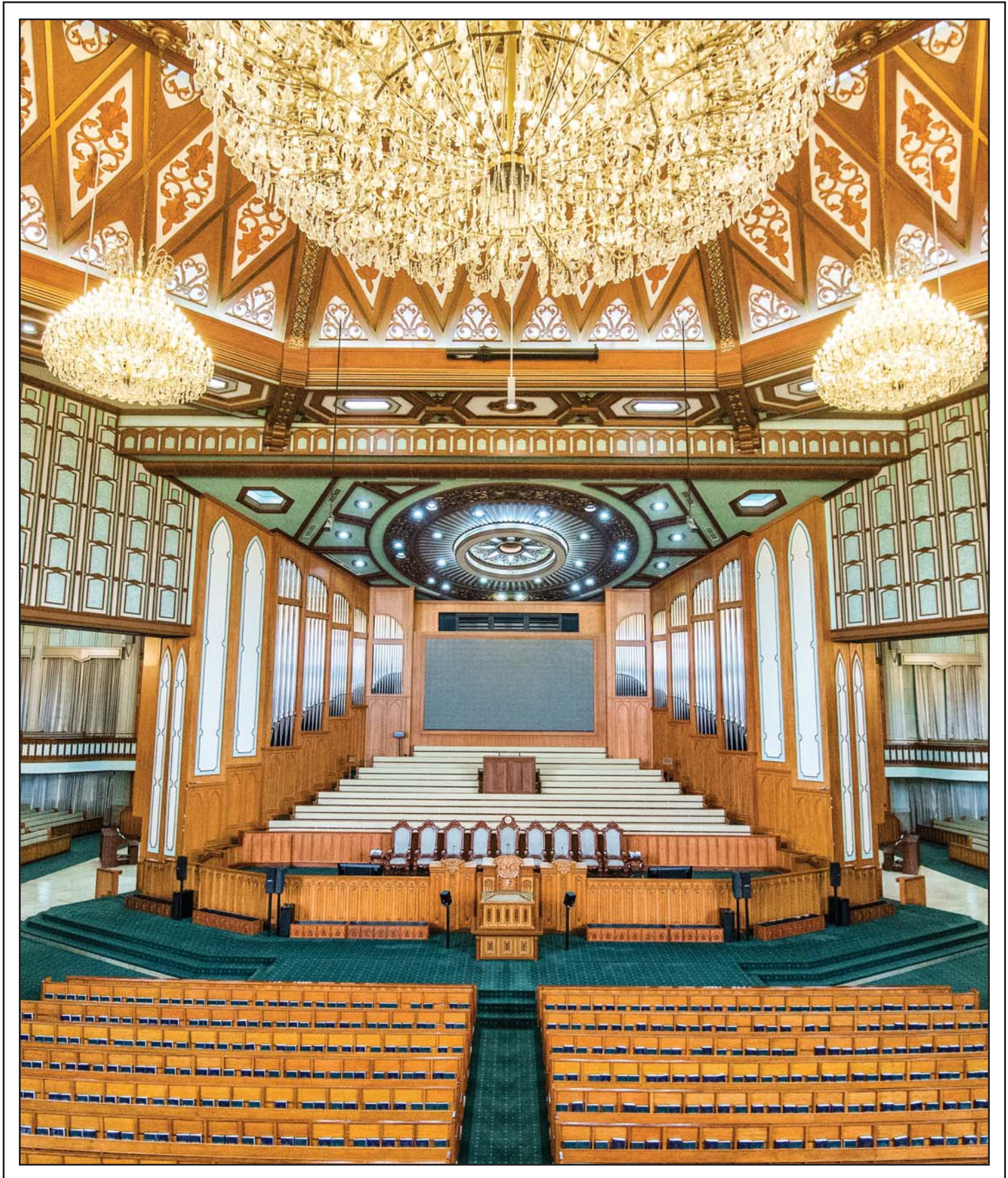


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APRIL 2015



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Cover feature on pages 24-26

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The Triumph of the Saint		Stephen Paulus	
1	The Flight and Failure of St. Anthony		4:37
2	St. Anthony in Meditation		11:20
3	Temptation of St. Anthony		5:28
4-12 Variations on <i>Veni Creator Spiritus</i>		David Briggs	11:19
13	Conditor Alme Siderum	Pamela Decker	6:05
14	Patriotic Medley	Charles Callahan	13:14
15	Shenandoah	Nicholas White	5:05
16-21	Phantom of the Opera Medley	Andrew Lloyd Webber <i>arr. by Raymond & Elizabeth Chenault</i>	9:11
			TOTAL TIME: 65:25

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the Harpsichord, Carillon, and Church Music

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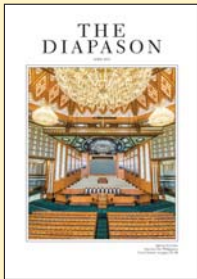
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On Teaching

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Editor's Notebook

In this issue

This is being written on a snowy day, with icy roads predicted for the day following. We long for more light and more warmth, and both should have arrived by the time you read this. In this issue we list the 2015 conventions, conferences, and classes that are available for your continuing education and edification during the summer months.

Marcia Van Oyen reviews 2014's University of Michigan Organ Conference. This event dates back to 1961. The 2014 edition honored Michele Johns's 33 years of teaching, and also highlighted the changes in the University of Michigan's organ department (now led by James Kibbie). The conference featured contributions by new faculty members Kola Owolabi (organ), Joseph Gascho (harpsichord), and Vincent Dubois (permanent visiting professor of organ).

Neal Campbell offers a tribute to Charles Dodsley Walker, founder and conductor of the Canterbury Choral Society in New York City and past president of the American Guild of Organists, who passed away this January.

John Bishop discusses valves this month, and how the tiniest bit of dust can derail a performance by causing a cipher.

Gavin Black continues the discussion he began last month, about listening closely while playing, and about actually experiencing the emotional content of what you are playing.

Our Nunc Dimittis section this month announces the passing of John Obetz, Almut Rössler, and John Jay Tyrrell.

This month's cover feature is A. E. Schlueter Pipe Organ Company's new instrument at the Iglesia Ni Cristo in Quezon City, Philippines.

Here & There

Events

First Presbyterian Church, Arlington Heights, Illinois, concludes its concerts: April 1, Christopher Urban; May 3, choral concert. For information: www.fpcch.org.

Washington National Cathedral continues concerts: April 5, Christopher Betts, Benjamin Straley; 4/12, Kurt Ison; May 3, Jeremy Filsell; July 4, Christopher Betts, Benjamin Straley. For information: www.nationalcathedral.org.

Polyphony: Voices of New Mexico, presents McCullough's *The Holocaust Cantata*, at Las Placitas Presbyterian Church, Placitas, New Mexico, April 12. For information: www.polyphonymm.com.

The American Guild of Organists Endowment Fund Distinguished Artist Award presents a recital and gala benefit reception honoring Cherry Rhodes and Ladd Thomas at First United Methodist Church, Glendale, California, on April 17. Rhodes and Thomas will present a recital at 7:30 p.m., and a reception will follow. The reception will benefit the AGO Endowment Fund. Tickets are \$20 (recital only) or \$150 (recital and reception). For information: ago.org.

The St. Andrew Music Society of Madison Avenue Presbyterian Church, New York City, concludes its concerts: April 19, New York City Children's Chorus; 4/26, Margaret Mills, piano; May 3, St. Andrew Chorale and New York City Children's Chorus. For information: www.mapc.com/music/sams.

Juilliard Historical Performance concludes free lunchtime concerts at Holy Trinity Lutheran Church, New York City, Tuesdays at noon: April 21. On May 16, Juilliard Baroque performs

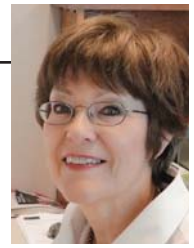
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Joyce Robinson
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20 under 30

The members of our 20 under 30 Class of 2015 were announced in early March. View the list of winners on our website, TheDiapason.com (click "20 under 30"). We received over 100 nominations and found the task of selecting just 20 young leaders to be a challenge. This will be an annual event, and we hope you will participate in submitting nominations for the Class of 2016 (no one can be selected who wasn't nominated).

Members of the Class of 2015 will be introduced to you in our May issue. We look forward to presenting them to you!

In preparation

Other feature articles that will be forthcoming in future issues include an examination of the organ works of Pamela Decker by Edie Johnson, and a remembrance of Nigerian composer Ayo Bankole, who would have been 80 years old this year, by Godwin Sadoh, plus an interview by David Wagner with Pamela Ruiter-Feenstra.

All these and more (including access to subscriber-only material on our website) await you in future issues of THE DIAPASON. Encourage your friends to subscribe! Have them contact me and I will help get everything started. ■



Left to right: David Wagner, Stephanie Yu (2nd prize), Phillip Radtke (1st prize), Marilyn Biery, Edward Maki-Schramm

Eight organ and sacred music majors at the **University of Michigan** participated in the **2015 Schoenstein Competition in the Art of Organ Accompaniment** on February 25, 2015 at the First Presbyterian Church of Ann Arbor. The competition was made possible through a generous grant from Jack M. Bethards, president and tonal director of Schoenstein & Co., Organ Builders, San Francisco, California. Phillip Radtke, a graduate student in sacred music, was awarded the first prize of \$1,000. Stephanie Yu, a doctoral student in organ performance, received the second prize of \$500. The competition was judged by Marilyn Biery, Edward Maki-Schramm, and David Wagner. The jury evaluated the competitors' artistic use of the Schoenstein organ at First Presbyterian in a variety of organ accompaniments, including hymns, a vocal solo sung by University of Michigan graduate student Mysti Hawkins, and choral anthems performed with the Chancel Choir of First Presbyterian Church, Tom Granum, director.

Bach's *A Musical Offering*, in Sleepy Hollow, New York. For information: www.juilliard.edu.

The Indianapolis Symphonic Choir continues its music events: April 24, Fauré *Requiem*, Mohammed Fairouz, oratorio *Zabur*; June 12, 13, and 14, Beethoven's Ninth. For information: indychoir.org.

The Cathedral Church of St. Paul, Detroit, Michigan, continues music events: April 26, May 14, Choral Evening; May 2 and 3, Three Cathedrals Choir Festival Concert (choirs of St. Paul's Cathedral, Buffalo, Detroit, and London, Ontario, Canada). For information: jtarrant@detroitcathedral.org.

St. Vincent Ferrer Church, New York City, presents Bach, *Magnificat in D Major*, and works by Schubert and Sumsion on May 3. For information: www.stvincentferrermusicnyc.com.

St. Paul Cathedral, Pittsburgh, Pennsylvania, presents its 2015 organ concert series: May 3, Kenneth Danchik; June 22, Nathan Laube; July 12, Sarah Wannamaker; 7/19, Ethan LaPlaca; 7/26, John Henninger; August 9, Jeremy Bruns; 8/16, Don Fellows; 8/23, Anthony Williams; 8/30, Alistair Stout; September 20, Annie Laver; October 27, Thiemo Janssen. For information: donaldfellows@verizon.net.

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Sebastian M. Glück (photo credit: Steven E. Lawson)

The Sebastian M. Glück College Scholarship has been created, one of a trio of scholarship programs established twelve years ago by the **Suffolk County Chapter of the AGO**. The scholarship will be awarded to a college undergraduate or a high school senior about to enter college who has declared a major or minor course of study in organ performance, demonstrating their commitment to the pipe organ and its music.

The award is granted through a process of audition and jury and is one of three tiered scholarships presented by the chapter, including one for secondary school students and another for those of any age who are just beginning their studies. Winners will be acknowledged by an annual scholarship recital by a guest artist, with Mr. Glück's stipulation that the recital be performed on an all-pipe instrument.

The 2015 scholarship recital will be performed by Scott Montgomery at St. Patrick's Catholic Church, Huntington (Long Island), New York, on Sunday, May 3 at 3 p.m. For information: www.SuffolkAGO.org.

specific country, region, or builder, or any combination thereof. Album, work title, composer, organist, and organ, and links for more information are listed on the website, with links for purchasing CDs, MP3s, or sheet music, or downloading free PDFs of works performed. The station is completely free to hear; just visit the station website at www.organexperience.com to tune in; most mobile devices can access the stream at this URL.

The foundation also announces the return of *At The Organ*, a weekly podcast about the classical organ and its music. Hosted by Jim Logue of Jim Thorpe, Pennsylvania, it includes interviews with music makers, educators, and organ builders. Shows, including back episodes, can be heard at www.attheorgan.com, or on Organlive.com on Sundays at 7:00 a.m. or 7:00 p.m. central time.

The Organ Media Foundation is a 501(c)(3) tax-exempt organization, chartered in January 2011 to encourage and help those who seek to share the art and music of the classical organ in its many forms with a wider world through the use of both traditional and emerging media forms. Projects are funded by supporters, and the foundation's other streaming audio stations, Organlive.com, and PositivelyBaroque.com. For information: www.organmedia.org.

The Philadelphia Singers has received an Art Works grant from the National Endowment for the Arts to support its "Women Aloud" performance project. The \$10,000 grant will support the collaborative performance project focusing on women in music. In March 2016, the group will partner with Sister Cities Girl Choir and the Anna Crusis Women's Choir to present "Women Aloud," a performance series featuring an array of women composers, past and present. The performance project seeks to engage with the larger community by demonstrating the influence and importance of women composers in the vocal arts and classical music. Composers to be featured include Fanny Mendelssohn, Libby Larsen, and Jennifer Higdon. For information: megan@philadelphiasingers.org.

The Grand Prix Bach de Lausanne, Fifth International Competition in Interpretation will take place November 14–21 as part of the 18th Lausanne Bach Festival. There is no age restriction for applicants. Prizes and awards are as follows: Grand prize, CHF 5,000; second, CHF 3,000; third, CHF 1,500; and audience prize, CHF 500. Deadline for applications is August 20, 2015. For further information, visit www.festivalbach.ch.



Dobson Opus 47 anniversary cake at Hope United Church of Christ, Sturgeon Bay

On December 7, 2014, a recital was held in celebration of the 25th anniversary of the installation of the Dobson Opus 47 mechanical-action organ at **Hope United Church of Christ**, Sturgeon Bay, Wisconsin. Sarah Mahler Kraaz, professor of music, college organist, and chair of the music department at Ripon (Wisconsin) College, was the recitalist. The program included organ, instrumental, vocal, and congregational music for Advent, Christmas, and Epiphany. Guest musicians included Mary Hall and David Robertson. A cake created in the image of the organ was the focal point of the fellowship time following the recital.

Pictured left to right with the cake: Amanda Biank (baker), Mary Hall, Sarah Kraaz, Robert Nickel (resident organist), and David Robertson.



Recitalists at St. Michael and All Angels Episcopal Church

Five students from the studio of Laura Ellis, organ instructor at the University of Florida and regional councilor of the American Guild of Organists, played an organ recital at **St. Michael and All Angels Episcopal Church**, Sanibel, Florida, on February 14. Shown left to right are: Hyun Ji Son, Lauren Wittine, Dr. Laura Ellis, Jason Joseph, Nicholas Cioli, and Colin Chan.

THE ORGAN
EXPERIENCE
The Organ Experience

The Organ Media Foundation has launched its third streaming audio station, *The Organ Experience* (www.organexperience.com), which broadcasts classical organ music 24 hours a day. Groups of 30 minute, one- and two-hour blocks present similarly themed music from particular periods, countries or regions, composers, or organs of a

Pacific Symphony of Santa Ana, California, and its music director Carl St. Clair announce the 2015–16 concert offerings, including one event of particular interest involving the organ. The "American Composers Festival" will take place February 4–6, 2016, and feature organists Paul Jacobs and Christoph Bull, who join the Pacific Symphony and the Pacific Chorale for performances of Morten Lauridsen's *Lux Aeterna*, a world premiere by Wayne Quin, and Stephen Paulus's *Concerto No. 4* and *Pilgrim's Hymn*. For information and tickets: www.pacificsymphony.org.



Jordan DeRouen

People

Jordan DeRouen is the winner of an organ composition competition sponsored by the French Organ Music Seminar. His

Toccata on Victimae Paschali Laudes, composed in January 2015, is a three-minute toccata of medium difficulty.

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Organist
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Laura Ellis
Organ/Carillon
University of Florida



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Head of Organ Studies
Birmingham Conservatoire



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Here & There

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Judges for the competition were Jill Hunt, Jens Komdoerfer, Charles Ore, E. Ray Peebles, D. H. Clark, and Kiyo Watanabe.

DeRouen studied organ with Fred Sahlmann, earned his bachelor of sacred music at Northwestern State University in Natchitoches, Louisiana, studying with Mary deVille, and studied organ improvisation with E. Ray Peebles. Currently a graduate student in organ performance at Southern Methodist University in Dallas, studying with Stefan Engels, he has been a scholarship student in the French Organ Music Seminars (www.bfoms.com), receiving instruction from Louis Robillard, Sophie-Véronique Choplin, Frédéric Blanc, François Espinasse, and Jean-Baptiste Robin.

Currently organist and director of music for St. Luke's Episcopal Church in Dallas, DeRouen has served in Louisiana as director of music and organist for St. Joseph's Catholic Church in Zwolle, organist for the Basilica of the Immaculate Conception in Natchitoches, and organist-choirmaster for St. Timothy's Episcopal Church in Alexandria.



Edgar Highberger, Charles Callahan, Joanne Highberger

Edgar Highberger celebrated his fiftieth anniversary as minister of music and organist of the First Presbyterian Church, Greensburg, Pennsylvania, where he oversees a comprehensive program of choirs, handbell ensembles, and a concert series, now in its fortieth year.

Charles Callahan was commissioned by the church to write *Suite of Five English Hymn Tunes*, which he performed at a celebratory concert on December 12, along with works by Alexandre Guilmant (teacher of Bertram Smith Webber, organist of First Presbyterian Church at the turn of the 20th century) and Gordon Balch Nevin (organist of the church in the early decades of the 20th century).

Highberger was associate professor of music and university organist at Seton Hill University, Greensburg, Pennsylvania. Named Professor of the Year in 2005 and recipient of the 2009 faculty award for Excellence in Liberal Arts Teaching, he continues to teach organ and sacred music as an adjunct associate

professor. He founded the Seton Hill University Chapter of the American Guild of Organists in 1983. Highberger was accompanist for the Westmoreland Choral Society from 1977 until 2010.

The Ed Highberger Music Fund, established with gifts at the anniversary celebration, will be used to enhance the musical offerings at the church.

A compact disc entitled *Celebration: Fifty Years of Preludes and Postludes*, a sequel to Mr. Highberger's disc entitled *Signature Preludes and Postludes*, was produced for the occasion. Five of its nineteen organ pieces are performed with instrumentalists who are colleagues of Highberger. His wife, Joanne Salvador Highberger, reads poetry from the works of John Dryden and John Milton which offer tribute to what Mozart referred to as "The King of Instruments." Both discs are available through the church office: fpcgreensburg@comcast.net.



David & Jeannine Jordan

Jeannine and David Jordan performed their organ and multi-media presentation, *Bach und Söhne*, at the Bach Wedding Church (St. Bartholomäus Kirche) in Dornheim, Germany, on September 6, 2014. (Johann Sebastian Bach married Maria Barbara Bach in this village church on October 17, 1707.) Jeannine narrated the show in German and performed works of Bach and his sons on the Schönefeld organ. David's visual presentation completed the multi-media event. While in the Bach region of Germany, Jeannine Jordan also performed a solo concert of works by Johann Sebastian Bach and his eldest sons, Wilhelm Friedemann and Carl Philipp Emanuel, on the 1730 Silbermann organ in the St. Georgenkirche of Glauchau. For information: www.bachandsons.com.

French organist **Christophe Mantoux** will make his fourth tour to the United States under the auspices of Penny Lorenz Artist Management from February 18–March 7, 2016. M. Mantoux is professor of organ and improvisation at the Conservatoire Régional de Paris and titular organist at the church of

► page 8

Appointments

ChristChurch Cathedral, in the city of Christchurch, New Zealand, has appointed **John Linker** as director of music. Linker replaces Brian Law, who has retired after serving the cathedral since 2004. The director of music oversees all aspects of the cathedral's music program, including the cathedral choir, the oldest professional musical entity in the city, the only professional choir of men and boys in New Zealand, and one of only two in the southern hemisphere. The choir was established six months before the opening of the cathedral in 1881, to ensure the group was prepared for the dedication ceremonies. The twenty boys sing five services and ten rehearsals most weeks of the year, as well as special services and performances. The men and boys sing approximately 800 works of literature each year.



John Linker

The 1881 cathedral was severely damaged in the earthquake of 2011. Since then, the Transitional Cathedral (a.k.a. "Cardboard Cathedral") has been in use a few blocks distant with a full calendar of daily services. Plans are in formation for the removal of the old cathedral ruins and construction of a new cathedral in the central city's Cathedral Square, a project to include restoration of the cathedral's Hill organ. The Transitional Cathedral was designed by Japanese architect Shigeru Ban and has been internationally acclaimed as a model for emergency architecture that speaks to the future while respectfully bowing to the past.

A native of Princeton, Illinois, John Linker has been organist and choir-master for the Church of the Good Shepherd in Lexington, Kentucky, for fourteen years. There he reinstated the choir's treble program and led the group on numerous tours to England, Italy, and France. In 2013, Linker oversaw the installation of a four-manual Goulding & Wood organ in the Church of the Good Shepherd. He holds degrees from Northern Illinois University and Roosevelt University in Chicago and is a doctoral candidate at the College-Conservatory of Music at Cincinnati, Ohio. For information: www.christchurchcathedral.co.nz.

Doreen Rao has been appointed as the new artistic director of the Chicago Chamber Choir. Rao succeeds Timm Adams, who has conducted the group for fourteen years. The two will conduct the group in its spring concert series in April. Rao recently served as director of choral programs for the University of Toronto, where she directed the International Bach Festival with Helmuth Rilling and founded the university's Centre for Advanced Studies in Choral Music. Prior to her work in Toronto, Rao worked with the Chicago Symphony Chorus and Orchestra, and the Glen Ellyn Children's Chorus (now Anima Young Singers), leading to four Grammy Award-winning recordings. Rao holds the Ph.D. degree from Northwestern University and was mentored by Margaret Hillis and Robert Shaw. Chicago Chamber Choir is a 40-voice choral ensemble founded in Chicago in 1996, taking its current name and leadership in 2000. For information: www.chicagochamberchoir.org.



Doreen Rao

Connecticut Choral Artists (CONCORA) announces the appointment of **Christopher Shepard** as its second artistic director, succeeding artistic director emeritus Richard Coffey, who founded the ensemble as the region's first all-professional choir in 1974. The ensemble has been led by guest conductors throughout its 2014–15 season, as a two-year nationwide search for a new leader was concluded. During this season, three finalists led the ensemble in concerts as guest conductors. Dr. Shepard will begin his duties with the 2015–16 season.



Christopher Shepard (photo credit: Algis Kaupas)

Christopher Shepard founded the Sydneian Bach Choir and Orchestra in Sydney, Australia, where he was music director of Bach 2010, a project to perform all of Johann Sebastian Bach's choral works. Since returning to the United States in 2008, he has served as music director of the Dessoff Choirs in New York City and the Worcester Chorus in Worcester, Massachusetts. Shepard was guest choral conductor at the College of the Holy Cross in Worcester from 2011 to 2013, director of music for the Sydney Grammar School (1996–2008), and leader of the choral program for the Taft School in Watertown, Connecticut. Since 2004, he has been music director of the Hotchkiss Summer Portals Chamber Music Program. He earned the Ph.D. in musicology from the University of Sydney, as well as degrees from the Hart School, Hartford, Connecticut, and the Yale University Institute of Sacred Music, where he studied choral conducting with Marguerite Brooks. For more information, visit www.concora.org.

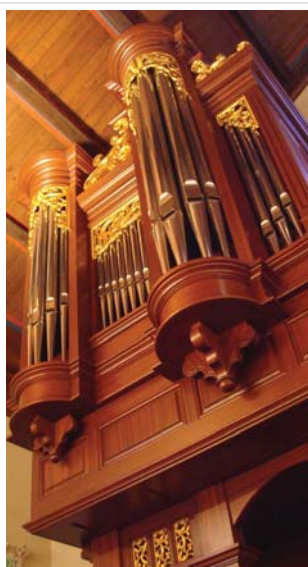


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Christophe Mantoux

St. Séverin in Paris. Winner of the Grand Prix de Chartres, he has performed in North and South America, Japan, South Korea, and Europe. Recent concerts have included Notre Dame de Paris as part of the celebration of the renovation of the *grand orgue*, and in Milan; upcoming concerts will be in Lübeck and Québec. Last August Mantoux led a Historic Organ Study Tour of 40 participants from the United States and Australia, visiting more than 30 historic organs in Belgium.

Mantoux is also a jurist for competitions in Europe and the United States. His management is now booking dates for concerts, workshops, and masterclasses. For availability and information, contact Penny Lorenz at 425/745-1316 or penny@organists.net.



Alan Morrison

Alan Morrison recently played his 40th recital at Ursinus College (Collegeville, Pennsylvania) where he has just completed 20 years as college organist. In this role he has played countless choral

concerts with conductor and department chair, Dr. John French, solo recitals twice yearly, convocations, and other official services. Morrison was first brought to the attention of Ursinus College while still a student at Curtis and was asked to make a CD (*Organ Power*) on the relatively new Austin instrument (Heefner Memorial Organ). Shortly after, a new position was created to help the organ achieve an identity in the area and Morrison was offered this post. Morrison continues as the Haas Charitable Trust Chair in Organ Studies at the Curtis Institute of Music in Philadelphia (since 2002) and faculty member at Westminster Choir College of Rider University (since 2006). He is under the exclusive management of Karen McFarlane Artists, Inc. Visit www.alanmorrison.com for more news.

join the books for Epiphany, Advent, and Christmas, published in summer 2014. *Oxford Hymn Settings for Organists* provides newly composed practical and concise pieces based on frequently used hymn tunes, at intermediate level, suitable for church musicians working in all major denominations. For information: www.edition-peters.com.



Karen Thielen, James Welch, and Michael Adduci

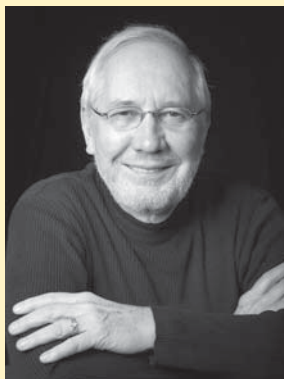
Co-editors **Rebecca te Velde** and **David Blackwell** have added two new volumes to their *Oxford Hymn Settings for Organists* series, of chorale preludes and hymn settings for Lent and Passiontide and for Easter and Ascension. These

On February 1 **James Welch** presented a recital at St. Mark's Episcopal

Nunc Dimittis

John Obetz, of Leawood, Kansas, died February 12, 2015. He was 81. Obetz, known for his "The Auditorium Organ" radio program, broadcast from the Community of Christ (previously RLDS) Auditorium, taught for more than 30 years at the University of Missouri-Kansas City's Conservatory of Music and was a key figure in the installation of the Casavant organ in Helzberg Hall at the Kauffman Center for the Performing Arts. Active in the American Guild of Organists, he served as a chapter dean, regional chairman, and on the AGO National Council for two decades.

