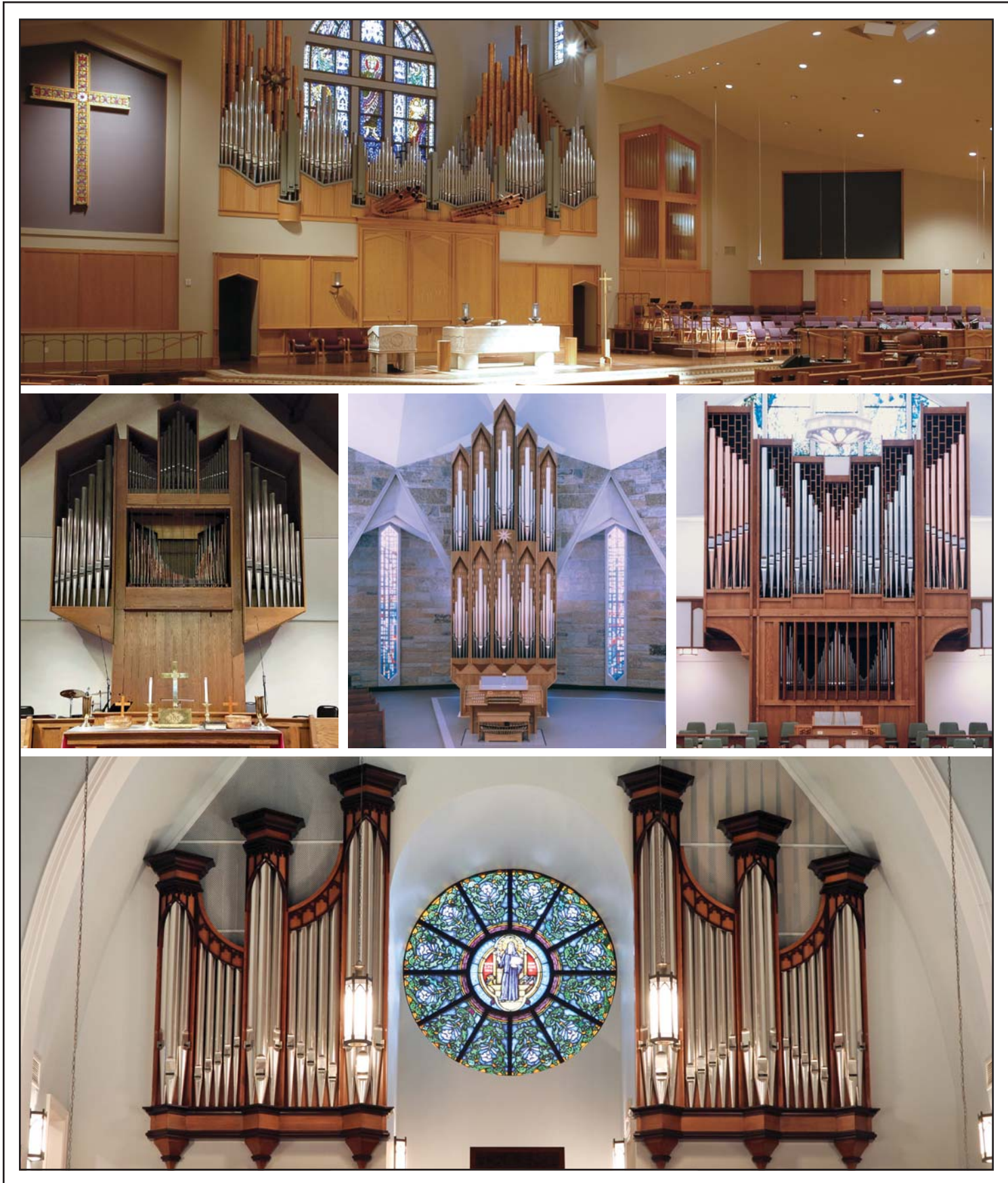


# THE DIAPASON

APRIL 2017



Berghaus Pipe Organ Builders  
50th Anniversary  
Cover feature on pages 26-27



# HERNDON SPILLMAN

“Above and beyond his astounding technique, the performer had the gift of bringing to each of the works he played a convincing, communicative spirituality.”

*Argus de la Presse, Paris*

“Students were astonished by the technical fireworks and the sheer beauty...brilliant performance.”

*Pamela Decker, University of Arizona*

“An organist who is as virtuosic as he is sensitive, as brilliant as he is inspired, who excels in interpreting the elegance of these works which are so full of poetry and spiritual exaltation...his was the touch of a master.”

*Le Bien Public, Dijon, France*

“Dr. Spillman is an artist and scholar who radiates a warmth and approachability that draws musicians and non-musicians alike. We feel enriched by this experience.”

*Jimmie L. Jackson, Peoples Baptist Church, Boston, Massachusetts*

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# THE DIAPASON

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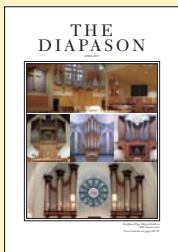
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the Harpsichord, Carillon, and Church Music

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Illinois, celebrates 50 years of organbuilding 26

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## Editor's Notebook

### James McCray

As you open this issue, many of us will be experiencing the last weeks of Lent, as schedules become increasingly busy preparing for Easter. I trust you will be able to set aside some time to escape the busyness of the month by reading this issue of THE DIAPASON.

Regrettably, James McCray, our long-time contributing editor providing reviews of music for choir and organ, is no longer able to write for us. Dr. McCray's work for THE DIAPASON spans decades, long before I joined the staff of THE DIAPASON. I have asked our recent editors, Jerome Butera and Joyce Robinson, to provide some words for your thoughtful consideration, as they worked closely with him.

From Jerome Butera:

James McCray has established a remarkable record as a contributing editor to THE DIAPASON. For more than four decades, his columns of choral reviews have been helpful and valuable for untold numbers of church musicians.

Professor Emeritus of Music at Colorado State University, Dr. McCray enjoyed a long career as a teacher, choral clinician, composer, author, and church musician. He has received numerous commissions from such groups as the Texas ACDA, the Iowa ACDA, the Colorado CSMTA, the Colorado All-State Choir, Central Michigan University, and many more. His music has been performed and recorded by leading choral conductors. He has published two conducting books, twenty-five major periodical articles, and over 100 compositions and editions.

It was my great fortune to have worked with Jim McCray for more than 30 years. He has enriched THE DIAPASON and leaves a notable legacy.

From Joyce Robinson:

For four decades, James McCray has faithfully submitted columns of choral music reviews. His choral compositions have been published by Lorenz, Carl Fischer, and Fred Bock. His lengthy experience as a choral director, composer, and educator provided the basis for his reviews, which he would present based on a topic (such as Advent, Easter, easier music for summer). His columns began with an introduction to that topic and noted things that church choir directors should consider; the introductions were mini-courses in church and music history, along with best practices. Many thanks to James McCray for so much fine, consistent, and reliable work.

## Letters to the Editor

I particularly enjoyed the February issue, which praises the value of modestly scaled pipe organs. My hope is that all organists will come to appreciate the cover story featuring the newly built Rathke organ as well as the comments by John Bishop, who discusses appropriately scaled instruments in his "In the Wind" column.

While the modern digital electronic world has facilitated our often-insatiable desire to have *more*, the cover story exemplifies how a small authentic instrument can be a true work of artistic craftsmanship. Additionally, while the three-rank instrument of Flannery O'Connor's humble church as

highlighted by John Bishop may not be equal in unique artistry to the Rathke organ, the article emphasizes the fact that these often berated little instruments can be good and faithful servants to many a small congregation.

The ability to have more can be very tempting and beguiling, but when we as organists believe that we can't be happy unless we have three 32' pedal stops, we must consider the possibility that ostentatious desire may more often than not leave us unsatisfied.

Joseph Rulli  
Summerhill, Pennsylvania

## Here & There

### Events



#### St. Mary's Cathedral, Ruffatti organ

**St. Mary's Cathedral**, San Francisco, continues its concerts, Sundays at 4 p.m. (except as noted): April 2, Christoph Tietze, 25th anniversary recital; 4/9, Jisook Park, piano; 4/16, Sandra Simich, piano; 4/23, 5:00 p.m., Temple Hill Choir and Orchestra, *Lamb of God* by Rob Gardner; 4/30, Damin Spritzer; May 7, Hans-Uwe Hielscher; 5/14, Suzanna Barley, violin, with Jeanette Wilkin

Tietze, piano; 5/21, Spring Concert of the Cathedral Choir School, St. Brigid School Honor Choir, Archdiocesan Children's Choir; 5/28, Philip Smith. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).

**First Presbyterian Church**, Arlington Heights, Illinois, continues its concert series: April 5, Christopher Urban; 4/30, Chancel Choir, Chamber Singers, and orchestra. For information: [www.fpcch.org](http://www.fpcch.org).

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, continues its music events: April 5, Candlelight Vespers; 4/14, Shadyside Chancel Choir, John Tavener, *Svyati*; 4/22, Pittsburgh Camerata and Chatham Baroque, Handel, *Messiah*; June 7, Pittsburgh Camerata, Handel, *Chandos Anthems*; 6/14, Steel City Men's Chorus; 6/21, Pittsburgh Camerata, A Chorus Divided: Music for Double

Choir; 6/28, Raquel Winnica Young, mezzo-soprano, and Scott Pauley, theorbo. For information: [www.shadysidepres.org](http://www.shadysidepres.org).



#### Fisk Opus 98, First Presbyterian Church, Evansville

**First Presbyterian Church**, Evansville, Indiana, continues events to celebrate the 25th anniversary of the congregation's Fisk organ, Opus 98: April 7, Dalong Ding; 4/9, Helen

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Reed; May 5, Diana Chou; 5/21, Brahms's *Requiem* with two-piano and organ accompaniment; June 2, Chere Ko. For further information: [www.firstpresevansville.com](http://www.firstpresevansville.com).

**Christ Church**, Easton, Maryland, continues its concert series: April 9, Christ Church Choir; May 21, Shrykov-Tanaka Duo, clarinet and piano. For information: [www.christchurcheaston.org](http://www.christchurcheaston.org).



Joan Lippincott (photo credit: Christian Steiner)

The American Guild of Organists will honor **Joan Lippincott** on April 21, when she will receive the AGO Endowment Fund Distinguished Artist Award. The event will begin at 7:00 p.m. with a free recital at Princeton University Chapel, Princeton, New Jersey. Performers will include Lippincott, Scott Dettra, and Eric Plutz. The recital will be followed by a gala benefit reception (advance tickets required). Joan Lippincott is professor emerita of organ at Westminster Choir College of Rider University, Princeton, and was principal university organist at Princeton University from 1993 to 2000. For information: [www.agohq.org/2017-gala](http://www.agohq.org/2017-gala).



First Presbyterian Church, Ypsilanti, Martin Ott organ

The Ypsilanti Organ Festival continues its third season at the First Presbyterian Church, Ypsilanti, Michigan:

April 30, Christopher Houlihan; June 4, David Heinze. For more information: [www.fpcy.org](http://www.fpcy.org).

**CONCORA** (Connecticut Choral Artists) concludes its concert season: April 30, Bach Cantatas 29, 190, and 191, Immanuel Congregational Church, Hartford. For information: [www.concora.org](http://www.concora.org).

**St. John's Episcopal Church**, West Hartford, Connecticut, continues its music season: April 30, Choral Evensong; June 4, Chelsea Chen, with Joseph Lee, cello. Pipes Alive! organ recitals are offered Sundays at 12:30 p.m.: April 2, Christa Rakich; May 7, Peter Niedmann. For information: [www.reddoormusic.org](http://www.reddoormusic.org).

**First Presbyterian Church**, Deerfield, Illinois, presents John Rutter's *Requiem* with choir and orchestra, April 30, 4:00 p.m. The program will also include Edvard Grieg's *Holberg Suite*. For information: [www.firstpresdf.org](http://www.firstpresdf.org).

**Westminster United Church**, Winnipeg, Manitoba, Canada, concludes its recital season: May 7, Simon Johnson. For information: [westminsterchurch.org](http://westminsterchurch.org).

**Houston Baroque** concludes its concert season: May 14, Handel's *Secular Cantatas*, First Evangelical Lutheran, Houston, Texas. For further information: [www.houstonbaroque.org](http://www.houstonbaroque.org).

**The Cathedral of All Saints**, Albany, New York, concludes its music season: May 14, Michaelle Harrison, followed by Evensong. For further information: [www.cathedralofallsaints.org](http://www.cathedralofallsaints.org).

**Advent Lutheran Church**, Melbourne, Florida, concludes its concert season: May 21, Jack Mitchener. For further information: [www.adventlutheranbrevard.org](http://www.adventlutheranbrevard.org).

