



Charles Ruggles at his Opus 1

was relocated to the new church building, which was designed around the organ. The two-manual and pedal instrument comprises 25 stops, with mechanical key and stop action; manual compass 58 notes, pedal 30 notes. The organ was featured during the Organ Historical Society's 2007 convention in the Indianapolis/Central Indiana area.

Opus 1 is currently being housed at St. Laurence Episcopal Church in Conifer, Colorado. Charles Ruggles played for the morning service on Sunday, March 29. For the offertory, he played the Trio in A on *Allein Gott in der Höh' sei Ehr'* by J. S. Bach, and for the postlude, the *Prelude in C Major*, BWV 545, by Bach.

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## Looking Back

### 10 years ago in the June 1999 issue of THE DIAPASON

Cover: Paul Fritts & Co., Pacific Lutheran University, Tacoma, Washington  
Janice Beck honored with Alumni Achievement in Music Arts Award, Rollins College, Winter Park, Florida

C. Griffith Bratt retires after 52 years at St. Michael's Episcopal Cathedral, Boise, Idaho

Robert Faucher appointed Curator for Kotschmar Memorial Organ, Portland, Maine

Mark Thallander appointed organist, Glendale Presbyterian Church, Glendale, California

Feature articles: "Lawrence I. Phelps, 1922-1999, a Tribute," by Ken W. List; "Canadian Organbuilding, Part 2," by James B. Hartman; "Six French organs and the registration indications in L'Oeuvre d'orgue de Jehan Alain," by Linda Dzuris

New organs: Fritz Noack, Geddes Pipe Organs

### 25 years ago, June 1984

Herman Berlinski is recipient of the Marjorie Peabody Waite Award

Paul Callaway retires as conductor of the Cathedral Choral Society, Washington, D.C.

John Scott makes his first major performance tour in the U.S. and Canada under representation of Phillip Truckenbrod Concert Artists

Feature articles: "Pistoia and Its Historical Organs," by Umberto Pineschi; "A Comprehensive Index of J. S. Bach Books in English—An Addendum," by Palmer D. Lowry; "A Cavallé-Coll Safari," by Charles Callahan; "Stanford: A Rare Opportunity for Organ Building," by Robert Cornell

New organs: van den Heuvel, Terrence P. Schoenstein

### 50 years ago, June 1959

News of Betty C. Abraham, Mary Frances Cunningham, Ray Ferguson, Squire Haskin, Wilma Jensen, Robert S. Lord, Clarence Mader (completes 30 years at Immanuel Presbyterian Church, Los Angeles), Arthur Poister, Wesley Selby, Adolph Steuterman

Organs by Aeolian-Skinner, Audet, Austin, Casavant, Kney & Bright, McManis, Möller, Pels

### 75 years ago, June 1934

News of Lyman Bradford Bunnell, John C. Deagan, Eric DeLamarter, Charles Henry Doersam, Arthur Dunham, Harvey B. Gaul, James Philip Johnston, W. J. L. Meyer, Alexander McCurdy, Gordon Balch Nevin, Richard T. Percy, Elisabeth Spooner

Organs by Aeolian-Skinner (Grace Cathedral, San Francisco), Austin, Frazee, Kilgen, Kimball, Möller, Pilcher, Wicks

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## In the wind . . .

by John Bishop



### Circumstantial pomp

Music is the stuff of ceremony. For scores of generations our graduations, coronations, installations, and celebrations have been accompanied by musical flourish. Music is with us when we marry and when we die—it marks our personal and public milestones. It expresses our joy, our dissonance, our unity, and our dissidence.

Musicians who work for the church know this as well as anyone. Each liturgical celebration has its particular hymns, anthems, and incidental music. Triumphant ceremonial pieces announce the great festivals of the Church. Contemplative, even mournful music accompanies sacraments and Passions.

It is both the privilege and the bane of the church organist to participate in countless family celebrations, meet with young couples preparing for marriage, and present music for weddings and funerals marking the events in the lives of the families. Families are at their best or their worst during these life experiences, but the thoughtful organist never loses sight of the importance of that music. I recall a year when Valentine's Day happened to fall on a Sunday. The pastor preached about marriage, and I programmed the most familiar of wedding music for prelude, postlude, solo, and anthem. At the end of the postlude (Mendelssohn, of course), the church was full of people weeping. It took me half an hour to get down the aisle to coffee (and pink cupcakes) in the narthex.