A full obituary will appear in a future issue of THE DIAPASON.



John Obetz

Almut Rössler died February 14, 2015, in Düsseldorf, Germany, after a long illness. Born on June 12, 1932, in Beveringen (Ostprignitz), in 1977, Rössler was appointed honorary professor of organ at the Robert-Schumann-Hochschule; she also served as church musician at St. John's Church, both in Düsseldorf.

She was an acknowledged expert on the organ music of Messiaen, whose complete works for organ she recorded. (See Marijim Thoene and Alan Knight, "The University of Michigan 51st Conference on Organ Music," THE DIAPASON, December 2011.) In 1972 Rössler played the European premiere of *Méditations sur le Mystère de la Sainte Trinité*; in 1986 she played the world premiere of Messiaen's last major organ cycle, the *Livre du Saint Sacrement*.



Almut Rössler

John Jay Tyrrell, 94, of St. Petersburg, Florida, architect, organ builder, and church musician, died January 19, 2015, following a brief illness. Born in Delavan, Wisconsin, on January 3, 1921, he graduated from Beloit College with a degree in music in 1938. He was drafted into the U.S. Navy from 1942 until 1946, reaching the rank of lieutenant and serving as a gunnery officer on the destroyer

USS Henley. The ship was on its way to Japan, just prior to Hiroshima, when it was torpedoed and sank within ten minutes. The crew was in the water for ten hours, with John clinging to a lifeboat after having given his life jacket to a fellow crewman who had lost his.

Following the war, he entered Washington University in St. Louis, where he met and married his wife, Penny, in 1948. He subsequently graduated from the University of Illinois in 1949, with a degree in architecture.

John started his organ-building career at the Aeolian-Skinner Organ Company of Boston, in 1951, first as a draftsman working in the engineering department, under the tutelage of G. Donald Harrison. Following Harrison's death, he was made vice president of the firm in 1956, president in 1960, and chairman of the board in 1966, working with tonal director Joseph Whiteford. During his tenure there he was involved with instruments at Lincoln Center, the Mormon Tabernacle, and St. Paul's Cathedral, Boston, among many.

I first remember John from his visits to Knoxville, Tennessee, in connection with the sale and design of the organs at Church Street United Methodist and Broadway Baptist Churches, in the mid 1960s. At a time when many organbuilding firms employed high-pressure salesmen, he was a congenial person, always pleasant, always a gentleman in every way—someone who left a good impression on this college student.

After the decline of Aeolian-Skinner, he worked with a number of firms, retiring in 1988. During his lifetime, while living in various parts of the country, he held church music positions too numerous to mention.

In his retirement years, it was our distinct pleasure to have him associated with our firm from about 1992, during which time he made architectural renderings and sold several organs, including the large rebuilds at Rollins College and First United Methodist in Orlando. He had originally sold the latter organ, for which he also did the mechanical layout.

John Jay Tyrrell is survived by Penny, two children, six grandchildren, and four great-grandchildren. Following interment in the church's columbarium, a memorial service, which he had planned, was held for family and friends at Maximo Presbyterian Church, in St. Petersburg, on February 9.

John Tyrrell was a prince of a fellow, who lived a long and full life. He will be sorely missed by all who knew him.

—Randall Dyer



John Tyrrell



Nameplate acknowledgement

A. E. Schlueter Pipe Organ Co.

Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schlueter Pipe Organ Co. for major renovation, tonal redesign and completion of their new IV-manual instrument, built by another firm who began installation in 2008. The project scope included complete tonal redesign of the instrument, chancel expression shade replacement, winding system replacement/rebuilding, tremolo replacement, pipework and windchest relocation for better tonal egress, rank replacement and major new additions, organ reed rebuilding/replacement, design and installation of a new String division, facade structural reinforcement, console renovations, and thorough tonal finishing. The completed organ boasts 93 pipe ranks.



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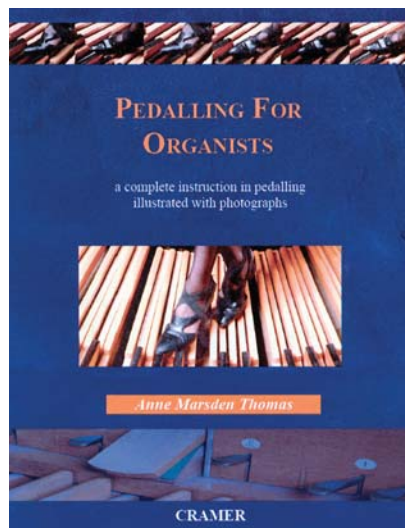
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The Sound of Pipe Organs
M. McNeil, 191 pages
A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.

Church in Palo Alto, California, joined by two colleagues from the Santa Clara University Music Department, harpist Karen Thielen, and Michael Adduci on oboe and English horn. Works included *Sonata for Oboe* by Alessandro Besozzi, *Rhapsodie on a Breton theme* by Camille Saint-Saëns, and Percy Grainger's *Handel in the Strand*.

Publishers

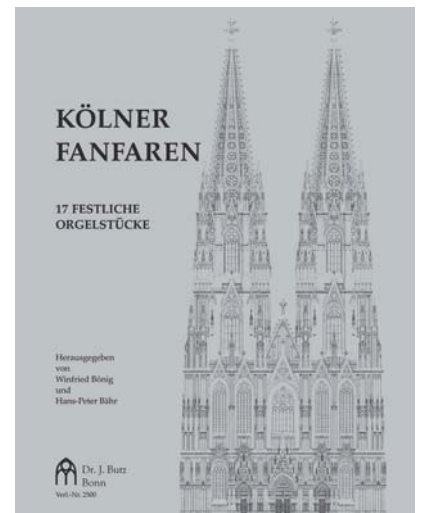
Bärenreiter announces *Organ Events: Concert Organ Music from five Centuries* (BA 11220, €25.95), edited by Martin Weyer. The volume presents easy to moderately difficult original works and arrangements, from 17th-century Portuguese compositions to French and American 19th-century music. For information: www.baerenreiter.com.



Pedalling for Organists

Cramer Organ Publications announces *Pedalling for Organists*, by Anne Marsden Thomas. This method book offers exercises for the beginning, intermediate, or advanced player. The 37 chapters, covering the basics from bench position and posture through to double pedals, include color photos and hundreds of exercises, most from three centuries of organ repertoire. Catalog number 90670, £18.95. For information: www.cramermusic.co.uk.

Dr. J. Butz Musikverlag announces the publication of *Kölner Fanfare*, a collection of "festive organ pieces" by seventeen composers from seven countries; it was dedicated to the high-pressure "Fanfares" of the Cologne cathedral's organ and to its organist, Winfried Böinig. The collection includes Stephen



Kölner Fanfaren

► page 10

Vibrant Sounds!

When Belin United Methodist Church in Murrells Inlet, South Carolina, realized that their two-manual organ was falling into disrepair, it was decided a new state-of-the-art digital organ was the way to go. Having long-term plans to enlarge the current building, members wanted an instrument that would handle their parish growth.

"We had been looking at Allen organs for several years, and chose a three-manual Quantum™/Custom. The entire installation had an overwhelming positive reception by our congregation. "I never knew it could sound that good", was the common reaction. We included a pipe facade to not only dress up the chancel area but to satisfy our pipe organ enthusiasts. They love it and can't believe how true it sounds.

In the few short months since the installation, we have been creative with the MIDI sounds. The very first Sunday we played it, everyone – even our pastor – thought we were singing to an orchestra recording. They cannot get over the flexibility and range of sounds available. The orchestral instruments not only enhance our music but allow us to have orchestrations without hiring additional musicians. We look forward to many years of creative, vibrant sounds from our Allen Organ."

Jim Sellers
 Director of Worship Arts
 Belin Memorial United Methodist Church
 Murrells Inlet, SC



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► page 9

Tharp's *Easter Fanfares*, which the composer can be heard playing on YouTube, and works by Gereon Krahforst, Harold Britton, Peter Planyavsky, Daniel Roth, and Christopher Tambling.

Dr. Butz Musikverlag's new product line, "The Special Genre," offers individual volumes dedicated to genres such as pastorales, carillons, toccatas, marches, scherzi, evening music, and more. The latest edition contains "Sorties" from the French Romantic era. The series aims to revive forgotten or out-of-print music.

Scores for organ and orchestra include editions of baroque masterpieces, new editions of out-of-print compositions of the Romantic era, and first issues of contemporary music. All scores can be ordered through the Organ Historical Society or Dr. J. Butz Musikverlag directly. For information: www.butz-verlag.de.

Forte Notation announces its latest musical notation software, FORTE 5 Worship edition. The software permits one to locate, create, print, and share music with a congregation, choir, or band. Created for musicians, choir directors/leaders, and anyone involved with hymns, the new worship edition is a special version of the FORTE 5 Premium edition with more than 750 traditional hymns. Users can create lead sheets, scores, and parts quickly and accurately. For information: www.fortenotation.com/en/products/writing-scores/forte-worship/.

Hal Leonard announces the publication of *Musical iPad*, a book by Thomas Rudolph and Vincent Leonard that is a guide through apps for the iPad 2, iPad (3rd or 4th generation), or iPad Air and iPad mini running iOS 6. It also provides a comprehensive approach to learning and making music on Apple's tablet devices. *Musical iPad* presents ways to configure an iPad for music creation, connect it to other musical devices, suggests iPad music apps, and explains how the iPad can be used as a tuner, metronome, and practice aid, and emulate instruments. A companion website includes video tutorials and updates. Includes a DVD-ROM; \$19.99. For information: www.halleonard.com.

Recordings

Divine Art announces the release of *Masque*, a new recording of organ music by Carson Cooman, played by Erik Simmons on the Marcussen & Søn organ of Laurenskerk in Rotterdam, Netherlands. Simmons performs nine preludes and fugues, *Preghiera*, and *Symphony for Organ* (DDA 25127). For information: www.divine-art.co.uk.



Messiaen, *La Nativité du Seigneur*

Naxos announces the release of new recordings. *Messiaen: La Nativité du Seigneur* features organist Tom Wimpenny at the Cathedral and Abbey Church of St. Albans, St. Albans, UK (Naxos 8.573332). Vincent Warnier is featured on a recording of Saint-Saëns works, made at the Auditorium de Lyon in France. It includes *Danse macabre*, *Cyprès et Lauriers*, and *Symphony No. 3*, with the Orchestre National de Lyon, conducted by Leonard Slatkin (Naxos 8.573331). For information: www.naxos.com.

Oehms Classics has released Vol. 9 of *The Britannic Organ*, a series of recordings of historic Welte rolls played back on the Welte Philharmonie organ of the ship *Britannic*, by Welte's United States organists and Edwin Lemare. (See David Rumsey, "Welte's Philharmonie roll recordings 1910-1928: My afternoons with Eugène Gigout," *THE DIAPASON*, March 2011.) The recording includes works by Bossi, Buck, Eddy, Farnam, Guilmant, Lemare, Saint-Saëns, and others. For information: www.naxos.com.

Organ Builders



University of Florida Professor Laura Ellis (left) and Reuter President JR Neutel (center) with organ students and voicing staff

The Reuter Organ Company has just finished a comprehensive tonal renovation of the Andrew Anderson Memorial Organ at the University of Florida. Located in University Hall, this five-manual, 99-rank Moller instrument includes vintage pipe-work from earlier Skinner and Aeolian-Skinner installations. Twenty-four new ranks of pipes were built to revise and enhance the Great, Swell, Positiv, and Choir choruses. Reed pipes in all divisions were rebuilt or replaced. Other stops were rescaled and wind pressures adjusted. Finally, the entire instrument was revoiced to achieve a new tonal balance, characterized by abundant fundamental tone and greater clarity.



St. Raphael, 5-manual console



Movable 4-manual stopkey console

St. Raphael the Archangel Catholic Church, Old Mill Creek, Illinois, has acquired the historic 1915 Austin Organ Company Opus 558, built in 1915 for the Medinah Temple of Chicago, Illinois, and housed there until the building was closed and repurposed in 2001. In storage for the past fourteen years, the organ will be revived and slightly expanded by the successor firm to its builder, **Austin Organs, Inc.**, of Hartford, Connecticut. Once finished, the organ will be installed in St. Raphael's newly constructed church edifice, designed acoustically to accommodate the large organ. It is intended to be put to church and concert use.

The new edifice has an interesting story in itself. The exterior of the long-shuttered St. John of God Catholic Church, which once faced Sherman Park on Chicago's South Side, was salvaged for the exterior of the new St. Raphael. Even the church's twin 140-foot steeples were removed stone by stone for the new installation. Built between 1918 and 1920 to the designs of Chicago's famed Catholic architect, Henry J. Schlacks, St. John of God eventually housed 1937 M. P. Möller Opus 6317, a three-manual organ supervised through finishing by Richard O. Whitelegg. St. Raphael's interior, including Italian marble altars and statuary, wood carvings, and stained glass, was salvaged from another church that closed in 2007, St. Peter Canisius Catholic Church, built in 1935 and 1936 on Chicago's West Side to the designs of Meyer & Cook. St. Peter Canisius housed Möller Opus 5688, built in 1930 and apparently moved to the 1936 church from the original installation.

Austin Opus 558 was built for the mammoth auditorium of the Medinah Temple in downtown Chicago. The Moorish-styled edifice was dedicated in 1912, featuring an auditorium to seat 4,200 persons, designed by Harris W. Huehl and Richard G. Schmid, members of the temple. The auditorium's acoustic was notable to the extent that the Chicago Symphony Orchestra often utilized the space for concerts and recordings. The design of Opus 558 was influenced by Chicago's J. Lewis Browne, organist of Medinah and the Church of Our Lady of Sorrows (now a minor basilica). The 72-rank organ was among Chicago's largest at the time of installation, controlled by a five-manual drawknob console in a gallery as well as a moveable four-manual, stop tablet console (which was replaced in 1931). When Medinah was repurposed for commercial use, the organ was safely removed to storage in April 2001, a project that received considerable regional television coverage. For information: newoldchurch.org.



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Casavant Opus 3160, First Presbyterian Church, Lake Forest, Illinois

Casavant Frères, Limitée, of Saint-Hyacinthe, Québec, Canada, is building its first two organs for installation in South Korea. Dongshin Presbyterian Church of Seoul has commissioned a three-manual, 33-rank organ, Opus 3908, which will be installed in the fall of 2015. Saemoonan Presbyterian Church, Seoul, has commissioned a three-manual, 79-rank, mechanical-action organ, which will be installed when the congregation has built its new sanctuary to seat 3,000 persons.

For the Jack H. Miller Center for Musical Arts at Hope College, Holland, Michigan, the firm is building its Opus 3903, a three-manual, 54-rank organ designed in the French Symphonic style. The organ will be ready for the inauguration of the concert hall in the autumn. Among the firm's other projects is restorative work being carried out on Casavant Opus 3160, built in 1973 for the First Presbyterian Church of Lake Forest, Illinois. The three-manual, 44-rank organ has mechanical action. For more information: www.casavant.ca.

J. H. & C. S. Odell and Gawthrop Organworks have created a partnership to be known as **Odell Organs**, located in East Haddam, Connecticut. Edward Odell brings to this endeavor his experience in drafting, cabinet work, chest design, mechanical action, pipe making, and voicing, while Bradley Gawthrop contributes skills in three-dimensional solid modeling, engraving, and hand tool work. J. H. & C. S. Odell was founded in 1859 by brothers John Henry and Caleb Sherwood Odell in Manhattan. For information: odellorgans.com.



Design for Nordlie organ at Mt. Calvary Lutheran Church, Eagan, Minnesota

The **J.F. Nordlie Company**, pipe organ builders of Sioux Falls, South Dakota, announce that Mt. Calvary Lutheran Church in Eagan, Minnesota, has signed an agreement for design and construction of a new 29-rank, two-manual electro-pneumatic action organ. The organ will be housed in a case of rift-sawn red oak located on the chancel platform. Completion of the instrument is scheduled for late summer of 2015. For information: www.jfnordlie.com.



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Parkey OrganBuilders announces project completions and new commissions. Completed projects include those of the M. P. Möller organ at Grace Episcopal Church, Anniston, Alabama, and the Möller at Fort Valley United Methodist Church. Each project received mechanical renovations and electrical upgrades with strategic additions to enhance the organs as worship instruments.

Parkey, a member firm of APOBA (Associated Pipe Organ Builders of America, www.apoba.com), has been commissioned to build its Opus 15 for Ebenezer Lutheran Church, Greensboro, North Carolina, a new two-manual, 23-rank instrument to be housed in two freestanding cases. Installation is scheduled for late 2015. Following that project, Parkey will build Opus 16 for First United Methodist Church, Dalton, Georgia. This three-manual, 47-rank instrument will be installed in new expanded chambers with a new façade as part of an extensive chancel and sanctuary renovation. Installation is scheduled for 2016. For information: www.parkeyorgans.com.



Quimby Pipe Organs announces the signing of a contract to install a new five-manual and pedal organ of 143 ranks at Fourth Presbyterian Church, Chicago, Illinois. The new instrument, which makes limited use of extant pipework from the church's former 1914 Skinner and 1971 Aeolian-Skinner organs, is conceived as an American symphonic organ, with English Romantic leanings. Casework from the 1914 Skinner and 1992 south transept Goulding & Wood façades is being retained, with new casework constructed for installation in the north transept. Project completion is scheduled for November 2015. For information: quimbypipeorgans.com.

Fourth Presbyterian Church organ case (courtesy of and with permission from Fourth Presbyterian Church)

Spencer Organ Company announces that it has been chosen to build a new antiphonal organ for St. John's Cathedral in Denver, Colorado. This antiphonal organ, to be situated in two cases on the back wall, features 18 ranks across two manuals and pedal. It completes the original 1938 W. W. Kimball pipe organ, K.P.O. 7231, in

the front of the cathedral and includes many vintage Kimball pipes along with a new soft 32' Bourdon and hooded solo reed. The antiphonal organ will be built in collaboration with J. Zamberlan & Company of Wintersville, Ohio, and Jonathan Ambrosino of Cambridge, Massachusetts. Completion is scheduled for early 2016.

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Words and music

Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar, edited by Meredith Kirkpatrick. University of Rochester Press, November 2014, 186 pages, \$60.

Framed by illuminating and affectionate foreword and afterword essays from guitarist Eliot Fisk and harpsichordist Mark Kroll (both writers Yale University students who treasured Professor Ralph Kirkpatrick's musical mentoring), this slim volume goes a long way toward fleshing out our knowledge about one of the most prominent and respected figures in the 20th-century American harpsichord revival. Widely known for his pioneering study of the composer Domenico Scarlatti and as a prominent harpsichord performer and recording artist, Kirkpatrick (1911–1984) has not received a lot of posthumous attention. Carefully selected and annotated by his niece Meredith, a librarian and bibliographer at Boston University, this compilation of letters (largely “from” but also occasionally “to” the eponymous harpsichordist) reminds us of Ralph Kirkpatrick's contributions and wide-ranging influence during the middle years of the past century.

Beginning with a large group of 28 letters to family members (often retyped for distribution by Kirkpatrick's stepmother) detailing RK's student and European travel years, the epistolary history continues with communications to teachers Nadia Boulanger and Wanda Landowska (the latter, one of the parties to an uneasy teacher/student relationship as outlined in Kirkpatrick's memoir, *Early Years*). Colleagues and students represented include the pianist John Kirkpatrick (not a relative), violinist duopartner Alexander (Sascha) Schneider, organist/harpichordist John Hamilton, and pianist Edward Steuermann (listed in the book as Steuremann); harpsichordists Albert Fuller, Colin Tilney, Kenneth Gilbert, and essayist Eliot Fisk; historians Oliver Strunk and Harold Spivacke (two successive heads of the music division at the Library of Congress), Donald Boalch, and Arthur Mendel; instrument makers John Challis (in a fascinating group of letters documenting an increasingly thorny love/hate relationship with the American maker's clavichords and

harpichords), William Dowd, Wolfgang Zuckermann, and Alec Hodson.

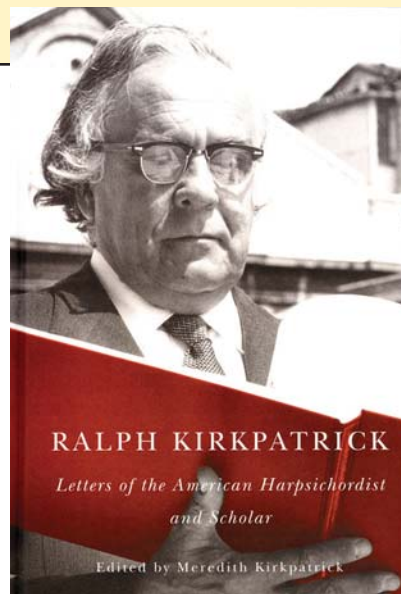
Kirkpatrick's considerable interest in contemporary compositions for harpsichord is documented by important correspondence with American composers Roger Sessions, Elliott Carter, Otto Luening, Quincy Porter, Vincent Persichetti, Henry Cowell, and Mel Powell, as well as Europeans Frank Martin and Bengt Hambraeus.

Literary connections include a letter to music critic Olin Downes and two (apparently unpublished) well-argued missives on musical topics addressed “to the editor” of the *New York Times*. Correspondence with author Thornton Wilder, arts administrator Oliver Daniel, patrons Alexander Mackay-Smith, Elizabeth Sprague Coolidge, Lincoln Kirstein, Paul Fromm, and Boston Symphony music director Serge Koussevitzky give some insights into the resourcefulness required to buttress Kirkpatrick's efforts at establishing the harpsichord more regularly as a component in America's concert life. An especially charming letter (dictated “tongue” in “jack” by RK's favorite Dowd harpsichord “Flora”) thanks neighbors Mr. and Mrs. George Young for taking care of his instrument during the player's absence. A 1977 missive to friend Wilton Dillon details the deteriorating state of Kirkpatrick's health, and a final selection, sent to editor Meredith Kirkpatrick in 1984, outlines plans for attending a Boston Symphony concert together, plans sadly unfulfilled due to RK's sudden death.

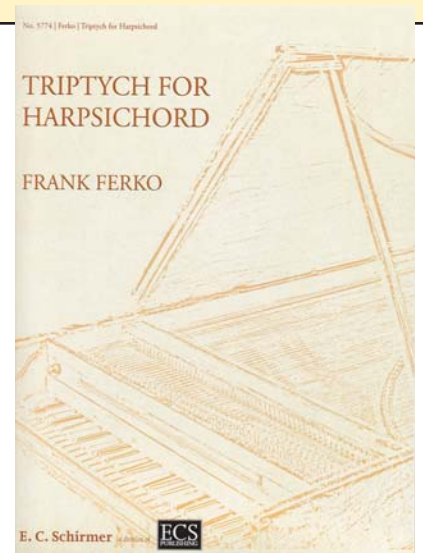
This fascinating book includes 18 pages of pictures, a generous index, comprehensive bibliography, and complete discography. To uphold “truth in advertising” I should mention that I was involved with this publication both as an early reader of the manuscript and later as a technical consultant.

Frank Ferko: Triptych for Harpsichord. E.C. Schirmer Music Company (a division of ECS Publishing), No. 5774, \$13.15.

Born in 1950, Frank Ferko has composed a number of significant works for organ (the 70-minute *Hildegard-Zyklus* from the early 1990s and his shorter evocation of bell sounds, *Les carillons de la destinée et de l'éternité*, completed



Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar



Frank Ferko: Triptych for Harpsichord

in 1996, come to mind), as well as highly regarded choral works, including an a cappella setting of the Latin *Stabat Mater*, interspersed with aptly chosen sung commentaries in English (available in a superb recording by His Majesty's Clerkes on Cedille Records, CDR90000 051).

Ferko's first published harpsichord work is *Triptych*, composed in 2000, in which he displays an equally individual compositional voice while utilizing a mostly harpsichord-friendly texture. Dedicated to the Russian harpsichordist Tatiana Zenaishvili, a harpsichord professor at the Moscow Conservatory, this work was specifically crafted for her single-manual instrument's G to D range. The three movements are intended to last approximately eleven minutes.

In the opening *Toccata* Ferko alternates a motto of slow repeated notes and very light, fast single sixteenth-notes, which first expand to alternating fifths, then acquire a chordal, tenor-range melodic figure above these sounds and transition to slow arpeggiated chords. This pattern is repeated three times with gradually rising pitches.

The second panel, *Theme with [Five] Variations*, is based on an ancient Russian folksong. Variations one and two are *Bicinia*, with opportunity for many quick left-hand scales in the second. Variation three (“Elegantly, with spirit”) is a jovial single line to be played on the buff stop.

The slow, chordal fourth variation brings the first probable difficulty: widely spaced chords in both hands, requiring stretches that are not feasible for all players (tenths, occasionally in both hands simultaneously).

Since I have dealt with similar problems in quite a few works that I have commissioned, I contacted Dr. Ferko to ask the question, “Would you be offended by some judicious re-scoring—shrinking of chords—in these passages?”

His gracious response:

Regarding the wide hand spans in Var. IV, I can play those myself, so I write them with the understanding that anyone else who can manage them should do so in performing this piece. However, I also acknowledge the fact that many keyboard players cannot manage those wide spans, so I am perfectly happy with practical but musical alternate solutions.

[E-mail communication, January 10, 2015.]

Variation five consists of rapidly repeated sixteenth-note chords and octaves: again a difficult, but not impossible exercise in relaxation of the wrist. I have been experimenting with alternating the notes of the left hand part, especially the octaves, and find that, to my ears, the texture does not suffer, and wrists remain supple. I would offer this as a possible performance suggestion when this piece is played.

The final movement, a *Fugue à 4 voix*, is based on a theme from the opening *Toccata*. With gentle but sometimes surprising chromatic harmonies, here, as throughout the entire printed score, one needs to pay close attention to the composer's printed rubric: “All pitches are assumed to be natural unless specifically preceded by a flat or sharp.” To give more variety to the fugal texture, I have been experimenting with playing single bass notes rather than octaves in measures 22 through 31; and, to gain a more resonant sound I have transposed the right hand parts down an octave beginning with the middle of measure 24 through measure 32. As these experiments may indicate, I have fallen in love with Frank Ferko's beautiful score and find that his music grows on me with each successive practice session.

I urge our readers to consider buying this just-published work. We must realize that if we do not support publication of worthwhile new repertoire, publishers will not continue to offer it to us. Bravo to ECS Publishing for bringing this splendid new piece to our attention. ■

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, Texas 75275. E-mail: lpalmer@smu.edu.

Music for Voices and Organ

by James McCray

SATB with one or two solo instruments

Opportunities multiply as they are seized;
they die quickly when neglected.
Life is a long line of opportunities.

—John Wicker

Adding a few extra instruments to the weekly anthem increases interest for the choir and the congregation. Often those instrumentalists are known to the congregation, especially high school students who play in their school's band or orchestra. A wise church choir director always identifies those students (and others) for future use with or without the choir.

