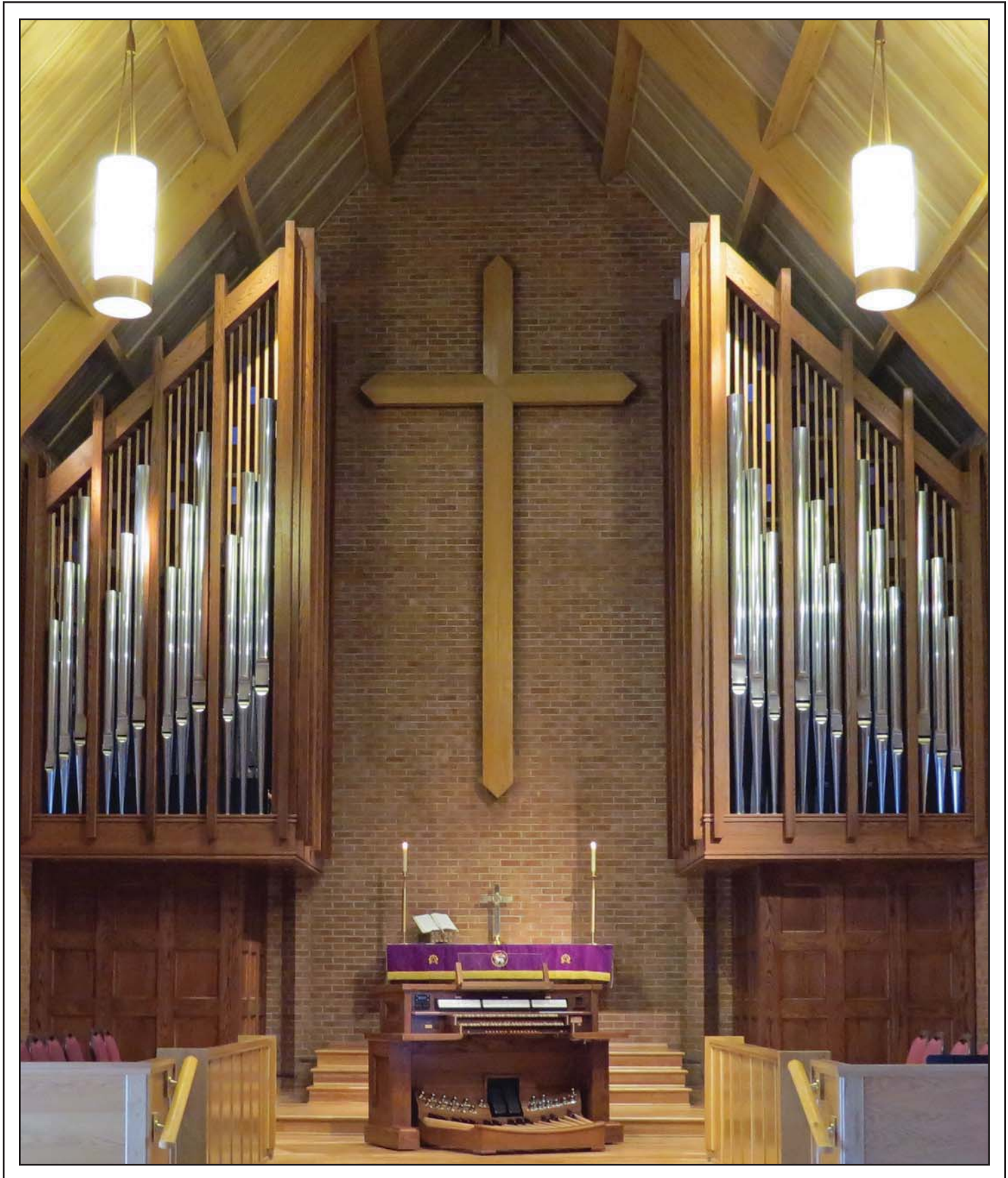


THE DIAPASON

APRIL 2016



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Greensboro, North Carolina
Cover feature on pages 26–27

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the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

Exploring the Sound of Keyboard Tunings
by Michael McNeil 20

United Church of Christ Musicians
Association Conference
July 12–15, 2015
by Jo Deen Blaine Davis 22

Helping Your Congregation to Sing
by David di Fiore 24

NEWS & DEPARTMENTS

Editor's Notebook 3

Letters to the Editor 3

Here & There 3

Appointments 8

Carillon News by Brian Swager 10

Harpsichord News by Larry Palmer 12

In the wind . . . by John Bishop 16

On Teaching by Gavin Black 18

REVIEWS

Music for Voices and Organ 13

New Organ Music 14

Book Reviews 14

New Recordings 15

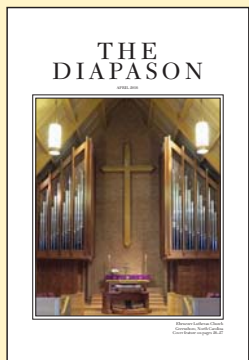
New Handbell Music 15

SUMMER CONFERENCES

CALENDAR

ORGAN RECITALS

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COVER

Parkey OrganBuilders, Duluth, Georgia;
Ebenezer Lutheran Church, Greensboro,
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In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **John Collins**
Anton Warde
John L. Speller
Leon Nelson

Editor's Notebook

In this issue

Among the offerings in this issue, Michael McNeil explains the basics of temperaments and tunings. David DiFiore offers some tips and suggestions to help organists lead congregational hymn singing. Jo Deen Blaine Davis presents a summary of the United Church of Christ Musicians Association conference, held last summer in Elmhurst, Illinois.

John Bishop examines the importance of caring for a musical gift, and Gavin Black begins a discussion of motivations for practicing and types of preparation, based upon his varied experiences teaching different types of students.

Our cover feature is Parkey OrganBuilders' new organ at Ebenezer Lutheran Church in Greensboro, North Carolina.

This issue also includes our annual listing of summer conferences and workshops.

Letters to the Editor

Early organ composers

I read with interest John Collins' article (THE DIAPASON, February 2016) on early composers of organ music, including Samuel Wesley. Wesley, likely the most important British composer of his time, brought the

English organ voluntary to its apex. Those interested in knowing more about his music may wish to consider the fine performing editions edited by English composer Francis Routh. These include the *Twelve Voluntaries* of Op. 6 as well as the monumental

Voluntary in B-Flat, written for Thomas Attwood, organist at St. Paul's.

See: www.francisrouth.net/redcliffe/wordpress/?page_id=37.

David Herman
Newark, Delaware

Here & There

Events

The North Shore Choral Society continues its concerts, to be held at various north suburban Chicago venues: April 3, International Friendship, with the Kyoto Concert Choir and the Evanston Children's Choir; May 14, Larry Nickels, *Requiem for Peace*. For information: www.northshorechoral.org.

Northern Illinois University, DeKalb, Illinois, announces spring semester organ events, which take place in Boutell Memorial Concert Hall, featuring the 1983 Martin Ott Opus 17 organ: April 4, Joshua Ring, performer's certificate recital; 4/23, Marianne Kim, graduate organ recital; 4/24, Matthew Doran, senior organ recital. For further information, e-mail jbrown35@niu.edu.

Trinity Lutheran Church, Cleveland, Ohio, continues its year-round Wednesday recitals at noon on the church's von Beckerath organ. On April 6 and 13, Florence Mustric, artist in residence, will present a "Menu of favorites," with the audience selecting the day's program from a menu of music Mustric has played in the past year. For further information: www.clevelandbeckerath.org.

The Western Illinois University Chapter of the American Guild of Organists will feature Pamela Ruiters-Feenstra, director and organist, in a hymn festival, "Imago Dei" (Image of God), on April 10 at 5 p.m., at First Presbyterian Church in Macomb, Illinois. On Saturday, April 9, at 10 a.m., Ruiters-Feenstra will present an improvisation workshop for organists and pianists in Browne Hall on the WIU campus. For further information: LA-Andrews2@wiu.edu.

The Creative Arts Series continues its programs, to be held at **Resurrection Catholic Parish**, Santa Rosa, California: April 10, Allegra Chapman, pianist; May 22, Bella Piano Trio. For information: www.creativeartsseries.com.

Seraphic Fire presents performances of Brahms's *German Requiem* April 19 in Washington, D.C., at St. Paul's Episcopal Church, K Street; 4/20, in New York City at Trinity Episcopal Church, Wall Street; and 4/21, in Philadelphia, at St. Clement's Episcopal Church. For information: www.seraphicfire.org.

St. Paul Cathedral, Pittsburgh, Pennsylvania, presents concerts: April 22, Christian Lane; May 15, Kenneth Danchik; July 10, Mark Anderson; 7/17, Rev. Cyprian Constantine; 7/24, Elna Johnson; 7/31, Mary Catherine Levri; August 7, Don Fellows; 8/14, Justin Wallace; 8/21, Brian Gurley; September 30, Johann Vexo. For information: Don Fellows, 412/621-6082, donaelfellows@verizon.net; stpaulpgh.org.

Westminster United Church, Winnipeg, Manitoba, Canada, continues organ recitals, at 2:30 p.m.: April 24, Marnie Giesbrecht and Joachim Segger. For information: westminsterchurch.org.

The Ugrino-Festival Orgelbewegung will take place at German St. Gertrud's Church in Stockholm, Sweden, May 13–15. It will feature lectures (5:30 p.m.) and recitals (6 p.m.) on the German church's neoclassical organ by Willi-Peter (1972, Cologne), which will be sold to St. Petersburg and replaced by an Åkerman-organ (1884) in September 2016. The schedule: May 13, Christof Pülsch

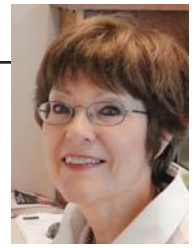
(Bielefeld, Germany); 5/14, Martin Riessen (Vikbolande, Sweden), 5/15: Michael Dierks (Stockholm).

Advent Lutheran Church, Melbourne, Florida, continues its organ recitals, Sundays at 3 p.m.: May 17, Alcee Chriss. Free tickets are available by calling 321/426-9378. For information: www.adventsuntree.com.

The Organ Historical Society's 61st Annual Convention will be held in Philadelphia, Pennsylvania, June 26 to July 2. The convention will feature instruments by Austin, Hook & Hastings, Skinner, J. W. Steere, Kimball, Kney, Dobson, and many others. Performers include Stephen Tharp, Alan Morrison, Christoph Bull, and many others; speakers include Rollin Smith and Barbara Owen. For information: www.organsociety.org.

The Church Music Association of America announces new chant courses to be offered June 27–July 1 at Duquesne University, Pittsburgh, Pennsylvania. A beginning course in the Ward Method (Ward I–That All May Sing, the method developed by Justine Bayard Ward with Gregorian Chant as its basis), a five-day class, will be taught by Scott Turkington. A Chant Intensive, focusing on conducting chant, will also be offered. Wilko Brouwers will teach general directing exercises, individual practice with the choir group, and video analysis. Sections will be offered for prospective directors and singers. For information: www.musicasacra.com.

The 2016 EROI (Eastman Rochester Organ Initiative) Festival, "Breath for Singing: The Organ and the Human Voice," will be held October 26–28 at the University of Rochester's
▶ page 4



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► page 3

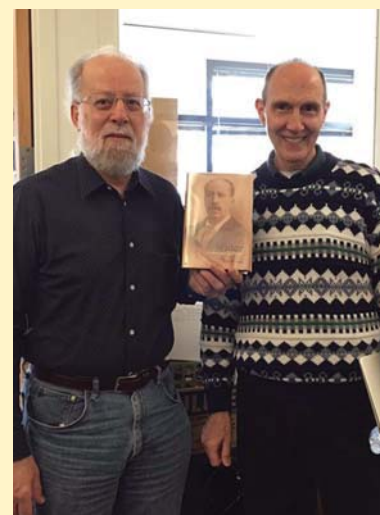
Eastman School of Music. Through lectures, demonstrations, masterclasses, and performances, organists and musicologists will examine the roles of the organ in supporting congregational singing and in alternating with the choir (schola cantorum or Kantorei) in religious communities. Sessions will examine congregational song from a historical perspective—examining repertoires of chant, chorales, metrical psalms, and hymns—and explore the cognitive and psychological benefits of group singing.

Following a keynote address by Robin Leaver, Professor Emeritus at Westminster Choir College and Visiting Professor at Yale University's Institute of Sacred Music and at Queen's University at Belfast, a hymn festival will feature the premiere of a new hymn commissioned for the

conference, with text by Yale theologian and poet Thomas Troeger and music by composer Nico Muhly.

Organists and conductors for the performances include James Bobb, assistant professor of music at St. Olaf College; Aaron David Miller, director of music at House of Hope Presbyterian Church in St. Paul, Minnesota; and Peter DuBois, director of music at Third Presbyterian Church in Rochester, New York, and host of the nationally syndicated program *With Heart and Voice*.

Additional highlights include a Moravian *Singstunde* using an organ built in the style of David Tannenberg and recitals by Eastman organ faculty members David Higgs, Nathan Laube, Edoardo Bellotti, William Porter, and Stephen Kennedy. Festival attendees will have an opportunity hear a wide



Michael Barone and John Near



Catherine Rodland

The Twin Cities Chapter of the American Guild of Organists presented a Widor Festival, January 24 through February 7, celebrating the music of Charles-Marie Widor. The event featured programs by the Bakken Trio, a lecture by Widor biographer John Near, and performances of choral and organ music at the Cathedral of St. Paul as well as Widor's *Symphony No. 3* for organ and orchestra, op. 69. Many of the events drew notably large crowds. Performing organists included Brian Carson, Jayson Engquist, Lawrence Lawyer, Diana Lee Lucker, Catherine Rodland, and Robert Vickery.

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The 2016 festival will be the first to feature the Tannenberg organ at First Presbyterian Church in Pittsford. Built in 2008 by Taylor and Boody Organ Builders, this instrument reflects the construction and tonal design of the premier early American organ builder, David Tannenberg. These instruments were often installed in Moravian and German reformed churches, whose musical traditions proved unique in liturgical history.

Registration for "Breath for Singing: The Organ and the Human Voice" will open by April 2016. For information: www.esm.rochester.edu/organ/eroi/.

The Romainmôtier (Switzerland) International Organ Course will take place July 17–31. The course will be taught on two organs: the Alain family organ, built by Albert Alain, and the L'hôte organ in the abbey church. The first week will be devoted to improvisation, taught by Emmanuel Le Divellec and Tobias Willi. The second week will feature literature of Jehan Alain and the French Baroque with Michel Bouvard, contemporary music with Bernhard Haas, and free repertory with Guy Bouvet. For information: www.jehanalain.ch.

Early Music America has received a \$12,500 National Endowment for the Arts Award to support the Young and Emerging Professionals Program, which comprises the Young Performers Festival and the Medieval/Renaissance Performance competition. The festival will include concerts of music from the middle ages to the baroque period held in conjunction with the Berkeley Early Music Festival in California, by ensembles of students selected through a juried process from colleges and universities throughout North America. Additional activities will include open sight-reading sessions, networking events, and career development workshops. The Medieval/Renaissance Performance Competition will provide performance and critiquing opportunities for participating ensembles as well as professional public relations coaching. For additional information: www.earlymusicamerica.org.

Competitions

The Albert Schweitzer Organ Festival, sponsor of a national organ performance competition, has relocated to Hartford, Connecticut, after its first 18 annual sessions in suburban Wethersfield, Connecticut. The competition will be held annually henceforth at Trinity College in Hartford on the chapel's 78-rank Austin organ. It consists of a High School division and a Young Professional division.

The High School performance competition this year will be held on Friday September 30, with candidates needing to be high school students at some point during 2016. The Young Professional competition accepts candidates up to the age of 26 and will be held at Trinity College on Saturday, October 1 this year. Competition judges will be Diane Meredith Belcher, Christopher Houlihan (a previous ASOF High School competition winner), and John Weaver.

The competition was organized by David Spicer, its current Artistic Director, and previously was held at the First Church of Christ, Wethersfield. Winner of the competition's first Young Professional prize was Paul Jacobs. Other aspects of the festival include an opening concert at St. Joseph's Cathedral, Hartford, featuring a combined choir and performances by the competition judges. The two division winners from the previous season will be featured in performance in a closing concert at St. John's Episcopal Church, West Hartford.

Applications must be postmarked by June 7, 2016. Information on prizes, application rules, etc., may be found at albertschweitzerorganfestival.org.

Longwood Gardens, Kennett Square, Pennsylvania, has announced its ten competitors for its **2016 International Organ Competition**: Alcee Chriss, III, Thomas Gaynor, Michael T. C. Hey, Ryan Kennedy, Colin MacKnight, Virgile Monin, Adam Pajan, Alessandro Pittorino, Joshua Stafford, and Gregory Zelek. The United States, France, Australia, and New Zealand are represented in this group. All competitors will participate in preliminary rounds June 14–15, with the top five competing in the final round June 18. For further information: www.longwoodgardens.org.



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Laura Ellis
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Champaign, Illinois



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
Mission, Kansas



David F. Oliver
Organist
Morehouse College



Ann Marie Rigler
Organist/Presenter
William Jewell College



Edward Taylor
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Keith Benjamin, trumpet
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Melody Steed, organ, Bethany College



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The **Canadian International Organ Competition** has announced its jury members for its October 2017 competition: David Briggs (UK/Canada), Bine Bryndorf (Denmark), Neil Cockburn (Canada), Lynne Davis (United States), Bernard Focroulle (Belgium), Silvius van Kessel (Germany), Réjean Poirier (Canada), Carol Terry (United States), and John Grew (Canada, president of the jury). The competition will feature sixteen organists from around the world with prizes totaling \$120,000, including first prize of \$25,000, second of \$15,000, and third of \$10,000. For more information: www.ciocm.org.

People



Francesco Cera

Francesco Cera will tour the United States this month: April 17, 7 p.m., Co-Cathedral of the Sacred Heart, Houston, Texas; 4/18, 10 a.m., masterclass, University of Houston, Moores School of Music; 4/21, 7:30 p.m., Eastman School of Music, Rochester, New York (recital will be recorded live by Michael Barone); 4/22, 10 a.m., Eastman School, masterclass on Neapolitan 17th-century organ composers; April 24, 2 p.m., Church of the Covenant, Cleveland, Ohio.



Jacques Charpentier (photo credit: Anne Dieulafait)

On January 15, French composer **Jacques Charpentier** was decorated with the ribbon of the commander of the French Legion of Honor. The ceremony took place at the Academy of the

Arts and the Sciences in Carcassonne, where he lives with his wife Danielle, a mezzo-soprano. Their eighteen months spent in India in 1952 and 1953 strongly influenced his music, which synthesizes Eastern influences and Western cultures. His opera in five acts, *Beatrix de Pianissolas*, (1971) was the first opera in the Occitan language. His former professor and close friend, Olivier Messiaen, respected him for his culture, his honesty, and his significant contributions to music education in France.

Charpentier served in numerous capacities in France. In 1966, he was appointed the principal music inspector; from 1979–81, he was director of music, opera, and dance and was professor of orchestration and instrumentation at the National Conservatory of Music and Dance in Paris. Charpentier's instrumental, choral, operatic, and chamber works include such compositions as his 72 *Carnatic Studies* for piano, based on the 72 seven-note modes found in traditional Indian music (composed between 1957 and 1984), *L'ange à la trompette* [The Angel at the Trumpet] for neo-classical organ (1954), and *Ubi Caritas* for women's choir and organ (2008).



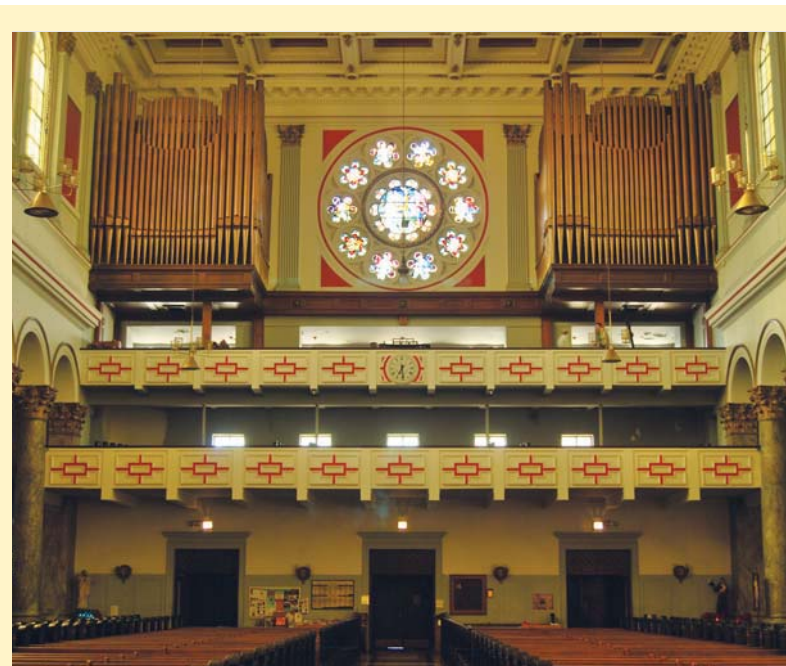
Margaretha Christina de Jong

Margaretha Christina de Jong, organist and composer from Middelburg, Holland, has received a commission from the Marjorie Jolidon Fund of the Hartford AGO Chapter to compose a new work for organ and cello or viola. The piece, a series of six *Charakterstücke*, will be premiered by organist Christa Rakich and cellist Kathy Schiano at the First Congregational Church in Somers, Connecticut, on September 11.



Wilma Jensen

Wilma Jensen will be honored by the American Guild of Organists on April 8, when she will receive the AGO Endowment Fund Distinguished Artist Award. The free recital will be held at the West



St. Adalbert Church, Chicago, Illinois

The **Catholic Archdiocese of Chicago** has announced a realignment of its parishes in the Pilsen neighborhood. Several of this district's half-dozen parishes will merge, and the monumental **St. Adalbert Church** will close. The church seating 2,000 persons was completed in 1914 to the designs of the city's Henry J. Schlacks and is one of the most significant intact buildings remaining of this architect. Modeled after St. Paul's Basilica in Rome, the Renaissance Revival structure features one of the largest collections of Italian marble work in the city, dozens of stained glass windows imported from F. X. Zettler of Germany, and one of the largest extant early Kimball organs, built a short distance from the church. The edifice's twin 185-foot towers are the highest structures in the neighborhood, though they are crumbling and are hidden under scaffolding, requiring \$3 million of repair work. Preservation Chicago has named the church one of the "seven most threatened" buildings in Chicago. The date of the parish's closing has not been announced as of this writing, but is expected to occur within a few months. For information: www.stadalbertchicago.org.

End Methodist Church, 2200 West End Avenue in Nashville, Tennessee, at 7 p.m. Jensen will perform works by Vieme, Philip James, Franck, Brahms, Schumann, and Tournemire, and join Stephen Seifert to perform Conni Ellisor's *Blackberry Winter*, a concerto for dulcimer and string orchestra, which Jensen has transcribed for organ. The recital will be followed by a gala benefit reception (advance tickets required) at the Vanderbilt University Club of Nashville. Proceeds raised will be invested in Jensen's honor through the AGO Endowment Fund. For information: gala@agohq.org, or phone 212/870-2310.

Beverly Jerold has written a new book, *The Complexities of Early Instrumentation: Winds and Brass*, Musical Treatises, 3 (Turnhout: Brepols, 2015). The book traces the development of instrumentation instruction for composers from the late eighteenth century, after the era of Bach and Handel, and includes background information on intonation, tuning, key action, the lack of a standard pitch level, and the difficulty of reed making. Jerold also has authored articles, "Fingering and Pedaling in the Bach Era," in *The Organ*, issue 371 (Spring 2015, 8–17) and "Diderot (Part II)—Temperament and Expressive Intonation," in *Music Theory & Analysis* 2/1 (2015, 69–93). For information: bjjerold@gmail.com.