**The Canterbury Choral Society** concludes its season of choral works, presented at the Church of the Heavenly Rest, New York City: May 21, Mendelssohn, *Elijah*. For more information: [www.canterburychoral.org](http://www.canterburychoral.org).

**Wesley United Methodist Church**, Muscatine, Iowa, was severely damaged in storms the night of March 6-7. Major structural damage occurred, causing a large portion of the roof to collapse into the sanctuary. The church's pipe organ, 1984 Casavant Frères Opus 3564, a four-manual, 94-rank instrument, appears to be a total loss.

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Marshall Joos, Seamus Gethicker, and Noah Jacobs

The 2017 Wednesday Evening Organ Recital Series at the **Methuen Memorial Music Hall**, Methuen, Massachusetts, will open May 24, 8:00 p.m., with three teenagers giving a joint recital on the auditorium's organ, the first concert hall organ in the United States. Marshall Joos, 13, of New Hampshire, Noah Jacobs, 17, also of New Hampshire, and Seamus Gethicker, 18, of Maine, will perform works of Bach, Brahms, Franck, Dupré, Walther, Saint-Saëns, and others. For further information: [www.mmmh.org](http://www.mmmh.org).

NEW COMPANY IS LAUNCHED

Reuter-Schwarz Concern Is Building Plant at Trenton, Ill.

The Reuter-Schwarz Organ Company has been incorporated under Illinois laws with \$50,000 capital, half paid, and is building a large, modern brick organ plant at Trenton, Clinton county, Ill. The incorporators of the concern are Adolph C. Reuter, Earl G. Schwarz and R. A. Ruegger.

The president, Mr. Reuter, for the last four years was superintendent for the Henry Pilcher's Sons Organ Company at Louisville, Ky., and has an excellent reputation in the organ building field. Earl Schwarz has had years of experience in the organ industry and has patented several improvements relating to the action, chest and coupler system. Mr. Reuter has associated with him a force of skilled mechanics recruited from the ranks of the various organ factories in the country and it is the announced intention to put out an instrument second to none.

The action of the Reuter-Schwarz organ will be electro-pneumatic throughout. The plant is being rushed to completion and it is expected to start manufacturing May 1.



Reuter Organ Company announcement Reuter organ, Trinity Episcopal Church, Mattoon, Illinois

**Reuter Organ Company**, Lawrence, Kansas, is celebrating its centennial. Adolph Reuter launched the firm on April 17, 1917, after 15 years' experience with Henry Pilcher's Sons in Louisville, Kentucky, and Wicks Organ Company in Highland, Illinois. The occasion was announced in *THE DIAPASON's* April 1, 1917, issue, page 2. Reuter's first installation occurred by the end of the year, an organ for Trinity Episcopal Church, Mattoon, Illinois, an instrument still in regular use. Reuter now claims more than 2,240 organs on its opus list. A centennial recital will occur at Trinity Church, Mattoon, November 19, at 4:00 p.m. For information: [www.reuterorgan.com](http://www.reuterorgan.com).



Conceptual illustration of Fuzhou, China, organ (photo credit: Casavant and PES Architects)

**Casavant Frères, Limitée**, has been commissioned to build a new mechanical-action organ for the Strait Cultural Arts Center, Fuzhou, China. The firm's third installation in a Chinese concert hall, the four-manual organ will feature 52 ranks, to be completed this year. Also in 2017, Casavant will complete reinstallation of their 1958 organ in St. Mary's Catholic Church, Newport, Rhode Island. The three-manual, 29-rank organ will experience some tonal revision and console updating, before being placed in new Gothic-style casework.

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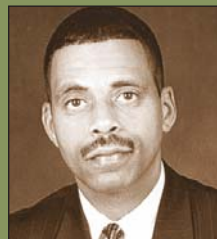
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The first **Lynchburg International Organ Festival** has been organized by Carol Williams, organist in residence at Court Street United Methodist Church, Lynchburg, Virginia, where the festival will take place on Sundays at 3 p.m. (except as noted). The artists are: June 4, Diane Bish; 6/11 at 6 p.m., Donald MacKenzie and a silent movie; 6/18, Isabelle Demers; 6/25, Carol Williams. For information, find "Lynchburg International Organ Festival" on [www.facebook.com](http://www.facebook.com).



**Madonna della Strada Chapel, Goulding & Wood organ**

**Loyola University's** Madonna della Strada Chapel, Chicago, Illinois, announces its 2017 Summer Celebrity Series organ recitals, free programs on the third Sunday of each month at 3:00 p.m.: June 18, Organized Rhythm (Clive Driskill-Smith, organ, and Joseph Gramley, percussion); July 16, Jan Kraybill; August 20, David Hurd. For information: [www.luc.edu/campusministry/sacramental\\_life/organ/](http://www.luc.edu/campusministry/sacramental_life/organ/).

**People**



**Richard Enright**

A memorial service for **Richard G. Enright** will be held May 9, 7:00 p.m., in the Fourth Presbyterian Church of Chicago, Illinois. Enright was long-time

professor of organ and church music at Northwestern University, Evanston, Illinois, and, early in his career, served as associate organist and choirmaster at Fourth Church. For more details on Enright's life, see "Nunc Dimittis," *THE DIAPASON*, February 2017, p. 10.



**Wilma Jensen**

**Wilma Jensen** is featured on a new recording, *Organ Plus with WJ*, on the Pro Organo label. Works include the 15-minute, single-movement *Concerto for Organ, Strings & Harp*, opus 22, by former Eastman School of Music director Howard Hanson; a percussion and organ piece with an organ solo by 20th-century organist-improvisator Pierre Cochereau, played on the organ of the Riverside Church in New York City; and several tracks that appeared previously on Jensen's popular Pro Organo CD titles from 1998 and 1999, featuring the organ, choristers, and instrumentalists at St. George's Episcopal Church in Nashville. The recording is available in CD or digital download formats. For information: [www.wilmajensen.com](http://www.wilmajensen.com).

**Jeannine Jordan**, organist, and **David Jordan**, media artist, presented their program, *Bach and Sons*, on October 2 at Zion Lutheran Church, Wausau, Wisconsin, and their program, *From Sea to Shining Sea*, on November 13 at First Presbyterian Church, Fort Smith, Arkansas. They presented their program, *Around the World in 80 Minutes*, January 26 at Nestucca Valley Presbyterian Church, Pacific City, California. They will present this program at First United Methodist Church, Wooster, Ohio, on April 26. For information: [www.promotionmusic.org](http://www.promotionmusic.org).

**Chase Loomer**, a junior undergraduate at Eastman School of Music, Rochester, New York, presented a recital February 19 on the C. B. Fisk, Inc., organ at

**Appointments**



**Paul Cienniwa**

**Paul Cienniwa** has been appointed director of music, St. Paul's Episcopal Church, Delray Beach, Florida, effective June 1. Along with leading a large music program, he will also serve as director of the "Music at St. Paul's" concert series. Cienniwa leaves First Church in Boston, Massachusetts, where for over 11 years he has led the music program in weekly broadcasts on WERS (88.9 FM) Boston. Prior to First Church, he was music director at Trinity Church and St. Mary's Church in Newport, Rhode Island, and St. Peter's Church in Cheshire, Connecticut. Along with his duties at First Church, he has been serving as chorus master of the New Bedford Symphony Orchestra, New Bedford, Massachusetts, directing the chorus at Framingham State University, Framingham, Massachusetts, lecturing at the University of Massachusetts Dartmouth, Dartmouth, Massachusetts, and teaching piano at the Music School of the Rhode Island Philharmonic, East Providence, Rhode Island. He also plays organ and harpsichord regularly with the Rhode Island Philharmonic and the New Bedford Symphony Orchestra. His recordings as harpsichordist can be found on Albany Records and Whaling City Sound. Following his undergraduate studies at DePaul University, Chicago, Illinois, with harpsichordist Roger Goodman and organist Jerome Butera, he received the doctor of musical arts degree from Yale University, New Haven, Connecticut, where he was a student of the late Richard Reppann. ■



**Chase Loomer with his mother (Laurie Loomer), St. Andrew's Episcopal Church, Tampa, Florida**

St. Andrew's Episcopal Church, Tampa, Florida. The program was sponsored by the Tampa Chapter of the American Guild of Organists. Loomer was awarded first prize in the AGO/Quimby Southeast Regional Competition for Young Organists and has been a prizewinner at several other competitions throughout the southeast, including the Columbia and Winston-Salem AGO competitions.



**John Schaefer**

**John Schaefer** has retired after 40 years as director of music and organist of Grace and Holy Trinity Cathedral, Kansas City, Missouri, and 27 years as organist of Park University. Educated at Ohio State University, Union Theological Seminary, the Royal Academy of Music (London), and the University of

Oxford (New College), he served as principal musician at First Congregational Church, Columbus, Ohio (1969–1973) and St. James Episcopal Church, Greenfield, Massachusetts (1974–1976) before coming to Kansas City. At the cathedral, he was in charge of a music program that included four choirs and several concert series. He oversaw the installation of an organ by Gabriel Kney in 1981, the acquisition of a chamber organ built by Leslie Smith in 1998–1999, and the addition of a harpsichord built by Oliver Finney in 1982. Under his direction, the cathedral's Trinity Choir toured Great Britain five times, and elsewhere in Europe in 2001. Schaefer was named Canon Musician Emeritus at his final service on December 31, 2016.



**Stephen Tharp** (photo credit: Ran Keren)

**Stephen Tharp** has released a new recording with ACIS Productions, *Stephen Tharp—The St. James' Recital*, recorded on the Schoenstein organ of St. James's Church, Madison Avenue, Manhattan, where Tharp serves as the artist-in-residence. Repertoire includes works composed for him by Anthony Newman and George Baker, music of Duruflé, Simonds, and Bossi, and transcriptions of Wagner and Ravel. It is available from [www.acisproductions.com](http://www.acisproductions.com).

Tharp's activities over the next season include: his 50th international tour, beginning with the opening concert for the Cirencester International Organ Festival in England; a further trip to Spain; festivals in Den Haag, the Netherlands, and at the new concert hall of

*A. E. Schlueter Pipe Organ Co.*

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



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  - Red felt keyboard treatments
  - 18 channels of audio with Festival Trumpet and Bass
  - Six complete stop lists, plus eight variable GeniSys™ Voices stops
  - Custom options available



Console shown with the following options:  
Page Turn, Ivora Naturals & Wood Sharps,  
Hardwood Drawknobs & Stop Tablets,  
Custom Engraving



## Here & There

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the Hochschule für Musik, Würzburg, Germany, both commemorating the 50th anniversary of the death of Jeanne Demessieux; the closing concert for the AGO western regional convention at the LDS Conference Center, Salt Lake City; U.S. concerts marking the 20th anniversary of the death of William Albricht; and Aeolus Recordings's release of Vierne's Symphonies V and VI from St. Sulpice, Paris. He is also a member of the jury for the 2018 Chartres International Organ Competition. For information: [www.stephentharp.com](http://www.stephentharp.com).



Todd Wilson (right) with Randall Dyer at Rollins College

Todd Wilson played the opening concert for the 82nd annual Bach Festival of Winter Park series to a capacity crowd at Knowles Chapel, Rollins College, Winter Park, Florida, on February 17. The program included works by Bach, Dupré, Hancock, and Reubke, and concluded with an improvisation on two hymn tunes chosen by the audience. Wilson is pictured with Randall Dyer, builder of the Knowles Chapel organ. John Sinclair, professor of music at the college, is director of the Bach Festival of Winter Park.

## Managements



Brenda Portman

**Concert Artist Cooperative**, beginning its thirtieth year of operation in April, welcomes organist, presenter, and composer **Brenda Portman** and organist and choral conductor **Tom Winpenny** to its roster of soloists and ensembles from around the world.

Brenda Portman is the resident organist at Hyde Park Community United



Tom Winpenny

Methodist Church and adjunct organ instructor at Xavier University in Cincinnati, Ohio.

Tom Winpenny is assistant master of the music at St. Albans Cathedral, serves as an organ tutor for the annual Eton Choral Courses, and is musical director of the London Pro Arte Choir.

Further information is available at [www.ConcertArtistCooperative.com](http://www.ConcertArtistCooperative.com) and/or from Monty Bennett, 730 Hawthorne Lane, Rock Hill, South Carolina 29730; 803/448-1484, 704/262-1098 fax, or [rmb10@aol.com](mailto:rmb10@aol.com), or from Beth Zucchini, 7710 Lynch Road, Sebastopol, California 95472; 707/824-5611, 707/824-0956 fax, or [BethZucchini@aol.com](mailto:BethZucchini@aol.com).