It is highly recommended that church directors attend local school music concerts to discover the talents of those who might be in the congregation. Simple announcements in the church bulletin or newsletter may be helpful in finding other in-house musicians, although that might require some kind of evaluation to determine a performer's level of ability.

The more advanced instrumentalists may also be willing to perform as soloists without the choir. Playing an offertory or "special music" in a service almost always generates new interest from the congregation. Usually these performers have a prepared solo, which frees the director from having to seek out new music.

As we are quickly approaching the summer, this is a particularly good time to identify possible performers who can fill in during the choir's vacation hiatus. It is not too early to begin these searches; getting a commitment from performers now certainly will add to the "spirit of summer vacation" for directors. And this is the time of the year when many high school players are preparing for spring solo music contests, so they are actively learning and practicing new repertoire.

The works reviewed below range in difficulty from very easy to more challenging for the instrumentalist. In closing, it is a good idea for directors to keep a roster of instrumentalists within the congregation and their general level of performance ability. As John Wicker suggests in the quote at the top of this column, "Life is a long line of opportunities." Seize this one!

Choir with solo violin and/or solo cello**The Summons**, arr. Sondra K. Tucker. SATB, piano, and violin, GIA Publications, G-7111, \$2.05.

The music combines two Scottish tunes (KELVINGROVE and MACPHERSON'S LAMENT), and has a jaunty 12/8 meter. The text concerns being summoned by the Lord to "use the faith you've found to reshape the world around." The violin part, while indicated, does not appear in the score, but is available from the publisher as G-7111INST. The violin only plays with the singers once, and is usually a soloist with the piano during the introduction and interludes. There are five verses, always with the folk melody present.

Shine Like the Sun, arr. Karen E. Black. SATB, keyboard, and violin, Augsburg Fortress, 978-1-4514-8594-3, \$1.95 (M-).

Also based on a Scottish folk melody, this text tells of the "love of God's salvation." The violin's music is in the score and as a separate part on the back cover; it is very easy, and used in 60 of the 84 measures. The warm music is sensitive, with almost half of it in a choral unison.

There Will I Be, Craig Courtney. SATB, violin, and cello, Beckenhurst Press, BP 2031, \$2.10 (M+).

Courtney's new anthem is also available in SSA (BP 2032) and TTBB (BP 2033) versions. The text is based on scripture passages from Ruth and John, which help provide a very strong message. The string instrument parts are not included in this choral score or on the back cover, so it is impossible to comment on their level of difficulty. The piano plays a key role and adds significantly to the music's character. There are brief solos for each section of the choir. Flute and bassoon may be substituted for the strings.

We Are Called, David Haas, arr. Mark Hayes. SATB with violin, hand drum, and piano, Hope Publishing Co., C 5896, \$2.10.

Instrumental parts are not included, but are available as C 5396P; however, this score indicates where the violin. This music by David Haas has long been a favorite with choirs, so this new arrangement should be popular. Primarily using block chord harmony, the choral setting is easy. The piano part is busy, but not difficult.

The Peace of God, Russell Schulz-Widmar. SATB, keyboard, and optional cello, GIA Publications, G-7395, \$2.05.

The cello's music is in the score and separately on the back cover for the performer. There are alternate introductions (with and without cello). Use of the keyboard is limited in the opening, with extended unaccompanied singing. The cello plays throughout the setting and adds warmth to the tender music.

Choir with solo woodwinds**Your Kingdom, O God, Is My Glorious Treasure**, Scott M. Hyslop. SATB, organ, oboe, and optional congregation, Concordia Publishing House, 98-4162, \$2.50 (M+).

In this joyful setting there are flourishes for both the organ and oboe to help set the exciting, attractive mood. There are three verses with the congregation joining on the last verse; the first is for a soloist and the second is a cappella. Both a separate oboe part and a congregational

part for duplication are supplied at the end of the setting. Delightful music.

Our Father, We Have Wandered, Ralph M. Johnson. SATB, piano, oboe or clarinet, and optional assembly, Augsburg Fortress, 978-1-4514-9257-6, \$1.95 (M).

There are three verses to this reflective text by Kevin Nichols; the assembly joins on the last verse, and their music is on the back cover for duplication. The extended introduction for oboe and piano sets a meditative character, which is then followed by the first verse that is primarily in two parts. A choral descant above the third verse, which also adds the congregation, leads to a closing passage for the instruments. Sensitive, lovely music!

Still Shining in the Holy Light, Glenn L. Rudolph. SATB, English horn, viola, and organ, MorningStar Music Publishers, MSM-50-1250, \$2.00 (M).

Since there are very few anthems with a solo English horn (or saxophone), this Christmas work is reviewed early so that it could be ordered in the fall, giving the director lots of time to find a performer; it will make a wonderful addition to the usual Christmas music. It opens with a long unaccompanied solo for the English horn in a rubato style; then the organ enters to help set the tempo for the choir. The sad, somewhat haunting music of the opening is then repeated by the choir. Also, the final section may be used as a benediction in the same service. The horn's music is included separately on the back cover. Highly recommended!

All Creatures of Our God and King, William H. Draper, arr. Steven Strite. SATB, piano, and optional flute, Hope Publishing Co., C 5925, \$2.15 (M+).

This popular text is bathed in a fresh setting that avoids the usual tune. The joyful music often dances along in a 3+3+2 rhythmic background while the choir soars above it. The flute's music is separate at the end, and it has flashy solo passages punctuated with brilliant trills. The choral music is not difficult, but many in the congregation may miss the festive and usual melody to which they are accustomed.

Book Reviews**New Songs of Celebration Render: Congregational Song in the Twenty-First Century**, compiled and edited by C. Michael Hawn. GIA Publications, Inc., G-7658, \$42.95.

This substantial 460-page volume comprises seven chapters, each by a notable scholar. The presence of Erik Routley, a leading spirit of 20th-century hymnody, is felt throughout the book—words from one of Routley's hymns provide the book's title, and there are numerous other citations and references.

One might ask: for what purpose is this book intended—as a text? A reference work? Is it directed to the general reader or specialist? Yes to all, I think. It is thorough, well written and edited (although an unknowable amount of text is missing from my copy, beginning at the bottom of p. xi), and enjoyable. It both looks to the past of hymnody and offers insight into its future. Of particular value are the many charts and tables that appear throughout the chapters. It is, however, neither an anthology nor a complete history of hymnody.

Let us begin at the end. Appendix A, "Seven Streams of Song," is a summary since Vatican II, including themes, precursors, and examples. Appendix B, "Sources of Hymns Cited in Stream Seven," references eight hymnbooks and supplements. An extended bibliography, biographies of the contributors, and 60 pages of indices round out the book. An accompanying CD (referenced below) provides recorded examples of 21 hymns. Quotations below, unless otherwise attributed, are those of the chapter's author.

I. Roman Catholic Liturgical Renewal Song, by Sr. Kathleen Harmon, deals with the post-Vatican II period and the history of American Roman Catholic hymn singing, including hymnbooks. GIA produced a series of hardcover hymnbooks in a series called *Worship*. No mention is made, however, of the admirable (and Anglican-leaning) *The Catholic Hymnal and Service Book*, edited by Frank Campbell-Watson and published in 1966 by Benziger Editions.

The author mentions challenges in post-Vatican II hymnody, including musical quality; achieving a balance between

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innovation and tradition; and, issues with which all denominations are concerned, language and aspects of multiculturalism. Nevertheless, the author notes that “the custom in the United States of singing hymns and songs during the liturgy has become cemented in place by more than two generations of use.”

II. *Classic Contemporary Protestant Hymnody*, by Emily R. Brink, provides an accounting from the middle of the 20th century, beginning with the landmark *Lutheran Book of Worship* (1978), which resulted from the period of liturgical renewal within the (then) branches of American Lutheranism. Concerns in the last quarter century included language change, concerns for social justice, and multicultural goals (these to be addressed more extensively in 1989 by the new hymnal for United Methodists).

III. *African-American Congregational Song*, by James Abbington, clarifies the distinction between “gospel music” and “gospel hymns” (the former identifying certain religious music of the 1930s, especially in Chicago, while the latter was used in such settings as the religious crusades by Moody and Sankey). The chapter includes useful tables: hymns and their authors, and a listing of African-American hymnals and supplements published since Vatican II.

IV. *Gospel and Revival Song*, by David W. Music, discusses revival hymnody’s roots, going back to the 19th century’s “Second Great Awakening.” Common features include frequent use of the refrain; the notion of text and music written by the same person, as did Fanny Crosby; and frequent use of first person pronouns (I, me, my) emphasizing the personal relationship with Jesus. The

author suggests that “the central focus of revival hymnody has moved away from the gospel song to other types of hymns,” including “praise” and other contemporary Christian songs.

V. *Folk Hymnody*, by Deborah Carlton Loftis, provides an account from the medieval carol through John Wesley’s use of folk tunes to Vaughan Williams’ settings for early 20th-century hymnbooks. This history of folk hymns, including 18th- and 19th-century American and British folk hymnody of the 20th, begins with the monumental *The English Hymnal* of 1906, edited by Percy Dearmer and Vaughan Williams, and addresses the nature of folk music. Authors are generally unknown; songs are orally transmitted; texts are often narrative and in “ballad form” (typically, four iambic lines). Melodic ingredients include pentatonic or hexatonic scales and/or melodies “modal” in nature (i.e., with lowered leading tones).

VI. *Praise and Worship Music*, by Greg Scheer, begins with this music’s origins in both pop (contemporary) culture and American evangelicalism. The author offers insightful analyses of texts and tunes and is candid in mentioning weaknesses along with strengths. He reveals, by way of linear (Schenkerian) analysis, the use of species counterpoint in underpinning a song’s melody and its elaboration! A discussion of carols includes the historical use of “burden” and “stanza” being extended into chorus (group) and stanza (soloist). A section on “emerging worship: 1999–present” takes this subject into the 21st century.

The author concludes that “Time will winnow the wheat from the chaff.” I’m not so sure of this. As a church musician in a Roman Catholic church during the

1960s, I remember well the explosion of new hymnody. Many of the hymns of that period served a useful purpose—then. Whether some of these should continue life through two or three succeeding generations could be questioned.

VII. *Ecumenical and Global Stream*, by C. Michael Hawn; Lim Swee Hong wrote the section on Asian hymnody. At 136 pages, and with 300 endnotes, this is the book’s most extended chapter. It includes:

- Historical perspectives of ecumenical global song, beginning with Watts and the Wesleys. The author reminds us that “where once 70% of baptized Christians lived in the Northern Hemisphere, now only 30 to 35% of Christians do.” He emphasizes that “Music making is a universal phenomenon, but it is not a universal language,” hence world music.

- An introduction to African hymnody, beginning with characteristics of traditional African music such as tonal inflections; the importance of dance; the nature of African instruments and drumming; and use of call and response. The discussion of “the African sense of time” is quite interesting: “African musicians are not in a hurry[!].” (An observer reports an instance of hymn singing in the Dominican Republic in which the people repeated the same song more than 80 times, filling almost an hour. Would that American parishioners could be so unconcerned about the time spent at worship!)

- An introduction to Caribbean and Central and South American hymnody, in which we note (as with carols) the prominence of the refrain (*estribillo*) and stanza (*estrofa*). A spirit of fiesta runs through this “stream.”

- An introduction to Asian hymnody. Author Lim Swee Hong reminds us, “Asia cradles a wide variety of cultures, history, and traditions, all of which have a direct significant impact on the practice of church music in this region.”

East Asia’s music is characterized by pentatonic scales, unison singing, nasal vocal production and, especially interesting, the “symbiotic relationship between tonal inflections of the spoken language to the melodic line.” As above, the role of missionaries is discussed, focusing here on Bliss and Mildred Wiant.

South Asia (including Pakistan and India) uses melismatic melodies, drones and ostinati, and scales and modes related to the ragas. *The United Methodist Hymnal* (1989) is given credit for its groundbreaking work in including hymnody from many nations.

Southeast Asia uses gamelan instruments; bamboo in making a variety of instruments; melodic ornamentation and gliding tones; and unique melodic scales.

Music from Ecumenical Christian Communities, a “European Addendum,” discusses the Taizé Community and the Scottish Iona Community and the contributions of John Bell, Graham Maule, and the Wild Goose Worship Group—all influenced by Scottish, Irish, and English folk songs.

This outstanding book—a unique, thorough, and valuable contribution to hymnody—is not well supported by its accompanying CD, whose 21 tracks total one hour, three minutes. The performers are not identified, nor where the recordings were made, nor (with one exception) are the identities of those who made the arrangements provided—all important information. Some of the settings are more imaginative than others. The choral performances are adequate but do not inspire. Although the editor asserts that the recording “should assist the listener in perceiving the variety

[my italics] of musical styles and sounds [discussed] in this book,” I found that to be not always the case. There is a certain sameness in both arrangements and performances. The accompaniments draw upon sometimes-odd combinations of instruments, as with the piano chunking along with an “organ” sound in “When in Our Music.” Indeed, this listener wished for far fewer digital sounds throughout. The more engaging and genuine in interpretation tracks include “The Storm Is Passing Over Me;” “How Great Thou Art,” with its enthusiastic organ playing (and singing); and some authentic sounds in the songs of Africa, Asia, and Taizé (including a goodly number of repetitions in the latter).

C. Michael Hawn’s short conclusion, *The Final Stanza: Streams and Tributaries*, addresses the future of congregational song. Methodist Bishop Joel Martínez proposes, “Each generation must add its stanza to the great hymn of the church.” The editor’s introduction encourages worship leaders “not to limit their songs to a single stream, but to dip into several streams for an abundant, sung faith . . .” and he concludes that “Finally, all our songs are, at best, penultimate in their significance. As long as the Spirit moves, the church will continue to sing and create new songs.”

Amen, amen! This be done:

So sing we, “Hallelujah!”

—David Herman

University of Delaware

New Recordings

Howells from Salisbury: David Newsholme plays the ‘Father’ Willis organ of Salisbury Cathedral. Regent Records, REGCD407, www.regent-records.co.uk.

Flourish for a Bidding; St. Louis comes to Clifton; Intrata II; Rhapsody I in D-flat; Rhapsody II in E-flat Minor; Rhapsody III in C# Minor; Rhapsody IV bene psallite in vociferatione; Sonata II.

David Newsholme is a fine young English musician, currently assistant organist at Canterbury Cathedral, and his affinity with the marvelous romantic music of Herbert Howells is quite evident in this recording. The works performed here are not the more famous of Howells’ output—his two sets of psalm preludes being perhaps his most recognized organ compositions—and as such it is refreshing to encounter a disc of Howells with his less-known works. The four Rhapsodies presented here are infrequently recorded, and indeed this is the first recording of the *Organ Sonata* (apparently his second for the instrument, the first having been quickly discarded after serving its purpose as an admissions submission for the Royal College of Music in London). The repertoire here is not the warm, lush, and lovely Howells of his many settings of the evening canticles for choral Evensong (Magnificat and Nunc dimittis). It would be unrealistic to paint this as an easy-listening disc, but the repertoire does, however, reward the effort and concentration demanded, despite feeling a little unrelenting and oppressive occasionally.

The superb ‘Father’ Willis organ in Salisbury Cathedral (which Howells himself knew rather well and played frequently) is a first-rate instrument on which to record this program. Its specification is as follows:

- Great: 16 8 8 8 4 4 4 2½ 2 IV 16 8 4
- Swell: 16 8 8 8 4 4 2 III 16 8 8 4
- Choir: 16 8 8 8 4 4 4 2½ 2 1⅓ 8
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Regent Records has done their customarily fine job of capturing the atmosphere and rolling acoustics of the cathedral, with an interesting, informative booklet, and running in excess of 76 minutes, this CD represents excellent value. Perhaps we can look forward to a sequel recording of the *Psalm Preludes* and the *Six Pieces for Organ*, including the magnificent *Master Tallis' Testament* and *Saraband for the morning of Easter*? Such a subsequent disc would be most welcome, as the chemistry here between performer, repertoire, and instrument is quite evident.

Piping Blues: Philip Scriven plays the Hill organ of Lichfield Cathedral. Regent Records, REGCD304, www.regent-records.co.uk.

This recording should come with a health warning—it's a collection of contemporary organ music, all in blues and jazz styles, which is certainly not for the faint-hearted, and is a disc that is certain to polarize listeners. The performer, Philip Scriven, was Organist and Master of the Choristers at Lichfield Cathedral from 2002–2010 after which he moved to Cranleigh School, one of England's more recent public schools. He is therefore well acquainted with this fine instrument in what is, perhaps, one of the most disappointing acoustical environments of any of the English cathedrals.

The specification of the instrument is as follows:

Great: 16 16 8 8 8 8 8 4 4 4 2½ 2 IV II 16 8 4

Swell: 16 8 8 8 4 4 2 III II 16 8 8 8 4

Choir: 8 8 8 4 4 2½ 2 1½ 1½ 8

Solo: 8 8 8 4 16 8 8 8 8 8

Nave: 16 8 8 4 4 2 V–VI 16 8 4

Pedal: 32 16 16 16 16 16 8 8 4 IV 32 16 8

Nave Pedal: 16 8 16

The disc opens with Scriven's own transcription of Leonard Bernstein's *Candide Overture*, before moving on to three blues chorale preludes—*Go Down Moses* by Jürgen Rehberg, a dance-like prelude on LOBE DEN HERREN by Johannes Matthias Michel, and *Die ganze Welt hast du uns überlassen* by Hans-Martin Kiefer, which marks a return to the improvisatory, blues style of the first. Norwegian composer Mons Leidvin Takle's *Blues Toccata* follows with its syncopated 'stab' chords, succeeded by the rather more palatable *Aria on a Chaconne* of Joel Martinson, and *Movement* by the French organist (and pupil of Marcel Dupré) Jean Berveiller.

The two main works on the recording are *Sarasota* (from *Trois Préludes Ham-bourgeois*) by Guy Bovet and a dance-inspired suite titled *Fiesta!* from the young English composer, Iain Farrington, with a total of seven movements (*Celebration*, *Conversations*, *Stride Dance*, *Song*, *Fast Dance*, *Nocturne*, and *Finale*). The Bovet work seems to meander a little without much obvious direction and calls for some remarkably unusual registration combinations! *Fiesta!* certainly enjoys some nice moments, particularly the cheeky second movement, *Conversations*. Three other short pieces are included—Peter Plan-yavsky's famous *Toccata alla Rumba*, and two works by the Hungarian composer Zsolt Gárdonyi: *Mozart Changes*, which was written for the OK Mozart Festival in Bartlesville, Oklahoma, and takes for its material the opening theme of the final movement of K. 576; and a rather lovely, gentle arrangement of the Irish melody SLANE (*Be thou my vision*), the only piece on this disc which I could imagine ever using in a liturgical context (that is to say, without goading an employer into exercising right to work provisions!).

The recording quality is of the high standard that has come to be expected from Regent Records, and the booklet contains interesting repertoire notes, as well as details of the instrument and performer. Scriven's incredible technical skill is evident throughout, and there is some very fine music mixed into this collection, but for my own part, a little certainly goes a very long way indeed.

—James M. Reed
Worksop, England

Jatamansi. Due Solisti (Žofie Vokálková, flute; Kathleen Scheide, organ). Mander organ, Presbyterian Church of Chestnut Hill, Philadelphia, Pennsylvania; Dobson organ, St. David's Episcopal Church, Radnor, Pennsylvania. Raven Recordings OAR-922; www.RavenCD.com.

Sonata for Flute and Organ—Allegro, Lento, Allegro, Jiri Ropek; Chant, *Ave caeli janua* (Jennifer Elaine Young, soprano); *Chaconne on 'Ave caeli janua'*, Pamela Decker; *House of Jatamansi* (John Cook, narrator)—Narration I, Twilight, Narration II, Moon-song, Narration III, Reverie, Lynn Job; *Duo—Andante maestoso*, Michal Macourek; *Jody Suite* (for flute alone)—Fantasie, Meditation, Con brio, Yen Barabas; *Sonate for Organ and Flute*—Allegro giocoso, Adagio, Con spirato, Lionel Rogg.

This is the second CD produced by Raven Recordings of the duo Due Solisti, comprising Czech flautist Žofie Vokálková and American organist Kathleen Scheide. The first recording featured a historic Czech tracker organ. By contrast, this one features two recent tracker organs in Pennsylvania: the III/65 Mander organ (2000) at the Presbyterian Church of Chestnut Hill in Philadelphia and the IV/47 Dobson organ (2007) in St. David's Episcopal Church, Radnor. The disc takes its name, *Jatamansi*, from one of the featured compositions that in turn takes its name from the Himalayan herb *Nardostachys jatamansi*. This, according to some scholars, was the Biblical ointment spikenard, with which Mary anointed Jesus at Bethany.

The disc begins with the *Sonata for Flute and Organ* by Jiri Ropek (1922–2005), whom I remember well from his annual recitals on the 1864 Willis organ at St. John's, Taunton, England, in the 1970s and 1980s. Dr. Ropek, professor of organ at the Prague Conservatory, was the leading Czech organist of his day and presided over the four-manual organ in the Basilica of St. Jacob the Great in Prague.

There is something very refreshing about this beautifully crafted sonata, written in a compositional style that reminds me a great deal of Paul Hindemith's *Three Organ Sonatas*. After the Ropek sonata, the Due Solisti play the *Chaconne on 'Ave caeli janua'* by Pamela Decker (b. 1955), with Jennifer Elaine Young first singing the plainsong theme. In this warm and gentle piece, Kathleen Scheide has an opportunity to explore the soft strings and flutes of the Mander organ in Chestnut Hill, before successively building up to climaxes and dropping back again, throughout which the flute carries on an interesting dialog with the organ.

We come then to what is probably the most interesting composition on the recording, Lynn Job's *House of Jatamansi*. This consists of three explanatory narrations, spoken by lyric baritone, John Cook, followed by three musical meditations. Dr. Job is something of a "Renaissance Woman" and has expertise in many fields, including music, theology, and poetry. The meditations—"Twilight," "Moon-song," and "Reverie"—are deeply theological in character. The first, based

on the anointing with Jatamansi ointment at Bethany, is quiet and contemplative in character. The second, featuring the meal at the house of Martha and Mary that follows the anointing, is playfully energetic, symbolizing the evening's entertainment. The final movement sees the guests sleeping in tents under the stars after the meal and is again contemplative in character so far as the organ part is concerned. Above this the flute plays more energetically, symbolizing Jesus spending the night in ardent prayer while his friends sleep.

After this we shift from the Mander organ to the Dobson, with a work by Czech composer Michal Macourek (b. 1972), professor of composition and conducting at the Jaroslav Ježek Conservatory in Prague, an institution specializing in jazz and contemporary music. His *Duo per flauto e organo (Andante maestoso)*, specially written for Due Solisti, is a gentle contemplative work that suits the tonalities of the flute and organ well.

This is followed by *Jody*, a suite for flute alone, by Yen Barabas (1901–39), a Polish Jew who died in Prague during World War II. The unpublished manuscript of this suite was discovered in Žofie Vokálková's house, although we are not told how it came to be there. The meditative mood of its first two movements—*Fantasie* and *Meditation*—contrasts with the more vigorous rhythms of the third, *Con brio*.

Finally, we come to Lionel Rogg's *Sonate for organ and flute*. Lionel Rogg is better known as a performer than as a composer. I have already suggested parallels between Jiri Ropek's *Sonata* and the *Three Organ Sonatas* of Paul Hindemith, and similar parallels are apparent here, as the leaflet points out. In some rather neglected boxes in my

basement, I have Lionel Rogg's recordings on vinyl made in the 1960s of the organ works of J. S. Bach, recorded on the Metzler organ at the Grossmünster in Zurich, and a recording of Dr. Rogg playing the Hindemith sonatas on the same organ, so he clearly had a special interest in Hindemith, which is especially apparent in the first movement.

It has its moments of excitement, but I would primarily describe this compact disc as "refreshing"—offering refreshment to the spirit, and also including a great deal of music that is refreshingly different. I recommend it as an excellent recording to play when one's spirit is in need of calm at the end of a long day.

—John L. Speller
Port Huron, Michigan

New Organ Music

Chelsea Chen, *The Moon Lady: A Chinese Folktale for Organ and Narrator*. Wayne Leupold Editions, Inc., WL600267, \$13.50.

Hal H. Hopson, *A Pipe Organ Primer for Organ and Narrator*. Wayne Leupold Editions, Inc., WL600259 \$17.50; www.wayleupold.com.

These two works are part of the organ demonstrator series published by Wayne Leupold Editions, Inc., a series of compositions developed to introduce specific age groups to the pipe organ as a musical instrument. These multi-movement works are designed so that each movement demonstrates one of the basic families of organ sound (principals, flutes, strings, reeds) and/or other aspects of the organ. Many of the compositions use a narrator, who may tell a story or provide information about the organ.

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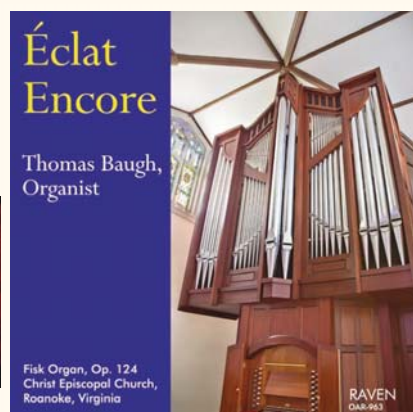
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Reger: Fantasia "Wachet auf! ruft uns die Stimme," Op. 52, No. 2



Thomas Baugh



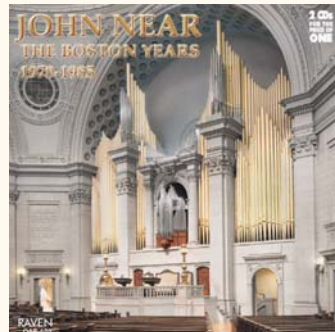
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Highly acclaimed as a concert organist, Chelsea Chen is a graduate of the Juilliard School of Music, where she received both her bachelor's and master's degrees. In addition, she earned an artist diploma at Yale University. The recipient of the 2009 Lili Boulanger Memorial Award, she also won the 2005 Augustana/Reuter National Organ Competition, and she received the 2008 Robert Baker Scholarship and the Charles Ives Prize at the Yale School of Music.

Ms. Chen has added composing to her list of accomplishments. Her organ demonstrator, *The Moon Lady: A Chinese Folktale for Organ and Narrator*, was commissioned by the American Guild of Organists for the 2011 Region I and II convention in Morristown, New Jersey.

The folktale used in the narration centers on two main characters, Hou Yi, a brave Chinese archer, and his wife, Chang-e. The movement titles include "Hou Yi and Peng Meng," "Elixir," "Chang-e Rising," "Hou Yi Chasing the Moon," and "Hou Yi Visiting Chang-e." The character of each movement is influenced by the action of the story and each features a specific organ sound or combination of sounds. Chen incorporates imaginative registrations and techniques to highlight the sounds and tonal qualities. These techniques include the use of a mixture alone as an accompanying registration and the use of double pedaling. Two well-known Chinese folk songs are quoted in *The Moon Lady*. According to the composer, one is associated with the female title character, Chang-e, and the other one with Hou Yi, Chang-e's husband. The two tunes, easily recognizable, are beloved and commonly sung by the Chinese people. The score contains a page of artwork depicting the main characters in the story; permission is granted to copy this art as a handout or to be projected on a screen.

