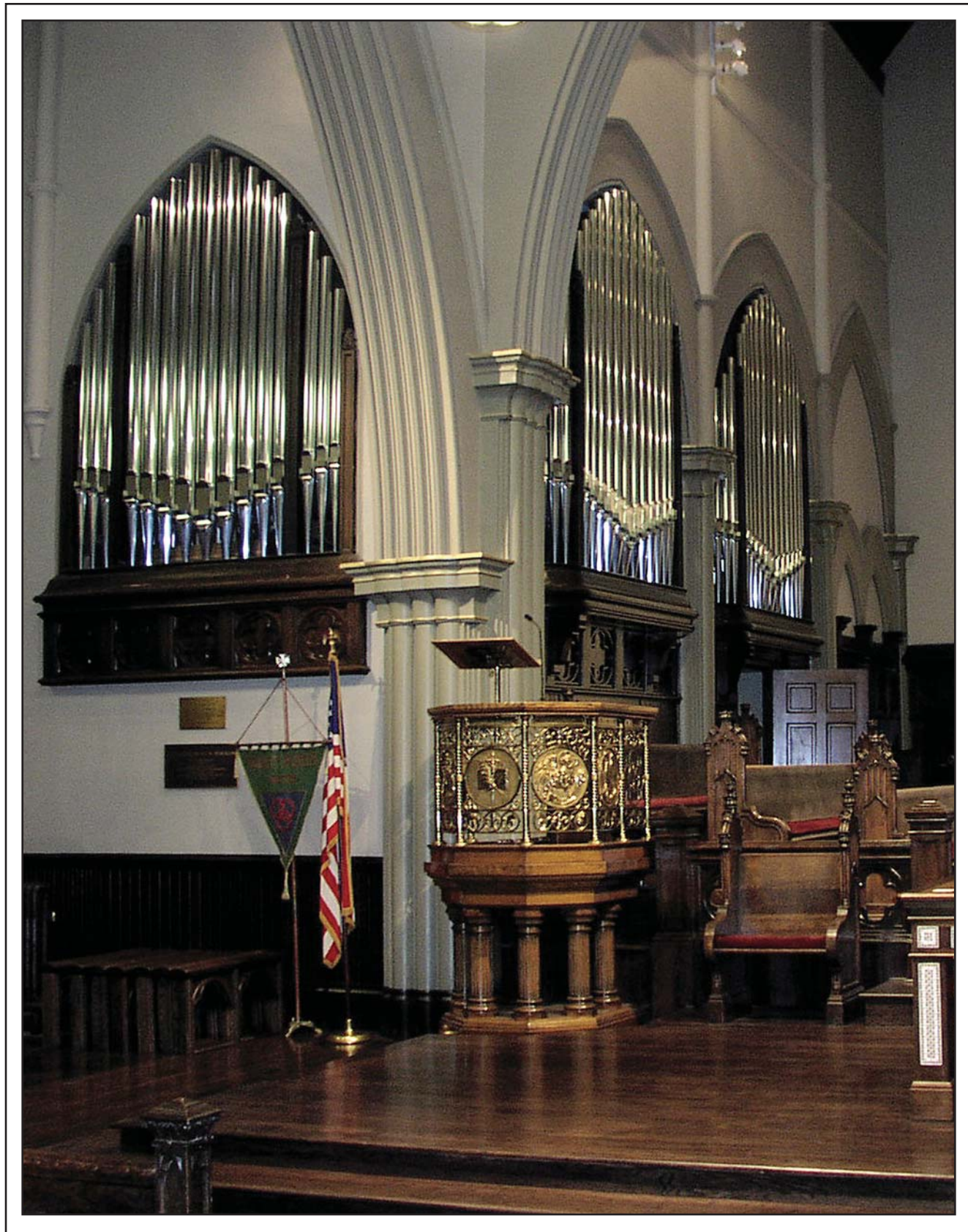


THE DIAPASON

AUGUST, 2010



Trinity Parish Episcopal Church
Seattle, Washington
Cover feature on pages 26–27



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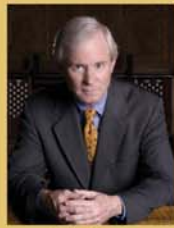
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A Scranton Gillette Publication

One Hundred First Year: No. 8, Whole No. 1209
Established in 1909

AUGUST, 2010
ISSN 0012-2378

An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is John Collins's article on the keyboard works of Bernardo Pasquini, the 300th anniversary of whose death is noted this year. David Sims reflects on his experiences on a tonal finishing trip from the perspective of an organist.

John Bishop compares the organ and church music scene of the 1960s and '70s with that of today and reports on a redundant organ in a Pennsylvania church. Gavin Black continues his discussion of two works by Buxtehude and Boëllmann with an introduction to the latter's *Suite Gothique*. Among the reviews this month is Frank Rippl's account of the OHS recording, "Historic Organs of Indiana."

THE DIAPASON website

Did you know that our website contains the most up-to-date and comprehensive calendar of events? As I write this column, there are almost 300 events listed, from now through June 2011. To access this on our website, click on "Events Calendar" at the top of the home page or at the bottom of the third column. And you can list your events: at the bottom of the third column, "Click here to submit your event!"

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Rochelle, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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Here & There

Friends of the Kotschmar Organ presents its 98th season of summer organ recitals at Portland City Hall, Merrill Auditorium, Portland, Maine: August 3, Ahreum Han & Joshua Stafford; 8/17, Christoph Bull; 8/24, Chelsea Chen; 8/31, Ray Cornils and Kotschmar Festival Brass; <www.foko.org>.

St. James United Church, Montreal, Quebec, Canada, presents its summer recital series on Tuesdays at 12:30 pm: August 3, Rafael de Castro; 8/10, Ingrid Boussarogue (soprano) and Alejandra Cifuentes (piano); 8/17, Haruyo Yoshino-Platt (piano); 8/24, Francine Nguyen-Savaria, 8/31, Travis Baker. For information: <www.stjamesunitedchurchmontreal.com>.

St. Ignatius Loyola, New York City, presents its Mander organ recital series: September 12, Kent Tritle; October 27, Dong-Il Shin; January 30, Jehan Alain celebration, featuring organists Kent Tritle, Renée Anne Louprette, and Nancianne Parrella, with members of the Choir of St. Ignatius Loyola; February 27, Renée Anne Louprette; March 16, Nancianne Parrella. For information: 212/288-2520; <music@saintignatiusloyola.org>; <www.smssconcerts.org>.



Methuen Memorial Music Hall organ

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its recital series on Wednesday evenings at 8 pm: August 4, Adrienne M. Pavur; 8/11, Scott Dettra; 8/18, Michael Wayne Smith; 8/25, Stephen Roberts; September 1, Angela Kraft Cross. For information: <www.mmmh.org>.

Boone United Methodist Church, Boone, North Carolina, continues its music series: August 15, Ronald D. Wise; 8/29, Elizabeth and Raymond Chenault; September 26, Ronald D. Wise and Faye Ayers; October 10, Joseph Martin, "Testament of Praise"; November 13, Raleigh Ringers. For information: <www.booneumc.org>.



First Baptist Church, Nashville

First Baptist Church, Nashville, Tennessee, continues to celebrate the 40th anniversary of its sanctuary and its 59-rank Schantz organ. A series of concerts takes place on Sundays at 3 pm: September 12, J. Scott Bennett; November 14, Craig Phillips. A series of noonday recitals takes place Thursdays at 12:15 pm: October 7, Gregg Bunn; December 2, Elizabeth Smith. For information: <www.firstbaptistnashville.org>.

The Seventeenth Annual Eccles Organ Festival takes place at the Cathedral of the Madeleine, Salt Lake City, Utah, on Sundays at 8 pm. The festival is made possible by a grant from the George S. and Dolores Doré Eccles Foundation, and is supported in part by a grant from the Utah Arts Council, the National Endowment for the Arts, Washington D.C., and Salt Lake Zoo, Arts, and Parks. All

► page 4



Students of James F. Mellichamp with Wilma Jensen

Undergraduate organ students of James F. Mellichamp at Piedmont College in Demorest, Georgia, recently participated in a masterclass with Wilma Jensen. Students performed repertoire by Clérambault, Bach, Franck, Gigout, and Langlais on the Casavant Frères or-

gan in the Piedmont College Chapel. Dr. Jensen, who was the recipient of an honorary doctorate from the school in 2003, also spoke to the students about a variety of topics, including organ technique and performance practice.

performances are free of charge and open to the public: September 12, Olivier Latry; 9/26, Craig Cramer; October 10, Andrew Sheranian; 10/24, Clive Driskill-Smith; November 7, Gail Archer. For information: 801/328-8941; <info@saltlakecathedral.org>; <saltlakecathedral.org/eccles-organ-festival>.

The Sarah and Ernest Butler School of Music, on the campus of the **University of Texas at Austin**, announces its 2010–2011 Great Organ Series: September 12, 4 pm, Robert Parkins; October 17, 4 pm, Carole Terry; November 10, 7:30 pm, David Henning; December 11, 7:30 pm, Gerre and Judith Hancock; February 13, 4 pm, Scott Davis; April 3, 4 pm, Stephen Hamilton. All recitals take place in the Bates Recital Hall at the Sarah and Ernest Butler School of Music.

In addition, the school will offer two masterclasses: September 11, 2 pm, Robert Parkins, "Iberian Organ Music in New Spain"; and October 16, 2 pm, Carole Terry, "The Great Romantics." Both masterclasses will be held in the organ studio at the Butler School of Music. For information: <www.music.utexas.edu/>.

The third annual Festival Orgue et Musique Sacrée d'Evreux takes place September 12 through October 10 in the cathedral of Evreux, France. The festival presents early and contemporary music, and features the 2007 Pascal Quoirin instrument in the cathedral. Works include Saint-Saëns' organ symphony, Dubois' piano concerto, and Vierne's *Messe solennelle* (for two organs and choirs), Petr Eben's *Labyrinthe du Monde et le Paradis du Cœur* for organ and narrator, and the Monteverdi *Vespers*, along

with a musical for children. Performers include Fabien Desseaux, Odile Jutten, Daniel Roth, and Lucie Sakova. For information: <http://evreux.catholique.fr/actualite.php?id=625>.

The Eighth International Organ and Early Music Festival takes place October 21–27 in Oaxaca, Mexico, celebrating the bicentennial of Mexican Independence (1810) and the centennial of the Mexican Revolution (1910). Presenters include José Francisco Álvarez, Cristina García Banegas, Guy Bovet, Capilla Virreinal de la Nueva España, director Aurelio Tello, Marcus Winter, and others. Venues include Francisco de Burgoa Library, La Basílica de la Soledad, Monte Albán, Oaxaca Cathedral, San Andrés Zautla, San Jerónimo Tlacochahuaya, Santa María de la Natividad Tamazulapan, Santa María Tlaxiaco, and others.

The schedule includes visits to unrestored organs in the Tlacolula Valley: San Matías Jalatlaco, Santa María Tlacolula, San Dionisio Ocoatepec, San Andrés Huayapam; in Santa María Timú, San Mateo Yucucuí, Santa María Tiltepec; and in San Pedro Yucuxaco and San Pedro y San Pablo Teposcolula. For information: <www.iohio.org/>.

Macalester Plymouth United Church of St. Paul, Minnesota, has announced the winners of its 14th annual hymn contest, a search for new hymn texts to be sung on Labor Day. The contest asked for "words that especially address the plight of the unemployed."

The winning hymn, *God, Bless the Work Your People Do*, was written by the Rev. Dr. John A. Dalles, pastor of Wekiva Presbyterian Church in Longwood, Florida. He is a graduate of both Lancaster Theological Seminary (UCC) and Pittsburgh Theological Seminary (PCUSA), and a life member of the Hymn Society in the United States and Canada; his hymn texts have been published in a number of denominational hymnals.

An honorable mention was awarded to the Rev. Dr. Pamela Payne of Huntsville, Alabama, for her hymn *When Work of Heart and Hand Align*. She is a minister in the Christian Church (Disciples of Christ), and completed her Ph.D. in theology at Vanderbilt University in 2003.

The 2010 Macalester Plymouth United Church hymn contest theme is also being announced: new hymns giving thanks for the nation's many blessings and calling the church to work for social reform. The texts should celebrate the country's beauty and goodness while asking God's help to "mend our every flaw." A model for this kind of hymn is Katherine Lee Bates' 1904 classic *America the Beautiful*. For information: <Macalester-plymouth.org>.

The Pew Center for Art & Heritage announces \$1,141,900 in grants from the Philadelphia Music Project to 18 local organizations. Among the recipients are Piffaro, The Renaissance Band, and Tempesta di Mare Baroque orchestra. For information: <philadelphiamusicproject.org>.

The Paris Experience, an organ symposium, took place April 7–11 at Notre-Dame, St. Vincent de Paul, and La Madeleine, in Paris, France, focusing on three great French organist-composers: Vierne, Boëllmann, and Dubois. The five-day program attracted 80 participants from all over the world. Presenters included Helga Schauerte-Maubouet, Kurt Lueders, Baptiste-Florian Marle-Ouvrard, Samuel Liegeon, Francois-Henri Houbart, Thomas Monnet, Frédéric Blanc, Philippe Sauvage, Pierre Cambourian, Vincent Rigot, Daniel Roth, Jean-Pierre Leguay, and Yanka Hékimova.

Appointments



James and Marilyn Biery

James Biery has been appointed minister of music at Grosse Pointe Memorial Church (Presbyterian) in Grosse Pointe Farms, Michigan. Marilyn and James Biery have been music directors at the Cathedral of Saint Paul in St. Paul, Minnesota since 1996; they shared the musical duties at the cathedral, including the direction of the Cathedral Choir and the concert series. They also formed the St. Cecilia Choir, the cathedral's program for young singers; this group can be heard on several promotional recordings on the MorningStar Music website and was featured at the 2009 national convention of the Hymn Society in the United States and Canada.

During their fourteen-year tenure in St. Paul, they brought national prominence to the cathedral music program through the many and varied concerts they performed, the variety of choral, organ, and liturgical music they composed, and the new works they premiered and featured. They have frequently collaborated with colleague Michael Silhavy, formerly of the Archdiocesan Worship Center, most notably in the 2009 Hymn Society convention and a 2007 Archdiocesan Choral Festival in commemoration of the laying of the cathedral cornerstone in 1907, as well as other concerts and hymn festivals at the cathedral.

After their move to Michigan, Marilyn is looking forward to completing several major projects, including her first collection of hymn texts scheduled for publication by MorningStar Music Publishers in 2011 and a survey of American organ music, as well as coordinating the Concert Organ Series at MorningStar.



Leonardo Ciampa

Leonardo Ciampa has been appointed artistic director of the MIT chapel organ concert series, and director of music at Christ Lutheran Church in Natick, Massachusetts. At MIT, the 2009–2010 season included 10 organ recitals, featuring various artists from here and abroad, a Christmas concert (which featured the world premiere of Ciampa's *Es ist ein Ros' entsprungen*, a canonic setting based on a sketch by Brahms), and a New Year's Day broadcast. (The broadcast is still online and



Christina Hutten

The Mount Royal University Conservatory announces the **Calgary Organ Festival and Symposium**, September 29–October 3. The schedule will feature performances by Alan Morrison, David Briggs and Margaret Phillips, and a keynote address by Marva Dawn.

Three young artists will perform in the festival. Christina Hutten (Canada) received a bachelor's degree from Wilfrid Laurier University, and a master's degree at Arizona State University, studying with Kimberly Marshall. Jean-Willy Kunz (France) studied with Louis Robilliard at the Lyon Conservatory, with Mireille Lagacé at the Conservatoire de musique de Montréal, and is completing a doctorate with John Grew at McGill University. He won a first prize at the Lynnwood Farnam competition in 2004, and a second prize at the Grand Prix de Chartres competition in 2008. John Morabito (USA) is a senior at the Eastman School of Music in the organ studio of David Higgs, and the harpsichord studio of William Porter. In 2009 he won first prize at the Rodland Organ Competition.

The symposium will offer lectures, workshops, and presentations on all aspects of the pipe organ profession



Jean-Willy Kunz



John Morabito

today, including keyboard pedagogy, the business of the music profession (copyright, contracts), and the organist as church musician.

Venues and organs include Mount Royal University, Wyatt Recital Hall, (Létourneau); University of Calgary, Eckhardt-Grammatté Hall, Rozsa Centre (Ahrend); Knox United Church (Casavant); and Grace Presbyterian Church (Casavant). For information: Neil Cockburn, Head of Organ Studies, Mount Royal Conservatory, 403/440-5648; <www.mtroyal.ca/organfestival>.

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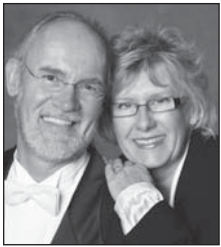
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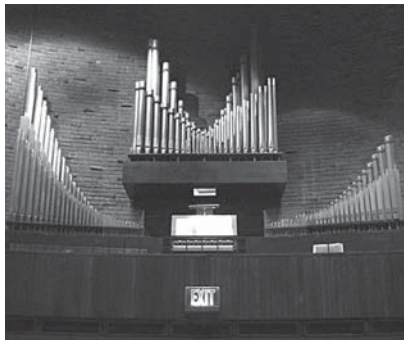


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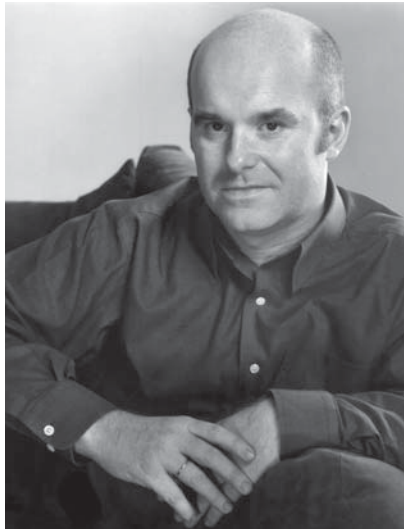
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Holtkamp organ, MIT chapel

can be heard at <www.leonardociampa.com/MITbroadcastindex.html>.) The organ in Saarinen's famous chapel was built in 1955 by Walter Holtkamp, Sr.

At Christ Lutheran Church, Ciampa's duties include directing three choirs and playing the church's 1874 Johnson organ, restored with alterations by Andover Organ Company in 1977. Plans for the church's centennial in 2011 include the installation of two stops that were prepared for in 1977.



Laurence Cummings

Laurence Cummings has been appointed artistic director of the Göttingen Handel Festival, effective 2012. He will succeed Nicholas McGegan (artistic director 1991–2011) and John Eliot Gardiner (1981–1990) as artistic director of the oldest festival for baroque music in the world.

Cummings has been musical director of the London Handel Festival since 1999 and has conducted for English National Opera, Glyndebourne Festival Opera, and Gothenburg Opera. He regularly conducts the English Concert and the Orchestra of the Age of Enlightenment, Portugal's Remix Baroque, and the Britten Sinfonia. In the United States he appears with the Handel & Haydn Society and in the coming season makes his debut with the St. Paul Chamber Orchestra. Laurence Cummings' discography includes Handel's rediscovered *Gloria* with Emma Kirkby, love duets from Handel operas with the soprano Nuria Rial, and Handel arias with Angelika Kirschschrager.

The International Handel-Festival Göttingen began in 1920 with the first modern performances of *Rodelinda*, triggering what became known as the "Göttingen Handel Renaissance." The Festival now offers one fully staged Handel opera and several of his oratorios as part of a schedule that includes more than 50 performances, exhibits, and other events over a two-week period every spring.

Here & There



Frédéric Champion

Frédéric Champion is featured on a new recording on the ATMA label (ACD2 2604). Recorded on the Casavant organ opus 615 at Église Saint-Jean-Baptiste, Montréal, the program includes works by Widor, Duruflé, Escaich, Florentz, Robin, Alain, Dupré, and Saint-Saëns. Champion won first prize and the audience prize at the 2008 Canadian International Organ Competition. For information: <www.naxosusa.com>.



Matthew Dirst

Matthew Dirst recently played the inaugural recital on Paul Fritts Op. 29 at St. Philip Presbyterian Church in Houston, Texas. With three manuals and 48 stops, this is the first instrument

by Fritts in Texas and the final part of a major renovation project of the St. Philip sanctuary. Dirst can be heard on two recent CDs: *J. S. Bach: Organ Music for the Christmas Season* (Centaur 3015), recorded on the Fisk-Nanney organ at Stanford Memorial Church, and *Music of François and Armand-Louis Couperin* (Centaur 3016), recorded on a Dumont French double by John Phillips.

An all-Alessandro Scarlatti disc featuring his Baroque ensemble Ars Lyrica Houston (Naxos 8.570950) was hailed recently by *Gramophone* for its "impassioned performance of strongly characterized and eloquent music." Ars Lyrica's second CD, featuring mezzo soprano Jamie Barton and soprano Ava Pine in J. A. Hasse's *Marc'Antonio e Cleopatra*, is due out in August on the Dorian-Sono Luminus label. For information: <www.arslyricahouston.org>.



Stefan Engels

Stefan Engels is featured on new releases in the series "The Complete Organ Works of Sigfrid Karg-Elert," available from Priory Records. Vol. 4, recorded on the 1904 Sauer organ at the Michaeliskirche in Leipzig, Germany, includes all of Karg-Elert's own transcriptions from harmonium for organ. Vol. 5, recorded on the Furtwängler & Hammer organ at Verden Cathedral, includes *Ten Characteristic Tone Pieces*, op. 86, as well as the *17 Character Pieces*. The CDs are available from the Organ Historical Society, <www.ohscatalog.org> or from Priory's website at <www.priory.org.uk>. Stefan Engels is represented in North America by Karen McFarlane Artists, Inc., <www.concertorganists.com>.



James Hicks

In 2010 **James Hicks** celebrates his 25th year of service to The Presbyterian Church in Morristown, New Jersey. In January, Hicks completed a five-year project, studying the romantic and modern organ works of Nordic composers (Denmark, Norway, Sweden, Finland, and Iceland). The project culminated in recording sessions for a two-CD anthology of Nordic organ music at Linköping Cathedral in Linköping, Sweden, on the cathedral's 1929-vintage Setterquist pipe organ. Entitled *Nordic Journey*, the recording was produced by Frederick Hohman, and released on the Pro Organo label (Pro Organo CD 7239); it is available from <ProOrgano.com>, where complete program details are listed.

In addition to romantic sonatas by J. P. E. Hartmann and Oskar Lindberg, the recording includes works from a variety of contemporary composers, with special emphasis on Fredrik Sixten. Hicks commissioned Sixten to compose *Variations for Organ* (2008), which is given its world premiere recording. The

1929 organ of Linköping Cathedral has been retained in its original condition; even though its action is mechanical, the tonal scheme is very similar to the symphonic organs built by Ernest M. Skinner during the 1920s.



Tobias Horn

Ingrassia Artist Management announces the signing of German organist **Tobias Horn** for representation in the United States. Having won several international competitions, he is one of the leading German organists of his generation. He regularly performs at international organ festivals in Nuremberg, Maastricht, Geneva, Bergen, Vienna, Strasbourg, Rotterdam, Aachen, and Antwerp. In July, Horn was a featured performer at the XX International Organ Festival in Krakow, Poland.

His repertoire includes the complete organ works of Bach, Reger, Liszt, Vierne, Widor, and Dupré. Horn's CDs have been released on the Motette-Ursina and Ambiente labels. Tobias Horn joins an artist roster that also includes Scott Lamlein, Klaus Becker, Alexander Wasserman, Luca Pollastri, Edward Broms, and Charles Mokotoff. For information: <www.ingrassiaartists.com>.



Christopher Houlihan

Christopher Houlihan is featured on *Joys, Mornings, and Battles: Music of Duruflé and Alain*, his second recording on the Towerhill label (TH-72025). Recorded on the Aeolian-Skinner instrument at All Saints Church in Worcester, Massachusetts, the CD includes Duruflé's *Suite*, and *Prelude and Fugue on the name of A.L.A.I.N.*, plus Jehan Alain's *Three Dances*. Christopher Houlihan is scheduled to be a featured performer at the 2011 AGO conventions for Region VI in Des Moines, Iowa, and Region VII, in Oklahoma City, Oklahoma. For information: <towerhill-recordings.com>.



Philippe Lefebvre

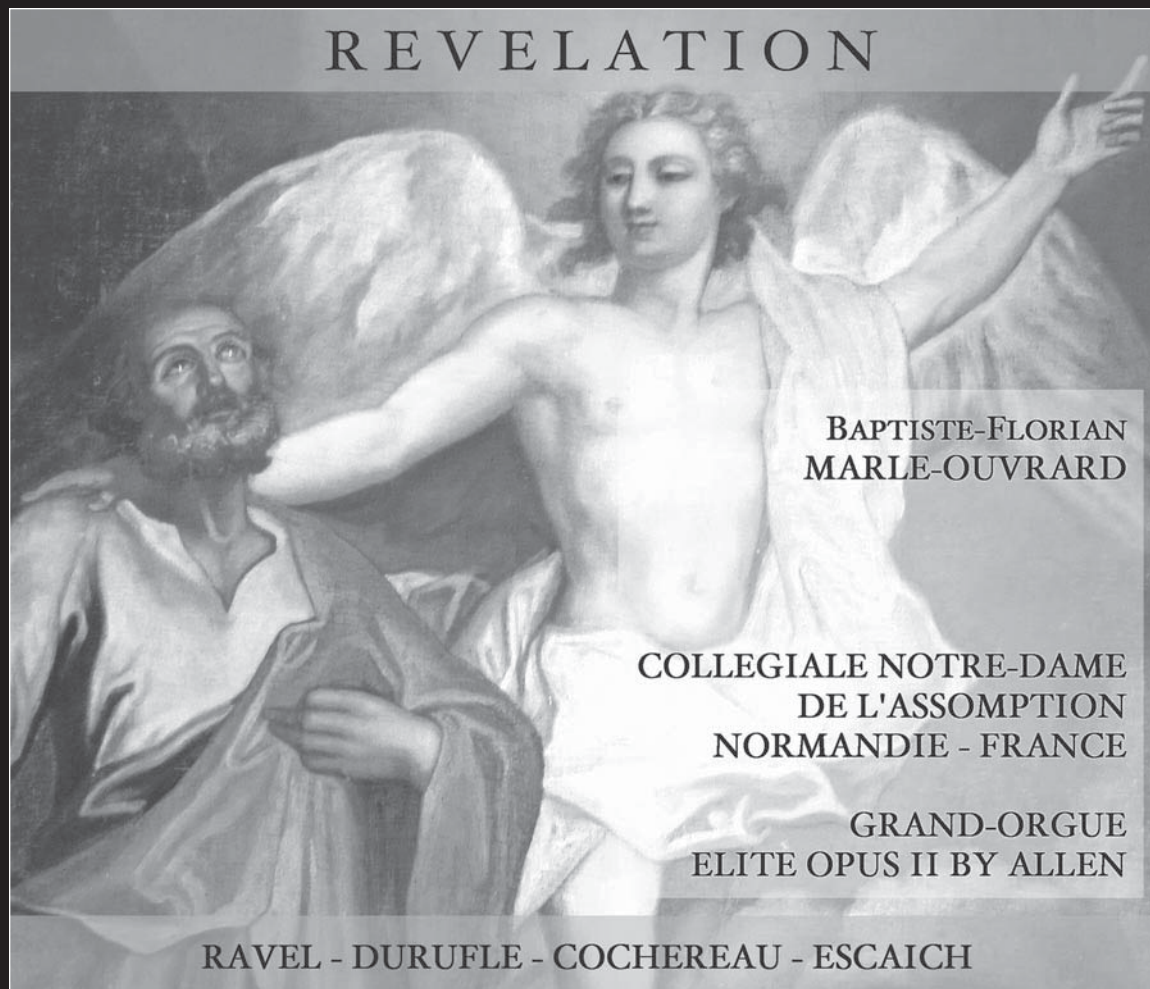
Philippe Lefebvre, *organiste titulaire de Notre-Dame de Paris*, was featured in April on the concluding concert of the 25th anniversary (1985 Taylor & Boody IV/70) chapel concert series at the College of the Holy Cross, Worcester, Mas-

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sachusetts. The concert was jointly sponsored by Holy Cross and the Worcester AGO chapter.

The program included repertoire and extended improvisations. For his opening selection, Lefebvre arranged for organ Bach's *Chromatic Fantasia and Fugue in d minor*, BWV 903. His improvisations included "Suite française in Classical French Style on a Gregorian Chant," "Symphonic variations," and finally a free improvisation. The structures of the improvisations were generally sketched, and Lefebvre was assisted by two registrants.



Bronwyn Potter

Church. One of Greensboro's summer residents, a Mr. Tirrill, arranged for some singers from the Riverside choir to perform in the area. There she met another summer resident, Herbert Potter. She fell in love with him and also with the picturesque little town on Caspian Lake in Vermont's rural "Northeast Kingdom." They became year-round residents in 1945. In 1946 she started her 63-year tenure at the United Church, where she presided over the venerable 1868 Johnson organ, restored in 1972 by the Andover Organ Company.

Over the years she was a major musical influence in the community. She taught music in the Greensboro school system and also in Craftsbury, Hardwick, and Woodbury, Vermont. She continued her studies at Johnson State College, Goddard College, and the University of Vermont to maintain her teaching certificate.

