*.

Ann Labounsky narrated a discussion of her recent DVD *The Life and Music of Jean Langlais*, produced by the Los Angeles AGO chapter, featuring a rare glimpse into his public and private persona. Along with footage of Langlais' birthplace and the churches he frequented early in his life, Langlais was seen with his wife and children, and with his beloved dog Paff. Langlais' teaching style was shown in footage from a masterclass at Duquesne and in his private home.

Ann Labounsky, Eric Lebrun, Robert Lord, and Susan Ferré led a panel discussion, "The Langlais Legacy." Dr. Labounsky described three distinct styles of Langlais' compositions: chant-based, of flexible style based on the Solesmes Chant division into groups of two or three; folkloric, based on simple folk melodies; and rhapsodic, freely integrating emotional connotations as the source of inspiration. The endurance of Langlais' compositions was discussed in light of changing styles, tastes, and the liturgical reforms of Vatican II. Dr. Lord felt that Langlais' music was a bit out of vogue, but that also was the case with Dupré. Professor Lebrun stated that young organists are beginning to rediscover Langlais' music in a fresh way. Langlais' affinity with and appreciation of early composers—Frescobaldi, Couperin, de Grigny, and Dandrieu—was mentioned, along with his dislike of neo-Baroque organs.

The panel agreed that Langlais' enduring legacy embraces both the popularity of certain organ compositions, and the traditions and interpreta-

tions that he taught, particularly in the music of Franck and Tournemire. Langlais often referred to those who learned and performed his style as his "grandchildren."

Susan Ferré presented an organ recital at St. Paul Monastery on the 1981 M. P. Möller organ (III/35). Dr. Ferré, a member of Independent Concert Artists and faculty member at North Texas University, was a long-time student of Langlais and served as his guide during his 1969 American tour. Her recital, "The Organ as Storyteller: A Decade of Impressions," featured chant-inspired music composed during the years 1928–37 by Langlais, Tournemire, Dupré, and Messiaen.

Tuesday, February 20

Musicologist and organist Robert Sutherland Lord (University of Pittsburgh professor emeritus), long-time student and personal friend of Langlais, developed his ideas about "The Sainte-Clotilde Tradition," a term that he coined describing the musical lineage of César Franck, Charles Tournemire, and Jean Langlais at the Basilica of Sainte-Clotilde in Paris. He gave four common characteristics of the principal masters of Ste.-Clotilde: 1) all were independent—somewhat apart from the organists of the time; 2) all wrote organ music expressive of the liturgy rather than music for concert use; 3) all composed for the Ste.-Clotilde organ(s)—1859 (Franck), 1933 (Tournemire), and c.1964 (Langlais); 4) Tournemire and Langlais maintained a poetic free (rather than strict) style in performing Franck's music.

Using notes he had made from Tournemire's unpublished *Mémoire*, Dr. Lord pointed out that Tournemire said nothing about his serving in 1892 as *suppléant* (assistant) to Charles-Marie Widor at Saint-Sulpice. It was Vierne who was appointed to that position. Tournemire did say that after completing his studies at the Paris Conservatory, he had to spend time in military service. It is also curious that Tournemire never mentioned studying composition with Vincent D'Indy at the Schola Cantorum. That institution only opened in 1894. However, Tournemire described Franck's organ class as really a "class in composition." For the record, it is worth repeating that Tournemire did not electrify the Ste.-Clotilde organ in 1933. Dr. Lord played that instrument in 1958 and, like many others, reported that the

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Ann Labounsky, Ethan LaPlace (at Trinity Cathedral)

action was very heavy. Indeed, Tournemire mentioned in the *Mémoire* his great disappointment with the extremely difficult key action.

A recital featuring Langlais' music for organ, piano, instruments, and solo voice was presented in the University Chapel, including the American premiere of *Suite Brève*, for flute, violin and viola (op. 15, 1935).

Professors Labounsky, Lord, and Ferré presented "Langlais as a Teacher and Improviser." All had studied with him in Paris at the Schola Cantorum, privately in his home, and/or at Ste.-Clotilde. They agreed that Langlais had a special way of bringing out the best of a student's ability in improvisation and repertoire playing, even with students of lesser skills. Langlais inspired such confidence in his students that often it was said "he could make a rock improvise." An improvisation lesson often would include an assignment to compose a duo, trio, or fugue. At the lesson Langlais would ask the student to expand on the composition and to develop a plan for an improvisation. Most often Langlais talked as the student improvised, giving instructions such as "change key," "modulate," "go to the dominant." If a mistake or bad harmonization was made, Langlais said to "repeat it," to make it sound intentional. Langlais would lightly tap the beat on the student's shoulder, and insisted that the student not stop during the exercise. Usually short themes or fragments based on chant themes would be used.

Organbuilder Dan Jaekel discussed his proposal and aesthetic for a 50-stop mechanical-action organ for a concert hall to be constructed on the Duquesne campus. Key actions, tuning temperaments, and construction details were discussed, along with Cavallé-Coll organs and their special sonorities.

Ann Labounsky discussed the reason for errata in Langlais' published music. The process of transcribing the music from Braille sketches began with Langlais dictating the music, note by note, to his wife Jeannette or to another person. The work then was submitted to one of several publishers. The publisher subsequently sent pre-publication proofs to Langlais for correction. A student was asked to play through the proofs in order to aurally alert Langlais to inaccuracies. Often the student mentally corrected certain notes or accidentals that were left uncorrected in the score. The resulting publication contained the errors. Certain reprinted editions contained corrections, others did not. This was a constant annoyance to Langlais who wondered if people would buy his music, knowing that there were many inaccuracies.

Carolyn Shuster Fournier, musicologist and titular organist of the Cavallé-Coll choir organ at La Trinité Church in Paris, presented "The Sainte-Clotilde Tradition: Neglected Links." Dr. Fournier, who accompanied Langlais on his 1983 tour of England, spoke of the choirmasters, choir accompanists, and titular organists at Sainte-Clotilde. Although the lineage of Franck-Tournemire-Langlais is most often recognized, Dr. Fournier cited titular organists Gabriel Pierné (titular 1890-1898) between Franck and Tournemire, and Joseph Ermend Bonnal (titular 1942-1944) between Tournemire and Langlais. Later in the lineage were



Susan Ferré, Robert Sutherland Lord

Pierre Cogen (1976-1994) and Jacques Taddei (1988 to the present). Other famous organists served as substitutes, including Maurice Duruflé, André Fleury, Daniel-Lesur, Henriette Roger, Bernard Schulé, Roger Stiegler, and Pierre Denis. Also mentioned were organists Théodore Dubois, Samuel Rousseau, and Maurice Emmanuel, who assisted at Ste.-Clotilde.

Dr. Fournier presented information and specifications of Ste.-Clotilde's Cavallé-Coll organ, the Mustel model K harmonium of 19 stops, and the 14-stop Merklin choir organ.



Eric Lebrun, Susan Ferré

Wednesday, February 21

Carolyn Shuster Fournier presented the final centennial event, an organ recital on the 1995 Reuter organ (III/73) in Heinz Memorial Chapel, on the campus of the University of Pittsburgh. Featured were works by Jean Langlais, Nadia Boulanger, Jehan Alain, and Pierre Cogen.

The centennial celebration was a fitting tribute to Jean Langlais given by

Ann Labounsky and a host of students and colleagues who admired him and his music, and who wish to see his great legacy honored and continued both in concert and in liturgy. ■


Kenneth Danchik is associate organist at St. Paul Cathedral in Pittsburgh, Pennsylvania, and organist liaison for the Pittsburgh NPM. He earned his MM at Duquesne as a student of Ann Labounsky, and frequently played in masterclasses with Langlais.

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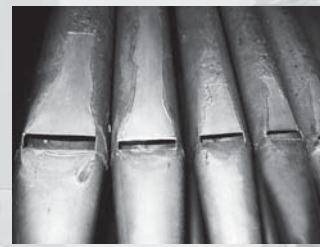
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Joseph Ermend Bonnal, a French Organist-Composer: His Quest for Perfection

Carolyn Shuster Fournier

This article is dedicated to my friend Jacqueline Englert-Marchal, the daughter of André Marchal, and in memory of her husband Giuseppe.

Son royaume n'était pas de ce monde, car la musique touche à de vastes et mystérieux univers. Il vivait dans ce royaume féérique; il en était un des génies et son oeuvre variée, touffue, protectrice, ressemble à ces grands chênes séculaires qui, dans leurs frondaisons, abritent des peuples d'oiseaux.

[His realm was not of this world, because music touches vast and mysterious universes. He lived in this magical realm; he was one of those geniuses and his works, varied, complex, protective, resemble large age-old oak trees which, in their foliage, shelter birds of all kinds.]

Ermend Bonnal's tombstone inscription (by Pierre d'Arcangues)¹

His musical formation in Bordeaux

Joseph Ermend Bonnal² (Bordeaux, July 1, 1880–Bordeaux, August 14, 1944) was born into a musical family. His father, Jean-Emile Bonnal (born in 1851), was an amateur violinist who invited his friends to his home twice a week to play chamber music (Beethoven, Mozart, Haydn, etc.). He began to give his son music lessons when he was five years old, starting him on piano at the age of seven (like his younger sister Marthe). At age 12, Ermend Bonnal entered Gaston Sarreau's piano class at the Bordeaux Conservatory and gave his first public recital the following year, performing one of the solos in J. S. Bach's *Concerto for Two Pianos in C minor*. "Irresistibly drawn towards the organ,"³ he began on his own to learn several of J. S. Bach's preludes and fugues.

While continuing his musical studies, Bonnal received a general education and excelled notably in the field of literature and classical humanities. In 1894, at age 14, Bonnal met Charles Tournemire (1870–1939) on vacation with his family in Bordeaux, his home town.⁴ Bonnal knew that he was in the presence of an exceptionally talented artist who was animated by high ideals. In appreciation of Bonnal's vast culture and musical talents, Tournemire offered him continuous encouragement and advice. He provided him with a solid organ technique, enabling him to become a substitute organist at Saint-Pierre Church in Bordeaux, where he himself had been organist at the age of 11.

In 1895, Tournemire dedicated to Bonnal one of his *Six Piano Pieces*, Op. 20: *Le Ménétrier* [The Strolling Fiddler].⁵ The title of this Allegretto in D major, a highly rhythmical musette, certainly referred to Bonnal's father. In 1895–96, Bonnal composed three organ verses for the liturgical services at Saint-

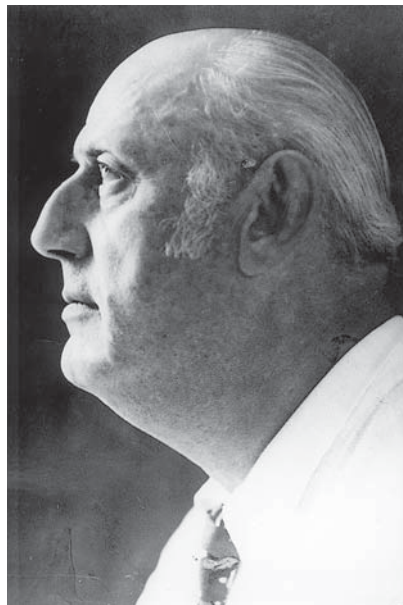


Photo 1. Joseph Ermend Bonnal (Photo: F. Morgan, in the E. Bonnal Association Archives in Saint-Victor-des-Oules, France)

Pierre Church: according to their manuscripts,⁶ the first one, a commentary on the third verse of the Magnificat in E-flat major, is based on a popular theme that he had notated during one of his trips to Tournemire's home on the Ouessant Island (in the Finistère, the western province of Brittany); the two others (respectively completed in May, 1895 and on November 2, 1896) were written for the Holy Thursday evening service, during which the organist responds in G minor or in B-flat major to the *Pange Lingua* hymn.

The Paris Conservatory

Destined for a musical career by age 17, Bonnal was admitted into Charles Wilfred de Bériot's (1833–1914) piano class at the Paris Conservatory on October 25, 1897. Tournemire had studied with him ten years earlier. Knowing Bonnal's desire to become an organist, Tournemire continued to give him organ lessons so that he could leave Bériot's piano class and enter Alexandre Guilmant's organ class in 1898. He also studied composition with Gabriel Fauré.

Guilmant (1837–1911) had developed an international career as an eminent concert organist, an excellent liturgist, and a strict, disciplined professor. His eclectic repertory, his knowledge of organ building, and his colorful registrations opened up endless avenues of lifelong discoveries for Bonnal and his fellow students: Louis Andlauer (1876–1915), Emile Aviné (born in 1879), Augustin Barié (1883–1915), Auguste Bernard (born in 1877), Nadia Boulanger

Example 1. Ermend Bonnal, *Paysage landais*, mm. 73–77 (Paris, A. Durand & Fils, 1904, printed with the publisher's permission)



(1887–1979), Joseph Boulnois (1884–1918), Felix Fourdrain (1880–1923), René Vierne (1878–1918).⁷ They all had studied with Louis Vierne (1870–1937), the assistant of the organ class since 1894. Vierne was quite aware of Tournemire's strong ties with Bonnal.

In October 1901, Joseph Bonnet (1884–1944), another of Tournemire's private students from Bordeaux,⁸ entered Guilmant's class. Bonnal was four years older than Bonnet, and they were undoubtedly friends since their youth. Bonnal had written the critique for the concert Bonnet had given on April 17, 1901, at Saint-Michel Church in Bordeaux, where he was organist. They remained close friends throughout their entire lives.

In July 1903, Ermend Bonnal and Nadia Boulanger were both awarded the Second Prize in Organ at the Paris Conservatory. During this period, Tournemire wrote to Bonnal's father to assure him that his son would successfully win a First Prize the following year: "[I] travaille remarquablement . . . et il est doué admirablement." "[He] does outstanding work . . . and he is wonderfully talented."⁹ In 1904, Tournemire faithfully continued to give Bonnal daily lessons to prepare him for his First Prize in Organ (Interpretation and Improvisation) at the Paris Conservatory, which crowned his studies there in July. According to Bonnal:

Quel merveilleux professeur d'improvisation était cet être possédé par la joie de créer librement, spontanément.

. . . je recevais de lui une leçon quotidienne. Il me préparait des thèmes soigneusement élaborés et souvent remplis d'embûches. Quelle n'était pas sa joie quand je parvenais à en triompher, ou lorsque je réussissais un bon développement, une jolie rentrée, une modulation imprévue! C'était alors en guise de récompense, une promenade . . . sans préjudice d'un bon petit dîner.

Dans ces escapades, Tournemire n'était plus pour moi qu'un camarade aussi, gai, aussi primesautier que je l'étais moi-même, avec dix ans de moins que lui.¹⁰

[What a marvelous improvisation professor, possessed by the joy of creating with freedom and spontaneity.

. . . I received daily lessons from him. He carefully prepared elaborated themes for me to improvise on, which were filled with pitfalls. He was filled with joy when I successfully came up with a good development, a beautiful recapitulation of the theme, an unforeseen modulation! To reward me, we went for a walk . . . and then enjoyed a good, small dinner together.