The publisher specifies this demonstrator as one for use with high school students or adults, though the story and music may also be suitable for middle school students. With its legend-based story, the demonstrator will work well in an academic situation. Because of the musical quality of *The Moon Lady*, the work can be performed in an organ concert, therefore offering the opportunity

for creative programming. For a successful and rewarding performance, the piece demands adequate preparation on the part of the organist.

Well known in the church music world, Hal H. Hopson has been a major contributor to the fields of choral music, handbell music, and psalmody. Hopson's organ demonstrator, *A Pipe Organ Primer for Organ and Narrator: An Introduction to the Sounds and Traditions of the Pipe Organ*, will work especially well with those who have little or no knowledge of the organ's sounds and its mechanical parts and accessories. The narration provides information about the different sounds of the organ and defines such terms as manuals, pedalboard, ranks, expression pedals, and pistons. Each section of narration explaining a part of the organ is immediately followed by a musical example that demonstrates it.

As a unifying musical theme in the composition, Hopson utilizes the familiar tune *Yankee Doodle*. The composer is quite imaginative and creative in his manipulations of this tune. It is presented in the style of several pieces, including Bach's *Tocatta in D Minor*, Clarke's *Trumpet Tune*, and Widor's *Tocatta*. The "subtle and not so subtle ways," as Hopson states in the preface, are, at times, entertaining and somewhat humorous. The music will require the organist to spend some time in preparation; the music is in the easy-medium to medium level of difficulty.

This demonstrator is an excellent resource to use in a church or academic situation to introduce the organ as a musical instrument to high school students and adults. With some judicious editing, it will work equally well with children. For churches entering into or just completing a new organ or a renovation project, *A Pipe Organ Primer* is an invaluable tool for educating a congregation about this unique instrument, the organ.

Wayne L. Wold, *Light on Your Feet, Volume Three: A Collection for Organ with Minimal Pedal*. Augsburg Fortress, ISBN 978-0-8066-9802, \$25.00.

Wayne L. Wold serves as associate professor of music and college organist at Hood College in Frederick, Maryland. He

holds degrees from Concordia College of Moorhead, Minnesota, Wittenberg University in Springfield, Ohio, and Shenandoah University in Winchester, Virginia. His compositions include over 200 organ and choral works. In addition, he is an active clinician and has served as a workshop leader for numerous organizations.

Light on Your Feet, Volume Three is designed for organists who are proficient on the keyboard but who have limited experience with pedal technique. The sixteen settings in the volume include works from the eighteenth through the twenty-first century. Ten of the chorale preludes were composed by Dr. Wold; the remaining six, judiciously edited by Wold, include works by G. Winston Cassler, Alexander Guilman, Johann G. Walther, and Michel Corrette. Several of Wold's original compositions are quite delightful and useful, particularly his set of variations on NOËL NOUVELET. Though the variations are given the Easter title (*Now the Green Blade Riseth*), they work equally well for the Christmas season. If an organist has insufficient time to master Marcel Dupré's *Variations on a Noël*, this work will suffice as an easy and enjoyable alternative.

The sixteen settings use tunes associated with both the major seasons of the liturgical year and Ordinary Time: BEACH SPRING; ERHALT UNS, HERR; JESU DULCEDO CORDIUM; LLANFAIR; MARTYRDOM; MORNING STAR; NETTLETON; NOEL NOUVELET; NUN KOMM, DER HEIDEN HEILAND; PRAISE, MY SOUL; SALZBURG; SONG 13; SUSSEX CAROL; VENI CREATOR SPIRITUS; VENI EMMANUEL; and WZLOBIE LEZY.

Organ volumes of this type help to fill two needs: useful settings of hymn tunes for those who are new to playing the organ—particularly students with good keyboard facility but limited pedal experience—and quality pieces for organists whose positions require a large amount of service music for which preparation time may be limited. As Dr. Wold indicates in the foreword, referring to the chorale settings in this volume, "you will find them appropriate for worship, concert, and teaching situations." Wold is to be commended on the creativity and quality of the music contained in this collection. Based on the contents and

usefulness of this third volume of *Light on Your Feet*, the first two volumes in the series warrant exploration.

—Charlie Steele
Brevard-Davidson River
Presbyterian Church
Brevard, North Carolina

New Handbell Music

Savior, Like a Shepherd Lead Us, arranged for 3–5 octaves of handbells and C or B-flat instrument by Bob Burroughs. MorningStar Music Publishers, MSM-3-860, \$4.50, Level III (M+).

This is a solid, creative, brief arrangement of the familiar hymn we all know; however, I would have enjoyed another 10–15 measures of music. The melody alternates between the solo instrument and the bells. Beginning in the key of C major, it transitions nicely to the key of A-flat. If you have a solo instrument in B-flat or C, this is a great piece for featuring it. Separate parts are available in the back of the score, one set for a B-flat instrument, the other for a C instrument.

When I Survey the Wondrous Cross, arranged for 2 or 3 octaves of handbells with optional 2 octaves of handchimes by Karen Thompson. Choristers Guild, CGB818, \$4.50, Level 2 (M-).

From the "Ring More with Less" series, this piece is arranged for 5, 6, or 7 ringers, and assignments are noted on the inside cover for the number of ringers used. Here is a lovely setting of this familiar hymn, with options for 12 handchimes as well. Highly recommended.

Celebrate with Gladness, traditional Hungarian folk song, arranged for 2–3 octaves of handbells by Susan E. Geschke. Agape (a division of Hope Publishing Company), Code No. 2668, \$4.50, Level 2 (M-).

The folk tune *Járba, Méré, Járba* comes to life in this creative arrangement set in the key of G minor. Several special effects are used to enhance the effect of the music: mallets, martellato, martellato lifts, shakes, the echo technique, and even grace notes. Here is a nice challenge for any choir.

Starting Point, Volume One, reproducible music for 2 or 3 octaves of handbells or handchimes, by Sandra Eithun. Choristers Guild, CGB858 (2–3 octaves), CGB859 (3, 4, or 5 octaves), \$34.95, Levels 1-, 1, and 1+ (E).

The purpose of this collection is to provide simpler music to beginning ringers that will foster success by providing the limited use of techniques and no page turns. The pieces include selections from folk, classical, sacred, and original repertoire, and they are ideal for just about any occasion. With the purchase of this collection, you are granted permission to duplicate these arrangements for the sole use of your ensemble.

My Faith Looks Up to Thee, arranged for 3–5 octaves of handbells by Matthew Prins. MorningStar Music Publishers, MSM-30-307, \$4.50, Level III (M+).

This creative and artistically written arrangement of this beloved hymn seems to bring the text alive. Set in the key of E-flat throughout, the flowing, and beautifully written melodic line is clearly heard inside or on top of the music. This is a piece worthy of learning and performing.

—Leon Nelson
Vernon Hills, Illinois

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Listening Carefully II

As I wrote last month, I want to continue to muse about aspects of listening carefully to one's own playing while actually playing. I say "muse" because this is not cut-and-dried. It is about the psychology of playing, of motivating one's self, of being honest with one's self, of trying to shape the playing beyond what can be planned for or expressed through specific ideas. At least that is what it is about in part—it is also about just plain knowing what is going on and keeping things together.

At the end of last month's column, I said specifically that I wanted to muse about "the project of listening for the overall impact of what you are doing." This is, I would say, the most potentially fascinating part of listening closely while playing, the most philosophical or theoretical, and perhaps the most controversial or subject to being thought about very differently by different players, teachers, and students. I myself divide it into two components, clearly related to each other but somewhat distinct: first, listening to make sure that what you are trying to do interpretively (rhetorically, expressively: there are a number of ways to describe it) is coming across; second, listening in such a way that you yourself are actually moved or affected by the expressive/interpretive impact of what you are playing, in a way that is analogous to what you hope and expect that the (other) listeners are experiencing.

It is the second of these that I think is actually potentially controversial. I should say that it is also something that greatly intrigues me, and that I try to do myself, when I think that I can. I believe that it is actually an integral part of my performance process, and that I would have trouble playing effectively without being—at least much of the time—open to experiencing directly the feelings, moods, thoughts, affects, etc., that I hope that my playing will create in other listeners.

Rhythmic inflection

Part of the reason for this is specific and concrete as a set of performance techniques. Some of the time—not at every instant during any piece, but recurrently and frequently—I try to create (or enhance) expressiveness through the use of rhythmic inflection. This happens on both a small scale—individual notes of small rhythmic grouping being made a little bit longer than other notes, for various sorts of emphasis—and on a longer scale—stretching the rhythm or timing of phrases or sections, slowing down the tempo, cranking it back up, and so on. (I should acknowledge that I didn't create this idea. I think that I do more of it than many players, especially with Baroque keyboard music, where a tendency has existed for many years to deny or limit these sorts of interpretive possibilities. That is a large subject, and one for another day.)

These are all gestures that cannot, as far as I can tell, be completely defined or measured or completely planned out in advance. It is necessary to get them right at the very moment that you are performing them, on a quasi-improvised basis. (Or planned up to a point and refined on a quasi-improvised basis). Since the goal of these sorts of gestures is affective or emotional, at least one way to gauge the rightness of the gesture is to let yourself experience the emotion and to shape what you are doing accordingly.

There are two other, less technical or concrete, reasons why I am interested in embracing the idea of trying to experience the emotional content of what I am

playing while I am playing it. One of these is that I know that if I am getting something meaningful out of what I am playing, then it is possible for someone else to do so. If I am not, then I can't be sure. I can try to know. I can rely on people telling me that they got something out of a performance. I can make predictions about what ought to work in performance and then try to do that in such a way that I can know that I did it. (Both of these are very real and important). There's the faith in the music, the pieces: if I am playing a great piece, and playing it basically well, with appropriate sounds, and so on, then most likely something good is going to come across. I suppose that the desire to allow myself to be caught up in or swept up by what I am playing is in part a desire to go as far as possible towards making a performance as powerful and effective as possible.

Motivation

The second of these two other reasons is one of motivation. Of course I can be motivated by "professionalism," by a sense of responsibility, by wanting to be seen to give good performances ("heard", really), by finding it gratifying to get reports from listeners that they got something out of a piece or a concert, and so on. (Also to justify whatever I am being paid!) However, actually experiencing directly a version of what I think I can get out of the kind of music that I play is an important component of what keeps me wanting to do it, and what motivates me to work hard at it and to accept the inevitable tension that comes with public performance. This may be selfish or self-indulgent. It is powerful, however, and probably does no harm, even if selfish. (It does have pitfalls, however, which I will get to below.)

Here's a very personal story about this—one that has an essential component or two missing because of the lapse of time, but that I still find important. One of my two graduate degree recitals consisted of *The Art of the Fugue*. I played the whole work on the organ (the Fisk organ at Westminster Choir College, just for the record). It was by far the hardest thing I had done up to that point. It is almost certain that I "shouldn't" have done it. My level of skill and experience at that point was such that it would have been difficult to predict with any confidence that I could pull this off, even at a minimal level of success. However, I was highly motivated in advance by my existing very strong—and very emotional—relationship with that piece as a listener. Clearly my teacher, Eugene Roan, thought that I could do it or that it would be worth trying. I believe he had a lot of respect for the motivation factor, and in general believed in letting people do or try that which interests and excites them the most (as do I).

The main moment that I remember from that performance is the very end. *The Art of the Fugue* is incomplete: Bach died before he could compose (or perhaps just before he could dictate) the final section. The piece actually breaks off in the middle of a line. Everything is unresolved. To me at the time (and still now) this moment when the counterpoint abruptly breaks off and there is silence where there should have been music is one of the most powerful moments in all of the arts. Of course it is a moment that the composer didn't intend. It was created by a coming together of random things, not all of them good. And it is certainly possible to debate whether it is a good idea to finish the piece, as many people have done over the centuries. Clearly any such completion is not, cannot be, what

the composer intended, but the abrupt breaking off that I find so powerful is not what the composer intended either. I recall being essentially overwhelmed by the effect of the premature end of the long piece that evening. I was in a state of collapse and had to spend quite a while collecting myself before I turned around to the audience. Now, amongst the things that I can't re-capture from that day is whether my performance was in fact particularly effective—of the piece as a whole or of the moment that I found so powerful. I also don't know whether I was in a similar state of enrapture with the emotional content of some or many earlier passages in the work: probably so, but I don't have a vivid memory of it. I also don't know how well I avoided the pitfalls of being that caught up in what I was playing: very possibly not very well. (I didn't record that performance, or else I would know some of this.)

So I am telling this somewhat unsatisfyingly incomplete story because of this: the memory of how I felt as that performance of *The Art of the Fugue* ended has been a significant and very specific motivating factor for my work as a player ever since, including through various moments of frustration or what seemed to me like loss of direction. Therefore, to return expressly to the world of teaching, I encourage students to allow themselves to create this same sort of motivation for their work.

I often suggest to students the following practice tool. Once they have identified a spot where they want to make a rhythmic gesture (usually of the sort that might be described as "rubato") they practice that gesture, in the privacy of the studio, in as exaggerated a manner as possible: take the risk of executing a gesture that is utterly tasteless, mannered, "schmaltzy." This is to counter the fact that we usually only visit the gestures that we think we want to make "from below" (so to speak), that is, only compared to and judged in comparison to not making such a gesture, or to a modest version of the gesture. This stems from and then reinforces a philosophy that teaches a kind of reluctance about such gestures. If you hear a rhythmic inflection from both sides, you get a different sense of exactly how it might be effective. I mention this because the only way I know of to make that judgment as to when something is exaggerated, when it is too slight, and when it is just what you want is by experiencing the actual result. Only if a student is willing and able not just to listen, but to feel, to experience, can that student say "Yes, that was effective," or "That was too exaggerated: the intensity burst and was lost," or "That wasn't enough to do anything for me." The ability to do this is a step in moving away from too much reliance on other people's reactions to your playing—not that those can't then also be taken into account.

Other opinions

So what are the drawbacks? Well, I have recently been asking fellow musicians, "What do you think about actually experiencing the emotional content of what you are playing, while you are playing it?" And when I have gotten concerned or skeptical responses, the reservations expressed have been mostly one of these: that if you are looking to experience the emotion behind the music directly yourself, you are likely to make that emotion come across too strongly, and this sort of listening and reacting can distract you from just plain accurate playing. In other words, if you get too caught up in what you are hearing, you will forget to stay on top of the




notes, fingers, and pedalings. (I should say that it surprised me what a large percentage of the responses to this question were skeptical or negative. My own desire to embrace this sort of approach to the player as listener is by no means shared by everyone.)

I think that my own response to these concerns is something like this. As to the first one, I would suggest not worrying about it until there is a reason to. I think that most listeners want more expressive rather than less expressive playing, and that the dynamic that might lead some players to overdo emotion in performing if they are caught up in hearing that emotion themselves is perhaps in fact just a corrective to a common tendency for reticence and shyness about expressivity. If there is feedback from trusted listeners—or from your own experience listening to recordings, assuming that they are accurately engineered—telling you that what you are doing is overblown, then you can take that into account. It would be a shame to assume in advance that this will be the case.

As to the second concern, I think that preparation is the main key. If a piece or passage is solidly learned, then the need to think consciously about the next fingering or pedaling or note is limited, and the vulnerability to distraction is small. The particular kind of distraction that comes from the content of the music itself is also at least correlated with what is going on in the notes of the piece. It is always necessary to be ready to pull back and shift focus to just keeping it going, and an emotional or affective involvement in the content of the music is only one sort of thing from which a player might sometimes have to pull back. I don't think that there is any particular reason to be afraid of being unable to do so when the need arises. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey, teaching harpsichord, organ, and clavichord. Gavin can be reached by e-mail at gavinblack@mail.com.

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The smooth operation of your automobile's engine is all about controlling leaks. Piston rings, which are metal washers that seal the pistons against the cylinder walls, isolate the combustion chamber above the pistons from the lubrication of the piston rods and crankshaft. When the rings fail, the oil from below splashes up into the combustion, and now you're "burning oil." That's what's going on when excessive black and stinky smoke is coming out of your tailpipe. You need a ring job.

Above that combustion chamber are the valves that open to allow the air/fuel mixture from the carburetor or injector in to be ignited by the spark plug, and those that open to allow the exhaust to escape after the cylinder fires. (I know, I know, you diesel guys are waving your arms in the air, saying "OO, OO, OO . . ." We'll talk about diesel combustion another day.)

The valves are operated by the camshaft, which is also lubricated by the engine oil. If the valves leak, fuel and exhaust can trade places, and the engine's operation gets screwed up. You need a valve job.

Perhaps you've had car trouble caused by a worn timing belt. That belt turns the camshaft at just the right ratio to the engine's revolutions, so that intake valves open, letting in the fuel before the spark plug ignites it, and exhaust valves open after the firing, letting the exhaust out. My car's engine has eight cylinders, and at highway speed, runs at about 2,500 revolutions per minute, which is 41.6 revolutions a second. All eight cylinders fire with each revolution, so there are 332.8 valve openings (and closings) each second. That's cutting things pretty close. But we sure expect that engine to start every time, and to run like a clock hour after hour. Say you're driving three and a half hours from New York to Boston. To get you there, you're asking for 4,193,280 precisely timed valve repetitions. It's a wonder it works at all.

It's all about the holes.

I like to describe the art of organ building as knowing where to put the holes. Organbuilding workshops include immense collections of drill bits. My set of multi-spurs goes from

half-inch to three-inches. They graduate in 64ths up to one inch, 32nds up to one-and-a-half, 16ths to two-and-a-half, and 8ths up to three inches. I have two sets of "numbered" bits (1-60 and 1-80), one of twist drills from 1/16 to one-inch, graduated by 64ths, and one set of "lettered" bits (A-Z).

If you're interested in knowing more about those sets, follow this link: www.engineersedge.com/drill_sizes.html. You'll find a chart that shows the numbered, lettered, and fractional sizes compared to ten-thousands of an inch: #80 is .0135", #1 is .228", just under 1/4" (which is .250). If you have all three sets, and mine are all packed in one big drill index, you're covered up to nearly half an inch in tiny graduations.

Why so fussy? Say you're building tracker action parts, and you're going to use #10 (B&S Gauge) phosphor bronze wire (.1018) as a common axle. You want the axle to be tight enough so there's minimal slop (no one likes a rattly action), but loose enough for reliable free movement. A #38 drill bit is .1015 B&S Gauge—too tight by 3/1000s. Next one bigger is #37, .1040". That's a margin of 22/1000s, the closest I can get with my sets of bits.

And there are lots of holes.

Lots of the holes in our organs allow the passage of wind pressure. In the Pitman windchests found in most electro-pneumatic organs, there are toe-holes that the pipes sit on and rackboard holes that support them upright. There are holes that serve as seats for primary and secondary valves. There are channels bored in the walls of the chests to allow the exhausting of pouches and there are exhaust ports in the magnets. All of those holes, except in the rackboards, have valves pressed against them to stop the flow of air.

Let's take that a step further. A fifty-stop organ has over 3,000 pipes. That's 3,000 pipe valves. If that organ has seven manual windchests (two in the Great, two in the Swell, two in the Choir, and one in the Solo), that's 427 primary valves, 427 secondary valves, and 427 magnet exhaust ports, in addition to the pipe valves. There's one Pitman chest in the Pedal (Spitz Flute 8', Gedackt 8', Chorale Bass 4', Rauschpfeife III) with 32 of each. And there are three independent unit chests in the Pedal with 56 of each. Oh, wait. I forgot the stop actions, 50 times 3. And the expression motors, eight stages each, 16 times 3. And two tremolos . . . That's 9,162 valves. Not counting the expressions and tremolos, every one of those valves can cause a cipher (when a stop action ciphers, you can't turn the stop off).



Looking up at pipe valves

How many notes do you play on a Sunday morning? The Doxology has 32 four-part chords. That's 128 notes. If you play it using 25 stops, that's 3,200 notes, just for the Doxology! Are you playing that Widor Toccata for the postlude? There are 126 notes in the first measure. Using 25 stops? That's 3,150 notes in the first measure! There are 61 measures. At 3,150 notes per measure, that's 192,150 to finish the piece. (I haven't counted the pedal part, and while the last three measures have big loud notes, there aren't that many.) Using this math, you might be playing four or five hundred thousand notes in a busy service. And remember, in those Pitman chests, four valves operate for each note (magnet, primary, secondary, pipe valve), which means it takes 12,800 valve openings to play the Doxology, and 768,600 for the Widor. Let's take a guess. With four hymns, some service music, an anthem or two, plus prelude and postlude, you might play 1,750,000 valves on a Sunday. (Lots more if your organ still has the original electro-pneumatic switching machines.) No ciphers today? Organ did pretty good. It's a wonder it works at all.

Next time the personnel committee sits you down for a performance review, be sure to point out that you play 500,000 notes each Sunday morning.

Dust devils

Pull a couch away from the wall and you'll find a herd of dust bunnies. Messy, but innocent enough, unless someone in your household is allergic to dust. But dust is a real enemy of the pipe organ. Fire is bad, water is bad, vandalism is bad, but dust is the evil lurker that attacks when you least expect it. A flock of sawdust coming loose inside a windchest, left from when the organ was built, finds its way onto a pipe valve, and you've got a cipher.

Imagine this ordinary day in the life of a church. The organist is practicing, and the custodian is cleaning up in the basement. Airborne dust is sucked through the intake of the organ blower, and millions of potential cipher-causing particles waft through the wind ducts, through the reservoirs, and into the windchests, there to lurk until the last measure of the Processional March of the wedding of the daughter of the Chair of the Board of Trustees—whose family gave the money for the new organ. One pesky fleck hops onto the armature of the magnet of "D" (#39) of the Trompette-en-Chamade, and the last of Jeremiah's notes continues



A V-8 engine

into oblivion. (Ciphers never happen in the Aeoline when no one is around!)

I'm thinking about valves—how they work, what they do, what are their tolerances, and how many times they repeat to accomplish what we expect—because I was recently asked to provide an estimate for the cost of covering and protection of a large pipe organ during a massive renovation of the interior of a church building. There are organ cases on either side of the huge west window, and another big organ chamber in the front of the church, forming the corner between transept and chancel. There are lots of mixtures, and plenty of reeds—and with something like 3,500 pipes, a slew of valves.

The stained-glass west window will be removed for restoration, and the general contractor will construct a weather-tight box to close the hole. That'll be quite a disturbance for the organ, with its Trompette-en-Chamade and mixture choruses. The plaster walls will be sanded and painted. The wooden ceiling with its complex system of trusses and beams will be cleaned and refinished. The entire nave, transept, and chancel will be filled with scaffolding, complete with a "full deck" 40 feet up, which will serve as a platform for all that work on the ceiling.

To properly protect a pipe organ against all that, removing the pipes, taping over the toeholes, and covering the windchests with hardboard and plastic is an important precaution. That means that all those little valves cannot be exposed to the dust and disturbance around the organ. To do that, you have to vacuum the chest surfaces, and organbuilders know how to do that without shoveling dust directly into the pipe holes.

The pipes that are enclosed in an expression chamber can be left in place if you disconnect the shutters, and seal the shutters closed with gaffer's tape and plastic. Even, then, all the reeds should be removed, packed, and safely stored.

The blower is the best way for foreign stuff to get inside the guts of the organ. It's essential to prepare the organ blower for the building renovation. Wrap the blower's air intake securely with plastic and heavy tape. Those 42-gallon "contractor" trash bags are great for this. And cut the power to the blower motor by closing circuit breakers, to be sure that it cannot be inadvertently started. Before you put the blower back into service, give the room a good cleaning, and allow a day or two for the dust to settle before

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The 2014 University of Michigan Organ Conference

September 28–30, 2014

By Marcia Van Oyen

The first University of Michigan Organ Conference took place in 1961, featuring Anton Heiller, and was the brainchild of Marilyn Mason. It is singular in the organ world for its longevity. Just two other schools offer comparable conferences: The Eastman School of Music initiated the EROI festival in 2002, and Indiana University started an annual conference in 2010. During its 54-year history, the U of M conference has featured a glittering array of artists and lecturers from the United States and Europe in addition to offerings by Michigan faculty and students. In 2014, this annual organ conference was held September 28–30. Due to construction at the School of Music, Theater and Dance on north campus, all events were held on the U of M's central campus, with conference attendees circulating between Hill Auditorium, First Presbyterian and First Congregational churches. Shortened to two days rather than three a year ago to make it more accessible to attendees, the conference continues to offer a slate of strong academic content and fine performances.

The 2014 conference not only honored Michele Johns's 33 years of teaching but also was a natural showcase for the revamped Michigan organ department, with strong contributions by the new faculty. Following the retirements of three long-time teachers in close succession—Robert Glasgow in 2005 after 43 years, Marilyn Mason in 2013 after 66 years, and Michele Johns in 2014 after 33 years—unlike Michigan's beleaguered football program, the organ department is transitioning smoothly into a new era. Kola Owolabi has joined the department as associate organ professor, and Joseph Gascho is the new associate professor of harpsichord. Vincent Dubois has been named permanent visiting professor, and a carillon instructor will be hired for the next academic year. James Kibbie became department chair in 2013, providing both continuity and a fresh approach. He seems genuinely excited about the department's future. Current students come from a wide range of backgrounds, undergraduate applications have increased, and students are evenly spread between the undergraduate and graduate levels of study. The desire is to promote a culture of openness and excellence. As Dr. Kibbie is fond of saying, "There will always be a need for organists. We can't predict what church musicians will need to do in the future, but we will continue to pursue excellence."

The biggest change in the department was brought about by requests from students to study with all of the organ professors rather than being bound to one studio. Once a week they take part in a department-wide studio class dubbed "Common Time." The era of

specialization has been succeeded by a focus on collaboration and breadth. Early music is integrated into the organ department with Dr. Gascho's harpsichord instruction, and the focus is on an eclectic approach to musical development to parallel the current professional landscape for church musicians and organists. Dr. Owolabi includes improvisation and church music courses among his teaching duties, offering sessions on blended worship music, different choral styles, and multi-cultural music.

A Grand Night for Singing

"A Grand Night for Singing," a gala concert put on by the choral, vocal, and theatre departments of the University of Michigan School of Music, Theatre and Dance, offered conference attendees a great opportunity to witness the wide spectrum of vocal activity the school boasts. With over 650 students in eleven auditioned ensembles, the high caliber of Michigan music students and its excellent faculty was demonstrated by the fine performances prepared after only nineteen days of classes. Ensembles featured were the **Chamber Choir, University Choir, Orpheus Singers and Orchestra, Men's Glee Club, and Women's Glee Club.** In addition, the program included a scene from the musical *Dead Man Walking* and performances by voice majors.

The concert concluded with all forces on stage for the *Star Spangled Banner Medley*, which had been featured previously in a football halftime show with the marching band and 500 singers in celebration of the 200th anniversary of our American flag. Before departing, the audience joined in "It's a Grand Night for Singing" by Rodgers and Hammerstein. **Jerry Blackstone**, director of choirs and creator of this fifth annual event, included this comment in the program: "We are a singing community, and I am so happy that you are here to experience this Grand Night with us. Breathe deeply! Sing from your hearts!" The energy coming from the stage was palpable, and the enthusiasm of the audience unbridled.