On February 7, 2010 the congregation and community gathered for a reception in her honor. It was a time to thank her for her devotion and for her musicianship, which had enriched so many lives over 63 years. A plaque, which will be hung in the church, was presented to her in honor of her serving with "skill, determination and grace."

—John Weaver



Robert McCormick

The choirs of St. Paul's Parish, K Street, Washington, D.C., made their first CD audio recording under newly appointed director of music **Robert McCormick** in November 2009 for the Pro Organo label. The choirs had previously released several recordings on Pro Organo, made during the tenure of Jeffrey Smith. The new CD, entitled *We Sing of God* (Pro Organo CD 7238), features the premiere recording of the complete *Missa Brevis* by McNeil Robinson, in addition to hymns and anthems from the Anglican choral tradition, several of which are in arrangements made by Robert McCormick or by John Bradford Bohl, assistant director of music.

The Schoenstein organ at St. Paul's K Street was used for all of the accompaniments, and is featured in two organ solos (movements of Widor's First Organ Symphony), as well as in an improvisation played by McCormick. Prior to his appointment at St. Paul's K Street, Robert McCormick served as director of music and organist at St. Mary the Virgin in New York City. The CD is available from <ProOrgano.com>.

Bronwyn Potter retired in December 2009 after 63 years as organist and choir director of the Greensboro United Church of Christ, Greensboro, Vermont. She was born in Wilkes-Barre, Pennsylvania in 1917, the daughter of a tenor soloist father and a pianist/organist mother. As a young woman she studied voice and piano in New York City and sang in the choir of the Riverside



John and Karen Romeri

John and Karen Romeri, directors of music at the Cathedral Basilica of St. Louis in St. Louis, Missouri, were honored on May 17 by the St. Louis AGO chapter. The husband and wife team received the chapter's highest honor, the Avis Blewitt Award, presented annually to those who have made a significant contribution to the musical life of the greater metropolitan St. Louis region.

Besides serving as the director of music ministries at the Cathedral Basilica, Dr. John Romeri is the director of the Archdiocesan Office of Sacred Music. Karen Romeri is the cathedral's assistant music director and organist.



Carol Williams and Bernhard Leonardy at the Basilica of St. John, Saarbrücken

Carol Williams recently visited Luxembourg, where she performed two concerts and filmed ten organs for the TourBus DVD series "TourBus Goes to Luxembourg." Organs in the filming included the Philharmonia Hall, Notre-Dame Cathedral, the Conservatoire in Luxembourg City, and St. Martin's Church in Dudelange. In addition, Williams traveled to Echternach Abbey and across the border to Saarbrücken, to include the Buckingham Palace organ now housed in the Chapel of the Knights. Interviews and performances of eminent organists—such as Bernhard Leonardy, Maurice Clement, Paul Breisch, and Paul Kayser—will be included on the DVD. For information: <www.melcot.com>.

Nunc Dimittis



John Courter

John Courter, organist and carillonneur at Berea College and retired professor of music, died June 21, at the age of 68. Courter joined the Berea College faculty in 1971. After retiring from teaching in 2007, he continued to serve as college organist and carillonneur. In addition, he was organist at Union Church and had been a long-time contributor to the music of St. Clare Catholic Church, both in Berea.

A native of Lansing, Michigan, Courter earned a bachelor's degree in choral music education from Michigan State University in 1962 and a master of music degree in organ in 1966 from the University of Michigan. He had also studied at the North German Organ Academy and held diplomas from the Netherlands Carillon School.

During his 39 years at Berea, Courter contributed to the musical life of the campus and larger community. He taught organ, piano, chime, and carillon performance, church music, and music theory, and was a former director of the Harmonia Society. A well-known organist in the region, he was dean of the Lexington AGO chapter. He was involved in the renovation of the Holtkamp pipe organ in Gray Auditorium at Berea and the recent restoration of the 10-bell chime in Phelps Stokes Chapel. He was the driving force behind Berea's 56-bell carillon, the largest in the state of Kentucky.

In 1995 Courter received Berea College's Seabury Award for Excellence in Teaching, and in 2006 received the Elizabeth Perry Miles Award for Community Service for his numerous contributions to the campus and community as a musician and for volunteer service with Madison County's public radio station. In 1993, he was awarded the Berkeley Medal for Distinguished Service to the Carillon as a performer and composer. He was a Fellow of the American Guild of Organists and a member of the Guild of Carillonneurs in North America.

Courter won several international prizes for his carillon compositions, and his works have been published in Germany, the Netherlands, and the United States. He has written works commissioned by the Palace of Government in Barcelona, the cities of Utrecht, Kampen, and Almelo (the Netherlands), the Arts Council of Ireland, the University of Michigan, and Grand Valley State University.

In 2005, Courter established the Summer Carillon Concert Series at Berea College, which continues to bring international carillonneurs to Berea's campus. In his will, Courter provided for the ongoing maintenance of Berea's carillon, which will be dedicated as the John Courter Carillon during the college's homecoming this fall.

John Courter is survived by two brothers, two sisters, seven nieces and nephews, nineteen great-nieces and nephews, and special friend and caregiver at the end of his life, Rev. Dr. Theresa Scherf. A memorial service took place June 24 at Union Church in Berea. There will be a special memorial concert later this year.



David Sanger


David Sanger, concert organist, teacher, and past president of the Royal College of Organists, was found dead on May 28. Born in London, Sanger was educated at Eltham College and the Royal Academy of Music, and also studied privately with Susi Jeans, Marie-Claire Alain, and Anton Heiller. He became well known as an organ recitalist when he won first prize in two international competitions: St. Alban's, England in 1969 and Kiel, Germany in 1972. He recorded over 20 CDs, including the complete organ works of César Franck at the Katarina Church in Stockholm for

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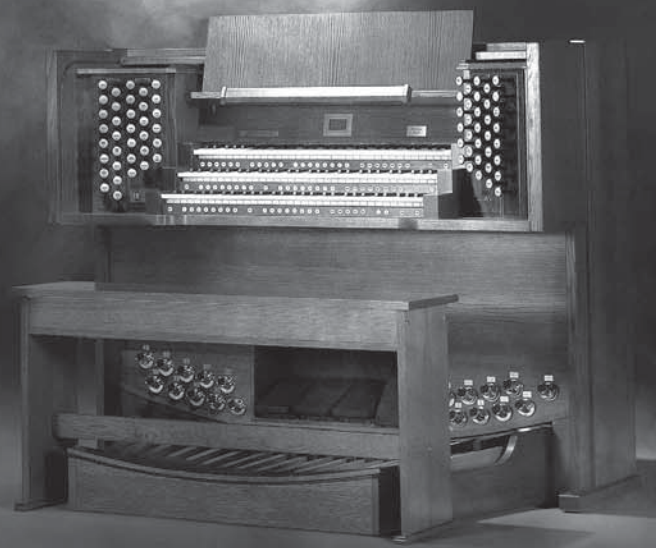


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BIS, and Vieme's six organ symphonies for Meridian. He acted as consultant on a number of organ projects, including the new Cavallé-Coll-style instrument at Exeter College, Oxford, and new, restored, or rebuilt organ projects at Bromley Parish Church, Haileybury College, St. Cuthbert's and Usher Hall in Edinburgh, Sheffield Cathedral, and Trinity Hall, Cambridge.

Sanger also composed music for organ, and for strings and choirs. He authored an organ method book in two volumes for beginners, entitled *Play the Organ*, which has become the most widely used in Britain in recent years. Together with Jon Laukvik he edited the organ works of Louis Vierne, comprising 13 volumes in a boxed set, published by Carus Verlag, Stuttgart. From 1980-89 David Sanger was professor of organ at the Royal Academy of Music in London, serving as chairman of the organ department from 1987-89. Between 1989-97 he was a consultant professor at the Royal Academy of Music.

Kenneth Vernon Turvey died March 4 in Huntsville, Alabama. He was 81. Born in Dayton, Ohio, his first organ studies were with Frank Michael, and during high school, with Parvin Titus at the University of Cincinnati Conservatory of Music, to which Turvey made a 50-mile bus trip each week for lessons, and where he completed bachelor's and master's degrees. After finishing his degrees in 1951, he served in the Army during the Korean War. In 1955, Turvey began a 50-year career as music director for the First United Methodist Church in Huntsville. He also pursued doctoral organ studies with Oswald Ragatz at Indiana University. Turvey served for 42 years as director of the Huntsville Community Chorus, and conductor of the Decatur Civic Chorus for 17 years. He also taught at Athens State University and the University of Alabama in Huntsville, and was a co-founder of the Huntsville AGO chapter. Kenneth Turvey is survived by his wife, Janet, five children, seven grandchildren, and a great-granddaughter.

Jerry P. Whitten, 82 years old, died February 7 in Memphis, Texas. Born in Muskogee, Oklahoma, he received a bachelor's degree from the University of Oklahoma, studying with Mildred Andrews, and a master's degree in sacred music from Union Theological Seminary in New York City, studying with Vernon de Tar. Whitten was employed by Tarpley Music Co. in Pampa, Texas, for 43 years, and served as organist-choirmaster at St. Matthew's Episcopal Church in Pampa for 15 years. Jerry Whitten is survived by his wife Nancy, four stepchildren, three step-grandchildren, three brothers, and two sisters.

Here & There

Fruhauf Music Publications has issued six volumes of hymn tune settings, in a variety of styles and forms. Included are preludes, interludes, and postludes, along with several extended recital pieces suitable for sacred, secular, ceremonial or concert performance.

Early American Hymn Tunes (43 pages) includes original compositions on AMAZING GRACE, AZMON, LAND OF REST, MORNING SONG, SIMPLE GIFTS and BOURBON, TOPLADY (Rock of Ages), and WONDROUS LOVE.

Germanic Hymn Tunes (35 pages) offers ES IST EIN ROS, GROSSER GOTT, HERR GOTT, DICH LOBEN ALLE WIR (Old 100th), LASST UNS ERFREUEN, LOBE DEN HERREN, NUN DANKET ALLE GOTT (manualiter and organo pleno), SCHMÜCKE DICH, and STUTTGART.

Hymns for All Seasons (40 pages) includes EIN FESTE BURG (four variations), KREMSE, PICARDY, SICILIAN MARINERS, and *Variations on a Noël* (A LA VENUE DE NOËL).

Hymn Tunes from the British Isles, Vol. 1 (35 pages) presents BROTHER JAMES' AIR, BRYN CALFARIA, CWM

RHONDDA and TON-Y BOTEL, DUKE STREET, GREENSLEEVES, NICAIA, ST. ANNE, ST. COLUMBA, and ST. PATRICK and DEIRDRE; and in Vol. 2 (34 pages): ABERYSTWYTH, BUNESSAN, DANBY, DOWN AMPNEY, GOD REST YOU MERRY, LLANGLOFFAN, and SLANE.

Plainchant Hymn Tunes (34 pages) offers two settings each of ADORO TE DEVOTE, CONDITOR ALME SIDERUM, DIVINUM MYSTERIUM, and PANGE LINGUA; also single settings of UBI CARITAS and VENI EMMANUEL.

Each softbound collection is available separately or at a discounted sub-

scription/library rate for orders of all six volumes. See <www.fruhuspub.net> for details, including tables of contents, descriptive notes, pricing, and general information; e-mail <Eafruhauf@aol.com>; telephone 805/682-5727; by post: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

GIA Publications, Inc., has announced personnel changes in its editorial department. After five years as senior editor, Kelly Dobbs Mickus is stepping down to take on a newly created role as

▶ page 11



Buzard Opus 39, Hayes Barton United Methodist Church, Raleigh, North Carolina

Buzard Pipe Organ Builders announce completion of their Opus 39 organ for Hayes Barton United Methodist Church of Raleigh, North Carolina. The organ of three manuals and 52 ranks made its debut in public worship on June 20. Music director Mike Trexler and organist David Witt presented special music for the Sunday service, including a half-hour demonstration of the organ's

wide variety of tonal colors.

Buzard Pipe Organ Builders has also launched its new website: <www.buzardorgans.com>. The new site features a video of the builder's son, Stephen Buzard, playing the Buzard Opus 37 organ (53 ranks) at Second Presbyterian Church, Bloomington, Illinois, as well as photos, specifications, descriptions, and sound files of recent Buzard work.



CB Fisk open house: Mark Nelson demonstrates Opus 138

On June 12, **C. B. Fisk** hosted an open house at their workshop in Gloucester, Massachusetts, to mark the completion of Opus 138. The organ, a two-manual, 28-stop tracker instrument, is on its way to the First Presbyterian Church at Incheon, South Korea. Installation will begin in late August.

Some 300 supporters from the local community were joined by many Korean guests, including organ committee members Pastor Shin-Chul Sohn, organist Kim Hae-Kyung, Tai-Sik Hwang, Young-Nam Kim, and Sun-Ai Lee, and church members Kwang-Ok Lee, Dai-Ryung Yu, Eun-Sook Park, and Ms. Kim's former student, Sanghwa Lee. After a short recital by Mrs. Kim, guests took a turn at the console or joined in singing the South Korean and American national anthems accompanied by Sanghwa Lee.



CB Fisk open house: Hae-Kyung Kim takes a turn at the console

www.TheDiapason.com

special projects editor. In this position, she will continue work on GIA's hymnal projects and focus on other projects, including editions containing the Revised Grail Psalms. GIA will conduct a national search for a senior editor to lead the editorial department, acquire new publications, and oversee composer relations.

Brian Stroom, the current managing editor, is resigning his position to pursue other career objectives. He will continue to serve as producer for in-house recordings. Jeff Mickus, currently hymnal coordinator, is being promoted to managing editor. He will be responsible for coordinating the editorial department staff and day-to-day editorial workflow.

GIA Publications, Inc. produces the most widely used hard-bound Catholic hymnals and is currently developing four new hymnals to coincide with the implementation of the Revised Order of Mass: *Worship—Fourth Edition, Gather—Third Edition, Lead Me Guide Me—Second Edition, and Oramos Cantando/We Pray in Song*. For information: <www.giamusic.com>.

The Choir of Christ's College, Cambridge, directed by Philip Ledger and David Rowland, is featured on a new recording, *Requiem—A thanksgiving for life*, on the Regent label (REGCD 305). The program offers 14 choral works by Philip Ledger, including his *Requiem*. For further information: <www.regentrecords.com>.

Harpichord News

by Larry Palmer

With some help from our readers

A harpichord piece by Henri Mulet?

In response to my article on Castelnuovo-Tedesco and his 1909 *English Suite for Harpichord* (December 2009), Thomas Annand (Ottawa) wrote to ask if I was aware of a harpichord piece by Henri Mulet? I was not, and asked Mr. Annand for further information. He referred me to Grove's Online (now Oxford Music Online), where the catalog of Mulet's works included a "Petit lied très facile, hpd/pf, 1910" among instrumental and chamber music listings.

Hoping to locate a score, I checked print sources, but was unable to find anything from the cited major publishers. So I turned to the leading authority on 19th- and 20th-century French organ music, Rollin Smith, who responded immediately that he knew of the piece, but did not have a copy of it. But only a few days later, he provided an Internet address (<http://www.evensongmusic.net/muletfree.html>) featuring a free PDF file of Mulet's short piece in an organ adaptation by Stephen H. Best, made "from the harpichord version." Although this score is presented on three staves, the piece is indeed "simple" enough to play on the harpichord manuals without any need for pedal. Beginning and ending in B minor, the "Little Song" comprises 17 measures in a gently asymmetric 5/4.

In notes to the piece, Mr. Best writes that "the *Petit Lied* was composed by Henri Mulet ca. 1909 and dedicated to Albert Périllhou, organist at Saint Séverin in Paris from 1889 to 1914." He further points out that Mulet and Périllhou were colleagues at Saint Eustache during 1905.

While not an earth-shaking musical discovery, Mulet's piece adds another charming item to the gradually increasing number of harpichord compositions from the earliest years of the 20th-century revival.

I am grateful to Mr. Annand for directing attention to this overlooked item, and to Mr. Best for his online generosity.

Be sure that you are listed in the 2010 Resource Directory.
Contact Jerome Butera, 847/391-1044, jbutera@sgmail.com.

While visiting the website, note Best's edition of several additional Mulet pieces for the harmonium.

More on Chopin's Fugue in A Minor

Several readers responded to our February article, *The Chopin Bicentennial: Celebrating at the Harpichord?*

Paul Cienniwa (Boston) sent word of the availability of a pristine score for Chopin's 1841 work found at <<http://www.imslp.org>>.

Church musician and clavichordist Judith Conrad (Fall River, MA) wrote to confirm the availability of a harpsichord for Chopin's use at Nohant, George Sand's country estate.

And ever-vigilant Dallas researcher John Carroll Collins continued his mining of Chopin source materials, with results shared in two extensive letters. In his letter of 28 February 2010, Mr. Collins cited page 227 of Tad Szulc's *Chopin in Paris* [New York, 1998], where the author states (without documentation) that in addition to Chopin's Pleyel, there was also "another piano and a harpsichord in the sitting room." (This room, along with the guest rooms, dining room, and kitchen, was situated on the ground floor; the main bedrooms and library were on the second.)

In the same letter, Collins commented on my use of quotations from the authenticity-challenged correspondence between Chopin and Delfina Potocka:

The entire matter of the letters was discussed at length by Arthur Hedley in his essay "The Chopin-Potocka Letters," which was published as an Appendix in *Selected Correspondence of Fryderyk Chopin* [London and New York, 1963]. In the seventh edition of Baker's [Biographical Dictionary] it is stated on page 983 that "Hedley was instrumental in exposing the falsity of the notorious Potocka-Chopin correspondence produced by Mme. Czernicka (who killed herself in 1949 . . . after the fraudulence was irrefutably demonstrated by Hedley at the Chopin Institute in Warsaw)".

In further correspondence (dated 14 March 2010), Collins provided information concerning a possible date of composition for Chopin's fugue, as well as some documentation for the composer's interest in counterpoint:

While reading an interesting little book by Gerald Abraham, *Chopin's Musical Style* (London, 1939), I came across a clue that offers a [possible] solution [to the question of the date of composition]. In the Introduction (page xii), Abraham quotes from a letter Chopin sent to Julian Fontana, "undated but apparently written in July or August 1841," in which Chopin requests that he "send without fail Cherubini's *traité*; I think it's *du contrepoint* (I don't remember the title well)." This same letter is given in full on pages 195-6 of [the Hedley book cited earlier], where it is dated "Nohant, early June 1841."

In Hedley's translation, Chopin asks Fontana to send him a copy of Kastner's *Treatise on Counterpoint* and requests him "to fit the things into a suitable box, have them well packed and dispatch them . . . to the same address as my letters. Do please be quick about it . . . don't delay the dispatch if he [the bookseller] has not Kastner's book in stock. Anyhow do send Cherubini's *Treatise*—I think—on *Counterpoint*. I don't know the exact title." (This book would have been Cherubini's *Cours de contrepoint et de la fugue*, published in 1835.)

Collins also sent several pages from *The Journal of Eugene Delacroix* (translated from the French by Walter Pach [New York: Grove Press]), in which the painter noted a relevant exchange with his friend, the composer, during the last year of his brief life:

Saturday, 7 April 1849: About half past three, accompanied Chopin on his drive . . . During the day he talked music with me, and that gave him new animation. I asked him what establishes logic in music. He made me feel what counterpoint and harmony are; how the fugue is like pure logic in music, and that to know the fugue deeply is to be acquainted with the element of all reason and all consistency in music. ■

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. E-mails to <lpalmer@smu.edu>.

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Looking Back

10 years ago in the August 2000 issue of THE DIAPASON

Cover: Wicks, First Baptist Church, Ocala, Florida

Kyle Johnson appointed assistant professor of music, Missouri Valley College

Janet Kaltenbach appointed general manager, The American Boychoir

Ralph Mills appointed organist and director of choirs, First United Methodist Church, Charlottesville, Virginia

Christa Rakich appointed director of music, Church of the Immaculate Conception, Boston

Camilla Jarnot is recipient of the first Margaret Power Biggs Research Grant

Charles W. McManis honored on the occasion of his 87th birthday

Lawrence Schreiber named minister of music emeritus, National City Christian Church, where he served since 1960

Charles Burks wins first prize, Gruenstein Memorial Organ Competition

Leslie Spelman died May 28 at age 97 "20th-Century Church Music in Germany: An Overview," by Martin West

"Monumental Organs in Monumental Churches: The Brick Gothic Phenomenon in Northern Germany," by Aldo J. Baggia

New organs: Jaeckel, B. Rule & Company, Charles M. Ruggles

25 years ago, August 1985

Cover: Robert L. Sipe, University Presbyterian Church, Chapel Hill, NC

Lee Dettra appointed organist and choir master, United States Military Academy, West Point, NY

Jared Jacobsen appointed director of liturgy and music, St. Leander Roman Catholic Church, San Leandro, CA

Robert Parkins appointed artist-in-residence and chapel organist, Duke University

Michelle Lothringer named winner, Gruenstein Memorial Contest

"Catharine Crozier at Illinois College," by Anita E. Werling and Ted Gibboney

"Organ Planning for Architects," by Pieter A. Visser

"Bach's Canonic Variations on *Vom Himmel Hoch*: Text and Context—Part 2," by Gwen E. Adams

New organs: Gratian Organ Builders, Lee Organs

50 years ago, August 1960

All Saints Chapel of the University of the South, Seawane, TN, contracted for a new Casavant organ of three manuals plus a nave division

Paul Lindsley Thomas appointed organist and choir master, St. Michael and All Angels Episcopal Church, Dallas, TX

John S. Tremaine appointed minister of music, Calvary Evangelical United Brethren Church, Detroit, MI

Richard Westenburg appointed director of music, First Unitarian Church, Worcester, MA

Dr. Clarence Dickinson retired from New York's Brick Presbyterian Church June 12

People: Edward Berryman, Marshall Bidwell, Herbert Bruening, Margaret Whitney Dow, Virgil Fox, Charlotte Garden, George Markey, Janice Milburn, Frederick Swann, C. Albert Tufts, Elizabeth Van Horne

"Are Organists Psychic," by Herbert D. White

"The Small Organ: Mutations and Other Trifles," by Harold Frederic

Organs: Aeolian-Skinner, Austin, Gress-Miles, Hillgreen, Lane and Co., Möller, Reuter, Schantz, Schlicker, Tellers, Wicks

75 years ago, August 1935

People: Roma E. Angel, E. Power Biggs, William C. Carl, Winslow Cheney, Ralph Downes, Edward Eigenschenk, George H. Fairclough, Virgil Fox, Franklin Glynn, Charlotte Lockwood, Alexander McCurdy, Homer Nearing, Carlos Francis Newman, T. Tertius Noble, Herbert Peabody, Arthur Poister, Hugh Porter, Barrett Spach, William C. Steere, Helen Searles Westbrook, Julian R. Williams,

Organs: Casavant, Hook & Hastings, Kilgen, Kimball, Möller, Pilcher, Reuter, Wicks

In the wind . . .

by John Bishop



The times they are a-changin'

When I was a teenager, I spent a lot of time in churches. We lived in a suburb of Boston that had a large Episcopal parish (my father was the rector), two Congregational churches, Methodist, Baptist, Unitarian, Christian Science, and three Roman Catholic. (There aren't that many Presbyterian churches in the Boston area.) All of them but two of the Catholic churches had pipe organs, and as an ecumenical kid and a young organist to boot, I played on most of the organs. I had a series of regular jobs playing for churches there, and I remember well that it was easy to come and go from the buildings. All of them had regular staffs and office hours. I guess I took for that for granted. In neighboring towns in each direction the situation was the same—a gaggle of big church buildings, each with a pipe organ.

That was the 1960s and 1970s and the organbuilding renaissance was in full swing in New England. Fisk, Noack, Andover, Casavant, Bozeman, and several European firms were building new organs in churches all around the area. Seems we were attending dedication recitals every few months. But the handwriting was on the wall. Aeolian-Skinner was breathing its last, and I remember clearly when the rumors started to fly that that venerable firm was closing. I was sixteen and was more than a little self-righteous when I spread the news to colleague organists before a recital at the First Congregational Church, ironically the new home of a three-manual Fisk organ (Opus 50) that had just replaced a Skinner. That church was two blocks from our house and was where I had my lessons and did most of my practicing.

In the 1970s I went to school at Oberlin, where I started working part-time for John Leek, the school's organ technician, who did lots of organ service work on the side. Later he started his own business, now operated by his son James. Together we blasted all over Ohio and western Pennsylvania and I remember all the churches had at least a secretary and a sexton on duty. The secretary knew everyone in the parish and could anticipate what would happen next, and the sexton scrubbed and polished five days a week and was on hand on Sunday mornings making the coffee and being sure that all the light bulbs were working. You could count on the sexton to have the heat on just right in time for the organ tuning, and as we worked he was in the chancel several times, almost a nuisance, making sure we knew there was coffee in the office.

It's different today. Many of those parishes I knew as a teenager have dwindled, 75 or 80 people spread out across 600-seat sanctuaries that were once full. Foundation plantings are overgrown, gutters and downspouts swing free, the bell can't be rung because it's off its rocker, the Echo division has been shut down because the roof leaked, and the secretary is in between nine and eleven, three days a week. Sexton? Forget it. A cleaning service comes in once a week, but the tile floor in Fellowship Hall never gets polished. Motors and pumps are never lubricated, heaps of ancient pageant costumes are shrouded with spider webs, and there's an almost ghostly sense of yesterday's glory.

And I almost forgot—the last three organists haven't used the pedals.

The good old days

In recent weeks I've had two telling experiences with these "former glory" parishes in my area: one that cancelled the service contract I've had for 25 years, saying they don't use the organ any more, and another where the insurance settlement for water damage to the organ was used for something else. I've been reflecting on what it must have been like in the twenties when all those buildings were new and all the pews were full. Those were the days when American organbuilders were producing 2,000 organs a year. Most of the venerable firms that contributed to that staggering output are gone. This is off the top of my head, but it's a fair guess based on experience that the lofty club of 20th-century 20-organs-a-year firms included Skinner, Aeolian-Skinner, Hook & Hastings, Kimball, Kilgen, Schantz, Reuter, Wicks, and Austin. Don't mention Möller with doz-

ens of hundred-organ years, and even many organ-a-day years. Unbelievable.

And by the way, at least two of the most prolific American organbuilders were mostly in the secular world—Wurlitzer built thousands of organs for movie theaters and all sorts of other venues, and Aeolian built more than a thousand instruments for the homes of the rich and famous. Frank Woolworth, the Five & Dime king, had the first residence organ to include a full-length 32-foot Open Wood Diapason. You really have to stop and think just what that means. The biggest twelve pipes of that stop would fill half a modern semi-trailer. Big house. And by the way, it was his country house. He also had a big Aeolian in his city house at 990 Fifth Avenue, across the street from the Metropolitan Museum of Art. Nice address. In an age when there was no central air conditioning, no heated swimming pools, no surround-sound home movie theaters, Mr. Woolworth had a 30-horsepower organ blower in his basement.

I don't know whether the American organ industry has had any 100-organ years in my lifetime. Probably, because Möller lasted into the 1990s, but I think you get the point. It's less than that now.

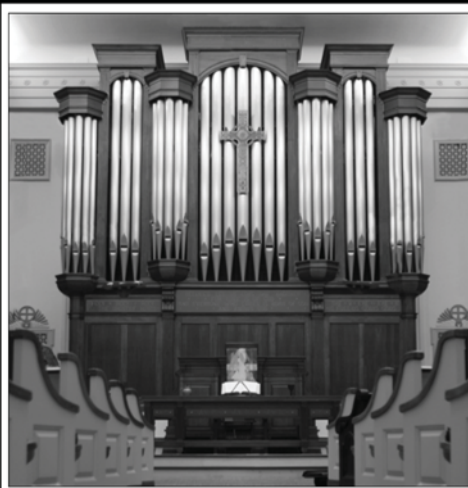
The coal miner's heritage

Yesterday I visited a Roman Catholic parish in central Pennsylvania that is offering an organ for sale, built by M. P. Möller in the nineteen-teens. It has 26 stops on two manuals. There's a 16-foot Open Wood in the Pedal, a lovely 16-foot metal Diapason on the Great, and four reeds. I would have expected a dull and heavy sound, but the organbuilder who renovated the instrument about eight years ago described the organ as having a brilliant and exciting tonal character, enhanced by the spacious acoustics of its large and vertical Gothic building. I might not have bothered to visit if he hadn't spoken so passionately about what a beautiful organ it is. Let's face it, there are plenty of lukewarm Möller organs on the market.

It's a coal-mining town—there are lots of coal towns in that area. It was a family-owned mine with as many as 20,000 employees. The ruling family had built housing, schools, a hospital, and many church buildings. Trouble is, the mine stopped operating 50 years ago. There's a factory that builds high-end stoves, but it's about to close. The only remaining business of any size is a meat-packing firm that employs around a hundred people. The junior high and high school have closed and are boarded up—the kids are bused nine miles to the next town. Twenty-two hundred people live there, and there's not much for them to do. The movie theater is in the same town as the schools. A shopping mall ten miles away stripped downtown of all its businesses. And the jobs? A lot of them must be further away than that.