The late **Stephen Paulus**, who died in October 2014 at the age of 65, won

GRAMMY® awards for recordings of his compositions. The recording of *Three Places of Enlightenment*, *Veil of Tears*, and *Grand Concerto*, on the Naxos label (see item in "Recordings" on page 10), won for Best Classical Compendium, and *Prayers & Remembrances*, on Reference Recordings, won for Best Contemporary Composition. Paulus was a prolific composer of opera, oratorio, and symphonic and choral works. *Pilgrim's Hymn*, his best-known choral work, was sung at the funerals of former Presidents Ronald Reagan and Gerald Ford.



Dorothy Young Riess, M.D.

Dorothy Young Riess, M.D., will celebrate her eighty-fifth birthday with a recital at the University of Nevada Las Vegas, in Doc Rando Hall, on May 20 at 7:30 p.m. Sponsored by the Southern Nevada Chapter of the American Guild of Organists, her program, "Come! Dance With Me!", features classic dance forms by various composers including her arrangement for organ

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Appointments



Daniel Hyde (photo credit: Hugh Warwick)

Daniel Hyde has been appointed the 22nd organist and director of music of St. Thomas Church in New York City, succeeding the late John Scott. Hyde will leave his position as *Informator Choristorum*, organist, and tutorial fellow in music at Magdalen College, Oxford, United Kingdom, where he has served since 2009. He is also a university lecturer in the Faculty of Music. A former chorister and organ scholar at Durham Cathedral, Hyde was assistant organist for Perth Cathedral, Western Australia, before accepting an organ scholarship at King's College, Cambridge. Upon graduation from King's, he was appointed director of music for Jesus College, Cambridge, where he oversaw the development of the college's two choirs and the design and installation of a new organ in the chapel.

As an organist, Hyde won second and audience prizes in the RCO Performer of the Year Competition 2002. He has performed with the BBC Philharmonic, the Britten Sinfonia, and the Academy of Ancient Music, among others, and has recorded the Hindemith *Organ Concerto*. In 2008, he released a compact disc of Christmas music from King's College. In 2014–15 he gave a series of recitals celebrating the inauguration of the new Dobson organ at Merton College, surveying the complete organ works of Bach. Daniel Hyde's website is www.danielhyde.co.uk.



Brent Nolte

Brent Nolte has been appointed assistant professor of music and college organist at Talladega College in Talladega, Alabama. Nolte holds an MM in organ performance from Central Michigan University, where he studied with Steven Egler, and a DMA in organ performance from the University of Minnesota, which he attended on a School of Music Fellowship studying under Dean Billmeyer.



Christopher Reynolds

Christopher Reynolds has been appointed director of music and organist at St. Paul's Episcopal Church, Richmond, Virginia, where he will serve as organist and director of a full choral program affiliated with the Royal School of Church Music as well as oversee all aspects of the music program. He previously served for six years as associate director of music for Christ Church Cranbrook in Bloomfield Hills, Michigan. Reynolds holds a BME and MMus degrees from Shenandoah University, and a DMA degree from the University of Michigan, where he studied with Marilyn Mason.



David Spicer

Radio station WIHS, 104.9 FM in Middletown, Connecticut, has appointed David Spicer as director of music. He is responsible for all music that is aired and is the point person to review CDs that are submitted for airing. In addition, Spicer hosts a weekly program called "Glory, Praise, and Song," which is entirely classical, and is heard from 1:00–1:30 p.m. on Sundays; during such times as Advent and Christmas, Palm Sunday, and Easter, the program is from 12:30–1:30 p.m.

WIHS is a Christian radio station and as such it reaches a large following in Connecticut and portions of Massachusetts and New York. The tastes of the listeners differs, as one could imagine. While "Glory, Praise, and Song" features music played on the pipe organ and sung by English cathedral choirs of men and boys, the majority of music played during other programs is largely contemporary Christian and various hymn settings. Listeners can tune in anywhere via the Internet at www.wihsradio.org.

David Spicer is the minister of music and the arts at the First Church of Christ in Wethersfield, Connecticut, and is the artistic director of the Albert Schweitzer Organ Festival, now housed at Trinity College in Hartford. ■

of three scenes from Igor Stravinsky's *Petrouchka*. Dr. Riess has always been interested in dance, and studied tap, ballet, and modern (student of Yiechi Nimura in New York City). Sixty-four years ago at age twenty, she won the American Guild of Organists National Organ Competition (NYACOP) in San Francisco (1952), the second student of Mildred Andrews to do so (Bob Whitley won the first competition in 1950 in Boston).

After several years of travel in Europe and the United States, Dr. Riess served as organist and choirmaster of the American Church in Rome, Italy, where a visiting professor from Yale, after hearing her play the organ, offered her a scholarship. She studied organ with Frank Bozyan and composition with Pulitzer Prize winner Mel Powell. She performed her master's recital at Woolsey Hall and was awarded the Jepson Prize for excellence. After a year at Yale, her father's death from end-stage diabetes changed her life, and she put aside music to study medicine, graduating from the

University of Oklahoma School of Medicine in 1969 at the age of 39. After thirty years practicing internal medicine in Pasadena, she retired to Las Vegas and resumed the organ, playing her 75th and 80th birthday celebration concerts at UNLV. Dorothy Young Riess maintains an active concert schedule and enjoys composing music using jazz idioms. For information: www.sncago.org.

Stephen Taylor's book *The Lost Chord: Practical harmony on keyboard instruments*, a 340-page tutor on classical keyboard skills, has sold more than 3,000 paper copies in the Netherlands and can now be downloaded free of charge in the English language. It contains hundreds of practical exercises for users ranging from beginners to professional music students and was compiled by an experienced teacher frustrated by the shortcomings of available publications. To read reviews and download the tutor, visit www.stephentaylor.nl.



Carol Williams at "Bark in Balboa Park"

Carol Williams presented a benefit concert on January 1 on the Austin organ at the Spreckels Organ Pavilion in San Diego. All donations went to Pegasus Rising, a San Diego group that provides equine therapy to returning combat veterans and their families to help them heal and reintegrate into their civilian and family lives. The concert raised \$1,800 for the charity. A Belgian draft horse called Jay was brought in to help with fundraising, with Williams riding him into the Spreckels Organ Pavilion.

On February 14, Williams performed the tenth anniversary of "Bark in Balboa Park." All the donations from this concert went to the San Diego Humane Society. At this concert, Williams received a proclamation from Congressman Scott Peters for her work at these ten years of benefit concerts.

Publishers

Augsburg Fortress announces new publications in its St. Olaf Choral Series (SATB, unless otherwise noted): *St. Olaf Choirbook for Men*, anthems for male voices (9781451499032, \$11.95); *A Present Help in Trouble*, Zach Westermeyer

(9781451498745, \$1.95); *As the Dark Awaits the Dawn*, Graeme Morton (9781451498752, \$1.80); *Christ Jesus Lay in Death's Strong Bands*, Ryan Kelly (9781506408538, \$1.95); *Filled with His Voice*, Steve Danyew (9781451498806, \$2.25); *In Winter's Night*, Charles Forsberg (9781451498868, \$1.95); *Markings of Grace*, John Ferguson (9781451498899, \$1.95); *May Your Unfailing Love Be with Us*, Peter Hamlin (9781451498905, \$1.95); *Now to the Holy Spirit Let Us Pray*, Zebulon Highben (9781451492569, \$1.95); *Our Mission Bold and Blest*, Carolyn Jennings (9781451498950, \$1.95); and *Restless Weaver*, John Ferguson (9781451498967, \$1.95). For information: www.augsburgmusic.org.

Breitkopf & Härtel announces new publications: Johann Sebastian Bach, *Organ Chorales of the Leipzig Manuscript* (Complete Organ Works, volume 8) is available in a new edition edited by Jean-Claude Zehnder (EB 8808; €26.80); *Missa dei Filii*, ZW 20, of Jan Dismas Zelenka, edited by Paul Horn (PB 5565; €68.90); and Max Reger, *Complete Organ Works*, seven volumes, edited by Hans Klotz, revised by Martin Weyer (EB 8491–8497; €26.90–37.90). For information: www.breitkopf.com.

To celebrate its twelfth year in operation, Fruhauf Music Publications is offering a complimentary hymn tune setting, *Four Variations on Amazing Grace*, available as a gratis eight-page PDF from the Fruhauf website. Fruhauf's catalog currently lists 56 hymn tune compositions and settings, along with 46 transcriptions and arrangements for organ solo, six compositions and 21 transcriptions and arrangements for carillon, and nine anthems for choir and organ. For more information, a downloadable catalog, and for the complimentary hymn setting (posted on the home page Bulletin Board), visit www.fruhaufpub.net.

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Here & There

► page 8

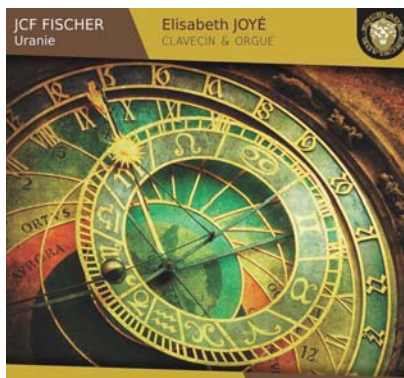
Recordings

Crooked Soul Productions' award-winning documentary about the Hammond organ is now available on DVD. *Killer B3*, a 90-minute work, puts the viewer in front, behind, and inside the more than 400-pound keyboard instrument often called "The Beast." *Killer B3*, which took more than eight years to complete, features organists Jimmy Smith, Sr., Jimmy McGriff, Lonnie Smith, Joey DeFrancesco, Tony Monaco, Trudy Pitts, Reuben Wilson, Michael Torresone, Seleno Clark, Shawn Brown, and Atsuko Hashimoto. The DVD costs \$19.99, plus shipping. For further information and to order, visit www.killerb3.com.



Kåre Nordstoga, *Bach Sonatas*

Lawo Classics announces a new recording. Kåre Nordstoga plays Bach sonatas on the Arp Schnitger organ at the Hauptkirche St. Jacobi in Hamburg, Germany (LWC1087). In addition to the six trio sonatas (BWV 525–530), the recording includes *Toccatà and Fugue in D Minor* (BWV 538), *Trio in D Minor* (BWV 583), *Toccatà, Adagio, and Fugue in C Major* (BWV 564), and *Canzona in D Minor* (BWV 588). For information: www.lawo.no.



Elisabeth Joyé, *Uranie*

L'Encelade announces a new recording. *J. C. F. Fischer: Uranie* (ECL 1402). Elisabeth Joyé plays works of Johann Caspar Ferdinand Fischer (1656–1746) on harpsichord and organ. The recording includes selections from Fischer's *Musicalischer Parnassus*, *Musicalisches Blumen-Büschlein*, *Ariadne Musica*, and *Blumen Strauss*. For further information: www.ancelade.net.



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Schoenstein Opus 154, Schermerhorn Symphony Center, Nashville (photo credit: Louis Patterson)

The Nashville Symphony's recording of works by the late composer Stephen Paulus earned a GRAMMY® for Best Classical Compendium at the 58th annual awards ceremony on February 15. Heard on this world premiere recording is the 47-stop, 64-rank organ built in 2007 by **Schoenstein & Co.** for the Schermerhorn Symphony Center in Nashville. Maestro Giancarlo Guerrero was conductor and Nathan Laube was organ soloist for the three-movement *Grand Concerto* for organ and orchestra. Schoenstein president Jack Bethards credits American Guild of Organists programming for inspiring the recording. "Immediately after Nathan Laube's electrifying performance of the Paulus at the 2012 National Convention, Maestro Guerrero decided that the work must be recorded and that Nathan must return. It is this caliber of



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Carillon News

by Brian Swager



Iowa State University Carillon Festival guests

Iowa State University

The 2015 Iowa State University Carillon Festival was held in conjunction with a Midwest Regional Carillon Conference. The September festival was sponsored by the Stanton Memorial Carillon Foundation. The opening concert was performed in Martha-Ellen Tye Recital Hall as well as in two remote locations. For three ensemble works, the musicians were connected via LOLA, a low latency audio-visual streaming system, and performed together by watching each other on LED monitors.



Tin-Shi Tam (via monitor) with brass

ISU University Carillonneur **Tin-Shi Tam** performed *Mirror Image* by Chris Hanning on the carillon at ISU with the New World Symphony Percussion Ensemble in Miami Beach, Florida. She also performed *Nola* by Felix Arndt and *Hunting St. Hubert* by Ondřej Šárek on the carillon with an ISU student brass quintet in Martha-Ellen Tye Recital Hall. Other selections included Ad Wammes's *GlasWerk* for carillon and soundtrack, Peter Paul Olejar's *Threnos* and Alex Weiser's *For Whom The Bell Tolls*.

Attendees were able to hear the final round of the ISU Carillon Composition Competition. This year's winning composition is *Sisyphus Stone* by Kendal Lafayette Fortson of Los Alamos, New Mexico. Composers Ad Wammes, Peter Paul Olejar, and three past winners of the ISU Carillon Composition Competition, Philip Rice, Kyle Shaw, and Alex Weiser, then joined a composers forum via videoconferencing in Tye Recital Hall. This discussion emphasized the various thoughts that a composer has when writing music for the carillon. A few questions were asked by the audience, such as should the composer write for the players to interpret the music or should the players play it as they have it written? The composers all had different opinions.

Guest carillonneurs **George Gregory** and **Julianne Vanden Wyngaard** held a seminar called "Your Space or Mine?" in which they addressed aspects of performing duets. These included how to choose a partner, how to play next to someone else, and how to mark the music. They gave advice for players of all skill levels. Gregory and Vanden Wyngaard performed a duet concert, and the festival conference concluded with a dinner party.

Percival Price Symposium

The seventh annual Percival Price Symposium, a one-day conference acknowledging the legacy of the first Dominion Carillon, was held in October 2015 at the Peace Tower Carillon in Ottawa, Ontario, Canada. Featured guest artist was **Richard P. Strauss**, past carillonneur of Washington National Cathedral and of the City Hall in Albany, New York. A leading carillon technician and designer, Strauss presented lecture, "The Astonishing Development, Arrival, Influence, and Legacy of the English Grand Carillon in North America."

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More Duphly

November's column on Jacques Duphly and his accompanied harpsichord pieces motivated two readers to send me their welcome compact disc recordings of solo harpsichord works by the 18th-century French composer.

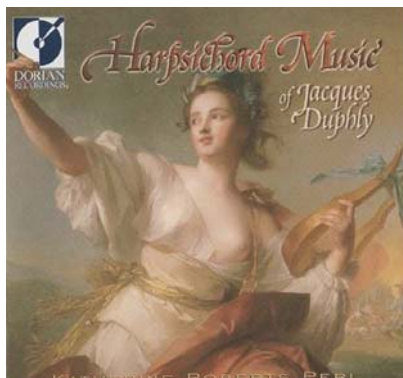
San Francisco-based harpsichordist **Katherine Roberts Perl** (www.kathy-robertsperl.com) serves up 68 minutes of Duphly favorites played on John Phillips' superb replica of a 1707 Nicholas Dumont double harpsichord. Her chosen repertoire comprises five dance movements and the titled works *La de Belombre*, *La Damanzay*, *Les Grâces*, *La Vanlo*, *La de la Tour*, *Médée*, and *La Forqueray*, concluding with the composer's most extended piece, his *Chaconne in F* (Dorian Recordings DOR-93169, recorded in 1996, released in 1998).

Yves-G. Préfontaine's two-disc traversal of Duphly's *Pièces de Clavecin* (ATMA Classique ACD2 2716) was recorded in November 2014 and issued in 2015. The Canadian artist utilizes a very lovely Hensch-based two-manual instrument by Montréal builder Yves Beaupré. The extensive program, organized by keys, includes 27 works culled from all four books of Duphly's harpsichord music.

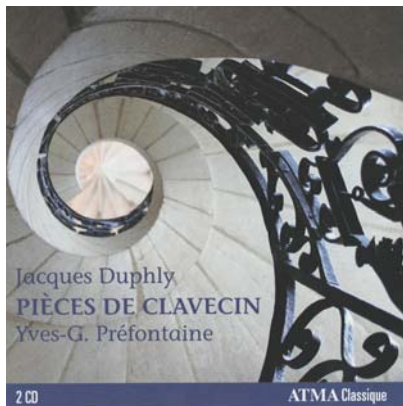
Préfontaine also performs the lengthy F major/minor *Chaconne*, as does harpsichordist **Medea Bindewald** (on her Coviello Classics disc, cited in the November article). In comparing playlists, I was fascinated to note the wide variance in tempi for this composition: Bindewald plays it in 7 and a half minutes; Perl 8 minutes, 16 seconds; and Préfontaine 9 and a half minutes—wide enough variance that it sent me to the keyboard for my own read-through (since each of the recordings had seemed faster than I would play the piece).

I do not mean this to be critical of these fleet performances: references to *Chaconne* tempi in several widely-quoted sources (L'Affilard, 1705, and Pajot, 1732, for instance) suggest quick beats when these 18th-century remarks are translated into modern metronome markings. I was comforted to come across a 2007 reference to the findings of Dutch musicologist Jan van Biezen, who suggests that perhaps we read these arcane writings wrongly and points out that if we were to adjust the suggested speed to include both the back and forth movements of a mechanical device we might come closer to the more stately tempi that the music itself seems to suggest: approximately one beat equaling 78 or 79 MM (www.janvanbiezen.nl/articles.html—accessed "Tempo of French Baroque Dances," February 28, 2016).

I have noticed for several decades that I now prefer slower tempi than I did



Duphly CD by Katherine Roberts Perl



Duphly CD by Yves-G. Préfontaine

in my younger years. Indeed students became quite used to my "I'd take that a bit slower" remark, especially when dealing with baroque music. It is a normal progression (or regression, if you wish): as we age, we move somewhat more slowly. I prefer to allow the music itself an unpressured time to unfold; the *Chaconne* seems to require both elegance and grace. Surely life must have moved more slowly in an age that did not have mechanized travel or instant communication. (I hope it is not too suggestive of a bad pun to conclude these thoughts with a phrase that composer Duphly might have understood: "chacun à son goût" ["each to one's own taste"]?)

Two more mystery novels

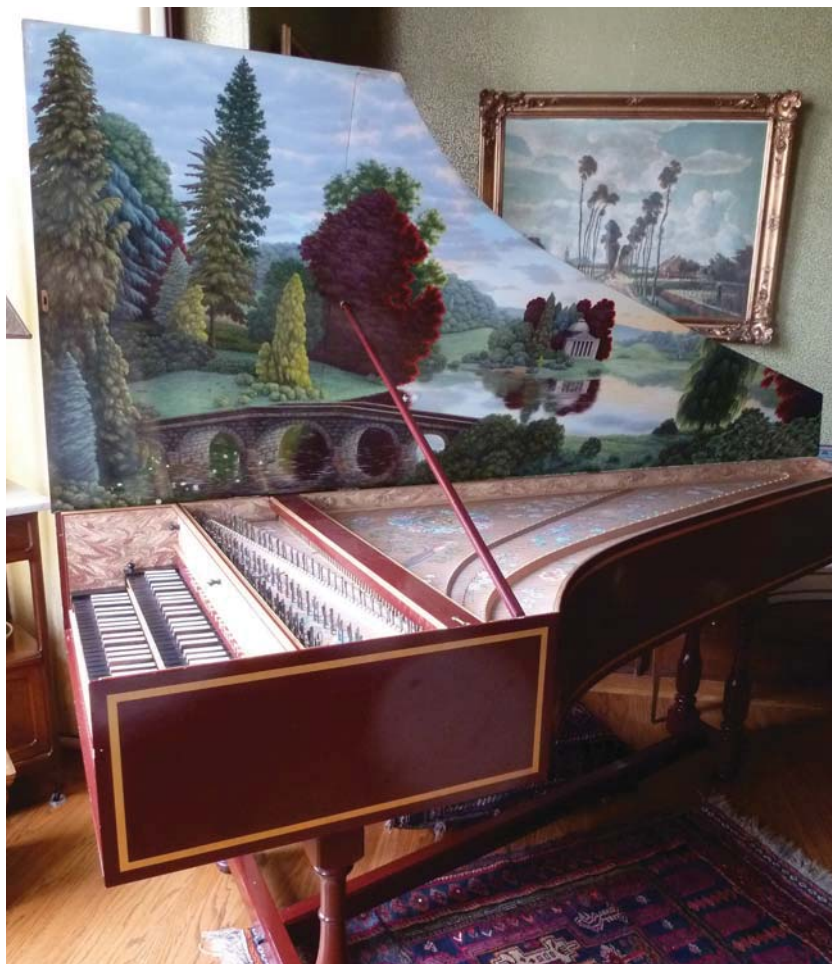
The harpsichord is mentioned thirteen times (the clavichord only once) in author Imogen Robertson's novel *Anatomy of Murder*, set in the London of 1781. This second book featuring unlikely forensic sleuths Mrs. Harriet Westerman and Gabriel Crowther is a well-written page-turner dealing with the British aftermath of the American Revolution, skulduggery that besets the (fictional) His Majesty's Theatre production of a new Italian opera starring a phenomenal soprano of unexpected parentage and a favorite continental castrato singer, plus the daily joys and sorrows of both titled and lower-class inhabitants of the fast-expanding and radically changing urban metropolis. (Pamela Dorman/Viking Books, 2012. ISBN 978-0-670-02317-2).

A visit to Half Price Books, Dallas's mega-emporium of previously owned reading material, resulted in the acquisition of another work from the pen of Donna Leone, the American expatriate

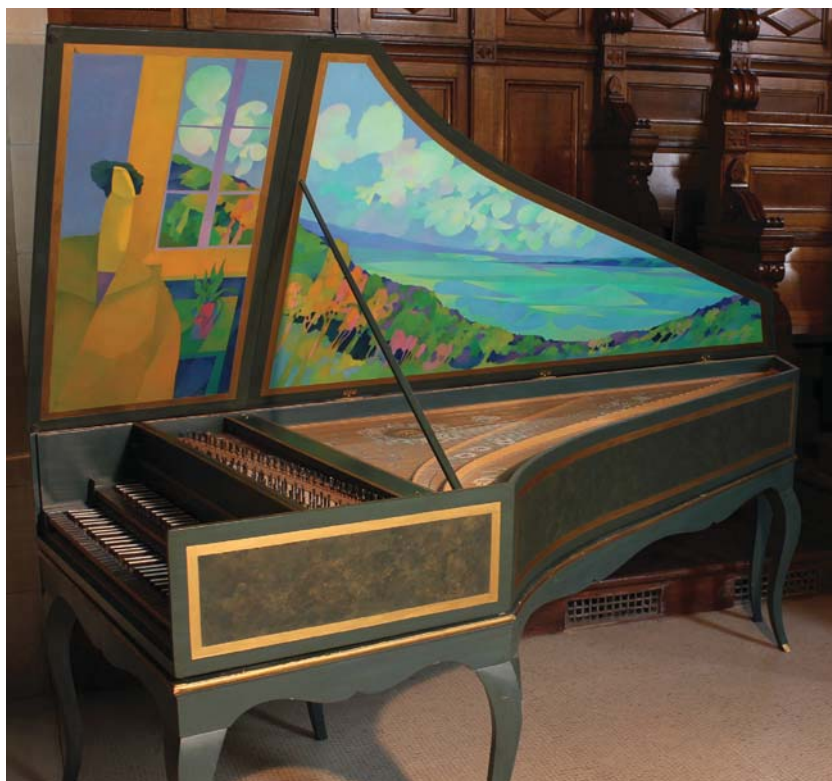
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John Phillips' replica of a 1707 Nicholas Dumont double harpsichord



Yves Beaupré harpsichord

author who resides in Venice. While musical references in *Willful Behavior*, the eleventh of her Commissario Guido Brunetti series (2002) are less frequent than those in the works I cited in my January 2016 column, there were four that stood out in this volume: an analogy to a Haydn Symphony, a similarity to a Scarlatti oratorio, the mention of Vivaldi's baptismal church in Venice, and a plot twist reference to Puccini's opera *Tosca*. Ms. Leone continues to be both lover and patron of classical music and her books serve as welcome guides to her adopted city for any musical arm-chair traveler.