During these jaunts, he was a gay companion, as impulsive as I was, ten years his junior.]

His early compositions

In addition to giving Bonnal organ lessons in interpretation and improvisation, Tournemire also taught him composition. In 1898, Tournemire encouraged him to become an active member of the Société des Compositeurs de Musique. Between 1900–1902, Tournemire dedicated an *Offertoire* in G major, Op. 21, no. 5, to Bonnal. It appeared in a collection of *40 Pieces* for the harmonium entitled *Variae Preces*, which were edited by Janin in Lyon in 1904.

In 1902, Bonnal composed a *Petite Rhapsodie sur un thème Breton*, Op. 6. Dedicated to Guilmant, Bonnal had nevertheless noted down "this popular theme at Conquet—in the Finistère, during a trip to the Ouessant Island."¹¹ The essentially impressionistic style of this work marks a stylistic break with his earlier three *Verses*. Again, Tournemire's influence on Bonnal was quite strong: Tournemire's own work, *Le Sang de la Sirène* [The Siren's Blood], Op. 27, which won a prestigious music competition sponsored by the city of Paris in 1902, was based as well on a legend from Brittany that was set on the Ouessant Island. It also included modal themes.

Bonnal had been fond of the Landes since his childhood vacations in Arcahon and developed a lifelong passion for this picturesque region. Like Charles Bordes (1863–1909), Bonnal was one of the first musicians to incorporate popular Landes traditional songs into his compositions: three such popular themes appear in this work. In 1903, Bonnal composed his *Rapsodie landaise* for piano and orchestra. He dedicated it to a pianist from the Landes, Francis Planté (1839–1934), who performed it often. This important creation won the Second Prize of the Society of Music Composers, which awarded both Bonnal and Nadia Boulanger their Prix Tolède in 1905.

Bonnal's *Paysages landais* [Landscapes from the Landes] for organ had been published by A. Durand & Fils in 1904. On January 26, 1905, Bonnet premiered it on the E. & J. Abbey organ¹² in the large Salle Pleyel concert hall in a concert organized by the Society of Music Composers. Dedicated to Tournemire, this piece in G minor begins with a Franck-like melody on the Swell Trumpet. After a brief interlude on the Voix Celeste, the theme appears in the tenor on the Positive Gambe coupled to the Great Harmonic Flute; it is then developed on the Great with the Swell foundation stops added, leading to a high D-sharp in the Pedal, which becomes an E-flat. (See Example 1.) The final section begins on the Voix Celeste, with a bell-like motive in the Pedal on soft 16' and 4' Flute stops, then ends peacefully on the Swell Bourdon 8'.

Bonnal's *Reflets solaires* [Solar Reflections], Op. 17 (completed in April, 1905), was composed in this same spirit. It was dedicated to and premiered by Bonnet on March 17, 1906, on the Mutin organ at the Schola Cantorum (in a concert organized by the Société nationale de musique). The program of Bonnet's concert at Saint-Eustache Church on January 22, 1911, describes this piece:

En pleine justification de son titre, ce morceau nous dépeint les jeux et les rythmes du soleil dans les vitraux d'une rosace, sans toutefois que cet impressionnisme nuise en rien à une construction nettement musicale. Deux thèmes de caractères opposés, le second présenté avec insistance dans la forme canonique.

[In full justification of its title, this piece depicts the reflections and rhythms of the sun in stained glass rose windows, without allowing this impressionism to hinder the

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clearly constructed musical form. Two themes of opposing character, the second presented insistently in the canonic form.]

Bonnet provided yet another dimension of this work, in the program notes of a concert he gave in Bayonne in 1930:

Cette pièce d'un grand lyrisme semble évoquer à nos yeux, le matin de Pâques: "Le premier jour qui suit le Sabbat, les Saintes Femmes vinrent au sépulchre alors que le Soleil était déjà levé," dit l'Évangile du jour. Le deuxième thème est traité en variations canoniques fort savoureuses, écrites avec une grande souplesse de contrepoint.

[This highly lyrical piece seems to evoke a vision of Easter morning: "The first day following the Sabbath, the Holy Women came to the tomb when the Sun had already arisen," as is written in the Gospel for the day. The second theme is treated in some quite enjoyable canonic variations, written with much supple counterpoint.]

In September 1908, Bonnal composed in Switzerland his *Four Pieces*, Opus 26, for organ or harmonium.¹³ *Allégresse* (dedicated to Félix [Alexandre] Guilmant), *Prière et Choral* (in memory of Samuel Rousseau, with an additional version for organ and string quintet), *Petit canon* (to Placide Thomas), and *Petit Pastorale* (to his mother). To supplement his income, Bonnal, under the pseudonym of Guy Marylis, began composing dance music for piano—waltzes, ragtimes, tangos—which was quite popular in Paris at the turn of the century.

His early church positions

Thanks to Tournemire, Bonnal substituted for him in various Parisian parishes (notably for the Vesper services): at Saint-Nicolas-du-Chardonnet Church (beginning in December 1897) and at Sainte-Clotilde Basilica (following Tournemire's nomination as titular there, on Easter, 1898). Tournemire also arranged for Bonnal to become, in 1899, the official substitute organist at Saint-Séverin Church for Albert Périllhou (1846–1936), who played there until 1914 (along with Camille Saint-Saëns). In 1901, Bonnal was named titular at Saint-Médard Church, succeeding Maurice Blazy, who had been titular there from 1892 to 1901.¹⁴ In 1903, Bonnal was appointed choirmaster at Notre-Dame Church in Boulogne-sur-Seine (actually Boulogne-Billancourt).

His first concerts

Bonnal performed concerts on both piano and organ. As a pianist he often performed chamber music, notably his *Sonata* for violin and piano¹⁵; already in 1897 he performed an *Allegro* (certainly its first movement) in Tournemire's home, 91, rue de Rome; Bonnal performed often with the violinist and musicologist Eugène Borrel (1876–1962). He also gave a concert with the organist Henri Letocart (1866–1945) for the Saint-Jean Society (for the Encouragement of Christian Art) in the workshop of the sculptor Edmond de Laheuderie. In 1912, Bonnal created La Quinte, a string quartet with piano, which gave chamber music concerts for over ten years.

In his solo organ recitals, Bonnal performed an eclectic repertoire: in addition to works by J. S. Bach and César Franck, he performed his own works as well as those by his contemporaries. Two of his concerts at Saint-Pierre Church in Bordeaux give us a good idea of his programs:

August 18, 1899:

- J. S. Bach, *Toccata and Fugue in D minor*
- J. Ropartz, *On a Theme from Brittany*
- S. Rousseau, *Trio*
- C. Tournemire, *Symphonic Piece*
- A. Guilmant, *Invocation*
- C. Franck, *Third Choral*
- L. Vierne, *Final from the First Symphony*

January 16, 1903:

- Vivaldi/J. S. Bach, *Concerto in A minor*
- A. Guilmant, *Communion*
- C. Franck, *Final*
- C. Tournemire, *Capricietto and Ite Missa est* (from his *40 Pieces for the Harmonium*, Op. 21).

On March 1, 1910, Bonnal performed three of his own *Four Pieces*, Op. 26 (all but the second) in a concert organized by the Saint-Jean Society in Paris.

Ermend Bonnal performed on the 15-stop house organ, built by Charles Mutin in 1909 for the home of Count Bérenger de Miramon Fitz-James (1878–1952). He lived on the Dumont-d'Urville Street in the sixteenth district in Paris. He invited young artists with a First Prize in organ from the Paris Conservatory to give concerts with the quartet Gaston Poulet and the violinist Joseph Calvet, both close friends of Bonnal. The Count imposed "a religious silence that was appropriate for such events."¹⁶

Bonnal's clear, distinct playing was due to the fact that underneath his absolutely legato melodic lines, he repeated certain notes in the accompaniment. This procedure is evident in many of his organ compositions, such as in his *Reflets solaires*, in the following passage when the left hand plays the melody on the Positive Clarinet while the right hand accompanies on the 8' and 4' foundation stops with 16' and 8' stops in the Pedal. (See Example 2.) Bonnal was renowned as a stunning improviser, even on small organs, such as the one-manual Gaston Maille five-stop organ at Saint-Léon Church in Anglet (near Biarritz).¹⁷ While Bonnal highly approved of improvisations in church services, even considering them to be obligatory for all organ-

Example 2. Ermend Bonnal, *Reflets solaires*, Op. 17, mm. 55–58 (Copyright J. Ermend Bonnal, 1906, Mutuelle Edition)



ists, he did not believe that most people were talented enough to improvise during a recital and that the musical result was often quite poor.¹⁸

His departure for Bordeaux and Bayonne

On August 19, 1903, Bonnal married a second cousin, Suzanne Bonnal, a professor of voice. They had two children. What a coincidence that Tournemire also married in this same year, on November 5, to his student Alice Georgina Taylor (1870–1919). Although Bonnal seems to have earned an adequate living, he needed to solidly support his family. Impassioned by teaching, he began to apply for positions as a conservatory director. Louis Vierne, who had dedicated his *Canzona* to Bonnal in 1913, regretted that he had not pursued a concert career:

Avec Ermend BONNAL, nous regagnons des sphères élevées. Voilà un musicien des plus personnels, un poète ému par la nature, un être d'une sensibilité profonde et émouvante. Ce grand modeste, artiste dans l'âme, est Bordelais—comme TOURNEMIRE et BONNET—et il montre que Bordeaux enfante des êtres généreux. Son passage à la classe de GUILMANT fut celui d'un beau travailleur, doué également pour l'improvisation et l'exécution. Il sortit avec un premier prix sensationnel; jamais je n'ai compris pourquoi il ne fit pas une grande carrière d'instrumentiste; il avait tout ce qu'il fallait pour cela. Comme compositeur, il révéla un tempérament tout à fait original, exprimant sa pensée dans un style hardi mais nullement excentrique; en ce qui regarde spécialement l'orgue, il écrivit tout de suite des pièces significatives comme *Reflets solaires*, par exemple.¹⁹

[With Ermend Bonnal we return to higher realms. Here is a musician with very

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personal gifts, a poet deeply moved by nature, a man with deep and moving sensitivity. This grand and modest artist from Bordeaux—like Tournemire and Joseph Bonnet—proves that this city has given us people who are generous. While in Guilmant's class, he was a hard worker, equally talented in improvisation and in interpretation. He left with a sensational First Prize; I never understood why he did not pursue a brilliant career as an instrumentalist; he had all one needed for that. As a composer, he revealed a great deal of originality, expressing his thoughts with boldness, but by no means in an eccentric manner. Concerning the organ in particular, he wrote right away some significant pieces, such as the *Solar Reflections*.]

In spite of Bonnal's robust physical condition, his constant good nature, his appreciation of good wine and gourmet meals, the asthma attacks that he had endured since his childhood had become more violent. In 1914, this illness exonerated him from enlisting in the armed forces. In addition, he was becoming deaf. According to Norbert Dufourcq, Bonnal possessed

une intelligence supérieure, une culture des plus vastes, un cœur exquis et cette haute et noble silhouette . . . et ses yeux lumineux et bons, qui parfois reflétaient une naïveté d'enfant, parfois la douleur de celui qui n'entend pas.²⁰

[a superior intelligence, a very vast culture, an exquisite heart and this noble silhouette . . . with enlightened and warm eyes, which sometimes reflected a child-like naïveté, sometimes the pain of those who do not hear.]

Fortunately, an effective hearing aid enabled him to continue his musical career.

Due to his chronic asthma, in 1914 Bonnal returned to settle in Bordeaux, where he was named titular organist at Saint-Michel Church. In 1915, he gave over 100 benefit concerts throughout France for the Red Cross. From 1916–1920, Bonnal presented a series of organ recitals each Sunday at his church, during the mass at 11:15 a.m., like those of Bonnet at Saint-Eustache in Paris. In spite of the war, over 100 concerts were announced in the papers and their programs were printed. Bonnal performed an immense repertory, from the Baroque and Classic periods (works by Frescobaldi, Zipoli, Bach, Buxtehude, Pachelbel, Walthier, Clérambault, de Grigny, Roberday, Mozart) to the contemporary period, with numerous premiere performances (of pieces by A. Barié, E. Bernard, P. Dukas, H. Mulet, A. Périllhou, C. Quef, F. Schmitt, D. de Séverac, F. de la Tombelle, L. Vierne). His playing fascinated and inspired the young Henri Sauguet (1901–1989), who discovered Franck's organ works.

Son jeu me fascinait. Je lui dois d'avoir entendu, pour la première fois, l'œuvre intégrale de César Franck qu'il interprétait d'une manière incomparable, inoubliable dans sa grandeur, sa conception, de virtuosité, et de richesse des registrations qui lui étaient personnelles. Il m'a révélé la savoureuse et exquise littérature des œuvres des organistes français des XVIIe et XVIIIe et tant de pages immortelles de

Bach. . . Il fut l'un des premiers à donner à l'orgue contemporain une richesse harmonique, un éventail de nuances, une variété de registres saisissants et qui devait plus tard ouvrir la voie à un Olivier Messiaen, par exemple.²¹

[Thanks to Bonnal, I had the privilege of listening to the entire works of Franck for the first time, which he interpreted in an incomparable manner, unforgettable for their greatness, their conception, their virtuosity and their rich registrations. . . . His tasteful and exquisite interpretations of works by French organists from the 17th and 18th centuries and countless immortal pages of Bach were a revelation to me. . . . He was one of the first to give to the contemporary organ a harmonic richness, a wide range of nuances, a variety of fascinating stops, which later prepared the way for an Olivier Messiaen, for example.]

On December 28, 1919, Bonnal premiered his *Noël landais* in a concert at Saint-Michel Church. According to the program, Bonnal wanted to give its original theme a simple character and invoke the call of the shepherds during their march towards the star. This piece, composed in 1918 and published by Durand in 1938, was dedicated to Mademoiselle Jehanne Paris, organist of Sainte-Eugénie Church in Biarritz. During this period, Bonnal also composed numerous religious songs for voice and organ or harmonium (occasionally with violin and/or harp)—many settings of *Ave Maria*, *O Salutaris*, etc.

The year 1920 was a crucial turning point in Bonnal's life. His first wife died of tuberculosis in May. Thankfully, Bonnal accepted the city of Bayonne's proposition to direct their School of Music, situated in the heart of the Basque region, which Bonnal loved dearly; he remained there for 21 years, until 1941. In addition to fulfilling his functions at the conservatory, he continued to compose, to teach and to play chamber music: in 1922, he founded the Société des Amis de la Musique; in 1931, he conducted the L'Association des Concerts Jean-Philippe Rameau as well as Les Chanteurs de la Renaissance, an orchestra of more than 70 professional and amateur musicians. Due to his demanding occupations, Bonnal no longer composed for the organ.

In 1921, Bonnal remarried, to Hélène Chevenot, an art historian, a pianist and singer who was very religious. They had nine children.²² Their home, the villa Amentcha (the "house of dreams"), was continuously open to visiting artists from all over the world.