My host was the priest of the Catholic parish. He drove me around town, telling me the local lore and history. He said the owners of the mine were Episcopalians. We drove past their house and saw that "their church" was next door. Though the congregation had always been small, the Episcopal church was exquisite. We didn't go in, but he told me that all the windows are by Tiffany. And although there are fewer than ten parishioners now, the place is funded in perpetuity, and I'd guess the building had been painted within the last year. The only

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two people who are buried on church grounds in the town are the mine owner and his wife. The company had provided land for six cemeteries. No schools, no jobs, six cemeteries.

There was one small and exclusive Episcopal church in town, but there had been four bustling Roman Catholic parishes: one Slovak (St. John Nepomucene), one Polish (St. Casimir), one Irish (St. Anne's), and one Italian (St. Anthony's). Because they all were founded by and for first-generation immigrants in the early 20th century, each had a distinct cultural and ethnic character. Four years ago, the diocese directed that the parishes should merge. Oof. Did you hear that? Four years ago. Remember I said the organ had been renovated eight years ago? That cost hundreds of thousands of dollars. My visit had started at the rectory where the priest lives. When we went outside to get in his car for our tour, he introduced me to his neighbor across the street who told me he remembered when they "came around collecting for the organ project. So much money and then they close the place."

A significant part of the priest's job is to divest the merged parish of redundant properties. As we drove he pointed out the recently sold vacant lot where the first building of the Irish parish had been, decrepit rectories, and crumbling church and school buildings.

The building where the organ is (by the way, it's the Slovak one) stands in a residential neighborhood on a side street that slopes gently up from south to north. That means the morning sun had shone through the St. Cecilia window every day baking the back of the organ until the organbuilder who renovated it recommended that the window be closed. The priest asked if that had been necessary and I replied that since people started building organs in churches there have been conflicts between organs and windows. It's both a shame to bake the organ and to lose the window.

I was impressed and moved by the relationship this priest has with his community. It seemed as though each time

we turned onto a different street he beeped and waved to someone, sometimes calling out the window. We ate lunch in a pizza shop where he was obviously well known, well loved, and very comfortable. A troop of motorcycles thundered by, inspiring a whole series of hoots back and forth through the open door as neighbors (they must have been parishioners) expressed their reactions. I suggested maybe they were looking for the Catholic church. After all, it was Saturday and there would be a Mass in a couple hours.

Let's get together and be all right

Funny to quote Bob Marley when discussing the Poles, the Slovaks, the Italians, and the Irish. They're all Roman Catholics (the last four I mean), but they were surely not ready to be one parish. St. Anne's had built a new building in the sixties. Because it was in the best condition, it would be retained. But because it was built in the sixties, it was not the most lovely. Skylights were popular then, so the ridge of the cruciform roof is glass. There's no air-conditioning, so it's terribly hot inside whenever the sun shines. There's dingy industrial carpet, tacky ceiling fans, and straight, plain pews with crumbling varnish. Imagine a life-long parishioner of St. John's (that's the Slovak parish) leaving the arched Gothic ceilings, gorgeous windows, colorful statues, and renovated pipe organ and going to Mass the next Sunday amidst that sixties kitsch.

I asked the priest how in the world you preside over the forced and unwanted union of such diverse ethnic and cultural communities. There was plenty of anger, and lots of people left the church altogether. Most of them grudgingly made the adjustment, but it wasn't easy. My host had been a seminary student just after the Second Vatican Council, and told me how as a young priest he had been involved in the removal of statuary from church buildings as part of that "new time." But as he started his ministry in this coal town, he found himself moving statues and icons from the other three



Möller organ, St. John Nepomucene

buildings to adorn the otherwise blank slate of St. Anne's building, itself a product of the austerity of the post-Vatican II Catholic Church. They moved memorial plaques, a tabernacle, the Stations of the Cross, a pulpit, and a heavy "priestly" chair, among many other things.

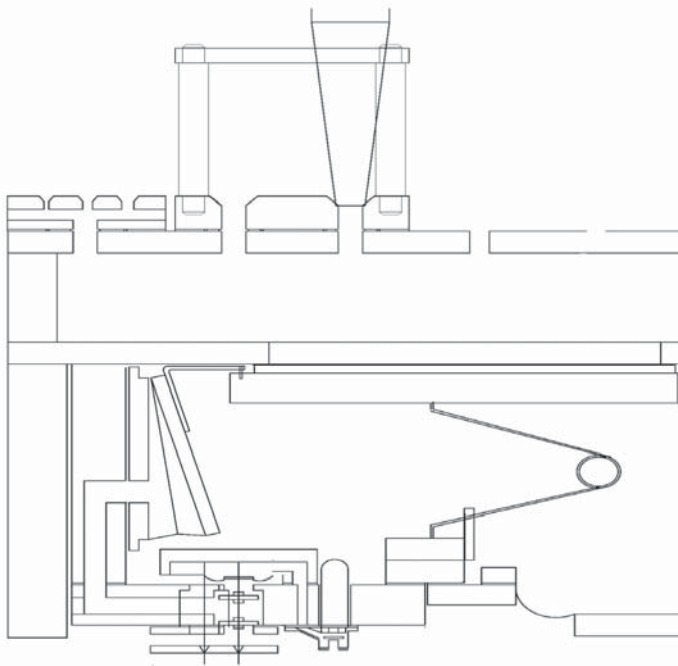
When I say moving statues, I mean personally moving statues. He'd get together a couple guys and they'd load these things into station wagons and pickup trucks. The Sunday after they moved the life-size statue of St. Anthony into the narthex, an elderly Italian woman came home from the 7:30 Mass and starting making lasagna in celebration of the appearance of "her" saint. Her middle-aged daughter called the priest to share the family's delight.

They even tried to achieve parity by moving the same number of things from each building, a formula that only works if you count "The Stations" as one! Now I've got to admit, this is a mighty various collection of stuff. There's no artistic or stylistic connection in the collection. It

looks a little like a saintly yard sale. But while I doubt it calmed all the storms and salved all the wounds, it was a great thought and it obviously means a lot to this diminished and altered community.

What in the world is next for our world?

I left this town and this experience for the three-hour drive to Manhattan to continue work on our project there. Three became four as I realized I was not the only guy who thought of driving through the Lincoln Tunnel on a sunny Saturday afternoon, and I had plenty of time to reflect on my day. I had left home that morning at the militaresque *oh-dark-hundred* to drive 400 miles to see a 90-year-old Möller. Who would have thought? I found a cheerful instrument beautifully renovated, but suffering at the hands of four years of unheated neglect. I lifted a façade pipe and put a photocopied psalm between toe and toe-hole to silence a cipher. The pedal contacts were full of dust and other stuff causing so many ciphers



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that I didn't play the pedals at all. Drawing a pedal knob was enough to show the weight and presence of the impressive bass stops. I played for 20 minutes to get the hang of it, figured out a few tricks to navigate around ciphers, and made a ten-minute recording. When I went downstairs, there was a group of former parishioners standing in the street with the priest. They had come when they heard the organ through the open door, the first time it had been played in three years.

The Gothic-inspired case is made of quarter-sawn oak, with lots of beautiful carved and formed details. The draw-knob console is comfortable and well appointed. It's nestled in an alcove of the case. The player sits under the impost and façade, looking down the aisle to the altar. There are heaps of white plaster dust on the pews. There are empty pedestals from which the saints migrated across town. Wrought-iron votive-candle stands are heaped in the narthex. The choir loft has pews to accommodate at least 50 singers. There is still a tray of paper clips, a basket of sharp pencils, a stack of photocopied psalms now one fewer, and a glass canister of Hall's and Ricolas. But there are no people.

You can sense the decades of rites of liturgy and rites of passage, all the celebrations, sounds, smells, and sights of a century of worship in a vibrant community. One can hardly grasp the number of First Communions with pretty little girls in frilly white dresses, weddings, and funerals, to say nothing of tens of thousands of Masses. There are 5,000 weekends in a century. I bet it's an understatement to say that there were at least five Masses a week for many years, 20 in the Glory Days. All that's left is an organ that needs a new home. It's got a lot of miles on it. Good care. No rust. Only driven by a little old lady on Sundays . . . and Saturdays, and Mondays . . . Take a look at <www.organclearinghouse.com>.

And to you all, my colleagues and friends in the world of the pipe organ, we have a special art that needs special care in this particular and transitory moment.

On Teaching

by Gavin Black



Boëllmann *Suite Gothique*, Part 1: Getting to know the piece

This month's column is the first in the current series to take a look at the Boëllmann *Suite Gothique*, op. 25. We will go through the first steps of getting to know the piece in a manner analogous to what we did with the Buxtehude *Praeludium* in June's column. In large part, this will be presented as a list of features or aspects of the piece, the noticing of which will help with learning the piece, either by suggesting approaches to technical problems or by helping with the task of knowing securely what is coming up next. Next month we will discuss fingering, pedaling, and practicing issues in the opening movement.

Editions

As with the Buxtehude, there are several perfectly good editions. There is (as of this writing) a Durand edition in print that is the direct successor to the original edition of 1895. There are also several free online editions available. The best

Example 1. Boëllmann, *Menuet Gothique* opening



of these seems to me to be the one at the Werner Icking Music Archive, edited by Pierre Gouin: <http://icking-music-archive.org/ByComposer/Boellmann.php>. This is essentially an accurate new type-setting of the original, with registrations and other performance suggestion transcribed in an undistorted manner. There are, I believe, other good editions to be found online. (This is, like the Buxtehude, a piece that is in the public domain.) However, there are also some editions out there that are misleading. For example, again as of this writing, both editions available through the Petrucci Music Library—in general a wonderful resource—omit original registrations and other performance suggestions. One of them also adds fingerings and pedalings, which, by the nature of printed technical suggestions, may or may not suit any particular player. They do not come from the composer and thus have no authority.

Whatever edition one is using, it is important to start by writing in measure numbers if, as in the case of the Durand edition, they are absent.

Overall structure

The first thing to notice about this piece is that it is in four movements. The Buxtehude, we noticed, is in one movement but several sections. What is the difference? Would this piece be different—would we want to *play it differently*—if the movements were printed in such a way that the end of one was followed immediately on the same staff by the beginning of the next, and the various instructions—name, tempo, registration—were printed discreetly above the appropriate notes? What is the effect on our concept of the piece of all the thick double bars and new pages? There is a chance (danger?) that whereas it is obvious that *sections* should follow one another in a way that is dictated by musical sense, shape, and drama, it does not always seem obvious that *movements* can seem like opportunities to cough, take a drink, reposition on the bench, and so on. Perhaps this is often just fine, but it is worth thinking about. In the case of this piece, the first movement ends with the word *enchaînez*, which is French for what we often call *attacca*—that is: let what follows arise directly out of what is ending. The other movements do not have this notation.

Each movement has a title and a tempo marking. The titles are in a sense “fanciful”—they are probably meant to suggest images and moods, and to link the music of each movement to the idea of the “gothic,” which is found in the title of the work as a whole. How will these images affect choices made in playing the work? Three of the movements have ordinary Italian tempo markings: two *Allegros* and a *Maestoso*. The remaining movement has a tempo marking in French, that is, in the vernacular: *Très lent*. This means “very slow” and this movement—the third, titled *Prière à Notre Dame*—has no metronome marking, whereas all the other three do.

All of these various markings help to differentiate the movements; so does the fact that each is in a different meter, and so do the registrations offered by the composer. Interestingly, all of these things tend to separate out the *Prière* more than any of the other movements. It alone lacks a metronome marking, it has the vernacular—and extreme—tem-

po suggestion, and its registration is significantly more different from any of the others—they differ from one another slightly—and its name is fully extra-musical. It is also in a (very) different key, namely A-flat major. Meanwhile, each movement is remarkably consistent within itself in texture and mood, almost as if each movement had an “affect” in the sense in which people often apply that word to Baroque pieces. What does all of this mean? Not necessarily anything in particular. We will explore some of it along the way, but it is all useful to notice as part of getting to know the piece.

Now to get through the movements one by one.

First movement

The first movement is *Introduction-Choral* (not, by the way, “Introduction & Choral” as some editions have it). It is the shortest movement in the work, certainly in amount of musical material and probably in duration, even at its slow tempo. Perhaps this is in part what justifies calling it an “introduction”. It is a “choral”, essentially, because of the texture. In keyboard music, “choral(e)” texture means that by and large the voices all move in the same rhythm as one another. This is the case here. (Note: “by and large”, not 100%.) So chorale texture is somewhat of a chordal texture, but not necessarily entirely so. The phrase structure here is also reminiscent of a chorale or hymn. The opening phrase is eight measures, and it is repeated. The next phrase is seven measures and it is also repeated. The final phrase is eleven measures, with an internal quasi-repetition after the first four measures, and with only the tail end of the phrase repeated at the end. The repetitions—mm. 9–16, 24–30, and 42–end—are quiet, whereas the initial statements—mm. 1–8, and so on—are loud: therefore the repetitions are echoes. These echoes are manuals-only, while the initial statements all use pedal. Thus the pedal/no pedal shift serves to intensify the *fff/p* contrast. There is pervasive octave doubling in the *fff* passages, and essentially none in the echoes. (In fact there is *one* instance of it in all of the echo passages, in m. 11. This has the look of an inadvertent “parallel octave” rather than a way of building a texture.) This also intensifies the *fff/p* contrast. It also serves to shift the feeling of the texture a little bit: the echoes seem closer to the contrapuntal than the initial statements do.

From the purely technical point of view, the two most noticeable issues presented by this movement are the fingering and execution of some very thick chords, and the double pedal that opens the work.

Second movement

This first movement ends quietly, and on a dominant chord. This, plus the *enchaînez* instruction, leads us directly into the second movement. Entitled *Menuet gothique*, it is appropriately in the minuet meter of 3/4. The lilting minuet rhythm is very clear from the beginning. It is accentuated by the articulation in the bass line in the left hand (Example 1). The opening motive provides about half of the musical material of this movement. It is, somewhat like the first movement, organized in phrases that are repeated. In this case, the initial statements are manuals-only and quiet. The repetitions are with pedal and loud. The louder statements have octave dou-



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Example 2. Boëllmann, *Menuet Gothique* second motive



Example 3. Boëllmann, *Toccata*



blings, the quiet statements by and large do not. The second motive begins with the upbeat to m. 49. It is quite different from the opening, but with a version of the same lilting articulation (Example 2). The movement consists of a back and forth between these two ideas. In one stretch they interrupt each other in short bursts. The movement ends with a complete statement of the opening idea, loud and with pedal.

This minuet movement is marked “non legato” throughout. One of the chief performance issues is how to interpret that instruction, and how to interpret the detailed articulation marks—dots and slurs—in light of the overall non legato. As a matter of note learning, the main issue is—as with the first movement, but in a very different esthetic context—the fingering and executing of long passages in block chords.

Third movement

The third movement—*Prière à Notre Dame*—starts with a *cantabile* melody in the top voice, accompanied by chords and slow accompanying notes in the middle part of the manual compass and in the pedal. This melody begins with the interval C–G, which is of course the defining interval of the overall C (major and minor) tonality of the work. However, in this context the interval consists of the third and seventh scale degrees of the key of A-flat major. The movement retains the feeling of *cantabile* throughout, even as occasionally the inner voices become more melodically active. The treble melody is marked with long slurs throughout, most of which last a (slow) measure or longer.

This movement has more phrasing marks and more shadings of dynamics than the other movements. The absence of a metronome marking may suggest an assumption on the composer’s part that the tempo and rhythm will be freer than might otherwise be normal, even that it will be free enough to render the initial setting of one very precise tempo inappropriate. All of this is in keeping with the purely musical notion of *cantabile*, and perhaps also with something about the composer’s sense of what is implied by the concept of prayer.

From a playing point of view, this movement divides into two parts: those measures, such as the first four, or mm. 33–50, in which the principal melody is alone in the right hand, and those, such as mm. 5–12, in which the right hand also takes some of the slower accompanying notes. (Oddly enough, there is an almost identical amount of each.) When the melody is alone in the right hand, it is physically quite easy to create legato and to shape and time the line in whatever way the ears and mind suggest. This is harder when the hand also has other notes to play. This will suggest specific approaches to practicing and learning the movement.

Fourth movement

The last movement is *Toccata*. It is, until the grand ending, a pure *perpetuum mobile*—that is, a piece in which there is one note value that is always present and is the shortest note value in the piece. (In this case it is the sixteenth note.) These sixteenth notes almost always outline chords, and the notes of those chords are usually also present elsewhere in the texture in slower notes. The opening is a

typical example of this (Example 3).

With the kind of organ sound that the composer would have expected—nineteenth-century French foundation stops and reeds in a well-closed swell box—in the kind of very resonant room that would have been normal at the time, at the indicated tempo (quarter-note = 132) this writing is mostly pure texture, with a dose of rhythmic impetus. The notes are not heard as individual, let alone particularly crisp, notes. Slower-moving themes, such as the pedal line that enters in m. 3 or the various forms of syncopated quarter notes that first enter in m. 20, will seem to cut through this texture rather than interact with it contrapuntally.

The sixteenth-note patterns are, in themselves, fairly easy. That is, they fall under the fingers naturally. The challenge for many students will be to prepare these patterns well enough that the movement can go fast enough for the texture and rhythm effects to work well. In performance it is important that the *perpetuum mobile* sixteenth notes neither seem to interfere with or to be interfered with by the other lines.

About Boëllmann

This is a very well-known piece by a not very well-known composer. Boëllmann worked in the shadow of the other great French composers of his day, and of the organ composers in particular. Or at least he seems to us to have done so. Perhaps this is mainly because he had, unfortunately, a very short life and left less music than he might have. Many of us who know the *Suite Gothique* do not have a lot of context for it. As part of the preparation for working on the piece, I would suggest that a student explore that context a little bit. There are recordings of Boëllmann’s chamber music and other non-organ music, and this music is worth getting to know. Boëllmann lived in the household of Eugène Gigout from the

mid-1880s until his death in 1897. (He had married Gigout’s niece.) Gigout published his famous *Toccata* in 1890. It is obvious on its face that Boëllmann was influenced by this piece in the composition of the *Toccata* that forms part of this suite. A student who doesn’t know the Gigout work should listen to it. Also, organ music and, perhaps especially, other music by such composers as Franck, Widor, Saint-Saëns can form an important part of this context.

Next month we will zero in on specific technical aspects of working on and learning the first movement. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.

Music for voices and organ

by James McCray

The perseverance of children’s choirs

When you come to the end of your rope, tie a knot and hang on.

—Franklin D. Roosevelt

Children’s choirs, especially in churches, offer a wide range of accomplishments. Gilbert Chesterton, the magnificent 19th-century essayist and critic, said that “hope is the power of being cheerful in circumstances that we know to be desperate.” I suspect that could also be said about many children’s choir directors. Often for those working with the *very* young, it is not really about the music, but rather about building a platform of understanding/discipline in these children so that their future musical experiences will be meaningful. Those “preschoolers” need to develop a personal desire so that they will continue to explore singing. They may be cute, but they usually are not musical. But they have to start somewhere, so I say, “God bless and thanks to those music directors of preschoolers.”

The patience and valiant efforts of music leaders of those at this age is to be respected. Generally they evaluate success on a different standard than for older children’s choirs. It tends to be less about singing and more about having a performance with the least embarrassing events such as yelling or waving at parents, staying with the group and not wandering off, or simply not participating in any phase of the performance. As Mahatma Gandhi pointed out, “To lose

patience is to lose the battle.”

In our local school system, instrumental lessons do not begin until the summer of the fourth grade, yet vocal involvement is expected from kindergarten on. The annual holiday concert usually has large numbers of children of various ages singing familiar carols. Does this mean that learning to sing is easier than learning to play an instrument? Surely not! As Beverly Sills said, “There are no shortcuts to any place worth going,” so maybe the thinking is that since singing is more difficult, an earlier start is necessary. I doubt that as well!

By the age of ten, children singing in true training choirs do have significant success. Our community children’s choirs have two levels, beginning and advanced. The tonal beauty and musicianship achieved by those at both levels are truly professional in every way. The children are fortunate to have this opportunity, because it develops in them an ability and passion that usually remains with them throughout their life.

That ground level of musical training is so important, and it owes a debt of thanks to those earlier “almost singing” experiences where the seed was first planted. At each level of experience from pre-school through high school, there are joys of accomplishment that will continue to resonate throughout adulthood. Many church choirs are filled with “seniors” whose unbridled participation brings them a happiness that carries far beyond daily living. They may retire from their jobs at work, but not from their involvement in music, so those of us who direct adult choirs benefit from those early singing experiences and training.

An ancient Chinese proverb merits recalling: “When eating bamboo sprouts, remember the man who planted them.” To all those choir directors who work with singers at every level, from beginning to advanced, we salute your contributions to the craft of making music. Thanks for all you do on a daily basis to enrich the present and future lives of those you encounter. These reviews of new choral works for children’s choirs are for you!

Children without adult choir

Seasonal Songs for Young Singers, Michael Bedford. Unison, piano, and optional handbells or handchimes (2 octaves), Choristers Guild, CGA 1160, \$3.50 (E).

This collection contains seven original works for seasons such as Advent, Thanksgiving, Easter, etc. Each is two or three pages in length, usually with repeated verses or refrains, and all with optional handbell lines. The bell parts

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are included separately at the end and generally require only a few bells on each selection. This music is very attractive, easy, and quite useful. Highly recommended to good children's choirs in churches.

Creating God, Your Fingers Trace, Michael Burkhardt. Two-part and organ with optional recorder or flute, cello, and handbells, Augsburg Fortress, 978-0-8006-6420-6, \$1.60 (M-).

The melody, from *Southern Harmony*, is the well-known folk tune PROSPECT. There are four verses; only one is completely in two parts. The instrumental parts are in the choral score but may be downloaded from Augsburg (978-0-8006-6449-7, \$5.00). This is a lovely arrangement with a fresh text, and is certain to be a favorite with the congregation.

Preces and Responses, Iain Quinn. Trebles and organ, Paraclete Press, PPM 00805, \$1.60 (M-).

With texts from the *Book of Common Prayer*, this setting is a functional work for formal, cathedral use. An unaccompanied, free chant is sung by a cantor or officiant, followed by an accompanied response by treble voices. Most of the choral singing is in unison with some brief two-part passages. This is sophisticated, liturgical music.

In the Morning, Ellen Woods Bryce. Unison/two-part with piano, optional congregation, flute, and/or handbells (2 octaves), Choristers Guild, CGA 1167, \$1.95 (M-).

Separate music for handbells, flute, and congregation is included at the end of the choral score. There are only a few chords that use the second voice; everything else is unison. The opening has a spoken part (Psalm 136) that is not notated, but to be spoken over an instrumental background before the choir sings. There are three verses with the congregation singing on the final one. The music has a modulation.

God Be in My Head, Julia Simon. Unison and piano with optional divisi, Augsburg Fortress, 978-0-8006-6403-9, \$1.30 (E).

This setting of the text from Salisbury has a melody with a few awkward leaps, yet most of the melody is diatonic. The piano part usually doubles the melody. There is a long "Amen" section that has momentary divisi.

Arise and Shine, John Paradowski. Unison/two-part with keyboard and optional handbells, Choristers Guild, CGA 1039, \$1.60 (M-).

Three octaves of handbells are required and they play full chords on the second verse. An antiphon is printed on the back cover, to be sung by the congregation. Paradowski gives several suggestions for ways children may be included in this joyful Christmas work.

Children with adults

Breathe on Me, Breath of God, Evelyn Brokish, OSF. Unison or two-part or with SATB, optional keyboard and assembly, GIA Publications, G-4854, \$1.60 (M-).

There are four verses and refrain, which could be sung by the children alone; however, the refrain also has an SATB version for an adult choir so that joint performances are possible. Furthermore, the refrain is on the back cover as a single melody line; it may be duplicated and sung by the assembly. The optional keyboard part has two staves with the treble clef doubling the singers.

Love Never Ends, Bradley Ellingboe. SATB and children's choir with piano, Kjos Music Company, Ed. 9064, \$1.70 (M).

This Communion anthem begins with a somewhat free, lyrical melody for the children; it evolves into a waltz rhythm melody for the adult men, and then an SATB passage follows. In other sections the children sing in Spanish while the adults sing in English. The music is not difficult; the adult choir passages are on

two staves. The text is an adaptation of Colossians 3 and 1st Corinthians 13.

My Heart Rejoices, Zebulon Highben. SATB, children's choir, organ, viola, handbells and assembly, Augsburg Fortress, 978-0-8006-6415-2, \$1.75 (M).

This setting, based on a 17th-century melody by Johann Eberling (WARUM SOLLT ICH), has six verses in various arrangements. The viola part is in the score and also available in a download from Augsburg (also offered in tenor clef, or for instruments in C or B-flat). The ethereal opening begins with random handbells, which create a somewhat haunting background for a viola solo. Then the men enter in unison, and close out the first verse. The familiar melody and text, "Once in Royal David's City," is then sung in unison with the congregation and keyboard accompaniment. This Christmas anthem moves through several different arrangements with frequent unaccompanied singing. Very effective music, and highly recommended.

Be Thou My Vision, Bernard Sexton. SATB, children's choir, and piano, GIA Publications, G-6813, \$1.50 (M).

The children sing the first verse in unison with the piano, then they join the sopranos on the fourth verse. The last page is a very chromatic section that dissolves into a quiet closing. The familiar melody is never heard in its basic form.

New Recordings

The Art of Two Manuals, Jason Alden, Susan De Kam, and Ronald Krebs, organists. Two-manual Reuter organs in Our Lady of the Lake Catholic Church, Rockwall, Texas (25 ranks); Reuter Organ Co. factory, Lawrence, Kansas (three ranks); St. Bartholomew Catholic Faith Community, Wayzata, Minnesota (38 ranks). Raven OAR-911, \$14.98, <www.ravencd.com>.

If I interpret the booklet correctly, Susan De Kam plays seven of the tracks and Jason Alden six, all on the 25-rank Texas organ, while Ronald Krebs performs the remaining ten on the small 3-rank organ that was in the factory at the time, and the concluding six pieces on the 38-rank Minnesota instrument. In addition to being fine performers, the two gentlemen are associated with the Reuter Company. Obviously this recording is something of an advertising medium for Reuter, but nonetheless it contains a considerable amount of musical playing.

Ms. De Kam proves herself to be a sensitive performer, leading off with a first-class reading of the Bach-Vivaldi *Concerto in D Minor* and two brief examples from Haydn's *Pieces for a Musical Clock*. Playing the same organ in Texas, Jason Alden performs brief compositions by Shearing, Karg-Elert, Vivaldi and others, including an attractive *Echoes of Spring* by Rudolf Friml. Repertoire obviously was chosen to show the tonal possibilities of the modest-sized organ, and it succeeds admirably with Alden's imaginative registrations. Vivaldi's *Largo and Trumpet Tune* (arr. S. Drummond Wolff) is very sprightly. De Kam returns on band 12 for an exuberant reading of Bach's *Lord Jesus Christ, Be Present Now*. Alden's final performance on the CD is a *Boléro de Concert* by Lefébure-

Wély. I don't know about you, but for me a little Lefébure-Wély goes a long way!

Ronald Krebs plays the final ten pieces, the first four on the tiny three-rank instrument and the last six on the relatively large organ in Wayzata, Minnesota. The small instrument accounts for itself very well, with appropriate music by Daquin, Wolstenholme, Krebs (a choral prelude with added soprano saxophone), and Dale Wood. Walter Pelz's *Festive Intrada* begins the final selections, giving ample opportunity to hear the en chamade Festival Trumpet. A careful reading of the booklet reveals that Krebs played this at the wedding of Susan De Kam and Jason Alden. Now you know!

Following are familiar works from Vierne's *24 Pieces*: the "Scherzetto," "Lied," and "Divertissement," composed with a two-manual instrument in mind. The rousing finale on this varied recording is an arrangement by Joseph M. Linger of Sousa's *The Liberty Bell*, marred somewhat by ambient sounds from somewhere. All told, interesting selections and instruments, well performed.

Viva Italia, Karel Paukert, organist. 1986 Hradetzky gallery organ, 2 manuals, 22 stops, St. Paul's Episcopal Church, Cleveland Heights, Ohio. Azica ACD 71255, \$15.98, <www.azica.com>.

The instrument featured here is constructed in early Italian style; hence, the music played is mostly by early Italian composers: Cavazzoni, Frescobaldi, Pergolesi, Zipoli and Scarlatti. The two exceptions are a *Sonata in G Major* by Franz Xaver Schmitzer and C.P.E. Bach's concluding *Sonata in G Minor*. Composer dates range from ca. 1490 (Cavazzoni) to 1822 (Gaetano Valeri). The accompanying booklet is unusually informative, with notes on the music by Steven Plank, and about the organ and its construction by the builder, Gerhard Hradetzky.

Karel Paukert is a splendid organist, doing full justice to these beautiful ancient pieces on an instrument obviously capable of realizing any demands from the repertoire. Available is a birdcall, acoustical drum, and Tuscan-style bells! Registration and performance of these lovely old pieces are all that one could wish. Praise to the builder and to Karel Paukert for unearthing and playing these rare gems. Very likely they have never sounded better.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
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Historic Organs of Indiana. Containing five hours of music from the 2007 Organ Historical Society National Convention; organs by Aeolian-Skinner, E. M. Skinner, Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, others. 4-CD set, OHS-07, \$34.95 (\$31.95 for OHS members); <www.ohscatalog.org>.