Semibrevery

Guest blogger **Mandy Macdonald** writes about Nelly Chaplin who performed on her 1775 Jacobus and Abraham Kirkman two-manual harpsichord

early in the 20th century (illustrated with a picture of a similar 1755 Kirkman now in the collection of historic instruments at Musical Instrument Museums, Edinburgh). Free access is available at www.semibrevery.com, where you should also scroll down to read the amazing story of T. W. Taphouse, British collector of early instruments, who purchased his first Shudi and Broadwood 1773 harpsichord at age 19, in 1857!

The Semibrevery website continues to broaden our knowledge of these largely unfamiliar early proponents of early music on early instruments in its well-researched and beautifully illustrated postings.

Comments are always welcome. Address them to Dr. Larry Palmer lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

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New Communion Settings

What a gift to be gathered, to be joined all as one,

What a gift to share in all that God has done.

What a gift to be celebrating goodness and grace,

What a gift to rejoice in this holy place!
— Tony Alonso and Marty Haugen

As the church year calms down in the period following Easter, this might be a good time for a personal review of how you rate certain aspects of your church. So to help you in this examination, please consider and answer for yourself the following questions:

1. What do you think is the most outstanding feature of your congregation? Consider this from a member's point of view and from the community's point of view from outside the church.

2. What are the most important events in your weekly worship service as it pertains to you? (For example: message [sermon], celebration of communion, scripture lesson[s], prayer times, music, etc.)

3. What would improve the weekly service to make it more meaningful?

4. What do you consider to be the primary weakness of the church?

5. What impressed you most about the worship services at Christmas and Easter?

6. What was the one event during the past year that made the greatest lasting impression on you?

Quickly jotting down your answers should take no more than a few minutes. Your immediate reaction to a question will probably be the most significant. At this point, it is not important that you ponder each question, but rather that you give a first-thought answer.

This informal audit is meant as a guide for you. In the more relaxed atmosphere of the coming summer, many meetings are often held by committees within the church. These meetings sometimes result in changes. Thinking about the answers to these questions may serve as a beginning for your summer discussions.

This month's reviews are of new Communion anthems. Notice how many have unique features in structure and design. Many begin with the refrain, which has several options as it recurs. Some only use keyboard; some have the flexibility of using additional instruments; some involve the congregation. Almost all of them may be considered somewhat easy, making them especially useful for limited church choirs with a small number of singers. I hope they will be of use to you.

Choir and keyboard

We Break the Bread, Patrick M. Liebergen. SATB and keyboard, Augsburg Fortress, 978-1-4514-9262-0, \$1.95 (M).

There are two verses, with the first in unison. These are followed by Mendelssohn's setting of NUN DANKET ALLE GOTT ["Now thank we all our God"], which starts in two parts, then expands to SATB. After that the opening music returns, also in four parts, giving the setting an ABA format that ends calmly. The keyboard part has a long introduction and is not difficult, but plays throughout the entire setting. Although the Mendelssohn music is usually in a triumphant style, here Liebergen keeps it subdued and appropriate to the Communion mood. Particularly useful for a Thanksgiving service.

At the Table of the Lord, Jay Althouse. Two-part mixed and piano, Hope Publishing Co. C 5849, \$2.10 (E).

Althouse wrote not only the music but also the pensive words, which are set to a warm melody that gently flows throughout. The keyboard music, also easy, sometimes shifts to a high tessitura, making it more interesting. This is a pragmatic setting that will be useful to small church choirs.

Song of Remembrance, Tom Fettke. SAB and piano, Hope Publishing Co., C 5907, \$2.10 (E).

The piano music tends to be far more interesting than that for the choir. The text, based on I Corinthians 11:24–26, uses traditional words with the title often repeated. The music is syllabic with a rhythmic flow, the same for all voices. There are brief harmonic surprises, but in general, this follows usual patterns associated with the words. Easy enough for most small church choirs.

Do This in Remembrance, Allen Pote. SATB and piano, MorningStar Music Publishers, MSM-50-5440, \$1.70 (M).

The text, by Allen Pote, follows that of other Communion settings ("Eat this bread, drink of this cup. . ."). The piano accompaniment has flowing lines that add to the rhythmic spirit and enhance the choir's music. The first verse is in unison and then changes to SATB for most of the remaining music; there is, however, a brief unison passage as the choir sings, "Here at this table we gather as one to celebrate the truth we believe." A comfortable setting for most average church choirs.

Choir with keyboard and additional instruments

Holy Banquet, Feast of Love, Normand Gouin. SATB or SAB, keyboard, and assembly, with optional C or B-flat instrument, MorningStar Music Publishers, MSM-80-837, \$1.70 (M-).

The opening refrain may be sung by a soloist, the assembly, or the choir (an SAB version is provided at the end of the score). The assembly's music is

available as a download from MorningStar's website. There are four verses, which may be sung by a cantor or a section of the choir; in addition, there are versions included for Christmas or Easter, making this very a very useful music purchase. The back cover has the music for the optional C or B-flat instrument; the instrument primarily plays during the refrain. A very pragmatic setting for any type of choir.

Take and Eat This Bread of Heaven, Thomas Keesecker. SATB, assembly, and keyboard, with optional violin (or other C instrument) and guitar, MorningStar Music Publishers, MSM-80-820, \$1.70 (E).

The refrain is first heard at the beginning and may be sung by a soloist or section of the choir and repeated by all, adding harmony after verse 1. There are three unison verses to the same music, then the fourth verse is in four parts, which leads to the final refrain, also in four parts with an additional soprano descant. The violin plays on the refrains, and the performer must read from the full score (or the part may be ordered from the publisher, MSM-80-820A). This is a communion processional based on *Panem de caelo* (Bread from Heaven), one of seven communion antiphons in the *Graduale Romanum* that are suggested for general use at Communion.

Sacred This Banquet, Holy Our Feast, Michael Joncas. SATB, cantor, assembly, and organ with woodwind quartet, string quintet, and harp, GIA Publications, Inc., G-8449, \$1.90 (M-).

Joncas suggests that the verses may be sung by a cantor or choir and the refrain by everyone. A full score that includes all the instrumental parts is available from the publisher (G-8449INST), although this works well without them. The organ music is on two staves and is very easy. There are six verses, with separate music for verses 1 and 4, 2 and 5, 3 and 6, and all are separated by various refrains. The work is intended as a communion processional. The rhythm should be strict and should support a walking pace in the procession.

Two Simple Songs for Communion, Marty Haugen. GIA Publications, Inc., G-3936, \$1.50 (E).

The first work is *Christ, Our Peace*, which has five verses for Communion and two additional verses for general use. This setting is particularly interesting because the refrain, which is sung first, may be sung continuously as an ostinato or in alternation with the verses. The second work is based on Psalm 34 and titled *Living Word, Living Bread*. It is only nine measures in length and has five verses, all to the same music. The very simple refrain may be sung simultaneously by treating the refrain as an ostinato and layering the verses (sung by a soloist or section of the choir) over the refrain sung with words or hummed. Two C instruments are used; their music is on the back cover and each verse has a different setting.

Come and Eat This Bread, Ian Callanan. SATB, assembly, keyboard, and guitar with C instrument, GIA Publications, Inc., G-8166, \$1.90 (M-).

This setting contains five general-use verses and an additional two for Advent and Lent. These are primarily in two parts and have a syncopated rhythm. A choral refrain is scored for SATB and a descant, which could alternate with the verses or be used only on the final verse. The keyboard music is easy. This choral score does not contain the music for the C instrument, which must be ordered separately (G-8166INST). A guitar edition is also available (G-8166G).

In Remembrance, Buryl Red, arr. Lloyd Larson. SAB or two-part mixed and piano with optional flute, oboe, horn, cello, and bass guitar (Code C 55650), Hope Publishing Co., G 5722, \$2.25 (M-).

The piano introduction features the African-American spiritual *Let Us Break Bread Together*, which sets the expressive and somewhat free mood. The bass section sings the opening text, which is later interspersed throughout the setting by various voice combinations. The keyboard music has a few flourishes, but in general is not difficult. This music will be well liked by the choir and the congregation.

► page 14

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► page 13

New Organ Music

Bernardino Bottazzi: *Choro et Organo (Versetti per sonar sull'organo, Messe, Antifone e Inni)*, edited by Marco Ghirotti. Armelin Musica AMM282. €40; www.armelin.it.

Bernardino Bottazzi, a friar from Ferrara, is another of the nebulous figures of early seventeenth-century European keyboard music, known to posterity only through this volume of pieces published in Venice in 1614. Described on the title page as the “first book,” we do not know whether a second book was ever printed.

There is a long history of organ Masses in Italy both preceding and following Bottazzi's print, in both manuscript and printed sources, including the second book published by Girolamo Cavazzoni in 1543, the *Messa de la Dominica* by Brumel included in the Castell'Arquato manuscript, the three organ Masses by Andrea Gabrieli (which survive only in the Turin manuscript, the original print published by his nephew Giovanni having been lost), the three organ Masses published by Claudio Merulo, and the pieces included by Adriano Banchieri in *L'organo suonarino*. Later examples up to 1645 include publications by Frescobaldi, Croce, and Fasolo.

Bottazzi's print contains settings for the *Mass of the Apostles*, the *Mass Dominicale*, and the *Mass of the Madonna*, the *Credo Cardinale*, *Credo Dominicale*, a chromatic ricercar on the third tone and a set of 22 hymns covering the church year, concluding with four Antiphons of the Madonna, which among them also cover the church year. There is also a set of the eight tones in use.

The bulk of the book (pp. 9–55) contains the verses for the three Masses, which include verses Kyrie 1 and 3,

Christe, Kyrie 1 and 3. These are followed by the verses for the Gloria—Et in terra Pax, Benedicimus te, Glorificamus te, Domine Deus, Dominus Deus Agnus Dei, Qui tollis, Quoniam, Tu solus, In Gloria, concluding with the Sanctus 1 and 3, and the Agnus Dei (one verse). Although there are some written-out trills and occasional passagework, these verses are generally far simpler in style than the more florid and highly ornamented verses by Andrea Gabrieli and Merulo. Bottazzi's verses are also mainly imitative and are far closer to the earlier verses of Girolamo Cavazzoni. Indeed, some ten verses of the *Missa della Madonna* have been taken from Cavazzoni's *Missa de Beata Virgine*, published in 1543. All the appropriate plainchants are given, including those of the non-organ verses.

The two Credos cover pp. 56–73. Both include verses for the Patrem, Et ex patre, Genitum, Crucifixus, Et ascendit, Et in spiritum, Et unam sanctam, Et expecto, and the Amen. Five verses of the *Credo Cardinale* have been taken from Cavazzoni's setting of this Credo included in his 1543 publication (in the listing of Bottazzi's verses that appear in other, earlier sources, the opening bar of the Genitum is listed as being identical to the opening bar of Merulo's *Toccata Undecimo* in his *Second Book of Toccatas* in 1604—this reference should be to the Genitum of the *Credo Dominicale*). The verses are mainly imitative with occasional written-out trills and other passagework. The 39-measure *Recercar Cromatico sopra il terzo tuono* opens with the ascending chromatic fourth from E to A; in bar 24 the subject appears in its descending form. The slow solemn work concludes with a brief coda of *intonazione* or *toccata*-like character.

Each hymn is preceded by its plainchant and contains just one verse. The hymns are arranged from the Nativity onwards, with several not so well-known hymns being included (*Quicumque Christum quaeritis, Aurea luce, Pater supernis, Tibi Christe splendor Patris, Exultet caelum laudibus, Deus tuorum militum, Sanctorum meritis, Iesu corona virginum*, and *Huius obtentu*). Like the Credo settings, most open with imitative writing building up to four parts; a few are homophonic and chordal. The setting of *Christe Redemptor omnium* appears twice, first for the Nativity and also for the *Festo omnium Sanctorum*.

Several settings include fast passagework in the manner of a Gabrieli or Merulo verse. Measures 8–16 of *Lucis Creator* are also taken from Cavazzoni's *Missa de Beata Virgine*, specifically from the verse “Domine Deus, Rex coelestis,” and small sections of “Tibi Christe” and “Exultet caelum” are taken from the settings in the second part, fourth book of *Il Transilvano*, Girolamo Diruta's 1609 treatise on playing. The four Marian antiphons (*Alma Redemptoris Mater, Ave Regina Caelorum, Regina Coeli*, and *Salve Regina*) are similarly constructed. There are written-out trills in *Ave Regina Caelorum* and fast scalar passages in *Regina Coeli*; the editor suggests a B-natural in the final trill rather than a B-flat, before its upward resolution onto the dominant, known from Giovanni Gabrieli.

The music is clearly printed, with no page turns required. There is a comprehensive introduction to the work in particular and the Italian organ Mass in general, a detailed concordance of Bottazzi's use of material from Cavazzoni, Diruta, and Merulo, the original introduction (“alli benigni lettori”), the 18 *Avvertimenti* (comments from the original print, which contain invaluable advice on performance and ornamentation) and, in no. 16, a much-abbreviated adaptation of a *Toccata* by Merulo that was included in *Il Transilvano*.

Only the introduction and the critical commentary have been translated into English, but alas, the translation reads as if it has been made by Google Translate or some other such web-based tool, and the reader with a knowledge of Italian is advised to read all the notes in this language. The bibliography offers some useful further reading on the composer and the print and its place in the history of Italian keyboard music in general and the organ Mass in particular. It is a great pity and serious problem that the first modern edition of these pieces is devalued by such a poor translation.

—John Collins
Sussex, England

Hermann Biermann's *Organographia Hildesiensis Specialis*, published in 1738, which describes some twenty instruments of centuries past. This was followed in the nineteenth century by notebooks kept by the Hildesheim organ-building family of Schaper, and supplemented in the twentieth century by research published by builder Ernst Palandt and archived at his firm, Hildesheimer Orgelbauwerkstatt.

The seat of ambitious bishops from the year 815 onward, Hildesheim came to have a wealth of sacred, reverberant stone spaces, each of which would be incomplete without a pipe organ. Documentation of significant instruments in the city dates from the fourteenth century and reflects the town's full participation in the “golden age” of Schnitger-influenced organ building in the seventeenth and eighteenth centuries. Tragically, on the night of March 22, 1945, five weeks after the firebombing of Dresden and only a few short of Hitler's surrender, Hildesheim, of equally modest strategic value, suffered the same fate of Dresden. All but one of the seventeen churches in the city center were destroyed, their organs lost to the flames. The volume includes sobering photographs of the burned-out ruins. With astonishing speed, however, the churches had been reconstructed by 1960, more or less true to the architectural form of their historic originals.

Hildesheim's current inventory of organs thus stems essentially from the past fifty years, with some of the instruments already the second or third to occupy its postwar space. All with slider chests and mechanical key action, these organs are, or have been, the work of Ott, Hillebrand, Hammer, Beckerath, Sauer, Janke, Führer, Woehl, and Seifert. The three most important of Hildesheim's contemporary organs, all in grand acoustical settings, are Rudolf von Beckerath's 1966 *Werkprinzip* instrument (IV + P/63) in the Lutheran Church of St. Andreas (Hildesheim's Gothic market church), Gerald Woehl's 1999–2004 free-standing “sculpture” of an organ (III + P/69) in the Lutheran Church of St. Michael, and Romanus Seifert and Son's 2014 instrument (IV + P/76), visually both simple and dramatic, in the Catholic Cathedral of St. Mary's Assumption.

For students of architecture, St. Mary's and St. Michael's remain destination examples of the Romanesque, their reconstructions in some ways more true to the clean essence of that style than the originals; and the rectilinear organ prospects of Woehl and Seifert well suit their foursquare settings. As a destination instrument, however, Rudolf von Beckerath's St. Andreas organ stands in a class by itself, with twin 32' pedal towers and cleanly separated divisions scaling nearly the full height of the sanctuary's tall west wall. In January of this year the congregation celebrated the Beckerath organ's 50th anniversary, proudly noting that it remains tonally unmodified after half a century. Michael Murray's 1986 Telarc recording of Bach on the instrument documents its sound as remarkably sonorous and musical, even in full plenum.

One could wish that Pape's organ inventories might offer a similar word or two of sonic evaluation for at least the extant instruments, but of course that is not his method. All instruments, past and present, great and small, receive equally dispassionate treatment, which is to say the systematic presentation of facts about them, more or less in tabular form. For Hildesheim, that means the biographies (Pape's term) of some 170 organs from the fourteenth century forward, with stoplists, details of every recorded

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modification, as well as word on the organ's ultimate demise or relocation.

These organ "bios," some amazingly extensive, compose the heart of the book, more than 400 of its 600-plus pages, and include nearly 150 photographs, most in color and many full-paged. Pape explains that the text of this section was created virtually "vollautomatisch" by retrieving information from the Organ Database of Berlin, ORDA (Orgeldatenbank Berlin), which could be filtered according to various criteria. The "System ORDA," developed by Pape during his tenure as professor of information technology at the Technical University of Berlin, preserves data on nearly 80,000 organs of past and present, more than 55,000 of them in German locations alone.

Almost as impressive in the density of information it conveys is a 72-page lexicon of more than 100 organbuilders or organ firms that have been active in Hildesheim over the centuries. For even the ones that (like Marcussen) may have only the most tenuous connection to Hildesheim (having perhaps tendered a proposal or consulted at some point), we get a history of the company and a substantial opus list (mostly for locations far from Hildesheim, of course). The ORDA system will surely have been a handy source for this data, too.

The volume concludes with a brief article by Norbert Müller on the significance of the individual style of note-signatures engraved by early builders on the lips of their flue pipes. Color photographs of the labia of mid-sixteenth-century pipework in the St. Mauritius Church in the Moritzberg section of Hildesheim serve as fitting examples. And the 1687 case of this organ, which is located far enough from the center of town to have escaped great damage in 1945, graces the book's dust jacket.

With its transparent system for organizing data and its wealth of illustrations (one or more images documenting every organ except those of the distant past), this handsome book delivers, in typical Uwe Pape fashion, an attractive combination of information for the specialist and accessibility for the non-specialist.

—Anton Warde
Cape Elizabeth, Maine

New Recordings

Louis Claude Daquin (1694–1772), *Livre de Noël*. Vincent Boucher, Beckerath organ of St. Joseph's Oratory, Montreal, Canada. ATMA compact disc ACD2 2703; atmaclassique.com.

A la venue de Noël; Or nous dites Marie; Une bergère jolie; Noël, cette journée; O jour glorieux; Qu' Adam fut un pauvre homme; Chrétiens qui suivez l'Église; Noël étranger; Noël pour l'amour de Marie; Quand Dieu naquit à Noël, ou Bon Joseph, écoutez-moi; Une Vierge pucelle; O Dieu de clémence.

Alfred Bessette (1845–1937), better known as Brother André, began his monastic career as the janitor of Notre Dame College in Côte-des-Neiges, Quebec, where he soon became known for his extraordinary healing ministry. In 1904 he began construction of a small church, dedicated to St. Joseph, on Mont Royal, and the present St. Joseph's Oratory, a massive domed basilica, was built to replace it between 1924 and 1967. In 2010 Brother André was canonized as St. André of Montreal, though the monks at the Oratory like to call him "St. Brother André" as a mark of their affection.

Rudolph von Beckerath built the oratory's five-manual mechanical-action organ of 118 ranks between 1958 and 1960. As befits a church

in French-speaking Montreal, the instrument is rather more in the classical French style than most Beckerath organs. Although in some respects, such as the balance between the flues and the reeds and the design of the principal choruses, the organ does have North German leanings, it is undoubtedly an effective instrument for playing both German and French music. Beckerath knew a great deal about French organ design, having apprenticed with Gonzalez in Paris before World War II, where he cut his teeth working on the organs of Clicquot and Cavaillé-Coll.

In 1965 the then organist of the oratory, Raymond Daveluy, produced a recording on vinyl of Gaspard Corrette's *Messe du Sième ton* (ORYX 1736), and another of Kenneth Gilbert playing Louis-Nicolas Clérambault's *Livre d'orgue* (ORYX 1737) appeared in the same year. I bought both of these, and on hearing them there was no doubt in my mind that the Beckerath organ is a world-class instrument. I first got to visit the organ in the summer of 2009, when taken there by Denis Juget, shortly before he and Stephen Sinclair were awarded the contract for a complete restoration. The action of the Beckerath organ had never been light when coupled, and the work undertaken by Juget-Sinclair in 2012 included rebuilding it with all-new carbon fiber trackers. This has transformed the action into an extremely light and comfortable one. Although the organ was justifiably famous for more than fifty years before the rebuilding, with its newly designed action it is likely to go from strength to strength in its next half century.

The featured artist on this compact disc is the current *titulaire* of St. Joseph's Oratory, Vincent Boucher, who combines his career as an organist with being one of Canada's leading financial experts. Daquin's *Livre de Noël* is an excellent medium for demonstrating the colors of the oratory organ, and Boucher's playing is impeccable throughout. His phrasing and ornamentation are particularly good. Several of the noëls make use of the reed stops, while others demonstrate the beauty of the flutes and the clarity of the choruses. Among more piquant sounds, *Or nous dites Marie* is played as a dialogue, a duo, and as a trio on the Cornet de

Récit, Tierce du Positif with a Pédale de Flûte, while *Chrétiens qui suivez l'Église* features the Cornet de Récit played against a Tierce en taille on the Positif. For me a particular fascination was to observe the remarkable improvement in recording technology that has taken place over the fifty years since the recordings of the 1960s. I thoroughly enjoyed this compact disc, and feel confident that readers of THE DIAPASON will too.

—John L. Speller
Port Huron, Michigan

New Handbell Music

***Suite from Downton Abbey*, by John Lunn, arranged for 5–7 octaves of handbells with optional 3 octaves of handchimes, by William Payne. Agape (a division of Hope Publishing Company), Code No. 2747, \$5.50, Level 4+ (D+).**

Fans of the popular British television series will immediately recognize the opening measures, which serve as a memorable introduction to *Downton Abbey*. Transcribed for handbells and chimes directly from the original orchestral score by John Lunn, William Payne's transcription/arrangement is faithful to the original score and is rich in a kaleidoscope of texture and harmony.

***I Want to Walk as a Child of the Light*, arranged for 2 or 3 octaves of handbells with optional B-flat or C treble instrument, by Kathleen Thomerson. Choristers Guild, CGB831, \$4.95, Level 2 (M-).**

This popular tune, HOUSTON, dedicated to the memory of Norman P. Heitz, is written with an optional B-flat or C instrumental part, included in the score. The piece can be used with bells alone, but using the instrumental part with the bells would greatly enhance the overall presentation. The harmonic and rhythmic material is written simply so as not stand in the way of the melody as it weaves through both the treble and bass clefs.

***Suite in A (Suite Charlotte)*, written for 4 or 5 octaves of handbells with optional 1 octave of handchimes by Margaret R. Tucker. Choristers Guild, CGB840, \$5.50, Level 3 (M, M+).**

Charlotte Williamson was a well-known musician and handbell director in the Dallas, Texas, area. Known to many of her friends as 'Char,' the composer uses these four letters as the opening notes of each of the three movements of the suite. The H is derived from German music, in which H is the symbol for B-natural. The order of the English alphabet was used to find a note for 'R,' and the composer came up with the note D, as noted in a diagram in the preface.

The first movement, "Chorale and Prelude," begins in the style of a chorale/hymn statement, followed by a simpler, melodic prelude. The second movement, "Sicilienne," introduces a lovely melody supported by flowing eighth notes underneath. The third movement, "Polonaise," takes on the form of a compelling, driving statement that brings this trio of pieces to a majestic finish. Either of the three movements can be used alone.

***All Things Bright and Beautiful*, hymn arrangements and original music for springtime or general use for 2 or 3 octaves of handbells, by Cathy Moglebust. Choristers Guild, CGB941, \$49.95, levels 1+, 2, and 2+ (E – M-).**

Here are eight titles in one collection, suitable for the seasons of Lent, Palm Sunday, Easter, Eastertide, Christmas, and General. These arrangements are creatively written and should be easily managed by any choir. This is a reproducible budget stretcher, also written for 3, 4, or 5 octaves of bells (CGB942).