## The Organ in Broadcasts



In February, the **St. Louis Chapter of the American Guild of Organists** completed the first year of *The King of Instruments*, a weekly one-hour radio broadcast featuring organ music on the local classical music station. The show is a joint production of the chapter and the Organ Media Foundation. In addition to commercial recordings from the Organ Media library, many local organists and organs have been recorded specifically for the broadcast. Each broadcast features a different theme, including organs of specific regions, music of a specific composer, orchestral transcriptions, or organs by a specific builder. The show is hosted by Mark Scholtz and Bill Stein and is recorded and produced by Brent Johnson. The chapter has authorized a second year of broadcasts. The programs can be heard Sunday evenings at 6 p.m. on 107.3 FM or 96.3 HD 2 in the St. Louis area or streaming online at [www.rafstl.org](http://www.rafstl.org).

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## Carillon News by Brian Swager

### Summer 2017 Carillon Congresses

The **Guild of Carillonneurs in North America (GCNA)** will hold its 75th Congress, June 18–22, 2017, in the village of Mariemont, Ohio (an eastern suburb of Cincinnati), home of the 49-bell Mary M. Emery Memorial Carillon. Hosts for the congress will be carillonneurs Richard D. Gegner (celebrating his 50th year in this position) and Richard M. Watson. The Johan Franco Memorial Composition Competition committee of the GCNA has conducted a special competition in recognition of this 75th Congress, and the winning compositions will be premiered during the event.

The Emery Carillon bourdon (largest and lowest-pitched bell) weighs 4,760 lbs.; it and the next 22 bells were cast in 1928–29 by Gillett & Johnston in Croydon, England; in 1968, 26 smaller bells were added, the work of Petit & Fritsen, Aarle-Rixtel, the Netherlands. The carillon was extensively renovated in 2008, and new playing and practice keyboards were installed by Meeks, Watson & Company of Georgetown, Ohio.

In addition to the recitals planned for the Emery Carillon, a number of papers on various bell and carillon-related subjects will be presented. On the second full day of the congress, a motor coach will take attendees to the Deeds Memorial Carillon in Carillon Historical Park, Dayton, Ohio, where two artist recitals will be presented and a luncheon held. After a stop at the Community of the Transfiguration in Glendale, Ohio, featuring open tower time on the three-octave carillon in the chapel tower and Evensong with the sisters, the tour will arrive at the Verdin Company factory in Cincinnati, where a celebration marking that firm's 175th year in Cincinnati will be held.

The banquet, to be held the evening of June 22 in the refectory of the Hyde Park Community United Methodist Church, Cincinnati, will be followed by a recital by duo-organists Robert Ampt and Amy Johansen of Sydney, Australia, on the four-manual, 88-rank Casavant in the church sanctuary. For more information, please contact Richard Watson at [rwatson@mwbell.com](mailto:rwatson@mwbell.com) or 937/378-2355.

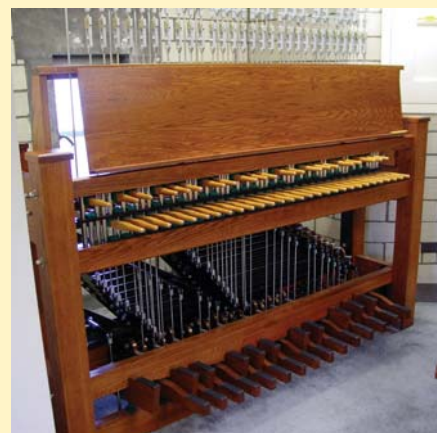
The **World Carillon Federation** will hold its 19th Congress, July 1–5, at the Palace of the Generalitat in Barcelona, Spain. The congress is hosted by Palace carillonneur Anna Maria Reverté and organized by the Catalonian Carillon Guild with the support of the Catalan government. The 49-bell carillon of the Palau was made by Petit & Fritsen and inaugurated in December 1976, just months before President Josep Tarradellas's return from exile and the re-establishment of the Generalitat. Additionally, three mobile carillons will feature performances: the mobile carillon of Douai, France; the "Lusitanus" carillon of Portugal; and the "Bronzen Piano" of Anna Maria Reverté and Koen Van Assche.

Registration includes admission to various treasures of Barcelona including the Palau de la Generalitat, the Palau de la Música Catalana, the Museum of Instruments, and the Sagrada Família. Three pieces for carillon and band were commissioned for the Congress from three Catalan composers: Albert Guinovart, Jordi Nus, and Oriol Cruixent. The Barcelona Symphonic Band will perform. The Russian Carillon Foundation will present a program for carillon and theremin. Representatives from member national guilds will present lectures. For further information: [www.carilloncongress2017.com](http://www.carilloncongress2017.com).

An official post-congress tour continues by bus to the Roman city of Tarragona, July 6–8. Elizabeth Vitu and Laurent Pie are organizing a carillon day in Perpignan, France, on July 9 ([jpvitu@wanadoo.fr](mailto:jpvitu@wanadoo.fr)). A pre-congress event will be held in Portugal, June 23–28, organized by the International Center for Carillon and Organ (CICO) and the municipality of Constância ([cico.constancia@gmail.com](mailto:cico.constancia@gmail.com)).



Emery Carillon, Mariemont, Ohio (photo credit: Richard M. Watson)



Emery Carillon playing console (photo credit: Richard M. Watson)

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# LiVE

**JOHANNUS**

LiVE III

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## Academic programs

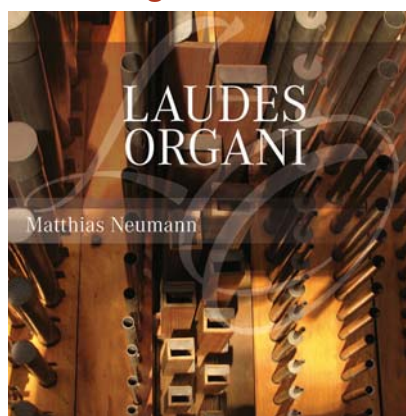
**The School of Music at Salem College**, Winston-Salem, North Carolina, offers a new master of music degree in piano or organ performance and pedagogy with an emphasis in injury-preventive keyboard technique. Barbara Lister-Sink is director of this program. As part of the curriculum, students will complete a concentration in injury-preventive keyboard technique. This degree was created in response to a high rate of playing-related injuries among pianists and organists. Students will gain scientifically informed, research-validated knowledge about injury-preventive technique, risk factors for injury, and the field of performing arts medicine. Additional faculty members include Timothy Olsen, Amy E. Zigler, Donna Rothrock, Robert E. Frazier, and Susan C. Perkins. For information: [www.salem.edu/mm](http://www.salem.edu/mm).

## Publishers

**Michael's Music Service** announces new sheet music reprints: Melchiorre Mauro-Cottone, *Famous Compositions and Transcriptions*, volumes 1 and 2; Garth Edmundson, *Epiphany*; Cuthbert Harris, *Caprice* (recordings can be heard on the website). For information: [michaelsmusicsservice.com](http://michaelsmusicsservice.com).

The **Organ Historical Society's** online catalog announces new publications: *Flourishes and Reflections: Organ Music for Service or Recital*, by Edward Landin, contains short hymn-based pieces for church seasons and works useful for preludes, offertories, and postludes, published by the Sacred Music Press (\$22 to OHS members; \$24 to non-members). *Easter and After: Hymn Settings for Organ with a Jazz Spirit*, by Marianne Kim, contains three Easter hymns, four hymns for spring and summer seasons, and one lyrical original work, from Lorenz Publishing Company (\$16 to members; \$18 to non-members). For more information: [www.ohscatalog.org](http://www.ohscatalog.org).

## Recordings



**Laudes Organi**

**Naxos** announces new releases: *Laudes Organi*, featuring Matthias Neumann of Hamburg playing works of Buxtehude, Bach, and Brahms on three North German organs built by Philipp Furtwängler and Alfred Führer, recently restored by Bente Orgelbau. *Heinrich Scheidemann: Complete Organ Works*

features Friedhelm Flamme performing works of this Hamburg composer (c. 1595–1663). For more information: [www.naxosusa.com](http://www.naxosusa.com).

**Fugue State Films** announces release of a double-CD recording, *A Giant Reborn*, featuring Gerard Brooks playing eighteenth-century works on the restored 1735 Richard Bridge organ of Christ Church, Spitalfields, London, England. The instrument is the largest surviving pipe organ of the Georgian period and has been restored after years of silence by William Drake Organ Builders of Buckfastleigh, Devon, England. The disc (FSRCD010, £24.50) includes works by Purcell, Arne, Boyce, Handel, and many others. For information: [www.fuguestatefilms.co.uk](http://www.fuguestatefilms.co.uk).

## Organ Builders

**Schoenstein & Co.** of Benicia, California, is building a two-manual, 14-voice, 16-rank organ for Mikell Chapel at the Cathedral of St. Philip, Atlanta, Georgia.

## Nunc Dimittis

**Alexander Shaw Mitchell, Jr.**, 76, of Danville, Virginia, died December 4 in Greensboro, North Carolina. Born January 8, 1940, in Shelter Island, New York, he began piano study at the age of four with his grandmothers, both church musicians, becoming a church musician by the age of thirteen. He married Henrietta "Hank" Schoolcraft Sherman on July 15, 1959, in Shelter Island.

Mitchell first studied elementary education in college, but left after the first year to move to Utica, New York, where he studied music at the Utica Conservatory of Music and was the organist and choirmaster at Calvary Episcopal Church, Utica, teaching piano and organ privately. After a decade in Utica he became the organist and choirmaster at St. Luke's Episcopal Church in East Hampton, New York.

Alexander and Hank moved to Europe where he studied music in Italy, Germany, and England. In England, he

studied organ and choral conducting at the Royal School of Church Music and eventually received his degree in music at the Royal School of Music in Manchester. He then settled in Cornwall where he served as organist and choirmaster of the local parish church. Returning to the United States in 1981, he served as organist and choirmaster at churches in New Bern, North Carolina, and in Eastville, Virginia. He moved to Danville in 1988, serving several local churches before settling at the Episcopal Church of the Epiphany where he was organist and choirmaster for 15 years before retiring in 2010. His retirement was short-lived as he was called to serve First Presbyterian Church in Danville as director of music for several years until his health failed.

Alexander Mitchell is survived by one brother, Ronald Mitchell, and family of Shelter Island, one step-grandson, Douglas Charles Hovey, and two step great-grandchildren.



**David Rumsey**

**David Rumsey**, 77, Australian organist, pedagogue, researcher, composer, and consultant, died February 12, 2017, in Basel, Switzerland. Born in Sydney, Australia, March 30, 1939, he was a major figure in the development of Australian organ playing, repertoire, recording, and building since the mid 1960s. He studied organ with Norman Johnston at the Sydney Conservatorium of Music, graduating as student of the year in 1963, after which he went to Europe to study with Marie-Claire Alain in Paris, France, and Anton Heiller at the Vienna *Akademie*, where he graduated in 1966. He returned to Australia in 1966 together with fellow Heiller student, Christa Brosch, whom he married.

Moving from Adelaide to Sydney in 1969, Rumsey established the organ and church music programs at the Sydney Conservatorium of Music and led the department for the following thirty years. He organized extensive

European organ tours throughout his tenure. His repertoire was broad, and included early music and contemporary Australian organ music. He was organist for the Sydney Symphony Orchestra throughout this period. In 1998, he wrote, produced, acted, and performed in a 14-hour musical and dramatic spectacle on the life of J. S. Bach, with actors in period costume from the National Institute of Dramatic Art (AUS), and musicians playing period instruments.

That same year, he married Elizabeth Jones, and they moved to Basel, Switzerland, in 1999. He continued his commitment to organ research, particularly in his collaboration with Kimberly Marshall on a lexicographical collection of articles about the organ while pursuing his playing and lecturing career. He was the organist of the Catholic church in Laufen, near Basel, and in 2010, in collaboration the Dutch organbuilder Winold van der Putten, designed and commissioned the building of a Gothic organ. A significant emphasis over the recent years has been his collaboration with Daniel Debrunner on the restoration, curation, and promotion of the 1913 Welte Philharmonic Organ (originally destined for *HMHS Britannica*, now housed in the Swiss national museum of automated musical instruments in Seewen) and the preservation and documentation of the collection of rolls recorded on the instrument by eminent organist/composers of the early 20th century.

Among his articles published in *THE DIAPASON* are "The Origins of Seewen's Welte-Philharmonie" (February 2008), "Welte's Philharmonie roll recordings 1910–1928: My afternoons with Eugène Gigout" (February 2011), and "In Search of the Secrets of Medieval Organs: The European Summer of 2012—A Report and Some Reflections" (May 2013).

David Rumsey is survived by his wife, Liz, two daughters, Stella and Marie, and four granddaughters. ■



**Mikell Chapel, Cathedral of St. Philip, Atlanta**

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Schoenstein previously built a new console for the cathedral's Aeolian-Skinner organ, and the new chapel organ's console will incorporate many of the same combination action and playing

aids to facilitate use for practice. Installation is scheduled for September. For information: [www.schoenstein.com](http://www.schoenstein.com).