This attractive four-disc set captures highlights of the fun, drama, and spirit of the 2007 National Convention of the Organ Historical Society in Indianapolis and its environs. If you have never attended an OHS convention, I would recommend these CDs. There is a wide variety of organ literature and a good sampling of America's finest organ builders, along with outstanding playing by some of our country's most talented players. And, the discs just might encourage you to hear a convention's musical offerings in person! (See "OHS 52nd Annual National Convention: July 11-17, 2007, Central Indiana," by Frank Rippl, THE DIAPASON, February 2008.)

Disc 1. Organs by Skinner, Holtkamp, Möller, Aeolian-Skinner, Ruggles, Holloway, Van Dinter, and Barkhoff

The 1929 Skinner organ in Indianapolis's huge Scottish Rite Cathedral is played by Martin Ellis. He plays a fine *Recessional* by William Mathias with great strength and purpose, followed by *Seven Palette Sketches of Utrillo* by Robert Hebble, in which we hear the Skinner's diverse palette of colors.

Next is the 1987 Holtkamp tracker

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at the Christian Theological Seminary, a warm and resonant sound in the concrete, cube-shaped chapel. **Edie Johnson** stepped in at the last minute to play for Marilyn Keiser, who had been injured in an automobile accident. We hear an excellent reading of Bach's *Fantasia and Fugue in c* (BWV 537), and the hymn *God has spoken to his people* (TORAH SONG). In that acoustic, the lively hymn gets a little unwieldy, but the legendary OHS hymn singers and the talented Ms. Johnson managed to keep together.

Next we hear an 1898 Möller tracker (op. 188) in East Germantown's Zion Lutheran Church. **Karl Moyer** plays a lively Beethoven Scherzo and a chorale prelude by Charles Parry on the tune MARTYRDOM—a very sweet sound.

That is followed by the much larger 1968 Aeolian-Skinner in the Second Presbyterian Church. **Marko Petričić** plays the gorgeous *Soliloquy* by David Conte, and Czech composer Petr Eben's *Moto ostinato*. These two tracks are among my favorites on these discs.

We then hear a 1994 organ by Charles Ruggles at Calvary U. M. Church in Brownsburg. **Carla Edwards** gives a very good demonstration of this fine tracker organ with the Bruhns *Praeludium in G*, and the hymn *Praise the Lord Who Reigns Above* (AMSTERDAM)—well played, led, and sung.

First Presbyterian Church in Frankfort has a 1959 Holloway organ on which **Mary Gifford** plays a pretty little chorale prelude by Van Denman Thompson's: *What a Friend We Have in Jesus*.

The next track takes us to Peru, Indiana, hometown of Cole Porter, for a visit to St. Charles Borromeo Catholic Church and its 1893 Louis Van Dinter organ. **Karen Schneider Kirner** plays the *Passacaglia from Sonata VIII in e*, op. 132 by Joseph Rheinberger—a good organ demonstration piece.

The final piece on disc 1 was recorded at St. James Lutheran Church in Logansport on a 1883 Barckhoff organ. **John Gouwens** treats us to a very good *Improvisation on A Mighty Fortress*—demonstrating the instrument's resources very well, building a fine crescendo to full organ, and then coming back down to a peaceful end.

Disc 2. Organs by Kimball, Felgemaker, Aeolian-Skinner, Kilgen, Wicks, and Holloway

Carol Williams starts off this disc at North United Methodist Church on its 1931 Kimball with additions by Holloway, Reynolds, and Goulding & Wood. The sound is lush and dark. We hear Bach's *Fantasia in c* (BWV 562) and Lefebure-Wély's *March funèbre*. She used the "funèbre" colors of the organ quite well.

Broadway United Methodist Church is heard next in a special treat, with the Broadway Festival Orchestra and Chorus, led by Jack L. Fox, and **Christopher Schroeder** playing the church's 2001 Reynolds Associates organ (which uses some pipework from the previous 1967 Wicks), in a performance of the *Gloria and Credo* from Rheinberger's *Mass in C*, op. 169. The forces produce a grand sound in the gothic church.

The next track features a lovely 1905 Felgemaker organ in Bethel A.M.E. Church. **MaryAnn Crugher Balduf** gives a sensitive performance of Théodore Dubois' *Offertoire*.

Kirby Koriath and his wife **Kristi Koriath** are heard next. Kirby plays *Wie schönleuchtet der Morgenstern* and a *Toccatina in d* by Pachelbel on an instrument built and assembled by J. Zamberlan & Co. of Wintersville, Ohio using his own pipework, and vintage pipes he obtained from the Organ Clearing House: an 1870 E. & G.G. Hook, op. 555, and a 1855 George Stevens or Stevens & Jewett. Mr. Koriath demonstrates the bright, assertive sounds of this organ handily in this literature.

We then hear a very different sound from a small 1943 Aeolian-Skinner at DePauw University (Greencastle), played by Mrs. Koriath: Buxtehude's *Prelude on Ein feste Burg* (BuxWV 184) and Bach's *Mit Fried' und Freud' ich fahr' dahin* (BWV 616)—a pleasant, clean sound and performance.

Next come delightful period pieces played on a 1906 Felgemaker organ in a Presbyterian church in Rushville, by **Yun Kyong Kim**: *Jagged Peaks in the Starlight*, from *Mountain Sketches* op. 32, no. 1 by Indiana's own Joseph Clokey (is that lovely quiet stop the Aeoline or the Dulciana?); a lively *Festival Prelude* by Horatio Parker, and finally a rousing and very humorous song *We Want Wilkie!*. It turns out that Rushville was Wendell Wilkie's wife's home town, and scene of his campaign for president against Harry Truman. The song is hilariously funny and worth the purchase price of these CDs.

We then hear a very beautiful 1931 Kilgen organ in St. Joan of Arc Catholic Church in Indianapolis. The spacious and resonant stone room gives an added luster as **Rosalind Mohnsen** plays her own arrangement of *Marcia Funebre*, from *Giovanna d'Arco* by Verdi. Next is the hymn *The Maid of France*, with *Visioned Eyes* (NOEL PROVENÇALE), and then Joseph Clokey's *The Wind in the Chimney*. These are charming and well-chosen pieces. It is good to hear this music played straight, on a period instrument, and in the style of the time.

Thomas Nichols plays a rebuilt 2001 Wicks organ in Sacred Heart of Jesus Catholic Church. Two of Dupré's *Fifteen Pieces for Organ* are followed by a favorite piece of mine: *Cantilène* by Gabriel Pierné, which features nice warm sounds from this organ.

The final piece on this disc is by Denis Bédard: *Andantino*. I liked it very much. It was performed on a 1966 E. H. Holloway organ by **David Lamb**.

Disc 3. Organs by Goulding & Wood, Aeolian-Skinner, Erben, Hook & Hastings, and August Prante

The 4-manual Goulding & Wood organ at the huge St. Luke United Methodist Church, built in 1999, is expertly played by **Thomas Murray**. We hear *Summer Sketches*, op. 73 by Lemare. My favorite is *The Bees*. The Vox Humana buzzes nicely! Murray draws wonderful color from this beautiful organ.

Next is a lovely 1935 Aeolian-Skinner organ in Pioneer Chapel, at Wabash College in Crawfordsville. **Stephen Schnurr** and his student **Micah Raebel** begin with the hymn *Love Divine, All Loves Excelling* (BEECHER), followed by Micah's fine playing of two movements (*Andante religioso* and *Allegretto*) from Mendelssohn's *Sonata IV*. Dr. Schnurr then plays *Prelude & Fugue on Laudes Domine* by Indiana native H. Leroy Baumgartner. Teacher and pupil then share the bench for Gustav Merkel's *Allegro Moderato* from *Sonata in d*. These are good pieces for this organ and show its qualities quite well. The playing is full of vigor.

Gregory Crowell is heard next on what is believed to be a Henry Erben organ from about 1851. It is now in St. Patrick Catholic Church in Lagro. The 2004 restoration work by Hal Gober brought this organ back from the near dead. It has a clear and distinct sound that fills the room. C. P. E. Bach's *Sonata in F* was a brilliant choice for this tiny organ. Crowell plays with great sensitivity and clarity.

Bruce Stevens played a wonderful concert in Reid Memorial Presbyterian Church in Richmond, on a 1906 Hook & Hastings, rebuilt by Henry Pilcher's Sons, and again by Wicks. Each rebuild involved minimal tonal changes, however. The organ's sound is warm and full-bodied. We hear Karg-Elert's *Symphonic Chorale on Ach bleib mit deiner Gnade*, and Rheinberger's *Allegro non troppo* from his *Sonata VII in f*. Stevens' fine attention to detail and musical line is on display as he demonstrates this great instrument with grace and sophistication.

Louisville organbuilder August Prante's 1899 organ in the Quaker Western Yearly Meetinghouse, in Plainfield, restored by Goulding & Wood, is played by the distinguished Chicago organist **William Aylesworth**, featuring music by Chicago composers. Robert John Lind's *Variations on Nun Danket Alle Gott* was written especially for this concert! A fine piece, it

sounds wonderful on this organ. Charles Albert Stebbins' *In Summer* has a quiet, languid quality that I find quite appealing. The 8' Oboe and Bassoon with tremolo make a marvelous solo.

Disc 3 ends with two selections played by **Robert Schilling** on the 1895 Hook & Hastings in Acton United Methodist Church. *Mein Jesu, der du mich*, op. 122, no. 1, by Brahms, is played very well, with a charming sense of melodic shape and rhythmic continuity. The sound is rich and round. That is followed by the rousing Charles Wesley hymn *And Can It Be That I Should Gain* (SAGINA). I love OHS hymn singing and this is an exceptional example.

Disc 4. Organs by Kimball/Reynolds, Sanborn, Sanborn/Seeburg-Smith, Goulding & Wood, Barton, Aeolian-Skinner, Pfeffer/Wicks/Goulding & Wood, and Reuter

Ken Cowan plays Karg-Elert's *Fugue, Canzone, and Epilogue*. There are surprises here: a solo violin is heard, along with some women's voices—all coming from inside the organ case! The effect is magical. The organ sound is rich and full. The violinist was Lisa Shihoten, Ken's wife! This is drop-dead gorgeous music.

The next track is from St. Mark United Methodist Church in Bloomington and its 1883 Sanborn organ. **Christopher Young** plays *There is a Spirit That Delights to Do No Evil from A Quaker Reader* by Indiana native Ned Rorem, followed by *Flues Blues* from *The King of Instruments* by yet another Indiana composer, William Albright. The organ sounds are pure and clear. The hymn *Father, We Thank You* (ALBRIGHT) is next. Its beauty creeps up on you and does not let go of its gentle hold on your soul. Dr. Young concludes with Dudley Buck's *Variations for Organ on Foster's Melody "Old Folks at Home"*. Sentiment abounds—fine playing on a lovely organ.

Tracks six and seven are from **Charles Manning's** concert on the 1892 Sanborn organ rebuilt in 1921 by Seeburg-Smith in Old Centrum (formerly the Central Avenue Methodist Episcopal Church).

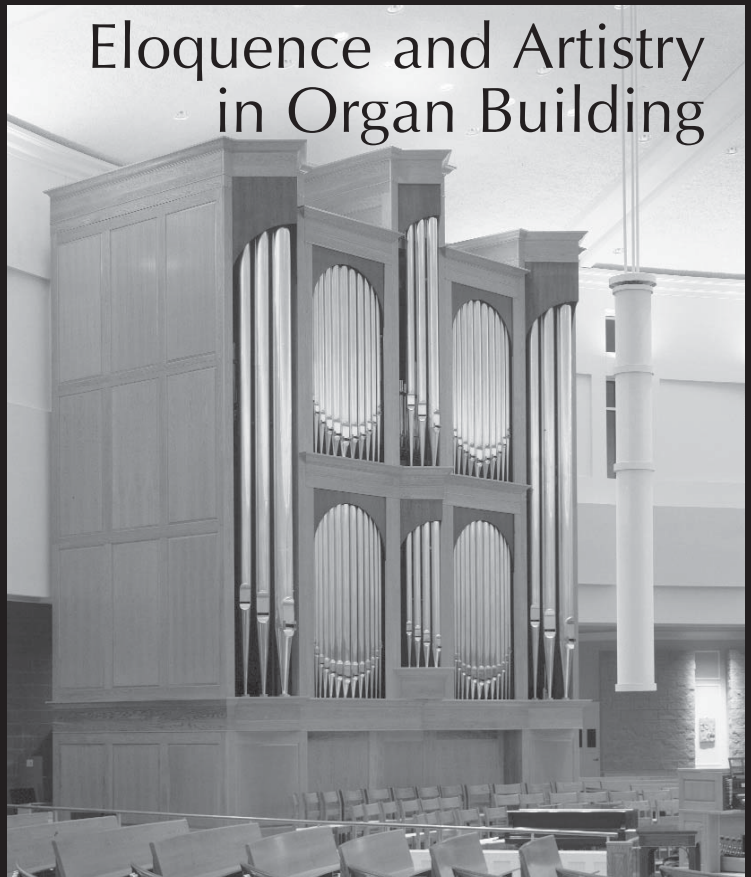
He plays Brahms's *Schmücke dich* and Vierne's *Berceuse*. The sounds are sweet and lovely.

Next **Robert Hobby** plays the 1988 Goulding & Wood organ in the First Presbyterian Church in Franklin. He begins with Kimberger's setting of the hymn tune PASSION CHORALE. The audience then sings it to a gentle accompaniment, even doing a verse a cappella. That is followed by another quiet hymn, *Abide with Me* (EVENTIDE). The singing and the playing together form a very moving moment. The final verse is taken up to a higher key, with full organ and full-voiced singing. It is hair-raising!

Then for something completely different, we hear the bright young theatre organist **Mark Herman** (age 19!) play a wonderful 3-manual, 17-rank Barton organ in the Warren Center for the Performing Arts. He plays two songs by Cole Porter (born in Peru, Indiana): *Just One of Those Things* and (my favorite) *My Heart Belongs to Daddy*. Young Mr. Herman has quite a fine future in store for him.

Next is a marvelous performance by **Daniel Jay McKinley** on the outstanding 1942 Aeolian-Skinner organ in First Christian Church, Columbus. Building and organ are both wonderful. We hear just one track from his recital, but it's a dandy: *Prelude, Die Meistersinger von Nürnberg* by Wagner. This was the last large organ Aeolian-Skinner built until after the war. Rebuilt by Goulding & Wood over a period of many years, the final result is very fine. McKinley plays brilliantly, bringing out all the musical lines in this score with all the intended exuberance and elan.

The final tracks on this disc take us back to Indianapolis: first to St. John the Evangelist Catholic Church. Their fine men and boys choir sang a lovely Choral Evensong for us. We hear two anthems: *Ave Maria* by Josquin Desprez, sung with good style in the generous acoustic of the church, and Stainer's famous *How Beautiful upon the Mountains*, sung in the grand Anglican tradition. **Frederick Burgomaster** is the choirmaster, and



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David Sinden is the organist. The organ started life as a Pfeffer, rebuilt by Wicks and then by Goulding & Wood. This was excellent music-making all around.

The last track was recorded at Roberts Park United Methodist Church on a 1973 Reuter organ, which stands behind a spectacular black walnut case built by Indianapolis organbuilder William H. Clarke for his c. 1876 organ. **Michael Friesen** plays William H. Clarke's *Short Service Prelude (Call to Worship)*. It is a fairly quiet end to this well-produced set of discs.

I always buy the CDs from the OHS conventions. There are usually builders unique to the area, as well as familiar names from elsewhere. The playing by local performers as well as big names is always riveting and often quite touching. The affection shown, especially for the older historic instruments, broadens the scope of our attention to the instrument we love. **Stephen Schnurr** produced these discs, **William Van Pelt** did most of the photography, **Paul Marchesano** did the 39-page booklet layout (which includes photographs and specifications), and the fine recording is by **Edward Kelly**. Good work everyone!

—Frank Rippl
Appleton, Wisconsin

New Organ Music

Four Bach Publications

Orgeltrios nach J.S. Bach, edited by Gerhard Weinberger. Breitkopf & Härtel 8779, €15.80.

These are transcriptions for organ of five Bach trios that originated in other (chamber music) genres, in an exemplary edition with easy-to-read layout, attention to detail, and care in editorial markings. Trio writing by Bach is always technically challenging, especially the faster pieces. The slow movements here, however, are shorter and somewhat easier; and they are very beautiful.

Adagio [from Toccata, Adagio and Fugue, BWV 564], edited by Wojciech Widlak. PWM [Kraków] no. 63, \$4.25.

In dulci júbilo [BWV 751], edited by Zbigniew Lampart. PWM [Kraków] no. 67, \$4.25.

These are two of a multitude in the publisher's series called *Organ Miniatures*. To Bach's notes in the *Adagio*, the editor has added manual indications, fingerings, and slurs. In addition to fingerings and pedalings, the chorale prelude has received editorial phrasing and artic-

ulation marks. These versions are nicely displayed, and on three foldout pages (no page turns). If the organist has these pieces in one of the standard volumes of Bach's works, however, it is questionable that these versions are necessary editions to the library.

Das musikalische Opfer (The Musical Offering, BWV 1079), transcribed for solo organ by Jean Guillou. Schott 9804, \$27.95.

First issued in 1964 by the French publisher Leduc, this new edition corrects earlier misprints, and Jean Guillou has added more complex, colorful and Bach-like registration suggestions.

The Musical Offering is truly great music, with perhaps a late-Baroque "whodunit." The story is famous: JSB, known by then as "Old Bach" to his sons and the general public, was summoned in May 1747 to the court of King Frederick the Great, employer of Bach's son C.P.E. (Emanuel). The journey from Leipzig to Potsdam must have been long and uncomfortable and, it is said, the haughty king didn't even afford Bach the courtesy of a wash-up and rest before ordering him to appear in the palace's music room. Although accounts vary somewhat, it seems that the king gave Bach a theme and asked him to improvise a fugue. Bach supplied a three-voice fugue and other music, astonishing those at court. He then returned to Leipzig, composed the other ingredients in the set, and, at his own expense, had the pieces engraved, printed, and sent to the king, as his "musical offering." The irony: Frederick probably thought little of it, as he was known to prefer music in the newer, simpler 18th-century style to the complexities of Baroque polyphony.

The Musical Offering comprises two ricercars—the original in three voices and a second, composed in Leipzig, with an amazing six voices. These ricercars are in fact fugues. Bach perhaps chose the earlier term in order to include this acrostic: *Regis iussu cantio et reliqua canonica arte resolute*. ("At the king's demand, the song [referring to the fugue] and the remainder [the ten canons] resolved with canonic art.") In addition to the ricercars, there is a trio sonata of four movements, and the ten famous canons. As in the *Art of Fugue*, which demonstrated everything you'd ever want to know about fugal techniques, Bach used this opportunity to catalog and illustrate his mastery of canonic writing. In writing these out, Guillou has solved the "puzzle" canons (not written out in Bach's original; in one, the composer indicated merely *Quaerendo invenietis*—"Seek and you will find!")

By the way, in playing from Guillou's score, know that you will encounter C clefs: alto (often) as well as soprano and tenor (occasionally).

Bach never specified the instrumentation for the pieces in *The Musical Offering* (though he almost certainly had in mind use of a flute in the sonata, in deference to King Frederick), nor did he indicate the order he preferred. A balanced, concentric design, often favored by Bach, would place the trio sonata in the middle, surrounded on each side by five canons and with the whole framed by a ricercar at each end. Jean Guillou chose this order: three-voice ricercar, ten canons, sonata, six-voice ricercar.

For organists, the main attractions in this work are the two ricercars. It is interesting to note that the first, in three voices, can be considered to be a Bach work written for the piano. It was created on one of the newfangled Silbermann *fortepianos* recently acquired by Frederick. And then there is the famous Ricercar à 6: even with the help of two feet, it's a handful (literally) of thrilling counterpoint. And, just as it represented a supreme accomplishment for Bach, so will it be for you!

So, what about the whodunit part? The "royal theme" presented to Bach by Frederick is quite complex, lengthy, and exceedingly chromatic. Was the king really musician enough to have crafted such a thorny tune? But if not Frederick, then who? Could it have been by Emanuel, seeking to challenge, perhaps even embarrass, Old Bach? For a suggested answer and a fascinating account of this historic meeting, the reader is encouraged to seek out and enjoy *Evening in the Palace of Reason* by James R. Gaines (HarperCollins, 2005).

—David Herman
Trustees Distinguished Professor of Music and University Organist
The University of Delaware

Organ Music Volume II, Carson Cooman. Contemporary Organ Repertoire, Wayne Leupold Editions, WL 600195, \$32.50, <www.wayneleupold.com>.

Carson Cooman was born in 1982. He has over 500 compositions to his credit. As an active concert organist, Cooman specializes exclusively in the performance of new music. A talented composer, he has inspired and commissioned works by many other composers. All the pieces in the present volume were written between 2000 and 2003 when the composer was 18 to 21 years old.

The nine pieces in Volume II might best be described as splashy, highly dis-

sonant at times, rhythmically active, creative, complex, filled with diverse sounds—at times calling for unusual stop combinations—and, above all, exciting! Although some of the music could be rated as moderately difficult, most falls in the difficult range and could be used for recital work.

Dreaming Eternity uses the dedicatee's initials ANG (A-F-G); these three notes and their transpositions structure the work harmonically. The pace is slow, with a mystical spirit.

Horizons is a contemplative celebration of the act of looking forward to bright futures. It explores wide-ranging lyric melodies that undergo various transformations.

Dawn Liturgies is in three movements of contrasting moods. The outer two are slow moving and ethereal; movement three is an exact note-for-note retrograde of movement one. The middle movement serves to break apart the other two and reflect their thoughts in an energetic manner.

Gospel Reflection on "Blessed Assurance" is based on the well-known hymn tune. The opening section is slow, while the following section is faster, with a gospel flavor. I found it interesting that, although the hymn tune never appears in its entirety, Cooman has captured a recognizable flavor of the tune.

The *Fantasy-Variations on "Huntsville"* was dedicated to Emma Lou Diemer and is based on her hymn tune HUNTSVILLE. It is a set of variations, beginning with a majestic opening followed by a brief excited section. A slow and hushed quasi-passacaglia follows, which is in turn followed by an aria-canon. After the opening material returns, a toccata emerges.

Exaltations, a three-movement work, is the final piece in this volume. Each movement takes its inspiration from a different biblical passage dealing with "exaltation". A texture consisting of the building up of thick chords and harmonies, note by note, permeates the work. Fanfares of jubilation are interrupted by slower sections. The second movement is slow and warm. Unbounded joy and exuberance break out in the final movement and press on to its inexorable conclusion, with brief sections recalling material from the second movement.

Alive! was written for the 2002 dedication of the Schantz-Parsons organ at Webster Presbyterian Church in Webster, New York. A distant-sounding opening with a closed swell box leads to a lyrical aria, which proceeds into an ecstatic dance (3+3+2). A brief allusion to the opening and aria interrupts the motion, which then resumes and drives to its dramatic finish.

Variations on "Jesu, Dulcis Memoria" (2000) was written for and dedicated to Murray Forbes Somerville. The traditional plainchant is used for the four variations, which open with a grand processional. Free "flutesongs" interrupt a harmonized version of the plainchant in the second movement. The third variation is a passacaglia, and the final variation is energetic, with a full-organ finish. The plainchant appears throughout in various forms.

Wild Sunrises (2002) takes its conception from a vivid sunrise. The stillness of early dawn begins the work, with high and low repeated notes surrounding a developing melody that rises from the lowest to highest registers. A transformation of this melody appears in canon, with ethereal chords beneath it. Finally, a single note is left, which increases in volume to full organ—the sunrise breaking forth in a wild excited dance of rhythm and color. Melodies from the first section of the piece appear and are transformed into a joyous toccata, which drives to the end.

Although much of this music is difficult and will not appeal to every organist, it is exciting to me that a young composer is writing such spectacular music for the organ. Keep up the good work, Mr. Cooman. I hope to see much more organ music from you in the future.

—Jay Zoller
Newcastle, Maine

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An Overview of the Keyboard Music of Bernardo Pasquini (1637–1710)

John Collins

This year we commemorate the 300th anniversary of the death of Bernardo Pasquini. Although much attention has been given in the past few decades to Pasquini's dramatic and vocal music, of which the scores for twelve operas and seven oratorios in addition to many cantatas and motets are known to survive, his extensive corpus of keyboard music has only comparatively recently received the attention it deserves. Considered one of the major Italian composers for keyboard between Frescobaldi (d. 1643) and Domenico Scarlatti (b. 1685), Bernardo Pasquini, teacher of Francesco Gasparini (author of the influential *L'Armonico Pratico al Cimbalo*, Venice 1708), left well over 200 pieces for keyboard.

Sources and early editions

The great majority of Pasquini's works are preserved in four autograph manuscripts, including 121 in the autograph MS of Landsberg 215. A further partial autograph section is included in British Library MS 31501, I–III; to be found in part I are the 14 sonatas for two bassi continui, 14 sonatas for basso solo, and in parts II and III no fewer than 314 short *versi*, also in figured-bass format. More substantial works in MS 31501, part I, include a long *Tastata*, a *Passagagli* with 24 variations, a set of variations on the *Follia* and, at the end of the section, numerous short *arie*, more of which are to be found in part II. A few toccatas are also to be found in British Library MS 36661, which almost certainly predates the autographs by some years.

Very few of his works were published during his lifetime; three pieces entitled *Sonata*, ascribed to N.N. of Roma, were published in 1697 in a collection by Arresti, two of which were included in an English "abridged" edition, and other pieces were included in a collection of toccatas and suites published in 1698 by Roger of Amsterdam, which also appeared in England in 1719 and 1731. Others were included in assorted manuscripts; see bibliography for further details. In the preface to his edition of MS 964 at Braga, Portugal, Gerhard Doderer has speculated that some of the over 30 Italian (mainly Roman) compositions included therein (on folios 218–230 and 253–259) may well have been composed by the school of Pasquini, if not by Pasquini himself; certainly some of his compositions seem to have been known throughout Europe.

Pasquini's compositions for keyboard cover all the main genres of his time, embracing some seventeen dance suites (although the term suite is not used in the manuscripts) as well as single movements, fourteen variations on both self-composed arias and stock basses, four passacaglias, sonatas including the 28 figured bass pieces mentioned above, over 30 toccatas and *tastatas*, about a dozen contrapuntal works, and a large number of *versets*. His numerous pupils in Rome included Casini, Zipoli, and possibly Durante and Domenico Scarlatti, in addition to J. P. Krieger and Georg Muffat, as well as Della Ciaja, who published a set of mercurial four-movement toccatas and retrospective *ricercars* and *versets*. It is highly probable that Handel met Pasquini in Rome in the early 1700s.

Modern editions

In addition to the facsimile edition of the Landsberg MS, there are two modern editions of his pieces. An edition by Maurice Brooks Haynes for the *Corpus of Early Keyboard Music* (American Institute of Musicology) was issued in seven volumes in 1964; this had the advantage of grouping pieces by genres rather than following the somewhat haphazard order in the manuscripts, but contained many printing errors and a somewhat sketchy approach to sources and evaluation. A

new seven-volume edition, under the general editorship of Armando Carideo and Edoardo Bellotti, was issued in 2002; the first volume contains 60 *versets* and a *pastorale* from a recently discovered manuscript in Bologna, edited by Francesco Cera. The pieces from the Landsberg manuscript are included in volumes 2–5, with the pieces from MS 31501 in volumes 6 and 7. A further volume containing pieces from other sources, including as yet unpublished fugues in three and four voices as well as pieces of uncertain attribution, is in preparation. This edition is far more accurate but unfortunately much harder to obtain; see the bibliography at the end of this article for full details of these editions.

Below I shall summarize Pasquini's extant keyboard music by genre; despite its shortcomings, I have used the AIM edition, and all numbers and titles cited are from this edition. Because of their extremely limited interest to the average player, I have not included the fascinating figured-bass sonatas for one and for two players, or the figured-bass *versos*, in this discussion.

Contrapuntal works

Pasquini is known to have made copies of the works of Palestrina and Frescobaldi, the influence of the latter being identifiable in both the toccatas and the contrapuntal works. Only eleven pieces that fall into this category seem to have survived, and two of these are incomplete. Those that survive are variable in quality, but several of them demonstrate the continuation of the variation technique so prevalent in Frescobaldi—they are included in book I of the Haynes edition. The first piece, in D minor, is entitled *Capriccio* by Haynes (although in the manuscript it is entitled *Fantasia*); its first section closes in the dominant and second section in the tonic. Both sections move mainly in quarter and eighth notes. In the third section the subject is introduced in 16th notes, followed by a triple-time section in 3/2. The piece concludes with a return to C time, the subject in its original time being accompanied by florid 16th-note writing (see Figures 1a–1d).