***Beach Spring*, arranged for 3–6 octaves of handbells with optional 3–5 octaves of handchimes, by Matthew Compton. Agape (a division of Hope Publishing Company), Code No. 2743, \$5.25, level 4 (D).**

A challenging arrangement, this piece begins with constant flowing sixteenth notes providing a layer of harmony for the hymn-tune melody in the treble. The pattern is later reversed with handchimes picking up the melody underneath the sixteenth notes in the treble clef. Refreshing and meditative, this piece will become a favorite of the ringer as well as the listener.

—Leon Nelson
Vernon Hills, Illinois

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Fiction in film

George Clooney has built quite a reputation for himself. His good looks, coy smile, and impressive acting skills have gained him millions of fans through his portrayal of Dr. Doug Ross in the television series *ER*, and he has starred in many movies. He has won a slew of awards, and he's the only person to have been nominated for Academy Awards in six different categories. But ask him to do a Boston accent, and he's just another goofball. In the film *The Perfect Storm*, Clooney played the tough and ambitious captain of a fishing boat based in Gloucester, Massachusetts. The tale was exciting and suspenseful, until the major characters were sitting quietly in a bar talking amongst themselves. When they tried to imitate the distinctive Bostonian "R's" and "Aaaa's," all of us sitting in Boston theaters hooted.

It was the same in *Mystic River*, in which Sean Penn and Laura Linney played a vindictive couple in Charlestown, Massachusetts. I once sat next to Laura Linney at a dinner at Brown University (I'll not forget that blue suede dress), and I can tell you that in person she's pretty special (and especially pretty), but in the film, her Boston accent was terrible, and Sean Penn's was worse. Wendy and I lived in Charlestown at that time. It was fun to see our local neighborhoods and the building we lived in on the silver screen, but we never met anyone in town who spoke like that.

§

Dustin Hoffman was terrific in *The Graduate* playing a young man seduced by the wife of his father's business partner, and in *All the President's Men*, he was the epitome of an aggressive, ambitious investigative journalist. But he's no choral conductor.

Hoffman stars in the 2014 film *Boychoir*. His character is Master Carvelle, the imperious musical director of an exclusive boychoir school, patterned closely after the renowned American Boychoir School in Princeton, New Jersey. The fictional National Boychoir Academy is placed in New Jersey, and occupies a bucolic campus with faux-Gothic buildings. All of the boys in the fictional choir (except one, the character Stet) are played by actual members of the American Boychoir, and the daily routines of rehearsals, academics, and recreation in the two schools, both fictional and non-fictional, are very similar.

But in those scenes when Master Carvelle is rehearsing the choir, the fiction is blatant. Hoffman probably imagines that he's imitating a conductor's downbeat. I'm sure he watched lots of conductors on film and had expert coaching, but each time he raised a baton, I smirked like a teenager. It's worse than Clooney's Boston accent. And as the choir sings, Carvelle struts about among them, shouting inspirational phrases, while his prig of an assistant, Drake, beats time with his chin high in the air. There can be no conductor alive with chops enough to lead an exclusive choir who would stand for an assistant beating time for even one second. What Hoffman's Carvelle does get right is the persona of a strict teacher, who understands the responsibility of nurturing and caring for unusual talents. His dedication to the choir is complete.

As the film starts, we meet a boy named Stet, whose mother is an alcoholic prostitute, living near poverty in a tough small town in Texas. The principal of his school, Mrs. Steele (played by Debra Winger), recognizes that while Stet is a serious troublemaker, he has



Princeton Center for Arts and Education, home of the American Boychoir

a special musical gift, and she arranges for the National Boychoir to perform at her school. She tells Carvelle of Stet's gift and he agrees to audition him, but Stet takes one look and bolts. In the same sequence, Stet's mother is killed in a traffic accident. We meet his father, Gerard, at the funeral—a wealthy venture capitalist whose brief fling made him an unwilling father, but Mrs. Steele convinces him to take Stet to the school in New Jersey. Gerard doesn't want the story known, and Mrs. Steele has him firmly by his weakness.

Carvelle insists that they don't accept students who are unprepared, but Gerard's able checkbook convinces the school's brassy headmistress (Kathy Bates) to accept Stet over Carvelle's objections. She even makes a comment about waiting for the check to clear. You can imagine the struggle as the story continues. Stet is an outcast with no family, while the other boys are privileged and wealthy.¹ There is plenty of competition, jealousy, and backstabbing among the boys, but in the end, Stet's talent carries him to get the big solos, infuriating his chief rival in the choir.

Movie fiction brings about all sorts of impossibilities. Stet is about to sing a solo in a concert at Woolsey Hall at Yale (yup, the very place!), and as he's stepping on to the stage, he learns that Carvelle isn't conducting the performance.² You'd think a choir would know in advance who would be conducting. The choir wins a coveted concert in New York at the Riverside Cathedral (humpf!). At that climactic concert, Stet sings a descant to Handel's "Hallelujah Chorus," including a string of high Ds that surpassed the impossible high Cs in the aria in Donizetti's *La Fille du Régiment* that earned Luciano Pavarotti the sobriquet "King of the High Cs." Really, a descant? Phooey—hokum! At least they got the key correct.

Truth among fiction

Now that I've proven I'm a musical snob, there's lots about *Boychoir* that's wonderful. How thrilling for us who work hard in church music to see a feature film devoted to an aspect of our work. There are many moments of lovely singing (goofy conducting notwithstanding), and the story of Stet's struggle, and his ultimate realization that he really wants to be at the school, and really wants to



Fernando Malvar-Ruiz and the American Boychoir at the 2012 National Choral Conference

learn to sing, was touching and inspiring. The inevitable clashes between Carvelle and Stet were poignant and moving. And when Stet happened on Carvelle playing Rachmaninoff's *Prelude in C# Minor* (on the stage in empty Woolsey Hall), we learned that Carvelle had been an aspiring pianist studying at Juilliard, but his goals were crushed by a teacher telling him he had no talent. The scene reminds us that Dustin Hoffman really is a wonderful actor.³

The real McCoy

Herbert Huffman was one of the earliest graduates of the Westminster Choir College, a choral conductor, and minister of music at Broad Street Presbyterian Church in Columbus, Ohio, when he heard the Vienna Boys Choir and dreamed that the United States might be home to such an ensemble. He founded the Columbus Boychoir School in 1937, to provide exceptional training for talented young boys, building character and providing a first-class education. The school grew quickly, and the choir gained national prominence within a few years. They sang with major symphony orchestras, made recordings, and in 1945, performed in New York City's Town Hall.

John Finley Williamson founded the Westminster Choir at Westminster Presbyterian Church in Dayton, Ohio, in 1920, and founded the Westminster

Choir School in 1927. Like the Columbus Boychoir, the Westminster Choir quickly gained national prominence, touring Europe and the United States, singing for presidents, and singing with the Cincinnati Symphony Orchestra under the direction of Leopold Stokowski in the first coast-to-coast radio broadcast. The school moved to Ithaca College in New York in 1929, expanding the curriculum to become a four-year program offering a degree of Bachelor of Music. The move to Ithaca allowed the choir to travel easily by train to the major northeast cities, where they were in high demand.

Charles Erdman (1866–1960) was a Presbyterian minister, a professor at the Princeton Theological School, and moderator of the General Assembly of the Presbyterian Church in the United States of America. He continued to live in Princeton after his retirement in 1936, and it was his vision that Princeton should be developed as a center for choral music. He was instrumental in bringing both the Westminster Choir College and the Columbus Boychoir School to Princeton,⁴ establishing permanent homes for two of the country's great musical institutions.

The commuting director

James Litton was appointed full-time organist and director of music at St. Bartholomew's Church in New York in



James Litton

1982, succeeding Jack Ossewaarde. William Trafka became assistant organist to Litton at St. Bart's in January of 1985. In the summer of 1985, Jim Litton was offered the directorship of the American Boychoir. Jim met with Thomas Bowers (rector at St. Bartholomew's) and Stephen Howard (president of the American Boychoir School), and they worked out a scheme having Jim cut back to half-time at St. Bart's, while assuming the directorship at ABS. William Trafka's job became full time, and over thirty years later, Trafka is still director of music at St. Bart's.

Jim Litton commuted between the positions in New York and Princeton for ten years. He left St. Bart's in 1995 and retired from the ABS in 2001. During his tenure with the school, the choir sang over a hundred performances with the New York Philharmonic under Kurt Masur, including Beethoven's *Ninth Symphony* and *Missa Solemnis*, Bach's *St. John Passion*, a Christmas special with the Boston Pops under John Williams, and they made a recording of Christmas music with Jessye Norman at Ely Cathedral. Jim was an adviser during the filming of *Boychoir*, and in the scene with the Woolsey Hall concert, it was pure delight to see him sitting in the audience next to Dustin Hoffman.

After seeing *Boychoir*, I invited Jim for lunch. We spent a couple nice hours together, and it was fun to hear his stories about working and traveling with the American Boychoir. He spoke of the responsibility of providing such a specialized education to talented children, and how exciting it was to grow with the choir, performing around the country and the world. I subsequently learned that during his tenure Jim led more than "2,000 concerts in 49 states and 12 nations." What an impressive legacy.

Nurturing the gift

In some ways, the boys of the fictional National Boychoir Academy are just boys. But we can tell they're a little smarter than average because the pranks they pull on each other are especially savage and hurtful. We watch the small community of young boys working hard on academics and taking their musical studies and performances very seriously. The school administrators face disciplinary issues, fight among themselves, and try to balance their own musical aspirations to the needs of their students. Wooly, a young teacher played by Kevin McHale, cares deeply about the boys as he leads them in rehearsals and ear training sessions, and offers them advice as they navigate from one challenge and crisis to another.

The choir arrives at Riverside (Cathedral) in their snazzy bus for their long-coveted New York debut and goes through customary warm-ups under Drake's haughty direction. Just before they're to enter the church, Carvelle sits side-saddle on a folding chair in front of them, and using the softest tone and expressions of the entire film, delivers a pep talk to the young singers. He acknowledges that the career of the boy soprano is short, just one or two years at the highest level, and he refers to their gifts as a mystery. "You wake up one morning and it's not there anymore. Some of you will become altos, some of you will become baritones, some of you will become dentists." He goes on to say that whatever you choose to do, there will be other gifts, and whatever they are, you must nurture them.

A few days after the triumphant concert (with the tacky descant), Stet is standing alone in the school's gymnasium singing random notes and looking concerned, realizing that his voice is changing. He confides in Wooly, saying he thought he would have had more time and wondering if he might be a good alto. Wooly responds with a beautiful statement about artistic gifts, "You'll never sing like you did. That voice wasn't yours to keep. You borrowed it for a little while, and then it went somewhere else."

Great music-making is about what the musician has to offer to the listener. Whether you're singing, playing the organ, or any other instrument, you honor your audience by caring for your talent, nurturing it, and sharing it freely.

The career of a boy soprano is one of the shortest in music, but every artistic gift is just that, a gift. Some musicians take their gifts for granted and assume that everything good is coming their way. You know the type? I'm talking about the person who whines that everyone else gets the good gigs. I'm talking about the person who laughs at someone else's innocent question. I'm talking about the person who assumes everyone knows how great he is. Facebook is a great revealer of the petulant musician.

Backstage backstabbing

New York's Metropolitan Opera is the largest performing arts institution in the

world with hundreds of musicians on staff and many hundreds more in technical and administrative departments. Its annual budget is over \$300,000,000. It may be the most prestigious stage in the world, with more than 200 performances of opera each year. While most musicians savor the privilege of performing there and delight audiences with their grace as well as their musical talents, others use it as a stage for monumental collapses of dignity.

Joanna Fiedler (1945–2011) was the daughter of Arthur Fiedler, the legendary leader of the Boston Pops Orchestra. She wrote a memoir about her father, *Arthur Fiedler: Papa, the Pops, and Me*. She served as director of public relations for the National Symphony, was editor of program books for the New York Philharmonic, and from 1975 until 1989, she was chief press liaison for the Metropolitan Opera. I am just finishing reading her 2001 book, *Molto Agitato: The Mayhem Behind the Music*, a scathing, gossipy tattle about the ugly side of artistic temperaments. Jealousy, rage, vindictiveness, and even murder pepper the pages of this colorful book.

Internationally renowned stars bicker among themselves, set each other up for falls, and fling temper fits when they feel they're not getting their way. One well-known singer changed and cancelled rehearsals, banned certain conductors from working with her, even demanded that other singers not look at her, to the extent that the Met's general manager fired her from a production and cancelled all of her upcoming engagements, all this from a talented and beautiful woman with an agile and clear voice. Dustin Hoffman's Master Carvelle could have given her a stern talking to about nurturing her gifts and her responsibility toward her audiences.

Carrying the torch

Perhaps I've been a little hard on the Hollywood stunts in *Boychoir*—it's unseemly to be the one snickering in the audience because you know a little more about the subject than those around you. (Although when Wendy and I saw *Boychoir* in a theater near home, an esteemed colleague organist was sitting



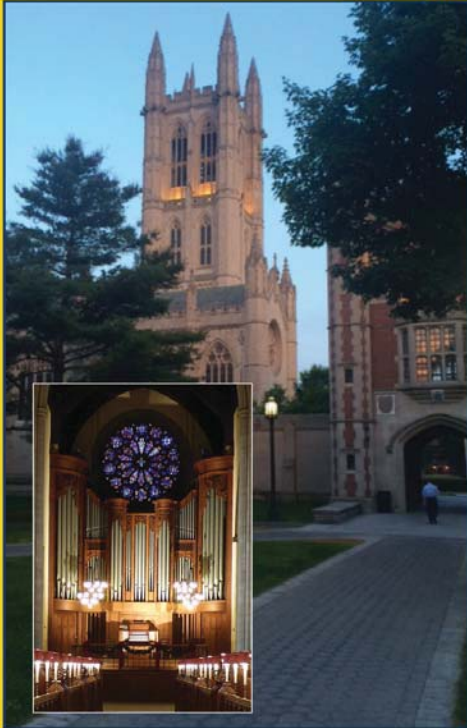

behind us!) I'm grateful that the creative powers in Hollywood thought enough of the concept of the exclusive choir to dig into the subject. I have no sense that the movie was a great success. While the film has done well in Canada and overseas, here at home it opened in a limited number of theaters, played for just a few weeks, and vanished for more than a year until I was finally able to purchase a DVD.

I know I've been something of a spoiler, telling so much of the story here, but I promise I haven't given away the ending. For anyone in the field of the performing arts, *Boychoir* is worth a viewing. It's easy to find online. Maybe you'll agree with me that there's a hokey factor—after all, giving a good downbeat is a particular and unique skill. But the positive takeaway about the importance of caring for a musical gift and the importance of carrying oneself with dignity and humility is very well taken. Dustin Hoffman may not portray a performing musician well enough to convince a performing musician, but he plays a mighty strong mentor.

Notes

1. The boys in the American Boychoir School are from varied backgrounds, and according to James Litton, most have received significant financial aid.
2. The fictional performance is conducted by the actual conductor of the ABS, Fernando Malvar-Ruiz.
3. Dustin Hoffman is also quite a pianist. Jim Litton relates that Hoffman himself played the Rachmaninoff prelude during filming.
4. The Columbus Boychoir School was renamed the American Boychoir School in 1980.

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Motivation, Practicing, Fun, Guidance, and Projection I

With this month's column, I begin to muse about some aspects of our jobs as teachers that involve helping students to work in ways that are best for their own enjoyment and motivation: how to help students integrate their playing into their own lives, and how to integrate the students' lives into our teaching. This is partly about the big picture: how much time can a student find to play? How much of that should be real practicing, and how much can be other sorts of playing? How can a student's own interests and motivations interact with the requirements, needs, or demands of others? But it can also be about the immediately musical. I sometimes respond to a student's asking me what fingering to use in a passage by asking "What do you most deeply want out of life?" That is perhaps sort of a joke, but not entirely, as I will discuss later on.

While I wish that any column of mine could be a discussion rather than just a one-way written piece (I ask for feedback from time to time, and often get some, for which I am grateful) this

time around I wish that more than ever. The things about which I am musing this month are not concrete or demonstrably true (or false). They arise out of my own experience, and—much more than things like what practice protocol will produce the most efficient progress in learning a pedal line—they change or evolve over the months and years. That evolution is partly the result of new experiences with students, as well as an ongoing conversation between myself and others. I hope that a future column will consist of e-mails from readers about this column, with further thoughts of mine. Furthermore, I am trying to challenge or question some of my own thoughts or habits of thinking, and that process is made more fruitful by interaction with the ideas of others. You will notice that there are plenty of sentences here that end in question marks: more questions than answers.

Inspiring motivation

I haven't written much about how to keep students interested or motivated. That is in part because I—and to an extent all of us as organ teachers—have

the luxury of working mostly with students who are well self-motivated. That doesn't necessarily mean self-disciplined. Someone can be very well motivated and still not be very good at self-discipline and the kinds of efficiency and organization that we associate with that concept. I myself am a prime example. I am an organ, harpsichord, and keyboard repertoire "groupie." But that often manifests itself in my perpetually distracting myself from focused work on practicing or writing with other things that are also about the kinds of music that I love listening to or reading.

However, very few people are pushed into studying organ or harpsichord by circumstances beyond their control. Very few people go into any sort of music (especially "classical" music) because it seems like the best or easiest way to make a living. There always must be a large element of just plain loving it—being deeply interested. However, music teachers of piano, violin, some wind instruments, sometimes voice, perhaps other instruments, are often called upon to teach students—especially children—who are taking lessons because someone

has twisted their arms to do so. This arm-twisting certainly isn't necessarily or always bad. It is undeniable that young children don't always know what they will end up wishing they had done or had learned, and very possibly one of the jobs of a parent is to introduce children to things that they can't or probably won't just find for themselves. That this creates a risk for over-coerciveness, for inappropriate pressure based on projection, and for all sorts of conflict and struggle to arise doesn't mean that it isn't also sometimes right and good.

I have admiration and awe for music teachers who can make good things happen for students whose reasons for being there are not just their own genuine and deep interest. It is hard to find the balance between keeping interest, morale, and a sense of fun high and getting practical learning done. If there were not plenty of teachers able to navigate all of this extremely effectively then we wouldn't have very many musicians around. But at the same time, I have always doubted how effective I could be in that situation. I think that it is not an accident that I teach a subspecialty that draws people who know that they want to be there (though I teach organ and harpsichord mainly because that is what interests me).

I don't want to get too complacent about that. If our students are largely self-motivated, and if we can expect to take advantage of that in our teaching, how specific can we or should we get in understanding that self-motivation? Can we help students more the more we understand that motivation? Here I want to examine and challenge some of my own assumptions. One of them is that studying music is all about preparing for concert performance. This manifests itself in my own work: the only way I can make a bargain with myself to practice slowly enough (even though I know how important slow practice is, and have written about it here over many years), is to pretend while I am playing a passage slowly that I actually want to perform it at that speed. If I let myself admit what I actually know to be true, that I am playing slowly at that moment as a stage in practicing, I will begin to speed up, as much as I know that I shouldn't. I strongly believe that every student should be working towards playing all of his or her pieces in concert. I wouldn't explicitly say that this is what I think, but it operates in the background as an assumption.

Concert vs. non-concert preparation

Of course, there are many reasons for working on pieces other than to play them in concert. One is simply interest—just to get to know the piece, or, to put it another way, to be able to play it for oneself. Another is to play it informally in a non-concert situation or in church. Yet another is to use a piece as material for becoming a better player overall, as an exercise. Another is to learn about a kind of repertoire or composer, or to learn something about the organ on which you are playing. Does an awareness of exactly why the student wants to work on a particular piece inform anything specific about how we teach that piece? Here's an aspect of this that I think is delicate and interesting: if a piece is being prepared for performance, then we know that it should be prepared really well. That means several things—the notes are extremely reliable, the tempo is where the player really wants it to be (no fudging or pretending that a too-slow tempo

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is what is really desired, as in my own practice habits!), the interpretive elements are thought out and internalized enough to be reliable, and so on.

Suppose that a piece is being played for a purpose other than performance? On the one hand, it might be questionable to insist on the same level of preparation. It is hard, often grueling work to get a piece into that sort of shape. Is it really necessary? On the other hand, is it patronizing (to the piece or to the student) to set a lower bar because there isn't a concert in the offing? Would doing so encourage bad learning habits that might spill over? Does this imply lack of respect for whatever purpose the piece is actually being used for? Again, the answers might be different depending on whether the piece was being prepared for non-concert performance—informal playing for the student's friends, parents, fellow students, church—or being worked on just to get some familiarity with that piece or a segment of the repertoire, or to get to know a particular organ, for example.

I suspect that the answers to these questions may depend on the student's state of mind. Is incomplete (or what might seem neglectful) playing the result of an attitude of neglectfulness, or is it the result of a decision about where effort should best be spent? If a piece of music is being used as fodder for studying something other than that piece, if it is being used as exercise material, for developing greater skill as a player, then arguably it doesn't matter how well the student learns that piece. In other words, any given number of hours spent practicing can have the same result for the player's development, regardless of whether those

hours are spent practicing one piece enough to learn it, or practicing three pieces each for an amount of time that leaves them far from complete.

Over the years I have had a few students say, right off the bat, that they don't really care about fully learning their pieces. I remember one such student in particular. He was very talented and dedicated, yet preferred to work on a piece only up to a certain point—getting to know it pretty well, but not do all of the drilling necessary to get a piece performance-ready. It was of more interest to him, once he reached that stage with a piece, to go on to another piece. This was most decidedly not part of an attitude of neglectfulness. For one thing, he fingered every note very carefully and put as much time into that process as it needed. He was also analytical in his approach to the music, studying and becoming aware of all sorts of compositional features and thinking deeply about performance ideas. But at a certain point he preferred to do all of those things with the next piece, not to “finish” the existing piece. He had never given a public performance.

It was a challenge for me to accept this. For one thing, he was “so close”—he amply had the ability and had already done much of the work that it would have taken to get the pieces in shape for performance. What would be the harm in doing so? But this was my agenda, not his. Furthermore, it could have been influenced by our desire that we all must have at some level to have people out there hear our students play well—since that will reflect well on us as teachers. Again, this was my agenda, not his needs. Perhaps I was also influenced by the “if something is worth doing it is

worth doing well” ideology, though at a conscious level I have long ago decided that that is at best an oversimplification. But even accepting the notion of doing something well, there's still the question of what you are doing.

Part of this student's motivation was intellectual curiosity about the next piece, and the next, and then the next composer, and so on. Part of it was the desire to have fun playing. The fingering process he found to be fun because it was a set of interesting puzzles. The process of playing through a piece—with the well worked-out fingerings, slowly, tolerating some hesitations and wrong notes—he found to be fun because it sounded a lot like the piece: it felt like playing music. The process of drilling all of the difficult bits until they were really solid was not fun. He was doing—extremely well—what he wanted to be doing.

Of the students whom I remember who fit this description, most or perhaps all had not done any actual performing as of the time that they came to me for lessons and professed this attitude. This gives rise to a set of questions: how can they know that they don't want to perform or wouldn't get something out of working pieces up beyond a certain point if they have never tried it? What should the teacher do to offer at least a chance of exploring the logical next step in learning pieces without being coercive about it or acting according to the teacher's own agenda rather than the students? Questions of this sort also apply to other areas in which I would most naturally want to suggest that we teachers should try to not push our students in pre-determined directions, most especially in choice of repertoire.

All this leads to the following question, which makes me uncomfortable enough to have to do some real thinking: what is the line between not imposing approaches or activities on our students that are driven by our needs rather than our students' needs and making patronizing or even (subconsciously) dismissive assumptions about what a given student can or cannot do? In other words, if I decide not to coerce a student into framing his or her musical activities with reference to concert performance, am I respecting that student's own wishes and giving him or her credit for being mature enough to know what is right, or am I somewhat type-casting the student as one who can't perform or can't be challenged beyond a certain point?

More questions, and perhaps more answers, next month. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is www.gavinblack-baroque.com and he can be reached by e-mail at gavinblack@mail.com.