### GREAT

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- 4' Octave (61 pipes)

*Stops duplexed from Swell*

### SWELL

- 16' Bourdon (ext 8' Chimney Flute)
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- 8' Gamba (61 pipes)\*
- 8' Gamba Celeste (tc, 49 pipes)\*
- 8' Chimney Flute (85 pipes)
- 8' Silver Flute (Chim Fl bass, 49 pipes)
- 4' Gemshorn (61 pipes)
- 4' Chimney Flute (ext Chimney Flute)
- 2<sup>2</sup>/<sub>3</sub>' Nazard (Chimney Flute)
- 2' Fifteenth (ext Gemshorn)
- 1<sup>3</sup>/<sub>4</sub>' Tierce (TC, 42 pipes)
- 2' Mixture III (166 pipes)
- 16' Contra Oboe (ext Oboe Horn)
- 8' Trumpet\*
- 8' Oboe Horn (61 pipes)
- 8' Clarinet (61 pipes)

\* *Stops under double expression*

### PEDAL

- 16' Sub Bass (27 pipes)

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By Larry Palmer

## Where next?

So, you have mastered Couperin's eight preludes from *L'Art de toucher le clavecin*. What harpsichord repertoire should follow these basic pieces?

To my ears Domenico Scarlatti was the varying textures in writing for our instrument. I have advised more than a few curious contemporary composers to consult the 500-plus keyboard sonatas from this Baroque genius and then to emulate his wide palette of various densities of sound: one of the best ways to create a varied dynamic range.

Suggestions: perhaps the most-assigned to first-semester students have been two A-major Sonatas, K (Kirkpatrick) numbers 208 and 209. There are several fine editions from which to choose, but, once again as with my choice for the first Couperin pieces, I have found that another "made in America" publication works well on several levels. The sometimes-maligned yellow-bound Schirmer Editions offer *Sixty Sonatas* by Scarlatti in two volumes. Chosen and edited by the formidable scholar and artist Ralph Kirkpatrick (he of the most-used numbering system for this composer), these 60 were published as Schirmer Library Volumes 1774 and 1775. (Too bad they could not have waited until number 1776, which would have been even more patriotic!) K. 208 and 209 are found in the first of these collections.

Kirkpatrick, working midway in the 20th century (the copyright is dated 1953), used source materials transmitted to him via microfilm. In a rare misreading of the *dim* and hazy film, he mistook the tempo indication for K. 208, transcribing *Ad<sup>o</sup>* as "Andante" rather than the indicated "Adagio," providing once again a perfect teaching moment when one presents the proof of this mistake. Also, it does make quite a difference: Andante, a moving or walking tempo, is not at all the same as Adagio, which, in the composer's native Italian, means "at your ease" and thus should suggest more flexibility with *rubato* and a quieter, more involved personality—perhaps that of a lovesick flamenco guitarist. As for texture: the sonata begins with only two voices, soprano and bass, and adds a middle line in measure three, introduces a fourth voice in the chords of measure seven, and builds a terrific crescendo in the penultimate measure thirteen of the A section, before cadencing on an open dominant octave.

The B section begins with a single bass note, and in its first measure we are confronted with the instruction "Tremulo," indicating a needed ornament in the melodic line. There has been much speculation and some gnashing of musicological teeth about this particular



Howells, *Pavane*, measures 23–24



Domenico Scarlatti by Domingo Antonio Velasco, 1738

instruction in Domenico's works. I have tried various solutions, but fairly late in my career I decided that it might possibly indicate the mordent! My reasoning: the mordent is one of the two most generally prevalent ornaments in Baroque music, but there is no indication of it in Scarlatti's sonatas; and the mordent seems to be feasible each time a Tremulo is indicated.

Vis-à-vis that other musical ornament, the trill, it was the Iberian music specialist Guy Bovet who, during our one semester as Dallas colleagues, reminded me that the usual starting note for Scarlattian trills should be the main (written) note! I realize that many of us were heavily influenced by our piano or organ teachers who taught us to begin *all* Baroque trills with the note above; but in actual musical practice, this is rather silly: trills normally do begin on the written note in this Italian-Iberian repertoire, but here, and in general, I refuse to be bound to one invariable rule, and frequently substitute an upper-note trill, particularly in cadential figures that seem to ache for a dissonance (or, occasionally, simply to avoid ugly-sounding parallel octave movement of the voices). My advice is to follow Bovet's instruction as a general practice, but also to use one's musical instincts when required: after all, we have yet to hear those "recordings" from the 17th and 18th centuries that would prove once and for all what the local practice was. (Do, please, let me know if they are discovered.)

The paired sonata, K. 209, could not be more different from its shorter sibling: an Allegro (Happy) with some technical challenges (as opposed to the many musical challenges offered by K. 208)



Herbert Howells, photographed by Herbert Lambert, clavichord maker (Larry Palmer collection)

should prove again the inventiveness of the composer, especially in his use of varied textures. One spot that particularly delights is found in measure 70, where, after the vigorous cadence begins with two voices, the resolution is one single soprano E, a totally unexpected surprise! Kenneth Gilbert, in his eleven-volume edition of 550 sonatas for *Le Pupitre*, adds the missing bass note, choosing the reading found in a different manuscript source in which the next iteration of that same figure (measure 147) does resolve with an open octave in the bass. I still prefer Kirkpatrick's reading for these passages: rather than adding notes in the first example, he does away with them at the second iteration . . . and thereby preserves an equal surprise for the B section.

Quite a few other sonatas that serve well as technique-enhancing pieces are to be found in the set comprising the first Kirkpatrick numbers 1 through 30: works published in London (1738) as Scarlatti's *Essercizi per gravicembalo*. If your student (or you) want a bit of narrative music, the final entry in this set, K. 30, is particularly fun to play and hear: nicknamed the "Cat" Fugue, it is easy to imagine a favorite feline frolicking treble-ward on the keyboard to create a fugue subject spanning an octave and a half. Several years ago, when preparing a program of Iberian music to play on Southern Methodist University's Portuguese organ (a single-manual instrument built in 1762 by Caetano Oldovini for Portugal's Evora Cathedral), I turned to the Alfred Edition print of this sonata, which incorporates some of the quite useful (and interesting) minor corrections offered in a second edition from the year 1739, also published in London by the English organist and Scarlattian-enthusiast Thomas Roseingrave.

Finally, should one become entranced by Scarlatti's delightful catwalk, there is a rarely encountered piece by the Bohemian composer Antonín Rejcha (1770–1836) from his 36 *Fugues*, op. 36, published in Vienna (1805). *Fugue Nine* is subtitled "On a Theme from Domenico Scarlatti." In it our musical cat, elderly and more reserved, is heard ranging a keyboard that extends to top F, before settling down, finally, with quiet cadential chords. The score, published by Universal Edition, is found in *Bohemian Piano Music from the Classical Period*, volume 2 (UE18583), edited by Peter Roggenkamp.

## Some contemporary components

It will come as no surprise to our loyal readers that, during my lengthy tenure at the Meadows School, Southern Methodist



Scarlatti, K. 208: tempo indication from microfilm

University, I required at least one 20th- or 21st-century composition to fulfill repertoire requirements during each semester of harpsichord study. Among the most admired of these pieces were the twelve individual movements of *Lambert's Clavichord* by Herbert Howells. These, the first published 20th-century works for the clavichord, are true gems, and equally delightful both to play and to hear. Issued by Oxford University Press in 1928, they are not widely available now, but I have been told that they may be obtained as an "on-demand print" from the publisher. Howells's own favorite of the set was *De la Mare's Pavane*, named for his friend, the distinguished poet Walter de la Mare. Indeed, it was a question about one chord in this piece that precipitated my first visit with the composer in 1974. Dr. Howells did not answer me immediately, but before we parted he took a pen in hand and drew in the missing sharp sign before the middle C on the second half of beat two in measure 24. That had been my concern, that missing sharp! Thus, I was relieved to have a correction from the only person who could not be doubted, the great man himself.

Other works recommended for investigative forays into this literature (works offering a great deal of good examples for the development of dynamic, articulate, and musical playing) include Rudy Davenport's *Seven Innocent Dances* (which I have dubbed the "With It" suite): *With Casualness*, *With Resolve*, *With Playfulness*, *With Excitement*, *With Fire*, *With Compositness*, *With Steadiness*—available in the *Aliénor Harpsichord Competition 2000 Winners* volume published by Wayne Leupold (WL600233); Glenn Spring's *Trifles: Suite Music for Harpsichord* comprising the miniatures *A Start*, *Blues for Two*, *Burlesque*, *Cantilena*, *Habanerita*, *Recitative*, and *Introspection*, lovely pieces indeed, as are Spring's more recent Bartókian miniatures: *Béla Bagatelles* (2011). Both sets are available from the composer (glennspring1@gmail.com). Finally, from the late British composer Stephen Dodgson, three movements of his *Suite 1 in C for Clavichord*: *Second Air*, *Tambourin*, and *Last Fanfare* (published by Cadenza Music in 2008) form a delightful group of pieces. Equally effective at the harpsichord, they have proven to be very audience-friendly.

## A May reminder

Do not forget Lou Harrison's centenary (May 2017), the perfect month in which to investigate the American composer's *Six Sonatas*, as detailed in Harpsichord News, THE DIAPASON, October 2016, page 10. ■

Comments are welcome. Please address them to [lpalmer@smu.edu](mailto:lpalmer@smu.edu) or, via post, to Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

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**Choral Music**

To our readers: This month's choral reviews are provided by Derek Nickels, who serves as the director of music for the Church of the Holy Comforter (Episcopal) in Kenilworth, Illinois. Dr. Nickels provides suggestions for the observances of the Ascension, Pentecost, Trinity Sunday, and Corpus Christi (*The Body and Blood of Christ*).

**Ascension**

**King of Glory, King of Peace, Harold W. Friedell. SATB a cappella, Alfred Archive Edition: H. W. Gray, AP.GCMR01761, \$2.25 (M).**

The mid-twentieth century and influential church musician Harold W. Friedell has set George Herbert's famous poem by the same name in this lengthy, but readily accessible three-verse motet for unaccompanied SATB choir. The long phrases throughout can be slightly challenging for a small choir, but the suspensions, dissonances, and resolutions throughout, and the counterpoint of the last verse, make this anthem very rewarding. The composition was awarded the anthem prize by the American Guild of Organists in 1941.

**Pentecost**

**Come Down, O Love Divine, William H. Harris. SATB and organ, Novello & Co. Ltd., NOV290470, \$2.50 (E).**

The venerable text by the Italian mystic Bianco da Siena (d. 1434) is effectively arranged by William H. Harris for organ and SATB choir. After the first verse for soprano (which could be assigned to a soloist) and organ accompaniment, the second verse is for four-voice choir and minimal organ accompaniment before modulating to the mediant for the third verse, scored for tenors and basses (and could be assigned to male soloists). The organ accompaniment reinforces the vocal lines throughout, including the optional descant for the fourth and final verse.

**Trinity Sunday**

**Holy, Holy, Holy!, arr. Tom Cleman. SAB and organ, Paraclete Press, PPM01635, \$2.20 (E).**

One of Trinity Sunday's famous hymns, "Holy, holy, holy! Lord God Almighty!" to the tune of NICAEA by John Bacchus Dykes and text by Reginald Heber, is arranged here for SAB choir, organ, congregation, and optional trumpet by Tom Cleman. The first and last verses work effectively for congregation and trumpet, but the interior verses are intended for SA (verse 2) and SAB (verse 3). The third verse breaks away from the familiar hymn tune to amplify the text before concluding with the final verse, which includes congregation and optional descant. The first and last verses for congregation can be reproduced and are included in the anthem.

**Corpus Christi (The Body and Blood of Christ)**

**Bread of Heaven, David Ashley White. SATB and organ, Paraclete Press, PPM00206, \$1.60 (M).**

The eloquent communion text by Josiah Conder (1789–1855) is beautifully matched with music by Houston composer David Ashley White. The mild dissonances found in the SATB choir part are well supported in the organ accompaniment, which creates a satisfying ethereal effect.

**Book Reviews**

**Buxtehude-Studien: Band 1, edited by Matthias Schneider with assistance from Jürgen Heering under the auspices of the Internationale**

**Dieterich-Buxtehude-Gesellschaft (IDBG). Bonn, Germany: Dr. J. Butz Musikverlag, 2015, 164 pages, soft-bound, in German, with numerous musical examples. ISBN 978-3-928412-18-6; €23, <http://butz-verlag.de>.**

"There can never be too much Buxtehude!" That was the one audience member's word of gratitude to Phillip Fournier, then organist of the Cathedral of the Immaculate Conception in Portland, Maine, after he had dazzled his listeners with a full hour of music by the seventeenth-century "Master of Lübeck" several years ago. "I couldn't agree more," Fournier replied with a grin. Many in that lunch-time crowd will have left with a new appreciation for the alternation of grandeur and charm that mark Buxtehude's free works for the organ, music composed, in the words of E. Power Biggs, "with an excellent, practical sense of how to make the organ sound."