### Patriotism as protest

Each Olympic champion stands on a podium in front of a crowd while their country's anthem is played. It moves me to see how that moves them—how proud and patriotic they are at that high moment of their life. But many of us remember American runner Tommie Smith, winner and world-record setter in the 200-meter race, giving a Black Power salute as America's national anthem was played in his honor at the 1968 Summer Olympics in Mexico City. Smith was quoted, "If I win, I am American, not a black American. But if I did something bad, then they would say I am a Negro. We are black and we are proud of being black. Black America will understand what we did tonight."

### Alleluia, sing alleluia.

Easter Sunday comes with a boatload of dedicated music. Newspaper columnist and humorist Dave Barry wrote that on Easter Sunday in his home church in Armonk, New York, parishioners had potted hyacinths in their hands, which they held up over their heads for each "alleluia" of that most familiar of Easter hymns—pretty cute. Trumpets and trombones play music of Handel and

Gabrieli, lots of organists play Widor. But one of our country's most singular Easter Sunday musical celebrations occurred on April 9, 1939, when Marian Anderson sang a recital at the Lincoln Memorial in Washington, D.C. Ms. Anderson was perhaps the most famous serious singer of the time—star of the international solo and operatic stage. A couple years earlier, her agent Sol Hurok had tried to promote her presenting a recital at Constitution Hall in Washington, stronghold of the Daughters of the American Revolution (DAR). But because Marian Anderson was an African-American, she was denied.

Eleanor Roosevelt, that most spunky of activist women, was outraged by this denial. She resigned from the DAR in protest and joined Secretary of the Interior Harold Ickes to promote Anderson's appearance at the Lincoln Memorial—not a bad venue for back-up. That was the first time that iconic place was used as a stage for the civil rights movement, paving the way for one of the greatest speeches in the history of the human condition, Martin Luther King's *I have a dream*. And it was a serious musical event with seventy-five-thousand people in attendance. Get that? 75,000 people. She sang *O, mio Fernando* from Donizetti's *La Favorita*, and Schubert's *Ave Maria* as well as spirituals and other well-known selections.

Civil rights historian Raymond Arsenault has recently published a book about this pivotal musical experience. In *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America* (Bloomsbury, 2009), Arsenault discusses the events that led to the presentation of the concert and the impact it had on the early struggle for civil rights in America. Dwight Garner of the *New York Times* wrote, "Raymond Arsenault delivers . . . a tightly focused look at the political and cultural events that led up to and came after her famous 1939 concert. It's a story that's well worth retelling." You can find the book at <http://search.barnesandnoble.com/The-Sound-of-Freedom/Raymond-Arsenault/e/9781596915787/>—or better yet, order it through your local independent bookstore.

Why write about civil rights in THE DIAPASON? I love the idea that a musical event can be identified as an historical turning point. And last week, Easter Sunday 2009, my wife and I attended a special commemorative concert at the Lincoln Memorial. Having left blustery, chilly New England at the height of mud season, we delighted in the balmy sunny weather of April in Washington. But as we were still in winter mode, we foolishly failed to bring the hats and sunglasses appropriate for the absence of shade on the steps of the Lincoln Memorial. I once had natural protection against the midday sun, but no more. Driving out of Washington the next day, we were as pink as those cupcakes.

Before Marian Anderson passed away in 1993 at the age of 96 (she must have taken good care of her voice), she presented mezzo-soprano Denyce Graves with the Marian Anderson Award. Ms. Graves was the headliner at last week's concert, wearing a gown that had been given to her by Ms. Anderson. Accompanied by pianist Warren Jones, she repeated Marian Anderson's performances of Donizetti and Schubert. (I was amused by the guy with the Steinway & Sons sweatshirt who drew the duty to tune that sun-baked piano.) Ms. Graves was joined by Sweet Honey in the Rock, an acclaimed *a cappella* group of five singers and a signer specializing in gospel songs and spirituals, and by the Chicago Children's Choir, an energetic group of high-school kids who form the senior ensemble of a program that serves "2800 children ages 8-18 through choirs in for-

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ty-five schools, after-school programs in eight Chicago neighborhoods and the internationally acclaimed Concert Choir."<sup>1</sup> The choir is directed by the eloquent and dynamic Josephine Lee, who must be a fantastic influence for those young musicians. The cast was filled out by "The President's Own," the U.S. Marine Band. Holy cow!