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Exploring the Sound of Keyboard Tunings

By Michael McNeil

The musical character of an historic tuning can be difficult to grasp—and the mathematics involved can be daunting. Modern descriptions of tunings use the mathematical concept of the “cent” because it is independent of a reference frequency.

Cents simply represent the convenient division of the octave into twelve equal intervals of 100 cents each. The use of cents, however, has absolutely no relationship to the natural harmonic series, i.e., *cents have no relationship to the consonance or dissonance of the intervals we hear*. To make this point clear, the equally tempered third is 400 cents (the pure third is 386 cents) and the equally tempered fifth is 700 cents (the pure fifth is 702 cents), and our ears tell us that the third is very impure. Cents tell us nothing about the purity of the interval. In the middle octave of the compass, the 700-cent fifth sounds like a warm celeste at about one beat per second, whereas the 400-cent third sounds a harsh ten beats per second. The purity and consonance of an interval improves with fewer beats, and the dissonance of an interval increases with more beats. The relationship of a tuning system to the natural harmonic series is represented by its beat rates. It tells you how the tuning will *sound*.

Pythagoras noted 2,500 years ago that if you tuned G pure to C, D pure to G, A pure to D, and continued this series of pure fifths to arrive again at C, the initial note C and the final note C would be different. These dissonant tones would be in the ratio of 81/80—this is known as the “Pythagorean comma.” In modern equal temperament we divide this error and dissonance equally across all twelve notes in the octave, and no

intervals other than the octave are pure without beats.

Classes of tunings

The consonance of harmonic purity is alluring. Early compositions took advantage of tunings that featured both consonant purity and dissonant tension. These are the basic classes of tunings in a nutshell: **Pythagorean tuning** is the oldest and is based on the purity of fifths; **meantone** was developed in the Renaissance and is based on the purity of thirds; **equal temperament** became ubiquitous in the mid-nineteenth century, allows the use of all keys, and is based on an equal impurity in all keys without any pure fifths or thirds.

Meantone was a prevalent tuning for a very long period in the history of the pipe organ. J. S. Bach favored tunings that allowed free usage of all 24 major and minor keys; Bach was known to be at odds with the organbuilder Gottfried Silbermann, who used meantone tuning. Although equal temperament was gaining favor in the late eighteenth century, meantone was known to be in use in English churches well into the nineteenth century. What was its appeal?

There are eight pure major thirds in 1/4-comma meantone. The interval of the fifth in meantone is only slightly less pure than the fifths in equal temperament, which has no pure intervals. The appeal of meantone was a wonderful sense of harmonic purity and a deep, rich sonority. The natural harmonics, when played together, create sub-tones representing the fundamental of the harmonics. The interval of the pure fifth C–G produces a sub-tone one octave below the C. The interval of the pure third C–E



Organ tuning cones

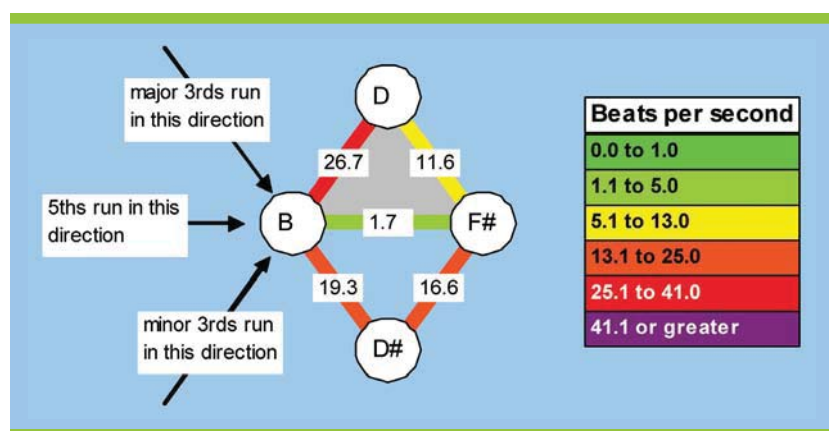


Illustration 1, Sonority of triads

produces a sub-tone two octaves below the C. This is a primary source of bass tone deriving from nothing more than the pure thirds of meantone tuning. The famous three-manual and pedal organ by the elder Clicquot at Houdan has a satisfying depth of tone, but it has no 16' stops, not even a single 16' stop in the Pedal. The 16' tonal gravity is entirely the result of the tuning.

The later trend towards equal temperament produced sounds that lacked the gravity of meantone, and organbuilders responded in two ways. First, organ specifications often featured manual 16' stops. Second, the new Romantic voicing style and higher wind pressures provided real fundamental power. The end of the eighteenth century saw a profusion of transitional “well temperaments,” which tried to bridge the gap between meantone and equal temperament. All of these attempted to preserve some harmonic purity while affording some degree of the freedom of equal temperament,

but the results were largely unsatisfactory on both counts. It is worth taking a closer look at some of the early tunings, uncompromised by later efforts to dilute their character.

Comparing triads

We can visualize the sonority of major and minor triads as shown in illustration 1. The upper triangle of notes, B–F# and B–D, represents the B-minor triad. The B-major triad is shown in the lower triangle. Beat rates are shown between the notes, e.g., the minor third B–D dissonantly beats 26.7 times per second when playing B in the middle octave with the D above. A pure or nearly pure interval is represented by a green line connecting the notes. Intervals with more beats are represented by lines of different colors as seen in the table to the right, where very dissonant intervals are red, and violet intervals represent extreme dissonance, also known as the “wolf.” These colors allow us to “see” the relative consonance or dissonance

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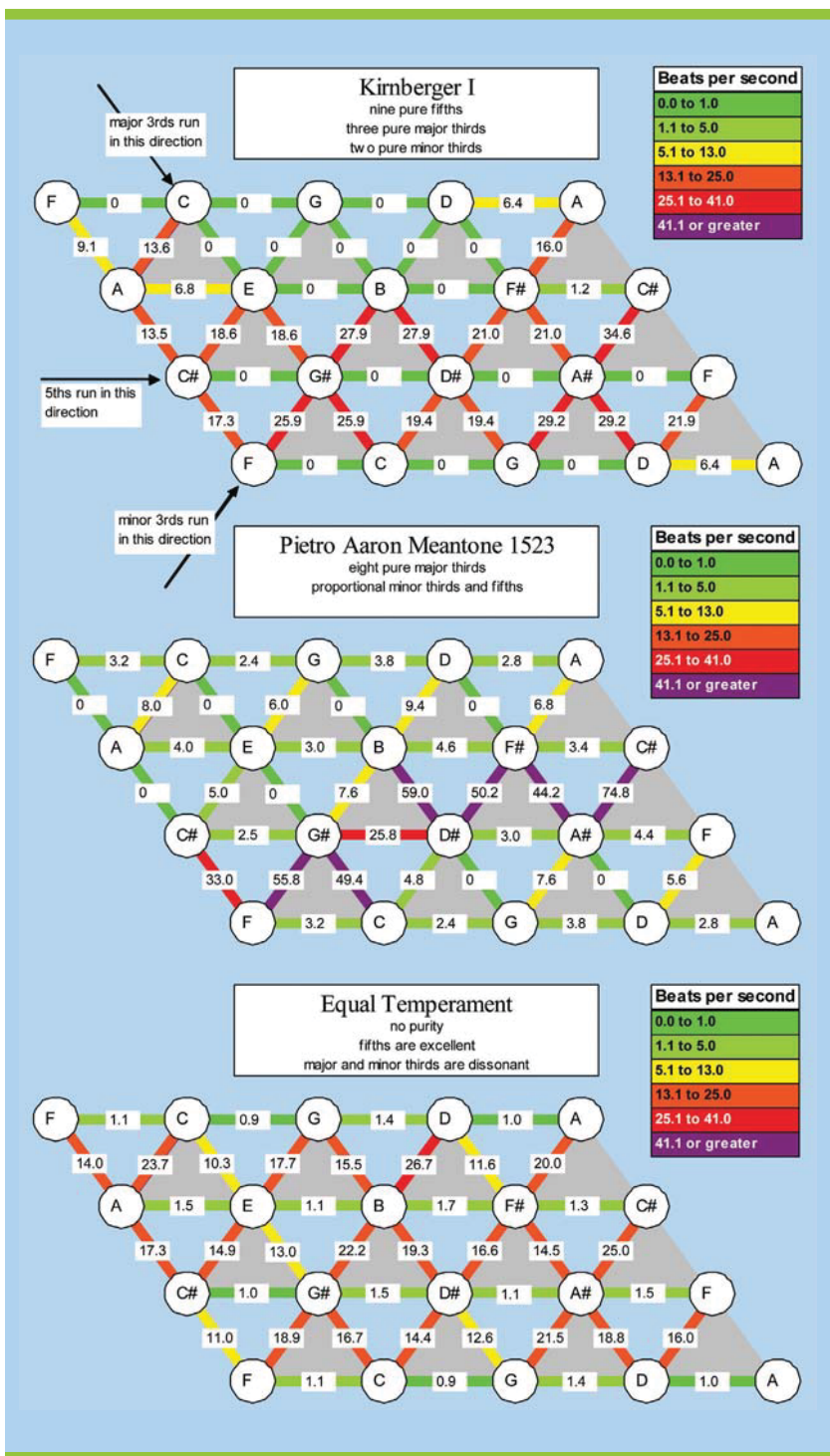


Illustration 2, Comparison of tunings

of these intervals—numbers are more difficult to interpret at a glance. Black arrows point in the directions in which we will find intervals of fifths, major thirds, and minor thirds. Minor triads are shaded gray.

Comparing tunings

We can expand this model to include all 24 major and minor triads. And with this expanded model we can quickly

compare different tunings based on pure fifths, pure thirds, and equal temperament, all of which are shown in illustration 2. (Beat rates are referenced to the 2' middle octave, a = 440Hz.)

The first example in illustration 2, **Kimberger I** (not to be confused with Kimberger II or III) is a late Baroque tuning that features nine pure fifths, three pure major thirds, and two pure minor thirds. This is a variant of

Pythagorean tuning and has the tonal color required for very early music. It also plays much of the later literature with radiant harmonic purity.

The second example shown in illustration 2 is the **1/4-comma meantone** devised by Pietro Aaron in 1523. It is a wonderful representative of the class of tunings that emphasize the purity of major thirds. Also note the extreme dissonance in the “wolf” intervals in violet, the price paid for the purity in the thirds. A glance at this example will show why older organs tuned in strict meantone had no bass octave keys for C#, D#, F#, or G#. Many variants exist that rearrange the dissonant and consonant intervals, and it is important to match compositions created in meantone with their proper meantone variations. (The important reference for this is Claudio Di Veroli’s *Unequal Temperaments, Theory, History and Practice*, 3rd Edition.)

As the demand arose to have more freedom in the use of more remote keys in the eighteenth century, a virtual flood of attempts arose to trade off the purity of the meantone third for less dissonance in the more remote keys. These are known as the “well temperaments.” As noted earlier, these attempts mostly disappoint; harmonic purity was watered down to the point where the sense of consonance disappeared when any real sense of freedom emerged in the more remote keys. The logical consequence was, of course, the rise of equal temperament, which is ubiquitous today.

The third example shown is **equal temperament**. This tuning has a wealth of nearly pure fifths, but no interval has real purity, without beats.

The major thirds are quite impure and very dissonant. Minor thirds are worse. We have simply grown to tolerate this dissonance through familiarity with it. The pure, or nearly pure, triad is rarely a part of modern keyboard experience. We pay a very dear price in the sonority of our music with the freedom we gain to access the tonality of any key.

We can make early compositions sound as exciting to us as they did to their composers if we play them in their appropriate tunings. The musical impact of a tuning is determined by its consonances and dissonances, and these sounds are described by beat rates, not “cents.” This model hopefully provides a more intuitive way to understand the variety of tuning styles for the pipe organ.

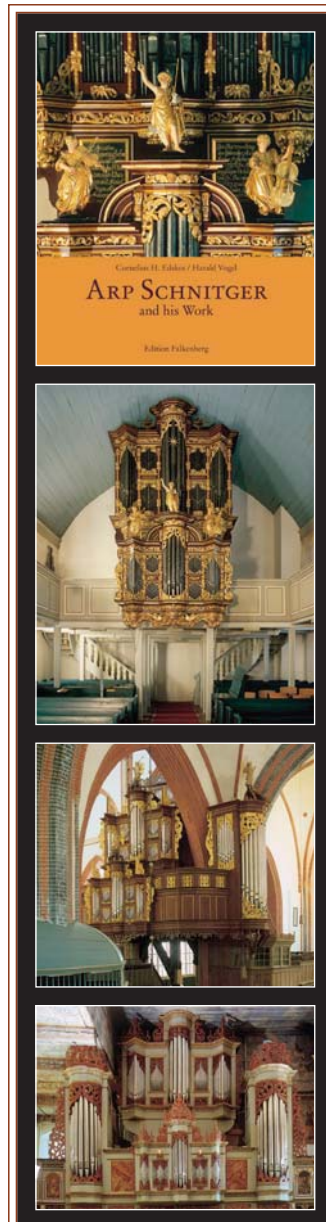
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Michael McNeil was awarded twenty-seven patents over a period of forty years as a research and development engineer, and in a parallel career he designed and constructed four mechanical-action pipe organs. He has written and published four books, including The Sound of an Italian Organ (CC&A, Mead, 2014).



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United Church of Christ Musicians Association Conference July 12–15, 2015

By Jo Deen Blaine Davis

The United Church of Christ Musicians Association presented its tenth national conference at Elmhurst College (a UCC four-year college) in Elmhurst, Illinois, on July 12–15, 2015. The conference provided choral concerts, an organ recital, a handbell concert, creative worship services, workshops, exhibits, and time for conversation with colleagues. There was a good representation of age groups, a balance of women and men for the conference choir, and attendees from many denominations, although most registrants serve UCC churches. This conference reached many types of musicians: the experienced choir director and/or organist, the beginner keyboardist, the handbell novice, the beginner children's choir director, and the choir tour director.

The conference, whose theme was "Crossroads: Connecting Music, Faith, Worship, and Community," emphasized inspiration, collaboration, and fellowship when musicians are in community with one another, and it identified unique gifts that can be woven into a tapestry of beauty and grace. Chaired by Michele Hecht, director of music at First Congregational Church in Glen Ellyn, Illinois, the local committee comprised members who serve UCC churches in Illinois: Michael Surratt, First Church, Oak Park; Larry Dieffenbach, The Little Home Church from the Wayside, Wayne; Megan Murray, The Congregational Church, Arlington Heights; Ann Tucker, First Congregational Church of Crystal Lake; and Jim Winfield, Union Church of Hinsdale. Also on the committee were Jackie McCarthy and Sharon Wussow, both of Glen Ellyn.



The Chicago Gargoyle Brass and Organ Ensemble

Sunday, July 12

The conference began with an informal choral reading session provided by UCCMA board members Diana Cohen (Plymouth, Massachusetts), Flora Major (Norwalk, Connecticut), Jim Larabee (Omaha, Nebraska), and Peter Stickney (Newfield, Maine). The varied repertoire included anthems for the entire church year and works for choirs ranging from the very small to large. After dinner, the Chicago Community

Chorus, directed by Keith Hampton, presented a concert. It began with classical works, but the chorus's specialties were gospel and spiritual works. By the close of the concert, the audience was standing and joining in with their energy and joyful singing.

The opening worship service followed with a variety of music. Particularly interesting was *Fiat Lux* by Jeffrey A. Haeger, associate for music ministry at First Congregational Church of

Glen Ellyn. This anthem was sung by a massed choir from Congregational United Church of Christ of Arlington Heights, First Congregational Church of Crystal Lake, First Congregational Church of Glen Ellyn, the Little Home Church by the Wayside, and the Union Church of Hinsdale, all in the Chicago area. Michele Hecht directed. The sermon was "The Mantle of the Prophetic," given by Rev. JoAnne M. Terrell, associate professor of ethics,

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theology, and the arts at Chicago Theological Seminary. A champagne reception made for a great ending to the day.

Monday through Wednesday, July 13–15

Each morning, Rev. H. Scott Matheney, conference chaplain and Elmhurst College's chaplain and dean of religious life, offered short and contemplative matins. The Monday and Tuesday morning plenary sessions were given by the keynote speaker, Rev. John H. Thomas, visiting professor in church ministries at Chicago Theological Seminary. Rev. Thomas has served in several UCC congregations and was also the general minister and president of the United Church of Christ. His lectures, "Building Church Community, Our Song as Call and Celebration" and "Building Human Community, Our Song as Resistance and Imagination," were very well received.

Wednesday morning's plenary session was a pastor/musician panel with Rev. Thomas, Rev. Scott Oberle, senior minister at First Congregational United Church of Christ in Downers Grove, and Jim Molina, First Congregational's minister of music and media. This panel discussed the importance of communication between musician and minister and invited responses from the audience. This proved very enlightening and seemed too short for the topic.

Conference choir rehearsals filled the mornings. The conference choir of over 80 people was directed by Jeffrey Hunt, director of St. Charles Singers, faculty member at Elgin Community College, and director of music at Baker Memorial United Methodist Church. Hunt's knowledge of the voice and his conducting skills were sublime. The conference handbell choir was directed by David Weck, founder of the Agape Ringers and music editor for Hope Publishing Company. Each afternoon workshops were offered on choral conducting, early childhood music, developing the young singing voice, the mature adult voice, copyright and Internet solutions, organ masterclasses, organ maintenance, choir touring, handbell techniques, the Alexander Technique, new music, blended worship suggestions, a composer's forum, and reading sessions. Clearly, there was something for everybody! Many of those mentioned above were conference clinicians, as were Mark Bowman, Jill Burlingame, Dean Christian, Larry Dieffenbach, Emily Ellsworth, David Hecht, Joel Raney, Robin Restrepo, David Schrader, Michael Surratt, Ann Tucker, and Jim Winfield.

Monday evening's concert offered contrasts at First Congregational Church of Glen Ellyn. Organist David Schrader showed his command of the instrument with de Grigny's *Veni Creator Spiritus*, Franck's *Prelude, Fugue, et Variation*, Alain's *Première and Deuxième Fantaisies* and *Litanies*. The Agape Ringers, directed by David Weck, performed Sherman's *Procession of Praise*, Elisabeth Judd's arrangement of Bizet's *Gypsy Song*, and Joel Raney's arrangement of *America, the Beautiful*. Raney's arrangement of William Walton's *Coronation March* was played by Jane Holstein, organ, Raney at the piano, and the Agape Ringers—an unusual timbre, beautifully done. The evening concluded with a reception hosted by the church.

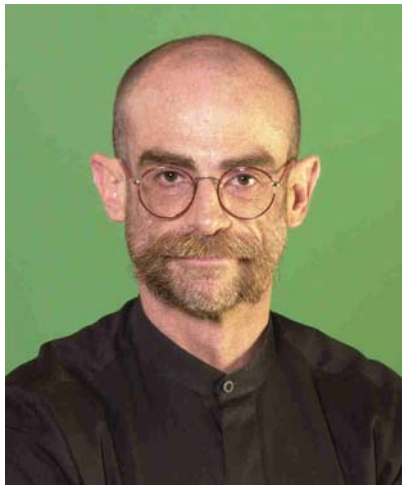
Tuesday evening was a time to relax. A bus trip to Chicago included an architectural boat tour of the city and/or time at Navy Pier.



The Agape Ringers



Michele Hecht and Keith Hampton



David Schrader

At Wednesday evening's concert and worship service in Hammerschmidt Chapel, the Chicago Gargoyle Brass and Organ Ensemble thrilled everyone with their expertise and musicality. Selections included *Prelude, Elegy, and Scherzo* by Carlyle Sharpe, *Earthscape* by David Marlatt, and Saint-Saëns' "Maestoso" from *Symphony No. 3*. Jim Winfield, former music director and organist at First Congregational Church of Western Springs and First Congregational United Church of Christ in Elmhurst, joined the ensemble and played the work arranged by Craig Garner.

The concluding service of the conference began with beautiful hymn singing, with scores of musicians in a wonderful room singing "God is Here!" (ABBOTT'S LEIGH) and "Rejoice, Ye Pure in Heart" (VINEYARD HAVEN). Anthems included Raney's "Bless the Lord, O My Soul" for choral and handbell choirs and Winfield's *Holy, Holy, Holy, Lord God Almighty*, a choral setting that was an adaptation of "Nimrod" from Elgar's *Enigma Variations*. Rev. Matheney gave the meditation on "Serving the Lord through Music." During Holy Communion and Blessing of Hands, Kevin McChesney's *Transformations for Handbell Choir* was played. At the service's conclusion, organist Mark Sudeith played Simon Preston's *Alleluys*. The conference ended on the campus patio with ice cream sundaes.

For over twenty years the United Church of Christ has had two musicians' organizations, the United Church of Christ National Network and United Church of Christ Musicians Association (UCCMA). After serving UCC musicians for many years,



Jeffrey Hunt

offering conferences and workshops, the Network was unable to continue. All Network musicians are invited to unite as one with UCCMA. For more information: www.uccma.org.

Watch for future UCCMA regional workshops and the next national conference at the United Parish Church in Brookline (Boston), Massachusetts, July 9–12, 2017. ■

Jo Deen Blaine Davis is the UCCMA president and also serves as director of music ministries at the Congregational Church of New Canaan in New Canaan, Connecticut. She holds bachelor's and master's degrees from the Eastman School of Music and the Doctor of Musical Arts degree from the University of Kansas. She may be contacted at music@godsacre.org.

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Helping Your Congregation to Sing

By David di Fiore

The leading of hymns is a fine art. I have played for many years in mainline Protestant and Catholic churches in the United States and now have a unique perspective that comes from playing in a central European cathedral. My hope is that some of what I have learned over these years will be of help to others.

Registration

Registration is often a difficult topic to discuss because it is so variable and subjective. It can be affected by the size of the space, the size of the assembly, and the size of the organ—how it speaks into the room, and whether it is directly or indirectly buried behind concrete with a small opening or in a case or chambers. The voicing and style of an organ can vary, so that a “one size fits all” approach to registration simply is neither practical nor even advisable.

For example, if the organ is of a modest size and voiced properly, it may produce a much larger sound than an organ that is much larger but poorly voiced and speaks not from a case but from chambers. The pipe scaling can also have a dramatic effect; wide-scaled flutes may be enough to lead a large assembly on some organs, while a thinly scaled principal chorus may not do the job. Thus we must know how our organs sound from top to bottom—every octave, every stop, and every pitch.

What does this mean for us as leaders of worship? First, we must do our homework every week. I advocate recording, in order to discover how the assembly responds to various registrations. I have been amazed at what recordings have taught me, and how listening this way has changed my thinking and my playing. In terms of registration, certainly less is more (although it may not be true in every situation). Our calling as artists is to work with the instrument at hand, find

what is good about it, and make the most of those attributes. The organ is simply the medium to communicate music.

After getting to know an instrument, the organist should develop several possible plenums of various volumes on all divisions, coupled and uncoupled. The principal chorus of 8' 4', 2', possibly with mixtures, may not be the answer in all situations. Keep in mind that any stop whose speech is not prompt can affect the congregation's ability to feel rhythmic pulse.

Next, devise registrations for soloing out the melody line (playing the lower parts on a lighter sound, on a secondary manual with pedal at 8' pitch and possibly without 16'). The solo line could be played on a solo cornet (or various related combinations such as 8', 2³/₃', 1³/₅') accompanied by flutes 8' and 4', or possibly by an 8' flute and a 4' principal. The melody could also be played with a solo Trompette or any combination that makes for a good solo line. If the accompaniment is more than four voices, then on the secondary manual I adapt my left hand, by rewriting positions of chords or leaving out unnecessary or doubled notes.

Another possibility is to play the soprano line an octave higher, with again the alto and tenor voices played in the normal range on the same manual (or on a second manual depending on the size of the assembly), and an appropriate pedal to match. This may seem strange, but the effect is that you are not doubling the congregation at unison pitch—they can better hear the sound of the melody, as it is an octave above. This technique can be used with combinations of various stop families to good effect; lighter 8' and 4' stops have worked well for me.