In *Buxtehude-Studien* (Buxtehude Studies), a new German-language journal for which there will also surely never be too much Buxtehude, this musical genius (c. 1637–1707), too frequently identified as mainly a predecessor of Bach, at last gets his own scholarly forum devoted to articles and reports on all aspects of his life, music, and influence. Ton Koopman, head of the International Dieterich Buxtehude Society, proclaims in his *Geleitwort*, "A lacuna that existed for so many years, has now been closed."

The five substantial essays that comprise the bulk of the volume rework papers originally delivered at Buxtehude conferences in Lübeck (2011) and the Hague (2007). Pride of place goes to Koopman's essay celebrating the role of Johann Gottfried Walther (1684–1748), the Weimar organist and cousin of Johann Sebastian Bach, with whom only a fraction of Buxtehude's keyboard music would have survived. Walther, himself a gifted composer, once explained to a friend that he made copies of compositions by others (including, to our good fortune, at least 32 by Buxtehude) because he felt himself to be ungifted at improvisation. Koopman is at pains to refute the view of some that Walther added extensive ornamentation presumed to have been absent in the original. Comparing copies Walther made of works by contemporaries of

Buxtehude with their surviving originals leads Koopman to conclude that the ornamentations were absolutely Buxtehude's, not the addition of some "trillermaniac" copyist. Furthermore, he notes, the embellishments simply reflect musical practice in Buxtehude's day.

Next, in "Raum-Klang—Klang-Räume" ("Sound in Space and Spaces in Sound"), Matthias Schneider considers the role of pauses in Buxtehude's compositions for the organ, with examples, well printed, from BuxWV 139, 136, 137, and 155. Whether structurally indicated or simply invited, Buxtehude's pauses can be inserted as creatively as the player might wish, he suggests, sometimes to enhance anticipation of what will follow in a moment (as in the opening bars of many of his preludes), sometimes to take full measure of the acoustic bloom afforded by a room, or sometimes simply to enable the drawing of a literal or figurative breath.

The third essay, "Klingende Bilder: Konzept eines Konzerts" ("Sounding Images: Design for a Concert") by Ulf Wellner, presents in granular detail the planning of a visual and musical performance that was realized in Lübeck's Jakobikirche during the 2011 meeting of the IDBG. Point of departure for the project was Wellner's dissertation on title woodcuts for printings of choral music by Michael Praetorius (1571–1621). While a succession of the five chief woodcuts were projected on a large screen and narrated by the author, the music inscribed on each (or suggested by it) was to be performed by musicians stationed at various locations about the church. The woodcuts from *Musae Sioniae* and *Polyhymnia* are nicely reproduced in the article. Some readers may find to be overly precious the elaborate process of choosing the instruments and voices to employ, determining their appropriate placement within the performance space, and selecting the canons or motets to be played. But fastidious planning, with scholarly attention to all possible considerations, is of course the point of the 32-page article. No mention is made of how the event was received.

Christoph Wolff, in "*Passaggio und Finale in den Orgelwerken Dieterich Buxtehudes*," distinguishes two varieties of "Passaggio," i.e., the rapid,

single-voiced, often rhythmically free figures that open so many of Buxtehude's free compositions for the organ with the effect of an improvisatory flourish. He classifies such passages as "compact" when they proceed for only a few measures (as in BuxWV 150). Others are "extended," covering a dozen measures or more (as in BuxWV 151). A sub-group of the latter elaborate their thematic idea in an initial "pseudo-contrapuntal" section of the prelude that may give the effect of a segment all its own (as in BuxWV 142). Likewise, Wolff distinguishes two basic varieties of coda: the "abgesetzt" (free-standing) declamatory passage that builds to its own dramatic conclusion (as in BuxWV 138), and the "pre-finale" conclusion where one or more culminating passages precede a single emphatic final chord (as in BuxWV 150). He concludes by juxtaposing the last three measures of BuxWV 150 (known to Bach in the collection of his older brother, Johann Christoph) with those of BWV 550 (*Prelude and Fugue in G Major*) in order to suggest the degree to which Bach made use of the grammar of Buxtehude within his own innovative syntax.

In "Eine geniale Vaterfigur für Bach" ("An Inspiring Father-figure for Bach"), Albert Clement proposes Buxtehude to be the "learned musician" (a reference to the subtitle of Wolff's 2000 Bach biography) who motivated Bach to become the same. He argues that Buxtehude, the acknowledged master of the north German *stylus fantasticus*, should be honored no less for his mastery of the theological themes treated in his many chorales. Clement focuses chiefly on the composer's elaborate choral fantasy, *Nun freut euch, lieben Christen g'mein* (BuxWV 210), a work known to the very young Bach. Its 258 measures (spanning nearly a quarter of an hour in some performances) range far from the simple tune of Luther but repeat its most striking melodic material from time to time in new and surprising ways. Clement hypothesizes that each transformation references, in the character of its new form, a specific theological moment in the hymn's ten verses.

Three shorter articles follow the five main essays. Hans Fagius considers, first, Buxtehude's ties to Sweden, reminding us that Helsingborg, presumed to be the

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town of the composer's birth in Denmark, is today a city in Sweden. He notes that the Düben Collection of Choral works from the 17th century at the University of Uppsala includes 110 by Buxtehude, and that the Wentster Collection at the University of Lund holds several more. Fagius finds two 17th-century organs worthy of mention in connection with Buxtehude, both rebuilt (one first actually reconstituted) by Frobenius but still basically the work of Hans Christoff Frietsch, whom he cites as "Buxtehude's favorite organ builder during his time in Sweden and Denmark." The more accessible of the two instruments is located in the Art Museum at Malmö.

The two final pieces, originally published in 2014 editions of a local periodical in Lübeck, focus on organ projects for two of the important churches in town. In "Faszination Schnitger-Orgel," Konrad Dittrich reports on the plan to create a GoArt-style replica of the Arp Schnitger organ that had stood in the west gallery of Lübeck's cathedral before succumbing to flames in World War II. The recreated Schnitger would supplement three other organs in the *Dom*, chief among them a fine 1970s *Werk-Prinzip* instrument by Marcussen. The second article, by Arndt Schnoor and Konrad Dittrich, recounts the arguments advanced at a 2014 symposium on the future of the organs in the Marienkirche, where Buxtehude had presided as organist for nearly forty years, after succeeding Franz Tunder. Whether by their design or in their current condition, all three organs were assessed to be unsatisfactory in view of St. Mary's historic musical tradition.

A bibliography of nearly two hundred publications and dissertations pertaining to Buxtehude that appeared in the decade between 2005 and 2014, assembled by editor Matthias Schneider, concludes the volume—or almost concludes it. Too easily missed after a blank page near the end is Schneider's suitably appreciative review of Ton Koopman's *Opera Omnia*, his recording of the complete works of Buxtehude. This massive project, begun in 2005 and concluded in 2014, comprises 29 CDs: six for the organ works, three for harpsichord, three for chamber music, and no fewer than seventeen for the choral works. Included in the boxed set is the DVD of a film, titled *Live to be a*

*Hundred*, which documents a single year in the life of the tireless Koopman, tracing his activities as virtuoso organist, harpsichordist, conductor, teacher, and scholar.

If the quality of *Buxtehude-Studien*, Band I, is any indication of what we can expect in the future (the editors invite submissions!), academic libraries that support a music program will certainly want to consider subscribing. And of course the new journal should be of no less interest to individuals for whom "there can never be too much Buxtehude."

—Anton Warde  
Cape Elizabeth, Maine

**New DVDs**

**A Shropshire Idyll, Thomas Trotter. The organ of St. Laurence's Church, Ludlow. DVD video and audio CD, Regent REGDVD002. Total performance time 74:19 (DVD)/73:00 (CD) Available from [www.regent-records.co.uk](http://www.regent-records.co.uk), [www.ohscatalog.org/thtrshid.html](http://www.ohscatalog.org/thtrshid.html), [www.naxos.com](http://www.naxos.com), \$25.00.**

*Concerto in B-flat Major*, op. 4, no. 2, George Frederic Handel; *Three Dances* from the 16th, 17th, and 18th centuries; *Trumpet Voluntary in D Major*; William Boyce; *Sonata in G*, op. 28, Edward Elgar; *Fourths, Mostly*, Michael Nyman; *Crown Imperial*, William Walton.

St. Laurence Church is a parish church in the Diocese of Hereford, the Province of Canterbury, in the section of England known as "the Midlands." It has been called "the Cathedral of the Welsh Marches," an area along the border between Wales and England in the United Kingdom. The counties of Shropshire and Herefordshire are included in this area that adjoins the boundaries of Wales. St. Laurence is a very popular free tourist attraction and regularly enjoys some 70,000 visitors each year.

Sitting atop the hill around which the medieval town of Ludlow grew, the first church was established by the Normans in the eleventh century. The church was rebuilt and expanded in 1199, and further major work began in 1433 and continued until 1471 with the rebuilding of the nave, tower, and chancel areas. At this time the tower was constructed in the Perpendicular style, which was

beloved in England in the late 15th century. The poet A. E. Housman, best known for his cycle of poems *A Shropshire Lad*, also wrote a poem titled *The Recruit*, which repeatedly mentions this very tower. The ashes of Housman are interred in the church grounds, and a stump of a cherry tree, planted in his memory, marks their location.

This building, rich with tradition and furnishings, had as its first instrument an organ by the Swiss builder John Snetzler (1710–81). This organ was made possible through the generous gift of the First Earl of Powls, Henry Arthur Herbert. It was installed in 1764 at a cost of £1,000, at that time the most expensive organ of its day, being located in a church that had grown with its royal reputation of status and wealth. The church had a great tradition of music making; there is a complete record of organists dating back to Edmund White in the year 1473. The organ's original location was in the gallery beneath the tower, but it was moved in the nineteenth century. Snetzler's three-manual, 19-stop organ stayed remarkably unaltered for more than 90 years, except for the rebuilding of the case pipes and the addition of a pedalboard and pipes by one Joseph Walker in 1837.

The first major change came about via the firm of Gray & Davison, with the moving of the original case and the Snetzler pipework to the north transept where it resides today. This instrument served for more than a century; it was then restored again in the 1980s by Nicholson & Co., Ltd., of Malvern. Of the original nineteen stops by Snetzler, twelve of them still remain in their original places, with seven stops in the Great, two stops in the Swell, and three stops in the Choir. The organ is now an instrument of 59 stops over three manuals and pedal, with a compass of 56/30.

Thomas Trotter, along with the instrument, is the star of this recording. Trotter delivers with an astounding virtuosity that is always in the service of the music and is never presented as a vehicle only for shallow display. With musical clarity, buoyant tempos, impeccable technique, and truly exciting interpretations, there is no doubt that Trotter is one of the finest concert organists of all times. This entire program, played from memory, is absolutely stunning and enchanting.

Here is the wonderful benefit of having a DVD/CD combination. Listen to the CD recording over and over, and then as you watch the DVD you have the feeling that you are being given a personal recital by Trotter. You are virtually seated with him at the console while you watch the video.

Special mention and congratulations go to the director of the DVD, Gary Cole from Hark Pictures. The DVD really sparkles. Its seamless editing lets you watch Trotter's performance, with tastefully interspersed video of the organ, the church, and its furnishings, and also the town of Ludlow.

This recording was made over a two-day period in August of 2012, with the video filmed of the church and town in April and then again in September, and interview material with Thomas Trotter recorded in September and October of 2012.

The CD runs 73 minutes in length; the DVD is slightly longer at 74:19 and includes some very fine extra features. The extra material on the DVD includes Trotter talking about the music that he plays on this recording, and Shaun Ward, the director of music at St. Laurence's Church, giving a stop-by-stop tour of the tonal resources.

The program played is varied and wide ranging, including a brilliant arrangement by Trotter of the *Concerto in B-flat Major*, op. 4, no. 2, by George Frederic Handel, three dances from the 16th, 17th, and 18th centuries, and music by William Boyce, Edward Elgar, Michael Nyman, and William Walton. We also have the tune of the *Holsworthy Church Bells*, played on the carillon of the St. Laurence Church by Trotter, in a piece by Samuel Sebastian Wesley.

Along with this superb CD and DVD comes a 16-page booklet that gives comprehensive and interesting program notes about the music, an essay on Alfred Edward Housman and his connection to the town of Ludlow and to St. Laurence Church, and an article on the organ. For those of us who used to love reading the record jacket notes on the back of long-playing vinyl records, this booklet is a real treat! There is a complete specification of the organ, including details on which stops are from the various periods of the organ's existence, from John Snetzler, Joseph Walker, Gray & Davison, and finally Nicholson & Co.