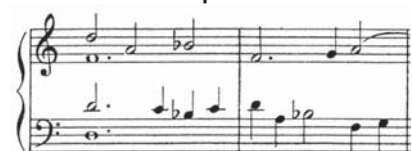
Figure 1a. *Fantasia in D minor* (no. 1, Haynes edition): example of variation technique



Figure 1b. *Fantasia in D minor*: example of variation technique



Figure 1c. *Fantasia in D minor*: example of variation technique



The second piece, entitled *Capriccio*, opens with a *ricercar*-like subject in 4/2, followed by a triple-time section in 3/2 that moves into 6/4, and a closing section of six bars consisting of half-note chords against 16th-note figures derived from the opening subject. The following short binary form piece is headed "Sigue al capriccio antecedente." The third piece, regrettably incomplete in the MS, is entitled *Fantasia* and is another slower-moving,

Contrapuntal pieces and sonatas by Bernardo Pasquini included in the Haynes edition

No.	Title	Key	Time signatures	Length
1	Capriccio	D minor	C-C-3/2-C	169 bars
2	Capriccio Sigue (to above)	G minor	C(4/2)-3/2 (two sections)-6/4-C	103 bars
3	Fantasia	G minor	3/4 binary form	54 bars
4	Ricercar	E minor	C (incomplete)	57 bars
5	Ricercar Ricerca con fuga in più modi	D minor	C(4/2) two sections	100 bars
6	Ricercar	G major	C(4/2) two sections-C-4/2 (two sections)- 3/4(6/4)-C-6/4-12/8	345 bars
7	Canzona Francese	G major	C (two sections)	32 bars
8	Canzona Francese	F major	C-6/4	55 bars
9	Canzona Francese	A minor	C-6/8(3/4)-incomplete	164 bars
10	Fuga	G minor	C	24 bars
11	Sonata	D minor	C	44 bars
105	Sonata	C major	C	43 bars
106	Sonata Elevazione	E minor	C	48 bars
139	Sonata	F major	C (two sections, second headed pensiero)	73 bars
140	Ricercar	G minor	C	56 bars
	Ricercar	G minor	C	83 bars

Figure 1d. *Fantasia in D minor*: example of variation technique



Figure 2a. *Canzona rhythms*: traditional dactyl (no. 7) and repeated notes (no. 8)

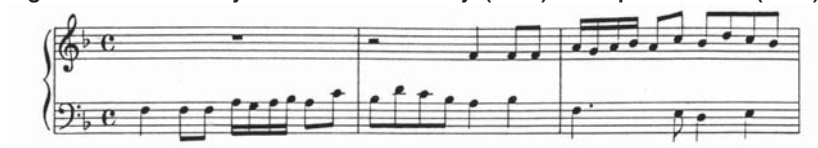


Figure 2b. *Canzona rhythms*: traditional dactyl (no. 7) and repeated notes (no. 8)



backward-looking work in quarter and eighth notes. The fourth piece, a *ricercar* in 4/2, is also slow-moving, on an archaic subject that proceeds through its 100 bars in half and quarter notes, with further subjects appearing during the piece.

By far the longest piece at some 345 bars is the *Ricerca con fuga in più modi*. This piece is in many sections, including the subject in diminution to half and quarter notes from bar 69, a return to original values from bar 123, a section in 6/4 from bar 209 to 246, which includes 16th-note writing, a section in C time that closes in bar 265 followed by a further section in 6/4 to bar 311, after which 12/8 takes over to the close of the piece. There is scope for shortening this piece, which makes considerable demands upon the performer.

Of the three pieces entitled *Canzone Francese*, the first in C major runs to only 32 bars, the second in F opens with the typical canzona rhythm of quarter note followed by two eighth notes and has a second section in 6/4, and the third piece in A minor opens with six repeated eighth-note Es (the repeated note fugal subject was very common in Germany as well as Italy, with examples by Reincken, Pachelbel, Kerll, and Buttstedt, among others) and soon becomes a *moto perpetuo* in 16th notes, which slows to eighth and quarter notes briefly in bar 56, the

16th notes taking over again in bar 66. A deceleration achieved via a cadence leads to a section barred in 3/4 (although headed 6/8), which starts in bar 106 and runs to bar 157. Of the next section entitled *Alto modo la tripla*, only seven bars survive, a great pity since this piece is of a high standard (see Figure 2a–2b). The ninth piece, of 24 bars, entitled *Fuga*, is an example of very loose imitative writing; the subject in the RH has LH passagework beneath it immediately.

Of the two pieces entitled *Sonata*, the first is also a loosely fugal work with a subject that opens with an ascending run of six 16th notes followed by an eighth note, another eighth note an octave below, and then returning to the note—now a quarter—before falling a tone, where the sequence is repeated a third below the original opening note. The second sonata opens with a short toccata-like flourish over a pedalpoint, followed by quarter-note chords modulating to the dominant; the second section is imitative, the subject rising a fifth in eighth and 16th notes, and has similarities to a Corellian fugue. Both were included under the name of "N. N. di Roma" in a collection of 18 sonatas for organ by various authors printed in Bologna ca. 1697, of which twelve pieces, including no. 10 here, were included in a London reprint by Walsh & Randall ca. 1710.

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Dances ordered into suites, individual dances, and arias by Bernardo Pasquini included in Haynes edition

No.	Key	1st movement	2nd movement	3rd movement	4th movement	5th mvt
12	G minor	Untitled C time	Giga 6/8			
13	G minor	Alemanda C time	Corrente 3/4			
14	F major	Alemanda C time	Bizzarria C time			
15	A minor	Alemanda C time	Giga 3/8			
16	B ^b major	Bizzarria 6/8	Untitled C time			
17	F major	Alemanda C time	Corrente 3/4	Giga 6/8		
18	G minor	Alemanda C time	Corrente 3/8	Giga 6/8		
19	B minor	Alemanda C time	Corrente 3/4	Untitled C time		
20	G major	Tastata C time	Corrente 3/2	Aria 6/8		
21	C major	Aria C time	Aria 3/8	Aria cut C		
22	E minor	Alemanda C time	Corrente 3/4	Giga 6/8	Untitled C time	
23	D major	Alemanda C time	Corrente 3/4	Giga 6/8	Untitled C time	
24	A minor	Alemanda C time	Corrente 3/2	Giga 6/8	Untitled C time	
25	G minor	Alemanda C time	Corrente 3/4	Giga 3/8	Untitled C time	
26	B ^b major	Alemanda C time	Corrente 3/4	Giga 3/8		
27	E minor	Aria Allegra	Untitled C time	Giga 6/8		
28	B ^b major	Alemanda C time	Corrente 3/4	Giga 6/8	Untitled C time	Untitled C time
29	G minor	Alemanda C time				
30	F major	Alemanda C time				
31	G major	Alemanda C time				
32	F major	Corrente 3/4				
33	F major	Giga 12/16				
34	D minor	Giga 6/8				
35	D minor	Giga 6/8				
36	A minor	Giga 6/8				
37	C major	Bizzarria C time				
38	C major	Untitled 3/8				
39	F major	Untitled 3/8				
40	F major	Bizzarria 3/8				
41	F major	Aria Cut C				
42	G major	Aria C				
43	C major	Aria C				
44	Cm, Cm, Cm, C, C, Gm	Six Arias	C, C, 3/8, C, 6/8 then C, C			
45	C, C, C, Am, Am, C, Gm	Eight Arias	3/8, C, C, 3/8, C, Cut C, 6/8, C			
46	Em, Dm	Two Arias	3/8, C			
47	C, C, G	Three Arias	C, 3/8			

The two *ricercars*, nos. 139 and 140 in volume 7 of the Haynes edition, are both in G minor, the first opening with a *canzona* rhythm (half note followed by two quarter notes, all at the same pitch, in this case D) and proceeding in mainly quarter-note movement with a few eighth-note runs and two RH runs of 16th notes, bar 25 being repeated an octave higher at bar 34. There is tonal ambiguity at the close of the subject, which covers the minor scale descent from E-flat to G via B-natural followed by B-flat, which lends the piece charm. No. 140 is a longer piece at 83 bars that also proceeds mainly in quarter notes, with a further example of tonal ambiguity in the subject (also between B-flat and B-natural). Of interest are the written-out trill in the treble commencing on the upper note in bar 19 and the written-out alto trill in the penultimate bar with its Lombardic rhythm in the first two beats.

Suites, individual dances, and arias/bizzarrias

Pasquini's seventeen "suites" for keyboard that are included in volume two of the Haynes edition are probably the first such examples in the Italian keyboard literature that contain several dances grouped together in the same key—the term "suite" is not used in the manuscript. They include *Alemanda*, *Corrente* and *Giga*, based, however, not on the examples of Froberger and the French school, but rather on Italian ensemble music. Several movements are untitled, others carry such terms as *Bizzarria*; but since the movements are grouped by key, they may well have been intended to form unified groups as presented in this volume. These "suites" comprise two to four movements in various combinations. Also included in this volume are several short pieces in binary form, including four entitled *Bizzarria* and no fewer than twenty-eight entitled *Aria*, all of which are attractively tuneful. By their nature the dances, *bizzarrias*, and *arias* are more suited to stringed keyboard instruments, although performance on a chamber organ would have been quite probable; for this reason a more detailed account has been omitted here.

Variations

These pieces are to be found in volumes three and four of the Brooks Haynes edition. The twenty-two sets of variations include four based on dance movements with just one or two variations, two sets on the *Follia*, two on the *Bergamasca*, with a further one on its *Saltarello*, and four sets entitled *Variationi* based on aria/dance-like themes that may well have been by Pasquini himself. Further sets are entitled *Capricciose a Inventione* (perhaps implying an original theme), *Partite diverse sopra*

Alemanda, and *Fioritas*, with another set being entitled simply *Variationi*. Four *passagaglie* complete this genre.

A *Bizzarria* has just one variation in which the RH has the 16th-note figuration in the first half, the LH in the second; an untitled piece that is almost certainly an *Alemanda* has two variations in flowing 16th notes; a *Corrente* mainly in quarter notes has one variation in eighth notes; and a *Sarabanda* also mainly in quarter notes, some dotted, has one variation in 16th notes in which parts appear and drop out at will.

The set of variations on *Fioritas* has only six variations, but the manuscript contains the heading 7th, which clearly implies that Pasquini intended to write more. The *Variationi Capricciose*, on another tuneful theme that may have been original, is in seven *partite*. The theme is the first, the second in 3/4 is headed "in corrente", the fourth is a sarabanda, the fifth in 6/4 is in quarter-note motion, and the sixth in C time makes great demands on the player, with an extended trill in the alto in each half as well as occasional simultaneous trills in the tenor. The final variation is in 3/4, with LH 16th notes against a mainly chordal RH in the first half and at the conclusion of the second half.

Of much greater substance are the remaining three sets: the *Variationi a Inventione* contains eleven *partite*; again the theme is considered to be the first variation (its first half has mainly chords in the RH over a moving eighth-note bass; the second half sees more 16th-note movement in the RH over quarter-note chords or moving eighth notes). The third set in 6/4 is in quarter-note movement in one part against dotted half-note chords throughout; the fourth, although headed 12/8, is barred in 3/4 and 6/4, this time with 16th-note passagework formed from a sequential figure against chords. The fifth to seventh sets are headed *Corrente* and are distinctly backward-looking, being similar to Frescobaldi's *Corrente* in his two books of *Toccate*. Broken chord figures feature in the sixth, and insistent eighth-note movement appears in the seventh. In the eighth and ninth sets there is a further reminder of Frescobaldi in the time signatures: in the eighth the RH is in C time against 6/4 in the LH (see Figures 3a and 3b).

In both hands, eighth notes are grouped in duple as well as triple rhythms, and the figure of dotted quarter followed by two 16ths is passed between the hands. In the ninth *partita*, the RH is in 12/8 against a LH of 8/12, with the insistent pattern of dotted eighth followed by 16th. The tenth *partita* is headed 3/4 but barred as 6/4, again a *corrente* in form, with more broken-chord writing, sometimes in contrary motion between the hands. The final *partita* is headed

Variation sets by Bernardo Pasquini included in Haynes edition

No.	Title	No. of variations	Key
48	Bizzarria	1	Dm
49	(Alemanda)	2	Cm
50	Corrente	1	Am
51	Sarabanda	1	F
52	Variationi Capricciose	7 (Theme not stated)	C
53	Variationi a Inventione	11 (Theme not stated)	Dm
54	Partite diversi sopra Alemanda	7	Am
55	Variationi	13	Am
56	Variationi Fioritas	6	C
57	Variationi	6	Cm
58	Variationi	5	Gm
59	Variationi	8	Gm
60	Variationi	9	C
61	Partite diversi di Follia	14	Dm
62	Variationi sopra la Follia	4 (Theme not stated)	Am
63	Bergamasca	8 (Theme not stated)	Gm
64	Partite di Bergamasca	24 (Theme not stated)	C
65	Partite del Saltarello	17 (Theme not stated)	G
66	Passacagli	20	B ^b
67	Passacagli	17	C
68	Passacagli	12	Dm
69	Passacagli	24	Gm

Figure 3a. Variationi a inventione (no. 53): Partita 8 showing rhythmic differences between hands



Figure 3b. Variationi a inventione: Partita 9 showing rhythmic differences between hands



Cagliarda and is unusually in C time (examples in C time are also to be found in Pasquini's Spanish contemporary Juan Batista Cabanilles). Further broken chord figures and figures of ascending or descending thirds with the first note held on occur throughout, and neat syncopations in thirds in the RH appear towards the end of the second part.

The theme of the *Partite diverse sopra Alemanda* moves in quarter notes, but each half is followed by a written-out repeat in eighth notes, with imitation between the parts, broken chords, and contrary motion. The theme is followed by seven *partitas*, the first of which is in 16th-note movement, with the by-now usual figuration. The second, in binary form, is another rhythmic conundrum, with the RH in C12/6, and the LH in C6/12; this can be played most successfully as 12/8, much of it being in two parts only. The third, fifth, sixth, and seventh *partitas* are all headed 3/4 but barred in 6/4, the fourth actually being headed 6/4. In the third, flowing eighth notes soon give way to treble and bass quarter notes, with an alto eighth note after a rest, a figure that becomes wearing when used so relentlessly as here. The fourth *partita* moves in quarter notes, the second half opening with one bar of eighth-note imitation before a figure of rest followed by two quarter notes is passed between the hands.

The fifth *partita* has broken-chord writing in the RH over a quarter-note bass, with the LH also having broken chords in the repeats; in most of the piece, the top and bottom notes in figures are held on to produce a tonal build-up, but this is relieved in the middle of the piece by only the bass notes being held, which has the effect of acceleration. The sixth *partita* is based around a five-note eighth-note figure passed between the hands, while other parts have held half notes or dotted half notes; occasionally a third part in quarter notes is used as well. The final *partita* has continuous, mainly con-

junct eighth-note motion against either full chords or just one other voice, concluding with a veritable virtuoso flourish of eighth notes in contrary motion.

The work entitled *Variationi* occupies some twenty pages in the Haynes edition, and consists of a theme in C time in mainly two-part texture in quarter and eighth notes followed by thirteen *partite*. The first is mainly RH eighth notes against LH 16th notes, the second is in 3/4 and, although not headed as such, is a *corrente* with a preponderance of two-part writing. The third *partita* is headed *altro modo* and has far more arpeggiated eighth-note motion. The fourth is headed 3/4, but only two bars are in this rhythm, the rest being in 6/8, again with much arpeggiated figuration beginning on the second eighth note. The fifth is in 16th notes, with frequent rhythmic imitation; the sixth is in 3/4 with eighth notes, sometimes in broken-chord format, against quarter notes; the seventh has mainly conjunct eighth notes against quarter notes in the first section, the second section with eighth notes in arpeggiated figures.

The eighth variation is another Frescobaldian *corrente*, with mainly quarter-note movement in the RH, against either quarter notes, dotted half notes, or half notes in the LH. The ninth has an oscillating 16th-note figure in the LH, with RH eighth notes. The tenth is constructed entirely around an eighth note in the RH followed by two 16ths in the LH, frequently in octaves. The eleventh is another movement with extended trills—in the first section placed in the alto lasting throughout the section, in the second in the tenor for just the first six beats after which imitative passagework against half notes progresses (see Figure 4).

Although the twelfth *partita* is headed *Sarabanda*, it has more in common with a *corrente* as it progresses in quarter-note motion with several instances in the RH of the figure of dotted quarter bearing a *t* (for trill) followed by two 16th notes and a quarter. The final *partita* is in 3/4; after the first bar it is in two parts with eighth-note figuration throughout, sometimes in contrary, sometimes in parallel motion, but also with one hand moving quite differently from the other; this virtuosic movement brings the work to a fine close. It may have been intended as a compendium of compositional techniques for students. There is a precedent

Figure 4. Variationi (no. 55): Partita 11 showing internal trill



Figure 5. Partite diversi di Follia: Variation 7 showing violinistic figuration



Figure 6a. Passagagli in C (no. 67) showing chordal writing



Figure 6b. Passagagli in G minor (no. 69) showing melodic writing



in Bernardo Storace's *Passo e Mezzi* in his *Selva* of 1664 for including variations headed *corrente* and *gagliarda*.

Together with Buxtehude's roughly contemporary arias, the four sets of variations based on aria/dance-like themes are some of the earliest examples of keyboard variations on original subjects after Frescobaldi's *Aria detta La Frescobalda*; they almost certainly pre-date Pachelbel's set of six arias with variations published in 1699 as *Hexachordum Apollinis*; they have six, five, eight, and ten variations respectively (although in the latter there seems to be an error in the Haynes edition: what looks like the second half of the binary form theme is headed variation 1; this would mean that there are actually only nine variations). The first three are in the rhythm of a gavotte. All of the themes are in C time, but the first set contains variations in 3/4 and 6/8; the second has two in 6/8 including the final one; the third has two in 6/8 (one headed as 3/4, which may just be a remnant of the tempo theory mentioned by Frescobaldi in his books that related tempi to time signatures); and the final one has variations in 3/4, 6/8, 3/8 and one that is in 3/8 in the manuscript, although barred as 6/8. Again there is much variety of texture including pseudo-polyphony, violin-like figuration in the RH, and sequential figuration, with several variations requiring an advanced technical ability.

The two sets based on *La Follia* are very different in character. The first has fourteen variations after the initial statement and displays Pasquini's mastery in transferring the string idiom to the keyboard in a wide variety of rhythms. Noteworthy are the continuous triplet eighth notes in the RH in variations 5 and 9, and the LH in variation 6, the figure of three quarter notes followed by a burst of 16th notes in the RH of variation 7 (see Figure 5), the virtuoso passagework for both hands in variation 10, the highly chromatic RH in the thirteenth, and the written-out trills and eighth-note figures in the final variation.

The second set has only three variations, which move in eighth notes, with thematic imitation prevalent in the first and second, and rhythmic imitation (quarter note or rest followed by two eighths and a quarter) in the final variation. The *Bergamasca* sets are similarly varied, with eight and twenty-four in the C time sets, and seventeen in the *Saltarello*, which is in 3/8 as would be expected. Although in the longer works some of the movements do not rise above the formulaic, there are many variations that carry the melodic freshness and tunefulness of an accomplished composer.

The four passagaglias are in B-flat, with twenty variations on the theme, C with seventeen (with probably more either not transmitted or never completed), D minor with twelve (again almost certainly incomplete), and G minor with twenty-four. All stress the second beat and apart from the C major, which

is chordal and in 3/2 and is closer to a ciaccona, they are melodic and in 3/4 (see Figures 6a and 6b). The writing in the B-flat and G minor pieces becomes increasingly virtuosic as they develop.

Toccatas and Tastatas

In volumes five and six of the Haynes edition, thirty-four pieces are entitled either *Toccatà* (twenty-five) or *Tastata* (nine), there is one piece entitled *Preludio*, one *Sonata-Elevazione*; one *Sonata* in two sections, the second headed *Pensiero*; two further toccatas are included in volume 7. The choice of keys is still very conservative, not exceeding two flats, which is used for no. 83 in C minor, and two sharps used for no. 81 in A major. Space does not permit a detailed discussion of this substantial contribution to the repertoire, therefore comments have been limited to generalizations and to those pieces that are of greater interest.

Most of Pasquini's pieces are in one movement, but at least five (70, 98–101) are in several sections, of which nos. 98–101 are included in the earlier British Library MS 36661. No. 70 is one of the most ambitious, the sections being in C time, 3/4, C time, concluding with a binary-form *corrente*-like movement with a variation. No. 71 opens with two bars of chords suitable for arpeggiations (indeed, in no. 94 the instruction "arpeggio" is included, relating to the first two chords) before motives are passed from hand to hand over long-held pedal notes; also featured are passages in parallel tenths (see Figure 7).

There are several toccatas that either open with chords or contain chordal passages within the piece; in some the instruction to arpeggiate is included, in others it is implicit (see Figure 7a). Pedals are also required in no. 101 throughout the first section, which is markedly similar to Frescobaldi's *Toccatà Quinta* from his second book; the second section is imitative, starting in C time followed by a variation in 3/2 before a short closing section in C time in which 16th-note passagework against quarter-note chords is passed from hand to hand, the final four bars again requiring the pedals for the long-held notes.

Several pieces include the old Frescobaldian written-out accelerating trill commencing on the upper note (two 16th notes followed by four 32nds) (see Figure 7b); in others it is implied via the letter *t* placed over the first note, normally a dotted eighth followed by a 16th one degree below. Although quite a few of Pasquini's toccatas do contain passages that remind the player of Frescobaldi's writing, there is not the same degree of nervous discontinuity and far more reliance on sequential writing.

It would seem unlikely that most of the suggestions on playing toccatas contained in Frescobaldi's prefaces to his two books are applicable to these examples, although there is scope for shortening those pieces that are presented in

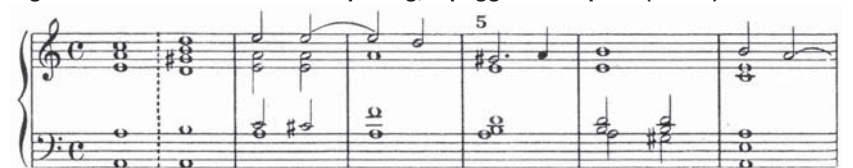
Toccatas and Tastatas by Bernardo Pasquini included in Haynes edition

Piece no.	Key	Time signatures	Length
(Ta = <i>tastata</i> ; P = <i>prelude</i>)			
70	F major	C-3/4-C-3/4 in binary form + variation	107 bars
71	C major	C (with pedals)	130 bars
72 Ta	G minor	C	38 bars
73	F major	C	40 bars
74	F major	C (two sections)	40 bars
75 Ta	A minor	C	46 bars
76	E minor	C (two sections)	41 bars
77 Ta	C major	C	15 bars
78	G minor	C	37 bars
79	D minor	C	52 bars
80	D minor	C	32 bars
81	A major	C Toccatà con lo scherzo del cucco	93 bars
82 Ta	G minor	C	38 bars
83	C minor	C	29 bars
84	C major	C	29 bars
85	A minor	C	44 bars
86 Ta	G minor	C	34 bars
87 Ta	G minor	C	35 bars
88	F major	C	62 bars
89 Ta	F major	C	40 bars
90	G minor	C	29 bars
91	F major	C	40 bars
92 Ta	D minor	C	34 bars
93	B ^b major	C	46 bars
94 Ta	C major	C (two sections)	46 bars
95 P	C major	C (two sections)	83 bars
96	A minor	C	45 bars
97	E minor	C	64 bars
98	G major	C-12/8-C-6/8	60 bars
99	A minor	C-3/4-C	76 bars
100	G minor	C-6/8-C	101 bars
101	D minor	C (two sections, first with pedals) -3/2-C(with pedals)	90 bars 61 bars
102	G minor	C	34 bars
103	G minor	C	56 bars
104	C major	C	55 bars
141	G major	C-12/8-C	75 bars
142	C major	C-3/2-C	

Figure 7. Toccatà with chordal opening and pedal notes



Figure 7a. Toccatà with chordal opening, arpeggiation implied (no. 99)



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Figure 7b. Toccata showing written out and implied Frescobaldian trills (no. 70)



Figure 7c. Toccata con lo scherzo del Cucco showing internal trill (no. 81)



Figure 7d. Preludio showing written-out trills commencing on main note (no. 95)



Figure 8. Pastorale, false relation



sections, and some of Pasquini's pieces do indeed carry the indication to arpeggiate half-note chords. Certainly there does not seem to be any reason to adopt Frescobaldi's suggestion of dotting 16th notes in those passages in which eighth notes in one hand are set against 16ths in the other. However, his injunctions to treat the beat freely can be applied cautiously here, as can the eminently sensible comments on pausing before beginning passages in 16th notes in both hands and retarding the tempo at cadences. In the longer sequential passages, there can be a judicious slackening and taking up again of the tempo to allow the music to breathe and not degenerate into mechanistic exercises. Almost certainly, all trills should commence on the main note, this being appropriate also for every compositional genre.

One of the most popular and virtuosic pieces is no. 81, the *Toccata con lo scherzo del cucco*, which is based on the descending minor third. The cuckoo call is heard in eighth notes against 16th-note passagework, punctuated by sections in half notes marked *arpeggio* or by the nervous rhythms and modulations of chords of the seventh. At bar 47 the RH breaks briefly into triplets (although printed as 32nd notes they are actually 16th notes), and from bar 79 onwards a long-held A, first in the tenor and then in the alto, is marked *trillo continuo*, which will pose a most severe test to the player to maintain it against the other part to be played by the same hand. This piece is not too dissimilar to Kerll's own toccata on the same theme (see Figure 7c).

The *Elevazione-Adagio* (no. 105) is also included in the Arzetti publication, where it is entitled *Sonata*; after a slow introduction the writing continues in 16th-note figuration based effectively on sequences. The second piece entitled *Sonata* (no. 106) is in two sections: seventeen bars of 16th-note figures passed from hand to hand are followed by a short chordal link marked *arpeggio* that leads to further sequential passages. The second section, headed *Pensiero*—itself in two sections—is nothing like the intricate contrapuntal pieces of that name published in 1714 by Giovanni Casini, but opens with imitative passages based on a rhythmic motive, before its second section opens with passages derived from a further rhythmic motive that leads into passages based on the rhythmic motive of the first section and its inversion.

The one piece entitled *Preludio*, no. 95, is also in two sections, the first alternating long-held chords with 16th-note passagework against chords passed from hand to hand. The second section is again

based on passagework passed between the hands, varying between conjunct movement and from bar 64 arpeggiated figures (see Figure 7d).

The two toccatas included in volume seven (nos. 141 and 142) are each in three sections, an opening and closing one in C time enclosing central sections in 12/8 and 3/2 respectively. In no. 141 much is made of sequential figures and trills, both indicated and implied; the 12/8 section is homophonic and leads to a final section in C time, which makes much of seventh chords, before a brief coda based on two 16th notes followed by an eighth note passed from right hand to left hand; a written-out trill in the left hand against this figure is reminiscent of Frescobaldi. In no. 142 the opening consists of four bars of 16th notes covering from treble G to tenor C, before a passage over a held tenor G moves into a section that includes a further example of a chromatic progression on the third of the scale, prefiguring the imitative triple-time section; the closing C time consists of only two bars—in the penultimate bar the LH consists of a written-out trill, with closing notes on tenor B, the opening two beats being a C–B in reversed dotted rhythms.

Versetti, Pastorale and other works

Francesco Cera has recently published a group of pieces that he discovered in a manuscript in Bologna. Included are an *Introduzione e Pastorale*, and 60 *Versetti*. The 27-bar *Introduzione* leads into a *Pastorale* of almost 90 bars. Both are in triple time and make much use of a dotted rhythm. Long-held notes in soprano, alto, and bass imitate the droning of bagpipes, and particularly noteworthy is the use of the Neapolitan sixth as well as the false relation (see Figure 8).

The *Versetti* are mainly short imitative pieces, many not exceeding five bars (they are similar to the short versetti in the 1689 collection from Augsburg known as Wegweiser), but five of them (nos. 33, 34, 42, 43, and 45) are miniature toccatas, with 16th notes against held chords. The first four of these are built on passagework against held chords, but there is some imitative writing in no. 45 (see Figures 9a–9c).