Stellar performances by Michigan faculty

The highlight of the 2014 conference was stellar performances by Michigan faculty members Joseph Gascho and Kola Owolabi, and by Karl Schrock. Though not on the faculty at present, **Karl Schrock** did yeoman's work serving as interim organ professor for the 2013–14 academic year while also maintaining his teaching duties at Kalamazoo College. Schrock offered a delicately articulated and subtly nuanced performance, having selected his repertoire—which offered plenty of sonic and stylistic variety—to mesh with the disposition of the Wilhelm organ at First Congregational



Kola Owolabi, Sherri Jo Brown, Kipp Cortez, Emily Solomon, Paul Giessner (photo credit: Marijim Thoene)

Church. His harmonization of the tune was judicious and carefully handled, never overpowering, and his registrant was well rehearsed and expert in manipulating stops for him. Schrock's program included works by Bach, Clérambault, Tournemire, Langlais, and Mendelssohn. Schrock negotiated each style with ease and assurance. His performances of the *Cantilène Improvisée* (a transcription) by Tournemire, followed by Langlais' *Miniature* (commissioned by and dedicated to Marilyn Mason) were particularly charming. It was an exquisite program and a delight for the listener.

Joseph Gascho, associate professor of harpsichord and early music, played a wonderful recital in the intimate space of Monteith Hall at the First Presbyterian Church on Tuesday afternoon. James Kibbie's introduction of Gascho displayed his delight in having him on the department team. Gascho has much ensemble experience and hopes to expand early music opportunities, making them a more integral part of the music school. His program included works by J.S. Bach, Buxtehude, Charpentier, and C.P.E. Bach. He was joined by viola professor Yitzhak Schotten for the Bach *Sonata in G Minor*, BWV 1029, playing a sweet-sounding viola from 1570. Gascho and Schotten were in perfect synch and spirit, even in the many parallel trills. Gascho is very personable and warmly communicative in his playing. His conversational remarks before each piece further enhanced his connection with the audience.

Kola Owolabi put the Hill Auditorium organ through its paces with a program including works by Bach, Parry, Bingham, Widor, and Eben. His quiet technique matches his reserved demeanor, but underlying both is great confidence and a passion for excellence. Owolabi's unfussy articulation and tasteful acknowledgement of harmonic events in the Bach made for easy listening, while he let the organ's sweetest sounds sing in Parry's lyrical *Chorale Prelude on 'Martyrdom.'* Equally fine was Bingham's *Toccata on 'Leoni.'* It is a powerful work, beginning with a harmonization of tune then launching into alternation between French-toccata style and quieter sections that display Bingham's distinct style. The complex texture of the Widor *Pastorale* from *Symphonie II* was rendered with ease and elegance and the heroic finale was played with aplomb. Eben's *Four Biblical Dances* comprised the second half of the program, preceded by clear verbal notes given by Owolabi. The Biblical passages related to each movement were read ably by current organ students. In this fascinating work, which displays Eben's imaginative take on the Biblical stories, Owolabi's quiet, efficient technique was particularly effective, letting the experience be all about the

music and its sonorities while the performer stays out of the way.

Joshua Boyd, who has studied with Marilyn Mason and Karl Schrock, gave his bachelor's degree recital on Monday afternoon, performed from memory. He launched into the program with energy and confidence in the *Recessional* by Mathias followed by a sensitively played *Drop, Drop Slow Tears* by Persichetti. He appeared to be thoroughly enjoying himself throughout the *Adagio* from Widor's *Second Symphony*. The first half closed with *Digital Loom* by Mason Bates, a fascinating and enjoyable piece for organ and electronica, which Boyd had played to rave reviews at the Ann Arbor POEA this past June. Bates grasped the mystery and visceral quality of the organ, successfully pairing its power with throbbing electronic sounds. The second half of his ambitious program was Dupré's *Symphonic Passion*, masterfully played. Boyd's fine performance proved that he deserved a hearing at the organ conference.

True to Michigan tradition, the evening organ concerts at Hill Auditorium were preceded by 30-minute carillon concerts. **Pamela Ruiter-Feenstra** offered a sensitively played program on Sunday evening, complete with program notes, and **Kipp Cortez**, coordinator of carillon studies, played Tuesday evening. During these concerts, a handful of the organ crowd sat listening outside while students wandered by, often pausing to gaze up at the carillon tower and snap a photo with their phones.

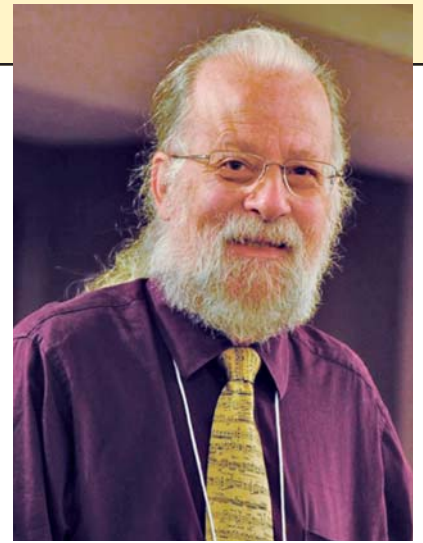
The first organ concert of the conference was given by **Jörg Abbing** of Saarbrücken Conservatory of Music in Germany. His program consisted largely of twentieth-century music and made for demanding listening. Realizing he had planned a daunting program for the listener, Dr. Abbing made a late substitution of Franck's *Pièce Héroïque* to open his concert. This and Reger's *Phantaisie 'Hallelujah! Gott zu loben'* were far less than polished, but Abbing played works by Messiaen, Guillo, and André Jolivet with conviction and finesse. At eighteen minutes and fifteen minutes in length, the Guillo and Jolivet works require a real commitment from the performer not only to handle the technical demands, but also to make sense of the noisy bursts of sound alternating with slow-moving sections and silences. *Mandala* by Jolivet is a programmatic work, describing the seven continents and seven seas of the Jambu diagram, a "mandala" to aid Hindu meditation. Jean Guillo was one of the first to perform it in 1969 and devised the registration scheme for the published work. In contrast, Guillo's *Regard* does not have a program, reflecting his preference for leaving the audience free to interpret his piece. It is interesting to note that



Joseph Gascho (photo credit: Marijim Thoene)



Matthew Dempsey, Joshua Boyd (photo credit: Marijim Thoene)



Michael Barone (photo credit: Marijim Thoene)

Jolivet's piece was composed in 1969 and was revolutionary at the time, while Guillou's, written in 2011, does not differ from it appreciably in style.

Abbing proved to be an engaging and effective coach in a Monday morning workshop on improvising on Gregorian chant. He believes all students should be creating their own music in order to help develop a unique musical personality. He worked with several organists on harmonizing melodies, changing the tonality and paraphrasing the melody. Master's student **Ye Mee Kim** and Michigan organ alums **Joseph Balistreri** and Dr. **Naki Sung-Kripfgans** were Abbing's willing and skilled pupils.

A variety of lectures

Michael Barone kicked off Monday morning with "So Much Music, So Little Time," another of his organ music appreciation sessions that have become a fixture at the Michigan organ conference.

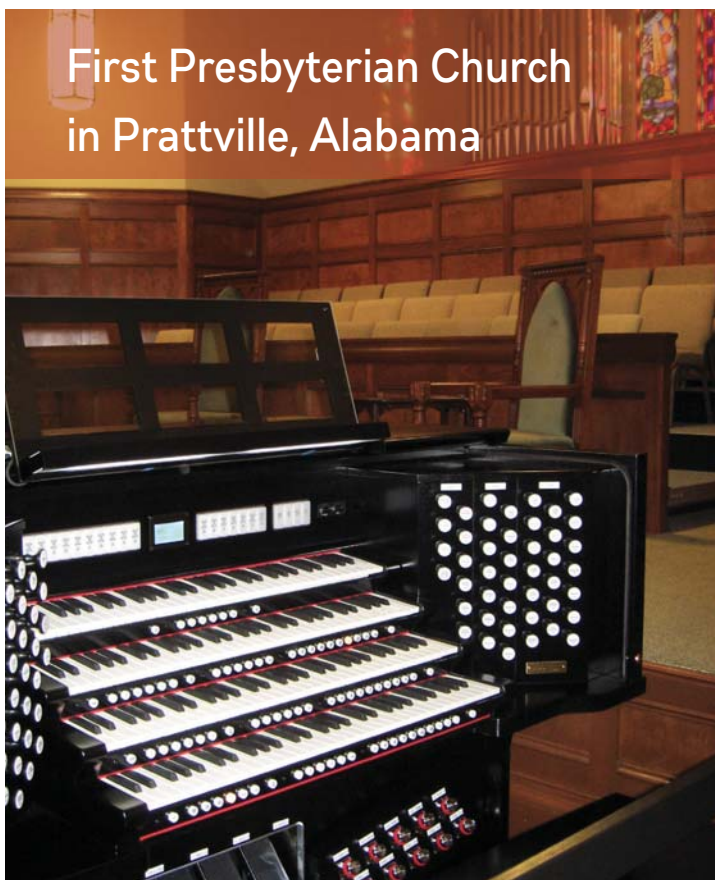
Barone always provides an enjoyable and insightful session, playing his chosen instrument—a stereo and stack of CDs. This musical tour included Bach cantata movements arranged for two organists, the *Tocatta and Fugue in D Minor* for saxophone and organ, Cameron Carpenter's performance of a Bach solo cello work played on the pedals, and a piece for organ and harmonica, to name a few. Barone is fully immersed in the realm of organ music, always ready to listen with an open mind, and is fascinated by all sorts of organ music. He invites organists to follow suit in expanding their musical horizons. Ending the session on a wistful note with a recording of *Refined Reflection* by Stephen Paulus (from his unfinished *Baronian Suite* written in honor of "Mike"), he commented "You'll never have enough time, but make the most of it."

On Monday afternoon, Michigan organ alumna **Joy Schroeder** gave a lecture on "The Power of Theoretical Analysis upon

Performance, Illustrated in Two Chorale Prelude of Bach and Brahms." Believing there is often too much disconnection between performance and theoretical analysis, Dr. Schroeder encourages analysis as an aid to memorization and a way to discover new aspects of the score. She illustrated her analytical techniques with Bach's chorale preludes *Durch Adams Fall ist ganz verderbt* and *Christe du Lamm Gottes* from the *Orgelbüchlein*, and *O Welt, ich muss dich lassen* by Brahms. She noted that given the variety of opinions among theorists, discernment is required in applying analysis to interpretation. Schroeder's points are well taken. It is all too easy to get caught up in learning the notes without a good understanding of the architecture of a piece.

Tuesday morning, **Iain Quinn** of Florida State University gave a lecture on Russian organ music, providing an enlightening entrée to this little known realm of repertoire. The first organs

in Russia were owned by the nobility and opportunities to compose organ music were limited because the Russian Orthodox Church suppressed the use of organs. Nevertheless, there is a small but very fine body of Russian organ literature written in the nineteenth and twentieth centuries. By the mid-nineteenth century, there were over two thousand organs in Russia, though many were destroyed during the Russian revolution. The first published organ works in Russia were three fugues by Glinka. Others who composed organ music are Gretchaninov, Rachmaninoff, Shostakovich, and Glazunov, whose works are the most substantial. Dr. Quinn skillfully played several engaging pieces, closing with the *Prelude and Fugue in D Minor* by Glazunov, which was dedicated to Saint-Saëns. Quinn provided a list of about three dozen works currently in print, most of which are published by Bärenreiter.



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Conference report

Michigan Improvisation Competition

The third annual Michigan Improvisation Competition, developed by Michele Johns, took place on Tuesday afternoon at the First Presbyterian Church of Ann Arbor. The competition has injected new life into the organ conference, offering another event open to the public and an opportunity for another church to be involved with the conference. Judging by the attendance at the competitions, this event is an audience favorite. Contestants in the preliminary round submitted a recording of a free improvisation on a given theme and a hymn introduction and two stanzas of the tune PLEADING SAVIOR. Preliminary round judges were Dr. Gale Kramer, Dr. Joanne Vollendorf Clark, and Dr. Marcia Van Oyen. Five contestants were invited to the final round, which involved similar improvisational challenges—a free improvisation on a given theme, a free improvisation on DARWALL'S 148TH, and a hymn introduction and two stanzas of DARWALL'S 148TH with the audience singing along. Final round judges were Dr. Larry Visser, Dr. Ronald Prowse, and Dr. Jorg Abbing.

First prize was awarded to **Luke Mayernik** of Pittsburgh, second to **Christopher Ganza** of Oklahoma City, third and audience prizes to **Matthew Koraus** of New York, fourth to **Aaron Tan** of Ann Arbor, and fifth to **Bryan Sable** of Pittsburgh. The prizes were sponsored by the American Center for Church Music. Once again, First Presbyterian proved to be an ideal venue for the competition with the ample resources of its Schoenstein organ (III/42) and its hospitable staff and volunteers. Following the competition, the



Iain Quinn (photo credit: Marijim Thoene)

Ann Arbor AGO provided a dinner for conference attendees.

Honoring Michele Johns

Festivities to celebrate and honor **Michele Johns's** 33 years of teaching in the organ department began Monday evening with a catered dinner held at the First Congregational Church. Joseph Balistreri, director of music at the Archdiocese of Detroit and Michigan organ alumnus, served as master of ceremonies. Dr. Timothy Huth, Dean of the Ann Arbor AGO, Colin Knapp, organ conference coordinator, Dr. James Kibbie and Matt Greenough, former cantor at Our Lady of Good Counsel Parish, each offered humorous anecdotes, remembrances, and words of appreciation.

In addition to her three decades teaching church music skills and philosophy at U of M, Michele Johns is the author of *Hymn Improvisation* (Augsburg 1987) and a regular columnist for GIA Publications. She is co-founder and executive director of the American Center for Church Music, an Ann Arbor-based, non-profit organization through which



Improv Competition (photo credit: Colin Knapp)

she was producer of five interdenominational choir festivals plus concerts, hymn-playing competitions, workshops, and conferences for the enrichment of church musicians. The ACCM currently supports the Michigan Improvisation Competition. She is also the co-founder and first Dean of the Ann Arbor Chapter of the American Guild of Organists.

For more than twenty years, Michele Johns served as director of music at Our Lady of Good Counsel Parish in Plymouth Michigan, developing one of the largest music ministries in the Archdiocese of Detroit. The ministry included 22 cantors, 5 handbell choirs, plus an 80-voice adult choir. Under her direction, the Plymouth Counsellors Chorale completed five European tours to ten countries and tours to churches in the United States. During her time in Ann Arbor, Dr. Johns also served at the Bethlehem United Church of Christ and the First Congregational Church. Her organ solo appearances in North America and abroad have featured music of the 18th and 20th centuries. In honor of her 30th anniversary of teaching at UM, a group of UM organ alumni created the Michele Johns Scholarship for Organ Performance and Church Music. Like her esteemed colleague and teacher, Marilyn Mason, Johns came to Ann Arbor to study organ at U of M and never left.

Following the celebratory dinner at the conference, there was an alumni recital featuring students of Michele Johns. Performers were Dr. Christine Clewell, Dr. Brandon Spence, Stephanie Yu, Dr. Andrew Meagher, and Dr. Larry Visser. The repertoire included a variety of repertoire reflective of what Michele Johns would have covered in her church music classes—everything from a trio sonata to a congregational hymn setting. The program included the audience singing the anthem *Peace I Give to You*, composed by Larry Visser when he was a student, in honor of Michele Johns. The piece was later published by GIA and dedicated to Johns for her 20 years of service to Our Lady of Good Counsel Parish.

Songs of Thankfulness and Praise

Perched atop stools, morning-show style, Darlene Kuperus and Larry Visser

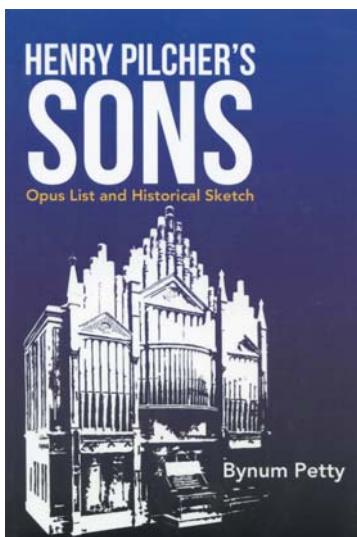
offered an upbeat and personal tribute to Michele Johns titled "Songs of Thankfulness and Praise." They began with an overview of her career and the church music courses she taught. Her courses included liturgical practices in different denominations, hymnody, hymn improvisation, and a church music practicum, which included discussion of books on church music and issues that church musicians face. Dr. Kuperus provided a recommended reading list of books dealing with changes in the church music landscape, including Eileen Guenther's excellent *Rivals or a Team?* The most entertaining portion of the presentation was the time spent on recollections of Johns' personal characteristics and what she taught her students. Citing Johns' warm, down to earth manner and ability to connect with people, both Kuperus and Visser said that she helped them understand that church music is relational. They applauded her emphasis on consensus and collaboration, as well as her notion that it matters how you treat people. Quotes of comments Johns is regularly known to make such as, "That idea was worth this whole meeting," and "We do this, ja?" elicited smiles and head nods from the audience.

On a personal note, I have truly enjoyed the opportunities I've had to work with Michele Johns, particularly in recent years. While still at OLGC Parish, which is down the street from my church in Plymouth, she revived a Thanksgiving Choir Festival involving the choirs and bell choirs of five churches in town. I continue to organize this festival thanks to her inspiration. She is a dear soul with the ability to come up with great ideas and involve many people in implementing them. It is perhaps her collaborative spirit and kind heart that have had the greatest influence on those privileged to work with her. Thank you, Michele, for all of your contributions to the world of church music and for your friendship. ■

Marcia Van Oyen earned master's and DMA degrees at the University of Michigan, studying organ with Robert Glasgow. She is currently Minister of Music, Worship and Fine Arts at First United Methodist Church in Plymouth, Michigan.

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Remembering Charles Dodsley Walker

(1920–2015)

By Neal Campbell

Charles Dodsley Walker, 94, died in New York City on January 17. At the time of his death he was the conductor of the Canterbury Choral Society, organist and choirmaster emeritus of the Church of the Heavenly Rest in New York City, and the artist-in-residence of St. Luke's Parish, Darien, Connecticut.

For most of the 20th century—continuing into the 21st—Charles Dodsley Walker was active and prominent in New York City cultural life, directing musical activities for churches, schools, and secular organizations. He was also a Fellow of the American Guild of Organists and was president of the AGO from 1971–75.

Born on March 16, 1920, in New York City, his family soon moved to Glen Ridge, New Jersey. There, at Christ Church of Bloomfield and Glen Ridge, he first sang in a choir and played the organ. In 1930 he was admitted to the Choir School of the Cathedral Church of St. John the Divine, where he sang in the cathedral choir directed first by Miles Farrow, and shortly after by Norman Coke-Jephcott who was young Charles' first teacher, with whom he studied organ, harmony, and counterpoint in weekly lessons. Upon graduation Charles went to Trinity School in New York, while continuing his study with Coke-Jephcott. He soon assumed the duties of school organist at Trinity, playing for daily chapel services. As he told *THE DIAPASON* in a 90th birthday interview in the March 2010 issue, "They then brought in a French teacher to play the organ who simply couldn't play, so I went up to the headmaster and said 'I can play' and so I became the school organist."

Upon the advice of Channing Lefebvre, organist of Trinity Church Wall Street, CDW went to Trinity College in Hartford, Connecticut. It was his desire to receive a liberal arts degree while still studying music seriously, as his goal was to have a classroom teaching career in addition to being a church musician and organist. So it was that he pursued a major in modern languages with concentration in French, while also studying organ with the college's organist and music professor, who just happened to be the leading proponent of the French school of organ playing in America at that time: Clarence Watters, a protégé and friend of Marcel Dupré. While at Trinity College, CDW held his first church appointment at Stafford Springs Congregational Church in Stafford Springs, Connecticut, about halfway between Hartford and Worcester, Massachusetts.

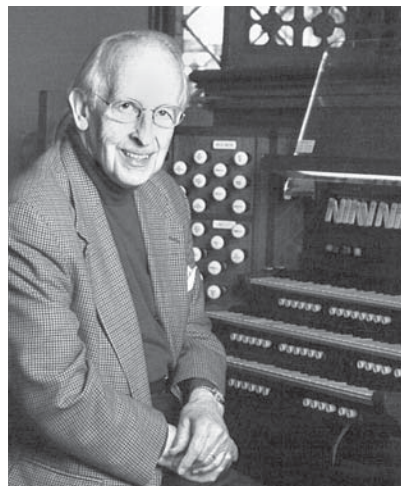
After graduating from Trinity College, he enrolled in graduate school at Harvard University, studying musicology, choral conducting, theory, and composition with Walter Piston, Archibald T. Davison, and Tillman Merritt. While at Harvard he was assistant organist of Christ Church in Cambridge, Massachusetts, working under W. Judson Rand.



With Jean Langlais, 1967

His studies were interrupted by service in the Navy, where he served in a number of non-combat capacities. Following military service he completed his master's degree at Harvard in 1947 and was appointed simultaneously to his first two New York City jobs: organist and choirmaster of St. Thomas Chapel (a chapel of St. Thomas Church, now All Saints Church) and director of music at Trinity School, his alma mater. He was all set to embark upon a secure career as a church musician and teacher in New York when a thoroughly unplanned and felicitous (his word) event occurred: he learned of the opening for organist and choirmaster of the American Cathedral in Paris. The dean of the cathedral was a New Yorker who just happened to be in town, so Charlie called on him and was offered the job on the spot! He took a modest cut in salary to move to Paris, but did so gladly to immerse himself in the French culture and music he had grown to appreciate during his undergraduate study. At the cathedral he succeeded Robert Owen, who was in France studying on the GI Bill. While in Paris he made the acquaintance of and collaborated with the leading French organists and musicians of the day, including Pierre Duvauchelle, Nadia Boulanger, Francis Poulenc, a young Ned Rorem, Maurice Duruflé, Andre Marchal, Marcel Dupré, Olivier Messiaen, and Jean Langlais, with whom he and his family remained particularly close. In Paris he also met Janet Hayes, an American soprano studying with Boulanger in France and performing throughout Europe. After a brief courtship they were married in the American Cathedral.

While in Paris CDW was also the director of the American Students' and Artists' Center, a comprehensive educational and social organization with nearly a thousand members, which was administered under the auspices of the cathedral and its dean. He held this full-time, non-musical job concurrently with his position at the American Cathedral, and it provided a secure living including an apartment. But the demands of this entirely administrative job soon left him looking for a change and, when he heard of the vacancy, he applied for the opening at the Church of the Heavenly Rest on Fifth Avenue and 90th Street



At Trinity Southport, 2002

in New York. Armed with letters of recommendation from Canon Edward West from St. John the Divine, the Rev. C. Leslie Glenn, and the Rev. Francis Bowes Sayre (later dean of Washington Cathedral), his clergy colleagues from Christ Church in Cambridge, he was offered the position. One of the unsuccessful candidates, from whom CDW unknowingly had asked a reference, was his old teacher, Clarence Watters! Donald Wilkins succeeded CDW at the American Cathedral.

CDW began his duties at the Church of the Heavenly Rest in January 1951, and he founded the Canterbury Choral Society in Advent of the following year. Initially conceived as an adjunct Evensong choir for the church's music program, the choral society soon adopted the pattern of inviting members of the community to join the church choir by audition for presentations of oratorios with full orchestra at three concerts each year in the Church of the Heavenly Rest. The group continued to operate under the aegis of the church until 1988 when CDW left the church, at which time the choral society became an independent organization, even though they maintain a close relationship with the church and still present most of their concerts there. On special occasions the Canterbury Choral Society did present concerts in other venues such as the Cathedral Church of St. John the Divine, Avery Fisher Hall, and Carnegie Hall, including several performances of the Mahler Eighth Symphony assisted by various choirs of children from area schools and churches.

Concurrent with his position at Heavenly Rest and Canterbury, CDW at various times taught at Kew Forest School, Chapin School—where he was head of the music department for twenty-four years—New York University, Union Theological Seminary School of Sacred Music, Manhattan School of Music, and SUNY Queens College. In 1969 he co-founded, with his wife Janet Hayes Walker, the York Theatre Company. He directed the Blue Hill Troupe, performing all of the Gilbert and Sullivan operettas in fully staged productions several times during his thirty-five-year tenure. He was a founder of the Berkshire Choral Festival in 1982 and was the organist



2004 portrait



With Neal Campbell, 2010

of Lake Delaware Boys Camp for fifty years in the summers from 1940–1990. Given the number of organizations he led and the length of his tenures, it is not an exaggeration to say that Charlie Walker's sphere of influence reached thousands of persons, young and old.

In what others would call their retirement years, Charlie Walker never lessened his professional activity. From 1988 until 2007, he was the organist and choirmaster of Trinity Church, Southport, Connecticut, directing the church choir and a community chorale, sometimes in joint concerts with the Canterbury Choral Society in New York and Southport. From 2007 until his death, he was artist-in-residence at St. Luke's Parish in Darien, Connecticut, where he assisted in playing and directing weekly rehearsals and services and taught young choristers in the RSCM Voice for Life curriculum. During all this time he continued his vigorous leadership of the Canterbury Choral Society, never missing a concert until close to the end of his life.

Janet Hayes Walker died in 1997, and in 2001 Charles Dodsley Walker married Elizabeth Phillips, who survives him, as do his children Susan Starr Walker and Peter Hayes Walker, and three grandchildren.

A memorial service for CDW took place Saturday, March 21, in the Church of the Heavenly Rest in New York City, with interment in the family plot in Niles, Michigan.

In a follow-up to his 90th birthday interview in the June 2010 issue of *THE DIAPASON*, when asked how he would like to be remembered, CDW said:

"Well, I feel that to be a good church musician, doing your job from Sunday to Sunday, is a very worthy thing to be doing, and if you have the good fortune to be able to develop more elaborate musical programs—that's good, too. But our job as church musicians is to provide, with the resources available, the best possible music for our church, week by week. I like that." ■

Neal Campbell holds undergraduate and graduate degrees from Manhattan School of Music, is a former member of the AGO National Council, and is the director of music and organist of St. Luke's Parish, Darien, Connecticut.

A. E. Schlueter Pipe Organ Company
Lithonia, Georgia
Iglesia Ni Cristo, Quezon City, Philippines

Quezon City, Philippines, is the largest and most populated city in metropolitan Manila, with a population of over 2.5 million; at one time it was the capital of the country. In this city is the Central Complex of the Iglesia Ni Cristo (Church of Christ), registered in the Philippines in 1914 by Felix Manalo, and at present administered by the Executive Minister Eduardo V. Manalo. The church has grown to millions of members with congregations in over 100 countries.



Hoisting console into building (photo credit: Arthur E. Schlueter III)

The INC Central Complex includes the central office for the church administration, Tabernacle Hall, College of Evangelical Ministry for future ministers, New Era General Hospital, New Era University, and prominent and rising towards the sky is the largest Iglesia Ni Cristo Temple in the world. Designed by Filipino architect Carlos A. Santos-Viola based on the conception of the then Executive Minister of the church, Eraño G. Manalo, the Central Temple is famous for its Gothic-Moorish architecture, intricate interiors, and its 7,000-seat capacity.