As a reviewer I have enjoyed this recording and this DVD over and over again, and you will also. What a truly great achievement. Here is a video that you can enjoy, and introduce to your non-organist friends, who will be equally captivated.

—David Wagner  
Detroit, Michigan

**New Organ Music**

**6 Fugues for Keyboard, George Frederic Handel, edited by Christopher Hogwood. Ut Orpheus ES48, €19.95. Available from [www.utorpheus.com](http://www.utorpheus.com).**

The *Six Fugues or Voluntaries for Organ or Harpsichord*, published in London by Walsh in 1735, are very well served by several good modern editions. But far less well known is the manuscript version made of them by Gottlieb Muffat, organist of the imperial Viennese court, who copied both them and also Handel's eight suites for harpsichord (*Suites de pieces pour le clavecin*) of 1720. Muffat added a large number of ornaments and made several small alterations to Handel's original score. A quick glance comparing any page of this modern edition of the Muffat manuscript with one of the other editions in regular use will reveal the extent of the additions; other

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manuscripts copied by Muffat that contain pieces by Froberger are also bristling with ornaments, and indeed, some of the printed sets of preludes and fugues in the church tones by his contemporaries—for example, Octavian Panzau—mention in their introduction that ornaments should be added in the manner of Herr Muffat.

The subtitle reads: “Mises dans une autre apparence pour la facilité de la main,” which refers to the improved layout between the staves and the clarification of part-writing. Muffat’s manuscript is also on two staves but utilizes C clefs (despite his acknowledging in the preface to the *Componimenti Musicali* of 1739 that the use of so many clefs proved too challenging for many players), whereas Walsh’s printed edition uses only the treble and bass clef, as is the practice today. Of great assistance is a thorough discussion of the complex ornaments and the signs used to facilitate their execution, including a facsimile of Muffat’s tables from his publications of 1726 and 1739 (which offer examples of how to play the ornaments but do not name them, unlike contemporary tables across Europe). By playing the many added ornaments, the player may well have to reconsider the appropriate tempo, so as to ensure that they can be heard with clarity as an essential decoration either melodic or rhythmic. The difference in interpretation according to Muffat of the wavy line sign, commencing on the main note (the usual continental form) from how it was customarily performed in England, where Handel originally published these pieces (where it commenced on the lower auxiliary and was called a Beat), should be borne in mind.

In this manuscript Muffat adopts a different order from the Walsh print and various manuscripts, but as in his own manuscript collections of 32 ricercars, 19 canzonas, and 24 toccatas and capricci (all published by Diletto Musicale, Doblinger), there is no attempt to follow the order of the church tones.

In addition to the discussion on Muffat’s ornaments, the introduction contains an excellent commentary on the probable origins of this manuscript collection and its use of clefs as well as discussing the revised order of the pieces. There are also comments on Handel’s extensive borrowings from Muffat’s pieces and on other works by Handel in which some of these fugues appeared; several were recycled by the composer in various forms.

The extensive critical commentary provides details of the sources, and a comprehensive list of textual variants between Muffat’s manuscript and other sources of these fugues makes fascinating reading. Muffat corrected most misprints from the 1735 print, yet others remain, and rather intriguingly some of Muffat’s writing introduces serious grammatical errors! This important edition should be examined carefully by all keyboard players who perform these fugues.

—John Collins  
Sussex, England

**Eight Sketches for Organ, Sets 1, 2, and 3, James Aylward.** AlcazarAudio-Works.com, 2014.

For organists and congregations who enjoy the sound of chant, James Aylward’s compositions based on various Gregorian chants will provide much satisfaction. Derived from the composer’s richly lived chant experience as a Catholic priest and former diocesan music director, Aylward offers in these three sets 24 chant-based pieces exquisitely crafted for the organ.

Stylistically, three major emphases capture the listener’s attention—voice,

color, and melodic manipulation. First and foremost is the influence of the *voice*. As these compositions are derived from Gregorian chants, essentially monophonic vocal music, their performance demands a cantabile or singing style, and should be approached with nuance, flexibility, and with legato, as a good singer would do. This holds true, especially in those pieces in which a solo-register color is indicated for either manuals or for the one piece that features a solo line in the pedal (*Sostenuto*, Set 3).

Another influence heard throughout all the pieces is a late 19th- and early 20th-century French style, not only in terms of structure, but in the means by which *color* is embraced. Statements of chants within an individual piece specify a particular color on various manuals, and introductions and interludes often use accompaniment that accentuates either the lower or higher side of a particular manual. The composer envisions tonal variety on organs with three to five manuals with pedal (only one work specifies two manuals and pedal). Each piece indicates the desired registrations to use at the beginning along with manual designations. Clearly the organ at the composer’s disposal is not the reality of most organists, but I do believe that with some cleverness, one can still enjoy these pieces if color and variety is the goal on any organ!

The third influence of these compositions, and perhaps the most interesting, is Aylward’s use of *melodic manipulation*. Often, what begins as a straightforward introduction of the chant evolves into something rhapsodic, with a portion of the chant continuing with improvisation. These moments are brief, only a few measures, but their effect is entirely fresh. In a few works, the use of an occasional altered note provides considerable attention (*Ostinato—Condite Alma Siderum*, and *Siciliano—Divinum Mysterium*, Set 1). Still in other pieces, the chant melody is given a new rhythmic identity, which provides a modern feel to the listener, as in *Voluntary*, Set 1, and *Piece for the Pasch*, Set 2, which uses the Easter Vigil Alleluia in a new rhythm matched with *Ad Regias Agni Dopes* in a traditional style, *Ceremonial Piece—Veni Creator*, in which a fughetto passage in the middle section is later used with the chant tune in the pedal, and *Toccata on Te Deum*, Set III.

The three editions are very legible and seem to be copies of computer-generated scores. Sets 2 and 3 have brief comments from the composer about the pieces that “will provide in English the gist of each of these Latin texts.” These collections are intended for liturgical services and useful for recitals; however, it would be of interest to discover if these pieces, which truly deserve to be heard, will find a welcome in non-liturgical churches.

—David Troiano  
St. Clair Shores, Michigan

### New Handbell Music

**Amazing Grace (My Chains Are Gone), arranged for 3–5 octaves of handbells with optional 8 handchimes by Joel Raney.** Agape (a division of Hope Publishing Company), Code No. 2683, \$5.25, Level 3- (D-).

The music, written by Chris Tomlin and Louie Giglio, incorporates Newton’s classic hymn “Amazing Grace.” This arrangement has Celtic overtones that add to the brilliance of a fiery rendition that will surely inspire and thrill both the ringers and the listener. Also available are choral arrangements for SATB, SAB, and two-part mixed. This handbell setting can serve as the accompaniment to the anthems.

**God Is Here!, arranged for 3–5 octaves of handbells by Joel Raney.** Agape (a division of Hope Publishing Company), Code No. 5791, \$4.50, Level 2 (M-).

Fred Pratt Green’s hymn text is given a grand new musical treatment by Joel Raney. Featuring not only handbells, this piece is made grander by the use of SATB voices and piano accompaniment, with optional organ, brass, and unison choir. Putting these musical forces together will result in a stirring exaltation of praise. Conductor’s score Code No. 5791B, \$24.95.

**His Eye Is on the Sparrow, arranged for 3–5 octaves of handbells with optional 3–5 octaves of handchimes, with flute, synthesizer, and percussion, by Joel Raney.** Agape (a division of Hope Publishing Company), Code No. 2792, \$4.95, Level 3- (M).

This nostalgic gospel favorite by Charles H. Gabriel is brought to light in a fresh way for the bell idiom. The optional parts only add to the charm of this piece. Instrumental parts, conductor’s score, flute, synthesizer, and percussion, 2792P, \$15.00.

**God Reigns, Let Earth Be Glad, hymn arrangements for handbells, 2 or 3 octaves, CGB996, 3, 4, or 5 octaves, CGB997, \$39.95, compiled and arranged by Sandra Eithun, Bill Ingram, Kevin McChesney, Cathy Moklebust, and Anna Laura Page.** Choristers Guild, Levels 1, 1+, and 2 (E – M-).

This reproducible collection includes accessible hymn arrangements by five outstanding composers. Published in compatible editions for 2 or 3 octaves and for 3, 4, or 5 octaves, both editions are

suitable for festivals and other massed ringing events. The collection will be excellent for developing choirs as well as more experienced groups that need music they can learn quickly. Titles include *Blessed Assurance*, *Christians*, *We Have Met to Worship*, *Fairest Lord Jesus*, *Lamb of God*, *Most Holy*, and *This Is My Father’s World*.

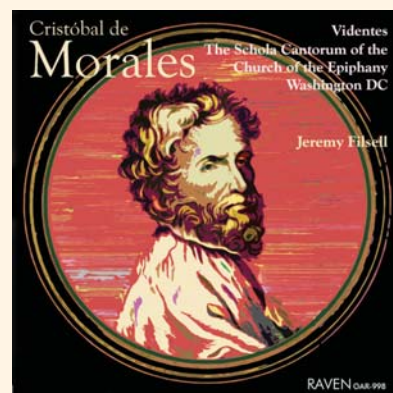
**Two Short Classical Pieces, arranged for 2 or 3 octaves of handbells or handchimes by Bob Burroughs.** Choristers Guild, CGB998, \$4.95, Level 2 (E+).

The two classical pieces are by Christoph Willibald Gluck and Carl Bohm. The Gluck piece is the lovely *Arioso* from the opera, *Orpheus and Eurydice*, and the Bohm piece is titled *Praeludium*, and subtitled *Reflection*. Both pieces are quite short (two minutes each) and could easily be coupled together. The first piece ends in G major, the second in C minor, with nice contrast between the two.

**I’ll Fly Away, arranged for 3–5 octaves of handbells with optional 3–5 octaves of handchimes, by Cathy Moklebust.** Agape (a division of Hope Publishing Company), Code No. 2773, \$5.50, Level 3- (D-).

Albert E. Brumley’s well-known country gospel song is given a variety of colors and techniques with simple melodic lines and harmonies, random ringing, and LV (let vibrate). The use of handchimes is optional, but they will greatly enhance the gentle feel. This arrangement would make a beautiful addition to services or concerts of remembrance, memorial, hope, or peace.

—Leon Nelson  
Vernon Hills, Illinois



### NEW! Mass & Motets

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Videntes, the superb schola cantorum of the Church of the Epiphany, Washington, DC, led by Jeremy Filsell, sings a Mass and motets of Cristóbal de Morales (1500-1553). The Morales Mass is based on a song, *Mille Regretz*, by Josquin des Prés. Filsell plays three organ pieces by Antonio de Cabezón, including one based on a tune by Josquin, on a portable built for Epiphany in 2014 by Orglarstvo Škrabl of Slovenia. **Raven OAR-998 \$15.98 postpaid worldwide**

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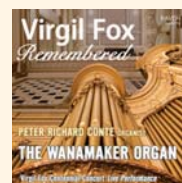


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## Swing, style, and stops

The Museum of Science in Boston is a venerable institution housed in an imposing building at the head of the Charles River Lagoon. It spans the river between Boston and Cambridge and is easily recognizable from almost any angle because of the distinctive profile of the Hayden Planetarium near the Boston end. As you enter the museum's main lobby, before you reach the admission desks, you encounter a simple and elegant exhibit offering an eloquent statement of a fundamental truth, the rotation of our planet, the Foucault Pendulum.

The first such eponymous pendulum was introduced by French physicist Léon Foucault in Paris in 1851, a heavy bob suspended by a long cable that swings back and forth over a circular field. A row of pins or markers is set up around the perimeter of the space. As the earth rotates under the pendulum, the markers are knocked over, demonstrating the motion. The length of time for completion of the circle varies depending on the latitude; there is a complex series of equations that define that phenomenon.

In Boston, the circular field is a mosaic representation of an Aztec calendar with the Sun God in the center, and the cable suspending the bob is five stories high. I haven't visited the museum for many years, but as grade-school student, and later as the father of two children, I've been there many times and was always impressed by the grandeur of the motion. It takes more than ten seconds for the pendulum to complete each passage (one chimpanzee, two chimpanzee, three chimpanzee . . .). It's ominous, it's majestic, it's mesmerizing, and it's inevitable. I loved it whenever I happened to be there within range of a peg being knocked over. Standing there for forty or fifty swings seemed like an eternity, and there was a little thrill when the pendulum bumped a peg enough to wobble it, and then returned to finish it off.

I find it strangely reassuring to have that visible proof of the earth's rotation, as if the endless procession of sunsets and sunrises wasn't enough.