The grouping by keys in the manuscripts implies use as a series (see table). The subjects of the versetti range from archaic subjects in longer note values (nos. 1, 2, 9, and 46, for example) to more lively subjects using eighth and 16th notes (such as nos. 4, 6, 8, 13, and 14, etc.). A canzona-like dactylic rhythm of eighth note followed by two 16ths and

Versets by Bernardo Pasquini edited by Francesco Cera

Verset no.	Key	Time signature	Length	Shortest note
1	D minor	C	11 bars	Eighth note
2	D minor	3/2	14 bars	Quarter note
3	D minor	3/8	21 bars	Eighth note
4	D minor	C	6 bars	16th note
5	D minor	C	12 bars	Eighth note
6	C	C	11 bars	Eighth note
7	C	3/4	19 bars	Eighth note
8	C	C	8 bars	16th note
9	A minor	C	13 bars	Eighth note*
10	A minor	3/4	19 bars	Eighth note
11	G minor	Cut C	13 bars	Eighth note
12	G minor	6/8	15 bars	Eighth note
13	C	C	6 bars	16th note
14	C	C	6 bars	16th note
15	C	C	8 bars	Eighth note
16	C	C	6 bars	Eighth note
17	D minor	C	6 bars	Eighth note
18	D minor	C	7 bars	Eighth note
19	E minor	C	7 bars	Eighth note
20	E minor	C	11 bars	Eighth note
21	F	C	6 bars	Eighth note
22	F	C	6 bars	Eighth note*
23	F	3/4	7 bars	Eighth note
24	G minor	C	6 bars	Eighth note
25	G minor	C	7 bars	Eighth note
26	G minor	6/8	8 bars	Eighth note
27	G minor	C	4 bars	16th note
28	D minor	C	8 bars	Eighth note
29	D minor	3/2	11 bars	Quarter note*
30	D minor	C	7 bars	Eighth note
31	D minor	3/4	10 bars	Eighth note
32	D minor	C	8 bars	Eighth note
33	D minor	C	4 bars	16th note
34	E	C	4 bars	16th note
35	E minor	C	8 bars	Eighth note
36	E minor	3/4	8 bars	Eighth note
37	E minor	C	5 bars	Eighth note
38	E minor	C	6 bars	16th note
39	E minor	3/4	9 bars	Eighth note
40	E minor	C	4 bars	16th note
41	E minor	C	5 bars	16th note
42	E minor	C	6 bars	16th note
43	F	C	7 bars	16th note
44	F	C	8 bars	Eighth note*
45	F	C	13 bars	16th note
46	A minor	C	17 bars	Eighth note
47	A minor	C	8 bars	Eighth note
48	A minor	C	3 bars	16th note
49	A	C	6 bars	16th note
50	A	6/8	7 bars	Eighth note
51	B ^b	C	4 bars	16th note
52	B ^b	3/4	12 bars	Quarter note
53	B minor	C	5 bars	Eighth note
54	B minor	3/4	8 bars	Eighth note
55	G	C	6 bars	Eighth note
56	G	C	7 bars	Eighth note
57	D	C	6 bars	Eighth note
58	D	3/4	11 bars	Eighth note
59	C minor	C	4 bars	16th note
60	C minor	3/4	8 bars	Eighth note

* indicates written out resolution notes in one degree lower value

Figure 9a. Versetto 2, retrospective subject

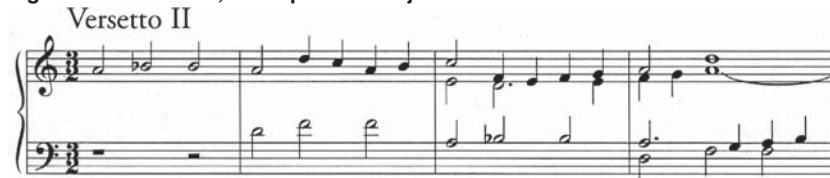


Figure 9b. Versetto 8, more lively subject



Figure 9c. Versetto 42, Toccata style



two eighths is common, as is the figure of two 16th notes followed by two eighths and a quarter. Also notable is the insistent giga-like rhythm of dotted quarter followed by an eighth and quarter in almost every bar of no. 54. The most lively is no. 49, with its subject in 16th notes treated in inversion at the end.

There is one example in 3/8 and three in 6/8 in equal eighth notes, two in 3/2, and 10 in 3/4, with the majority in C or cut C. The part writing is relatively loose but effective. Keys used cover up to A major and C minor, with the old key sig-

natures of one less accidental than present usage retained (i.e., two sharps and flats respectively).

Also included in Haynes's volume seven are ten short pieces (from four to fifteen bars) without title, which are tentatively entitled *Versi* by Armando Carideo in volume seven of the Italian edition. Four of these are in 3/4 and have mainly continuous eighth-note motion in one hand against long chords, while the others in C time are close to the miniature toccata style noted in the versetti above. There are ten *Accadenze* (or ca-

dences), which again are very short, with either toccata-like figures or based on short rhythmic figures. A different *Pastorale* opens with a repeated multi-section movement in 3/2 leading to a movement in C time full of dactyl rhythms, which includes the traditional drone bass that disappears and reappears at will.

Performance practice

A few general notes on performance practice relating to 17th-century Italian organ music may be helpful in determining answers to some frequently asked questions.

Ornaments: The only ornament sign found in Pasquini's pieces is the letter *t*, which occurs on note values down to a 16th note. It is found frequently over the first note of a dotted eighth-16th pair (and by extension should probably be played in this figure even when not specifically indicated) and indicates a trill, probably better commencing on the main note, especially in the more retrospective pieces. It is worth mentioning, however, that Lorenzo Penna does describe the trill beginning on the upper auxiliary in his *Li Primi Albori Musicali* of 1656, reprinted in 1672, 1684 and 1696. On short notes only three notes (i.e., C-D-C) can be played; on longer values there can be more repercussions, possibly even pausing on the main note before trilling. It is also possible that an ornament equivalent to the mordent or *pincé*, with the lower auxiliary (i.e., C-B-C), could be used in ascending passages, particularly in pieces in the French style. In two pieces (*Variationi 11* and *Toccata con lo scherzo del cucco*) the comment "Trillo continuo" is found. The instruction "Arpeggio" is found in some of the toccatas. Naturally there are possibilities for adding further ornaments when not expressly marked, although care should be taken not to use anachronisms such as the turn.

Fingering: This was still based on the concept of "good" and "bad" fingers for strong and weak beats, which was described in great detail by Diruta in *Il Transilvano* in 1593 and 1609, when he proposed using 2 and 4 as strong fingers, in direct contrast to other European treatises of the period; but during the 17th century, more theorists (including Penna, and Bismantova in his *Compendio musicale* of 1677) were following Banchieri's use in *L'organo suonarino* of 1605 of 3-4 in the RH for ascending and 3-2 for descending when beginning on strong beats, and beginning off-the-beat passages with 2 or 4 in the RH for ascending and 4 for descending.

For the LH, 3-2 is recommended for ascending when beginning on strong beats, and beginning off-the-beat passages with 2 or 4 on weak beats, and 3-4 for descending when beginning on strong beats, and beginning off-the-beat passages with 2 or 4 on weak beats. Also used were 1-2-3-4, then either repeated or followed by 3-4 for RH ascending and 4-3-2-1 repeated descending, and in the LH 4-3-2-1 for ascending, then either repeated or followed by 2-1 and 1-2-3-4 descending, then either repeated or followed by 3-4 in LH descending.

Articulation: While non-legato was still the main touch, apart from rapid divisions and passagework, the gaps between notes should be noticeably less on the organ than on the harpsichord, as described by Diruta. Not until well into the eighteenth century did a predominantly legato touch become the norm.

Registration: The Italian organ of the seventeenth century generally showed little advance on the Renaissance model, consisting primarily of a *Principale* chorus on one manual, from 8' right up to the 33rd, in separate ranks that could be combined to form a *Ripieno*. Flute ranks were present at 4', 2 $\frac{3}{4}$ ' and 2', but very rarely at 8', and were not recommended for combining with the *Ripieno*, and reeds were also rare in most of the country, although the trumpet was very common in Rome. In addition, during the seventeenth century a Flemish influence made an impact on native development, including provision of a second manual allowing dialogues and echo effects. The manual compass was extended from a3 to f3. The *Principale*, and sometimes the

Ottava, flute, and reed stops were divided, usually between middle e and f or f and f-sharp.

There is no evidence that Pasquini adhered to Diruta's system of registration by mode included in the 1609 volume of *Il Transilvano*, but the legacy of Antegnati in offering registrations based on the type of piece and its function in his 1608 volume were still followed well into the seventeenth century (e.g., for *Canzone alla Francese*, the *Ottava* plus *Flauto in ottava* [4' Flute], *Principale* plus either *Ottava* or *Flauto in ottava* plus *Flauto in duodecima* [Twelfth Flute], or even *Principale* plus *Flauto in duodecima* were suggested).

There is plenty of scope for varied and contrasting registration in many of Pasquini's works in sections or multiple movements, but performers on modern organs need to ensure clarity and to avoid heavy reeds and fat Open Diapasons. It should be noted that pedals, if present, consisted in the main until well into the 18th century and later of pull-downs from the short octave bass in the manual, and covered an octave from C to B, with the only black note being a B-flat; some added the tenor C, and occasionally eleven notes were found, including an E-flat and A-flat. Playable in most cases by toes only, their function was primarily for long-held bass notes or to reinforce cadences. Very few instruments had a 16' Contrabassi.

Tempi—Proportional notation: There is an interesting description of how to play triple-time (including 6/4 but not 12/8) sections in Frescobaldi's prefaces to his books of toccatas and capricci, which, contrary to other theorists' work, are NOT based on exact proportional interpretation but on speed by time signatures, ranging from *adagio* for 3/1 to *allegro* in 6/4, but there is no evidence from later theorists as to how proportions were treated. A mathematical rhythmic proportion can be applied successfully in Pasquini's contrapuntal pieces far more readily than in his toccatas.

The great majority of Pasquini's works can be performed successfully on harpsichord, organ or clavichord, although the suites and dance movements are clearly better suited to the stringed instruments. Many are not overly difficult, and their melodic charm will provide many hours of pleasure to players, from informed amateurs to professionals. In this anniversary year of his death, the best possible commemoration would be for his pieces to take their place in concerts. ■

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Toccatas & Suites pour le clavecin de messieurs Pasquini, Poglietti & Kerle, Amsterdam 1698/99. Also included in the facsimile edition is a second collection of *Toccatas, Voluntarys and Fugues Made on Purpose for the Organ and Harpsichord* composed by Pasquini, Poglietti, and others. London 1719, facsimile edited by Alexander Silbiger. *Seventeenth-century keyboard music no. 17*, Garland Publishing. Both books contain *Toccata 104* in C.

Urbana, University of Illinois MS x 786.4108/M319 (Woodcock MS). Facsimile edited by Alexander Silbiger. *Seventeenth-century keyboard music no. 20*, Garland Publishing. Anthology of Toccatas by 17th-century Roman composers. Contains two toccatas (in C and D minor) attributed to Pasquini, neither of which is in the Haynes edition.

Washington, D.C. Library of Congress MS M21.M185. Facsimile edited by Alexander Silbiger. *Seventeenth-century keyboard music no. 21*, Garland Publishing. Anthology from ca. 1700. Contains *Toccata 99* in Haynes.

Toccatas e sonate per clavicembalo MS DD/53 del Civico Museo Bibliografico Musicale di Bologna, 17th century; includes pieces by Frescobaldi, Kerll, Pasquini, Merula and others. Archivum Museum: *Monumenta Musicae Revocata 5*, Florence 1987. Available through <www.spes-editore.com>.

Voluntarys and Fugues made on Purpose for the Organ or Harpsichord. London 1710. Performers Facsimiles PF64. This abridged edition of Arresti's collection contains 12 of the 17 sonatas in the original including as no. 11 Pasquini's Sonata in A minor (no. 10 in AIM) and as no. 12 his Sonata in E minor (no. 105 in AIM). <www.jackspipesandhammers.com>.

I am extremely grateful to Terence Charlston of the Royal College of Music, London, for his invaluable assistance in identifying the pieces by Pasquini in the above editions by Silbiger and for alerting me to the pieces in the Woodcock MS and in MS21 in the Library of Congress. I am also extremely grateful to Frances-

co Cera for his invaluable help and comments during the preparation of this article.

Modern editions

Collected works for keyboard edited in seven volumes by Maurice Brook Haynes. American Institute of Musicology, *Corpus of Early Keyboard Music*, CEKM 5-1 to 5-7.

Vol 1: Contrapuntal works
Vol 2: Suites and dance movements, bizzarras and 20 arias.

Vols 3–4: Variations.

Vols 5–6: Toccatas and Tastatas
Vol 7: Figured bass sonatas and miscellaneous works including ten short pieces, accadenze, pastorale, two ricercare and two toccatas; <www.corpusmusicae.com/cekm.htm>.

Opere per tastiera: seven volumes; 1–5 published by Andromeda, 6–7 published by Il Levante Libreria. For a detailed list of contents of volumes 1–5 see the itemization in Saul Groen's catalogue pp. 918–922 at <http://saulgroen.nl/>.

Vol 1: Introduzione e pastorale, 60 versetti, edited by F. Cera
Vol 2–5: Pieces from Landsberg 215, edited by A. Carideo

Vol 6–7: Pieces from MS31501, edited by E. Bellotti (vol 6) and A. Carideo (vol 7)

Volume 6 contains *Tastata*, *Corrente*, *Aria*, and the figured-bass sonatas.

Volume 7 contains 314 figured-bass versetti, 10 versi, numerous arias, *Passacaglia* in G minor, *Variations* on *La Follia*, *Accadenze* and *Tastata* in C.

These can be obtained from Libreria Musicale Ut Orpheus, <www.libreriamusicale.com>. See also <www.illevante-libreria.it>. Francesco Cera has kindly suggested that an e-mail to <Iosi.ac@fastwebnet.it> would produce information about the availability of these volumes.

The *Toccata con lo Scherzo del Cucco* can be downloaded free from Terence Charlston's website: <http://homepage.ntlworld.com/terence.charlston/>.

Rome, Biblioteca Apostolica Vaticana Ms. Vat Mus 569 (Mutii MS). Contains two pieces attributed to Pasquini. Edited by Jörg Jacobi for Edition Baroque eba4035, Bremen <www.edition-baroque.de>.

Giulio Cesare Arresti, *18 Sonate da organo di varii Autori*, published by Edition Wallhall, Magdeburg EW650. Contains three pieces attributed to Pasquini. <www.edition-wallhall.de>.

A version of this article, with content most relevant to harpsichord and clavichord, is to appear in *Harpsichord and Fortepiano* magazine in autumn 2010.

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



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Voice Lessons: An organist's journey to the other side of the console

David Sims

In the summer of 2009, I embarked on a journey unusual for most organists: I left "our" side of the console and spent two weeks in the pipe chambers. As an employee of Goulding & Wood, Inc., of Indianapolis, I had been in plenty of organs before, but this was the first time I was able to go on a tonal finishing trip and spend as much time *in* the organ as playing the finished result. Because this opportunity seldom arises, I wrote the following as a reflection on the process of tonal finishing from the perspective of an organist and what lessons organists can learn from their instruments.

Among musicians, we organists might be guilty of knowing the least about our instrument. Most likely this has to do with a typical organ's size and layout. Because of its small size, it is easy to become intimately acquainted with a violin, for example, but organs are much larger and more complex. Often the console is separated by considerable distance or height from the rest of the organ, with little hope of peering in without a ladder. Inside are tons of moving parts—the most interesting of which are sealed in a windchest that we are unable to open while the organ is on—and pipes, which look the same whether they are sounding or not.

In college and graduate school, I spent as much time taking practice organs apart as I did practicing, so it's no surprise that after my master's degree in performance I went to work for Goulding & Wood. After almost a year of tuning, service work, and helping in the shop, I had the opportunity to go on the tonal finishing trip for Opus 48, a 3-manual, 59-rank organ in Macon, Georgia. Growing up fascinated by organs, I always thought of voicing as a form of magic: somehow, with the right touch, someone got thousands of pipes to speak together. Our rather unique situation among musicians of having only finite and incremental control over the timbre of our music exacerbates the tendency to view voicing as magical. That is, once we get down to only one stop, we cease to have much influence over tone color or volume. The rest is, well, magic.

So what did this organist learn on a tonal finishing trip that might help on "our" side of the console? Goulding & Wood's process of tonal finishing begins in the shop. After visiting the site, our voicer does nearly all of the voicing in the shop while the organ is being built, leaving some room for adjustment. When the organ installation is complete, onsite tonal finishing begins. First, all of the regulators on offset pipes are set to match the pipes on the main chests. Then the organ is completely tuned, starting with the Great 4' Octave and moving outward through the flues and then the reeds.

At this point, the organ is completely playable, and we can hear where the organ is and what needs adjusting. The stops are gone through carefully and balanced against the rest of the organ's resources. Pipe speech and quality are given just as much attention as volume and pitch. Our preference is to work until the evening, then take an hour or more to play literature and take notes for the next day's work.

The rhythm of working, listening, and playing led me to reflect on a number of lessons I learned that might be helpful to other organists.

1) **Voicing is not magic.** Voicing, the art of balancing pipe speech across an organ, is just that: *an art*. It takes experience, hard work, intuition, artistry, common sense, personality—but not magic. "Magic," after all, is the word we give to things we cannot explain and have given up trying to understand further. For a magic trick to remain magical, we must take it at face value, investigating no deeper and leave merely tickled by its illusion.

This is not to downplay the effects or importance of the voicing process. It is indeed some kind of magic that music can become poetic communication. But voicing is no more magical than a cellist influencing the tone quality from her cello; it's a learned musical skill. It feels magical or mysterious as players because we don't do it and know little about it. Voicing is simply outside the realm of our experience, not an illusion.

As organists, we can begin to de-mystify the voicing process, starting by taking ownership of what we hear. We should practice listening to organs so that we can be as descriptive as possible, reserving judgment and instead focusing on what we hear, not on what we've heard others say.

2) **Individuals matter.** After the first day of tuning, we had just the Great 8' and 4' principals in tune. The excitement of finally being able to play something on the organ in its intended space was so great that we spent an hour or so just playing on these two stops.

I don't believe I've ever played on just one or two stops for that long. I know that had I sat down at a new organ that was entirely tuned I wouldn't have had the patience to limit myself to each stop for so long; half a prelude later I'd have tried the entire principal chorus and moved on to the flutes. Narrowing my focus (albeit out of necessity) to only two sounds was the most eye-opening experience on the trip. I really got to know those ranks, how they changed throughout the register, what they sounded like on their attack, and how their color was rich with description, not just "principal-ly." Each day, the palette of colors expanded as we had more and more stops tuned. New stops taught us more about the original 8' and 4' as we were able to pair them in more combinations.

As organists, we should challenge ourselves to limit our registrations when meeting an organ new to us. Individual sounds matter, so get to know each stop as a building block before you add more. We are so quick to mix sounds without really listening to each ingredient, even though the organ was voiced so that each stop was beautiful in and of itself.

3) **Duplicates suggest usage.** Space on a windchest is expensive real estate, so one hopes each rank is placed there purposefully and thoughtfully. Because space is such a premium, duplicate stops—stops that are essentially the same in different divisions—are clues that they were voiced for different purposes. Goulding & Wood's tonal philosophy is rooted in a fully developed skeleton of principal choruses, so each division has at least a 4' principal chorus. With four 4' principals on the organ, each was voiced to have its own place in the tonal scheme.

For example, we spent careful time balancing the Choir 4' with the Swell 4' because the Choir box is to the rear of the chamber and needed to be brought up in volume. A careful listener could listen to these "duplicate" stops and hopefully hear two ranks with similar volume but slightly different color—the Swell Octave a little fuller to match the smooth 8' Geigen Diapason, and the Choir Fugara to match the more transparent, lighter Choir plenum.

Opus 48 has an 8' Trumpet on each division; as an organist, take time to listen to the differences to each one and ask "why?" The Great 8' Trumpet is broad and voiced to blend with the principal chorus, adding richness and color. The Swell 8' Trumpet has more brilliance and upper harmonics to add a fiery sound to the whole organ, while the 8' Cornopean in the Choir is big in scale but voiced and regulated to be subdued and have more heavy fundamental in its tone. The



David Sims tuning the Great division in the shop



Brandon Woods cutting up a flute

Pedal 8' Trumpet helps to delineate the pedal line in contrapuntal music, works nicely as a solo, and marries the large 16' Posauze to the rest of the organ.

The Macon instrument also has two 16' stopped flutes, one in the Swell (and unified to the Pedal) and one in the Pedal. We adjusted the 16' Lieblich in the Swell first, and then voiced the Pedal 16' Subbass to be larger than the Swell. Hopefully, as organists we would take the time to investigate why the organbuilder decided that two 16' stopped flutes were necessary, and how each one fits in the vision of the organ as a whole.

4) **Listen deeply.** During the tonal finishing, we sometimes had minor interruptions, whether they were from noises outside or gracious visitors looking at the beautifully renovated sanctuary. While never enough to affect our work, I noticed how jarring it was to hear a passing police car or vacuum down the hall after concentrating on the speech of the pipes. When it was my turn to hold keys and give feedback from the room, I found myself listening more intensely than normal, both to the pipes and any other noise.

Can we all listen deeply? That is, can we engage in listening so focused that we really hear all the sounds the organ is making, even listening to the "silence" which

isn't really silence? Air handling equipment, passing traffic, and other activities are the stuff in a church that we often label as "silence." But maybe we should sit in the church alone long enough to be aware of these sounds. Then we can truly be plugged in to what the organ is singing. After all, if we ignore ambient noises to call them, in context, "silence," what nuances in pipe speech do we gloss over or label too broadly? Does the Rohrflöte sound like the Gedeckt? Do we register full organ by sight and never experiment with what contribution, if any, the flutes are making?

5) **"The Room" doesn't have a drawknob.** We've all heard that "the room is the most important stop on the organ." During this trip, I thought a lot about that axiom. It is true that the room is vitally important to the technique and effect of music-making in that space. Resonant rooms that eschew echoes but promote reverberation evenly across the pitch spectrum are certainly preferable to dry rooms, echoing rooms, or rooms that respond well to only high or low frequencies. The organ's color and power can fully and naturally develop, and congregational singing is vastly improved. We can feel one another singing and the organ sings with us. The room is a large part of that equation.



Completed organ, Op. 48 (photo credit: <walterelliott.com>; used by permission)



Brandon voicing in the shop

But saying the room is a “stop” implies, however loosely, that the room can be manipulated like a set of pipes, and that a room that is less than ideal has the same tonal impact as that of a poorly voiced rank of pipes. An ugly 8’ Principal is a flaw in the organ that intrinsically impairs an instrument’s tonal design and ability to play repertoire. A dry room, however, need not hinder the organ’s tonal structure or make its colors less beautiful. After all, every other sound source—spoken word, choirs, other instruments—will be affected by the same acoustical environment. The voicer’s task is to make musical decisions that allow the organ to speak as best it can in those conditions.

In Macon we were blessed with a warm, clean-sounding room, aided by the wise removal of carpet. The reverberation was inclined to favor higher frequencies, so we spent time making sure the organ didn’t sound too brittle or glassy in the top ranges. We also spent a good deal of time listening from all over the sanctuary. When regulating the 16’

Open Wood, it was amazing how much difference our location in the room made. Some spots made the sound all but disappear, and a few feet away the sound grew tremendously. Often the organist is in the worst place to hear the organ, with much of it going over our heads.

As organists we should strive to make the organ the best it can be. Listen to it from all around the room, even if that means sticking pencils in keys and going for a walk through the pews. Feel the effects of the Subbass and how well it supports the congregation, or listen to how much the Harmonic Flute blossoms half-way down the nave. If there is any truth that the room is the most important stop on the organ, it is doubly true that the organist is ultimately the only chance the organ has of sounding its best and doing its job. Beautiful organs can be placed in less-than-ideal rooms and still inspire, instruct, and lead organists and congregations. (It should also be said that not-so-beautiful organs in less-than-ideal rooms can also inspire, instruct,



Examining a Rohrflute



Regulating the Choir division

and lead organists and congregations.) It is our duty as organists to display that beauty in spite of obstacles.

Working so intensely on one organ was eye-opening for me. I’d like to think that the next time I visit the organ, its sounds will remind me of the details of the hours of hard work and long discussions we had during the trip. However, I hope that my work on the organ will not freeze my exploration of its capabilities to just what I discovered during the tonal finishing this summer. Instead, I hope that intimate knowledge of this instrument will open my ears to even more ways of hearing it each time I return.

We should strive to understand that while much of what happens during tonal finishing is outside our direct control, learning to listen more critically is our choice. Being comfortable with the instrument in front of us means knowing what each stop can do, alone and with others, and it means creating our own guesses for why some stops were placed in some divisions and not others. I learned a lot about how I play and register from those weeks in Georgia, and hopefully we can all be inspired to take ownership on both sides of the console, and let the music itself take care of the magic. ■

Goulding & Wood, Inc., Opus 48
Vineville United Methodist Church,
Macon, Georgia
66 stops, 59 ranks

GREAT

- 16’ Violone
- 8’ Principal
- 8’ Violone (extension)
- 8’ Harmonic Flute
- 8’ Bourdon
- 4’ Octave
- 4’ Spire Flute
- 2 3/4’ Twelfth
- 2’ Fifteenth
- 1 3/4’ Seventeenth
- 1 1/4’ Fourniture IV
- 8’ Trumpet
- 8’ Festival Trumpet (Choir)
- Tremolo

SWELL (expressive)

- 16’ Gedeckt (extension)
- 8’ Geigen Diapason
- 8’ Gedeckt
- 8’ Violo de gambe
- 8’ Voix céleste (GG)
- 4’ Principal
- 4’ Traverse Flute
- 2’ Octave
- 2’ Piccolo
- 2 3/4’ Cornet II (TC)
- 2’ Plein Jeu III-IV
- 16’ Bassoon-Hautboy
- 8’ Trumpet
- 8’ Hautboy (extension)
- 4’ Clarion
- Tremolo

CHOIR (expressive)

- 16’ Quintaton
- 8’ Chimney Flute
- 8’ Conical Flute
- 8’ Flute Celeste (TC)
- 4’ Fugara
- 4’ Spindle Flute
- 2 3/4’ Nazard (TC)
- 2’ Fifteenth
- 2’ Block Flute
- 1 3/4’ Tierce (TC)
- 1’ Scharf III
- 8’ Clarinet
- 8’ Cornopean
- 8’ Festival Trumpet
- Tremolo
- Cymbelstern
- Harp

PEDAL

- 32’ Contra Violone (digital extension)
- 32’ Contra Bourdon (digital extension)
- 16’ Open Wood
- 16’ Bourdon
- 16’ Violone (Great)
- 16’ Gedeckt (Swell)
- 8’ Octave Metal
- 8’ Octave Wood (ext 16’ Open Wood)
- 8’ Bourdon (extension)
- 8’ Violone (Great)
- 8’ Gedeckt (Swell)
- 4’ Fifteenth
- 4’ Nachthorn
- 2 3/4’ Fourniture IV
- 32’ Contra Posaune (digital extension)
- 16’ Posaune
- 16’ Bassoon (Swell)
- 8’ Trumpet
- 8’ Bassoon (Swell)
- 8’ Festival Trumpet (Choir)
- 4’ Schalmei
- Chimes

David Sims holds degrees in church music and organ performance from St. Olaf College and Indiana University, having studied with Larry Smith, Catherine Rodland, and John Ferguson. He serves as director of music at North Christian Church in Columbus, Indiana, and does service work, wiring, and voicing for Goulding & Wood.

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Cover feature

Marceau & Associates Pipe Organ Builders, Inc., Seattle, Washington
Trinity Parish Episcopal Church, Seattle, Washington

From the builder

My first contact with Trinity Parish took place in the summer of 1978, when, as an employee of Balcom & Vaughan Pipe Organs of Seattle, I was on the crew that removed the church's 1902 Kimball instrument. I recall the rather thick layer of furnace dust and grime that made the removal fairly dirty! Since none of the windchests or reservoirs were to be retained in the new organ project, these components were destined for the dump. That project incorporated some of the original Kimball pipework, but not with any degree of success. I subsequently relocated to Portland, Oregon and founded Marceau Pipe Organs in 1985.

I had begun maintenance of the Trinity pipe organ in 1983, when Martin Olson was appointed organist/choirmaster. As the existing console began to show signs of advancing age, Marceau Pipe Organs was awarded the contract of building our first three-manual, tiered drawknob console. With the able assistance of Frans Bosman (who built the console shell), we assembled new components from P&S Organ Supply (keyboards), Harris Precision Products (stop action controls), and Solid State Logic (combination action—now Solid State Organ Systems), and installed this in the fall of 1989.

The second phase focused on a redesign of the organ chamber to accommodate new slider-pallet windchests (produced in the Marceau shop) and a façade that would pay homage to the original Kimball façade. The budget did not allow for the total number of stops to be installed at that time. It was through fate that this instrument was completed! The massive Nisqually earthquake of 2001 almost closed this historic building for good, if it were not for the unshakable vision of this congregation, led by their rector, the Rev. Paul Collins.

During the time in which the church was being rebuilt and upgraded, we were fortunate enough to acquire a large pipe organ of about 35 ranks. From this inventory, stops that were prepared for future addition could be added at about half the cost of new pipes. One of the unique trademarks of a Marceau pipe organ is the inclusion of vintage pipework that is rescaled, revoiced, and re-regulated to be successfully integrated with stops, both old and new. The Trinity Parish pipe organ is no exception. A quick glance at the stoplist suggests a number of musical possibilities that make it possible to interpret organ repertoire from Bach to Manz and everything in between!

In 2005, I moved back to Seattle to open a Seattle office for our activities in the Puget Sound region. In 2008, we moved into a small but very useful shop in the Ballard district and have seen our work increase dramatically since then. While I enjoy each project that comes through the shop, I will always think fondly of our Opus IV at Trinity Parish and how that instrument continues to be one of great satisfaction and pride.