After an hour-and-a-half of music, General Colin Powell presided over the swearing-in of 200 new American citizens. It was quite an afternoon. And what was the postlude? *The Stars and Stripes Forever* played by the Marine Band—how's that for ceremonial music—and let me tell you, that group (formerly conducted by John Philip Sousa) knows how to send that tune.

And by the way, on the last page of the concert program we read:

**DAR Honors Marian Anderson**

*The National Society Daughters of the American Revolution is truly honored to celebrate the life and legacy of Marian*

*Anderson. On the 70th anniversary of her historic Lincoln Memorial Concert, the DAR deeply regrets that Marian Anderson was not given the opportunity to perform at Constitution Hall in 1939, but today we join with all Americans to honor her memory and commemorate a pivotal event in the struggle for racial equality . . .*

**A gunnery guitar**

Where in American music would a guitarist hold the title "Gunnery Sergeant?"

About ten years ago, Wendy and I attended another function in Washington. One of her colleagues was receiving an arts award from President Clinton and we were on the guest list. A huge crowd gathered under a tent on the White House lawn for a ceremony and concert (Gershwin's *Rhapsody in Blue*). The assembled throng stood to sing *The National Anthem* and we were astonished by a majestic voice across the aisle—Metropolitan Opera star bass-baritone Samuel Ramey, a devil of a Mephistopheles, was a fellow audience member.

Arriving at a White House event is something of a production, even in the days before 9-11. There were dogs sniffing in trunks, mirrors looking under cars, and lots of sturdy serious people making sure you're walking in the right direction. We walked along carpets across the lawn passing little musical ensembles. There was a harpist and flute, a string quartet, a pianist—all in formal red-and-black Marine uniforms festooned with gold braid and shiny buttons—members of the United States Marine Band. Before that night, I had no idea there was a harpist in the Marine Band. Today the incumbent is Master Sergeant Karen Grimsy who holds degrees from Indiana University and the Manhattan School of Music.

It's hard to imagine a musical ensemble more involved in ceremonial music than the U.S. Marine Band. I'll bet that the members are as familiar with *Hail to the Chief* or *The Stars and Stripes Forever* as the local parish organist is with *Jesu, Joy of Man's Desiring* or *The Pachelbel Canon* (is it a composer or a title?).

As I write I'm flipping through the website of the Marine Band, <[www.marineband.usmc.mil](http://www.marineband.usmc.mil)>. I find descriptions of the various ensembles (Chamber Orchestra, Chamber Ensembles, Concert Band, etc.). I find a huge calendar of upcoming performances—it looks as though among the various ensembles they do about 150 concerts a year, both at home and on tour. There are about 130 members and five officers (conductors), and the website has photos and bios of all of them, including cellist Master Sergeant Diana Fish, pianist Master Gunnery Sergeant Robert Boguslaw, and what must be the job of all jobs, piccolo player (I guess we don't say piccolist) Master Gunnery Sergeant Cynthia Rugolo. I bet she knows the obbligato from *Stars and Stripes Forever* from memory.

Colonel Michael J. Colburn is the director of the Marine Band. The website tells us that

as Director of "The President's Own," Col. Colburn is music adviser to the White

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House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.'s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmaster's Association.

He must be a pretty dependable performer, used to playing under pressure.

The Marine Band may be a world away from the lives of most readers of *THE DIAPASON*, but it sure is a proficient ensemble with an undisputed ceremonial edge. (And they have a couple very snazzy buses!)

§  
On April 29, 1962, President John F. Kennedy hosted a dinner at the White House for Western Hemisphere winners of the Nobel Prize. Addressing the guests, the President famously quipped, "I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together at the White House, with the possible exception of when Thomas Jefferson dined alone."

Last week, driving our sunburns out of Washington, we went on to Monticello, the home of Thomas Jefferson. Here is a magnificent homestead, beautifully preserved and presented, allowing us a glimpse into the life of a brilliant American. Jefferson was a statesman, politician, architect, musician, botanist, and who knows what else. Most fascinating was the presentation of the relatively recent (DNA-substantiated) revelation that Sally Hemings, one of Jefferson's slaves, was also his mistress, and that he fathered children by her. (When you're at the bookstore, ask for a copy of *The Hemingses of Monticello: An American Family* by Annette Gordon-Reed, winner of the 2009 Pulitzer Prize for History and the 2008 National Book Award for non-fiction.) We thought the tour guide who showed us through the house was uncomfortable having to talk about that.