His mature compositions, influenced by the Landes

Bonnal continued to compose works based on Basque folklore themes: in 1921, his *Chansons dans le style landais*; in 1929, his *Chansons d'Agnoutine*—a cycle based on texts by Loÿs Labèque, a poet from the Landes. Among his chamber works, his two string quartets (1925 and 1934) were performed often by the famous French Calvet, Loewengh, Pascalet and Parenin quartets;²³ his *String Trio* (1934) was dedicated to, premiered and recorded by

the Trio Pasquier; it received the Grand Prix de Disque in 1935.

Among his piano pieces that were inspired by Basque folklore are *Berceuse des pins* (1926) and the *Petite Suite basque* (1934).²⁴ In 1938, Bonnal produced *Le Ballet basque*. The Paris Opera had accepted this work due to the Count Miramon Fitz-James, who sent the scenario for this ballet to its director, Jacques Rouché,²⁵ but the war prevented its presentation.

During this period, Bonnal remained in contact with Tournemire who had come to give a chamber music concert at the Théâtre Municipal in Bayonne on Saturday, April 12, 1924. Tournemire accompanied on the piano his future wife, Alice Espir (1901–1996), a violinist with a First Prize in the class of Lefort at the Paris Conservatory, as well as a singer and a violoncellist, Yvonne Simonot. Tournemire and Miss Espir performed works by Buxtehude and Bach. Tournemire also accompanied the premieres of his own *Poème* for violoncello and piano, his *Mémoires* based on poems by A. Le Braz, and his *Trio* for violin, violoncello and piano. Bonnal accompanied Miss Espir in the first performance of his own *Légende* for violin and piano, and also premiered his own *Nocturne, Soir aux Abatilles* for piano.²⁶

In 1925–1926, Bonnal composed his most important and his favorite work: his *Poèmes Franciscains (Ariettes pour les Anges)* for soloists, choir and orchestra, set to 19 mystical poems by Francis Jammes (1868–1938), the poet from Béarn.²⁷ These calm and noble meditations that last 65 minutes evoke the major mysteries and the most beautiful feasts of the liturgical year. On December 27, 1926, they were performed at the Théâtre Municipal in Bayonne. In 1929, Bonnal won a composition competition from the Society for the Advancement of Music in Synagogues in San Francisco, for his psalm *Adon Olam*, for soloists, choir and orchestra.

Tournemire was proud of Bonnal's achievements. On January 2, 1929, he had written: "Et puis, comme disait Liszt, il n'y a pas d'élèves, il n'y a que des collaborateurs." ["And my dear friend, as Liszt said, there are no students, there are only collaborators."]²⁸ On March 22, 1929, he wrote to express his admiration for his *First String Quartet*: "une œuvre extrêmement intérieure, pleine de poésie, originale, raisonnable. . ." ["an extremely interiorized work, full of poetry, original, reasonable. . ."]. Tournemire had spent two hours presenting it to his chamber music class at the Paris Conservatory.

When Tournemire had sent Bonnal one of the cycles of his *L'Orgue mystique*,²⁹ Bonnal responded, in a letter addressed to "mon bon Maître et Ami" on March 25, 1929,

J'ai reçu l'exemplaire de l'Orgue Mystique et j'ai été émerveillé. Vous parlez une langue nouvelle: l'orgue, ce qui semblait impossible après papa Franck! Bravissimo! Merci aussi.

[I received the score from l'Orgue Mystique and I was amazed. You speak with a new language: the organ, that which seemed impossible after papa Franck! Bravissimo! Thank you as well.]

According to a letter from Bonnal to Tournemire, written on February 27, 1930, Bonnal requested that the library of his conservatory order the complete collection of Tournemire's *L'Orgue mystique*.

His compositions for Les Amis de l'Orgue³⁰

In 1930, Bonnal also composed a triptych for the first composition competition organized by the "Amis de l'Orgue."³¹ The candidates were to compose a work in three movements in the form of a fantasy or a programmatic work. This competition took place on June 20, 1930, at the Institut National des Jeunes Aveugles in Paris. The following members—Gabriel Pierné (president), Nadia Boulanger, Joseph Bonnet, Pierre de Bréville, Alexandre Cellier, Claude Delvin-



Photo 2. Bonnal with his daughter Marylis in their home in Ene Gutizia (near Biarritz) in 1941 (Photo in the E. Bonnal Association Archives)

court, Jacques Ibert, Adolphe Marty, Achille Philip, Albert Roussel, Charles Tournemire and Louis Vierne—awarded their prize of 5,000 francs to Maurice Duruflé for his *Prélude, Adagio et Choral varié sur le Veni Creator*; a very honorable mention was given to Bonnal for his *Paysages euskariens [Euskerian Landscapes]* (entitled *Paysages Pyrénéens [Pyrenean Landscapes]*), and congratulations were given to Henriette Roget for her *Suite sur un thème de l'office de Noël*.

Impregnated with Basque folklore, Bonnal's three *Euskerian Landscapes* depict the peaceful Basque countryside, with its green valleys and hills. The first, *La Vallée du Béhorléguay au matin [The Béhorléguay Valley in the Morning]*, is Bonnal's most popular organ work. In the tonality of *e* (the transposed mode of *b*), its poetical impressionism evokes the serenity of the Béhorléguay peak, in the Basse Navarre, near Saint-Jean-Pied-de-Port. The second movement, *Le Berger d'Ahusquy*, is a calm pastoral on the Flute stops with the Clarinet. The last movement, *Cloches dans le ciel*, is a virtuosic carillon in the vibrant tonality of *E*.

On June 12, 1930, Tournemire wrote to Bonnal, his student who had become a master:

Votre oeuvre est grandiose. Le début, sur un thème basque (peut-être de vous) est d'une fraîcheur incomparable. . . . Votre Toccata en pleine de force, de puissance.³²

[Your work is grandiose. The beginning, on a Basque theme (perhaps by you), has an incomparable freshness. . . . Your Toccata is full of force, of power.]

On the other hand, Tournemire encouraged him to avoid composing in Franck's style, which leads to too many long passages. He continued:

Vous, vous êtes un maître. De plus, vous avez l'âge des grandes choses. Et votre oeuvre m'a donné grande joie. Vous avez écrit un chef d'oeuvre.

[You, you are a master. In addition, you are at an age of great achievements. And your work filled me with great joy. You have written a masterpiece.]

On August 19, 1930, he offered a *Petite Elevation* to his daughter Marylis. (See photo 2.) In January, 1931, Bonnal had also composed a charming *Petit Noël* in A major. On February 3, 1931, Louis Vierne, the godfather of Bonnal's daughter Mayette, wrote a letter to "his dear friend" Bonnal, congratulating him for his honorable mention. In spite of Vierne's recommendation, the Lemoine editors did not accept Bonnal's triptych for publication. Durand published its movements separately in 1931.³³

It appears that after this competition, in preparation for their publication by Durand (January 1932), Bonnal rewrote certain passages of his *Euskerian Landscapes* and added the names of the dedicatees. The first movement was dedicated to his friend and organ student, Count Christian d'Elbée. Bonnal dedicated the second movement to his dear friend, Count Bérenger de Miramon Fitz-James, the president-founder of

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Example 3. Bonnal, *Le Berger d'Ahusquy*, mm. 106–109 (Paris: Durand, 1931, reprinted with the publisher's permission)

Les Amis de l'Orgue, who had advised him to rewrite its conclusion:

... refaites un autre épisode médian—qui vous laisse dans le plein-air. . . qui fasse une trentaine de mesures et nous ramène le carillon. Il n'y a pas—si je ne m'abuse—de thèmes spécifiquement euskariens dans ce final—n'est-ce pas le cas d'en introduire un et ne tombez pas à la renverse, si je vous dis que dans l'intérêt de l'exportation, si un pâtre venait se promener là dedans avec quelques chèvres bêlantes—mais bêlant 'à la mystique', cela ne serait pas maladroît.³⁴

[. . . write another intermediary episode—which leaves us in the open air. . . which constitutes about thirty measures and which leads us to the carillon. There are not—if I am not mistaken—any specific Euskarian themes in this last movement—wouldn't it be appropriate to introduce one? And don't fall off your chair, if I tell you that, from a viewpoint of the export [of this work], if a shepherd began to walk around with several bleating goats—but bleating 'mystically', this would not be inappropriate.]

This second movement, in total keeping with this letter, ends mystically with 28 measures on the Voix Celeste, with a solo on the 8' Harmonic Flute. (See example 3.) The third movement was dedicated to André Fleury, titular organist at the Saint-Augustin Church in Paris.

On February 16, 1931, Bonnal wrote to Tournemire that he had taken out all of the accents that were too Franck-like, but that he left all that could recall Tournemire, Fauré or Debussy: "cela c'est encore permis, paraît-il!" ["that it is still allowed, supposedly!"].

On February 28, 1931, Tournemire finally finished composing the 33rd office of his *L'Orgue mystique*, Op. 57 (for the eighth Sunday after Pentecost), which he dedicated "to his dear student and friend, an eminent musician, Ermend Bonnal, Director of the Bayonne Conservatory."³³ Bonnal only received his personal copy on April 21. He immediately wrote to Tournemire:

Il n'y a pas une heure que le Facteur m'a remis mon office et déjà je le connais à fond, parce que je me suis précipité au piano pour le lire. Quelle belle chose claire, pure, lumineuse comme le ciel de mon cher pays basque! Oui, c'est vraiment cet office qu'il fallait me dédier! Quelle poésie dans les morceaux courts et quelle joie dans l'Alleluia! Je suis très fier que mon humble nom soit inscrit en tête de tant de Beauté. Vous m'avez fait un grand honneur et une grande joie. Laissez moi vous en remercier de toute la sincérité de mon Coeur ému, et vous embrasser Filialement.

[It was not yet one hour ago that the mailman delivered my cycle and already I know it deeply, because I ran to the piano to play through it. What a beautiful piece, clear, pure, full of light like the sky of my dear Basque country! Yes, it was indeed this service that ought to have been dedicated to me! The short pieces are so poetic and what joy in the Alleluia! I am very proud that my humble name be printed at the beginning of so much beauty. You have rendered so much honor and great joy to me. Allow me to thank you most sincerely from my deeply moved heart, and I embrace you as a brother.]

On June 15, Tournemire played the final "Alleluia" movement in a concert at Sainte-Clotilde that was broadcast live on Paris Radio.

In 1931, the Institut de France had

awarded Bonnal the Charles Berthault Prize with 500 francs. Bonnal, however, was looking for other financial awards for his compositions. On March 29, 1932, he admitted in a letter to Tournemire that the private music lessons he gave did not at all cover his expenses:

... et vous n'êtes pas là pour m'encourager. . . Je desespère parfois! . . . Alors, je m'endette terriblement. . . et je ne sais ce que je vais devenir.

[. . . and you are not there to encourage me. . . I sometimes become desperate! . . . Then, I am deeply falling into debt. . . and I don't know what will happen to me.]

He even began to apply for other posts

as a conservatory director in Belfort and in Aix (where he was refused). On February 3, 1932, Bonnal wrote to Tournemire to express his gratitude and ongoing support:

sans doute ma destinée est-elle de mourir à Bayonne. Je m'en réjouirais au reste si ma situation y était en rapport avec mes charges familiales. Je vous remercie de tout Coeur de l'aide précieuse qu'une fois encore (après tant d'autres!) vous m'avez généreusement et cordialement consentie.

[without doubt my destiny is to die in Bayonne. I would really be thrilled if my position was in keeping with my family expenses. I thank you from the bottom of my heart for the precious aid (after so many others) which you have so generously and cordially granted.]

On April 25, Bonnal admitted to Tournemire that he was behind schedule and that he hoped to send something to the next competition of the Amis de l'Orgue. In May, 1932, Bonnal composed at Amentcha his most monumental work: his *Symphonie d'après "Media vita," Répons du temps de la Septuagésime* in C-sharp minor. Maurice Durufé played it during the second "Amis de l'Orgue" composition competition, which took place at Saint-François Xavier Church in Paris on June 20, 1932. This time, Bonnal won First Prize and received 4,000 francs. The

members of the jury were Gabriel Pierné (president), Alexandre Cellier, Maurice Emmanuel, Arthur Honegger, Paul Le Flem, Henri Mulet, Henri Nibelle, Achille Philip, Gustave Samazeuilh, Florent Schmitt, and Canon François-Xavier Mathias. An honorable mention was granted to André Fleury for his *Prélude, Andante et Toccata*, and congratulations were given to Daniel-Lesur for his work *La Vie intérieure*.

Bonnal's symphony is a free paraphrase in three movements that correspond to the following texts from Septuagesima Sunday, the first of three Sundays before the Lenten season:

1. In the midst of Life we deal with Death. To whom can we turn if not to You, Savior, who has suffered so much for our sins.

2. Holy and Merciful Savior, do not deliver us to a bitter death. Our fathers have hoped in You, and You have delivered them.

3. Our fathers have cried toward You; they cried, and they were not disappointed. Holy God, God full of strength, do not deliver us to a bitter death.

The first movement, rather slow and very calm, presents two themes: the first one is contrapuntal; the second is like a chorale. In the second movement, a luminous trio—a sort of colorful arabesque (with the Positive Nazard, Flute 4' and Tierce 1 3/4' in the

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Photo 3. The organ at the Saint-André Church in Bayonne (1933) (Photo conserved at the Saint-André Church)

right hand, the Swell 8' foundation stops in the left hand and the Pedal 8' and 4' stops)—seems to express the hope mentioned in the text; after a section on the Swell Voix Celeste with a Flute 4' in the Pedal, the piece ends on an A-flat major chord with a quiet 16' in the Pedal. The third movement, which uses themes from the other movements, becomes increasingly flamboyant, leading to a free, lyrical second melody on the Positive Clarinet 8', followed by an arabesque on the Great Harmonic Flute 8'. After a progressive crescendo with the theme announced tutti in the Pedal, two measures of silence and a brief return to the Clarinet solo, there is a final distressful cry. Bonnal dedicated this work to his friend Joseph Bonnet who greatly appreciated it:

Ta nouvelle œuvre est magnifique, d'une grande profondeur de sentiment d'une haute sérénité musicale et poétique. Tu as tiré un parti excellent de la mélodie si belle et traduit les sentiments exprimés par le texte littéraire sous l'âme d'un grand artiste

chrétien. Ton œuvre, comme toutes les précédentes du reste, témoigne d'une haute sincérité humaine et artistique.³⁵

[Your new work is magnificent, a very deep, peaceful expression of great musicality and poetry. You have brought out the best in the beautiful melody and translated the feelings contained in the literary text as expressed by a great Christian artist. Your work, like all of your previous ones, testifies to an utmost human and artistic sincerity.]

In this same letter, Bonnet advised Bonnal to contact the publisher Leduc, who, thanks to Bonnet's intervention, published this work in 1933. Bonnet played this symphony on numerous occasions, notably for a mass at Saint-Eustache Church in Paris on January 28, 1934. He also recorded it for the BBC. Encouraged by these successes, which placed him in the upper ranks of the French organ scene, Bonnal participated in a series of eight recitals organized by the Amis de l'Orgue on the Mutin organ at Saint-Bernard College in Bayonne.