Under the leadership of Executive Minister Manalo, the church administration set forth in 2012 to study, build, and install a special pipe organ at the INC Central Temple to coincide with the church centennial. The purpose was to further raise the level of worship services, and to praise God with a higher form of hymn singing. This is the first custom pipe organ built for the Iglesia Ni Cristo. We recognized the importance of such a commission and the care and reverence it accorded.

A project of this magnitude required a tremendous amount of planning and coordination. We were pleased to have had the help and assistance of the United States offices of the Iglesia Ni Cristo, coupled with the church administration in Quezon City. Through the course of planning this installation, there were numerous trips, e-mails, faxes, and phone calls that involved the offices in California and Quezon City, Philippines.

During my first visits, I was able to attend worship services at the Temple. With the members of the congregation and choir in full song, I was able to gauge the acoustics and begin designing a specification that would support their worship. The hymns and music of this

church are exclusive to Iglesia Ni Cristo. This is a congregation that worships with full voice; experiencing their services is to be enveloped in worship and praise.

For many years, the organ used by the church was a Hammond electronic organ with its sole flute-biased generator. As opposed to how the organ is typically played in gospel churches, the typical organ registrations emphasized unison pitch and the organ played in a "classical" style with use of the Leslie speakers and mutation drawbars for variation rather than reliance. The organ was used to gently undergird the church music.

The Central Temple is a massive worship space by any standard. Its architecture is, in a word, stunning. Rich carvings, tracery, and fligree abound in this edifice. Underneath richly brocaded chandeliers, the center core of the Temple seats several thousand; two side chapels alone seat over 1,000 each. Large doors can be drawn closed to divide the Central Temple into three separate spaces. During services, male members of the church are seated on the left, with the women on the right side. The choir loft in the center of the building seats 170. Each of the side chapels contains smaller choir lofts that are utilized for each service and seat 50 choristers each. The organ console sits in the middle of the choir loft with the organist facing outward, without a choir director, during the services. The choirs and musicians are disciplined and well trained to work from music cues honed from rehearsal.

The acoustics of the room are very good due to the hard surfaces, though these are not cathedral acoustics with a long reverb time, but those of a space that is favorable for music and the spoken word. The previous electronic organ was providing enough support for the

choir and congregation with two Leslie speakers in this large space.

When we started to lay out the tonal design of the very first pipe organ for the Central Temple of the Iglesia Ni Cristo, several key points would determine the success of the organ. We needed the traditional resources and chorus structure of a pipe organ for religious use; it would be important to support the flute-biased sounds and dynamics that the church had always known; and most of the organ resources should be under expression for full dynamic control of sound. The organ would also need to play common literature with a main support of resources used for choir and congregational singing. Our task was to supply them with enough variety using the different families of principals, strings, flutes, reeds, and solo voices, and then to fill this large worship space with leading sound.

When the Central Temple was built it did not include a location for a pipe organ. We knew that this required major construction alterations within its building and infrastructure. There was a physical limit to the space that was available for organ chambers without adversely impacting the building's architectural design. During our visit to the Temple, we completed studies of the sightlines and probable chamber elevations as they related to the organ placement to develop a plan for the organ chambers and the façade that would cover the chamber openings. Working with the architect and other members of the church, we formed a plan for the placement of the organ in the building, so that it would look like it had always been there. This task would need to visually complement the grandeur of the current worship space.

We knew that if we did not support the two choirs and over 1,000 members in

A. E. Schlueter Pipe Organ Company

Great (enclosed) Manual II	
16' Gemshorn	97 pipes
16' Gedeckt	85 pipes
8' Stentorphone (fr. Choir/Solo)	
8' First Open Diapason	49 pipes
(1-12 fr. Pedal, 8' Octave)	
8' Second Open Diapason	61 pipes
8' Third Open Diapason	73 pipes
8' Viola Pomposa (fr. Choir/Solo)	
8' Viola Celeste (fr. Choir/Solo)	
8' Flauto Major	85 pipes
8' Tibia (fr. Choir/Solo)	
8' Harmonic Flute	49 pipes
(1-12 fr. 8' Bourdon)	
8' Bourdon (ext. 16')	
8' Gemshorn (ext. 16')	
4' Octave	61 pipes
4' Principal (ext 3rd O.D.)	
4' Bourdon (ext. 16')	
2 2/4' Twelfth	61 pipes
2' Fifteenth	61 pipes
2' Choral Mixture V	305 pipes
16' Double Trumpet	73 pipes
8' Trumpet (ext. 16')	
8' Clarinet (fr. Choir/Solo)	
8' Tromba Major (fr. Choir/Solo)	
Tremolo	
Trompeteria (floating)	
16' Tromba Major (fr. Choir/Solo)	
8' Tromba Major (fr. Choir/Solo)	
4' Tromba Major (fr. Choir/Solo)	
8' Clarinet (fr. Choir/Solo)	
8' Violes II (fr. Choir/Solo)	
8' Tibia (fr. Choir/Solo)	
8' Flauto Major (fr. Great)	
8' Tibia Minor (fr. String)	
8' Stentorphone (fr. Solo)	
Trompeteria to Great	
Trompeteria to Swell	
Trompeteria to Choir/Solo	
Trompeteria Unison Off	

Swell (enclosed) Manual III	
16' Bourdon	97 pipes
8' Violin Diapason	61 pipes
8' Violone (fr. String)	
8' Viola da Gamba	61 pipes
8' Viola Celeste (TC)	49 pipes
8' Mass Strings Choir (fr. String)	
8' Stopped Diapason (ext. 16')	
8' Flute Celeste II (fr. String)	
4' Principal	61 pipes
4' Harmonic Flute	61 pipes
2 2/4' Nazard (TC)	49 pipes
2' Block Flute (ext. 16')	
1 3/4' Tierce (TC)	49 pipes
1 1/4' Quint	61 pipes
2' Klein Mixture IV	244 pipes
16' Double Oboe	73 pipes
8' Trumpet	61 pipes
8' Oboe (ext. 16')	
8' Vox Humana (fr. String)	
8' Tromba Major (fr. Choir/Solo)	
Tremolo	
Swell to Swell 16-UO-4	

String (enclosed) Manual III	
16' Salicional TC (fr. 8')	
8' Tibia Minor	85 pipes
8' Violone	85 pipes
8' Viole d' Orchestra	61 pipes
8' Viole Celeste TC	49 pipes
8' Salicional	73 pipes
8' Voix Celeste	73 pipes
8' Flute Celeste II	80 pipes
(Double walled pipes)	
4' Tibia Minor (ext. 8')	
4' Salicet (ext. 8')	
4' Voix Celeste (ext. 8')	
8' Vox Humana	61 pipes
Tremolo	
String Unison Off	

Choir/Solo (enclosed) Manual I	
16' Contra Viola TC (fr. 8')	
8' Stentorphone	61 pipes
8' Tibia	85 pipes
8' Viola Pomposa	85 pipes
8' Viola Celeste	73 pipes
4' Tibia (ext. 8')	
4' Viola (ext. 8')	
4' Viola Celeste (ext. 8')	
2 2/4' Tibia (ext. 8')	
2' Violina (ext. 8')	
2' Tibia (ext. 8')	
1 3/4' Tibia (top 5 notes repeat)	
1 1/4' Tibia (top 8 notes repeat)	
1' Piccolo (top octave repeats)	
16' Clarinet TC (fr. 8')	
8' Clarinet	61 pipes
16' Tromba Major	73 pipes
(high pressure)	
8' Tromba Major (ext. 16')	
4' Tromba Major (fr. 16')	
Tremolo Tibia	
Tremolo Main	
Choir/Solo to Choir/Solo 16-UO-4	

Pedal	
32' Acoustic Bass	
16' Contra Bass (façade)	32 pipes
16' Principal (façade)	44 pipes
16' Gemshorn (fr. Great)	
16' Subbass (in Gt. chamber)	32 pipes
16' Bourdon (fr. Swell)	
8' Octave (ext. 16')	
8' Principal (fr. Great, 3rd O.D.)	
8' Subbass (ext. 16')	
8' Bourdon (fr. Swell)	
4' Choral Bass	32 pipes
4' Principal (fr. Great, 3rd O.D.)	
4' Subbass (ext. 16')	
4' Cantus Flute (fr. Great, 16' Ged.)	
2 2/4' Mixture III (96 notes, 2 2/4-2-1 1/4)	
32' Harmonics (harmonic series)	
16' Trombone (fr. Choir/Solo)	
16' Double Trumpet (fr. Great)	
16' Double Oboe (fr. Swell)	
8' Tromba (fr. Choir/Solo)	
8' Trumpet (fr. Great)	
8' Oboe (fr. Swell)	
4' Clarion (fr. Great)	
4' Clarinet (fr. Choir/Solo)	

Coupler Rail	
Great to Pedal 8, 4	
Swell to Pedal 8, 4	
Choir/Solo to Pedal 8	
String to Pedal 8	
Swell to Great 16, 8, 4	
Choir/Solo to Great 8	
String to Great 8	
Great to Choir/Solo 8	
Swell to Choir/Solo 16, 8, 4	
String to Choir/Solo 16, 8, 4	
Choir/Solo to Swell 8	

MIDI	
Playback/Record	
MIDI on Pedal, on Great, on Swell	
MIDI on Choir/Solo, on Trompeteria	

Combination Action	
12 General pistons and duplicate toe studs	
Divisional pistons: 5 Great, 5 Swell, 4 String,	
5 Choir/Solo, 5 Trompeteria	
5 Pedal pistons and toe studs	
Next and Previous pistons and toe studs	
Set piston, General Cancel piston	
User Up and Down pistons	
Memory Up and Down pistons	

Reversibles	
Piston and toe stud for: Great to Pedal, Swell	
to Pedal, Choir/Solo to Pedal, Trompeteria	
to Pedal, Sforzando (programmable), All	
Swells to Swell, 32' Acoustic Bass	
Zimbelstern piston	
Tremolos All	
Tremolos Full (brings on secondary Tremolos)	
Melody	

Expression pedals	
Swell, Choir/Solo, String, Great,	
Crescendo (programmable)	

Blower Controls	
Master, Great, Swell/String, Choir/Solo	

Indicator Lights	
Tremolos Full, Melody, All Swells,	
Crescendo, Sforzando	

Total of 50 ranks

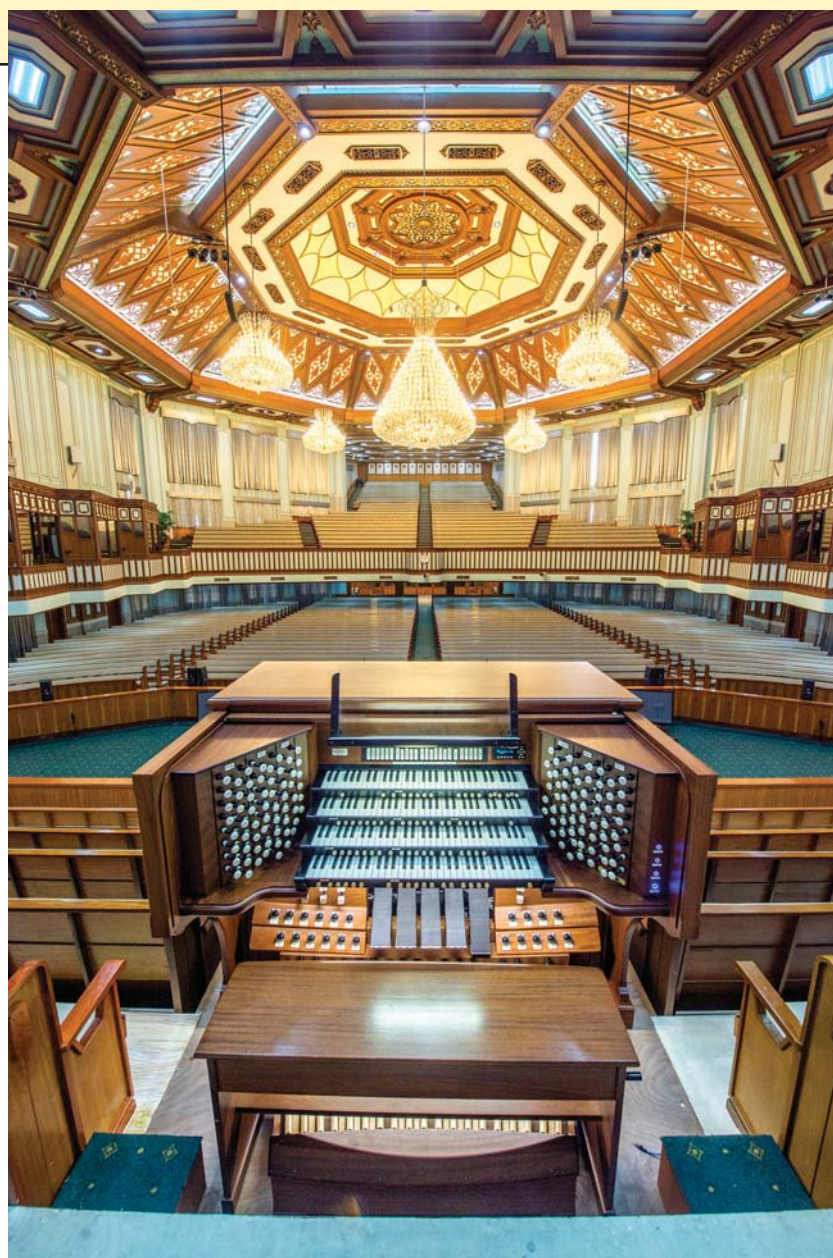
each of the side chapels, the organ would be a failure. We also had a situation where the main choir and central console were around the corner from the chapels. The congregants and the choir in the chapels would need to hear the same dynamics that were heard around the corner at the main console. To solve this problem, we chose a unique solution to the organ division placement. We placed the left and right organ chambers between the main hall and the side chapels. We designed large sets of expression louvers that open to the chapels and the main hall. The organ has 56 swell shade frames that hold 290 individual expression shades operated by multiple motors. These motors were addressed through a programmable expression shade software interface, which allowed an acoustic linear progression with the movement of the expression shades that was balanced between the main hall and the side chapels. This allows a seamless level of expression. In addition to providing dynamic control of the organ stops, we designed the expression shades to direct the sound to various angles of incidence in the building and through refraction uniformly cover the huge space with sound. (The expression shades were regulated so that the registrations for the organ divisions are acoustically balanced between the Main choir loft and the side chapels.)

The unique position of the organ chambers in the room opened the possibility of using the left and right stop resources to provide independent instruments for the side chapels. Through careful stop placement and our scaling choices, we were able to provide a duality of voice for the stop registers. The chapel specifications differ from the main console and are designed to support these spaces when the doors are drawn closed

and the chapels become independent worship spaces. When the chapel organs are turned on, the division shades for the main core of the Temple close and only express to the chapel. Both chapel organs can be played at the same time. The left chapel is used for weddings. The specification for this instrument is drawn from the resources of the Swell and String organs. The right chapel is used for practice and rehearsal and draws its resources from the Great and Pedal divisions.

To cover the large organ chamber openings, the choir loft is flanked with matching façade pipes from the 16' Principal and 16' Violone. The building is in a known earthquake area, and there was a concern to assure that the pipes would remain in the organ case. As a redundant safety measure, we designed decorative bands in the case design that retain the pipes in their vertical racks even if there were a failure of the retaining hardware. We built the façade pipes out of a polished metal. Their finish takes on the colors and hues of the lighting and architecture and has a softer look that would not have been possible with painted or poly-chromed pipes. The pipes were built with over-length bodies and toes to fill a 24' height and sit on a 7' ledge. The façade is fed with transmission tubes from action boxes located in the enclosed chambers. The construction crew completed all of the millwork and tracery.

To scale an instrument, we generally bring pipe samples into the room to gauge the necessary scales, wind pressures, and pipe treatments that need to be employed. The planning for this instrument was no different. We took over several pipes that were voiced in the Temple, with several members of our staff gauging the carrying ability of these voices in the room. There was remarkably



View from the main console (photo credit: Courtesy of Iglesia Ni Cristo)

Iglesia Ni Cristo, Quezon City, Philippines

Chapel I Organ (From Swell Main and String Main Organ Divisions)

Great (enclosed with Swell)

- 16' Contra Salicional TC (fr. String)
- 8' Diapason
- 8' Stopped Diapason
- 8' Strings F II (fr. String)
- 8' Strings P II (fr. String)
- 8' Flute Celeste II (fr. String)
- 4' Principal
- 4' Flute
- 2' Block Flute
- III Cornet
- 2' Klein Mixture IV
- 16' Double Oboe
- 8' Trumpet
- 8' Oboe

Solo (floating)

- 8' Tibia
- 5 1/2' Tibia
- 4' Tibia
- 2 1/2' Tibia
- 2' Tibia
- 1 1/2' Tibia
- Tremolo

Swell (enclosed)

- 16' Bourdon
- 8' Viola da Gamba
- 8' Viola Celeste II
- 8' Stopped Diapason
- 8' Flute Celeste II (fr. String)
- 4' Fugara
- 4' Harmonic Flute
- 2' Octavin
- 1 1/2' Quint
- 16' Double Oboe
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana (fr. String)
- Tremolo (affects all Swell and Great flutes)

Pedal

- 32' Acoustic Bass
- 16' Bourdon
- 8' Violone (fr. String)
- 8' Salicional (fr. String)
- 8' Bourdon
- 5 1/2' Quint
- 4' Violone (fr. String)
- 4' Bourdon
- 2' Flute
- 2 1/2' Mixture II
- 16' Double Oboe
- 8' Trumpet
- 8' Oboe
- 4' Oboe Clarion

Coupler Rail

- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Solo to Pedal 8
- Great to Great 16, Unison Off, 4
- Swell to Great 16, 8, 4
- Solo to Great/Off
- Swell to Swell 16, Unison Off, 4
- Solo to Swell/On

Pistons

- 8 General pistons
- Divisional pistons: 5 Great, 5 Swell, 4 Pedal (toe pistons)
- Great to Pedal piston and toe lever
- Swell to Pedal piston and toe lever
- Set, General Cancel, Zimbelstern
- Memory Down, Memory Up
- Sforzando piston and toe spoon
- 1-40 display window for memory
- Crescendo and Sforzando indicator lights
- Expression pedal, Crescendo pedal

Chapel Organ II (From Great Main Division)

Great (enclosed)

- 16' Gemshorn
- 8' Diapason
- 8' Harmonic Flute
- 8' Gemshorn
- 4' Octave
- 4' Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 16' Contra Trumpet
- 8' Trumpet
- Swell to Great 16-8-4

Solo

- 8' Flauto Major (fr. Great)
- 4' Flauto Major
- 2 1/2' Flauto Major
- 2' Flauto Major
- Tremolo
- Solo off Great
- Solo to Swell

Swell (enclosed)

- 16' Gedeckt
- 8' Gemshorn
- 8' Bourdon
- 4' Gemshorn
- 4' Bourdon
- 2 1/2' Nazard
- 2' Gemshorn
- 1 1/2' Quint
- 16' Contra Trumpet
- 8' Trumpet
- Tremolo
- Swell to Swell 16-Unison Off-4

Pedal

- 32' Acoustic Bass
- 16' Gemshorn
- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 5 1/2' Quint
- 4' Gemshorn
- 4' Cantus Flute
- II Mixture
- 16' Contra Trumpet
- 8' Trumpet
- 4' Trumpet
- Great to Pedal
- Swell to Pedal

Pistons

- 8 General pistons
- Divisional pistons: 5 Great, 5 Swell, 4 Pedal
- Great to Pedal piston and toe lever
- Swell to Pedal piston and toe lever
- Set, General Cancel, Zimbelstern
- Memory Down, Memory Up
- Sforzando piston and toe spoon
- 1-40 display window for memory
- Crescendo and Sforzando indicator lights
- Expression pedal, Crescendo pedal

Cover feature

little acoustical fall-off of these voices, even into areas of the rear balcony. These pipes became the guide in our voicing room halfway around the world. This was an instance where your eyes did not want to believe what your ears would tell you about scaling due to the sheer size of the space. The sample pipes represented the reality of what we had to trust in our tonal design of the organ. Before our final week of voicing on site, 4,000 ministerial students and choir members were invited in so that we could get a crucial sound check. This enabled us to finalize voice strength and gauge the shade openings with a room full of people.

To accommodate the gender division in the Temple, the organ divisions are placed so that they provide the proper weight and color to support the men and women's voices. The Great and Pedal are in the right chamber with the resources focused towards the men. The Swell and String organ in the left chamber focus their voices towards the women. The Choir/Solo chamber area is in the center behind the choir. The middle of this space contained a large LED screen, which is integral to worship here. The Choir/Solo division has three shade openings that open to the right, left, and above the screen. The expression shades in this division are horizontal, with the first points of reflection being the hard ceiling above the choir and organist. The ceiling acts as a diffuser so that sound envelops the choristers without subjecting them to the large dynamics of this division. This allows the organ and choir to uniformly blend their collective voices for support of worship.

We employed generous scales along with an 8'-weighted specification. Wind pressures range from 6" to 16", with the highest wind pressures in the Solo division, where the large scales and increased wind pressures allow robust voicing for the flue solo stops, such as the Stentorphone, to sing out over the full organ resources and yet be fully contained with closure of the expression shades. We determined that the woodwind-class reeds would be very important to texture the ensemble. The 8' Clarinet and the 8' Oboe add color without being aggressive or too tonally forward. All the organ's reeds use English shallots, which, with their darker, rounder voices, are more appropriate in this acoustic.

There was a desire for a large solo reed in our tonal design. The organ is tonally capped with the high-pressure 8' Tromba Heroique. This stop is placed so that it speaks out into the Temple through the center Choir/Solo expression shades. This stop is extended full-length down to the pedal for the supreme 16' cantus firmus voice.

To pay homage to the flute sounds that the church previously knew, we included a Wurlitzer-patterned Tibia in the Choir/Solo on 10" of wind pressure. The String organ has a Tibia Minor and the Great a Flauto Major. Ubiquitous to the sound of these large, stoppered flutes are the manners in which they are affected by tremolo. Unique to the instruments we



Art Schlueter Jr. at the main console (photo credit: Peter Duys)



View of second console in left wing (photo credit: Courtesy of Iglesia Ni Cristo)

have built previously, we provided the organ with dual speed tremolos that could independently be regulated for maximum effect with the flue and reed voices. Again, these stops' style features their unification across multiple pitch registers, which we included in our specification design.

The String Organ was conceived as an extension of the Swell division that can separately be a floating division via couplers. Its multiple timbres range from the pungent *Viola d' Orchestra* to the more neutral *Violone* with pitch registers from 16' to 4'. Included in this division was an 8' Flute Celeste II built in the form of a Ludwigtone. It provides the softest ethereal voice in the organ. The multiplicity of strings in this (the String Organ) division not only are of a singular beauty when massed together and colored with the 8' Vox Humana but importantly with their edge tones provide a harmonic bridge (without their celesting voices) between the flutes and principal stops. This allows a seamless buildup of the stop resources in this organ.

The organ windchests are a combination of pallet and slider windchests and unit electro-pneumatic windchests. There are a total of 45 windchests throughout the instrument, fed by 26 wind regulators. Dual-curtain ribbed and floating-lid reservoirs were used for the winding system. The wind is raised through four blowers that generate static wind pressure in excess of 22 water column inches.

The main four-manual organ console is mahogany with ebonized mahogany key cheeks and is in a fixed location in the choir loft. The two chapel consoles were built to be lower profile and are two-manual terrace drawknob consoles. These consoles include inbuilt casters and detachable plugs to allow the consoles to be moved and stored when their use is not required.

With an instrument that had three consoles, three separate specifications, differential expression shade control tables, two-speed tremolos, and a requirement for fiber optic data transmission, we turned to Dwight Jones and Integrated Organ Systems. They worked tirelessly to customize their Virtuoso control system to fulfill the specialized requirements of this instrument.

Preparing the organ for its safe transit required careful disassembly and packing. It was very important that the load centers of the packed shipping containers be carefully calculated. This required that every part of the organ be weighed and a packing plan developed for the shipping containers. There was a narrow window to pack each shipping container so that all of the organ materials would be in

transit on the same ship. We built an outline of a shipping container in our factory and virtually "packed" each container within that footprint. This allowed us to rapidly pack each container as the four trucks showed up in order at our shipping dock. The "virtual" containers were purposely staged in the reverse order to facilitate quick loading of the four actual containers, which arrived in succession over a four-day period. The organ weighs 43,543 pounds and required almost 8,000 pounds of packing materials. In all there were 608 individual packages and crates ranging from 5 to 1,380 pounds. There are a total of 3,162 individual pipes in the instrument, which were packed into 87 trays and 39 crates. The organ was packed into four shipping containers to begin its route from the port of Savannah, Georgia, to Manila. Our staff, led by Art Schlueter, Jr., arrived just ahead of the shipment to receive it at the Temple.

The first challenge to the installation was getting the organ parts into the Temple. The primary worship space is actually on the third story of the building. The stairwells and elevators were too constricted to allow the movement of large items such as the multiple consoles, the main chests, and the façade pipes. Early in our first visits it became clear that the only method for the movement of the mass of organ parts would be to open a large hole in the upper rampart of the building and bring in an overhead crane to hoist these materials. A large scaffold deck was built outside, to allow a landing area for the organ parts that were then manually placed in the building.

As we arrived to install the organ, major portions of the building were still under renovation to be ready for the centennial celebration of the Iglesia Ni Cristo. Over 100 workers labored around the clock to complete all of the tasks at hand. The members of the Iglesia Ni Cristo administration worked with us to develop a plan where our work could be congruous with their work schedule and provided considerable assistance with the movement of materials from the containers to a marshaling area in the side chapels. Adding to the complexity of the work in the Temple, the scheduled services were ongoing, with only the side chapels taken out of service. We want to thank the Iglesia Ni Cristo for their considerable assistance to assure that we were able to complete our work with the ongoing construction and renovations in the edifice. Without coordination, communication, and support this project could not have been accomplished.

The work to install and voice the instrument was completed in multiple trips that

spanned several months of time. The work was completed with two separate teams, with staff members in Georgia providing technical support. The members of the church construction crew assisted with the installation. This allowed us to teach how the organ was installed and how to adjust and regulate the organ parts and actions. Several members of this group showed a specific aptitude for the organ work and were further trained about the pipe organ and its systems. This team now serves in a support role for basic tuning and adjustments at the Temple. With each return tuning trip, our staff has worked to further their skills and abilities.

Members of our firm that traveled overseas to complete this project included Art Schlueter, Jr., Arthur Schlueter, III, Rob Black, John Tanner, Marc Conley, Pete Duys, Bud Taylor, Patrick Hodges, Jay Hodges, and Jeff Otwell. Considerable shop assistance to the completion of this project was provided by staff members Shan Dalton, Barbara Sedlacek, Bob Weaver, Ruth Lopez, Kelvin Cheatham, Mike DeSimone, Al Schroer, Dallas Wood, and Steve Bowen.