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It's around fifty-five years since I first saw the Foucault Pendulum, and over that same period, I've witnessed and

participated in a pendulum motion of even grander amplitude and period. The history of the pipe organ has swung back and forth in a repetitive arc. In rough terms and broad strokes, the introduction of electric and pneumatic actions in pipe organs in the beginning of the twentieth century led to the renaissance of the ancient, classical styles of organ-building, which in turn led to the current reawakening of interest in symphonic, expressive instruments, and the styles of playing they engendered.

When I was a student at Oberlin in the mid-1970s, we celebrated the installation of a large new Flentrop organ. It's still a gleaming centerpiece of the campus, painted lovely hues of red and blue, with generous gold enhanced elaborate moldings. It's an ideal vehicle for the music of the Baroque era and before, and it was a privilege to have access to an instrument like that for lessons, practice, and study. As we celebrated that organ, the Skinner/Aeolian-Skinner organ in Finney Chapel was moving into its golden years. Freshmen used it for some lessons, and I played my freshman jury on it, but it was not a high priority for the conservatory, and its condition was deteriorating. It was replaced in 2001 by a new 75-rank instrument built by C. B. Fisk, Inc., following the tradition of Cavallé-Coll.

During my time as a student, and for six years following, I worked for Jan G. P. Leek in Oberlin. He was the organ and harpsichord technician for the Conservatory of Music for the first few years of my time with him, and then left the school to establish his own firm on the outskirts of town. He's a colorful guy, and a first-generation Hollander who came to the United States in the early 1960s to work for Walter Holtkamp. In the summer of 1977, following my junior year, he was engaged to assist a crew from Flentrop installing the new three-manual organ for Trinity Cathedral in Cleveland, Ohio.

That was a dream summer for a fledgling organbuilder. I was thrilled to be part of that project, working high on the scaffolding, hoisting magnificent case pieces to the ceiling of that great vaulted church. I was young and strong (oh, for a taste of those days!), and in the thrall of the art that would dominate my life.

There was one grueling, stifling day when we hoisted the 16-foot tin façade



Lynnwood Farnam's console (in storage), Casavant Opus 700, Emmanuel Church, Boston, Massachusetts

pipes into the organ case. As we were leaving at the end of the afternoon, we turned to admire our handiwork, and I was moved to tears as the late afternoon sun poured through the rich stained glass windows, flooding the façade in blue and red light.

That project started when the organ was delivered to the sidewalk on Euclid Avenue in shipping containers on the back of semi-trailers. The shipment had come across the Atlantic from Rotterdam and up the St. Lawrence Seaway to the Port of Cleveland on a ship aptly named *Calliope*. We had a powerhouse of a day hauling the instrument, piece-by-piece and crate-by-crate, up the many steps from the sidewalk into the cathedral. I was a naïve organ guy at the time, twenty-one years old, bearing the weight of magisterial knowledge, but I knew enough to take notice of a box of pipes I was carrying marked "Celeste." Hmmm. A little later, there were bundles of swell shutters. Again, hmmm. The pendulum was swinging. Never throw out a necktie.

## Where's the beef?

Except for the nine years I spent in Ohio, I've lived in Boston all my life, as my family has since before the American Revolution, so it was quite a step when Wendy and I moved to Greenwich Village in Manhattan four years ago. We've had a wonderful time building our new life in the city, and an important part of the excitement is our new membership at Grace Church, a grand Episcopal church on lower Broadway, kitty-corner from our building. I was first introduced to Grace Church in 2008 when I was asked to list the church's 1961 Schlicker organ for sale through the Organ Clearing House. The Schlicker was a double organ: the main instrument was in the rear gallery with tall pedal towers reaching up on either side of the rose window, and the smaller chancel organ was in side chambers. The organ was playable from two identical three-manual consoles.

As I surveyed the organ, I realized it was something of a house of cards. Although the gallery case looked grand enough, it turned out that the organ actually crouched—covered—near the floor of the gallery under the rose window. The Pedal towers each contained five large pipes, only those five pipes. There was a thin plywood panel immediately behind the pipes. It reminded me of the 1984 advertising campaign for Wendy's™ hamburgers that had a little old lady squinting at a competitor's burger, and barking "Where's the beef?"



Setter panel for Chancel Crescendo, Grace Church, New York City, Skinner Opus 707 (photo credit: Steven Lawson)

Though the organ was only 47 years old, many of its pipes had fallen in on themselves and lost their speech. The collapse of the largest façade pipes was so pronounced that we feared the supporting hooks were in danger of failure. In the interest of public safety, and because there was no other place to store them in the building, we turned the pipes upside down and lashed them to the racks with ropes. It sure was strange looking, but they didn't fall!

The Schlicker organ was replaced in 2013 with a new organ of 87 ranks by Taylor & Boody, a joy to all who play and hear it, and a meaningful boost to the life of the congregation. It's an extraordinary organ because it includes all the features of the finest classically inspired mechanical action organs, including brilliant, balanced choruses, colorful reeds, gorgeous casework, and a strong presence in the room. But it's a big departure from Taylor & Boody's usual vocabulary, as it has a detached console, organ cases on both sides of the chancel, Solo and Pedal divisions in the remote chamber near the chancel, high-pressure reeds, and even an antique 32' Double Open Wood Diapason, a hangover from the earlier Ernest M. Skinner organ in the rear gallery. There's a tunnel full of tracker action under the floor of the chancel connecting all those rooms, and a sophisticated electric stop action with solid-state combinations.

The Schlicker organ followed a succession of instruments by Skinner including a four-manual, 89-rank double organ (gallery and chancel) built in 1902, a four-manual, 84-rank chancel organ built in 1912, and a four-manual, 48-rank gallery organ built in 1928. The 1928 project included a spectacular new four-manual chancel console with 167 knobs, 70 tilting tablets in two rows, five expression pedals, and two crescendo pedals.

## Passing batons

The Grace Church Skinner organ in its final form was one of the great masterpieces of a great master. By contemporary

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The console of Skinner Opus 707, Grace Church, New York City (photo credit: Steven Lawson)



Flentrop organ, Trinity Episcopal Cathedral, Cleveland, Ohio

accounts, it was immensely colorful and powerful. Study the specifications ([www.nycago.org/Organs/NYC/html/GraceE-pis.html#Skinner707](http://www.nycago.org/Organs/NYC/html/GraceE-pis.html#Skinner707)) and you can imagine the range of expression possible, not only because of the multiple expression enclosures, but the sensitive and creative array of stops. For example, there were twelve 16' flue voices between the two Pedal divisions, many of them borrowed from manual stops that were under expression. What a wealth. The massive chancel organ had two choruses of Trombones in the Pedal, one borrowed from the expressive Solo, which included an exceedingly rare 10 $\frac{3}{4}$ ' Trombone. Wow! The Chancel Swell had ten 8' flues. There were a total of 32 ranks of reeds, and twelve 8' Diapasons scattered about six manual divisions. That'll do you. That's just a quick list of highlights of the content of that monumental organ, but there's another fact about its creation that piques my curiosity.

Ernest Mitchell (1890–1966) was the organist at Grace Church from 1922 until 1960. The final rebuild of the Skinner organ happened on his watch, and it's fair to assume that he had plenty to do with its tonal design. Mitchell's great and good friend was Lynnwood Farnam, the genius organist who was central to the creation and development of the "symphonic style" of organ playing. I imagine that Mitchell and Farnam spent many evenings together discussing the special features of that organ, especially the details of the console.

Years ago, I got to know another console that had been designed by Farnam, that of the massive double 1912 Casavant organ (Opus 700) at Emmanuel Church on Newbury Street, Boston, where Farnam served briefly as organist. I was studying the instrument in 2002, as it was being offered for sale, and was fascinated by the ornate and intricate console,<sup>1</sup> which was festooned with unique gadgets that could only have been requested by an organist of Farnam's sophistication.

Here are a few examples:

- Swell octave couplers to cut off 2' stops
- other manual 2' and 16' stops not to be cut off by octave or sub couplers
- one piston "throwing off" all manual 16' stops, as well as Quint 5 $\frac{1}{2}$ ' and Tierce 3 $\frac{1}{2}$ '
- one piston throwing off all sub couplers.

All this in 1912.

The 1928 console of the Grace Church Skinner is preserved in the church's music office, and it's easy to pick out a couple features that could well have come from Farnam's fertile symphonic imagination. There are two crescendo pedals. Above that for the Gallery organ, there are two toe pistons marked "Regular" and "Orchestral." But the Chancel crescendo was a real tour-de-force. Concealed in a drawer under the bottom manual, there's a "User Interface" crescendo setter, a semi-circle of electrical plugs neatly labeled with the names of stops and couplers, and an array of wires bearing tags that identify the positions of the Crescendo pedal. The organist could create his own setting while seated at the console—in 1928! Sadly, the original "guts" of the console were removed, so there is no record of the content of those crescendo settings. Happily, the console was returned to Grace Church as a gift following the death of its subsequent owner.

Another feature that could well have come from Farnam is the expression selector switch to the right of the music rack that allows the organist to assign the various expression enclosures to specific expression pedals. That and the programmable crescendo are precursors to some of our most complex modern consoles.

From 1920 until his death in 1930, Lynnwood Farnam was organist at Church of the Holy Communion on 6th Avenue at 20th Street, just over a mile from Grace Church. His proximity with Ernest Mitchell surely enhanced that friendship. Farnam was also head of the new organ department at the Curtis Institute of Music in Philadelphia, where his influence spread quickly. His students included people like Ernest White, Carl Weinrich, and Alexander McCurdy.

Ernest White studied with Farnam and went on to an illustrious career including a fruitful tenure at St. Mary the

Virgin in New York City. He played over 1,000 recitals, was a champion of new music, and released the first recording of Messiaen's *La Nativité du Seigneur*. In addition to his career as an organist, he was also tonal director for M. P. Möller, designing and supervising the installation of many new organs.

Carl Weinrich was organist and choir director of the chapel at Princeton University for 30 years. He also taught at Westminster Choir College and Columbia University. He championed contemporary music by playing premieres or early performances of works such as Vierne's *Symphony VI*, Samuel Barber's *Prelude and Fugue in B Minor*, and Arnold Schoenberg's *Variations on a Recitative*. And in the 1950s and 1960s, he was at the vanguard of the rebirth of the classic organ, recording the organ music of Bach on Holtkamp organs.

Alexander McCurdy was one of the first graduates of Lynnwood Farnam's organ class at Curtis, graduating in 1931, just after Farnam's death, and was head of the Curtis organ department from 1935 until 1972, and concurrently at Westminster Choir College. McCurdy passed his devotion to the symphonic organ on to his students, many of whom later participated in the 20th-century renewal of interest in the classical organ. His incredible roster of students included Richard Purvis, David Johnson, David Craighead, James Litton, John Weaver, Keith Chapman, Gordon Turk, and Joan Lippincott, who joined the faculty at Westminster at McCurdy's invitation. Lippincott will soon be honored by the American Guild of Organists for her lifetime of service to the organ and its music. That's a big chunk of the history of the 20th-century American pipe organ in a nutshell.

§

Ernest Mitchell's tenure at Grace Church ended in 1960, and the Schlicker organ was installed there in 1961. I haven't dug into that history yet—when I do, I'll come back to report. But I can only imagine that it would have broken Mitchell's heart to see that magnificent instrument replaced. The irony is increased by the temporary nature of the Schlicker. Grace Church's architecture is Gothic in style, but the walls and vaulted



ceiling are made of plaster, which is less advantageous acoustically than stone. With low wind pressure and an emphasis on upperwork rather than fundamental tone, the new organ never had the power for real presence in the room.

The swing of the pendulum is clear in the history of the three most recent organs at Grace Church. The mighty, innovative, symphonic masterpiece by Skinner was replaced by a neo-Baroque instrument, so much the style of day in the early 1960s. The present instrument by Taylor & Boody is the modern statement of a heroic pipe organ in that venerable sanctuary. It includes the best features of both previous organs, with the clarity and presence for playing Baroque literature, and the lungs and flexibility to play the most complex Romantic literature.

Renovating Skinner Opus 707 would have been a huge undertaking in 1960, both technically and financially. Many similar organs, notably the Skinner in Finney Chapel at Oberlin, were renovated by Aeolian-Skinner, which converted them in the neo-Baroque style. It was not stylish to restore a symphonic masterpiece in 1960. If the Skinner had not been replaced, we wouldn't have the Taylor & Boody, which is a magnificent statement of 21st-century organ building. But the inner me would sure love to take that Skinner for a spin. . . .

#### Notes

1. The Emmanuel Church Casavant organ was sold to a musical museum in China. More than 15 years after it was shipped to China, it's now being prepared for renovation and installation by Rieger.