Photo 4. Bonnal with his student Renée Gemain at the console of the organ at the Saint-André Church in Bayonne (1933) (Photo conserved at the Saint-André Church)

His adherence to the neo-classical organ

Around 1930, Bonnal had been appointed titular organist at Saint-André Church in Bayonne, a neo-Gothic church built 1856–1869. The 32-stop, three-manual organ was built in 1863 by the Wenner et Götty firm from Bordeaux (Georges Wenner and Jacques Götty founded their firm in Bordeaux in 1848). This organ was a gift to the city from Napoléon III. When a vault collapsed above the organ loft in December 1895, Gaston Maille, who had taken over the Wenner firm in 1882, restored this symphonic organ from 1898 to 1902; an electric blower was installed probably during the 1920s. (See photo 3.)

In 1933, Bonnal supervised the restoration of this instrument by Victor Gonzalez, in collaboration with André Marchal, who had a home in Hendaye, and Norbert Dufourcq, much of whose family lived in Labastide-Clairence, a village about 20 kilometers from Bayonne. Bonnal described its neo-classical aesthetic:

on the Swell, we added a Plein-Jeu II and a Clairon that came from the Positive; on the Positive, some new stops were installed: Nazard, Doublette and Tierce, replacing the Gambe, Trompette and Clairon; for early music, the Clarinet was transformed into a Cromorne . . . The deteriorated pneumatic elements were replaced with a modified tubular system which provided more rapid and perfect precision . . .³⁶

Finally, this 35-stop instrument was entirely revoiced to give more fullness to the foundation stops and more distinction to the reed stops. (See photo 4.)

Saint-André Church, Bayonne Wenner et Götty / Maille (1902) / Gonzalez (1933)

I. GRAND ORGUE (56 notes)

- 16' Montre
- 8' Montre
- 8' Bourdon
- 8' Flûte Harmonique
- 4' Prestant
- 2½' Nazard
- 2' Doublette
- Plein-Jeu IV
- Cornet V (C3)
- 16' Bombarde
- 8' Trompette
- 4' Clairon

II. POSITIF (56 notes)

- 16' Bourdon
- 8' Principal
- 8' Bourdon
- 8' Salicional
- 4' Flûte
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- 8' Cromorne

III. RÉCIT (56 notes)

- 8' Cor de nuit
- 8' Violoncelle
- 8' Flûte Harmonique
- 8' Voix Céleste
- 4' Flûte Octavante
- 2½' Plein-Jeu II
- 8' Voix Humaine
- 8' Basson-Hautbois
- 8' Trompette Harmonique
- 4' Clairon

PÉDALE (30 notes)

- 16' Flûte
- 8' Flûte
- 16' Bombarde
- 8' Trompette

Combination Pedals: Thunderstorm Pedal, G.O./Péd., Pos./Péd., Réc./Péd.; Pos./G.O., Réc./G.O.; Réc./Pos.; Réc./G.O. 4, Pos./G.O. 16. To activate the Reeds: on the Réc., Pos and G.O. To activate the G.O. keyboard. To activate the Pos Mixtures; Réc Tremulant.

Pistons under the G.O. keyboard: Soft Foundation stops, Foundations 8 and 4, Foundations 8, 4 and 2, Tutti Plein-Jeu, General Tutti.

Bonnal performed the inaugural recital on September 27, 1933:

I.

- J. S. Bach's *Tocatta and Fugue*
- A *Sarabande grave* by François Couperin
- Father Martini's *Gavotte* (for the new "carillon-like stop" [the Swell Plein-Jeu II])
- N. de Grigny's *Trio en dialogue* (utilizing the Cromorne stop)
- D. Buxtehude's *Fugue in C major*

II.

- C. Franck's *Third Choral*
- Tournemire's *L'Orgue mystique*, Op. 57 (nos. 1–4), which had been dedicated to him
- Joseph Bonnet's *Epithalamé*, Op. 5 (1909)
- E. Bonnal's *Cloches dans le ciel* (first public performance).

On November 8, 1933, Bonnal's organ students gave another concert:

- Irène Darricau performed two pieces by J. J. Lemmens
- Jeanne Larre (Vierne)
- Renée Gemain (Franck)
- Marylis Bonnal [his daughter] (a piece by Périhou)
- Mady Galtier, the organist at the Saint-Charles Church in Biarritz (a Bach Fugue)
- Christian d'Elbée (Franck's *First Choral*)
- Ermend Bonnal (his own *Paysages euskariens*).

This beautiful organ has remained unchanged to this day and was classified as a historical monument in 2001. According to the present titular organist, Etienne Rousseau-Plotto, in addition to the French symphonic repertory, French organ music from the 1930s sounds absolutely spectacular on this organ.³⁷

In 1933, the same year as the restoration of the Saint-André organ in Bayonne, Tournemire had requested the Société Cavaillé-Coll firm to modify his own historic 1858 A. Cavaillé-Coll organ at Sainte-Clotilde Basilica in Paris. According to an article by Bérenger de Miramon Fitz-James,³⁸ following the reinauguration of this organ on June 30, 1933, the following ten stops had been added to this instrument: a Cornet on the Grand-Orgue; a Tierce and a Piccolo on the Positif; a Quintaton 16', a Nazard, a Tierce, a Plein-Jeu IV and a Bombarde on the Récit; and a Bourdon 16' and a Quinte 5½' in the Pedal. The wind pressure was lowered on the Positif, the Positif Unda Maris was transformed into a Salicional, and the Positif Clarinet was moved to the Récit. In

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addition, a new console was installed with three 61-note manuals and a 32-note pedalboard, along with numerous pedal combinations. Following this restoration, a series of seven benefit recitals was given to help cover the restoration expenses. On March 22, 1934, Bonnal ended the fourth concert, given with the following artists who performed their own works:

Daniel-Lesur – *La Vie intérieure*
Olivier Messiaen – *Diptyque*
André Fleury – *Prélude, Andante, Toccata*
Maurice Duruflé – *Adagio and Choral varié on the "Veni Creator"*⁵
Ermend Bonnal – *Symphonie sur le Répons "Media Vita"*

In 1934, Bonnal was awarded the Prix Durand (with Guy Ropartz) as well as the Grand Prix of a wine competition in Bordeaux for his *Hymn au Vin*. Bonnal then gave a series of prestigious organ concerts. On March 28, 1936, he performed a recital on Emile Bourdon's organ at the Monaco Cathedral. On September 1, 1936, he inaugurated, with André Marchal, the organ restored by Victor Gonzalez at the Bayonne Cathedral. On January 28, 1937, he performed his own *La Vallée du Béhorléguay au matin* in the eighth concert of *La Spirale* at the Schola Cantorum, with his fellow colleagues: Jehan Alain (*Suite*), Olivier Messiaen (Jules Le Febvre's *Prélude, Aria et Final* and selections from his *La Nativité du Seigneur [Les Bergers, La Vierge et l'Enfant, and Les Anges]*); Daniel-Lesur premiered his own *Cinq Hymnes*; Jean Langlais, his own *Hommage à Francesco Landino and Mors et resurrectio*; and André Fleury, his own *Deux mouvements (Très lent and Vif et agité)*. How exciting it must have been to attend this concert! On April 26, 1937, Bonnal inaugurated the Debierre organ in the Preparatory School at the Aire-sur-Adour Seminary.

In the mid 1930s, both Bonnal and Tournemire were drawn to St. Francis of Assisi. On July 19, 1933, Bonnal had thanked Tournemire for having sent him his *Fioretti* pieces:

J'admire qu'après le monument qu'est l'Orgue mystique vous puissiez écrire d'autres pièces en renouvelant encore votre style. Une telle abondance dans sa richesse est une chose magnifique et si rare qu'on ne l'avait pas vue depuis Bach! Quel haut exemple vous êtes pour nous: vos disciples! Donc merci mon bon maître et ami d'être la lumière qui nous aide à avancer dans la voie difficile, mais belle!

[I admire that after the monument which is the Orgue mystique that you can write other pieces while continually renewing your style. Such a rich abundance, so magnificent and rare, has not been seen since Bach! What a noble example you are for us, your disciples! Therefore, thank you my dear master and friend to be such a light which helps us to advance on the difficult but beautiful path.]

A year and a half later, on May 7, 1935, Bonnal's *Franciscan Poems*³⁹ were performed in a concert at the Grand Théâtre in Bordeaux, broadcast live on the radio. That same year, Tournemire and his second wife, Alice, became members of the third order of Saint Francis of Assisi. In 1937, Tournemire finished a theatrical work that crowned his career: *Il Poverello di Assisi*, Op. 73 (five lyrical episodes in seven scenes on a text by Joséphin Péladan).⁴⁰ Both Bonnal's and Tournemire's two monumental works, centered around this great saint, certainly prepared the way for Olivier Messiaen's future opera *Saint François d'Assise* (1983).

His positions in Paris

In 1938, the French Institut awarded Bonnal the coveted Prix Lassere for his compositions. On September 3, 1939, the Second World War broke out. On November 3, Tournemire died mysteriously, leaving the organist post vacant at Sainte-Clotilde Basilica in Paris. However, since the government had closed the church (which was located just across from the Ministry of War) for fear of bombings, no successor was named. Bonnal did indeed write a text for

L'Orgue in homage of Tournemire, entitled "L'Homme et L'Oeuvre," which was published in March, 1940.⁴¹

In the summer of 1940, Sainte-Clotilde Basilica reopened. The organ was played during services by Bernard Schulé (1909–1996), an organ student of Joseph Bonnet who was the titular at the British Embassy Church since 1935 and who had substituted at Sainte-Clotilde for Tournemire since fall 1938. Schulé was a close friend of both Norbert Dufourcq and André Marchal.⁴²

In 1941, Bonnal returned to live in Paris, where he was appointed to work with Henri Busser as Inspecteur Général de l'Enseignement Musical à la Direction des Beaux-Arts [General Inspector of Musical Education for the Direction of Fine Arts] throughout France. Dufourcq then organized a competition to determine Tournemire's successor at Sainte-Clotilde. It was supposed to take place on December 20, 1941, precisely at 1:30 p.m. According to the announcement, the public was invited to attend with free admission; the church was to be heated. The candidates (Jean Langlais, Antoine Reboulot, and Daniel-Lesur) were to improvise a prelude and fugue and the verses of a hymn and to perform a work each by Bach, Franck, and Tournemire. Daniel-Lesur, who was supported by Olivier Messiaen, was hoping to com-

pete. However, this competition was cancelled, due to the fact that many of the possible candidates were held as prisoners or were demobilized in the free zone during the war, thereby preventing them from coming to Paris to officially apply for this post. This was, in any case, Daniel-Lesur's situation. On December 14, 1941, Norbert Dufourcq wrote a letter to Jean Langlais, informing him that the competition would occur at a later date.⁴³

Then it was decided that an interim organist would be designated at Sainte-Clotilde until a competition could be held after the war. When Sainte-Clotilde reopened in February, 1942, Canon Verdrie, the church priest, named Bonnal as titular without a competition, due to his fame as a well-known and respected musician who had been highly recommended by Count Bérenger de Miramon Fitz-James. After his nomination to this prestigious post, Bonnal thus became the successor to his lifelong friend and professor, Charles Tournemire.⁴⁴ According to Bonnal's daughter Marylis, numerous prominent musicians encouraged him to accept this post (notably Norbert Dufourcq, Bérenger de Miramon Fitz-James, André Marchal, Noëlie Pierront, Gaston Poulet, René Calvet). Bonnal rarely remained in Paris since he often traveled throughout France to inspect conservatories. Thankfully, Schulé was

able to substitute for him. (See photo 5, page 28.)

Bonnal felt that making music in French conservatories during this tragic time represented a sign of hope for the future. He encouraged students to maintain the following objectives:

D'abord le travail et la discipline dans l'effort: c'est à dire les deux ferments qui forgent, grandissent et trempent les caractères, purifient et annobliissent les ambitions. Ensuite: la recherche constante de la qualité. Songez qu'il ne doit pas vous suffire d'être d'excellents virtuoses possédant de sérieuses qualités techniques, il vous faut devenir d'authentiques musiciens.

La musique vous la découvrirez dans la pratique quotidienne, dans la fréquentation permanente des grands musiciens, des Bach, Mozart et Beethoven, pour n'en citer que trois parmi les plus grands. Vous devez par la méditation fréquente, essayer d'entrer en communion avec l'âme de ces grands humains qui furent de très grands penseurs. N'en jouer, même parfaitement, que le texte musical, c'est n'en connaître que la lettre, mais cela ne suffit pas, il vous faut en rechercher l'Esprit.

Soyez donc très ambitieux spirituellement et vous aurez un jour la surprise de découvrir la musique là où elle se trouve, en son seul domaine qui est celui des mouvements de l'Âme, de la connaissance humaine . . . en un mot: de la poésie!

Je n'ai jamais oublié ce mot admirable que me dit un jour mon cher ami Paul Dukas: "il n'y a pas d'art sans poésie."⁴⁵

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MPEG-1, Layer 3 has become so widely accepted that it has acquired its own catchy format name: MP3. As compressed audio formats evolve, MP3 will become superceded by other formats, but regardless of the file format used, it appears that internet delivery of music audio will remain a popular method of music distribution.

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Photo 5. Bonnal at the console of the Sainte-Clotilde organ after his nomination (Photo: Janine Dupouy)

[First of all, one must work and discipline one's efforts: this will forge, expand and solidify one's character, purify and ennoble one's ambition . . . Constantly search for quality; it's not enough to be an excellent virtuoso with a serious technique, you must become authentic musicians.

You must daily discover the great musicians: Bach, Mozart and Beethoven, to mention only these three among the greatest. Through frequent meditations, you must try to enter in communion with the souls of these great people who were very great thinkers. It does not suffice to play the musical text perfectly, this only allows you to know the letter; you must look for the Spirit.

Dare therefore to be spiritually ambitious and you will one day be surprised to discover that music belongs to the exclusive field . . . of poetry!

I'll never forget the admirable words of my dear friend Paul Dukas who told me one day: "There is no art without poetry."

During the war, Bonnal took his vacations each August at Saint-Sever (in the Landes). He stayed in the home of Father Binsoll, the priest in Arièle, a nearby village. Each day, Bonnal visited his dear friends Ambroise Dupouy (organist at the Abbatial Church in Saint-Sever since 1840—who was responsible for the installation of its

beautiful A. Cavaillé-Coll organ there in 1898—who died at the end of World War II), and his son Jean Dupouy (1896–1965), who succeeded him. Ambroise Dupouy's daughter Jeanine, born in 1922, took daily lessons with Bonnal and her father. She has testified to Bonnal's rigorous and severe approach, emphasizing his noble ideas and his meticulous care concerning details of touch, phrasing and fingering.