When we arrived onsite to begin the installation, members of the church told us that the administration had requested them to treat us like family. Nothing could have been truer. While we were away from family and friends, the Iglesia Ni Cristo worked tirelessly to support us as we worked to install the instrument in their Temple.

Three weeks before the centennial of the Iglesia Ni Cristo, Executive Minister Eduardo V. Manalo officiated on Saturday, July 5, 2014, at a special worship service at the INC Central Temple. In his homily the Executive Minister said, "The installation of the new pipe organ at the Central Temple is in line with the church's desire to fulfill the biblical teaching that God should be praised and glorified."

The organ was played by Dr. Genesis Rivera, who said it was a great blessing for him to be the first one to play the pipe organ in that special worship service. The church very generously hosted Art Schlueter, Jr., and Pete Duys to be in attendance. We would like to publicly thank the Iglesia Ni Cristo and its leadership for their beneficence.

We are humbled to have been chosen for such a grand commission, to build a one of a kind instrument to the worship and praise of God, for the Central Temple of the Iglesia Ni Cristo.

—Arthur E. Schlueter, III

Cover photo: Courtesy of Iglesia Ni Cristo



Choir/Solo Tromba Major, Clarinet, Tibia (photo credit: Arthur E. Schlueter III)

**Patrick J. Murphy & Associates
Stowe, Pennsylvania
Church of the Covenant,
Scranton, Pennsylvania**

Patrick J. Murphy & Associates in Stowe, Pennsylvania, recently completed a major renovation of the organ at Church of the Covenant, Scranton, Pennsylvania. The 3-manual, 37-stop, 56-rank instrument recasts the existing 1960s-era Schlicker with a new Swell division, revoiced Great and Positive fluework, new chorus reeds throughout, and a new PJM Signature console.

Tonally, the biggest change is in the Swell division. New chests, a new, extra-thick expression box, new and revoiced fluework, and new reeds give the Swell greater accompanying power and a much wider dynamic range. Its tonal center of gravity is enhanced making it an equal partner to the Great in building the total ensemble. The Great division is also broader, taking full advantage of the improved acoustic to embrace the congregation with warm, rich sound. The Schlicker tonal ideal of clean, clear choruses is still evident, enhancing the performance of contrapuntal organ literature.

Speaking façades comprising a new 16' Principal were designed based on photographs of the Hutchings-Votey instrument installed when the church was built. Those original pipes had been discarded when the Schlicker was installed, giving the organ the "pipes in the open" appearance popular at the time.

All of the existing chests were re-leathered and rewired to comply with current electrical codes. Reservoirs were re-leathered and all winding reconfigured for a much tidier chamber layout. The new, movable console incorporates a state-of-the-art control system and combination action with all the features expected today, including multiple memory, transposer, and record/playback.

The organ project at Church of the Covenant presented an opportunity to demonstrate what can be accomplished when everyone involved works together toward a common goal. What started out as a rather modest console replacement, gradually evolved into a total renovation of the organ and the worship space. It was a great pleasure to work with the director of music, Dr. Timothy Smith, whose gentle encouragement helped us find ways to achieve maximum results from the minimum amount of change, and Stephen Carter, who so ably coordinated the efforts of all the various contractors in this renovation project.

—Fredrick Bahr

Photo credit: Patrick J. Murphy



Church of the Covenant, Scranton, Pennsylvania

Patrick J. Murphy & Associates

Church of the Covenant, Scranton, Pennsylvania

3 manuals, 37 stops, 56 ranks, 2,958 pipes

GREAT		III-IV Mixture	232 pipes	16' Principal	44 pipes
16' Violone	73 pipes	16' Double Trumpet	73 pipes	16' Violone (Gt)	
8' Principal	61 pipes	8' Trumpet (ext)		16' Contra Viola (Sw, prepared)	
8' Spitzflute	61 pipes	8' Oboe	61 pipes	16' Subbass	32 pipes
8' Bourdon	73 pipes	4' Clarion	61 pipes	16' Gedackt (Sw)	
8' Harmonic Flute	49 pipes	Tremolo		8' Octave (ext)	
8' Violone (ext)		Swell 16-UO-4		8' Subbass (ext, top 12 from Gt Bdn)	
8' Salicional (Sw)				8' Violone (Gt)	
4' Octave	61 pipes	POSITIVE		8' Rohrflute (Sw)	
4' Bourdon (ext)		8' Violone (Gt)		4' Choralbass	32 pipes
2' Nachthorn	61 pipes	8' Gedackt	61 pipes	4' Bourdon (Gt)	
IV Cornet (25-49)	100 pipes	8' Unda Maris II	110 pipes	III Mixture	96 pipes
IV-V Mixture	292 pipes	(enclosed with Swell)		32' Contra Trombone (prepared)	
16' Double Trumpet (Sw)		4' Principal	61 pipes	16' Trombone	44 pipes
8' Trumpet	61 pipes	4' Rohrflute	61 pipes	16' Double Trumpet (Sw)	
Chimes	21 tubes	2' Principal	61 pipes	8' Trumpet (ext)	
Great 16-UO-4		1 1/2' Quint	61 pipes	4' Clarion (Sw)	
SWELL (enclosed)		II Sesquialtera	122 pipes	4' Oboe (Sw)	
16' Gedackt	73 pipes	III-IV Scharf	224 pipes		
8' Geigen Diapason	61 pipes	8' Clarinet	61 pipes	COUPLERS	
8' Rohrflute (ext)		Tremolo		Great to Pedal 8-4	
8' Salicional	61 pipes	Chimes		Swell to Pedal 8-4	
8' Voix Celeste	49 pipes	Positive 16-UO-4		Positive to Pedal 8	
8' Flute Celeste II	110 pipes	PEDAL		Swell to Great 16-8-4	
4' Principal	61 pipes	32' Principal (digital)		Positive to Great 16-8	
4' Traverse Flute	61 pipes	32' Bourdon (digital)		Pedal to Great 8	
2' Waldflute	61 pipes	16' Open Wood Diapason	32 pipes	Swell to Positive 16-8-4	
				Manual Transfer	

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Summer Institutes, Workshops & Conferences

Oundle for Organists Abroad

April 14–17, Paris, France.

Course for organists 18–25, playing and hearing Parisian organs, history lessons, masterclasses; Ann Elise Smoot, Neil Cockburn. Contact: courses@oundlefororganists.org.uk.

Strengthen for Service

April 14–16, Salisbury, UK.

Course for Anglican clergy, readers, and lay leaders on managing parish music, choosing suitable materials, establishing good working practices.

Contact: www.rscm.com/courses/2015SFS.

8th Annual University of Florida Sacred Music Workshop

May 3–5, Gainesville, FL.

Hymn festival, organ and carillon recital, choral workshops; Wilma Jensen.

Contact: www.arts.ufl.edu/organ.

Lift Up Your Voice

May 16, Conistone, North Yorkshire, UK.

Course for lay and ordained leaders that offers simple, achievable music for use without organ or other instruments in churches where there is no trained musical leadership.

Contact: www.rscm.com/courses/2015LUVV.

2015 International Conference of the Historical Keyboard Society of North America

May 21–24, Montreal, Canada.

Ninth Aliénor International Harpsichord Composition Competition; sessions focused on French baroque keyboard music, including style, influence, transmission, teaching traditions; John Grew.

Contact: hksna2015@gmail.com.

RSCM Spring Course for Young People

May 25–27, Whitby, UK.

Intensive training for young singers; Andrew Reid.

Contact: www.rscm.com/courses/2015SYP.

Piano and Organ Institute

June 7–June 20, Tallahassee, FL.

Camp for advanced pre-college piano and organ students, private lessons, music theory and piano literature classes, performance in masterclasses; Iain Quinn, Read Gainsford, David Kalhous, Joel Hastings, Heidi Louise Williams. Contact: www.music.fsu.edu/Quicklinks/Summer-Music-Camps/EXPLORE-OUR-14-CAMPS/Piano-and-Organ-Institute.

Voices of Ascension Conductor Academy

June 8–12, Church of the Ascension, New York, NY.

Master classes, talks, and private lessons; Dennis Keene.

Contact: www.voicesofascension.org.

Berkshire Choral Festival

June 13–21, Maynooth, Ireland; June 21–28, Portland, OR; July 11–19, July 19–26, July 26–August 2, Sheffield, MA.

Rehearsals, classes, lectures, concerts; Julian Wachner, Karen P. Thomas, Jane Glover, Philip Brunelle, Erin Freeman. Contact: berkshirechoral.org, 413/229-8526.

Association of Anglican Musicians 2015 Conference

June 14–18, Tampa, FL.

Workshops and discussions, liturgies, choral and organ concerts; James Bass, Haig Mardirosian.

Contact: conference.anglicanmusicians.org.

Mo-Ranch/PAM Worship and Music Conference

June 14–19, Hunt, TX.

Lectures, workshops, concerts; Margaret Aymer Oget, Michael Burkhardt, Ken Courtney, others. Contact: 502/569-5288; www.presbysmusic.org.

Choral Conducting Symposium

June 15–19, University of Michigan.

Masterclasses, Dalcroze Eurhythmics, score study, rehearsal techniques; Jerry Blackstone, Eugene Rogers, Julie Skadsem. Contact: www.musicumich.edu/special-programs/adult/choral.conducting.htm.

National Catholic Youth Choir

June 15–30, Collegeville, MN.

Camp (rehearsals, music theory, music history, CD recording), multi-state concert tour. Contact: 320/363-3154;

www.CatholicYouthChoir.org.

The Fellowship of United Methodists in Music and Worship Arts (FUMMWA) Music and Arts Week

June 21–26, Lake Junaluska, NC.

Handbells, organ and choral workshops, recitals; David Cherwien, James Wells, others.

Contact: www.umfellowship.org.

Montreat Conferences on Worship and Music

June 21–26, June 28–July 3, Montreat Conference Center, Montreat, NC.

Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Joby Bell, Stephanie Wiltse, others.

Contact: Presbyterian Association of Musicians, pam@pcusa.org, www.pam.pcusa.org.

Baroque Performance Institute

June 21–July 4, Oberlin Conservatory of Music, Oberlin, OH.

C.P.E. Bach, obbligato harpsichord sonatas; coaching, masterclasses, concerts; Oberlin Baroque Ensemble. Contact: new.oberlin.edu/office/summer-programs/baroque-performance-institute/.

AGO Regional Conventions

June 21–24, Pittsburgh, PA; June 22–24, St. Louis, MO; June 28–July 1, New Haven, CT; June 28–July 1, Fort Worth, TX; June 28–July 2, San Diego, CA; July 1–4, Charlotte, NC; July 12–15, Indianapolis, IN.

Contact: www.agohq.org.

Summer Chant Intensive

June 23–26, Pittsburgh, PA.

Latin pronunciation, the eight Church modes, Psalm tones and their applications, questions concerning the rhythm of plain-song; Ann Laboumsky, Wiko Browsers.

Contact: programs@musicasacra.com.

Association of Disciple Musicians 2015 National Annual Conference

June 23–28, Liberty, MO.

Workshops on organ, choral, and handbell music; Jan Kraybill, Suanne Comfort, Mark Hayes, others. Contact: www.adm-doc.org.

Organ Historical Society Convention

June 28–July 2, The Pioneer Valley, MA.

James David Christie, Bruce Stevens, many others. Contact: www.organsociety.org/2015.

Interlochen Adult Choir Camp

June 29–July 4, Interlochen, MI.

Vocal warm-ups, sectional rehearsals, with public performance; Jerry Blackstone, Scott Van Ornum.

Contact: college.interlochen.org/adultchoir.

Sacred Music Colloquium XXV

June 29–July 4, Pittsburgh, PA.

Instruction in chant and the Catholic sacred music tradition, participation in chant choirs, lectures, performances; Horst Buchholz, Ann Laboumsky, MeeAe Nam, Paul Weber, others. Contact: musicasacra.com/events/colloquium-2015-details.

RSCM-America Gulf Coast Course

June 29–July 5, Houston, TX.

Course for girls 10–18 (choristers and two organ scholars), individual and group instruction; Frederick T. Teardo, Ken Cowan, Paolo Bordignon.

Contact: www.rscmgulfcoast.org/contact.

ATOS Annual Convention

July 2–7, Philadelphia, PA.

Peter Richard Conte, Jonas Nordwall, Lance Luce, others.

Contact: www.atos.org/2015-convention.

Royal Canadian College of Organists Annual Convention 2015

July 5–9, Winnipeg, MB, Canada.

Workshops, recitals, exhibits, hymn festival; Jams David Christie, Michael Cutler, Patricia Wright, many others.

Contact: winnipegorganfestival.ca.

National Association of Pastoral Musicians Annual Convention 2015

July 6–10, Grand Rapids, MI.

Handbell festival, exhibits, choral, organ, and music direction clinics, recitals.

Contact: www.npm.org/EducationEvents/convention/index.htm.

10th Biennial Conference of the United Church of Christ Musicians Association

July 12–15, Elmhurst, IL.

Choral, handbell, and organ workshops; Lillian Daniel, Keith Hampton, Jeffrey Hunt, Joel Raney, David Schrader, and others.

Contact: www.uccma.org.

47th Cours d'Interprétation et Improvisation de Romainmôtier

July 12–26, Romainmôtier, Switzerland.

Classes on Spanish music, Italian music, Jehan Alain, improvisation, and a course for parish organists. Montserrat Torrent and Luigi Ferdinando Tagliavini.

Contact: www.jehanalan.ch.

Hymn Society Annual Conference

July 12–16, New Orleans, LA.

Lectures, hymn festival, masterclass; Miguel De La Torre, John H. Baron, Roy Belfield, others.

Contact: www.thehymnsociety.org.

Choral Artistry

July 13–17, Eastman School, Rochester, NY.

Conducting, vocal pedagogy, musicianship; William Weinert.

Contact: <http://summer.esm.rochester.edu/course/choral-artistry-conducting-vocal-pedagogy-musicianship/>.

Sewanee Church Music Conference

July 13–19, Monteagle, TN.

Study, worship, organ and choral music; Robert Simpson, Kevin Kwan.

Contact: <https://secure.sewaneeconf.com>.

Oundle for Organists Summer School

July 13–19, Oundle, Northamptonshire, UK.

Course for young organists including vital keyboard skills, liturgical skills, improvisation; Ann Elise Smoot, Stephen Farr, Frédéric Blanc, Neil Cockburn, others. Contact: courses@oundlefororganists.org.uk.

The French Organ Music Seminar

July 14–19, Netherlands.

July 17–22, Paris & Poitiers, France.

July 22–28, Southern France & Spain.

Organ tours, lectures, playing instruction & sessions; Pieter Van Dijk, Olivier Latry, Jens Korndorfer, others.

Contact: <http://www.bfoms.com>.

Handbell Musicians of America Pinnacle 2015

July 15–19, Dallas, TX.

Classes, tracks, performances, exhibits, and professional intensives; Ben Harris, Linda Krantz, Ryan Guth, others.

Contact: www.handbellmusicians.org.

Accademia d'Organo "Giuseppe Gherardeschi" Pistoia

July 18–24, Pistoia, Italy.

Performances, discussions, opportunities for practice. Umberto Pineschi, Andrea Vanucchi, Masakata Kanazawa.

Contact: www.accademiagerardeschi.it.

Association of Lutheran Church Musicians Biennial Conference

July 19–23, Atlanta, GA.

Concerts, lectures, workshops, hymn festival. Contact: www.alcm.org.

The Fellowship of United Methodists in Music and Worship Arts (FUMMWA) National Biennial Convocation

July 20–23, Indianapolis, IN.

Handbell, organ and choral workshops and recitals; Mark Miller, Michael Hawn, Nadia Bolz-Weber, Constance Cherry, others.

Contact: www.umfellowship.org.

Alleluia Conference

July 21–24, Waco, TX.

Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions; Craig Courtney, Joseph Martin, Brad Nix, Rosephayne Powell, Larry Shackley. Contact: www.baylor.edu/alleluia.

Mississippi Conference on Church Music and Liturgy 2015 Music Conference

July 21–26, Canton, MS.

Workshops, reading sessions; Dent Davidson, William Bradley Roberts, Susan Anderson-Smith.

Contact: www.mississippiconference.org.

Stage d'Orgue

July 22–29, Sessolsheim, Alsace, France.

Classes, lessons, recitals, organ improvisations, clavichord; Freddy Eichelberge, Francis Jacob, Jan Willem Jansen, Benjamin Righetti, Claude Roser.

Contact: www.asamos.org.

Vancouver Early Music Programme

July 26–August 7, Vancouver, BC, Canada.

Classes in medieval and baroque music and dance; harpsichord maintenance workshop. Benjamin Bagby, Ellen Hargis, Craig Tomlinson. Contact: www.earlymusic.bc.ca/education-community/summer-programmes.

IAO Annual Congress

July 27–August 1, Norwich, UK.

Lectures, masterclasses, recitals; James Thomas, Andrew Cantrill, others.

Contact: congress@iao.org.uk.

Smarano Academy 2015

July 31–August 12, Smarano, Italy.

Bach and Frescobaldi: transcription, improvisation, intabulation; Lorenzo Ghielmi, William Porto, Armando Carideo, Michael Unger, others.

Contact: www.smaranoacademy.com/organ.

Montréal Boys Choir Course

August 2–August 9, Southboro, MA.

Malcolm Archer, director.

Contact: www.mbccusa.com.

BYU Organ Workshop

August 4–7, Brigham Young University, Provo, UT.

Organ skill-building for all levels; Don Cook, director. Contact: <http://ce.byu.edu/cw/organ/index.php>.

Music Antica in Magnano

August 6–14, Magnano, Italy.

Clavichord, fortepiano, organ, harpsichord, musicology; Bernard Brauchli, Paola Erdas, Luca Scandali, Alberto Galazzo.

Contact: www.musicaanticamagnano.com.

MYC Summer Course

August 10–16, Winchester, UK.

Individual musical and vocal tuition, services, public concert; Adrian Lucas.

Contact: www.rscm.com/myc/index.

Baroque Instrumental Program

August 15–23, Minneapolis, MN.

Harpsichord, fortepiano, masterclasses, ensembles, continuo class; Jacques Ogg, Ton Amir.

Contact: 612/384-6187, TCearlymusic@gmail.com.

RSCM Summer Course for Young People

August 17–23, Bath, UK.

Course for singers age 4–24 covering wide-ranging choral training, musical leadership skills, services; Tansy Castledine.

Contact: education@rscm.com.

Cathedral Courses for Boys, Girls and Young Adults

August 17–23, Durham, UK.

Parallel courses for boy and girl trebles with young adults singing the lower voices supported by professional singers; Andrew Reid.

Contact: www.rscm.com/courses/2015DCC.

THE DIAPASON announces...

Class of 2015 Chosen

Winners to be featured in the May issue

We have reviewed the nominations and made our selections. Watch for our May issue where we will detail the career accomplishments of 20 young men and women that place them at the forefront of the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday.

To view the list of winners, visit TheDiapason.com and click on 20 under 30.

Stay up to date on all of the latest industry news and events.
Visit TheDiapason.com regularly.

20
UNDER
30

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 APRIL
Marilyn Keiser; First Congregational, Saginaw, MI 7 pm

17 APRIL
David Schelat; Emmanuel Church, Chestertown, MD 7:30 pm
Todd Wilson, recital and silent film; Christ & St. Luke's Episcopal, Norfolk, VA 8 pm

•**Mark Laubach**; Pine Street Presbyterian, Harrisburg, PA 7:30 pm

Marilyn Keiser; St. Paul Episcopal, Wilmington, NC 7:30 pm

Tom Trenney; Trinity Lutheran, Akron, OH 8 pm

Jonathan Ryan; Holy Trinity Lutheran, Columbus, OH 7 pm

Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

18 APRIL
Concerto delle donne; House of the Redeemer, New York, NY 7 pm

John Schwandt; Zion Lutheran, Baltimore, MD 3 pm

Jeremy David Tarrant; Cathedral of the Most Blessed Sacrament, Detroit, MI 7:30 pm

Jeannine Jordan, with media artist; First United Methodist, Port Huron, MI 7:30 pm

Michael Hey; St. Norbert Abbey, De Pere, WI 2 pm

Northwest Choral Society; Jewish Reconstructionist Congregation, Evanston, IL 7:30 pm

19 APRIL
Francis Kim; Center Church on the Green, New Haven, CT 2 pm

David Higgs; Third Presbyterian, Rochester, NY 2 pm

New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm

37th Annual English Handbell Festival; Riverside Church, New York, NY 4 pm

Bach Vespers; Holy Trinity, New York, NY 5 pm

Gail Archer; St. Stephen's, Millburn, NJ 4 pm

Nathan Laube; Redeemer Episcopal, Bethesda, MD 5 pm

Chelsea Chen; St. Andrew Chapel, Woodberry Forest, VA 10 am worship service, 7 pm recital

Mark Jones, with harp; First Presbyterian, Pompano Beach, FL 4 pm

Sylvia Marcinko Chai; Sacred Heart Church, Tampa, FL 3 pm

Todd Wilson; Cumming First United Methodist, Cumming, GA 3 pm

Huw Lewis; Hyde Park Community Methodist, Cincinnati, OH 4 pm

Lynne Davis; Central United Methodist, Lansing, MI 3:30 pm

Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

John Gouwens; Culver Academies, Culver, IN 4 pm

Simon Thomas Jacobs; Goshen College, Goshen, IN 4 pm

Andrew Peters, hymn festival; Pilgrim Lutheran, Carmel, IN 4 pm

Anthony Jurich; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Craig Cramer; Holy Name Cathedral, Chicago, IL 3 pm

Gerrit Lamain; St. Stephen's Lutheran, St. Paul, MN 4 pm

20 APRIL
Louise Bass, with choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Alan Morrison; Mulberry Street United Methodist, Macon, GA 7:30 pm

21 APRIL
Juilliard 415; Holy Trinity, New York, NY 12 noon

Olivier Latry; St. John Episcopal, Memphis, TN 7:30 pm

The Tallis Scholars; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

Dean Billmeyer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 APRIL
Michael Hey; Trinity College, Hartford, CT 7:30 pm

Spring Choir Concert; Grace Church, New York, NY 4 pm

Gail Archer, with Barnard-Columbia Chorus; Church of the Ascension, New York, NY 8 pm

Daniel Roth; Our Lady of Refuge Catholic Church, Brooklyn, NY 7:30 pm

Peter Sykes; Riverside Church, New York, NY 7 pm

Alabama Choir School Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Jonathan Rudy; First Presbyterian, Saginaw, MI 8 pm

Olivier Latry; Basilica of St. John the Baptist, Canton, OH 7 pm

Indianapolis Symphonic Choir; Hilbert Circle Theatre, Indianapolis, IN 8 pm

John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

Lakeside Singers; Fourth Presbyterian, Chicago, IL 7 pm

Kathrine Handford, continuo, Bach, *St. John Passion*; Lawrence University, Appleton, WI 8 pm

25 APRIL
Chilcott, *Salisbury Vespers*; Bruton Parish Episcopal, Williamsburg, VA 5:30 pm

Choral Society of the Palm Beaches; Florida Atlantic University, Jupiter, FL 7:30 pm

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

Nathan Laube; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

26 APRIL
Ken Cowan; Church of the Advent, Boston, MA 4 pm

Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm

Bach Vespers; Holy Trinity, New York, NY 5 pm

F. Allen Artz III; Grace Lutheran, Lancaster, PA 4 pm

Eric Plutz; Calvary Episcopal, Pittsburgh, PA 4 pm

Trio Nova Mundi; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Readings and Music for the Liturgical Year; St. John's Episcopal, Hagerstown, MD 5 pm

Gail Archer; Monroe Street United Methodist, Toledo, OH 4 pm

Marilyn Keiser; St. Paul Episcopal, Akron, OH 4 pm

Diane Meredith Belcher; Calvary Episcopal, Cincinnati, OH 7 pm

Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Jeannine Jordan, with media artist; First Congregational, Traverse City, MI 4 pm

Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Olivier Latry; Church of the Ascension, Knoxville, TN 5 pm

•**Yun Kim**; St. Ita Roman Catholic Church, Chicago, IL 3 pm

Bach, *Cantata 31*; Grace Lutheran, River Forest, IL 3:45 pm

27 APRIL
Olivier Latry, masterclass; St. John's Episcopal, Georgetown, Washington, DC 7:30 pm

Daniel Roth; All Saints' Episcopal, Atlanta, GA 7:30 pm

David Jonies; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 APRIL
Olivier Latry; St. John Episcopal, Georgetown, Washington, DC 7:30 pm

29 APRIL
David Jonies, with countertenor; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL

Pickle Piano / Johannus Midwest
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Musical Heritage Society recordings

Calendar

Lyra Russian Vocal Ensemble; Sts. Peter & Paul Catholic Church, Naperville, IL 7 pm

30 APRIL

Karen Beaumont; Princeton University Chapel, Princeton, NJ 12:30 pm

Daniel Roth; Longwood Gardens, Kennett Square, PA 8 pm

1 MAY

Rosalind Mohnsen; Trinity Church, Boston, MA, 12:15 pm

Jeremy Filsell; Allen Organ Company, Macungie, PA 7:30 pm

Peter Richard Conte; Stambaugh Auditorium, Youngstown, OH 8 pm

Bach Week Festival Orchestra & Chorus; Anderson Chapel, North Park University, Chicago, IL 7:30 pm

Apollo Chorus; Fourth Presbyterian, Chicago, IL 7:30 pm

3 MAY

St. Andrew Chorale & New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm

Bach, *Magnificat in D*; St. Vincent Ferrer Church, New York, NY 3 pm

Nigel Potts, with soprano; Longwood Gardens, Kennett Square, PA 2:30 pm

Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm

Gail Archer; Westminster Presbyterian, Lynchburg, VA 4 pm

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

Paul Jacobs; Hayes Barton United Methodist, Raleigh, NC 3 pm

The Atlanta Singers; Peachtree Road United Methodist, Atlanta, GA 2 pm

Bradley Hunter Welch; Presbyterian Church, Coshocton, OH 3 pm

Cincinnati Children's Choir; Corbett Auditorium, University of Cincinnati, Cincinnati, OH 5 pm

David Jonies, with countertenor; St. Chrysostom's, Chicago, IL 2:30 pm

Bach Week Festival Orchestra & Chorus; Anderson Chapel, North Park University, Chicago, IL 2:30 pm

Spring Choral Concert; First Presbyterian, Arlington Heights, IL 4 pm

Apollo Chorus; Elmhurst Christian Reformed, Elmhurst, IL 3 pm

Andrew Peters; St. Paul United Church of Christ, Belleville, IL 3 pm

5 MAY

Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

Don Mead; Lutheran School of Theology, Chicago, IL 12:15 pm

James Hicks; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 MAY

Martin Jean; Christ Church, New Haven, CT 7:30 pm

Gavin Black, harpsichord; Christ Congregation Church, Princeton, NJ 8 pm

Ken Cowan; Emmanuel Church, Chestertown, MD 7:30 pm

Wesley Parrott; St. Michael's Episcopal Church, Richmond, VA 7:30 pm

Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

Chelsea Chen; St. Raphael Catholic Church, Naperville, IL 7:30 pm

10 MAY

Alan Morrison, with orchestra; Kimmel Center, Philadelphia, PA 2:30 pm

Bruce Neswick, music festival; St. Peter Church, Memphis, TN 4 pm

Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

12 MAY

Matthew Lawrenz; Church of the Gesu, Milwaukee, WI 7:30 pm

Melanie Ohnstad; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 MAY

Crescent Singers; First Baptist, Westfield, NJ 7:30 pm

Thierry Escaich; Kennedy Center for the Performing Arts, Washington, DC 8 pm

14 MAY

Cathedral Choir of St. John the Divine & Rose of the Compass; Cathedral of St. John the Divine, New York, NY 7:30 pm