In fact, I have found that doubling the congregation at unison pitch—with many 8' stops playing in four parts or more—can really get in the way of the

assembly being able to hear itself. I would save a bigger registration—say a manual 16', Principal 8', and Octave 4' (or more or less dependent on the organ and room), with pedal—for a climactic verse. The above-mentioned registration can be large or small depending on the organ, so I would adjust to my situation accordingly. On the organ I play in Banska Bystrica, Slovak Republic, that combination of stops is plenty to lead a full cathedral at Sunday Mass. If more is needed, you could add a 2' or couple something from the Swell with the box closed and open as needed.

Another possibility would be to try a chorus of flutes (possibly 8', 4', 2') on a verse or perhaps add a string to that. This combination can provide a nice accompaniment dependent on the size of the assembly. When we sang a Gregorian Agnus Dei, I used flutes 8' and 4' on the Rückpositif for my left hand and used all of the 8' stops from the Récit with the Hautbois coupled to 8' flutes and strings on the Great but soloing the melody an octave lower on the Great with no pedal. It was very effective—the assembly could hear itself and also hear the organ because the pitch was an octave lower.

I believe in changing registrations on every verse, making the registration fit the hymn text that is being sung. The accusation leveled at organists that the registration is too loud can be true when an organist plays four verses of a hymn with principal chorus plus reeds with no variation at all, or plays every verse of every hymn with the same combinations used every time in the same order. Know your instrument. Is what you are creating encouraging or discouraging your assembly's ability to sing?

In accompanying Gregorian melodies, one could try using the strings (coupled to strings on another division, if available) but not doubling the melody; both hands would play chords an octave higher. This gives an ethereal effect. If one is good at improvisation, adding chord tones of the sixth, major seventh, ninth, eleventh, and thirteenth can also be very effective. In this case the organ is one voice with the assembly rather than playing a leading role. By very slightly anticipating the beat, one can keep the assembly moving along if they are dragging. This would also help if the cantor is singing at the opposite end of the building.

Rhythm and tempo

Choosing a tempo for a hymn is not an easy task. The real test is: can the assembly sing full-voiced at a given tempo? It is helpful to study the harmonic rhythm of the hymn. Is the harmony changing quickly, on every beat or half beat? Are there a lot of passing tones? Are there many words on eighth notes written in succession? Is the meter in cut time or



Wood carving of portative organ, Wawel Cathedral, Kraków (photo credit: Marijim Thoene)

4/4 time, and how does that affect the accents? Is a 3/4 meter in a feeling of three beats to the bar, or one to the bar?

I have learned from recording that playing a hymn quickly is not necessarily exciting, and playing it slowly is not necessarily boring. It all depends on the hymn's text and mood, whether there is an energized beat even if the tempo is not fast, and the congregation's tradition of singing a hymn in a particular way (which sometimes we musicians tend not to respect).

One also must consider that meter is one thing but rhythm is quite another. Understanding where rhythmic accents should fall is crucial, is separate from meter, and will also be influenced by the text.

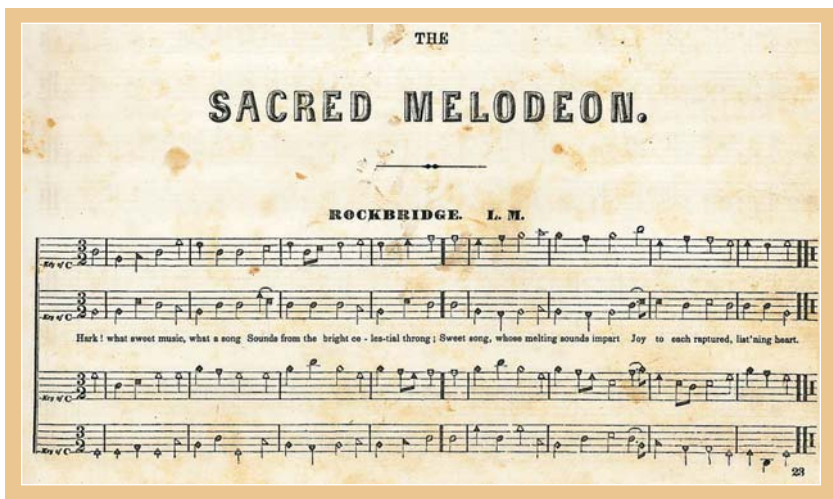
Then there is the problem of acoustics. Are we in a large reverberant space, or a room full of carpet? Is the organ a beautifully singing instrument, or is its voicing harsh and is it placed in a dry acoustic? All of these must be considered when choosing a tempo. But remember that the chosen registration and the tempo are tied together and cannot be ignored. Only after assessing all of these considerations would I choose a metronome marking. The marking need not be followed slavishly, and in fact is only for a check before beginning to practice.

Conducting and singing

I advocate conducting and singing for all musicians. Conducting always allows for a stretching of the beat that a metronome does not permit. In conducting, one imagines a square for the beat. It can be small or large but it allows for a differing feel at the same basic tempo, be that square small or large. This principle has considerable ramifications for rhythm and needs a good deal of thought and consideration. The principle applies to hymns as well: the size of the square will affect the feeling and rhythm of a hymn and even differences between phrases. Hence, a mastery of basic conducting patterns is necessary. An analysis of large or smaller squares for a hymn (from line to line the feeling of a phrase can change) needs careful planning, recording, and practice.

Singers think differently about a line than organists do, and that is often why a singer and organist may have trouble staying together. Regarding the cantor (usually in Catholic liturgies), I am not advocating what I have heard some singers do, which involves wallowing in a sugary fashion, holding long notes too long, and using too much rubato (which some call “feeling”). This kind of vocal leadership is not appropriate for liturgical use, discourages any kind of assembly participation (especially if the singer is rhythmically impaired), and is unnecessary with a good organist. Remember, it is the congregation's hymn. I would propose having a cantor with a lighter voice get the assembly started but then step back

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From *The Sacred Melodeon*, 1857

from the microphone and become one voice with the assembly. Certainly if the hymn is new, more vocal support may be needed, but not to the point where a solo voice is heard above the entire assembly.

On the other hand, organists need to think more like singers in terms of creating beautiful lines. So often the playing of hymns can be angular, and articulation, while useful, can be overdone to the point where it hinders natural singing, with the music feeling like a series of downbeats. This is especially true when dealing with a dead acoustic and a harsh-sounding organ. A very good technique for organists is to practice singing each of the four parts. Using this technique changed how I played the hymn; the articulation then fell into place as a means of expression, rather than an end unto itself.

Releases of notes are extremely important. Singers will “think” a crescendo on a long note and crescendo to the rest, while organists have a tendency to clip the note before the rest. Singers also can stretch a beat naturally, and I have observed that many musicians do not understand this concept. It relates to conducting, as conductors will stretch a beat with their gesture but they keep in mind you can only stretch so far. Organists can have trouble with that concept, and what comes out has no stretch (is mechanical), or has an exaggerated stretch that sounds ridiculous. With a long note value, try thinking a crescendo to the next beat, and then try putting an ever-so-tiny articulation before you strike that next note—but always be aware that the listener cannot realize that the articulation is there.

It is not uncommon to develop “systems” of playing—for example, making the first beat always strong, second always weak, third always strong, and fourth always weak. If this concept is followed in every case and is taken to extremes (as any system can be), then the final result could be that a dignified hymn could sound like a circus march. Regarding the hierarchy of beats, there are countless examples in Bach where the fourth beat is very strong harmonically and cannot fit into the “system” some try to create for it. In all periods, styles, and hymns, beat four can be very strong; to try to make it weak in every situation may be at odds with what the music itself wants to do. Every case—every piece of music, be it hymn, anthem, or voluntary—is different and must be treated individually.

Speaking again of conducting, there is always a bit of a wait on that fourth beat before the downbeat lands. This is a bit like being up in the air before landing. (Watch a good conductor beat 4 and then 1.) That fourth beat is certainly strong, not weak, and this certainly can apply to all periods and styles (though again not every time).

Does your playing incorporate the best principles of good conducting and

good singing? First, studying voice and conducting is invaluable. Secondly, it is a good practice to record your hymn playing in the nave while the congregation is singing. Then you can answer some of the questions I am posing. The recording will tell you exactly what you are doing with no mercy shown. Recording oneself may be the best teacher and provides a point of departure from which to work and create.

Don't let rules and regulations get in the way of the creative process; artists create, and reproducing a mindless system or pattern is not art. Explore every possibility with your instrument in terms of registration and do not let others dictate what “should be.” It is important to ask whether what you are doing is effective. Be sure that there is a good deal of color in your leadership of hymns and string out some beautiful lines like a singer would do, but also follow your inner conductor for nuanced rhythm and know that your voice is the organ.

You will also find yourself spending much more time practicing because this process will cause you to really listen to what you are creating. It is possible to spend an hour getting the ending of a phrase just the way you want it to be, or finding a better registration, or maybe changing a tempo to one that will work in a given room. You will also find this same process will extend into voluntaries, accompaniments, and so on. I find I look forward to listening every week as I keep coming up with new ideas to try out. I can also promise that if you really want to improve, this technique is essential.

Articulation

Articulation has an effect on rhythm. One cannot simply say that all organ playing is legato, portato, staccato, or anything else. You will need a variety of touches at your disposal, and your ear will have to tell you when to use one or another (or more likely, a combination of all kinds of articulations).

You can also try staccato or non-legato in various voices. For example, try alto and tenor detached and soprano and bass legato. Or try soprano, alto, and tenor legato and detach the pedal notes. Sometimes you could play the soprano detached and the lower voices legato. Many combinations are possible, depending on the situation.

Another really effective technique—especially if using a full plenum with reeds and mixtures—is to play the soprano extremely legato and play the lower voices very detached. In this way the congregation is able to cut through, so to speak, the full organ sounds—whereas if all the voices were played legato, it would be difficult for most average-sized congregations to be heard. Some advocate staccato in all voices for a dragging

congregation, which can work, but I reserve that technique for very extreme cases. I have found that adding passing notes in the pedal actually does a better job of moving along the congregation. I also avoid heavy 16' stops in the pedal for that kind of situation.

If there is a long note in the pedal, adding some passing tones can keep a pulse going. Another possibility is to change a resolved harmony on a long note to one that is unresolved, which will usually keep people from hanging on past where they should, as they want the chord to resolve.

I also use articulation to energize the beat, which means that the energy is transferred from the fingers to the key. But keep in mind that there must be tension and release/relaxation in relation to what the harmony is doing. It is a bit like the strong upbeat mentioned above. Similarly we cannot have relaxation without tension. Another concept is the idea of inner rhythm—that is what happens in the inner part of the beat; for example, on the second of two eighth notes, that second eighth note must be energized to move a line forward.

Introductions and reharmonizations

Making hymn singing inspiring can include using creative introductions and reharmonizations. Introductions usually should be in the tempo of the hymn, or at least the last few bars set the tempo of the hymn with a clear reference to the melody. Much depends on whether or not the hymn is well known.

One need not reharmonize every verse of every hymn, but the art of improvisation, used wisely, can really inspire a congregation to sing better. The study of improvisation is well worth the effort in terms of creative hymn playing. If a hymn verse is to be reharmonized, my preference is that the harmony stays close to the style of the hymn. Again, less is more when it comes to this topic, and much depends on the tradition within any given congregation.

Unaccompanied singing

Over the last few years I have learned the importance of unaccompanied singing within a service of worship. This could happen on a verse of a hymn, a Taizé response, or a host of other places. Listening to my recordings I think that some of the most exciting singing is when the assembly holds forth unaccompanied. For example, on one hymn I gradually reduced the sound from the second verse into the third verse and after two or three bars dropped out, then re-entered gradually before the beginning of the fourth verse. It is a nice contrast and is even

more thrilling when the organ returns again after some unaccompanied singing.

Another advantage is that the congregation is actually able to hear themselves in a different way than when they are accompanied. In a Catholic Mass, the Mass Ordinary and responses, especially during Lent, can be sung without accompaniment. I have used this technique with great success and would urge you to try it as well. If your congregation is used to being accompanied on everything, introduce this idea slowly. Perhaps the first time try it on a simple response like an Amen. Then try it on the other responses and also on a verse of a hymn that is well known. Moderation is the key, depending on what your congregation is used to.

I always tell my students who play for churches that hymn playing should be their first priority when they play for a worship service. Of secondary importance is the accompaniment of anthems or soloists and the third priority their own voluntaries. Hymns involve the entire assembly in a musical prayer. Hence hymnody must be of absolute importance in our preparation for Sunday mornings.

In closing

Hymn playing is a fine art and can be as difficult as playing some of the most challenging organ repertoire. The shaping of phrases and expression while maintaining leadership and playing for large numbers of people (all of whom have their own ideas what the tempo should be) is no easy task. It is hoped that this article will give you some food for thought and new ideas to try out in your own ministry. ■

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David di Fiore made his European debut at the Cathedral of Notre Dame in Paris while a student of Odile Pierre and his international career has spanned some 29 years. He was recently appointed organist and choirmaster at St. Francis Xavier Cathedral in Banská Bystrica, Slovak Republic, and is on the faculty of Catholic University where, among other organ-related courses, he teaches hymn playing.

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Cover feature

Parkey OrganBuilders, Duluth, Georgia, Opus 15 Ebenezer Lutheran Church, Greensboro, North Carolina

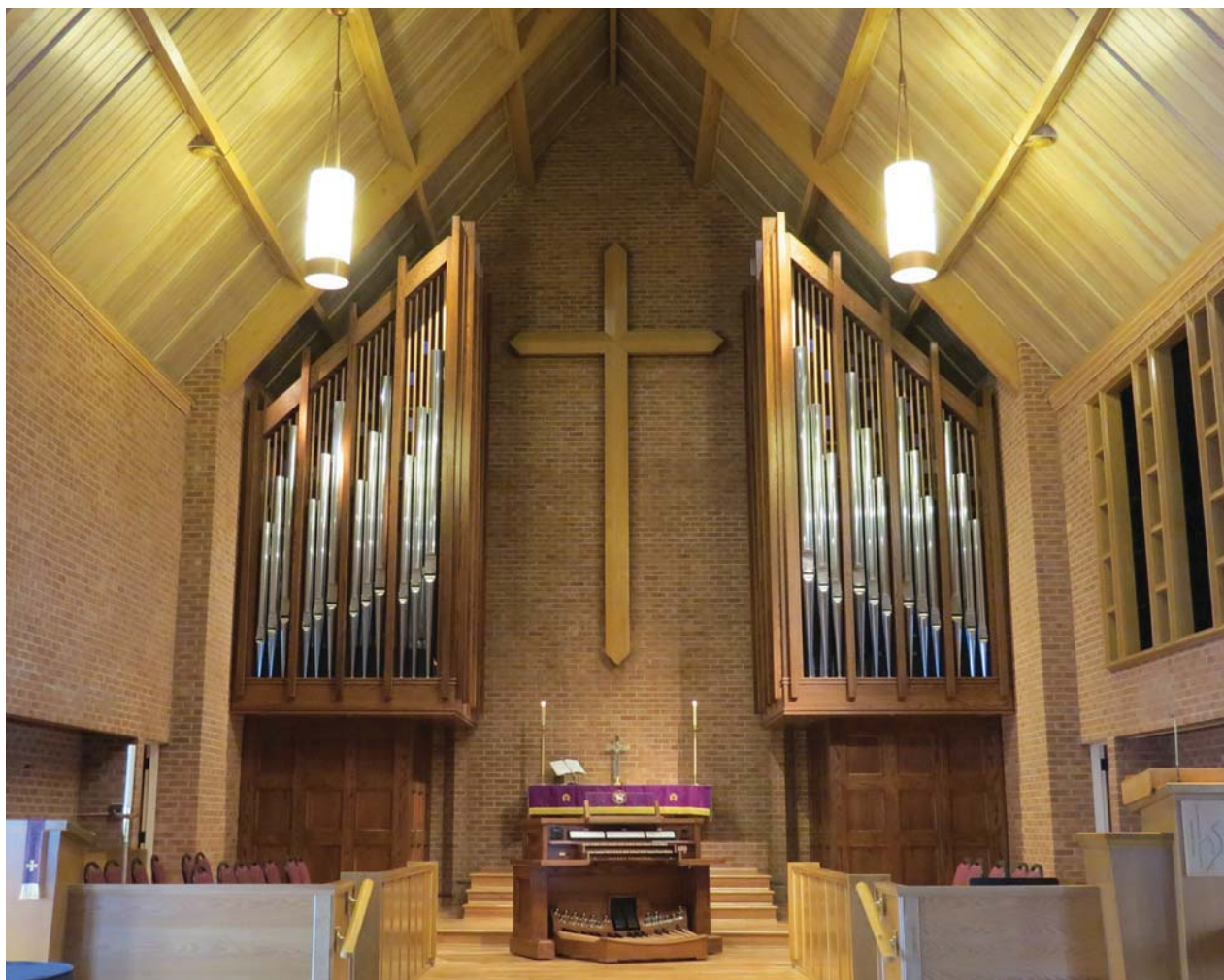
There is more to Ebenezer Lutheran Church than first meets the eye. It has a long history of embracing diversity in society and culture, while always remaining true to its Lutheran theology and core values. Among those core values is a strong belief in the importance of music and the visual arts in the worship of God. By embarking on this organ project, Ebenezer demonstrates that a commitment to real quality and depth in its worship life is not the sole province of large, wealthy congregations. Even though they already had a pipe organ, this modest-sized congregation deliberately chose a course of action that moves beyond the ordinary, not only improving the musical aspects of their worship, but enhancing the visual aesthetics as well.

Why a new organ? The church's existing instrument possessed a specification reflecting good intent, but its execution fell short of the desired results. Pipework of dubious quality had been collected from a variety of sources with little regard for proper scaling and voicing. The Great and Pedal divisions were installed on large cantilevered chests directly over the heads of the choir, creating difficult sightlines and acoustical anomalies. The Swell was buried in a deep chamber, rendering most of the resources for choral accompaniment largely ineffective.

Placing the organ in free-standing cases along the main axis of the room allows optimum tonal egress to encourage and lead congregational singing. This placement also gives the choir improved accompanimental support and allows the congregation to hear the choir in proper balance in front of rather than under the organ.

Every facet of a Parkey OrganBuilders project is custom made to meet the specific needs of our clients. Our design staff takes great care to match the visual elements to the architecture of the room, so that the organ case appears to have always been a part of the room. How does that concept play out at Ebenezer? The bricks in the front wall of the chancel on either side of the cross are set in a pattern that gives strong vertical interest. The new organ cases completely cover this feature, but recapture the essence of the vertical motion through a repeated pattern of columns and triple-pipe arrays. A second visual element is evident in the way the lower portion of the twin cases step back below the impost, showing respect for the altar that sits between them.

In the same way, the tonal design is tailored to meet the musical needs of the church and make the most of the acoustical properties of the building.



Ebenezer Lutheran Church chancel after renovation, with new organ



Ebenezer Lutheran Church chancel before renovation

Parkey OrganBuilders, Opus 15

Ebenezer Lutheran Church, Greensboro, North Carolina

GREAT (unenclosed)

8' Principal	61 pipes
8' Bourdon	61 pipes
8' Violo de Gambe (Sw)	
8' Violo Celeste TC (Sw)	
4' Octave	61 pipes
4' Flute	61 pipes
2' Super Octave	61 pipes
IV Mixture 1½'	244 pipes
8' Trompete (Sw)	

SWELL (enclosed)

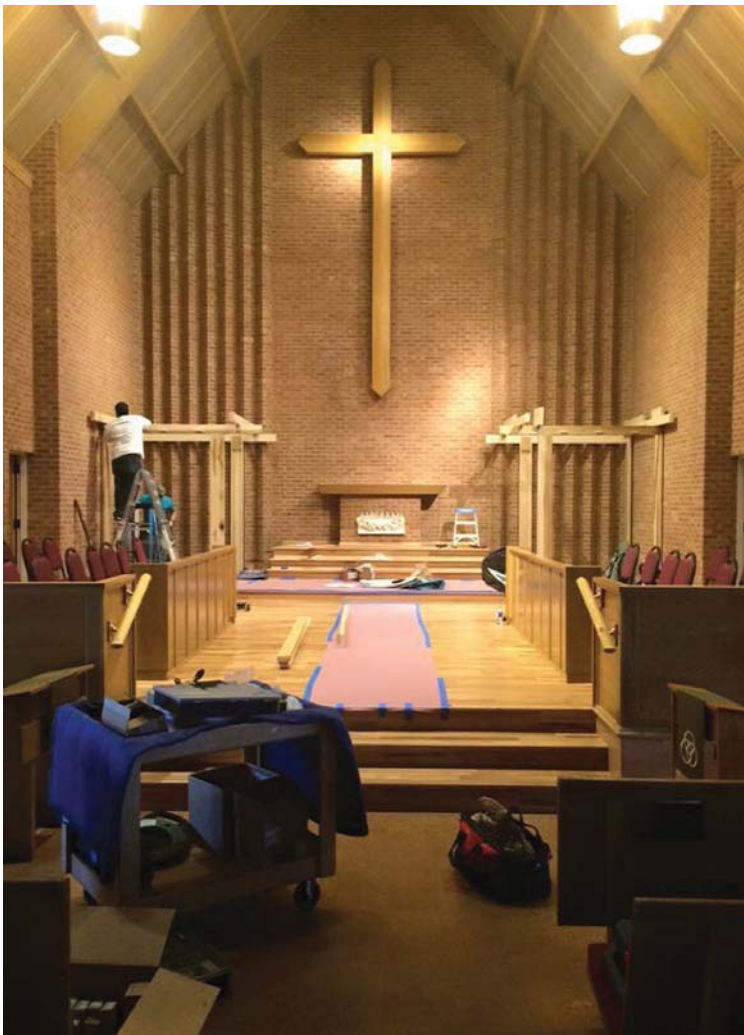
8' Rohrflöte	61 pipes
8' Violo de Gambe	61 pipes
8' Violo Celeste TC	49 pipes
4' Principal	61 pipes
4' Spitzflöte	61 pipes
2½' Nazard	61 pipes
2' Spitzflöte	12 pipes
1½' Tierce TC	49 pipes
IV Plein Jeu 2'	244 pipes
16' Bassoon	12 pipes
8' Trompete	61 pipes
8' Oboe	61 pipes
Tremolo	

PEDAL

32' Resultant (derived)	
16' Contra Bass	32 pipes
16' Subbass	32 pipes
8' Principal	12 pipes
8' Bass Flute	12 pipes
8' Rohrflöte (Sw)	
4' Choral Bass	12 pipes
16' Posaune (Sw)	
8' Trompete (Sw)	
4' Oboe (Sw)	

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Installation of the new organ begins



Console



Touching up details of the pipeshades



Cases under construction in the shop



Case detail and slider stop actions

The new tonal scheme is based on cohesive choruses designed to encourage congregational singing. A hallmark of a Parkey church organ of any size is the ability to address the full dynamic spectrum required in service playing. Moments of quiet contemplation are as important as the full splendor of Resurrection Day. The new organ at Ebenezer is able to fulfill both these roles and many others in between with ease. Some previously existing pipework has been rescaled and voiced to blend seamlessly with the new pipework.

Once the tonal, visual, and engineering plans are complete, the staff works together to build the instrument in house. Although we enjoy a warm relationship with our suppliers and are grateful for the goods and services they provide, we are proud to be organbuilders, rather than assemblers of ready-made components.

The console, a special compact design, is made of red oak and features reverse color keys with ebony naturals and bone-capped maple sharps. The tilting tablets and marker plates were laser engraved in our shop. Our talented woodworkers produced the Blackinton-style slider chests, electro-pneumatic unit chests, and supporting structure. The red oak casework was also constructed in house and given

an English chestnut stain as a complementary contrast to the pickled oak finish of the existing woodwork in the church. All parts of the organ were carefully fitted together in the erecting room first, streamlining the process of on-site installation.

We are grateful to the members, clergy, and staff of Ebenezer Lutheran Church for this opportunity to practice our art, and we laud them for their commitment to lasting quality in worship. William Carroll, professor emeritus and Dean of the School of Music at the University of North Carolina at Greensboro, is organist/choirmaster, and Jeff Perrier, a member of the choir, served as engineer consultant.