At the beginning of his summer vacation in 1844, Bonnal gave an organ concert with Jean Etchepare's Double Vocal Quartet at Saint-André Church in Bayonne on Monday, July 31, 1944 at 3:45 p.m. This may seem like an odd time to give a concert, but this was due to the fact that many of the organ concerts in churches at that time served as an introduction and a conclusion to the exposition and benediction of the Holy Sacrament. Bonnal's eclectic programs combined classical music with the popular traditional Basque repertory:

- J. S. Bach: *Toccata and Fugue* (in D minor)
- C. Franck: *First Choral*
- A Basque Cantique (sung by the Double Vocal Quartet)
- C. Franck: *Second Choral*
- E. Bonnal: *Joie et Joie* for a men's choir, set to a text by Loÿs Labèque
- C. Franck: *Third Choral*



Photo 6. Bonnal with the Dupouy family and the members of Joseph Calvet's quartet. First row: J. Calvet, E. Bonnal, Jean Dupouy; second row: Mr. Recasens, Jean Champeil, Janine Dupouy, Mr. Husson, Mr. Cohort (a friend and musician from Saint-Sever) (Photo: Madame Janine Dupouy)

Improvisation on a given theme (by E. Bonnal)

- E. Bonnal: *O Salutaris*
- Josquin des Près: *Ave Vera Virginitas*
- E. Bonnal: *Tantum Ergo* (in the Basque style) (sung during the exposition and benediction of the Most Holy Sacrament)
- To conclude, Bonnal played J. S. Bach's *Chorale on the Veni Creator* (most certainly his *Fantasia super "Komm heiliger Geist, Herre Gott,"* BWV 651).

Following this concert on July 31, Bonnal went to Saint-Sever to rehearse for a "Grand Concert Spirituel" that he was planning to give on Friday, September 8, 1944, at the Abbatial Church there, in collaboration with the Calvet Quartet and the Parish Schola directed by the organist Jean Dupouy. The proposed program:

- I.
J. S. Bach: *Toccata and Fugue* (in D minor)
 - II.
N. de Grigny: *Trio en dialogue*
F. Couperin: *Sarabande grave*
N. Clérambault: *Dialogue du 1er Ton*
Cl. Balbastre: *Noël ("Joseph est bien marié")*
 - III.
Händel: *Sonata* (in D major) for organ and violin (with Joseph Calvet)
 - IV.
E. Bonnal: *Paysage landais*
Noël landais
Improvisation (on a given theme)
 - V.
Maurice Ravel: *Quatuor* (played by the Calvet Quartet during the exposition and benediction of the Holy Sacrament)
- At the end, Bonnal had programmed C. Franck's *Final*.

During his visits to rehearse in Saint-Sever, the following photo was taken (See photo 6).

Unfortunately, Bonnal's deteriorating health, due to his many personal sacrifices and concerns during the war, provoked a stroke that led to his death in Bordeaux, on August 14, 1944. This occurred just two and a half years after his appointment to Sainte-Clotilde⁴⁶ and only twelve days after Joseph Bonnet's own death.⁴⁷ In the midst of the liberation of Paris, Bonnal's daughter Marylis learned about her father's death while listening to the radio! During this difficult time, Bonnal was buried in Bordeaux.

In 1945, Bonnal's wife Hélène moved with her young children to Anglet. She survived, thanks to the generosity of an American organist, Mr. MacEvans, who was an officer in the American Army. He also directed a choir at the American University in Biarritz. To this day, Bonnal's family is still extremely grateful for Mr. MacEvans' kindness. In addition, André Marchal gave several benefit concerts for Bonnal's family. On September 18, 1949, at Saint-André Church in Bay-

onne, with the singer Madame Malnory-Marsillac, the program included works by Bach, Couperin, Franck, Tournemire, and Bonnal (the second movement of his "*Media Vita*" *Symphony*). On May 15, 1952, Marchal performed another concert on the Saint-André organ in Bayonne, in Bonnal's memory, with commentaries by Norbert Dufourcq, for the *Jeunesses Musicales de France*. This group was highly promoted in the Basque region by Bonnal's very close friend, Joseph Calvet. Marchal's eclectic program displayed the various tonal colors of this organ:

- Louis Couperin - *Chaconne in G minor*
- François Couperin - "Kyrie," 5 verses from the *Mass for the Parishes*
- J. S. Bach - *Chorale: Christ lag in Todesbanden*
- C. Franck - *Prélude, Fugue et Variation*
- Louis Vierne - "Final" from the *First Symphony*.

In 1975, Ermend Bonnal's body was transported from Bordeaux to the Arcangues cemetery, in the Pyrenees mountains, an area he loved dearly. For this occasion, Henri Sauguet rendered homage to Bonnal's positive inspiration on his own personal career as well as his contribution to 20th-century French music. Sauguet evoked Francis Jammes' poem written in homage to Ermend Bonnal:

Taillé dans le dur bois d'un chêne harmonieux,
Ton pur profil, Bonnal, se confond avec l'orgue;
Mais de nous déchiffrer le silence des cieus
Ne te remplis jamais de vile et sottie morgue.
Comme aux astres, le jour, voilés par leur pudeur,
L'ombre est ce qui convient à ta noble carrière.
Ah! que tombe la nuit, et toute ta splendeur
Saura la consteller de notes de lumières.

[Carved in the hard wood of a harmonious oak tree,
Your pure profile, Bonnal, is merged with the organ;
But we must fathom the silence of the heavens
Which never fills you with a vile and foolish arrogance.
Like the stars, during the day, veiled by their modesty,
Darkness is most suitable to your noble career.
Ah! May the night fall, and all of your splendor
Will spangle it with enlightened notes.]

Conclusion

Joseph Ermend Bonnal belonged to a generation of artists from Bordeaux who possessed a high degree of moral perfection in their art and in their personal lives. They all shared a common, spiritual artistic vision, devoid of material ambitions, only desiring to serve music with deep, devoted love and passion. Inspired by the renewal of both traditional and early music, Bonnal formed numerous musical societies to promote this repertory. He left us an important heritage of deeply poetical pieces



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inspired by the rich culture of the Basque region. The intact organ at Saint-André Church in Bayonne testifies to his adherence to the French Neo-Classical organ. A prominent composer, music educator and administrator, a first-rate improviser and performer, Bonnal was indeed a dignified successor to his master and friend, Charles Tournemire, as titular organist at the Sainte-Clotilde Basilica in Paris. Bonnal served his art with humility. In spite of the numerous obstacles he encountered during his lifetime, Bonnal's noble aspirations, along with the faithful support of his friends, enabled him to pursue his ongoing quest for perfection. ■

Acknowledgements

Carolyn Shuster Fournier warmly expresses her gratitude to: Mayette Bonnal, François and Marylis Raoul-Duval (members of Bonnal's family), Madame Catherine Massip and Madame Vallet-Collet of the Bibliothèque nationale de France, Cécile Auzolle, Madame Marie-Françoise Romaine Brown-Bonnet, Aurélie Decourt, Madame Janine Dupouy, Brigitte de Leersnyder, Jacqueline Englert-Marchal, Adolphe and François Marchal, Yannick Merlin, Etienne Rousseau-Plotto Marie-Christine Ugo-Lhôte, and to the Ruth and Clarence Mader Memorial Scholarship Fund for its grant in 2006.

An international concert artist and musicologist, Carolyn Shuster Fournier is titular of the Aristide Cavaillé-Coll choir organ at La Trinité Church in Paris, France (cf. www.shusterfournier.com). Dr. Shuster Fournier was recently awarded the distinction of Chevalier in the Order of Arts and Letters. This is her fourth article to appear in THE DIAPASON.

Notes

1. Cited in Michel d'Arcangues, *Joseph-Ermennd Bonnal* (Anglet, Atlantica, Carré Musique, Séguier), 2003, pp. 89-90. The English translations in this article are by the author.
2. Joseph Ermennd Bonnal does not seem to have used his first name and was always referred to as Ermennd Bonnal.
3. Ermennd Bonnal, "Charles Tournemire, l'homme et son oeuvre," *L'Orgue* (XII), December 1939-March, 1940, p. 22.
4. Charles Tournemire (Jan. 22, 1870-Nov. 4, 1939) was born in Bordeaux, as were the other following composers: Jean Roger-Ducasse (April 18, 1873-July 18, 1954), Raoul Laparra (May 13,

1876-April 4, 1943, Gustave Samazeuilh (June 2, 1877-August 4, 1867), Joseph Bonnet (March 17, 1884-August 14, 1944) and Henri Sauguet (May 18, 1901-June 22, 1989).

5. This piano piece was published separately in Marseille by Georges Kaufmann in 1900.

6. Conserved in the collection of the Bibliothèque Nationale, this manuscript has not yet been catalogued.

7. The author thanks Brigitte de Leersnyder for her details concerning the dates and names of the students at the Paris Conservatory.

8. His father, Pierre-Georges Bonnet (1857-1939), was organist at Sainte-Eulalie Church in Bordeaux. In 1898, Joseph Bonnet was named organist at Saint-Nicolas Church and succeeded Combes as organist of Saint-Michel Church in 1901.

9. Charles Tournemire, "Letter to Jean-Emile Bonnal," published in *L'Orgue*, no. 244, Oct.-Dec. 1997, p. 26.

10. Bonnal, op. cit.

11. According to the program of a concert given by Bonnal at Saint-Michel Basilica on November 16, 1919 (microfilm; Paris, Bibliothèque Nationale, Mus., Bob. 18893).

12. Cf. Rollin Smith, *Saint-Saëns and the Organ*, Stuyvesant, NY: Pendragon Press, 1992, p. 272.

13. Two of these pieces ("Rejoicing" and "Short Pastorale") were published under the title *Two Improvisations* by Abbot Joubert, one of Joseph Bonnet's organ students, in the first volume of his *Contemporary Masters of the Organ* (Paris: Senart, 1911). Delatour Editions in France (www.editions-delatour.com) will soon publish a volume of Ermennd Bonnal's early unpublished works.

14. Tournemire had also played there from 1891 to 1897. Cf. Joël-Marie Fauquet, *L'Orgue*, "Cahiers et Mémoires," no. 41 (1989), p. 11.

15. Bonnal's *Sonata* for piano and violin was recorded in 2005 by the members of the Detroit Chamber Trio (Award Audio, St. Clair Shores, MI, AA-05001; <www.awardaudio.com>).

16. Norbert Dufourcq, "Hommage à Bérenger de Miramon Fitz-James," *L'Orgue*, no. 65, Oct.-Dec. 1952, p. 99. In 1926, the Count installed the first neo-classical style organ by Gonzalez in his new home, at 48, Maillot Boulevard in Neuilly-sur-Seine, where he organized many important concerts.

17. Cf. *L'Orgue*, no. 142, p. 74.

18. E. Bonnal, "Letter to Charles Tournemire," February 4, 1933, in the Fonds Tournemire of the Music Department of the Bibliothèque Nationale de France. Any other letters between E. Bonnal and Tournemire cited without a reference in this article are taken from this collection, which is currently being classified.

19. Secrétariat Général des Amis de l'Orgue and Desclée de Brouwer & Cie. in Paris, 1939, *In Memoriam Louis Vierne (1870-1937)*, pp. 77-78. Vierne's *Canzona* was published in the first volume of his *24 Pieces in Free Style*.

20. Norbert Dufourcq, "Nécrologie," *L'Orgue*, no. 42, January-March, 1947, p. 30.

21. Henri Sauguet, taken from a lecture given at the Château d'Arcangues in 1975, cited in Marie-Pierre Soma, "Un grand musicien français trop oublié . . . Ermennd BONNAL (1880-1944)," *Musique et Concerts*, no. 12, 1996-1997, p. 18.

22. His son François is director of the Chambéry Conservatory. Many of his grandchildren are professional musicians.

23. Bonnal's two string quartets were recorded by the Debussy Quartet (ARN 68504, 1999). Another recording of his chamber music (*String Trio, Légende, Sur le lac triste, Improvisation* for violin and piano, *Petit poème* for violin, viola and piano, Op. 29, and *Bosphore* for violoncello and piano, is by the Séraphin Trio (Pavane Records, ADW 7389, 1996).

24. His *Basque Suite* was recorded by the Symphonic Orchestra of the Annecy-Chambéry Conservatories, directed by Mark Foster (Chambéry Annecy, OICO1, 1996).

25. Bérenger de Miramon Fitz-James, "Letter to Ermennd Bonnal," December 8, 1932, in the E. Bonnal Association Archives in Saint-Victor-des Oules, France (write to Mayette Bonnal: <e.bonnal@wanadoo.fr>).

26. This program is in the Archives of the E. Bonnal Association. Charles Tournemire married Alice Espir on July 18, 1934.

27. Francis Jammes' *Poèmes Franciscains* was dedicated to his godson, Bonnal's son, Francis Bonnal.

28. C. Tournemire, "Letters to Ermennd Bonnal," January 2 and March 22, 1929, published in *L'Orgue*, no. 244, Oct.-Dec. 1997, pp. 26-27. In the March 29 letter, Tournemire wrote, "Bravo for your Eighth Symphony. I am referring to your 8th child. Are you trying to imitate J. S. Bach?" In all, Bonnal had eleven children.

29. From 1929 to 1932, Tournemire had followed Bonnet's suggestion to compose this monumental collection of 51 suites for every Sunday of the liturgical year.

30. Jean-Pierre Lecaudey recorded Bonnal's major organ works at St. Bavô Cathedral in Haarlem (Pavane Records, ADW 7357, 1995). His *The Béhorlégu Valley in the Morning* was recorded by André Marchal on the Holtkamp organ in Krause Auditorium at Syracuse University (New York) (Westminster 14130), and by André Isoir on his *L'Orgue symphonique* (Calliope, CAL 9924).

31. This association had been officially founded in March 1927 (B. Miramon de Fitz-James, president; Christian de Bertier, vice-president; and Norbert Dufourcq, general secretary). Its goal was to defend the organ, its music and its musicians. They organized concerts, visits to organs, interpretation and composition competitions, and maintained a journal, all of which contributed to successfully promoting the organ in France, at a period when the French organ school was renowned as one of the best in the world. Cf. Pierre Denis, "Concours des Amis de l'Orgue 1927-1987, Exécution - Improvisation - Composition," *L'Orgue*, 1987, p. 58, and "Naissance des Amis de l'Orgue" dans Norbert Dufourcq (1904-1990), *L'Orgue*, "Cahiers et Mémoires," no. 49-50, 1993, pp. 53-63.

32. Tournemire, "Letter written to E. Bonnal" on June 12, 1930, op. cit., p. 29.

33. Louis Vierne, Letter to E. Bonnal, "mon cher ami," February 3, 1931, in the E. Bonnal Association Archives.

34. B. de Miramon Fitz-James, Letter to E. Bonnal, "mon cher maître," February 1, 1931, in the E.

Bonnal Association Archives.

35. Joseph Bonnet, "Letter to E. Bonnal," August 10, 1932, in the Archives of the E. Bonnal Association.

36. Published in the *Gazette de Bayonne* on September 21, 1933. Cf. Etienne Rousseau-Plotto, "Un Chef-d'oeuvre méconnu: les grandes orgues de l'église Saint-André," in *Bulletin du Musée basque*, no. 151, premier semestre 1998, pp. 5-32.

37. To contact the organist of the Saint-André Church, who is secretary of the Amis de l'Orgue Impérial of Saint-André in Bayonne, write to Monsieur Etienne Rousseau-Plotto: <etienne.rousseau-plotto@wanadoo.fr>.