Evensong; Emmanuel Church, Chestertown, MD 6 pm

Choral Eucharist; Cathedral Church of the Advent, Birmingham, AL 6 pm

Evensong; Cathedral Church of St. Paul, Detroit, MI 7 pm

Sean Vogt; Cathedral of St. Paul, St. Paul, MN 7:30 pm

15 MAY

William Ness; First Baptist, Worcester, MA 7:30 pm

Bruce Neswick; Holy Trinity Lutheran, Akron, OH 8 pm

Marilyn Keiser; First Congregational, Saginaw, MI 7 pm

Vivaldi, *Gloria*; Sts. Peter & Paul Catholic Church, Naperville, IL 7:30 pm

16 MAY

Schola Cantorum on Hudson; St. Malachy's, New York, NY 8 pm

David Enlow; Reformed Church of Poughkeepsie, Poughkeepsie, NY 10:30 am workshop, 2:30 pm recital

The Philadelphia Singers; Church of the Holy Trinity, Philadelphia, PA 7:30 pm

Nathan Laube; First & Central Presbyterian, Wilmington, DE 7:30 pm

17 MAY

Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm

Diane Meredith Belcher; Grace Episcopal, Newark, NJ 4 pm

Joan Lippincott; First United Methodist, Hershey, PA 3 pm

Jose Daniel Flores-Caraballo, with piano; Advent Lutheran, Melbourne, FL 3 pm

The Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 3 pm

Spring Festival Concert; Alice Millar Chapel, Evanston, IL 5 pm

Steven Betancourt, with Chicago Bronze Handbell Choir; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Bach, *Cantata 197*; Grace Lutheran, River Forest, IL 3:45 pm

Jayson Engquist; Church of St. John the Evangelist, St. Paul, MN 4 pm

18 MAY

Hyea Young Cho; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

19 MAY

David Enlow; Church of the Resurrection, New York, NY 8 pm

Benjamin Kolodziej; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 MAY

Peter Stoltzfus Berton; Methuen Memorial Music Hall, Methuen, MA 8 pm

Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Joanne Peterson; All Saints Episcopal, Appleton, WI, 12:15 pm

21 MAY

Cantus; Bruton Parish Episcopal, Williamsburg, VA 5:30 pm

22 MAY

Jonathan Ryan; Our Lady of Good Counsel Catholic Church, Plymouth, MI 7 pm

23 MAY

Stephen Tharp; St. Malachy's, New York, NY 7:30 pm

24 MAY

Benjamin Sheen; Church of Christ at Dartmouth, Hanover, NH 4 pm

Stanislav Kalinin; Washington National Cathedral, Washington, DC 5:15 pm

Gerrit Lamain; St. Stephen's Lutheran, St. Paul, MN 4 pm

25 MAY

Charlie Steele; Brevard-Davidson River Presbyterian Church, Brevard, NC 7:30 pm

26 MAY

Nigel Potts; Church of the Epiphany, Washington, DC 12:10 pm

27 MAY

Jérôme Faucheur; Methuen Memorial Music Hall, Methuen, MA 8 pm

Kathrine Handford; Lawrence University, Memorial Chapel, Appleton, WI 12:15 pm

29 MAY

The Chenaults; St. George's Episcopal, Fredericksburg, VA 7 pm

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Calendar

John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

31 MAY
Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm
 Carrollton Chorale; Calvary Lutheran, Cranford, NJ 3 pm
Nathan Laube; Court Street United Methodist, Lynchburg, VA 3 pm

UNITED STATES
 West of the Mississippi

17 APRIL
Daryl Robinson; St. Monica Catholic Church, Dallas, TX 7:30 pm
Carole Terry; St. James Cathedral, Seattle, WA 8 pm
Olivier Latry; Trinity Episcopal Cathedral, Portland, OR 7 pm
Cherry Rhodes & Ladd Thomas; First United Methodist, Glendale, CA 7:30 pm

19 APRIL
Carolyn Diamond & Diana Lee Lucker; Wayzata Community Church, Wayzata, MN 3 pm
Joel Bacon; Trinity Lutheran, Moorhead, MN 4 pm
Isabelle Demers; First Presbyterian, Rochester, MN 4 pm
Ahreum Han Congdon; Congregational Church, UCC, Iowa City, IA 4 pm
 Rocky Mountain Children's Choir; St. John's Cathedral, Denver, CO 2:30 pm
 Evensong; St. John's Cathedral, Denver, CO 3 pm
Susanna Vallelau, with trumpet; St. Mark's Episcopal Cathedral, Seattle, WA 2 pm
Douglas Cleveland; Summit Avenue Presbyterian, Bremerton, WA 4 pm
 American Canyon Singers; Resurrection Parish, Santa Rosa, CA 3:30 pm
 Gardner, *Lamb of God*; St. Mary's Cathedral, San Francisco, CA 7 pm
Olivier Latry; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

20 APRIL
Scott Dettra; Community of Christ Temple, Independence, MO 7:30 pm

24 APRIL
Ken Cowan; All Saints' Episcopal, Fort Worth, TX 7:30 pm
Karen Black; St. John's Cathedral, Denver, CO 7:30 pm
Alcée Chriss; St. Paul Lutheran, Albuquerque, NM 7 pm

Isabelle Demers; Pinnacle Presbyterian, Scottsdale, AZ 7 pm

25 APRIL
Philip Brisson; St. Olaf Catholic Church, Minneapolis, MN 1 pm

26 APRIL
Aaron David Miller; St. Mark's Episcopal Cathedral, Minneapolis, MN 3 pm
Isabelle Demers; St. Patrick's Roman Catholic Church, New Orleans, LA 4 pm
Jonathan Ryan; Our Lady of Atonement Catholic Church, San Antonio, TX 4 pm
Bradley Hunter Welch; First United Methodist, Fort Smith, AR 3 pm
Raúl Prieto Ramírez; American Evangelical Lutheran, Prescott, AZ 3 pm
Nigel Potts, with soprano; Grace Cathedral, San Francisco, CA 4 pm
 Cappella SF; St. Mary's Cathedral, San Francisco, CA 7 pm
Anthony & Beard; California Polytechnic State University, San Luis Obispo, CA 3 pm

1 MAY
Matthew Dirst; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm
Olivier Latry; Central Lutheran, Eugene, OR 7:30 pm

2 MAY
Andrew Peters; Christ Church Cathedral, St. Louis, MO 7:30 pm
 Houston Chamber Choir; Wortham Theater Center, Houston, TX 8 pm

3 MAY
Nathan Laube; Trinity Episcopal, Tulsa, OK 5 pm
Paul Tegels; Trinity Lutheran, Lynnwood, WA 7 pm
James Welch; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 MAY
The Chenaults; First Presbyterian, Kirkwood, MO 7:30 pm

5 MAY
Nathan Stewart; Aspen Community Church, Aspen, CO 6 pm

8 MAY
 Chanticleer; St. John's Cathedral, Denver, CO 7:30 pm

10 MAY
Diana Lee Lucker; Wayzata Community Church, Wayzata, MN 3 pm
Jeremy Filsell; St. James' Episcopal, Los Angeles, CA 6 pm

11 MAY
Douglas Cleveland; Benaroya Concert Hall, Seattle, WA 7:30 pm

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Calendar

14 MAY
Allan Mahnke; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

16 MAY
Helen Jensen; Roseville Lutheran, Roseville, MN 6:30 pm
Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm

17 MAY
Kathrine Handford; St. Andrew's Lutheran, Mahtomedi, MN 3 pm
Aaron David Miller, hymn festival; Christ the King Lutheran, Iowa City, IA 3 pm
Isabelle Demers; Sts. Peter & Paul Episcopal, Arlington, TX 7 pm
Evensong; St. John's Cathedral, Denver, CO 3 pm
Brian du Fresne; St. John's Cathedral, Denver, CO 7:30 pm
Gail Archer; Fremont Presbyterian, Sacramento, CA 4 pm

24 MAY
James Welch; St. Mark's Episcopal, Palo Alto, CA 3 pm

31 MAY
Hector Olivera; Christ United Methodist, Rochester, MN 4 pm
Ken Cowan; First United Methodist, Austin, TX 3 pm
Aaron David Miller; First Presbyterian, Portland, OR 2 pm
Christoph Bull; First Congregational, Los Angeles, CA 3 pm

INTERNATIONAL

15 APRIL
James Hicks; Vor Frue Kirk, Aarhus, Denmark 8 pm
Hans-Jürgen Kaiser; Kreuzkirche, Dresden, Germany 8 pm
Jens Korndörfer; Timothy Eaton Memo-

rial Church, Toronto, ON, Canada 7:30 pm

17 APRIL
Jens Korndörfer; St. George Cathedral, Kingston, ON, Canada 8 pm

18 APRIL
James Hicks; Vor Frue Kirk, Copenhagen, Denmark 12 noon
Fedor Stroganoff; Notre Dame, Paris, France 8 pm
Jonathan Scott; Victoria Hall, Hanley, UK 12 noon
Martin Neary, with cello; St. Peter's, St. Albans, UK 5:30 pm

19 APRIL
Nick Morris; St. Paul's Cathedral, London, UK 4:45 pm
Peter Dyke; Westminster Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

22 APRIL
Matthias Grünert; Frauenkirche, Dresden, Germany 8 pm
Faythe Freese; St. Agata, Budrio, Italy 8:45 pm

25 APRIL
John Paul Farahat; Notre Dame, Paris, France 8 pm
Virgile Monin; St. John the Evangelist, Islington, London, UK 7:30 pm

26 APRIL
Christian-Markus Raiser; St. Paul's Cathedral, London, UK 4:45 pm
Joseph Beech; Westminster Cathedral, London, UK 4:45 pm
Edward Symington; Westminster Abbey, London, UK 5:45 pm
Christopher Houlihan; Westminster United Church, Winnipeg, MB, Canada 7:30 pm
Edward Norman; Ryerson United

Church, Vancouver, BC, Canada 3 pm

27 APRIL
Thomas Trotter; Royal Festival Hall, London, UK 7:30 pm

29 APRIL
Hans Leitner; Kathedrale, Dresden, Germany 8 pm
Roger Sayer; Westminster Cathedral, London, UK 7:30 pm

2 MAY
Joao Santos; Notre Dame, Paris, France 8 pm
Timothy Harper; St. George's Cathedral Southwark, London UK 1:15 pm
Three Cathedrals Choir Festival Concert; St. Paul's Cathedral, London, ON, Canada 7:30 pm

3 MAY
Birmingham Conservatoire students; St. Paul's Cathedral, London, UK 4:45 pm
Benjamin Bloor; Westminster Cathedral, London, UK 4:45 pm
Evensong; St. Paul's Cathedral, London, ON, Canada 3:30 pm

6 MAY
Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

7 MAY
Simon Johnson; St. Paul's Cathedral, London, UK 6:30 pm

8 MAY
Stephanie Burgoyne & William Vandertuin; Grace Anglican, Brantford, ON, Canada 12:15 pm
Julia Nolan & Denis Bédard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

9 MAY
Kees Nottrot; Notre Dame, Paris, France 8 pm
William McVicker; Town Hall, Reading, UK 1:50 pm

10 MAY
Craig Cramer; Basilika Steinfeld, Kall Steinfeld, Germany 4 pm
Marco Cifferi; St. Paul's Cathedral, London, UK 4:45 pm
Christopher Stokes; Westminster Cathedral, London, UK 4:45 pm

11 MAY
Michel Bouvard; St. François d'Assise, Ottawa, ON, Canada 7:30 pm

13 MAY
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

15 MAY
Angus Sinclair; Grace Anglican, Brantford, ON, Canada 12:15 pm

16 MAY
Wolfgang Capek; Notre Dame, Paris, France 8 pm
Simon Thomas Jacobs; St. Albans Cathedral, St. Albans, UK 5:30 pm
David Briggs, with choirs and soloists, Mahler, *Resurrection Symphony*; Merton College Chapel, Oxford, UK 8 pm
Michel Bouvard; Église des Saints-Martyrs Canadiens, Quebec City, QC, Canada 8 pm

17 MAY
James Perkins; St. Paul's Cathedral, London, UK 4:45 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

29 MAY
Monteverdi, *Vespers of 1610*; Westminster Abbey, London, UK 7:30 pm

20 MAY
Jörg Josef Schwab; Kathedrale, Dresden, Germany 8 pm
David Pether; Town Hall, Reading, UK 1 pm
David Titterton; Westminster Cathedral, London, UK 7:30 pm

22 MAY
Andrew Keegan Mackriell; Grace Anglican, Brantford, Canada 12:15 pm

24 MAY
Philippe Lefebvre; Notre Dame, Paris, France 4:30 pm
Samuel Eriksson; St. Paul's Cathedral, London, UK 4:45 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm
Simon Thomas Jacobs; Clare College, Cambridge, UK 5:30 pm

27 MAY
Martin Bambauer; Kreuzkirche, Dresden, Germany 8 pm
Simon Thomas Jacobs; Christ Church Cathedral, Oxford, UK 8 pm

29 MAY
Michael Bloss; Grace Anglican, Brantford, ON, Canada 12:15 pm

30 MAY
Pastor de Lasala; Notre Dame, Paris, France 8 pm

31 MAY
Nick Bowden; St. Paul's Cathedral, London, UK 4:45 pm

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STEPHEN ALLTOP, BRUCE BARBER, & CHRISTINE KRAEMER, St. Clement's Catholic Church, Chicago, IL, September 21: *Wer nur den lieben Gott läßt walten*, BWV 691, *Christ lag in Todesbanden*, BWV 695, *Christum wir sollen loben schon/Was fürchtest du Feind*, BWV 696, *Herr Christ, der ein'ge Gottessohn*, BWV 698, *Herr Gott, nun schließ den Himmel auf*, BWV 1092, *Herzliebster Jesu, was hast du verbrochen*, BWV 1093, *Toccata and fugue in d*, BWV 565, *Liebster Jesu, wir sind hier*, BWV 634, *Dies sind die heiligen zehn Gebot*, BWV 635, *Es ist das Heil uns kommen her*, BWV 638, *Trio Sonata No. 1 in E-flat*, BWV 525, *Fantasia and Fugue in g*, BWV 542, *Fugue a 5 on the Magnificat*, BWV 733, *Fantasia and Fugue in c*, BWV 537, *Herr Jesu Christ, dich zu uns wend'*, BWV 709, *Partita in c*, BWV 767, *Prelude and Fugue in a*, BWV 543, Bach.

ERIC BUDZYNSKI, WILLIAM CROWLE, PHILIP MCPEEK, & STEPHEN UHL, Alice Millar Chapel, Evanston, IL, October 24: *In dulci jubilo*, BWV 608, *Durch Adams Fall ist ganz verderbt*, BWV 637, *In dich hab ich gehoffet, Herr*, BWV 640, *Ach wie nichtig, ach wie flüchtig*, BWV 644, *Nun komm, der Heiden Heiland*, BWV 599, *Machs mit mir, Gott, nach deiner Güt*, BWV 957, *Der Tag, der ist so freudenreich*, BWV 605, *Das alte Jahr vergangen ist*, BWV 614, *Wer nur den lieben Gott läßt walten*, BWV 642, Bach.

CHARLIE CARPENTER, MATTHEW DORAN & ELIZABETH WALDON, First United Church, Oak Park, IL, October 5: *Alle Menschen müssen sterben*, BWV 643, *Herr Jesu Christ, dich zu uns wend'*, BWV 632, *Christus der uns selig macht*, BWV 747, *Lobt Gott, ihr Christen, alle zugleich*, BWV 732, *Ach Gott, vom Himmel sieh' herein*, BWV 741, *Lob sei dem allmächtigen Gott*, BWV 602, *Erschienen ist der herrliche Tag*, BWV 629, *Wenn wir höchsten Nöten sein*, BWV 641, Bach.

PHILIP CROZIER, Sint-Jan's Kathedraal, 's-Hertogenbosch, Netherlands, August 12: *Grand Choeur*, Reed; *Variations: Cantilena Anglicana Fortunae*, SSWV 134, Scheidt; *Toccatina, Adagio and Fugue in C*, BWV 564, Bach; *Komm, Heiliger Geist, Herre Gott*, Tunder; *Petite pièce, Deux danses à Agni Yavishita*, Chant donné, Alain; *Pièce d'Orgue*, Calvière; *Canzon Quarta*, Frescobaldi; *Hommage à Dietrich Buxtehude*, Eben.

ROBERT DELCAMP, with Bernadette Lo, piano, St. Luke's Chapel, University of the South, Seawee, TN, November 21: *Sinfonia*, op. 42, Dupré; *Colloque No. 2*, Guillou; *Hymne*, op. 78, Jongen; *Concerto for Piano and Organ*, op. 74, Peeters.

MARIO DUELLA, First Presbyterian Church, Arlington Heights, IL, November 5: *Concerto in sol maggiore*, Druckenmüller; *Marcia festiva* Bossi; *Assolo*, Centemeri; *Alleluia*, Rosetta.

STEVEN EGLER, First Congregational Church, Saginaw, MI, November 14: *Phoenix Processional*, Locklair; *Blessed Assurance*, Hebble; *Humoresque, 'L'organo primitivo*, Yon; *Passacaglia and Fugue in c*, BWV 582, Bach; *Cat Suite*, Bédard; *Clair de Lune*, op. 53, no. 5, Carillon de Westminster, op. 53, no. 6, Vierne.

MARK LAUBACH, St. Nicholas Roman Catholic Church, Wilkes-Barre, PA, October 5: *Toccata and Fugue in d*, BWV 565, attr. Bach; *Organ Concerto in F*, op. 4, no. 5, Handel; *A mighty fortress is our God*, BuxWV 184, Buxtehude; *Concert Variations on the Austrian Hymn*, op. 3, no. 1, Paine; *O Love of God, how strong and true* (JERUSALEM), Parry; *Improvisation on Marija, Marija, skaiscausia lelijai*; *Variations on Veni Creator Spiritus*, op. 4, Duruflé; *Carillon*, Sowerby; *Suite Gothique*, op. 25, Boëllmann.

NATHAN LAUBE, Winnetka Congregational Church, Winnetka, IL, September 27:

Praeludium pro Organo pleno, BWV 552/1, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Allein Gott in der Höh sei Ehr*, BWV 675, *Allein Gott in der Höh sei Ehr*, BWV 676, *Fughetta super Allein Gott in der Höh sei Ehr*, BWV 677, *Dies sind die heiligen Zehen Gebot*, BWV 678, *Fughetta super Die sind die heiligen Zehen Gebot*, BWV 679, *Wir glauben all an einen Gott*, BWV 680, *Fughetta super Wir glauben all an einen Gott*, BWV 681, *Vater unser im Himmelreich*, BWV 682, *Vater unser im Himmelreich*, BWV 683, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Christ, unser Herr, zum Jordan kam*, BWV 685, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Aus tiefer Not schrei ich zu dir*, BWV 687, *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt*, BWV 688, *Fuga super Jesus Christus, unser Heiland*, BWV 689, *Duetto I*, BWV 802, *Duetto II*, BWV 803, *Duetto III*, BWV 804, *Duetto IV*, BWV 805, *Fuga a 5 con pedale pro Organo pleno*, BWV 552, Bach.

DON MEAD, AKIKO NISHIZAWA, PAUL SATRE, The Orchard Evangelical Free Church, Arlington Heights, IL, November 16: *Toccata in d (Dorian)*, *In Thee is Gladness*, Bach; *Festive Trumpet Tune*, German; *Adagio for Strings*, Barber; *Spirit of the Living God*, arr. Schoen; *Blessed Assurance*, arr. Olivera; *Allegro moderato e serio*, *Allegro assai vivace (Sonata No. 1 in f)*, op. 65, no. 1, Mendelssohn; *Now Thank We All Our God*, Karg-Elert; *Allegro (Organ Concerto)*, Arne; *In My Life, Lord, Be Glorified*, arr. Bock; *Now Thank We All Our God (Cantata No. 79)*, Bach, arr. Fox; *Psalms XXIV*, Beck; *Litanies*, Alain; *Carillon de Westminster*, Vierne.

KATHERINE MELOAN, Brevard-Davidson River Presbyterian Church, Brevard, NC, November 7: *Grande Choeur Dialogue*,

Gigout; *Adagio (Symphonie pour Grand Orgue, no. 3)*, Vierne; *Out of the Depths I Cry to Thee, O Lord!, O God, My heart is Steadfast!, I Need Thee Every Hour*, Diemer; *Variations sur le Noël*, op. 20, Dupré; *Prelude and Fugue in G*, BWV 541, Bach; *Maple Leaf Rag*, Joplin, arr. Biggs; *The Liberty Bell*, Sousa, arr. Linger; *Scherzetto*, op. 108, no. 1, *Toccata pour Grand Orgue*, Jongen.

DOUGLAS REED, Central St. Matthew United Church of Christ, New Orleans, LA, November 23: *Marche Triomphale: Nun Danket alle Gott*, Karg-Elert; *Lied des Chrysanthèmes (Poèmes d'automne, op. 3)*, Bonnet; *Canonic Studies*, op. 56, nos. 5/6, Schumann; *Fantasy and Fugue in g*, BWV 542, Bach; *Woodland Flute Call*, Dillon; *Lyric Interlude*, Schreiner; *Jig for the Feet "Totentanz" (Organbook III)*, *Sweet Sixteenth*, Hymn (*Flights of Fancy*), Finale—*The Offering (Organbook III)*, Albright.

DAVID SCHRADER & DANIEL SCHWANDT, Lutheran School of Theology, Chicago, IL, October 4: *Ich ruf zu dir, Herr Jesu Christ*, BWV 1124, *O Gott, du frommer Gott*, BWV 1125, *Gott, durch deine Güte*, BWV 724, *Herr Jesu Christ, dich loben wir*, BWV 725, *Herr Jesu Christ, dich zu uns wend'*, BWV 726, *Toccata and Fugue in d*, BWV 538, *O Herre Gott, dein göttlich Wort*, BWV 1110, *Durch Adams Fall ist ganz verderbt*, BWV 1101, *Du Friedefürst, Herr Jesu Christ*, BWV 1102, *Wenn dich Unglück tut greifen an*, BWV 1104, *Komm, heiliger Geist, Herre Gott*, BWV 652, *Prelude and Fugue in d*, BWV 539, *Fugue in F*, BWV 540, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Praeludium in a*, BWV 569, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Toccata in F*, BWV 540, Bach.

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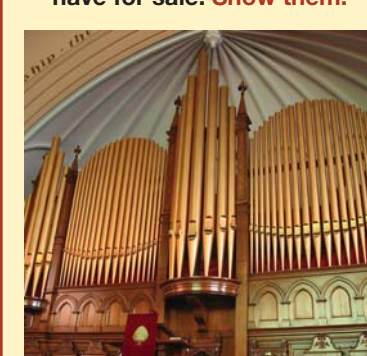
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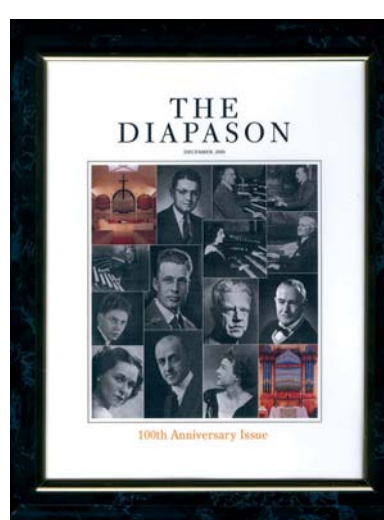
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Alfred Hollins, famous blind concert organist: 150th anniversary. We offer two of his *Concert Overtures* and his *Concert Rondo*, impressive pieces he used to open his concerts. michaelsmusicsservice.com; 704/567-1066.

World Library Publications: *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, Wlpmusic.com.

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OHS 2015 Calendar. Celebrating the Organ Historical Society's 60th annual convention in Springfield, Mass., June 28–July 3, 2015, this full-color calendar features stunning new photographs by Len Levasseur. The calendar is 8½" by 11" and opens vertically to highlight the beautiful images. Featured are instruments by J.W. Steere & Son, C.B. Fisk, Hilborne Roosevelt, E. & G.G. Hook, Johnson, Odell, E.M. Skinner, Casavant and more. An excellent article about the convention by Tom Stockton is also included. A must for all organophiles! Member price: \$9.99. Non-member price: \$14.99. www.organsociety.org.

PUBLICATIONS / RECORDINGS

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

Raven, America's leading label for organ recordings since 1978, offers one hundred CDs and videos at RavenCD.com. Titles include the 4-disc DVD/CD set about César Franck, 5-disc DVD/CD set about Cavallé-Coll, the acclaimed Bach /Art of Fugue/ DVD/CD set with George Ritchie, Ritchie's 11-CD set of the complete organ works of Bach, and recent CDs recorded by Jeremy Filsell (Epiphany Church, Washington, DC; National Cathedral, National Shrine), Todd Wilson (Gerre Hancock Organ Works at St. Thomas, NYC), Jon Gillock (Messiaen on the new Quoirin organ, Ascension, NYC), Anthony Hammond (Coventry Cathedral, UK), Mark Brombaugh (David Dahl organ works on the Christ Church, Tacoma, John Brombaugh organ) Jack Mitchener, Stephen Williams, J. Thoams Mitts, Adam Brakel (Beckerath, Pittsburgh Cathedral), Peter Sykes (Bach, clavichord), Maxine Thévenot, Damin Spritzer, Faythe Freese (Magdeburg Cathedral), Rachel Laurin, Colin Lynch Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

From Fruhauf Music Publications for organ. 40 Free Harmonizations of 24 Familiar Hymn Tunes, Vol. 2: Land of Rest to Woodbird, 36 pages. These varied settings are appropriate for many church seasons and occasions. Visit www.frumuspub.net to view tables of contents, details and notes, and for a downloadable sample harmonization.

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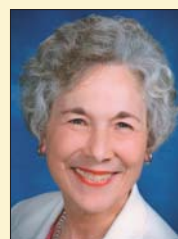
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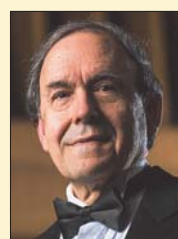
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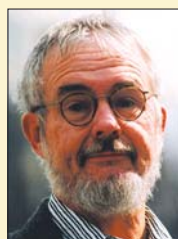
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Peter Planyavsky*



Daryl Robinson



Daniel Roth*



Jonathan Ryan

**Celebrating
 Our 94th
 Season!**



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

*=Artists based outside
 the U.S.A.