Parkey OrganBuilders

- Phillip Parkey, President
- Fredrick Bahr
- Chris Bowman
- John Elliano
- Otilia Gamboa
- Ben Lewis
- Jonathan Meeks
- Michael Morris
- Johann Nix
- Philip Read
- Kurtis Robinson
- Keith Williamson

Photo credit: Fredrick Bahr



Installing façade pipes

Summer Institutes, Workshops & Conferences

Sacred Music Symposium

April 27–29, Indianapolis, IN.

Composing, arranging, and improvising; hymnody and service playing; handbells; children's choirs. David Cherwien, Craig Courtney, Mark Hayes, Michael Helman, Henry Leck.

Contact: 317/923-5458; tabpres.org/sacredmusic.

9th Annual University of Florida Sacred Music Workshop

May 1–3, Gainesville, FL.

Hymn festival, organ and carillon recital, choral workshops; Andrew Walker.

Contact: www.ufsmw.weebly.com.

RSCM Spring Course for Young People

May 31–June 2, Whitby, UK.

Intensive training for young singers; Andrew Reid.

Contact: www.rscm.com/learn-with-us/coursespring-course-for-young-people/.

Accademia Musica Antica Pistoia

June 5–7, Pistoia, Italy.

Course given by Emanuele Cardi in Pistoia, on the 1664 Hermans and 1997 Ghilardi organs in the church of S. Ignazio, and on the 1969 Costamagna organ in the cathedral.

Contact: www.accademiagherardeschi.it.

Voices of Ascension Conductor Academy

June 6–10, Church of the Ascension, New York, NY.

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

Contact: www.voicesofascension.org.

RSCM–America Gulf Coast Course

June 6–12, Houston, TX.

Course for girls 10–18 (choristers and two organ scholars), individual and group instruction; Giles Brightwell, Paolo Bordignon.

Contact: www.rscmgulfcoast.org.

Association of Anglican Musicians 2016 Conference

June 12–16, Stamford, CT.

Workshops and discussions, liturgies, choral and organ concerts; St. Thomas Choir of Men and Boys, Barry Rose, James Litton.

Contact: conference.anglicanmusicians.org.

Berkshire Choral Festival

June 12–19, Rohnert Park, CA; June 26–July 3, Newport, RI; July 10–17, Vienna, Austria; July 17–24, July 24–31, July 31–August 7, Sheffield, MA.

Rehearsals, classes, lectures, concerts; Robert Istad, John Sinclair, Jane Glover, David Hayes, others.

Contact: berkshirechoral.org, 413/229-8526.

Piano and Organ Institute

June 12–June 25, 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.

Contact: www.music.fsu.edu/Quicklinks/Summer-Music-Camps/EXPLORE-OUR-14-CAMPSPiano-and-Organ-Institute.

AGO National Convention

June 19–23, Houston, TX.

Recitals, concerts, lectures, workshops, worship. Michel Bouvard, John Schwandt, Isabelle Demers, many others.

Contact: www.agohouston2016.com.

Mo–Ranch/PAM Worship and Music Conference

June 19–23, Hunt, TX.

Lectures, workshops, concerts; Kimberly Bracken Long, Leigh Campbell-Taylor, Eric Nelson, others.

Contact: 502/569-5288; www.presbysmusic.org.

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

June 19–24, Lake Junaluska, NC.

Handbells, organ, and choral workshops, recitals; Mark Miller, Dan Stokes, others.

Contact: www.umfellowship.org.

Montreat Conferences on Worship and Music

June 19–24, June 26–July 1, Montreat Conference Center, Montreat, NC.

Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Mary Huff, Bruce Neswick, others.

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

Baroque Performance Institute

June 19–July 3, Oberlin Conservatory of Music, Oberlin, OH.

J. S. Bach *B minor Mass*, G. F. Handel *Op. 3 Concerti Grossi*, coaching, masterclasses, concerts; Oberlin Baroque Ensemble.

Contact: new.oberlin.edu/office/summer-programs/index/baroque-performance-institute/.

Choral Conducting Symposium

June 20–24, University of Michigan.

Masterclasses, score study, rehearsal techniques, reading sessions; Jerry Blackstone, Daniel Bara, Julie Skadsem.

Contact: www.music.umich.edu/special_programs/adult/choral.conducting.htm.

Sacred Music Colloquium XXV

June 20–25, St. Louis, MO.

Instruction in chant and the Catholic sacred music tradition, participation in chant choirs, lectures, performances; Horst Buchholz, Ann Labounsky, MeeAe Nam, Paul Weber, others.

Contact: musicasacra.com/events/colloquium-2015-details.

Organ Historical Society Convention

June 26–July 2, Philadelphia, PA.

Peter Richard Conte, Nathan Laube, Kimberly Marshall, Alan Morrison, Stephen Tharp, many others.

Contact: www.organsociety.org/2016.

Association of Lutheran Church Musicians Regional Conferences

June 27–29, Franklin, TN; July 6–8, Fort Wayne, IN; July 14–16, Sacramento, CA; July 26–28, Chicago, IL; August 19–20, Edmonton, AB, Canada.

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

Summer Chant Intensive

June 27–July 1, Pittsburgh, PA.

The Justine Ward Method for teaching children, Chant Intensive for Singers, Chant Intensive for Directors; Scott Turkington, Wilko Browers.

Contact: programs@musicasacra.com.

Interlochen Adult Choir Camp

June 27–July 2, Interlochen, MI.

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

Contact: college.interlochen.org/adultchoir.

ATOS Annual Convention

July 3–8, Cleveland, OH.

Jelani Eddington, Mark Herman, David Gray, others.

Contact: www.atos2016.org.

Accademia Musica Antica Pistoia

July 6–12, Pistoia, Italy.

Harpichord with voice and instruments; masterclasses and concerts.

Contact: www.accademiagherardeschi.it.

Royal Canadian College of Organists Annual Convention 2016

July 11–14, Kingston, ON, Canada.

Workshops, recitals, exhibits, hymn festival; Isabelle Demers, Felix Hell, Dave Wickerham, many others.

Contact: www.kingstonfestival2016.ca.

National Association of Pastoral Musicians Annual Convention 2016

July 11–16, Houston, TX.

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

Contact: www.npm.org.

Sewanee Church Music Conference

July 11–17, Monteagle, TN.

Study, worship, organ and choral music; Tom Trenney, Dale Adelman.

Contact: www.sewaneeconf.com.

Oundle for Organists Summer School

July 11–17, Oundle, Northamptonshire, UK.

Course for young organists including vital keyboard skills, liturgical skills, improvisation; Ann Elise Smoot, Colin Andrews, Janette Fishell, Jeremy Filsell, others.

Contact: courses@oundlefororganists.org.uk.

Handbell Musicians of America National Seminar 2016

July 12–16, Rochester, NY.

Classes, performances, exhibits, handbell notation conference; Barbara Broucker, Beth Davidson, Nick Hanson, Three Rivers Ringers, Philadelphia Handbell Ensemble, others.

Contact: www.handbellmusicians.org.

Southern Cathedral Festival Tour

July 15–24, southern England.

Tour with Randall Engle to St. Paul's Cathedral, Westminster Abbey, the Cotswolds, Salisbury, Cathedral Festival in Chichester.

Contact: wittetours.com;

randyengle@aol.com.

Hymn Society Annual Conference

July 17–21, Redlands, CA.

Lectures, hymn festival, masterclass; Jan Kraybill, Melissa Haupt, Judith Kubicki, others.

Contact: www.thehymnsociety.org.

Association of Disciple Musicians 2016 National Annual Conference

July 17–22, Evansville, IN.

Workshops on organ, choral, and handbell music; Larry Wyatt, Terry York, Kath Wissinger, others.

Contact: www.adm-doc.org.

48th Cours d'Interprétation et Improvisation de Romainmôtier

July 17–31, Romainmôtier, Switzerland.

Classes on Jehan Alain, improvisation, French Baroque organ music, and a course for parish organists. Bernard Haas, Michel Bouvard, and others.

Contact: www.jehanalain.ch.

Choral Artistry

July 18–22, Eastman School, Rochester, NY.

Conducting, vocal pedagogy, musicianship; William Weinert, Monica Dale, others.

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

Alleluia Conference

July 19–22, Waco, TX.

Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions; David Cherwien, Bob Burroughs, David Music, others.

Contact: www.baylor.edu/alleluia.

Mississippi Conference on Church Music and Liturgy 2016 Music Conference

July 19–24, Canton, MS.

Workshops, reading sessions; Rt. Rev. Joe Burnett, David Cherwien, Jeff McLelland.

Contact: www.mississippiconference.org.

Stage d'Orgue

July 21–27, Saessolsheim, Alsace, France.

Classes, lessons, recitals, organ improvisations, clavichord; Freddy Eichelberger,

Francis Jacob, Jan Willem Jansen, Benjamin Righetti, Claude Roser.

Contact: www.asamos.org.

IAO Annual Congress

July 24–29, Bath, UK.

Lectures, masterclasses, recitals; Peter King, Jonathan Vaughan, David Hill, others.

Contact: congress@iao.org.uk.

IAO Music Festival 2016

July 24–29, Bath, UK.

Recitals, orchestral and choral concerts, visits to Salisbury and Wells Cathedrals. Jeremy Filsell, David Hill, Huw Williams, Sophie Yates, others.

Contact: festival.iao.org.uk.

Montréal Boys Choir Course

July 24–31, Southborough, MA.

Simon Lole, director.

Contact: www.mbccusa.com.

Smarano Academy 2016

July 25–August 6, Smarano, Italy.

Froberger and Frescobaldi: transcription, improvisation, intabulation; Bill Porter, Hans Davidsson, Nathan Laube, Ludger Lohmann, Michael Unger, Edoardo Bellotti, others.

Contact: www.smaranoacademy.com/organ.

Vancouver Early Music Programme

July 31–August 12, Vancouver, BC, Canada.

Classes in medieval and baroque music and dance; harpsichord maintenance workshop. Benjamin Bagby and others.

Contact: www.earlymusic.bc.ca/education-community/summer-programmes.

BYU Organ Workshop

August 2–5, Brigham Young University, Provo, UT.

Organ skill-building for all levels; Don Cook, director.

Contact: organworkshopbyu.edu.

Musica Antica a Magnano

August 4–12, Magnano, Italy.

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

Contact: www.musicaanticamagnano.com; +39 345 910 85 61.

MYC Summer Course

August 5–10, Liverpool, UK.

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

Contact: www.rscm.com/event/millennium-youth-choir-summer-course/.

Baroque Instrumental Program

August 5–14, Minneapolis, MN.

Harpichord, fortepiano, masterclasses, ensembles, continuo class; Jacques Ogg, Anton Amir, others.

Contact: www.tcearlymusic.org.

RSCM Summer Course for Young People

August 15–21, Bath, UK.

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

Contact: www.rscm.com/learn-with-us/coursesummer-course-for-young-people/.

Cathedral Courses for Boys, Girls and Young Adults

August 15–21, Rochester, UK.

Parallel courses for boy and girl trebles with young adults singing the lower voices supported by professional singers; Christopher Ouvry-Johns.

Contact: www.rscm.com/learn-with-us/courses/cathedral-choral-courses-for-boys-girls-and-young-adults/.

43rd Annual Convention of the American Institute of Organbuilders

August 27–September 1, Boston, MA.

Contact: www.pipeorgan.org.

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

Yale Schola Cantorum, Monteverdi, *Vespers 1610*; St. Mary Catholic Church, New Haven, CT 7:30 pm

Tom Trenney, silent film accompaniment; Hendricks Chapel, Syracuse University, Syracuse, NY 8 pm

Iain Quinn; Emmanuel Church, Chestertown, MD 7:30 pm

Erik Wm. Suter; National Presbyterian, Washington, DC 7:30 pm

Chelsea Chen; Christ and St. Luke's Episcopal, Norfolk, VA 8 pm

Stephen Hamilton; St. Helena Episcopal, Beaufort, SC 12 noon

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

Kevin Komisaruk; Christ Church Cathedral, Indianapolis, IN 7:30 pm

University of Montevallo Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Chicago Master Singers; Chapel of the Holy Spirit, Techny Towers, Northbrook, IL 7:30 pm

Jonathan Rudy; Trinity Episcopal, Wheaton, IL 7:30 pm

16 APRIL

TENET; Society for Ethical Culture, New York, NY 7:30 pm

Henry Lowe; Zion Lutheran, Baltimore, MD 3 pm

Laudamus; St. Paul Lutheran, Strasburg, IL 6:30 pm

17 APRIL

Rosalind Mohnsen; First Church, Nashua, NH 4 pm

David Enlow; St. Ignatius Loyola Catholic Church, New York, NY 3 pm

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

Louis Perazza; St. Patrick's Cathedral, New York, NY 3:15 pm

Jake Street; Cathedral of St. John the Divine, New York, NY 5 pm

Steven Patchel; St. Thomas Fifth Avenue, New York, NY 5:15 pm

Gail Archer; First Reformed, Scotia, NY 4 pm

Rebecca Owens; Longwood Gardens, Kennett Square, PA 3 pm

Choral Evensong; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Monty Bennett; Park Road Baptist, Charlotte, NC 4 pm

Voices in Bronze; Peachtree Road United Methodist, Atlanta, GA 3:30 pm

Marsalis, *Abyssinian Mass*; Zion Baptist, Cincinnati, OH 3 pm

David Baskeyfield; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

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

John Gouwens; Memorial Chapel, Culver Academies, Culver, IN 4 pm

Derek Nickels; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Chicago Master Singers; Chapel of the Holy Spirit, Techny Towers, Northbrook, IL 7 pm

Craig Williams; Zion Lutheran, Wausau, WI 3 pm

Christopher Houlihan; University United Methodist, Baton Rouge, LA 12:30 pm

18 APRIL

Thomas Murray, recital and choral accompaniment; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

19 APRIL

Raymond Nagem; Cathedral of St. John the Divine, New York, NY 7:30 pm

Seraphic Fire, Brahms, *Requiem*; St. Paul Episcopal, Washington, DC 7:30 pm

Choir of St. Thomas Church Fifth Avenue; First United Methodist, Charlotte, NC 7 pm

20 APRIL

Seraphic Fire, Brahms, *Requiem*; Trinity Wall Street, New York, NY 7:30 pm

Choir of St. Thomas Church Fifth Avenue; Greene Memorial United Methodist, Roanoke, VA 7 pm

21 APRIL

Francesco Cera; Memorial Art Gallery, University of Rochester, Rochester, NY 7:30 pm

Seraphic Fire, Brahms, *Requiem*; St. Clement Episcopal, Philadelphia, PA 7:30 pm

Choir of St. Thomas Church Fifth Avenue; St. John's Episcopal Cathedral, Knoxville, TN 7:30 pm

22 APRIL

James Kibbie; Our Lady of the Angels Catholic Church, Worcester, MA 7 pm

Barnard-Columbia Chorus, Brahms, *Requiem*; Church of the Ascension, New York, NY 8 pm

Francesco Cera, masterclass; Eastman School of Music, Rochester, NY 10 am

Christian Lane; St. Paul Cathedral, Pittsburgh, PA 8 pm

Dorothy Papadakos, silent film accompaniment; Virginia Theological Seminary, Alexandria, VA 7:30 pm

Ken Cowan, with **Lisa Shihoten**, violin; Trinity Lutheran, Akron, OH 7:30 pm

Paul Jacobs, with orchestra; Hilbert Circle Theatre, Indianapolis, IN 8 pm

Choir of St. Thomas Church Fifth Avenue; St. George's Episcopal, Nashville, TN 7 pm

Bach Week; Music Institute of Chicago, Evanston, IL 7:30 pm, 10 pm

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

23 APRIL

ALLISON; Edward King House, Newport, RI 2 pm, 4 pm

University of Cincinnati College-Conservatory of Music Chamber Choir; Knox Presbyterian, Cincinnati, OH 7:30 pm

Paul Jacobs, with orchestra; Hilbert Circle Theatre, Indianapolis, IN 7 pm

Marianne Kim; Boutell Memorial Concert Hall, Northern Illinois University, DeKalb, IL 5 pm

24 APRIL

Jonathan Ryan; Christ Episcopal, Greenwich, CT 4:30 pm, Evensong follows

Gail Archer; Grace Episcopal, Brooklyn, NY 5 pm

Anthony Hammond; St. Patrick's Cathedral, New York, NY 3:15 pm

Bryan Dunnewald; Cathedral of St. John the Divine, New York, NY 5 pm

Ryan Kennedy; St. Thomas Fifth Avenue, New York, NY 5:15 pm

Eric Plutz; Longwood Gardens, Kennett Square, PA 3 pm

Frederick Swann; Brown Memorial Presbyterian, Baltimore, MD 3 pm

Music of Eastertide; St. John's Episcopal, Hagerstown, MD 5 pm

Washington Performing Arts Gospel Choir; Washington National Cathedral, Washington, DC 4 pm

Jeremy McElroy, with countertenor; Peachtree Road United Methodist, Atlanta, GA 3:30 pm

Marilyn Keiser; Wertheim Performing Arts Center, Miami, FL 3 pm

Raymond & Elizabeth Chenault; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

Francesco Cera; Church of the Covenant, Cleveland, OH 2 pm

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

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

Shawn Dawson; Calvary Episcopal, Louisville, KY 5 pm; Choral Evensong 5:30 pm

Choir of St. Thomas Church Fifth Avenue; Cathedral Church of the Advent, Birmingham, AL 4 pm

Bella Voce; St. Luke's Episcopal, Evanston, IL 7 pm

Bach Week; Music Institute of Chicago, Evanston, IL 7:30 pm

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THE DIAPASON announces...

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We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday.

Visit TheDiapason.com to view the list of winners. Read their profiles in the May issue.

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

20 UNDER 30

Calendar

Music of the Baroque; North Shore Center for the Performing Arts, Skokie, IL 7:30 pm
Choral Vespers; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm
Bach, *Cantata 86*; Grace Lutheran, River Forest, IL 3:45 pm
Raúl Prieto Ramírez; St. Mark's Episcopal, Glen Ellyn, IL 4 pm
Matthew Doran; Boutell Memorial Concert Hall, Northern Illinois University, DeKalb, IL 7 pm
Duruflé, *Requiem*; Union United Methodist, Belleville, IL 3:30 pm

25 APRIL

Godspell; Cathedral of St. John the Divine, New York, NY 7:30 pm
Andrew Schaeffer; First Congregational, Evanston, IL 10:45 am
Timothy Spelbring; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
David Jonies; First Congregational, Evanston, IL 5 pm

26 APRIL

Frederick Swann; Capitol Drive Lutheran, Milwaukee, WI 7 pm

28 APRIL

Choir of St. Luke in the Fields; St. Luke in the Fields, New York, NY 8 pm

29 APRIL

Diane Bish; Marble Collegiate Church, New York, NY 7:30 pm
Christopher Houlihan; Centenary United Methodist, Richmond, VA 7:30 pm
André Lash; Christ United Methodist, Greensboro, NC 7:30 pm
Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

30 APRIL

Masaaki Suzuki, organ & harpsichord; Marquand Chapel, Yale Divinity School, New Haven, CT 7:30 pm
Todd Wilson, with orchestra and chorus, Duruflé, *Requiem*; Westminster Presbyterian, Akron, OH 7:30 pm

1 MAY

Gail Archer; Church of Christ at Dartmouth College, Hanover, NH 4 pm
Nathan Laube; Meade Memorial Chapel, Middlebury College, Middlebury, VT 3 pm
Vaughn Mauren; St. John's Episcopal, West Hartford, CT 12:30 pm
Richard Spotts; Cathedral of St. John the Divine, New York, NY 5 pm
Wes Lockfaw, with trumpet; Christ Episcopal, Easton, MD 4 pm
Thierry Escaich, with Washington Chorus; Kennedy Center for the Performing Arts, Washington, DC 5 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
James Metzler; Basilica of St. Adalbert, Grand Rapids, MI 3 pm
+John Schwandt; St. Peter Catholic Church, Canton, OH 4 pm
Erik Wm. Suter; Grace Lutheran, River Forest, IL 4 pm

3 MAY

Framingham State University Chorus; Framingham State University, Framingham, MA 7 pm
University of Charleston Concert Choir; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm

4 MAY

Christopher Houlihan; Kennedy Center for the Performing Arts, Washington, DC 8 pm

5 MAY

Katherine Meloan; St. Mary the Virgin, New York, NY 5:30 pm
Trudy Faber; Westminster Presbyterian, Dayton, OH 12:10 pm
Evensong; Cathedral Church of St. Paul, Detroit, MI 7 pm

6 MAY

Ken Cowan; Emmanuel Church, Chestertown, MD 7 pm:1:30 pm
Nathan Laube; First Presbyterian, Ypsilanti, MI 4 pm
Christian Lane; Westminster Presbyterian, Knoxville, TN 8 pm

8 MAY

James Metzler; Cathedral of St. John the Divine, New York, NY 5 pm
Stephen Buzard; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Christian Lane; St. Paul Cathedral, Pittsburgh, PA 8 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

9 MAY

Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm
Tom Trenney; St. Andrew Lutheran, Franklin, TN 7:30 pm

10 MAY

Russell Weismann; St. Bridget Catholic Church, Richmond, VA 7:30 pm

12 MAY

Chelsea Chen; Trinity Church, Wall Street, New York, NY 1 pm
Brent Manley; Westminster Presbyterian, Dayton, OH 12:10 pm

13 MAY

Indianapolis Symphonic Choir; Hilbert Circle Theater, Indianapolis, IN 8 pm
Paul Jacobs, with Lexington Philharmonic; Singletary Center, University of Kentucky, Lexington, KY 7:30 pm
Christopher Henley; Fourth Presbyterian, Chicago, IL 12:10 pm
Tom Trenney, silent film, *The Mark of Zorro*; First Presbyterian, Arlington Heights, IL 7 pm

14 MAY

Spring Choral Concert; Cathedral Church of St. Paul, Detroit, MI 7 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Indianapolis Symphonic Choir; Hilbert Circle Theater, Indianapolis, IN 8 pm
Paul Jacobs, with orchestra; Singletary Center, Lexington, KY 7:30 pm
Nickel, *Requiem for Peace*; Pick-Staiger Concert Hall, Northwestern University, Evanston, IL 8 pm

15 MAY

Hymn Festival; Madison Avenue Presbyterian, New York, NY 3 pm
JeeYoon Choi; St. Patrick's Cathedral, New York, NY 3:15 pm
Thomas Gaynor; Cathedral of St. John the Divine, New York, NY 5 pm
Benjamin Sheen; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Chelsea Chen; St. John's Episcopal, Cold Spring Harbor, NY 3 pm
+Jeannine Jordan, with media artist; First United Methodist, Moorestown, NJ 7 pm
Joan Lippincott; St. Stephen's Pro-Cathedral, Wilkes-Barre, PA 4 pm
Kenneth Danchik; St. Paul Cathedral, Pittsburgh, PA 4 pm
Cathedral Choral Society, works of Beethoven; Washington National Cathedral, Washington, DC 4 pm
Evensong; Church of the Redeemer, Sarasota, FL 5:15 pm
David Enlow; Stambaugh Auditorium, Youngstown, OH 4 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Gabriel Mayhugh; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

16 MAY

Philippe Lefebvre; All Saints' Episcopal, Atlanta, GA 7:30 pm
Aaron David Miller Fourth Presbyterian, Chicago, IL 7:30 pm

17 MAY

Alcee Chriss; Advent Lutheran, Melbourne, FL 3 pm

19 MAY

John Neely, with trumpet; Westminster Presbyterian, Dayton, OH 12:10 pm

20 MAY

TENET; St. Peter's Church, New York, NY 7 pm
Bruce Neswick; St. Malachy's Church, New York, NY 7:30 pm
Indianapolis Symphonic Choir, Fauré, *Requiem*; Hilbert Circle Theater, Indianapolis, IN 8 pm
Christopher Henley; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Calendar

Fourth Church Choral Society, Mozart, *Great Mass in C Minor*; Fourth Presbyterian, Chicago, IL 7:30 pm