38. Bérenger de Miramon Fitz-James, "La réinauguration de l'orgue de Sainte-Clotilde," in *Bulletin trimestriel des Amis de l'Orgue*, no. 15, 1933, pp. 8-9.

39. On February 1, 1936, Paul Paray directed the Concerts Colonne Orchestra, which performed excerpts of this work in a concert at the Châtelet Theater in Paris.

40. Joséphin Péladan, the brother-in-law of his first wife, was the founder, in 1890, of the Rose-Croix [Rosicrucian Order]. Cited in Pascal Inco, *Charles Tournemire ou Le mythe de Tristan*, Drize, Switzerland: Editions Papillon, 2001, p. 87.

41. Bonnal, op. cit., pp. 22-24.

42. Bernard Schulé's six organ pieces, entitled *Enlumineures*, Op. 12, were published in Paris by Rouart Lerolle and Cie. in 1946. The first piece, *Frontispice*, was dedicated to Norbert Dufourcq; the fourth, *Offrande*, to André Marchal; the fifth, *Icône*, to the memory of Ermennd Bonnal, and the sixth, *Toccata - Choral* (on "Nun Danket alle Gott"), to the memory of his organ professor Joseph Bonnet.

43. N. Dufourcq, "Letter to Jean Langlais," Dec. 14, 1941, in Marie-Louise Jaquet-Langlais, *Ombre et Lumière, Jean Langlais 1907-1991*, Paris: Combre, 1995, p. 119.

44. P. Verdrie, "Letter to Jean Langlais," March 2, 1942, in Marie-Louise Jaquet-Langlais, op. cit., p. 119-120. When Bonnal was named titular at the Sainte-Clotilde Basilica, his student Mademoiselle Renée Gemain succeeded him as titular organist at Saint-André Church in Bayonne.

45. Ermennd Bonnal, "Extrait d'un discours pendant la guerre en 1944," E. Bonnal Association Archives.

46. After Bonnal's death, Bernard Schulé continued to play as an interim organist until Langlais' nomination in 1945. Langlais, who was convinced that Bonnal's nomination was due to a conspiracy against him, insisted upon beginning his official duties at Sainte-Clotilde on November 4, 1945, the sixth anniversary of Tournemire's death. Throughout the rest of his life, Langlais always insisted that he was Tournemire's successor. In *L'Orgue*, no. 42, Jan.-March 1947, pp. 29-30, N. Dufourcq wrote an article in homage to Ermennd Bonnal; on p. 31, the following was announced in the "Echos" section: "Jean Langlais was called to succeed Ermennd Bonnal on the keyboards of the Cavaillé-Coll at Sainte-Clotilde."

47. Joseph Bonnet died in Sainte-Luce-sur-Mer in Québec on August 2, 1944. He was buried in the Saint-Benoît-du-Lac Abbaye in Canada.



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Many who are familiar with our work will know us as a progressive firm that is building some respectably sized instruments. Our current contract book includes over 400 new ranks including a five-manual, a four-manual, several large three-manuals, and a couple of mid-sized two-manual organs. Large organs have their unique challenges and offer the opportunity to work on a large tonal and visual canvas. Our firm is grateful for this work and the opportunity to contribute to organbuilding in a meaningful and quantitative manner, and I would invite visits to our website to see some of these exciting projects.

However, I must confess that the small instrument has a great deal of allure in its challenge. In a large organ, the stop relationships can be more prescribed in their given roles. In a small organ, stops must be dual-natured chameleons to be truly effective. The instrument designed for the Episcopal Church of the Advent in Madison, Georgia, is such an organ. This instrument required much attention to the subtleties in stop design and voicing in this intimate worship space.

For those not familiar with the historic Georgian town of Madison, it is located directly on the route followed by William Tecumseh Sherman on his "March to the Sea" during the Civil War. This campaign resulted in very little pre-Civil War architecture being left in Georgia along the soldiers' route. Madison would have been burned, except that the former U.S. Senator Joshua Hill was in residence in Madison and persuaded Sherman to spare the city. Local folklore today has residents referring to the city as "the town too pretty to burn."

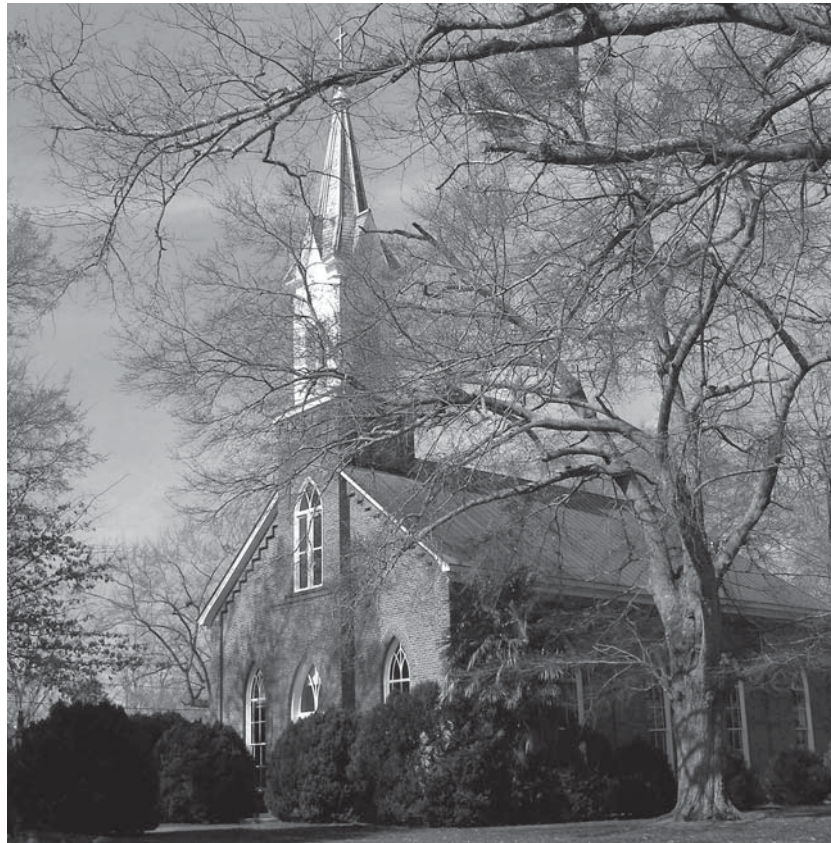
The Episcopal Church of the Advent in Madison also has an interesting history. The first church building on the present church grounds was built in the late 1820s for the Methodist Episcopal Church. This frame building was replaced by the present brick edifice in the early 1840s. The property changed hands to the Christian Church in 1900 and later to the Episcopal Church in 1961. At this time there were alterations to the building evocative of elements of the historic Bruton Parish Episcopal Church in Virginia. Later alterations to the sanctuary included the building of a larger rear gallery in the 1993. The new gallery provided the possibility for a small central location for an instrument. Amidst the amalgam of architectural changes was a need for an organ design that would be at home even with divergent architectural styles. This is a modest-size building with a seating capacity of about 200 including the choir.

Our firm was one of several called to present ideas for an organ for Church of the Advent. The instrument would not be large but would need to serve the varied music needs of this parish. Our firm very strongly considered mechanical action for this instrument. However, it was clear that the space allocation would allow only a relatively small mechanical-action instrument, and there was a strong desire by the church for an instrument of larger size and tonal breadth. In the end we chose a case motif that was traditional, but a key action that would allow a larger stoplist and more generous scales due to flexibility of layout.

The tonal concept of the organ was jointly drawn up by Arthur Schlueter III and Carl Klein, consultant, to support organ literature as well as congregational and choral accompaniment. The organ contains 15 ranks and was conceived to provide the resources that are normally found in a much larger instrument while maintaining independence of choruses that is usually not found in a smaller instrument. We challenged ourselves that the two-manual instrument should have a complete principal cho-



A. E. Schlueter organ, Episcopal Church of the Advent, Madison, Georgia



Episcopal Church of the Advent, Madison, Georgia

rus, a flute chorus, a string and companion celeste, a primary and secondary ensemble/solo reed, and adequate pedal with two 16' registers. This was a tall order for the small dimensions allowed for the organ case. We conceded that unification and duplexing would be important considerations in developing the specification desired by the church. However, it was important that our design maintain division independence and minimize octave parallel borrows within a division. For example, the Great divisional can be registered with principals, flutes and reeds at 16', 8', 8', 4', 4', 2', mixture II-III, reeds 8', 8' for congregational accompaniment without the presence of parallel borrows.

The organ is conceived as a one-manual instrument duplexed to two manuals under one common expression, except for the unenclosed Great 8' Principal. This expressive treatment allows unique duplexing of organ stops. As an example, the Swell 8' Gedeckt plays as the 4' Gedeckt in the Great, and the Swell 8' Gemshorn plays as the 2' Octave in the Great. Our guiding intent was to allow divisional independence. Stop design,

mixed materials (wood and metal), variable scales, and careful voicing allow for the full effectiveness of this tonal design.

The location of this organ would require a freestanding case that would have to find its place within the church architecture. I have often enjoyed the study of older American instruments and their builders' choices to blend styles of architecture across many lines. Towards this end we chose to very loosely embody the work of organ design elements that would have been prevalent in the late 1700s to early 1800s. In effect, we used the design of the organ case as a temporal bridge between the 1700s and the 1800s.

The space allocated for the organ was 10' tall, about 12' wide, and 7' deep. Because the balcony location defined the proportion of width to height, it became important in the design to give a feeling of loft belied by the actual proportions of the organ case. This was accomplished by the careful placement of the individual façade pipe elements. The exposed façade pipes are all functional and are from the 8' Principal rank of the organ. Some of the pipes in the

GREAT
16' Gedeckt (Sw)
8' Principal
8' Harmonic Flute (Bourdon bass)
8' Gemshorn (Sw)
8' Gemshorn Celeste (Sw)
4' Octave
4' Gedeckt (Sw)
2' Super Octave (Gemshorn)
III Cornet (Sw)
II-III Mixture 1½' (159 pipes)
8' Trompete (Sw)
8' Hautbois (Sw)
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'

SWELL
16' Gedeckt (ext)
8' Gemshorn
8' Gemshorn Celeste
8' Gedeckt
4' Fugara (ext)
4' Spitz Flute (37 pipes)
2' Nazard
2' Block Flute (24 pipes)
1½' Tierce
1½' Quint
16' Basson-Hautbois (ext)
8' Trompete
8' Hautbois
Tremulant

PEDAL
16' Subbass
8' Octave (Gt)
8' Gemshorn (Sw)
8' Gedeckt (Sw)
4' Octave (Gt)
4' Harmonic Flute (Gt)
2' Octave (Gt)
16' Basson-Hautbois (Sw)
8' Trompete (Sw)
4' Trompete (Sw)
4' Hautbois (Sw)
2' Hautbois (Sw)
Great to Pedal 8'
Swell to Pedal 8'



Nameplate and keyboards



Drawknobs and side tower



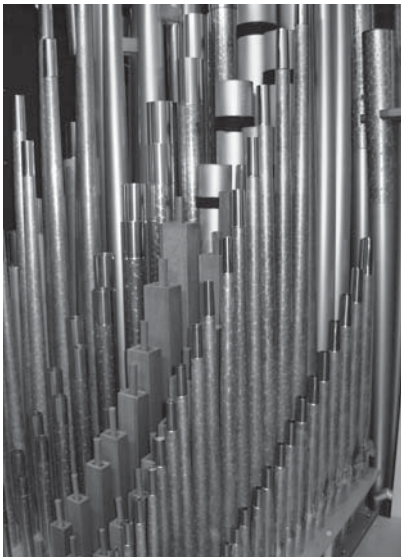
Pipe shades



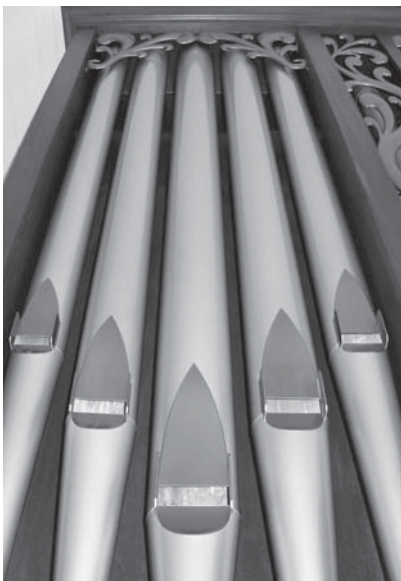
Keydesk



Drawknobs and keyboards



Interior pipework



Side tower



Pipe shades

bass octave of the 8' Principal were internally hasckelled, which enabled us to position the pipe mouths above the balcony rail to avoid a "stove pipe" look to the right and left of the organ case. This allows the pipes to remain an identifiable element that contributes to the design of the organ case. These pipes are finished silver with gold mouths. The carved pipe shades break up the visual weight of the organ case and again were designed to minimize the proportions of width to height to give the organ case a less weighty appearance. The carved pipe shades are loosely modeled after the work of early eastern United States organbuilders and are finished in antique gold to soften their visual impact against the case and gold-gilded pipe mouths. The organ case is built of mahogany with a light stain. The woods are designed to develop a natural amber as it ages with the church.

With the location of the choir on the side of the case, the organ was built with expression openings to the side of the case in addition to the front. With virtually all of the resources of the organ under common expression, a rich palette of resources is available for choral accompaniment.

The console is modeled after early American design and stop layout. Although older in appearance by design, the console incorporates numerous modern features for the convenience of the organist. These include transposer, multiple memory levels, and record/playback capability. In the design of the console we were very careful to consider the issue of sight lines. The layout of the balcony required the organ in the center and the choir to the left of the organ case. The space allocation would not allow a separate detached console without displacing choir members. The only viable choice was an attached console, but this left the question of what type of design. On a small instrument we built for Lumpkin United Methodist (II/9) in Lumpkin, Georgia, we had a simple keydesk with a vertical drawknob arrangement. In this instance, such a layout would create a major sight line issue between organist and choir. Our choice was a terraced drawknob design with the console body thrust rearward out of the case to allow a better sight line to the choir. This has allowed the organist to be able to see the majority of the choristers. Prior to building the console we built models of the organ console to assess the comfort of registration and sight line and make necessary adjustments to maximize those features. To minimize width and allow ease of stop registration, the drawknobs are limited to rows of seven on the horizontal spread and four rows on the vertical spread. The turned Macassar ebony drawknobs with oblique heads are positioned at a slight angle toward the performer. Careful attention to these details resulted in a console that is very comfortable to register and play.

The organ was scaled by Arthur Schlueter III. As is the practice of our firm, the tonal finishing of the organ was

accomplished with several repeat trips to work with the pipes and then evaluate the results. We find that this method of tonal finishing results in a finer degree of voicing than is possible from one concentrated trip. The organ was tonally finished under the direction of Arthur Schlueter III, Daniel Angerstein, and John Tanner with input from Carl Klein.