Jefferson seems to have been a consummate control-freak. He designed every detail of the buildings and grounds—plenty of his architectural drawings are on display. On one, I read in his hand that the height of a Greek-inspired pediment was to be two-ninths its width. The vegetable garden, carpenter's shops, sawmill, nailery, even the kitchen were built according to his exacting specifications. He developed cisterns to collect rainwater by the ton, protecting household life against the dry Virginia climate, and an ice house that could store thousands of pounds of ice harvested from neighboring ponds during the winter, ice that lasted through the summer.

We lived for a while in Lexington, Massachusetts, the home of the American Revolution. As you might expect, the town is very history-conscious, and while living there I got interested in noting the parallels and differences between American colonial life and the concurrent life of society in Europe—while Mozart was prancing around Vienna in a powdered wig, the Minutemen were slinking along behind stone walls taking pot-shots at British troops. I thought I'd close by

comparing the life of Thomas Jefferson to the development of the music we love so much:

1743: Thomas Jefferson and Luigi Boccherini were born and Francesco Stradivari died. Handel's *Samson* received its first performance at Covent Garden. J. S. Bach was 58 years old.

1760: Jefferson entered the College of William and Mary, Luigi Cherubini was born, and Franz Joseph Haydn wrote his symphonies 2–5.

1770: Jefferson took up residence at Monticello, Beethoven was born, and Handel's *Messiah* was performed in New York for the first time.

1776: Jefferson drafted the Declaration of Independence, Charles Burney published *History of Music*, and Mozart composed *Serenade in D Major*, K. 250 (Haffner).

1779: Jefferson was elected governor of Virginia, and William Boyce died.

1784: Jefferson began diplomatic service in France, and Wilhelm Friedemann Bach died.

1791: Mozart died, Carl Czerny was born, and Beethoven became Haydn's pupil.

1796: Jefferson was elected Vice-President of the United States under John Adams.

1801: Jefferson was elected third President of the United States, and Haydn completed his oratorio, *The Seasons*.

1803: Jefferson commissioned the Lewis & Clark expedition and completed the Louisiana Purchase (paying about \$15 million for 828,800 square miles, roughly a third of the modern United States), and Adolphe Adam (*O Holy Night*) and Hector Berlioz were born.

1809: Jefferson retired to Monticello, Beethoven composed *Piano Concerto No. 5 in E-Flat Major* (The Emperor), Haydn died, and Mendelssohn was born.

1817: Jefferson designed and planned an "Academical Village" in Charlottesville, Virginia, the inception of the University of Virginia, and Rossini composed *La Cenerentola*.

1826: Thomas Jefferson died on July 4, extraordinarily coincidentally the 50th anniversary of the signing of the Declaration of Independence, Mendelssohn composed *Incidental Music to A Midsummer Night's Dream*, and Carl Maria von Weber died.

1827: Beethoven died.

So Thomas Jefferson's life at the gracious home at Monticello spanned the life of Beethoven almost exactly. Interesting. ■

#### Notes

1. From Concert Program, *Marian Anderson Tribute Concert*, April 12, 2009, The Lincoln Memorial, Washington, D.C.

Check out classified ads and artist spotlights on *THE DIAPASON* website:

[www.TheDiapason.com](http://www.TheDiapason.com)

## On Teaching

by Gavin Black

### More about pedals: looking at heels

This month I am returning to the subject of pedal playing, this time to discuss heel playing. I have some general thoughts to share with students, and a few practical suggestions and exercises.

It is interesting that the use of the heel in pedal playing is an artistic issue that has a history of lending itself to controversy, becoming a political and, almost, an ethical matter. I have had students come to me who believed—or who had heard—that it was out of the question to use heels in music written before a certain date: that is, essentially in Baroque music. On the other hand, I have heard students and others say that failure to use the heels in Baroque music could only be motivated by a pedantic insistence on academic correctness at the expense of artistic considerations. I once heard two musicians passionately agreeing with each other that "heel and toe" was the only way to play the organ, even though *neither of them was an organist!* I thought that this was—quite apart from the merits of the notion—a fascinating example of how ideas or ideologies can spread beyond their original home turf. It was also revealing how heated this discussion was and how angry (good-naturedly angry, as I remember it, but still angry) the two of them seemed at people who might disagree.