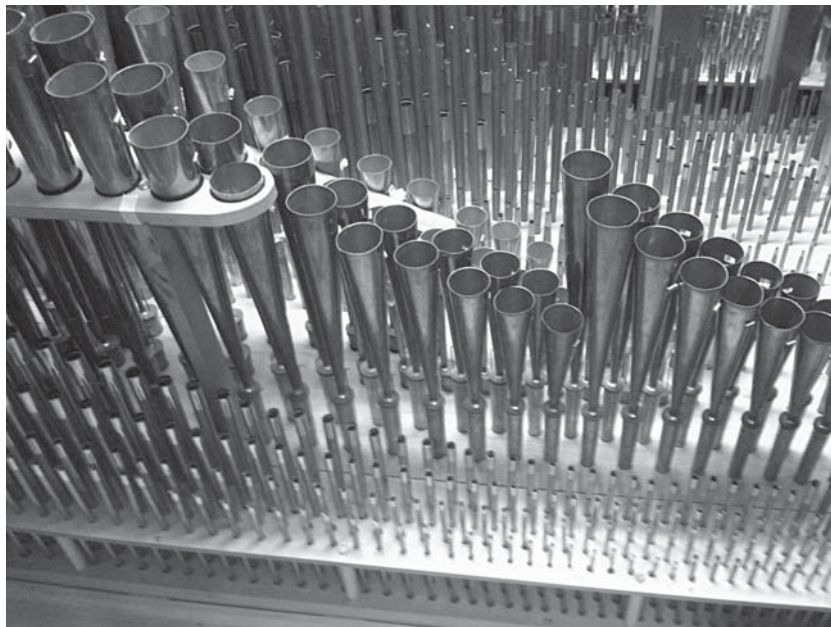
—René A. Marceau

From the organist

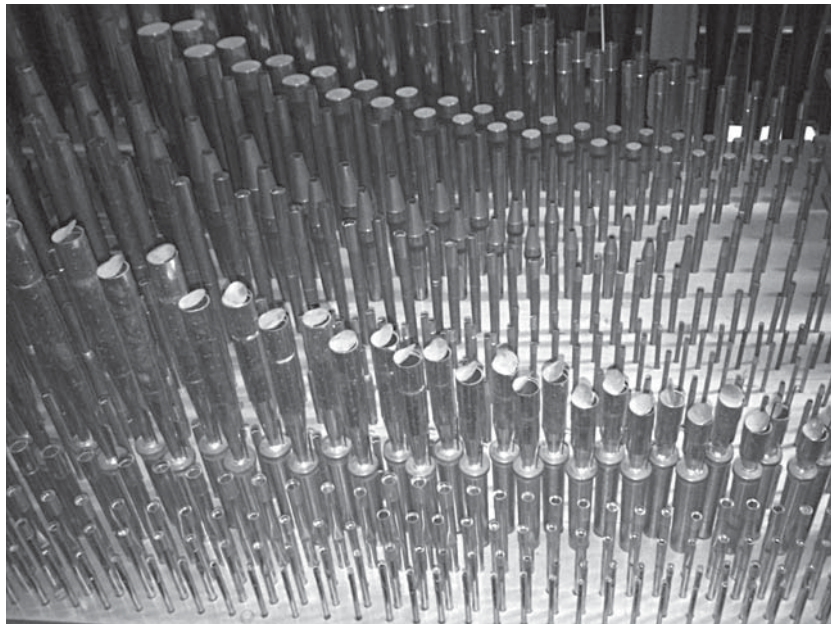
I started as organist/music director at Trinity Parish Church in 1983, over 27 years ago. At that time, there was a recently remodeled pipe organ, with no façade pipes, grille cloth, and a used console that was gradually failing. I had worked with Marceau & Associates on other organ projects in the past and engaged him to build us a new console. This proved to be the start of a professional and personal friendship that has lasted many years! This was Marceau's first console and was planned with tonal revisions and (hopefully) new pipework in the future. I didn't know where the money was to come from, but I had a lot



Marceau Opus IV, Trinity Parish Episcopal Church, Seattle



Swell pipes



Positiv pipes



Original 1902 Kimball façade

of faith. Shortly after the new console was built, notes started going dead, and we found out that the organ had used Perflex instead of leather; we faced a future with an increasing number of dead notes.

At this time the vestry encouraged us to look at the existing tonal plan, and the organ was totally rebuilt using slider chests. Each of the three arches of the organ had façade pipes installed, helping to keep the visual appearance of the organ consistent with the nineteenth-century English Country Gothic architecture. At this point, we were out of money and only about a third of the planned pipework was installed.

Our planning for fund raising came to an abrupt halt on Ash Wednesday 2001. The Nisqually earthquake hit about an hour before the 12:10 Ash Wednesday service. The organ was not too badly damaged, but the building was unusable. Part of the tower collapsed into the nave, and the north and south transept walls moved outward, so that daylight could be seen coming through the walls! We were red-tagged by the city, meaning that no one could go into the building. For almost five years we worshipped in the parish hall, using the piano and a lovely one-manual positive (built by Marceau), lent to us by the Seattle AGO chapter. At times we didn't know if the money would be found to rebuild the church, but Trinity persevered and the millions of dollars needed were raised.

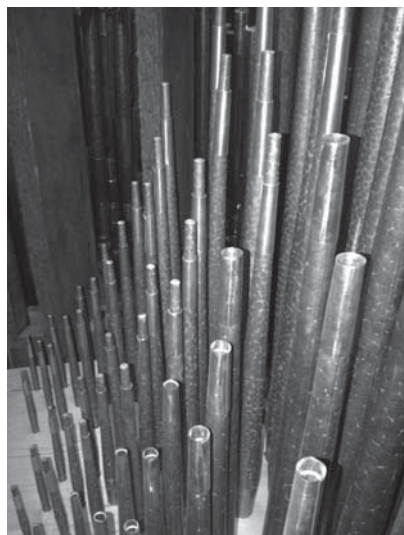
As we approached the completion of the church restoration, we realized that if we didn't finish acquiring the missing pipework now, it might never happen. The vestry gave approval, and thanks to a lot of searching by René Marceau, we added the missing 20 ranks of pipes—all recycled pipework. Today, the 19th-century sanctuary has solid wood floors, hard reflective walls, and very little carpet. Thanks to Marceau's voicing skills, the pipework from 1902 works with the ranks added in the 1970s and 2000s.

During the first several weeks in the rebuilt sanctuary and "new" organ, I was surprised that almost everyone stayed and listened quietly to the postlude, but I didn't think it would last. I was proven wrong again! Four years later, almost everyone still stays for the postlude! Years ago, under the leadership of Ed Hanson, there was a weekly lunchtime organ recital every Wednesday. When the church and the organ were rebuilt, I decided to revive that tradition, and for some years now we have had a weekly organ recital, often featuring student organists from the area. These recitals, combined with other concerts here at Trinity, make this organ one of the most heard organs in the Seattle area.

—Martin Olson
Organist/music director



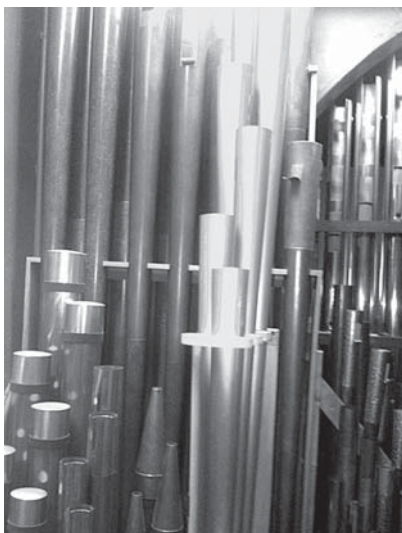
Martin Olson



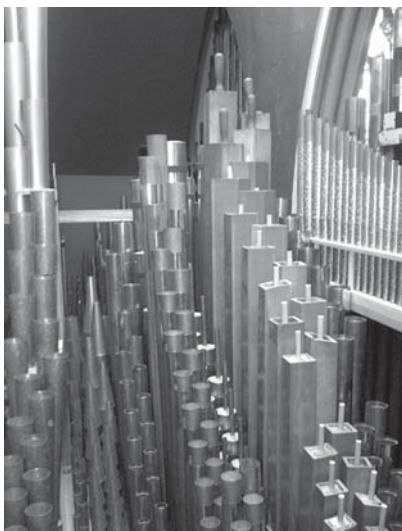
Gemshorn and Celeste



Swell pipes



Pedal reed



Great pipes

History

Trinity Episcopal Church has a long history as one of Seattle's oldest congregations—and music has been a part of that history from the very beginning. While the parish's first organ was a reed organ of unknown manufacture, the parish has the credit of being the first to bring a pipe organ to Seattle. Preserved vestry notes from February 2, 1882, page 82, indicate a signed order to buy an organ "of Mr. Bergstrom's make" for \$1,500. This is further corroborated in Thomas E. Jessett's *Pioneering God's Country—The History of the Diocese of Olympia, 1853–1953*, in which he states on page 33, "The first pipe organ in Washington was installed in Trinity Church, Seattle, in 1882."

By 1900, the parish was ready to acquire a larger instrument, and a contract was drawn up towards the purchase of a larger pipe organ. The vestry even announced they were willing to spend \$6,000 if necessary. Such was the importance of music to the parish!

A contract was signed with the Hutchings Organ Co. of Boston for an organ to cost \$2,500 plus \$138 for a water engine to provide wind. The organ was shipped

in December 1900. Such a listing does not appear on the Hutchings opus list, so it was likely built under the name of Hutchings-Votey, whose opus list is not complete. Coincidentally, the parish requested Dr. Franklin S. Palmer of San Francisco to come test the completed organ and to play the dedicatory concert. Dr. Palmer would later become the organist of St. James R.C. Cathedral in Seattle, and was principal in the design and acquisition of that congregation's well-known 4-manual, 1907 Hutchings-Votey. Sadly, the Hutchings-Votey only lasted about a year, and was destroyed by a fire within the church on January 19, 1902.

By May 2 of that same year, the vestry awarded a contract to the W. W. Kimball Co. of Chicago for a three-manual organ to cost \$7,500. It had 30 speaking stops and 29 ranks, and despite the growing influence of orchestral organs, the Kimball was built more along mid-to-late 19th-century tonal designs, with a mostly complete 16', 8', 4', 2½', and 2' principal chorus on the Great, capped by an 8' Orchestral Trumpet. The Swell reflected more of the orchestral influence, with one 16' flue register, six 8' flue registers, and only one 4' flue register, plus an 8-8-8 reed complement. Even the Choir sported a 16' flue, but included the standard 2' Harmonic Piccolo and 8' Clarinet among its stops. And the Pedal of 16-16-16-8 included a very fine wooden Violone. Monthly recitals were given by the organist, and often included a soloist, a quartet, or even the full choir.

In 1945 the organ was electrified by Charles W. Allen, successor to Kimball representative Arthur D. Longmore. An only slightly used Kimball console was acquired from the Scottish Rite Cathedral in Tacoma, one of two installed there. The chest primaries were electrified, some stops were moved from the Great to the Choir, and a few new ranks were added/substituted. The organ lasted pretty much unaltered in this form until 1977.

Beginning in 1975, Balcom & Vaughan Pipe Organs, Inc. of Seattle had been discussing options for rebuilding the Kimball at Trinity. Various stoplists and drawings were considered. In 1979 the parish finally decided upon a plan, and the organ was rebuilt. But the Balcom & Vaughan was essentially a new organ, on new chests, with predominantly new pipework, and retaining 12 selected voices from the venerable old Kimball. The impressive 1902 Kimball façades were eliminated, and little 'buffets' of exposed pipework took their place. The B & V was designed along "American Classic" lines akin to Aeolian-Skinner, which is where then B & V president, William J. Bunch, had been working for many years. While the new organ was more transparent-sounding than the Kimball, and offered more color in the way of mutations and mixtures, the blend between new and old was not entirely satisfying, nor did the brighter ensembles seem to adequately fill the church space.

In 1989 the Portland firm of Marceau & Associates provided a handsome new terraced drawknob console to replace the existing used Kimball stopkey console. Several preliminary stop changes were made with existing pipework to improve

the sound of the organ. In 1995 Trinity Church awarded a contract to Marceau & Associates for the rebuilding of the existing organ. This effort sought to take the existing pipework and through rescaling, recombining, and revoicing, create a more cohesive whole, including appropriate new pipework. Each of the manual divisions now has a principal chorus in proper terraced dynamics. Part of this project was to recreate the three Kimball façades in spirit, but with a new twist. The church now has an eclectic 3-manual organ, with bold principals, colorful flutes, two strings with mated celestes, mutation voices, mixtures, and reeds of both chorus and solo colors. And all is housed behind a handsome façade of polished zinc principals in the original three bays, providing a sense of visual continuity with the past.

—Jim Stettner
Organ historian

Stoplist description

As with any instrument, the most critical areas of interest are the principal choruses. Our Opus IV is blessed with two divisions with 8' Principals (Great and Positiv). The Great principal chorus is based on a normal scale 8' Principal, with the low 19 notes in the façade. The 4' Octave, 2' Super Octave, and III-V Mixture are all stops retained from the 1978 project, rescaled and revoiced for a more energetic, colorful presence in the room. The Positiv principal chorus is 1–2 notes smaller, with a higher-pitched Mixture. Added to this chorus is the Sesquialtera II, of principal character, which imparts a "reedy" quality to the overall sound. Of particular note is the 8' Principal. It is scaled 2 notes smaller than the Great 8' Principal; when heard in the chancel it has a very Geigen-like quality, but takes on more character in the nave, and is a perfect complement to its "big brother."

The Swell principal chorus, based on the 4' level, includes a III–IV Mixture, which works well with the reeds in this division. The Pedal principal chorus is based on the 16' Principal (of wood) and progresses up to the III Mixture, which includes a Tierce rank. I find this addition completes the Pedal chorus without the need to include the reeds.

The Great flutes (8' Rohrflute, 4' Koppelflute) provide the foundation for the rest of the flute stops. Contrasting and complementary stops appear in the Positiv (8' Gedackt, 4' Spillflute, 2' Lochgedackt), with smoother-sounding stops in the Swell (8' Holzgedackt, 4' Nachthorn, 2' Waldflute). Of particular note is the Positiv 2' Lochgedackt, whose character is gentle enough to soften the assertive sounds of the Sesquialtera.

There are two sets of strings, found on the Swell and Positiv manuals. The Swell 8' Salicional and Positiv 8' Gemshorn are from the 1902 Kimball; the Voix Celeste is of an unknown builder, while the Gemshorn Celeste is an original Dolce built by Stinkens in the late 1960s.

It is interesting to note that all of the manual reeds were built by Stinkens at some point in time. My colleague, Frans Bosman, was very successful in regulating each stop to work well in both solo and ensemble roles. The Great 8'

Trompette is dark and robust in character, contrasting with the brighter, more aggressive Swell 8' Trompette. The Swell 8' Oboe is also bright but at least one or two dynamic levels softer. The unit Fagott rank is from the 1978 project, appearing in the Pedal only. It was extended to play on the Swell at both 8' and 4' pitches. The Positiv 8' Krummhorn is scaled more as a Dulcian, giving this stop the power to add color to the Positiv chorus. The most surprising set of reeds is found in the Pedal. Both the 16' Posaune/8' Trumpet and 4' Clarion are vintage pipes. There was some concern about tonal and dynamic blend; these fears were laid to rest when, after regulating these stops, they were the perfect balance to the full ensemble!

There are Tierce ranks in every division. The Great mounted Cornet (located behind the façade pipes) can be used for classic French repertoire, the Positiv Sesquialtera II can be used in both solo and ensemble roles, the Swell Cornet decomposée allows for the individual mutations to be used separately or in combination, and the Pedal Mixture contains the tierce rank and is quite effective in chorus work.

—René A. Marceau

Marceau & Associates Pipe Organ Builders, Inc. Trinity Parish Episcopal Church, Seattle, Washington 3 manuals, 41 stops, 56 ranks

GREAT (Manual II, unenclosed)

16'	Pommer	49 pipes
8'	Prinzpal	61
8'	Rohrflute	61
8'	Flute Harmonique	49
4'	Oktave	61
4'	Koppelflute	61
2'	Super Oktave	61
2½'	Cornet III (mounted)	147
1½'	Mixture III–V	269
8'	Trompette	61
	Great Unison Off	

SWELL (Manual III, enclosed)

16'	Lieblich Gedackt	12
8'	Holzgedackt	61
8'	Salicional	61
8'	Voix Celeste	49
4'	Principal	61
4'	Nachthorn	61
2½'	Nasard	61
2'	Waldflute	61
1½'	Tierce	61
2'	Mixture III–IV	228
16'	Fagott	12
8'	Trompette	61
8'	Oboe	61
8'	Fagott	61
4'	Fagott	12
	Swell to Swell 16'	
	Swell Unison Off	
	Swell to Swell 4'	

POSITIV (Manual I, unenclosed & enclosed*)

8'	Prinzpal	61
8'	Gedackt	61
8'	Gemshorn°	49
8'	Gemshorn Celeste°	61
4'	Spitzoktave	61
4'	Spillflute	61
2½'	Sesquialtera II	122
2'	Oktave	61
2'	Lochgedackt	61
1½'	Larigot	61
1'	Cymbel IV	244
8'	Krummhorn	61
	Positiv to Positiv 16'	
	Positiv Unison Off	

PEDAL (unenclosed)

32'	Untersatz (electronic)	
16'	Principalbass	32
16'	Subbass	32
16'	Lieblich Gedackt	Swell
8'	Octavebass	32
8'	Openbass	12
8'	Holzgedackt	Swell
4'	Choralbass	32
2½'	Mixture III	96
32'	Contra Posaune (electronic)	
16'	Posaune	32
16'	Fagott	Swell
8'	Trumpet	12
4'	Clarion	32

Intermanual couplers

Great to Pedal 8'	
Swell to Pedal 8'	
Positiv to Pedal 8'	
Swell to Great 16', 8', 4'	
Choir to Great 16', 8'	
Swell to Positiv 16', 8', 4'	
Great to Positiv 8'	
Positiv to Swell 8'	

New Organs



**M. L. Bigelow & Co., Inc.,
American Fork, Utah
St. Paul Lutheran Church (ELCA),
Davenport, Iowa**

"What's the largest organ you guys have built?" It's a question organ builders hear often, and there are different ways to answer it. This time, the fact that two 53-foot semi-trailers were required to transport it allowed us to answer

honestly, "This one," even though it has fewer ranks than our *magnum opus*. In any case (no pun intended), 42 ranks is a large number for any two-manual organ.

The 36-foot-tall freestanding case takes a commanding position at the front of the new sanctuary, but ingenious architecture by the Groth Design Group (Cedarburg and Madison, Wisconsin) preserves a focus on the altar and other



religious elements. Robert Mahoney was the acoustical consultant, and the results are excellent for music and more than adequate for speech.

A quick look at the stoplist reveals complete principal choruses with sub-octave foundations for all three divisions, and a good selection of voices at unison pitch. The Open Bass, utilizing pre-existing pipes and chests, and the Chamade successfully extend the dynamic range into territory previously unexplored by Bigelow.

The swell box is located at impost level, where it speaks directly to the choir, which stands on risers immediately in front of the organ. The Great division occupies the upper portion of the case. Pedal flues and reeds reside on separate chests on either side of the swell box. Carbon fiber rods, 18 feet long, make up the majority of the tracker runs to the Great. All other trackers are cedar, except for the long horizontal pedal trackers made of basswood. Electro-pneumatic action is employed for the Open Bass, the eleven largest pipes of the Subbass, Præstant and Principal pipes at the lower façade level, and the Chamade; electric pull-downs are used for notes 25–32 of the Præstant 16' and for the two Pedal duplexes in the Swell; otherwise all key action, including couplers, is mechanical. Stop action

is electric and connected to a Laukhuff 60-level memory and piston sequencer. Two retractable flat screen video monitors give the organist a good view of the choir director and the altar area.

Artisans of Bigelow & Co. who participated in the project were Michael Bigelow, Katherine Bigelow (daughter), Amy Carruth, David Chamberlin, Dustin Cottongim, Felipe Dominguez, Robert Munson, Melanie Smith, and Shayne Ward. Metal pipes were made by the firms of Stinkens, Giesecke, and Schopp. Tonal finishing was conducted by David Chamberlin and Michael Bigelow, assisted by Katherine Bigelow. Logistics of the installation, which spanned over five months, were wonderfully managed by Melanie Sigafosse and other members of the organ committee, and by parishioner and construction overseer Dan Iossi. Senior pastor Peter Marty and the entire staff of St. Paul were always very supportive and helpful.

Mark Sedio served as consultant on the project. On May 15, 2009, St. Paul's director of music, Dr. Melanie Moll Sigafosse, played the inaugural recital to an enthusiastic full house.

—David Chamberlin

Bigelow Opus 33, 2009 42 ranks (37 independent voices), 43 speaking stops

GREAT

16'	Præstant	24 pipes in façade (EP)
8'	Principal	35 pipes in façade (1–7 EP)
8'	Harmonic Flute	1–12 Ch. Fl.
8'	Chimney Flute	1–12 wood
8'	Gemshorn	
4'	Octave	
4'	Conical Flute	
2½'	Twelfth (from Sesq.)	
2'	Fifteenth	
2½'	Sesquialtera	
1½'	Mixture IV	
8'	Trumpet	
8'	Chamade (m.c.)	EP action
	Swell to Great	
	Flexible Wind*	
	Zimbelstern	8 bells, rotating star, pneumatically driven

SWELL

16'	Bourdon	wood
8'	Open Diapason	
8'	Stopped Diapason	1–12 wood
8'	Viola da Gamba	
8'	Viole céleste (GG)	
4'	Principal	
4'	Open Flute	
2½'	Nasard	
2'	Blockflöte	
1½'	Tierce	
2'	Plein Jeu III–IV	
16'	Clarinette	
8'	Trompette	
8'	Hautbois	
	Tremulant*	

PEDAL

32'	Subbass	ext 16', 1–5 resultant (6–16 EP)
16'	Præstant	(Gt)
16'	Open Bass	wood, EP action
16'	Subbass	wood
16'	Bourdon (Sw, electric pull-downs)	
8'	Octave	
8'	Gedackt	wood
4'	Octave	(ext Octave 8')
4'	Flute	
2'	Flute	(ext Flute 4')
2½'	Rauschpfeife II	
2½'	Mixture IV	(ext Rauschpfeife)
16'	Posaune	1–12 wood
16'	Clarinette (Sw, electric pull-downs)	
8'	Trumpet	
4'	Schalmey	
	Great to Pedal	
	Swell to Pedal	

61/32 compass, keys of bone/ebony, AGO pedalboard

Self-regulating, key-tensioned mechanical action, except Chamade, Open Bass 16', lowest notes of Subbass 32', Præstant 16', Principal 8', and Pedal duplexes from Swell (Bourdon and Clarinette)

Electric stop action
Multi-level combination action/sequencer
Mechanical swell shades

*Flexible Wind affects both manuals. Tremulant affects both manuals when Flexible Wind is on.

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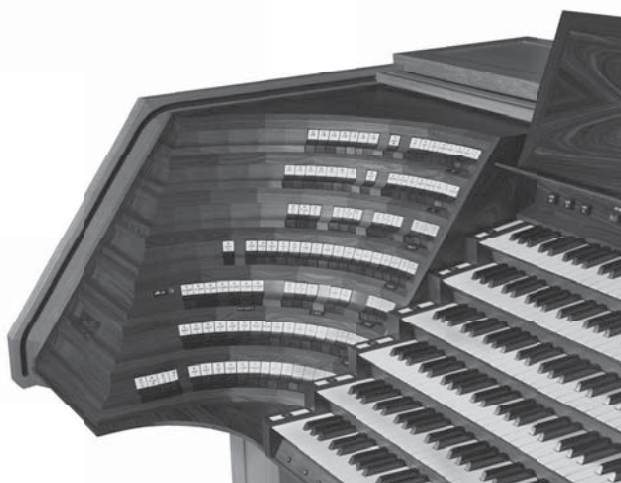
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ORGELTEILE



2010 Summer Carillon Concert Calendar

by Brian Swager

Albany, New York

Albany City Hall
August 1, George Matthew, Jr., 1 pm

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
August 1, Gert Oldenbeuving
August 8, Carol Anne Taylor
August 15, Dennis Curry
August 22, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University
August 17, Jeremy Chesman, 7 pm
September 12, Tin-Shi Tam with ISU Percussion, 3 pm

Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower, Mondays at 7 pm
August 2, Ann-Kirstine Christiansen
August 9, Patrick Macoska
August 16, Steven Ball and Jenny King

Berea, Kentucky

Berea College, Draper Building Tower
September 6, Andrea McCrady, 7:30 pm

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 5 pm
August 1, Ann-Kirstine Christiansen
August 8, Pat Macoska
August 15, Carrie Poon

Kirk in the Hills Presbyterian Church

Sundays at 10 am and noon
August 1, Gert Oldenbeuving
August 8, Carol Anne Taylor
September 5, Dennis Curry

St. Hugo of the Hills Catholic Church

August 5, Charles Dairay, 7 pm

Centralia, Illinois

Centralia Carillon
August 8, Carlo Van Ulft, 2 pm
September Carillon Weekend
September 4, George Gregory, 2 pm
September 4, Claire Halpert, 2:45 pm
September 5, Ray McLellan, 2 pm
September 5, Carlo van Ulft, 2:45 pm

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
August 1, Richard M. Watson
August 8, Charles Dairay
August 15, David Maker
August 22, Tin-Shi Tam

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
August 1, Ellen Dickinson
August 8, J. Samuel Hammond
August 15, Milford Myhre

Culver, Indiana

Culver Academies, Memorial Chapel Carillon
September 4, John Gouwens, 4 pm

Dayton, Ohio

Deeds Carillon
August 1, 15, 29 at 3 pm
August 28 at 1 pm
Larry Weinstein, carillonneur

Detroit, Michigan

Jefferson Avenue Presbyterian Church
August 22, Carrie Poon and Sijpkje Pesnichak, 11:45 am

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
August 3, Malgosia Fiebig, 8 pm

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
August 2, Richard M. Watson
August 9, Charles Dairay
August 16, David Maker
August 23, Tin-Shi Tam
August 30, Wylie Crawford
September 6, James M. Brown

Grosse Pointe Farms, Michigan

Christ Church Grosse Pointe
August 1, Ann-Kirstine Christiansen, 11:30 am

Hartford, Connecticut

Trinity College Chapel
Wednesdays at 7 pm
August 4, Claire Halpert
August 11, Milford Myhre
August 18, Daniel K. Kehoe

Jackson, Tennessee

First Presbyterian Church
August 28, Jackson Symphony Orchestra and carillon, 6:45 pm

Kennett Square, Pennsylvania

Longwood Gardens
Sundays at 3 pm
August 8, Malgosia Fiebig
August 22, Ellen Dickinson

LaPorte, Indiana

The Presbyterian Church of LaPorte
August 22, Tim Sleep, 4 pm

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in August at 8 pm, David Breneman, carillonneur
August 3, Jason Perry

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
August 1, Richard D. Gegner
August 8, Richard M. Watson
August 15, Richard D. Gegner and Richard M. Watson
August 22, Richard D. Gegner
August 29, Richard M. Watson
September 5, Richard D. Gegner
September 6, Richard M. Watson, 2 pm

Middlebury, Vermont

Middlebury College
Fridays at 7 pm
August 6, Alexander Solovov
August 13, George Matthew, Jr.