The organ dedication service was played by Carl Klein, with members of the Atlanta St. Mark's United Methodist Church Choir and music ministry, under the direction of Gary Arnold. The major donation for this instrument was in memory of Michael A. McDowell, who served as organist for St. Mark's Church for many years. Members of Mr. McDowell's family were present for the organ dedication service. His Episcopal family was originally from Madison and found the gift of this organ to be a fitting honor to his service in the ministry of music. The members of the Schlueter family and firm would like to express our appreciation to the all of the participants that enabled this instrument to be placed in the service to God.

The A. E. Schlueter Pipe Organ Company was founded in 1973 and is located in Lithonia, Georgia. "Soli Deo Gloria" was incorporated into our corporate seal to remind ourselves and others of why we build these instruments for worship. As we have discussed in previous articles, the building of an instrument is not the result of one person's efforts but the work of a team of artisans. In this regard, our firm is truly fortunate.

A. E. Schlueter Pipe Organ Company wishes to acknowledge contributions to

this organ installation: Loree Reed, Rector, Episcopal Church of the Advent; the organ selection committee; Carl Klein, organ consultant.

—Arthur Schlueter III

A. E. Schlueter Pipe Organ Company staff:

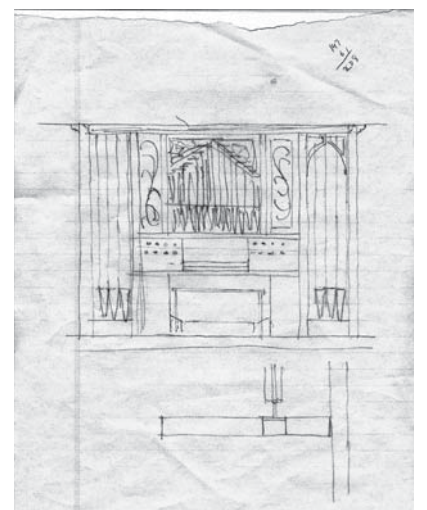
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- Arthur Schlueter III, vice president/tonal and artistic direction
- John Tanner, vice president of production/tonal finisher
- Howard Weaver, senior design engineer
- Bob Parris, executive assistant
- Shan Dalton, office manager/administrative assistant
- Katrina Thornton, financial secretary
- Barbara Sedlacek, office support
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- Carlos Inestroza, assistant woodwright
- Marc Conley, production supervisor
- Bud Taylor, assistant production supervisor
- Al Schroer, voicing, tuning and service, organ assembly
- Bob Weaver, tuning and service, assembly and leathering
- Kevin Cartwright, tuning and service, assistant voicer
- Dallas Wood, tuning assistant, organ assembly
- Sam Polk, tuning assistant, organ assembly
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- Ruth Lopez, parts assembly, leathering
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Photo credit: Patty Conley

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On a personal note

I first saw the Church of the Advent when I was 17 years old and was immediately smitten with the simple elegance of this space. It was so unlike much of the regional architecture that I was accustomed to. I well remember talking with the rector about an organ, and he said that it was a consideration at some point. I have included for the amusement of the readers a simple sketch that I penned when I was 17 with the idea of what I might do in the room if given the opportunity. An interesting point is that as an organbuilder you cannot walk into a space without considering "where would the organ go?" I had a penchant for putting some of my "doodles" to paper to convey general ideas and credit my father for preserving some of my early notes and thoughts, which I later found at the back of the file on this church. I am certain that many of my esteemed colleagues would have similar stories and napkin sketches to go along with them. It is amazing to me to go forward with the passage of time and the events that allowed the design and installation of the organ. From my first visit to the church, seven years would pass during which the church would build the rear gallery to allow the installation of the organ that ultimately would be completed almost 16 years beyond



this date. I must confess that I feel very humbled to look at the initial idea "sketch" from my youth and the organ that now graces this space. It truly lets me know how very fortunate I am to be a builder of instruments for worship. It is not the size of the instrument or the perfect organ case but rather the opportunity you are given to use one's talents to leave a thumbprint that will be here after you are gone. I am very blessed.

—Arthur Schlueter III

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This firm's first chamber installation stands behind the 1878 Henry Erben façade, original to the church. New walnut casework incorporates several pieces from the original as well. Prior to the present instrument, the façade pipes stood mute, and miscellaneous pipework from various vintages (possibly including some from Erben, in drastically altered form) augmented an otherwise electronic substitute dating from the 1970s.

The new instrument uses 13 of the Erben façade pipes, and several partial sets of pre-existing pipes, including a 12-note Wicks 16' Principal extension and Direct Electric® chest, all of which was re-scaled to fit into the new tonal design.

Except for the bottom 22 pipes of the 16'/8' Principal rank, the bottom two octaves of the Great Bourdon, which are borrowed from the Pedal, and the 32' Resultant, key action is mechanical. Key tension and level are maintained by means of weighted and heavily damped square rails. Stop action is electric, coupled with a standard combination action with 12 memory levels.

The inaugural recital was played by John Brock (University of Tennessee, Knoxville) on September 17, 2006. Dr. Brock served as consultant on the project.

GREAT

- 16' Bourdon (1-24 = Pedal)
- 8' Open Diapason° (F-A in façade)
- 8' Chimney Flute (wood bass)
- 8' Gemshorn
- 4' Octave°
- 4' Conical Flute°
- 2½' Twelfth
- 2' Fifteenth°
- IV Mixture
- 8' Trumpet
- Swell-to-Great
- Flexible Wind (both manuals)

SWELL

- 8' Stopped Diapason° (wood)
- 8' Salicional
- 8' Voix céleste (t.c.)
- 4' Principal
- 4' Harmonic Flute
- 2½' Nazard
- 2' Flautino
- 1½' Tierce
- III Plein Jeu
- 16' Clarinet
- 8' Oboe
- Tremulant (both manuals)

PEDAL

- 32' Resultant (from Bourdon)
- 16' Principal° (ext)
- 16' Bourdon (wood)
- 8' Principal° (D-A in façade)
- 8' Bourdon (ext)
- 4' Super Octave
- 16' Trombone (1-12 wood)
- 8' Trombone (ext)
- Great-to-Pedal
- Swell-to-Pedal

°Includes pre-existing pipes
12-level memory (rotary knob)

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 MAY
Ray Cornils, youth concert; Portland City Hall, Portland ME 10:30 am
Andrew Scanlon; Trinity Episcopal, Haverhill, MA 7:30 pm
Thomas Murray, masterclass; Central Synagogue, New York, NY 10 am; recital 12 noon
Frances Nobert; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 MAY
William Trafka, with brass; St. Bartholomew's, New York, NY 7:30 pm
Paul Skevington; St. Luke Catholic Church, McLean, VA 1 pm
Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm
Choral Evensong; Church of the Holy Communion, Memphis, TN 5:30 pm

17 MAY
Singing Boys of Pennsylvania; St. Stephen Catholic Church, Allentown, PA 7 pm
Bach, Cantata 128; St. Lorenz Lutheran, Frankenmuth, MI 7 pm
Paul Bisaccia, piano; St. Paul's Episcopal, Chattanooga, TN 7 pm

18 MAY
Patrick Hawkins; Trinity Church, Boston, MA 12:15 pm
Wayne Peterson, AGO Guild service; First Presbyterian, Jeffersonville, IN 7 pm
Scott Montgomery; Westminster Presbyterian, Peoria, IL 7:30 pm

19 MAY
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Three Choir Festival; Rockefeller Chapel, Chicago, IL 8 pm

20 MAY
Lynnette Combs; St. Mark's Episcopal, Springfield, VT 4 pm
Dvorák, *Requiem*; Kent Hall, Westerly, RI 4 pm, 6:30 pm

Paul Bisaccia, piano; Federated Church of Orleans, Orleans, MA 4 pm
Nicholas White; St. Michael's, Marblehead, MA 5 pm
The American Boychoir; St. John's Episcopal, Essex, CT 4 pm
CONCORA; Church of St. Thomas the Apostle, West Hartford, CT 7:30 pm
David Jackson; First Presbyterian, Ithaca, NY 4 pm

Huff, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm
Jeremy Bruns; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
John Walker; Church of the Immaculate Conception, Montclair, NJ 4 pm
Cj Sambach; The Church in Brielle, Brielle, NJ 4 pm
Patrick Hawkins; Christ Church, New Brunswick, NJ 6:30 pm
Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 3 pm

Charles Huddleston Heaton; Church of the Epiphany, Pittsburgh, PA 3 pm
Brahms, *A German Requiem*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
David Spicer; St. Paul's Lutheran, Ardmore, PA 7 pm
Mendelssohn, *Elijah*; Peachtree Road United Methodist, Atlanta, GA 7 pm
Huw Lewis; Asbury United Methodist, Delaware, OH 4 pm
Durufle, *Requiem*; St. Mary's College, South Bend, IN 7:30 pm
The Callipygian Players; St. Chrysostom's, Chicago IL 2:30 pm

21 MAY
David Christiansen; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

22 MAY
Heinrich Christensen, with clarinet; King's Chapel, Boston 12:15 pm

Alan Morrison, with brass; Verizon Hall, The Kimmel Center, Philadelphia, PA 11 am
Brad Althoff; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 MAY
Felix Hell; Methuen Memorial Music Hall, Methuen, MA 8 pm
James Litton; St. Bartholomew's, New York, NY 7:30 pm

25 MAY
Joanna Elliott; Trinity Church, Boston, MA 12:15 pm

26 MAY
John Scott; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Scott Hanoian; Franciscan Monastery, Washington, DC 12 noon

27 MAY
Kimberly Hess; Cathedral of St. Patrick, New York, NY 4:45 pm
Andrew Moore; Christ Church, New Brunswick, NJ 6:30 pm
Nichola Bideler; Washington National Cathedral, Washington, DC 5 pm
Paul Skevington, with National Men's Chorus; St. Luke Catholic Church, McLean, VA 5 pm

Fauré, *Requiem*; St. James's Episcopal, Richmond, VA 7 pm
Bach, Cantata 108; St. Luke Church, Chicago, IL 10:30 am

30 MAY
Glenn Goda; Methuen Memorial Music Hall, Methuen, MA 8 pm
St. Bartholomew's Boy & Girl Choristers; St. Bartholomew's, New York, NY 7:30 pm
John Scott; St. Mary Episcopal, Richmond, VA 7:30 pm

1 JUNE
John Ayer; Trinity Church, Boston, MA 12:15 pm
Choral concert, farewell to **Edith Ho**; Church of the Advent, Boston, MA 8 pm
Schola Cantorum, with orchestra; St. Paul's Church, Doylestown, PA 8 pm
Peter Sykes; St. Bartholomew's Episcopal, Atlanta, GA 7:30 pm
A Festival of Choirs; Cathedral of St. Paul, St. Paul, MN 8 pm

2 JUNE
Gay Gotham Chorus; St. Bartholomew's, New York, NY 7:30 pm
Nigel Potts; St. Peter's Episcopal, Bay Shore, NY 7 pm
Solemn Evensong; St. Paul's Church, Doylestown, PA 6 pm
Marianne Webb, masterclass; St. Andrew's Episcopal, College, Park, MD 4 pm
North Shore Choral Society; Parish Church of St. Luke, Evanston, IL 3 pm

3 JUNE
Scott Lamlein; Wesley United Methodist, Worcester, MA 12:15 pm
Samuel Gaskin and Brenda Portman; First Church of Christ, Wethersfield, CT 7 pm
Festival Evensong; Trinity Episcopal, Hartford, CT 5 pm
Christ Church Choir, with orchestra; Christ Church, New Brunswick, NJ 7:30 pm
Robert Grogan; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Christophorus; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

4 JUNE
Sue Bergren, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

6 JUNE
Paul Leddington Wright; Methuen Memorial Music Hall, Methuen, MA 8 pm
Naomi Rowley; Sinsinawa Mound, Sinsinawa, WI 7 pm

8 JUNE
Jacob Street; Trinity Church, Boston, MA 12:15 pm
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 8 pm

9 JUNE
Alan Morrison; Macy's Department Store, Philadelphia, PA 10 am
Dana La Rosa; Franciscan Monastery, Washington, DC 12 noon

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10 JUNE

Gordon Turk; Central Baptist, Norwich, CT 4 pm
The American Boychoir; Princeton University
Chapel, Princeton, NJ 3 pm

The Choir of First Presbyterian Church; First
Presbyterian, Pittsburgh, PA 4 pm

Christopher Jacobson; Washington National
Cathedral, Washington, DC 5 pm

Richard Fitzgerald; Basilica of the National
Shrine of the Immaculate Conception, Washing-
ton, DC 6 pm

11 JUNE

Tim Sleep, carillon; Chicago Botanic Garden,
Glencoe, IL 7 pm

12 JUNE

Ray Cornils; Portland City Hall, Portland, ME
7:30 pm

13 JUNE

Brenda Lynne Leach; Methuen Memorial
Music Hall, Methuen, MA 8 pm

Sister Mary Arnold; Sinsinawa Mound,
Sinsinawa, WI 7 pm

15 JUNE

Florida Singing Sons; Grace Church, Utica,
NY 7:30 pm

17 JUNE

Alan Morrison; Washington National Cathed-
ral, Washington, DC 5 pm

Ronald Stolk; Basilica of the National Shrine
of the Immaculate Conception, Washington, DC
6 pm

Ken Cowan; Church of the Nativity of Our
Lord, St. Paul, MN 7:30 pm

18 JUNE

David Higgs; Cathedral of St. Thomas More,
Arlington, VA 7:30 pm

The Chenaults; All Saints Episcopal, Atlanta,
GA 8:30 pm

Jim Brown, carillon; Chicago Botanic Gar-
den, Glencoe, IL 7 pm

19 JUNE

Cameron Carpenter; Portland City Hall, Port-
land, ME 7:30 pm

Scott Montgomery; First Presbyterian,
Glens Falls, NY 7:30 pm

Joan Lippincott; Spivey Hall, Morrow, GA 2 pm

Joan Lippincott; Peachtree Road United
Methodist, Atlanta, GA 8 pm

Jim Brown, carillon; Millennium Carillon,
Naperville, IL 7 pm

20 JUNE

Ingrid Gutberg; Methuen Memorial Music
Hall, Methuen, MA 8 pm

Joan Lippincott, workshop; First Presbyter-
ian, Atlanta, GA 9 am

Mary Preston; Peachtree Road United
Methodist, Atlanta, GA 8 pm

Ruth Tweeten; Sinsinawa Mound, Sinsi-
nawa, WI 7 pm

21 JUNE

Vivaldi, *The Four Seasons*; St.
Bartholomew's, New York, NY 8 pm

Marijim Thoene; Community of Christ
Church, Ann Arbor, MI 7 pm

23 JUNE

Victoria Shields Harding; Franciscan
Monastery, Washington, DC 12 noon

24 JUNE

S. Wayne Foster; Washington National
Cathedral, Washington, DC 5 pm

Peter Latona; Basilica of the National Shrine
of the Immaculate Conception, Washington, DC
6 pm

25 JUNE

Paul Jacobs; First Baptist, Providence, RI 8
pm, masterclass 10:45 am

Lee Cobb, carillon; Chicago Botanic Garden,
Glencoe, IL 7 pm

James Russell Brown; Elliott Chapel, The
Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE

John Scott; Portland City Hall, Portland, ME
7:30 pm

Gillian Weir, masterclass; Cathedral of St.
Peter and Paul, Providence, RI 4:45 pm

Huw Lewis; Ohio Wesleyan University,
Delaware, OH 9 am

Marilyn Keiser, workshop; Trinity Episcopal,
Columbus, OH 2:30 pm

Mary Preston; Broad Street Presbyterian,
Columbus, OH 8 pm

Lee Cobb, carillon; Millennium Carillon,
Naperville, IL 7 pm

27 JUNE

Gillian Weir; Cathedral of St. Peter and Paul,
Providence, RI 8 pm

Paul Bisaccia, piano; Unitarian Church,
Provincetown, MA 5 pm

Eileen Hunt; Methuen Memorial Music Hall,
Methuen, MA 8 pm

•**James David Christie**, masterclass; First
Congregational, Columbus, OH 10:30 am

•**Carole Terry**; St. Agatha Church, Columbus,
OH 2 pm

•**Craig Cramer**; St. Joseph Cathedral,
Columbus, OH 8:30 pm

•**Douglas Cleveland**; Cathedral of St. Philip,
Atlanta, GA 7:30 pm

•**Bruce Bengston**; Sinsinawa Mound, Sinsi-
nawa, WI 7 pm

28 JUNE

•**James David Christie & Jane Parker-
Smith**, with choir and brass; First Congrega-
tional, Columbus, OH 8 pm

UNITED STATES

West of the Mississippi

18 MAY

Bernstein, *Chichester Psalms*; Cathedral of
the Madeleine, Salt Lake City, UT 8 pm

Alison Luedecke, with Peninsula Sympho-
ny; Fox Theater, Redwood City, CA 8 pm

Cinnabar Women's Chorus; Knox Presbyter-
ian, Santa Rosa, CA 5 pm

Ty Woodward; Westminster Presbyterian,
Escondido, CA 7 pm

Simon Preston, with Los Angeles Philhar-
monic; Walt Disney Concert Hall, Los Angeles,
CA 8 pm

19 MAY

Alison Luedecke, with Peninsula Sympho-
ny; Flint Theater, Cupertino, CA 8 pm

Simon Preston, with Los Angeles Philhar-
monic; Walt Disney Concert Hall, Los Angeles,
CA 8 pm

20 MAY

Choral Evening Prayer; St. Stephen's Presby-
terian, Fort Worth, TX 7 pm

Mendelssohn, *Elijah*; Christ Church Cathed-
ral, Houston, TX 4 pm

Bernstein, *Chichester Psalms*; Cathedral of
the Madeleine, Salt Lake City, UT 8 pm

Gerre & Judith Hancock; Grace Cathedral,
San Francisco, CA 4 pm

Simon Preston, with Los Angeles Philhar-
monic; Walt Disney Concert Hall, Los Angeles,
CA 2 pm

Erik Suter; First Congregational, Los Ange-
les, CA 4 pm

Simon Preston; Walt Disney Concert Hall,
Los Angeles, CA 7:30 pm

22 MAY

Simon Preston, choral masterclass; Memor-
ial Church, Stanford, CA 7 pm

23 MAY

Simon Preston; Memorial Church, Stan-
ford, CA 8 pm

27 MAY

Gail Archer; Christ Church Cathedral, Hous-
ton TX 4:15 pm

Choral Evensong, Christ Church Cathedral,
Houston TX 5 pm

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

Gary Desmond; Grace Cathedral, San Fran-
cisco, CA 4 pm

1 JUNE

James Taulbee; Trinity Lutheran, Manhattan
Beach, CA 12:15 pm

3 JUNE

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

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

Daniel Sullivan; Grace Cathedral, San Fran-
cisco, CA 4 pm

David Goode, with the Los Angeles Master
Chorale; Walt Disney Concert Hall, Los Ange-
les, CA 7 pm

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

7 JUNE

John Weaver; Bates Recital Hall, University
of Texas, Austin, TX 8 pm

David Goode, with Los Angeles Master
Chorale; Walt Disney Concert Hall, Los Ange-
les, CA 8 pm

10 JUNE

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

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

11 JUNE

Olivier Latry; Christopher Cohan Center,
San Luis Obispo, CA 7 pm

14 JUNE

David Higgs; Westminster Presbyterian,
Oklahoma City, OK 7 pm

16 JUNE

Olivier Latry, Poulenc *Organ Concerto*;
Christopher Cohan Center, San Luis Obispo,
CA 8 pm

17 JUNE

Mary Preston; Church of the Transfiguration,
Dallas, TX 6 pm

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Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Colin Walsh; Grace Cathedral, San Francisco, CA 4 pm
 Angelus Consort; All Saints Episcopal, Beverly Hills, CA 5 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

18 JUNE
S. Wayne Foster; Myerson Symphony Center, Dallas, TX 8:30 pm

19 JUNE
James David Christie; Cornerstone Chapel, Lincoln, NE 8:30 am

21 JUNE
Paul Jacobs; First-Plymouth Congregational, Lincoln, NE 7:30 pm

24 JUNE
Joan DeVee Dixon; Union Sunday School, Clermont, IA 2:30 pm
John Obetz; First United Methodist, Joplin, MO 2 pm
 Archdiocesan Choir of St. Louis; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Stephen Lind; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Carol Williams; Balboa Park, San Diego, CA 2 pm

INTERNATIONAL

17 MAY
Kevin Bowyer; University Memorial Chapel, Glasgow, UK 7:30 pm

18 MAY
Sophie-Veronique Cauchefer-Choplin; St. John's Cathedral, Brisbane, Australia 7:30 pm
Craig Cramer; Tangermünde, Germany 8 pm
Rob Waltmans; Cattedrale di S. Stefano, Biella, Italy 9 pm
Greg Walshaw; St. Jude's Brantford, Toronto, ON, Canada 12 noon

19 MAY
Rob Waltmans; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Stephen Disley; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

20 MAY
Craig Cramer; Dom, Magdeburg, Germany 4 pm
Ashley Grote; Westminster Abbey, London, UK 5:45 pm

22 MAY
Kevin Bowyer; University Memorial Chapel, Glasgow, UK 5:15 pm

24 MAY
Paul Hale; Chester Cathedral, Chester, UK 1 pm

25 MAY
Mario Duella; Cattedrale di S. Stefano, Biella, Italy 9 pm
Joseph Calverley; St. Jude's Brantford, Toronto, ON, Canada 12 noon

26 MAY
Craig Cramer & Christoph Keggenhoff; Evangelische Kirche, Mahlberg, Germany 8 pm

Mario Duella; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Paul Hale; High Wycombe Parish Church, High Wycombe, UK 3 pm
David Gammie; St. John the Evangelist RC Church, Islington, UK 7:30 pm
Simon Johnson; St. Albans Cathedral, St. Albans, UK 5:30 pm
Letizia Romiti; Bridlington Priory, Bridlington, UK 6 pm

27 MAY
Jean-Christophe Geiser, with alto; Cathédrale de Lausanne, Lausanne, Switzerland 5 pm
Simon Jacobs; Westminster Abbey, London, UK 5:45 pm

28 MAY
Craig Cramer & Christoph Keggenhoff; Evangelische Kirche, Neckarhausen, Germany 8 pm
Paul Hale; Southwell Cathedral, Southwell, UK 3:30 pm
Stephen Cleobury; Lincoln Cathedral, Lincoln, UK 7 pm

1 JUNE
Naji Hakim; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm
Norbert Itrich; Cattedrale di S. Stefano, Biella, Italy 9 pm

2 JUNE
Craig Cramer; Hervormde Kerk, Midwolda, The Netherlands 8 pm
Norbert Itrich; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Ian Tracey; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

3 JUNE
Robert Quinney; Westminster Abbey, London, UK 5:45 pm

5 JUNE
Sylvie Poirier & Philip Crozier; St. James United Church, Montreal, QC, Canada 12:30 pm

8 JUNE
Leonardo Ciampa, with soprano; Cattedrale di S. Stefano, Biella, Italy 9 pm
Michael Haynes; Beverley Minster, Beverley, UK 6 pm

10 JUNE
Nigel Allcoat; Church of Saessolsheim, Saessolsheim, France 4:30 pm
Leonardo Ciampa, with soprano; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Barry Smith; Westminster Abbey, London, UK 5:45 pm

Stephanie Burgoyne, with friends; St. Jude's Brantford, Toronto, ON, Canada 12 noon

11 JUNE
Catherine Ennis; All Souls, Lanham Place, London, UK 7:30 pm

12 JUNE
Marie-Claire Alain; St. Etienne du Mont, Paris, France 8:30 pm
Verouschka Nikitine; St. Eustache, Paris, France 8:30 pm
Suzanne Ozorak, with French horn; St. James United Church, Montreal, QC, Canada 12:30 pm

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14 JUNE

Thomas Heywood; St. John's Smith Square, London, UK 1 pm

15 JUNE

Przemyslaw Kapitula; Cattedrale di S. Stefano, Biella, Italy 9 pm

17 JUNE

Przemyslaw Kapitula; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

Jean-Pierre Lecaudey; St. Sulpice, Paris, France 4 pm

Marie-Agnès Grall-Menet; St. Jean-Baptist, Contz Les Bains, France 5 pm

Christopher Cook; St. John's Cathedral, Brisbane, Australia 3 pm

18 JUNE

Per Ahlman; Lincoln Cathedral, Lincoln, UK 7 pm

19 JUNE

Jean Guillou, Winfried Böing, Martin Baker, Roberto Bonetto, Bernhard Buttman, Slivio Celeghin, Jürgen Geiger, Giampaolo di Rosa, Jürgen Wolf, Hélène Colombotti, Johannes Skudlik; St. Eustache, Paris, France 8:30 pm

20 JUNE

Gillian Weir; Knox United Church, Owen Sound, ON, Canada 7:30 pm

23 JUNE

Nigel Allcoat; St. John the Evangelist RC Church, Islington, UK 7:30 pm

24 JUNE

Jörg-Hannes Hahn; Kirche "Zur frohen Botschaft", Berlin Karlshorst, Germany 5 pm

27 JUNE

Paul Hale; Crediton Parish Church, Crediton, UK 7:30 pm

Camerata of St. John's; St. John's Cathedral, Brisbane, Australia 7 pm

29 JUNE

Paul Hale; St. Mary Redcliffe, Redcliffe, UK 1 pm

30 JUNE

Roy Massey; Bridlington Priory, Bridlington, UK 6 pm

Organ Recitals

GAIL ARCHER, St. Thomas Church Fifth Avenue, New York, NY, January 21: *Sonata in e-flat*, Parker; *Praeludium super Pange Lingua*, Noon; *Ascent*, Tower; *Sonata for Organ*, Persichetti.

ROBERT BATES, Arizona State University, Tempe, AZ, February 4: *Fantasia* ("To show what can be done at the organ"), Racquet; Quinto tiento de medio registro de tiple de septimo tono (*Facultad orgánica*), Correa de Arauxo; *Renaissance Dances*, Anon. French; *Segundo tiento de quarto tono a modo de canción*, Sexto tiento de medio registro de baxón de primero tono, Tiento de medio registro de tiple de segundo tono, Correa de Arauxo; *Arizona Visions*, Bates; *Fugue in E-flat*, BWV 552/II, Bach.

GARY BEARD, with Ryan Anthony, trumpet, St. John United Church of Christ, St. Charles, MO, January 21: *The Opening Fanfare and March*; *Concerto Saint-Marc*, Albinoni; *Après un rêve*, Fauré; *Grand Russian Fantasy*, Levy; *Great Is Thy Faithfulness*, arr. Miller; *Amazing Grace*, arr. Anthony/Beard; *Concerto in A-flat*, Vivaldi; *Dreams of Karen*, Milligan; *Der Hölle Rache kocht in meinen Herzen* (*Die Zauberflöte*), Mozart, transcr. Anthony/Beard; *Someone to Watch Over Me*, Gershwin, arr. Turrin; *Carnival of Venice*, Clarke.


CRAIG CRAMER, University of Notre Dame, South Bend, IN, January 17: *Praeludium in C*, BuxWV 136; *Pas-sacaglia in d*, BuxWV 161; *Praeludium in g*, BuxWV 162; *Christ unser Herr zum Jordan kam*, BuxWV 180; *Canzona in d*, BuxWV 168; *Es ist das Heil uns kommen her*, BuxWV 186; *Magnificat primi toni*,

BuxWV 203; *Wie schön leuchtet der Morgenstern*, BuxWV 223; *Praeludium in C*, BuxWV 137, Buxtehude.

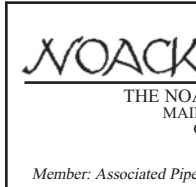
ANDREW DEWAR, Peachtree Road United Methodist Church, Atlanta, GA, October 12: *Choral Fantasia on O God our help in ages past*, Parry; *Sonata for Organ in E-flat*, Bairstow; *Kaleidoscope*, op. 144, Karg-Elert; *Variations and Fugue on a theme by Mozart*, op. 132, Reger, arr. Abbing.

DAVID A. GELL, with Elizabeth Rutherford, soprano, and Samuel de Palma, bass, Trinity Episcopal Church, Santa Barbara, CA, December 10: *Nun komm der Heiden Heiland*, Sweelinck; *In dulci jubilo*, Buxtehude; *Nun komm der Heiden Heiland*, *In dulci jubilo*, Bach; Pifa. Thus saith the Lord, But who may abide the Day of His coming, For behold, darkness shall cover the earth, The people that walked in darkness (*Messiah*), Handel; *A la venue de Noël*, Balbastre; *In the bleak midwinter*, Williams, Gibbs; *Song of Mary*, Wagner; *The Virgin's slumber song*, op. 76, no. 52, Reger; *Variations on a Medieval Carol*, Hebble; *Gesu Bambino*, Yon; *Cantique de Noël*, Adam, *The Birthday of a King*, Neidlinger; *Fantasia on old Christmas Carols*, op. 121, no. 2, Faulkes.

JUDITH & GERRE HANCOCK, The University of the South, Sewanee, TN, February 9: *Duett for Organ*, Wesley; *A Fancy for Two to Play*, Tomkins; *Praeludium A-Moll*, BuxWV 153, Buxtehude; *Brandenburg Concerto No. 4 in G*, BWV 1049, Bach, transcr. Reger; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Sonata No. 3 in c*, op. 80, Merkel; an improvised suite based on select verses from the Psalms.



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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.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@direct.com.

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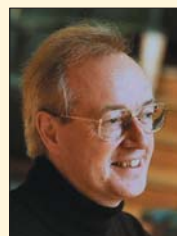
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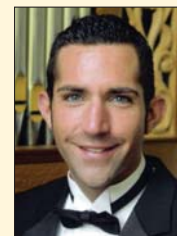
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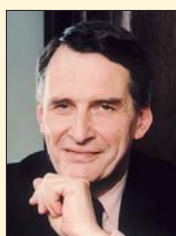
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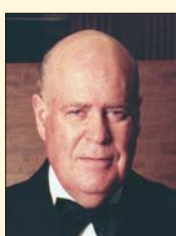
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