I have also had students come to me convinced that "heel and toe" pedaling is intrinsically legato, whereas "alternate toe" pedaling is intrinsically detached. (I'm not sure about the concept of "alternate heel"!.) In fact, alternate toe pedaling is usually capable of creating a full (even overlapping) legato. It has trouble doing so only in some patterns involving sharps and flats. It is *same-toe* pedaling (using the same toe on successive notes) that is inherently detached. Also, while heel and toe pedaling can often create legato—and sometimes in places where all-toe pedaling cannot—it is also true that the use of the heel is often most natural in detached situations, where the heel can be used without resorting to an uncomfortable foot position.

### Stylistic authenticity

Questions about heel pedaling are bound up, as are many other technical matters, with questions of historical authenticity. These apply in several ways, of which the most prevalent is the above-mentioned concern about using the heel in older music. Questions of authenticity do arise in connection with later music as well, for example, whether a legato achieved using alternate toes is or isn't acceptable in music written by a composer who is known to have used, or explicitly called for, heels. Is it enough for the player's judgment—or that of a teacher or any listener—to conclude that the *effect* is suitable or perhaps actually identical to what the composer intended, or is it in some sense necessary (ethically, artistically) for the composer's technical suggestions to be followed literally?

It is certainly generally true that earlier organ playing probably made less use of the heels (short pedal keys, giving little room for the heels; relatively restricted use of sharps and flats, and of pedal scale passages; non-legato style attested through surviving fingerings, among other things) and later organ playing more (big and, eventually, "AGO"-type pedal boards; more sharps and flats and scale passages; legato style; the need, some of the time, to assign one foot to the swell pedal), though, as with so many issues, we do not know everything about the

### Example 1



historical situation, and what we do know contains intriguing anomalies. These include, for example, the Schlick work *Ascendo ad Patrem* from about 1512, which has a four-voice pedal part clearly requiring the use of heels, and the (mid-to-late-nineteenth century) organ playing of Saint-Saëns, who apparently never used heels.

(If the one surviving pedaling by Saint-Saëns,<sup>1</sup> along with contemporaries' comments on his playing, were *all* that we knew about nineteenth-century organ playing, we would assume that Franck, Widor, Reger, and the rest all used only toes! If the Schlick *Ascendo* were the only surviving organ piece from before, say, 1610, we would assume that in the late Renaissance, multi-voiced pedal parts and heel-based pedal playing were the norm!)

When I was first getting interested in the organ in the early 1970s, I did not, for a long time—a year or two at least—become aware that there were these sorts of historical or musicological polemics—or such strong feelings—surrounding heel playing. I did absorb, however, the idea that it was more difficult to create clarity and precision with the heels than with the toes, and that, any concern for authenticity aside, a player has to be sure that heel pedalings in any given situation really work to create the desired effect. This is an issue with heel pedaling in a way that it is not with toes.

I recall hearing that Helmut Walcha insisted, with his students, that the famous pedal solo in Buxtehude's G-minor *Praeludium*, BuxWV 149, be played with all toes, the left toe moving up to play the off-beat F-sharps. (See Example 1.) The purpose of this was to achieve the greatest possible crispness and accuracy of timing, not necessarily to be historically accurate, although it probably was that too, or at least might well be. (Other players might use the right foot to play all of the upper notes—heel and toe—while the left foot remains in the lower half of the pedal keyboard rather serenely catching what might be called the melody of the passage. It is an interesting exercise to work the passage up both ways and listen to the difference(s) in articulation, timing, and pacing between the two.)

### Anatomical issues

The fact that playing with the heel is, in general, harder to control with great precision than playing with the toe stems from the basic anatomical fact that the foot is hinged in a way that gives the toes more leverage, a better mechanical advantage. In other words, the heel is closer to the ankle than the toes are: simple, but very important for organ playing. To some extent, whereas the toes play a pedal key through the flexing of the ankle, there is a tendency for the heel to play a key by dropping the leg onto the key.

The approach to teaching pedal playing that I outlined in four columns in *THE DIAPASON* (November 2007–February 2008) relies on using the instinctive pointing gesture of the toes as a starting place for developing a strong kinesthetic sense of the pedal keyboard. It is mainly for this reason that the various strategies deployed there and the various exercises suggested do not include any work with heel. In spite of this, however, the approach laid out in those columns actually sets a student up to learn heel playing efficiently and with great security. This can happen best *after* the student has become truly comfortable with the techniques

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