Montreal, Quebec

St. Joseph's Oratory, Sundays at 2:30 pm
August 8, David Maker
August 22, Andr ee-Anne Doane and Claude Aubin

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
August 3, Richard M. Watson
August 10, Charles Dairay
August 17, David Maker
August 24, Tin-Shi Tam
August 25, Julianne Vanden Wyngaard

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Fridays at 7 pm
August 6, Claire Halpert
August 13, Milford Myhre

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
August 2, Ellen Dickinson
August 9, J. Samuel Hammond
August 16, Milford Myhre

Ottawa, Ontario

Peace Tower Carillon
August weekdays at 11 am, Andrea McCrady

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
August 1, Malgosia Fiebig
August 8, Kim Schafer
August 15, Daniel K. Kehoe
August 22, R. Robin Austin
August 29, Janet Tebbel
September 5, Anton Fleissner and Emily Kirkegaard

St. Paul, Minnesota

House of Hope Presbyterian Church
August 1, Dave Johnson, 4 pm

Springfield, Missouri

Missouri State University
Sundays at 6 pm
August 15, Malgosia Fiebig
September 19, George Gregory

Williamsville, New York

Calvary Episcopal Church
August 4, Gloria Werblow, 7 pm

Valley Forge, Pennsylvania

Washington Memorial Chapel
Wednesdays at 7:30 pm
August 4, Malgosia Fiebig
August 11, Daniel K. Kehoe
August 18, Doug Gefvert
August 25, Robin Austin

Victoria, British Columbia

Netherlands Centennial Carillon
Sundays at 3 pm, January–December
Saturdays at 3 pm, August
Rosemary Laing, carillonneur

Bert Adams, FAGO

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Calendar

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

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

UNITED STATES East of the Mississippi

15 AUGUST
Milford Myhre, carillon; St. Stephen's Church, Cohasset, MA 6 pm
John Sittard; St. Paul Cathedral, Pittsburgh, PA 4 pm
Ronald Wise; Boone United Methodist, Boone, NC 4 pm
Peter Richard Conte; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Derek Nickels; Holy Name Cathedral, Chicago, IL 4 pm

17 AUGUST
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
Christoph Bull, silent film accompaniment; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Christian Lane; Old West Church, Boston, MA 8 pm
Baroque Band; Martin Theatre, Ravinia Park, Highland Park, IL 8 pm

18 AUGUST
Michael Smith; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ann Dobie; First Congregational, Michigan City, IN 12 noon
David Bohn; St. Bernard's Catholic Church, Appleton, WI 12:15 pm
Mark Sikkila; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Mark McClellan; Sinsinawa Mound, Sinsinawa, WI 7 pm
Janet Jennings; Hibbing High School, Hibbing, MN 12 noon

21 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

22 AUGUST
John Weaver, reed organ, with flute & cello; Union Church of Belgrade Lakes, Belgrade Lakes, ME 4 pm
Nicholas Will; St. Paul Cathedral, Pittsburgh, PA 4 pm
Oliver Wolcott; First Presbyterian, Waynesboro, VA 3:30 pm
Louise Temte; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
Jonathan Ryan; St. John Cantius Church, Chicago, IL 2 pm
Stephen Schnurr; Holy Name Cathedral, Chicago, IL 4 pm

24 AUGUST
Chelsea Chen; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

25 AUGUST
Stephen Roberts; Methuen Memorial Music Hall, Methuen, MA 8 pm
Craig Williams; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Marillyn Freeman; St. Paul Lutheran, Nee-nah, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm
Jane Scharding; Blessed Sacrament Catholic Church, Hibbing, MN 12 noon

29 AUGUST
Adam Brakel; St. Paul Cathedral, Pittsburgh, PA 4 pm
Elizabeth & Raymond Chenault; Boone United Methodist, Boone, NC 4 pm
Michael Batcho; Holy Name Cathedral, Chicago, IL 4 pm

31 AUGUST
Ray Cornils, with Kotzschmar Festival Brass; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Peter Kranefoed; King's Chapel, Boston, MA 12:15 pm

1 SEPTEMBER
Angela Kraft Cross; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
William Tinker; Sinsinawa Mound, Sinsinawa, WI 7 pm

4 SEPTEMBER
Susan Ferré & Christa Rakich, harpsichords; St. Paul Lutheran, Berlin, NH 4 pm, 7:30 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm

5 SEPTEMBER
Christa Rakich; The Randolph Church, Randolph, NH 4 pm
Susan Ferré conducts Bach works; St. Barnabas Episcopal, Berlin, NH 7:30 pm
Nigel Potts; St. Francis in the Fields Episcopal, Harrods Creek, KY 5 pm
Thom Gouwens; Holy Name Cathedral, Chicago, IL 4 pm

6 SEPTEMBER
Gordon Turk & Michael Stairs; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

8 SEPTEMBER
Hana and Iva Bartosová; Sinsinawa Mound, Sinsinawa, WI 7 pm

9 SEPTEMBER
Hector Olivera; Westbrook Park United Methodist, Canton, OH 7:30 pm

11 SEPTEMBER
Hector Olivera, workshop; Mees Hall Auditorium, Capital (Lutheran) University, Columbus, OH 10 am

12 SEPTEMBER
Kent Tritle; Church of St. Ignatius Loyola, New York, NY 4 pm
Daniel Beckwith; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Ken Cowan; Westminster Presbyterian, Lynchburg, VA 4 pm

Hector Olivera; Mees Hall Auditorium, Capital (Lutheran) University, Columbus, OH 4 pm
Isabelle Demers; St. John United Methodist, Augusta, GA 3 pm
Bruce Neswick, hymn festival; Trinity Episcopal, Columbus, GA 5 pm
J. Scott Bennett; First Baptist, Nashville, TN 3 pm
Marilyn Keiser; Sacred Heart Catholic Church, Lombard, IL 4 pm

13 SEPTEMBER
Isabelle Demers; St. George's Episcopal, Nashville, TN 7:30 pm

15 SEPTEMBER
Alan Hommerding; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

16 SEPTEMBER
George Bozeman; St. Kieran Community Center for the Arts, Berlin, NH 7 pm
Steven Shaner; St. Luke Catholic Church, McLean, VA 1 pm

17 SEPTEMBER
Ken Cowan; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

19 SEPTEMBER
Scott Lamlein, with trumpet; First Congregational, Bristol, CT 11:30 am
Travis Baker; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
David Arcus; Duke Chapel, Duke University, Durham, NC 2:30 pm, 5 pm
Daniel Sullivan; Wisconsin Lutheran College, Milwaukee, WI 3 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm
Steven Betancourt; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Anita Werling; St. John's Lutheran, Bloomington, IL 3 pm

21 SEPTEMBER
James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm

24 SEPTEMBER
Marilyn Keiser; Christ Lutheran, Kokomo, IN 7:30 pm

26 SEPTEMBER
Thomas Mueller, works of Bach; First Congregational, Camden, ME 3 pm
Christopher Wells; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Karen Beaumont; St. Thomas Church, New York, NY 5:15 pm
Hector Olivera; First United Church of Christ, Reading, PA 3 pm
Sarah Davies; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Singing Boys of Pennsylvania; Alsace Lutheran, Reading, PA 4 pm
Stefan Engels; First Presbyterian, West Chester, PA 4 pm

Ronald Wise & Faye Ayers; Boone United Methodist, Boone, NC 4 pm
Samuel Melson Jr.; John Wesley United Methodist, Cincinnati, OH 4 pm
Douglas Cleveland; Rockefeller Memorial Chapel, Chicago, IL 4 pm

28 SEPTEMBER

Karen Beaumont; Church of the Transfiguration, New York, NY 12:30 pm

**UNITED STATES
West of the Mississippi**

15 AUGUST

Hector Olivera; Grace Episcopal Cathedral, San Francisco, CA 3 pm
Peter Fennema; Westwood United Methodist, Los Angeles, CA 3 pm

16 AUGUST

Keenan Boswell & Nicole Cochran; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

17 AUGUST

Sandra Krumholz; Bethlehem Lutheran, Mankato, MN 12:10 pm

18 AUGUST

Nathan & Lisa Knutson; Our Saviour's Lutheran, Sioux Falls, SD 12:15 pm

23 AUGUST

Dennis James; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

24 AUGUST

Christine Schulz; Bethlehem Lutheran, Mankato, MN 12:10 pm

25 AUGUST

Wyatt Smith; Our Saviour's Lutheran, Sioux Falls, SD 12:15 pm

30 AUGUST

Carol Williams, with jazz musicians; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

4 SEPTEMBER

David Hegarty; California Palace of the Legion of Honor, San Francisco, CA 4 pm

5 SEPTEMBER

David Hegarty; California Palace of the Legion of Honor, San Francisco, CA 4 pm

7 SEPTEMBER

Nigel Potts; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

10 SEPTEMBER

Marsha Foxgrover; The Mormon Tabernacle, Salt Lake City, UT 7:30 pm

11 SEPTEMBER

Robert Parkins, masterclass; Organ Studio, University of Texas, Austin, TX 2 pm
Robert Gurney; California Palace of the Legion of Honor, San Francisco, CA 4 pm

12 SEPTEMBER

Robert Parkins; Bates Recital Hall, University of Texas, Austin, TX 4 pm

Olivier Latry; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Paul Tegels; Lagerquist Hall, Pacific Lutheran University, Tacoma WA 3 pm

Robert Gurney; California Palace of the Legion of Honor, San Francisco, CA 4 pm

Travis Baker; St. Mark's Episcopal, Berkeley, CA 6:10 pm

16 SEPTEMBER

Andrew Peters; Boe Chapel, St. Olaf College, Northfield, MN 7 pm

18 SEPTEMBER

John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

19 SEPTEMBER

Tom Trenney; First United Methodist, Shreveport, LA 7 pm
Bruce Power; Christ Church Cathedral, Houston, TX 3 pm

John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

25 SEPTEMBER

Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm
Timothy Howard; Christ Episcopal, Eureka, CA 7:30 pm

26 SEPTEMBER

Alan Morrison; Cathedral of St. Joseph, Baton Rouge, LA 4 pm

Olivier Latry; Christ United Methodist, Plano, TX 7 pm

Craig Cramer; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Jonathan Dimmock; St. John's Presbyterian, Berkeley, CA 4 pm

Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm

INTERNATIONAL

15 AUGUST

Gillian Weir; Hoje Kolstrup Kirke, Aabenraa, Denmark 8 pm

Philip Crozier; Maribo Domkirke, Denmark 8 pm

Duo Henry-Laloux; Orgue Alain, Romainmôtier, Switzerland 4 pm

Duo Henry-Laloux; Abbatiale, Romainmôtier, Switzerland 5 pm

Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm

Jean-Luc Thellin; St. Paul's Cathedral, London, UK 4:45 pm

Paul Derrett; Westminster Abbey, London, UK 5:45 pm

17 AUGUST

Gillian Weir; Konservatorium, Esbjerg, Denmark 7:30 pm

Philip Crozier; St.-Gertraud-Kirche, Frankfurt (Oder), Germany 8 pm

Robert Horton; Laurenskerk, Rotterdam, Netherlands 12:45 pm

18 AUGUST

Pieter van Dijk; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm

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19 AUGUST
Daniel Roth; Grote Kerk, The Hague, Netherlands 8:15 pm

20 AUGUST
Gillian Weir; Skagen Kirke, Skagen, Denmark 12 noon
Jürgen Wolf; Cathedral, Lausanne, Switzerland 8 pm
Giovanni Galfetti, with ciaramella; Chiesa della SS. Trinità e di S. Carlo, Tavigliano, Italy 9 pm

21 AUGUST
Hilmar Gertschen; Musée suisse de l'orgue, Roche, Switzerland 5 pm

22 AUGUST
Michel Jordan; Orgue Alain, Romainmôtier, Switzerland 4 pm
Michel Jordan, with flute; Abbatiale, Romainmôtier, Switzerland 5 pm
Naoki Kitaya, harpsichord, with cello; Kirche Amsoldingen, Amsoldingen, Germany 5 pm
Sarah MacDonald; St. Paul's Cathedral, London, UK 4:45 pm
Keith Hearnshaw; Westminster Abbey, London, UK 5:45 pm

24 AUGUST
Francine Nguyen-Savaria; St. James United Church, Montreal, QC, Canada 12:30 pm

25 AUGUST
Frank van Wijk; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm
Giampaolo di Rosa; Westminster Cathedral, London, UK 7:30 pm

27 AUGUST
Pierre-Laurent Haesler; Collégiale, Neuchâtel, Switzerland 6:30 pm
Andres Uibo; Cathedral, Lausanne, Switzerland 8 pm

28 AUGUST
Ludmila Tschakalova, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm
Aurélien Delage & Laurent Stewart, harpsichord; Lutherse Kerk, Utrecht, Netherlands 5 pm
Ernst Kubitschek, with violin; Musée suisse de l'orgue, Roche, Switzerland 5 pm
Keith Hearnshaw; Bridlington Priory, Bridlington, UK 6 pm

29 AUGUST
Bob van Asperen, harpsichord; Aula, Festivalcentrum, Utrecht, Netherlands 1 pm
Felix Hell; RC Church St. Maria Magdalena, Bobenheim-Roxheim, Palatinat, Germany 7 pm
Paul Bowen; St. Paul's Cathedral, London, UK 4:45 pm
Anna Myeong; Westminster Abbey, London, UK 5:45 pm

30 AUGUST
Laurent Stewart, harpsichord; Lutherse Kerk, Utrecht, Netherlands 11:59 pm
Anna Myeong; Coventry Cathedral, Coventry, UK 1 pm
Alan Spedding; Beverley Minster, Beverley, UK 6 pm

31 AUGUST
Lars Ulrik Mortensen, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm
Frédéric Haas, harpsichord; Lutherse Kerk, Utrecht, Netherlands 11:59 pm
Travis Baker; St. James United Church, Montreal, QC, Canada 12:30 pm

1 SEPTEMBER
Paola Erdas, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm
Frank van Wijk & Pieter van Dijk; Grote St. Laurenskerk, Alkmaar, Netherlands 8:15 pm
Blandine Verlet, harpsichord; Lutherse Kerk, Utrecht, Netherlands 11:59 pm

2 SEPTEMBER
Michael Borgstede, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm
Anna Myeong; St. Paul's, Birmingham, UK 1:15 pm
Massimo Nosetti; St. Margaret Lothbury, London, UK 1:10 pm

3 SEPTEMBER
Skip Sempé, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm
Giampaolo di Rosa; Cathedral, Lausanne, Switzerland 8 pm
Naoki Kitaya, harpsichord; Scherzligkirche, Thun, Germany 7:30 pm

4 SEPTEMBER
Bertrand Cuiller, harpsichord; Lutherse Kerk, Utrecht, Netherlands 1 pm
David Jonies; Basilica St. Johann, Saarbrücken, Germany 12 noon

Felix Hell; Ev. Friedenskirche Evekling, Werdohl, Northrhine-Westfalia, Germany 7 pm
Adrian Partington; Worcester Cathedral, Worcester, UK 6:30 pm
Norman Harper; St. Alphage, Burnt Oak, Edgware, UK 7:30 pm

5 SEPTEMBER
David Jonies; Shrine of Our Lady of Bogenberg, Bogen, Germany 4 pm
Ensemble l'Ornamento; Kirche Amsoldingen, Amsoldingen, Germany 5 pm
Felix Hell; Johanneskirche, Iserlohn-Nußberg, Iserlohn, North-Rhine Westfalia, Germany 6 pm
Paul Derrett; Westminster Cathedral, London, UK 4:45 pm
William Saunders; Westminster Abbey, London, UK 5:45 pm

7 SEPTEMBER
David Brookshaw; Worcester Cathedral, Worcester, UK 1:10 pm

8 SEPTEMBER
Felix Hell; RC Church St. Cyriacus, Frankenthal-Eppstein, Palatinat, Germany 8 pm

9 SEPTEMBER
Felix Hell; Ev. Michaelskirche, Bensheim (Bergstrasse), Hesse, Germany 8 pm

10 SEPTEMBER
Samuel Kummer; Cathedral, Lausanne, Switzerland 8 pm
Daniel Pandolfo; Chiesa di S. Maria, Valduggia, Italy 9 pm

11 SEPTEMBER
Davide Merello; Ev. Stadtkirche, Besigheim, Germany 7 pm
Mario Verdicchio; Chiesa di S. Giorgio, Coggiola, Italy 9 pm
Keith Hearnshaw; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

12 SEPTEMBER
Felix Hell; Klosterkirche Haina, Haina, Hesse, Germany 5 pm
Geert Bierling; Laurenskerk, Rotterdam, Netherlands 3 pm
Odile Jutten, with brass; Cathédrale d'Evreux, Evreux, France 4 pm
Birger Marmvik; St. Margaret Lothbury, London, UK 1:10 pm
Charles Andrews; Westminster Cathedral, London, UK 4:45 pm
Paul Carr; Westminster Abbey, London, UK 5:45 pm

14 SEPTEMBER
Daniel Roth, with piano; Cathédrale d'Evreux, Evreux, France 7:30 pm
Tristan Russcher; Worcester Cathedral, Worcester, UK 1:10 pm

16 SEPTEMBER
Daniel Moulit; St. Matthew's Westminster, London, UK 1:05 pm

17 SEPTEMBER
Mario Cifferi; Cathedral, Lausanne, Switzerland 8 pm

18 SEPTEMBER
Stefano Pellini, with saxophone; Abbazia di S. Silano, Romagnano Sesia, Italy 9 pm
Matthew Martin; St. John the Evangelist, Upper Norwood, UK 6:30 pm

19 SEPTEMBER
Silvano Rodi; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm
Tom Bell; Westminster Abbey, London, UK 5:45 pm

21 SEPTEMBER
Geraint Bowen; Hereford Cathedral, Hereford, UK 7:30 pm

22 SEPTEMBER
William McVicker & David Pether; Reading Town Hall, Reading, UK 1 pm
Matthew Martin; Westminster Cathedral, London, UK 7:30 pm

24 SEPTEMBER
Ignacio Teléns; Cathedral, Lausanne, Switzerland 8 pm
Elena Sartori; Santuario di Sant'Euseo, Seravalle Sesia, Italy 9 pm

25 SEPTEMBER
Mario Duella; Chiesa di S. Sebastiano, Trivero, Italy 4:30 pm
Giampaolo Di Rosa; Chiesa di SS. Giulio ed Amatore, Cressa, Italy 9 pm
Michael Smith; Bridlington Priory, Bridlington, UK 6 pm
Adrian Gunning; St. John the Evangelist, London, UK 7:30 pm
Isabelle Demers; Église Saint-Jean-Baptiste, Montréal, QC, Canada 8 pm

26 SEPTEMBER
Giampaolo Di Rosa; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm
Stephen Tharp; St. Sulpice, Paris, France 4 pm
Gerard Brooks; Westminster Abbey, London, UK 5:45 pm

29 SEPTEMBER
Margaret Phillips; Rozsa Centre, University of Calgary, Calgary, AB, Canada 8 pm

30 SEPTEMBER
Christina Hutten; Eckhardt-Gramatté Hall, University of Calgary, Calgary, AB, Canada 8 pm

Organ Recitals

F. ALLEN ARTZ, III, Morristown United Methodist Church, Morristown, NJ, February 20: *Praeludium und Fuge in e moll*, Bruhns; *Partita on Jesu, meine Freude*, Walther; *Meditation (Trois Improvisations)*, Vierne, transcr. Duruflé; *Elegy*, Thalben-Ball; *Fantasia und Fuge in g moll*, BWV 542, Bach; *Choral III in a*, Franck; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Fugue No. 1 in B-flat (Six Fugues on the Name BACH for Organ or Pianoforte)*, op. 60, Schumann; *Prelude and Fuge on the Name ALAIN*, op. 7, Duruflé.

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MAHLONE BALDERSTON, CHARLES TALMADGE, & DAVID A. GELL, with Westmont College Chamber Ensemble, Michael Shasberger, conductor, Trinity Episcopal Church, Santa Barbara, CA, February 14: *Allegro (Horn Concerto in C)*, *Overture to Solomon, Organ Concerto in F*, op. 4, no. 5, Handel; *Music for the Royal Fireworks*, Handel, arr. Biggs; *Allegro (Concerto in B-flat, op. 4, no. 2)*, *Cornet Voluntary in g*, no. 4, *Organ Concerto in F*, op. 10, no. 13, Handel.

JAMES RUSSELL BROWN, Northern Illinois University, DeKalb, IL, February 7: *Allegro (Symphonie VI)*, op. 42, Widor; *Schmücke dich, o liebe Seele*, BWV 654, *Pas-sacaglia in c*, BWV 582, Bach; *Alléluias sereins d'une âme qui desire le ciel (L'Ascension)*, Messiaen; *Prelude and Fugue on the name ALAIN*, op. 7, Duruflé.

THE CHENAULTS, University of the South, Sewanee, TN, March 4: *Allegro*, Moore; *Eclogue*, Shephard; *Variations on 'Veni Creator Spiritus'*, Briggs; *Toccata on 'Sine Nomine'*, *The Emerald Isle (Londonderry Air)*, Callahan; *Shenandoah*, White; *The Stars & Stripes Forever*, Sousa, arr. Chenault.

ROBERT DELCAMP, The University of the South, Sewanee, TN, February 18: *Suite on the First Tone*, Bédard; *Noel for the Flutes*, Daquin; *Pasacaglia in c*, BWV 582, Bach; *Adagio for Strings*, op. 11, Barber, transcr. Strickland; *Roulade*, op. 9, no. 3, Bingham; *Crucifixion, Résurrection (Symphonie-Passion)*, op. 23, Dupré.

WILLIAM D. GUDGER, St. Luke's Chapel, Medical University of South Carolina, Charleston, SC, February 23: *Concerto in G*, HWV 487, Handel; *Sonata per Organo*, Pergolesi; *Wondrous Love: Variations on a Shape-note Hymn*, Barber; *Prelude in e*, op. 28, no. 4, Chopin, arr. Liszt; *Canon in b*, op. 56, no. 5, *Sketch in D-flat*, op. 58, no. 4, *Fugue on BACH*, op. 60, no. 6, Schumann.

DAVID HELLER, Zion Lutheran Church, Wausau, WI, February 21: *Fanfare*, Cook; *Variations on Werde munter mein Gemüte*, Pachelbel; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Choral No. 2 in b*, Franck; *Num danket alle Gott*, Manz; *In dulci jubilo*, Kemner; *Wondrous Love*, Johnson; *Sonne der Gerechtigkeit*, Pepping; *Veni Creator Spiritus*, Fedak; *Ronde Française*, Boëllmann; *Clair de Lune*, op. 53, *Carillon de Westminster*, op. 54, Vierne.

ARTHUR LAWRENCE, St. Thomas Church Fifth Avenue, New York, NY, March 7: *Praeambulum in F*, Scheidemann; *Da Jesus an dem Kreuze stund*, Scheidt; *Vater unser im Himmelreich*, Böhm; *Premier Livre d'Orgue*, *Quatrième ton*, Boyvin; *Ciacona in e*, BuxWV 160, Buxtehude.

CHRISTOPHE MANTOUX, Church of St. Ignatius Loyola, New York, NY, February 24: *Fantasie and Fugue in B-flat*, Boëly; *Choral in E*, Franck; *Cantilène improvisée*, Tournemire, transcr. Duruflé; *Allegro (Symphony No. 6)*, Widor; *Intermezzo, Lamento, Litanies*, Alain; *Suite*, Duruflé.

AARON DAVID MILLER, St. Mark's Cathedral, Minneapolis, MN, February 17: *Winter Poem*, Farnam; *Concerto in a*, BWV 593, Bach; *Fireflies*, Miller; *Carillon*, Benoit; *Improvisation*, Miller.

JOHN MITCHELL, Christ Church Cathedral, Vancouver, BC, Canada, February 15: *Prelude and Fugue in A*, Bach; *Pasacaglia in d*, Buxtehude; *Pastoral*, Bancroft; *Choral No. 3 in a*, Franck.

BRUCE NESWICK, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, March 21: *Choral in E*, *Choral in b*, *Choral in a*, Franck; *Ecce lignum crucis*, Heiller; *Suite for Organ*, Near; *Siciliano for a High Ceremony*, Howells; *Variations on Ora Labora*, Hancock; *Improvisation* on a submitted theme.

SUSAN OHANNESIAN, Christ Church Cathedral, Vancouver, BC, Canada, February 17: *Toccata and Fugue in d*, Bach; *March and Scherzetto*, Walton; *Allegretto in F*, Stanford; *Voluntary in C*, Stanley; *Little Fugue in g*, Bach.

LARRY PALMER, Southern Methodist University, Dallas, TX, March 18: *Pedazo de Musica del Quinto Tono*, Cabanilles; *Diferencias sobre el canto llano del caballero*, Cabezon; *Tiento de 1º tono de mano derecha*, Bruna; *Sonata in C*, K. 255, Scarlatti; *Sonata in g*, de Albero; *Preludio and Sonata in d*, R.115, Soler; *Sonata in g*, Ferrer; *Elevación, Orlos, Dulzainas, y Chirimias de ambas manos*, Lidon.

NAOMI ROWLEY, with Lolly Lebovic, viola, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, February 21: *Elegy*, Parry; *Biblical Sonata IV*, Kuhnau; *Ah, Dearest Jesus, O Sacred Head, Now Wounded*, Haan; *Out of the Depths I Cry to You*, Drischner; *The Lord Is My Shepherd*, Hobby; *Toccata (Suite Gothique)*, op. 25, Boëllmann.

ANDREW SCANLON, Syracuse University, Syracuse, NY, February 16: *Veni Creator*, de Grigny; *Praeludium D-dur*, BuxWV 139, Buxtehude; *Allein Gott, in der Höhe sei Ehr*, BWV 662, *Prelude and Fugue in C*, BWV 547, Bach; *Suite Médiévale en forme de messe basse*, Langlais; *Joie et clarté des corps glorieux (Les corps glorieux)*, Messiaen; "The Peace may be exchanged" (Rubrics), Locklair; *Carillon on Orientis Partibus*, Wills.

MICHAEL STEFANEK, Presbyterian Homes, Evanston, IL, February 22: *Fantasia for Organ*, Weaver; *Méditation*, Dupont; *Siyahamba (Three Global Songs)*, Behnke; *Allein Gott in der Höhe sei Ehr*, BWV 662, BWV 664, Bach; *Irish Air from County Derry*, Lemare; *Carillon de Westminster*, op. 54, Vierne.

LOUISE TEMTE, with Women's Chorus of UW-La Crosse, Paul Rusterholz, director, Our Savior's Lutheran Church, La Crosse, WI, February 27: *Processional*, G. Ives; *Puer natus in Bethlehem, Ave vivens hostia*, Rheinberger; *Introduction and Pas-sacaglia in d*, Reger; *Simple Gifts*, Copland; *Amazing Grace*, Coates; O sacred instrument and holy, you will intone the words of the Almighty Father, You will sing the sacrifice of our Lord, Jesus Christ, You will fill the sanctuary with holy song, *Toccata (In the Glory of the Invalides)*, Dupré; *O Waly Waly*, Phillips; *Breadbaking*, Bartók; *Prayer of the Children*, Bestor, arr. Klouse; *Toccata on Nu la oss takke Gud*, Hovland.

MARIJIM THOENE, St. Patrick's Church, New Orleans, LA, February 28: *Pièce d'Orgue*, BWV 572, Bach; *Choral I in E*, Franck; *Habakkuk*, op. 434, Hovhanness; *Suite Médiévale*, Langlais; *Luttes (Trois Dances)*, Alain.

DONALD VERKUILEN, First Presbyterian Church, Neenah, WI, February 12: *Prelude and Fugue in D*, BWV 532, Bach; *Cantabile*, Friedell; *Choral in a*, Franck.

JOHN E. WIGAL, with Monte Coulter, marimba, Tiffany Envid, harp, Delores Beery and Cecelia Wigal, sopranos, Church of the Good Shepherd, Lookout Mountain, TN, February 28: *Meditation for Marimba and Organ*, Creston; *Aria in Classic Style for Harp and Organ*, Grandjany; *Pasacaglia in c*, BWV 582, Bach; *Five for Organ and Marimba*, Roberts; *Ave Maria*, op. 93, Fauré; *Partita on Bunessan*, Behnke.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, February 2: *Tierce en Taille, Grand jeu (Premier Livre d'Orgue)*, du Mage; *Fantasia on "Valet will ich dir geben"*, BWV 735, *Valet will ich dir geben*, BWV 736, Bach; *Salve Regina*, Widor; *Pour la Purification de la Vierge Marie (Cinq Offertoires)*, J. Charpentier; *Toccata in e*, Callaerts.

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POSITIONS AVAILABLE

Part-time Interim Organist—Can become permanent, wanted to support well-established and diverse music ministry. Visit our website, www.covenantpcusa.org (Organist Search). Send résumé to Charlotte Sharpe (rcsharpe@columbus.rr.com).

Director of Music—John Calvin Presbyterian Church, 200-member congregation, Annandale, Virginia, seeks enthusiastic leader for music program. 15 hrs/week. FAX résumé: 703/941-3341; e-mail questions to lefbomcvca@gmail.com.

Church Organ Sales—Major classical/church organ manufacturer seeks sales/service personnel or dealership principals in select US locations. Contact Rick Anderson 503/681-0483 or randerson@rodgers.rain.com.

PUBLICATIONS/ RECORDINGS

Reverie and Spring Song are a matched set from 1909 by Will C. Macfarlane, prolific recitalist and composer. He is known for playing at Temple Emanu-El, St. Thomas Church, Ocean Grove Auditorium (Hope Jones Opus 1), and he later became the first organist on the great Kotschmar in Portland. michaelsmusicsservice.com; 704/567-1066.

The most successful PRO ORGANO release of 2009 was *Praise the Eternal Light*, featuring Gerre Hancock (Pro Organo CD 7233). This release is a combo 2-disc set, with one DVD video disc and one CD audio disc, with accompanying booklet, and features 9 organ improvisations inspired by the Jean Barillet stained-glass windows at the Cathedral of St. Joseph in Hartford, Connecticut. *Praise the Eternal Light* is still available at ProOrgano.com at only \$20, plus postage.

PUBLICATIONS/ RECORDINGS

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carol Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851–2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgmaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

PUBLICATIONS/ RECORDINGS

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.

Aging of Organ Leather by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4.50 shipping for entire order (within USA). Order online at www.ohscatalog.org.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200–400 musicians. *Historic Organs of Indiana*, 31 organs on 4 CDs, \$34.95. *Historic Organs of Louisville* (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. *Historic Organs of Maine*, 39 organs on 4 CDs, \$29.95. *Historic Organs of Baltimore*, 30 organs on 4 CDs, \$29.95. *Historic Organs of Milwaukee*, 25 organs in Wisconsin on 2 CDs, \$19.98. *Historic Organs of New Orleans*, 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. *Historic Organs of San Francisco*, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

PUBLICATIONS/ RECORDINGS

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 post-paid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

PIPE ORGANS FOR SALE

Beautiful Dobson tracker organ: Excellent sound! 12 stops with 8' Principal. 13'19" tall. \$236,000. Richard Wanner, Berkeley, California. 510/841-4382. See www.dobsonorgan.com/html/instruments/op62_berkeley.html or www.organclearinghouse.com/instr/detail.php?instr=2396.

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1974 Moeller, III/31, Rock Island, IL. Contact: Vern Soeken; (C) 309/781-8153; (H) 309/786-3667. E-mail: ves39@mchsi.com.

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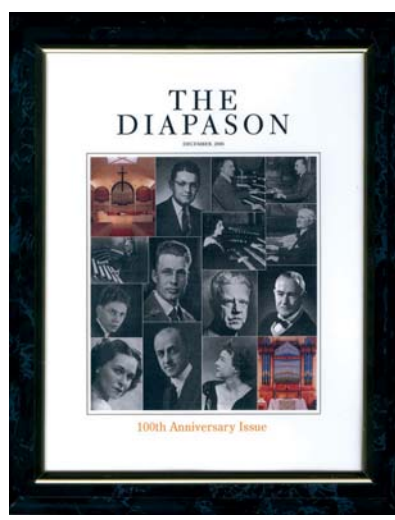
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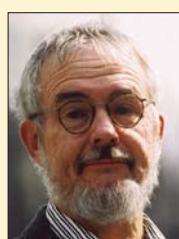
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