Nathan Laube; Baker Memorial United Methodist, St. Charles, IL 7:30 pm

21 MAY

Quire Cleveland; St. Bernard Catholic Church, Akron, OH 7:30 pm

Indianapolis Symphonic Choir, Fauré, *Requiem*; Hilbert Circle Theater, Indianapolis, IN 5:30 pm

David Higgs; Faith Lutheran, North Palm Beach, FL 6:30 pm

22 MAY

Rutter, *Requiem*; St. John's Episcopal, West Hartford, CT 3 pm

CONCORA; First Church of Christ, Congregational, New Britain, CT 4 pm

Marco D'Avola; St. Patrick's Cathedral, New York, NY 3:15 pm

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

Cathedral Choral Society, Handel, *Messiah*; Washington National Cathedral, Washington, DC 4 pm

Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 4 pm

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

Music of the Baroque, Bach & Vivaldi; North Shore Center for the Performing Arts, Skokie, IL 7:30 pm

Bach, *Cantata 129*; Grace Lutheran, River Forest, IL 3:45 pm

23 MAY

Phillip Kloeckner; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 MAY

Roric Cunningham, Forrest Eimold, Richard Gress, and Philip Pampreen; Methuen Memorial Music Hall, Methuen, MA 8 pm

26 MAY

Christi Wilson; Westminster Presbyterian, Dayton, OH 12:10 pm

27 MAY

Gail Archer; Trinity Church Copley Square, Boston, MA 12 noon

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

28 MAY

John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 7:30 pm

29 MAY

Angela Kraft Cross; St. Patrick's Cathedral, New York, NY 3:15 pm

Nigel Potts, with mezzo-soprano; Grace Church Cathedral, Charleston, SC 7:30 pm

30 MAY

Charles Thompkins, with violin; St. Matthew's Lutheran, Charleston, SC 10 am

31 MAY

Joseph Peeples; St. Michael's Church, Charleston, SC 10 am

UNITED STATES

West of the Mississippi

15 APRIL

University of Northern Iowa choir; Basilica of St. Mary, Minneapolis, MN 7:30 pm

Olivier Latry; Greene Chapel, Hendrix College, Conway, AR 7:30 pm

Bruce Power; Church of the Holy Cross, Shreveport, LA 2 pm

Christopher Holman; Belin Chapel, Houston Baptist University, Houston, TX 12 noon

Nathan Laube; St. James Cathedral, Seattle, WA 8 pm

Curt Sather; Christ Episcopal, Tacoma, WA 12:10 pm

16 APRIL

Pamela Decker, Woosug Kang, Jeffrey Campbell, Norene Walters, & Dennis Grannan; Catalina United Methodist, Tucson, AZ 1 pm

Nathan Laube, workshop, 19th-century German organs; St. James Cathedral, Seattle, WA 10 am

Steve Ketterer; Legion of Honor Museum, San Francisco, CA 4 pm

Steve Ketterer; Legion of Honor Museum, San Francisco, CA 4 pm

Steve Ketterer; Legion of Honor Museum, San Francisco, CA 4 pm

17 APRIL

Olivier Latry; Meyerson Symphony Center, Dallas, TX 2:30 pm

Olivier Latry, masterclass; Perkins Chapel, Southern Methodist University, Dallas, TX 7 pm

Francesco Cera; Catholic Co-Cathedral of the Sacred Heart, Houston, TX 7 pm

Bachathon; Zion Lutheran, Portland, OR 2 pm

Steve Ketterer; Legion of Honor Museum, San Francisco, CA 4 pm

Ryan Enright; St. John's Lutheran, Sacramento, CA 2 pm

18 APRIL

Francesco Cera, masterclass; Moores School of Music, University of Houston, Houston, TX 10 am

22 APRIL

David Flood; Christ Episcopal, Tacoma, WA 7:30 pm

23 APRIL

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

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Calendar

24 APRIL

Ken Cowan; Trinity Downtown Lutheran, Houston, TX 2:30 pm
Thierry Escaich; Davies Symphony Hall, San Francisco, CA 3 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm
Tom Lohmuller; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 APRIL

Stephen Hamilton, with choral ensemble; First Lutheran, Marshall, MN 8 pm

29 APRIL

Bryan Dunnewald; St. John's Cathedral, Denver, CO 7:30 pm
David Hurd; Trinity Episcopal Cathedral, Portland, OR 7 pm
Frederick Swann; Arboretum, Christ Cathedral, Garden Grove, CA 8 pm

30 APRIL

Jeremy Lenk; Legion of Honor Museum, San Francisco, CA 4 pm

1 MAY

Festival Evensong; St. George's Episcopal, St. Louis Park, MN 4 pm
Bruce Neswick; Trinity Episcopal Cathedral, Portland, OR 4:15 pm recital; 5 pm Evensong
Jeremy Lenk; Legion of Honor Museum, San Francisco, CA 4 pm
 Choirs of Las Vegas Academy of the Arts; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Stephen Hamilton; Grace Episcopal Cathedral, San Francisco, CA 4 pm

5 MAY

David Higgs; St. Mark Episcopal Cathedral, Seattle, WA 7:30 pm

7 MAY

David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm

8 MAY

Gail Archer; St. Cecilia Catholic Cathedral, Omaha, NE 3 pm
David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm
 Vivaldi, *Gloria*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Kola Owolabi; St. James Episcopal, Los Angeles, CA 6 pm

14 MAY

Capella Romana; Trinity Episcopal Cathedral, Portland, OR 7:30 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

15 MAY

Adam Pajan; St. Philip's Episcopal, Ardmore, OK 2 pm
 Choral Evensong; St. Paul United Methodist, Houston, TX 4 pm
Michael Kleinschmidt; Trinity Lutheran, Lynnwood, WA 7 pm
 Choral Evensong; Christ Episcopal, Tacoma, WA 5 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm
 Cathedral Choir School, Archdiocesan Children's Choir, St. Brigid School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 MAY

Katya Kolesnikova; Legion of Honor Museum, San Francisco, CA 4 pm

22 MAY

Todd Wilson; Meyerson Symphony Center, Dallas, TX 2:30 pm
 Houston Chamber Choir; Cullen Theater, Wortham Theater Center, Houston, TX 4 pm
Daryl Robinson; American Lutheran Church, Prescott, AZ 3 pm
Katya Kolesnikova; Legion of Honor Museum, San Francisco, CA 4 pm
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

28 MAY

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

29 MAY

The Chenaults; St. John Episcopal Cathedral, Albuquerque, NM 3 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Aaron David Miller & Damin Spritzer, works of Mozart and Pärt; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

INTERNATIONAL

16 APRIL

Ken Cowan, with trumpet; Maison Symphonique, Montreal, QC, Canada 8 pm

17 APRIL

Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

20 APRIL

Holger Gehring, with chorus; Kreuzkirche, Dresden, Germany 8 pm

22 APRIL

Denis Bédard, with trumpet; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

24 APRIL

Simon Harden; Westminster Abbey, London, UK 5:45 pm
Maxine Thevenot; St. George's Anglican, Owen Sound, ON, Canada 4 pm
Marnie Giesbrecht & Joachim Segger; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

27 APRIL

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
Maxine Thevenot; St. George's Cathedral, Kingston, ON, Canada 7 pm

28 APRIL

Maxine Thevenot, workshop; St. George's Cathedral, Kingston, ON, Canada 1 pm

1 MAY

Mark Williams; St. Paul's Cathedral, London, UK 4:45 pm

4 MAY

Johannes Geffert; Kathedrale, Dresden, Germany 8 pm
Benjamin Cunningham; Reading Town Hall, Reading, UK 1 pm

8 MAY

Ben Sheen; St. Paul's Cathedral, London, UK 4:45 pm
Stephanie Burgoyne & William Vandertuin; Grace Anglican Church, Brantford, ON, Canada 12:15 pm

11 MAY

Hans-Jürgen Kaiser; Kreuzkirche, Dresden, Germany 8 pm

15 MAY

Andrew Lucas; St. Paul's Cathedral, London, UK 4:45 pm

16 MAY

Boyd Jones; Bürgermeister Smidt Gedächtnis Kirche, Bremerhaven, Germany 6 pm

18 MAY

Boyd Jones; Paulus Kirche, Buchholz, Germany 7:30 pm
William Whitehead; Kathedrale, Dresden, Germany 8 pm

19 MAY

Anne Page; Reading Town Hall, Reading, UK 1 pm

20 MAY

Gail Archer; Cathedral of Santa Maria del Fiore, Florence, Italy 9 pm

21 MAY

Boyd Jones; Blankeneser Kirche am Markt, Blankenese, Germany 8 pm
Stephen Hamilton; Notre Dame de Paris, Paris, France 8 pm
 Choral Evensong; Southwell Minster, Southwell, UK 5:45 pm

22 MAY

Huw Williams; St. Paul's Cathedral, London, UK 4:45 pm

23 MAY

Boyd Jones; Christus Kirche, Wandsbek, Germany 7:30 pm

25 MAY

Boyd Jones; Martin Luther Kirche, Emden, Germany 8 pm
Andreas Jacob; Frauenkirche, Dresden, Germany 8 pm

28 MAY

Stephen Hamilton; Bloomsbury Central Baptist, London, England 4 pm

29 MAY

Boyd Jones; St. Andreas Kirche, Hildesheim, Germany 6 pm

31 MAY

Boyd Jones; Dom, Wetzlar, Germany 7 pm

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JOHN APPLE and KAREN HITE JACOB with ALEXANDER JOHNSON, trumpet, First United Methodist Church, Charlotte, NC, August 30: *The Open Diapason March*, Meyer; *Fugue in e*, op. post. 152, D. 952, Schubert; *Introduction and Fugue in d*, op. 62, Lachner; *Reformation Fantasy on A Mighty Fortress*, op. 33B, Rudnick; *Concertino for Two Keyboard Instruments*, Peek; *Phoenix Processional*, Locklair; *Introduction and Fugue on Come, Ye Disconsolate*, Cutler; *Quick March*, Parker.

DAVID A. ARCUS, White Rock Baptist Church, Durham, NC, October 29: *Fantasia and Fugue in g*, BWV 542, Bach; *Chorale Prelude on O Welt, ich muß dich lassen*, *Chorale Prelude on Schmilcke dich*, *O liebe Seele*, Brahms; *Fast and Sinister (Symphony in G)*, Sowerby.

R. MONTY BENNETT, White Rock Baptist Church, Durham, NC, October 22: *Toccata in F*, Bach; *Reverie*, Still; *Impromptu No. 1 in F*, Coleridge-Taylor; *Give Me Jesus*, arr. Garrett; *Were You There?*, arr. Taylor; *Joshua Fit de Battle*, arr. Sowande; *Lotus*, Strayhorn, arr. Wyton; *Nigerian Suite No. 1*, Sadoh.

DAVID BROCK, St. Thomas Church Fifth Avenue, New York, NY, November 1: *Concerto in g*, op. 4, no. 1, Handel, transcr. Brock; *Requiescat in pace*, Sowerby; *L'orgue mystique: Feast of the Blessed Virgin Mary*, op. 57, Tournemire.

DANIEL BRONDEL, St. Thomas Church Fifth Avenue, New York, NY, November 29: *Praeludium in C*, BuxWV 137, Buxtehude; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Canon in c (Etudes in the Form of Canons for Organ or Pedal Piano)*, op. 56, Schumann; *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Andante in F*, K. 616, Mozart; *Pièce d'Orgue*, BWV 572, Bach.

LINDA BUZARD, St. Thomas Church Fifth Avenue, New York, NY, November 22: *Passacaglia in c*, BWV 582, Bach; *Grande Pièce Symphonique*, Franck.

STEPHEN BUZARD, St. Thomas Church Fifth Avenue, New York, NY, November 15: *Introduction und Passacaglia*, Reger; *Innig*

(*Sechs Stücke in kanonischer Form*, op. 56, no. 4), Schumann; *Sonate II*, Hindemith; *Du bist die Ruh*, D. 776, Schubert, transcr. Buzard; *Pilgrim's Chorus (Tannhäuser)*, The Ride of the Valkyries (*Die Walküre*), Wagner, transcr. Lemare.

PHILIP CROZIER, Stadtkirche, Michelstadt, Germany, August 1: *Partite diverse sopra 'De Lofzang van Maria'*, Post; *Deux danses à Agni Yavishita*, JA 77-78, Alain; *Jesus Christus, unser Heiland*, BWV 688, *An Wasserflüssen Babylon*, BWV 653, *Allein Gott in der Höh' sei Ehr'*, BWV 664, Bach; *Sarabande en canon*, Couperin; *Fantaisie et fugue en si bémol*, Boëly; *The Dance of David before the Ark of the Covenant*, *The Dance of the Shulammitte (Four Biblical Dances)*, Eben; *Hommage*, Bédard; *Totentanz*, Stacey.

St. Nikolai Kyrka, Halmstad, Sweden, August 6: *Allein Gott in der Höh' sei Ehr'*, BWV 664, Bach; *Capriccio sopra la Girolmetta (Messa della Madonna)*, Frescobaldi; *Magnificat primi toni*, BuxWV 203, Buxtehude; *Impetuoso*, Wiedermann; *Conradus Ferdinand*, Propertio Ferdinand Ulterius, *Tablature of Jan z Lublina*; *Fantaisie en la majeur*, Franck; *The Dance of David before the Ark of the Covenant*, *The Dance of the Shulammitte (Four Biblical Dances)*, Eben; *Scherzo in g*, Bossi; *Hommage*, Bédard; *Tu es Petra (Esquisses Byzantines)*, Mulet.

ISABELLE DEMERS, St. Alban's Episcopal Church, Arlington, TX, October 2: *Allegro maestoso (Symphony No. 2 in e)*, Vierne; *Excerpts from Cinderella*, Prokofiev, transcr. Demers; *Prelude and Fugue in G-flat*, Martin; *Fantasy on 'Hallelujah! Gott zu loben'*, Reger; *Trio Sonata No. 6 in G*, BWV 530, Bach; *Three Short Studies*, op. 68, Laurin; *Variations on a Theme of Paganini*, Thalben-Ball.

EMMANUEL DUPERREY, St. Thomas Church Fifth Avenue, New York, NY, October 18: *Allegro vivace (Symphony no. 5 in f)*, op. 42, no. 1, Widor; *Toccata et Fantaisie*, Mulder; *Nimrod*, Elgar, transcr. Harris; *Toccata Psaume 65*, Mulder, reconstructed Duperrey; *Chant de paix*, Langlais; *Final (Hommage à Stravinsky)*, Hakim.

STEVEN EGLER, Central Michigan University, Mount Pleasant, MI, December 1: *A Wedding Processional*, *Roulade*, *Suite*

for *Organ*, *Partita on Christe, Redemptor Omnium*, Near; *Laeta Memoria: Festive Toccata and Chorale*, Gillingham; *Veni, Veni Emmanuel, Freu dich sehr, Triptych of Fugues*, Near.

HANS GARON, St. Thomas Church Fifth Avenue, New York, NY, October 4: *Toccata de Contras Quinto Tono*, Elias; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Allegro (Trio in c)*, BWV 585, Fasch, arr. Bach; *Toccata and Fugue*, op. 59, no. 5-6, Reger.

STEPHEN HAMILTON, St. Ignatius Loyola Catholic Church, New York, NY, November 15: *Prelude and Fugue in c*, BWV 546, Bach; *Sonata de 1° tono para clave I para órgano con trompeta real*, Lidón; *Partite Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cingue Mutanze*, Valente; *Choral in b*, Franck; *Toccata, Villancico y Fuga (BACH)*, op. 18, Ginastera; *L'Ascension*, Messiaen; *Passacaglia*, BWV 582, Bach.

PAULA D. HARRELL, White Rock Baptist Church, Durham, NC, October 1: *Postlude on Two Spirituals: Go Down Moses and I Want To Be Ready*, Callahan; *Toccata, Adagio, and Fugue*, BWV 564, Bach; *My Lord, What a Morning*, Hobby; *Talk About A Child That Do Love Jesus*, Taylor; *Where You There?*, Brown; *Roll Jordan Roll*, Simpson.

CHRISTOPHER HOULIHAN, Newman Congregational Church, Rumford, RI, October 4: *Toccata*, Sowerby; *Italian Concerto*, BWV 971, *Fantasia and Fugue in g*, BWV 542, Bach; *Romance (Symphony No. 4 in g)*, Vierne; *Fantaisie in E-flat*, Saint-Saëns.

DAVID JONIES, St. James Catholic Cathedral, Seattle, WA, October 6: *Toccata in C Major*, Sowerby; *Organ Concerto in B-flat major*, op. 4, no. 2, Handel, transcr. Dupré; *Pavane—Dance liturgique*, Proulx; *Sonata II*, Hindemith; *Symphonie VI*, op. 42, Widor.

JAMES KENNERLEY, St. Thomas Church Fifth Avenue, New York, NY, October 11: *Suite pour orgue*, op. 5, Duruflé; *Improvised symphony on plainsong themes: Veni Emmanuel, Pange lingua, Victimae paschales laudes*, Kennerley.

GLENN F. LITTLE, White Rock Baptist Church, Durham, NC, October 15: *O With-er Shall I Flee*, Bach; *Adagio for Strings*, Barber, arr. Strickland; *Hold On*, Taylor; *Toccata (Suite Gothique)*, Boëllmann.

FRED MASON, JR., White Rock Baptist Church, Durham, NC, October 8: *Festive Trumpet Tune*, German; *O Man, Bewail Thy Grievous Fall*, BWV 622, *Fantasia and Fugue in g*, BWV 542, Bach; *Rhosymedre (Three Preludes Founded on Welsh Hymn Tunes)*, Vaughan Williams; *Great Is Thy Faithfulness*, Runyan; *Choral in a*, Franck.

GRIFFON McMAHON, St. Thomas Church Fifth Avenue, New York, NY, September 20: *Choral-Improvisation sur le Victimae Paschali*, *Fantaisie-Improvisation on Ave maris stella*, Tournemire; *Praeludium in e*, Bruhns; *The Primitives*, At the Ballet, Those Americans, *Everyone Dance (Five Dances)*, Hampton.

SCOTT MONTGOMERY, Central Christian Church, Decatur, IL, November 15: *Variations on America*, Ives; *Toccata, Adagio, and Fugue*, BWV 564, Bach; *Arabesque No. 2*, Debussy; *Claire de lune (Pièces de Fantaisie)*, op. 55, Vierne; *Amazing Grace, I Love Thee, My Lord*, Shearing; *Sonata I*, op. 42, Guilman.

IAIN QUINN, St. Thomas Church Fifth Avenue, New York, NY, December 13: *Prelude and Fugue in a*, op. 607, Czerny; *Sonata I*, Hindemith; *Melodia (Nine Pieces)*, op. 129, Reger; *Toccata on Victimae Paschali Laudes*, Quinn.

BENJAMIN SHEEN and STEPHEN BUZARD, St. Thomas Church Fifth Avenue, New York, NY, September 13: *Overture to St. Paul*, op. 36, Mendelssohn, transcr. Best; *Mit Fried und Freud*, BuxWV 76, Buxtehude; *Chorale Prelude on Rorate caeli*, Demessieux; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Lacrimae*, Carter; *Fantaisie Choral no. 1 in D-flat*, Whitlock.

ANDRZEJ SZADEJKO, St. Thomas Church Fifth Avenue, New York, NY, September 27: *Grave-Allegro moderato-Grave-Allegro moderato-Largo e pesante, Adagio di molto (Sonata in b)*, op. 38, Karczynski; *Scherzo*, op. 2, Duruflé; *Partita in E*, Szadejko.

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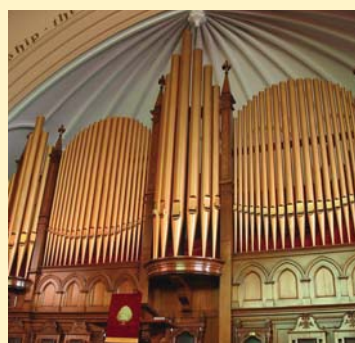
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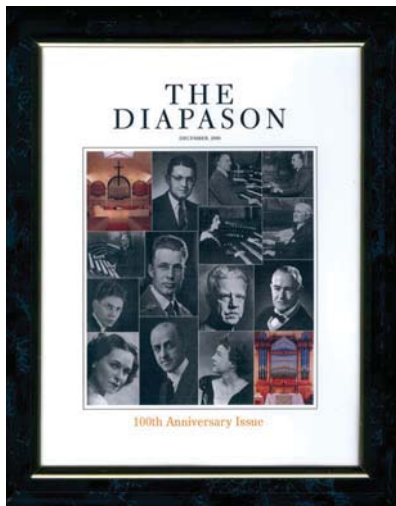
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Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org

PUBLICATIONS / RECORDINGS

Woodland Sketches (MacDowell-Ellsasser) is much more than "To A Wild Rose." All ten movements have been restored in a beautiful edition with articles and photos through contributions from several generous organists. michaelsmusicsservice.com; 704/567-1066.

OHS Convention CDs: Historic Organs of Baltimore, Historic Organs of Boston, Historic Organs of Buffalo, Historic Organs of Chicago, Historic Organs of Colorado, Historic Organs of Connecticut, Historic Organs of Indiana, Historic Organs of Louisville, Historic Organs of Maine, Historic Organs of Montreal, Historic Organs of New Orleans, Historic Organs of Pennsylvania, Historic Organs of Portland, Historic Organs of Seattle, Historic Organs of SE Massachusetts. Visit the OHS online catalog for over 5,000 organ-related books, recordings, and sheet music: www.ohscatalog.org.

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Mother's Day Music? Check out: "A Woman of Valor"—Seven pieces on Proverbs 31, by Norberto Guinaldo. See, listen, buy at www.guinaldopublications.com.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; e-mail: slporganist@gmail.com.

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."

From Fruhauf Music Publications—Four Variations on 'Amazing Grace' for organ solo is currently offered as a complimentary online file. Please visit www.frumuspub.net and scroll down to the Bulletin Board for a downloadable 8-page booklet in PDF format.

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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Rieger 12-stop tracker organ. Presently enhancing worship at Calvary Lutheran, Fort Worth, Texas, soon to be replaced by larger tracker. Needs good, caring home. 9' h x 12' w x 10' d. Contact Viktor Andersson: viktorandersson@hotmail.com, www.godshearthumanhands.org.

Wicks Organ, Op. 1210—\$24K: Fully refurbished, 61-key Great and Swell manuals plus 32-key pedal, 16' Bourdon, 16' Lieb-Ged, 8' Diapason, 8' Salicional, 8' Melodia, 8' Flute, 4' Vox Celeste, Deagan Chimes (20), Swell shades. Located in Albuquerque, NM. rmreiff@aol.com, www.thediapason.com/classified/wicks-op-1210-pipe-organ.

Aeolian-Skinner Opus 1071. Time sensitive sale—best offer. G. Donald Harrison, three manuals, 37 stops, 35 ranks, 2,134 pipes. Completely updated and exquisitely finished console. For information: jjc_11@yahoo.com, 281/444-4148.

Circa 1860 Pfeiffer eight-rank organ, available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: www.redmanpipeorgans.com.

2-manual 34-rank Vischer organ built in 1998. Available after Easter 2016. Organ contains a 6-rank Mixture on the Great and a 5-rank Mixture on the Swell. Five 16' stops and complete Principal chorus on Great and Swell. 8' Trompette on Great and 16-8' Trompette on Swell with a preparation for an 8' Oboe. Peterson relay and combination action. \$5,000.00 OBO. Please contact Thomas L. DeLay 831/809-2770 or tidca@sbcglobal.net.

Casavant (2/14, 1975), excellent condition, oak casework, \$35,000. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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1981/2015 BIGELOW tracker, II+Ped, six stops: 8', 4'; 8', 4'; 16', 8'. Excellent for a small chapel, residence, or practice room. www.bigeloworgans.com. Click on News.

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Hook & Hastings (1904, #2060): two manuals, 13 stops, tracker action. Excellent restorable condition. \$20,000 (as is, where is). Relocation and restoration services available. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

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