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## On Teaching

### Clavichord II

Last month's column ended with a description of the fretted clavichord, a clavichord in which for at least part of the compass some adjacent pitches are grouped onto the same strings as one another. This practice has some musical implications. The most important compositional implication of fretting on clavichords is that certain groups of notes cannot be expected to sound together. On a very early clavichord that has some notes grouped in fours, there are even minor thirds that cannot be used as harmonic intervals. Designers of instruments have always worked with an awareness of what was going on in the musical culture as a whole, and the choices about what notes to group together were made, like tuning choices, in sync with what composers and performers needed or wanted. If the four notes grouped together were B-flat, B, C, C-sharp, then the minor third that was lost would be B-flat to C-sharp (D-flat). This interval was not likely to be used anyway in the era of meantone tuning: composers had already accepted that limitation because of the various perceived advantages of that tuning. Over the years, composers began to wish to use more intervals and to use them more freely and flexibly. That led both to the development of more flexible tuning systems and to the evolution of clavichord fretting towards, at first, smaller groupings, and then no fretting at all. On a fully unfretted clavichord, common in the mid- to late-18th and early 19th centuries, you can play any or all of the notes together you may wish, as on any harpsichord, piano, or organ.

A fretted clavichord has the following features, some of which may be considered advantages—ones that were lost, as time went on, in exchange for the flexibility of the unfretted instrument. It has fewer strings than an unfretted clavichord with the same compass, and therefore needs less work to tune it. Since the fretting—in particular, how far apart the tangents playing different notes on the same strings are placed—determines some of the details of the tuning, the amount of judgment about temperament that a tuner must make is reduced. However, the possibility of tuning the same instrument in different temperaments from one time to another is also reduced.

There is an interesting tie-in there with the organ. Any harpsichord or piano can be retuned to any temperament whatsoever quite easily as part of a normal tuning. In fact, with a harpsichord, changing temperament is not an added bit of work at all in the grand scheme of things, since you have to retune the whole instrument frequently anyway. Re-tempering



Mid-eighteenth-century clavichord

an organ is, like re-tempering a fretted clavichord, a long, involved, difficult project, not often undertaken.

Because they have fewer strings, fretted clavichords are smaller and lighter than unfretted ones. This was, and still can be, an advantage wherever space was limited and an advantage for travel. Smaller instruments tend to be louder than larger ones, and also to have a more pungent, intense sound that is often perceived as having more “character.” That concept is subjective and also subject to considerable variation in individual cases.

The existence of this kind of fretting had a particular limited but important influence on keyboard-playing technique that can be used in teaching. We have seen that on a fretted instrument some notes cannot be played together. However, it is entirely possible to play those notes in quick succession, in either direction or in any order. Practicing playing two notes that are bound together on one string both promptly one after the other and cleanly is good training for clean, accurate, precisely timed playing in general. If you have access to a fretted clavichord, find two adjacent notes that use the same strings and try a few things with those notes. First play them back and forth in succession with one finger. The effect will be generously detached. Then switch to a non-disjunct fingering, but still play them detached. Then try making them closer and closer to legato, and also faster and faster in alternation. This will converge on being a trill. You will hear clearly if you violate the autonomy of the two notes by trying to play one before you have released the other.

But in sketching out that exercise I am getting a little bit ahead of myself. That is because of one feature that distinguishes the clavichord from all other keyboard instruments. At any other sort of keyboard instrument, the act of moving a key down from its resting position will always and inevitably cause the instrument to produce its sound. On harpsichord and organ, the pressing of

a key will give the full normal sonority, regardless of anything whatsoever about how that pressing is done or who is doing it. It need not even be a human: ask Scarlatti's cat. On the piano, a deliberate effort to push the key down slowly will give very little volume, perhaps even none. But no particular skill, technique, or experience is necessary to push a key down and make a note sound. On the clavichord, it is entirely possible to press a key down and get, not a musical note, but rather a sort of funny clicking or spitting noise. As with string or wind instruments, there is a particular technical requirement that underlies the basic act of getting the instrument to produce musical sound. A description of that technique can be elusive, partly because it seems to feel and act rather differently from one clavichord to another. The gist of it is that since the key—really, the tangent—remains in contact with the string while the string is sounding, the finger pressure on the key has to start out right and remain right. If it wavers, the tangent is likely to rebound briefly from the string and then damp the sound or fail to make the sonority happen in various other ways.

There are five clavichords on which I have done a lot of practicing over the last several years. On one of them, a modern-built instrument that deviates a fair amount from historical practice, it is fairly easy to produce real tone. Only by violating in a pretty extreme way some of the technical imperatives that I will mention below can you make the instrument not give a legitimate basic sound. On at least two of the others, including an instrument built in the eighteenth century, I have to focus very intensely and do everything right that I possibly know how to do right in order to get consistent basic sound. As I mentioned briefly in a recent column about the fifth finger, even then I have recurrent trouble making a beautiful, full sound with the fifth finger of either hand. (And I am a pretty adept keyboard player with a tremendous amount of experience with clavichord in general and with these particular instruments.)

Most of the time, the more firmly you play, the easier it is to get legitimate tone out of a clavichord. However the sound that you get by playing hard enough to be certain of a real and sustained tone is not often the most beautiful sound that the instrument can make. Furthermore, needing to play firmly all of the time restricts the expressive use of dynamics. (It might also tend to throw the pitch of notes off.) More useful is this: the farther out on the keys you play, the more likely you are to produce real sound. Playing at the outer edge of the key also increases rather than limits control over every aspect of the sound, including dynamic nuance. Tone production is also aided by keeping the hand relaxed and by using hand positions that permit playing the keys from above, not from the side. All of these things are good and

useful in organ and harpsichord playing as well. But in those contexts they only increase control over the subtleties of attack and release sounds. On the clavichord they are necessary for basic tone production. This is probably the essence of why the clavichord has always been considered a good practice and preparation instrument. It requires you to do, and therefore reinforces your awareness of doing or not doing, things that are very good but not as obvious in playing other instruments.

### Acquiring my first clavichord

I had never actually played a clavichord, not even individual notes, before the day when I took delivery nearly 35 years ago of the first clavichord I ever owned. The instrument was a small late-Renaissance style fretted clavichord with a wonderful dry resonant sound. I still have it, and it is still a favorite of mine. Not surprisingly, as I tried to play it that day I had no idea what I was doing. And that lack of any idea manifested itself in my not being able to get a real musical sound or, on some notes, a recognizable pitch from the instrument. As best I remember, I panicked a bit about whether there was something wrong with the instrument, which I had bought used based on a description and a recommendation, not on having heard, seen, or played it. Then I also panicked about whether I was or wasn't someone who could ever learn to control something like this. But I kept playing, and as I did so, I found myself reinventing that which we call “early fingering.”

In an initially desperate effort to get sound out of the instrument, I started playing out near the edges of the keys. Then I realized that I had to keep my hand in a comfortable position, not twisted appreciably, especially not twisted outward, which locks the wrist. I also realized that it was difficult to get the fifth finger to make a good sound. Meanwhile, the combination of playing out on the keys and the necessary hand position made it awkward or sometimes impossible to use the thumbs. This began to add up to an unsystematic but pretty close version of the sorts of fingering that we see in 16th and 17th century manuscripts and treatises. This in turn suggested to me that perhaps those fingerings were at least as much about instrument and technique, that is, technique for creating sound, as they were about music and interpretation, though they deeply influence the latter.

This is how I came to acquire that clavichord. In the early spring of 1982 I visited Buffalo, New York, in order to attend as an auditor a series of master classes given by the pianist Mieczyslaw Horszowski. He was and still is a musical hero of mine. I believe I had traveled significantly farther than anyone else who came to the week of events, and the staff members at SUNY Buffalo were sort of impressed and pleased by that. They were friendly and welcoming to

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me, helping me find a room and so on. In fact, I was asked if I wanted to ride along to the motel on the first day that I was there to pick up Mr. Horszowski and his wife, Bice Costa. Of course I went along, scared, shy, and nervous. In the car I explained who I was: a student of harpsichord and organ, hoping to make a career as a player and teacher. Horszowski, almost ninety years old and one of the great late-Romantic pianists with a career beginning in the 19th century, frowned a bit and said, "there is one beautiful keyboard instrument that you do not play." I sunk as deep as I could into my seat in the car and began to figure out how to respond to the inevitable chiding about not playing the piano. After all, that was the late 19th-century perspective. It was also pretty much the late 20th-century perspective, and I had fielded that question many times, though never from such an august source.

He then emphatically and joyfully exclaimed the word "clavichord!"

I mumbled something about how I was planning to learn clavichord, but hadn't found exactly the right instrument yet, etc., trying not to feel like too much of an early music fraud. The immediate and most important lesson for me was not to make assumptions about what other people's perspectives were. The longer lesson was that perhaps I ought to get involved with the clavichord. I believe that it was actually during that week that I started making phone calls looking for a good used clavichord that I could afford to buy. That brought me to the day I acquired my first such instrument.

**Playing the clavichord**

In playing the clavichord, it is possible to introduce a sort of vibrato to the sound. This is unique among keyboard instruments, and it is another consequence of the tangent's remaining in contact with the string for as long as you hold a note. If you change the pressure on the key and thus the pressure that the tangent puts on the string, you will change the amount that the string is stretched and thus change its pitch. You can change this pressure by pushing a bit farther down after you have played a note and then relaxing that extra push, doing this back and forth at the speed that you want for your vibrato, for as long as you wish your vibrato to last. You can also do it by keeping your ostensible finger pressure steady, but sliding the finger back and forth along the length of the key. This latter technique seems to be less common, certainly in practice today, perhaps historically. It usually results in a gentler vibrato. That is, it produces a gentle vibrato, whereas the up-and-down technique can produce a stronger one. There is certainly a risk of the vibrato's being strong enough to come across as out-of-tune, and it is up to the performer to control this appropriately. The historical record leaves it unclear how widely this vibrato was applied at different times and in different places. However, it was an important and well-documented part of the expressive technique of the clavichord in the late 18th century, as the piano was gaining importance and the harpsichord and clavichord were waning.

The photograph on the preceding page shows the keyboard of an 18th-century clavichord that I was lucky to acquire a few years ago. It is unsigned and undated. The fairly wide compass, four and a half octaves, from CC to f<sup>7</sup>, suggests that it is not from too early in the century. It is double-fretted, which suggests a date that is not too late. It is probably from the

second quarter of the 18th century from somewhere in the German-speaking regions of Europe. This instrument was once owned by the American instrument dealer and collector Morris Steinert, who exhibited it at the Columbian Exposition in Chicago in 1893. The instrument is normally housed at the Princeton Early Keyboard Center studio.

These two columns are just a very brief introduction to the clavichord. I strongly recommend sitting at an instrument, whenever you can track one down, and just playing, bearing in mind the few technical matters that I mentioned above. Like me years ago, at first, you (and your students) may think that it is impossible. But that will melt away rather naturally with patient experience.

I direct your attention to a few further resources about the clavichord. There is a book by Bernard Brauchli called *The Clavichord*, which is a thorough and well laid-out introduction to the history of the instrument, including iconography and written mentions. It is heavily illustrated and a magnificent reference. There is a publication called *De Clavicordio*, which

is the proceedings of the International Clavichord Symposium. It has been published every two years or so since 1994 and is full of interesting material. The website of the Boston Clavichord Society (<http://www.bostonclavichord.org>) has information about the instrument and about activities in that region. A highlight of that website is a series of videos featuring performer and teacher Peter Sykes. One of those videos is a concise demonstration of two instruments, one fretted and one unfretted. It covers some of what I have written about here, with the advantage of allowing you to see and hear what is going on. The website also has an impressively thorough clavichord discography.

The Australian instrument maker Carey Beebe has a website that is a cornucopia of information about harpsichords, clavichords, and related matters. It is well written and organized; see [www.hpschd.nu/clav.html](http://www.hpschd.nu/clav.html). From there you can navigate to anything else on the site. The website of instrument builder Keith Hill has an interesting essay about clavichords: [keithhillharpsichords.com/clavichords/](http://keithhillharpsichords.com/clavichords/). I was struck

by a comment that I found there, and I quote it to close for this month:

At their very best, clavichords should have the sound of thought. If this idea is new to you, focus for a while on your own thoughts and calculate how "loud" they are. Thought sounds extremely intense when impassioned with meaning. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. Gavin can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).

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# K. C. Marrin: Profile of a Minnesota Organbuilder

By Charles L. Echols

Organbuilder Kevin Christopher Marrin was born in Minneapolis, Minnesota, in 1949, the sixth of seven children. His family called him “Casey,” an Irish nickname drawn from his initials. He also incorporated his initials into his business name, the K. C. Marrin Company.

Marrin’s father was part owner of a small family brass and iron foundry (whose legacy includes 36 miles of ornate street lamps scattered throughout St. Paul, Minnesota). His mother was a naturally gifted vocalist, who before her marriage sang on the road for three years with the Bernie Cummins (big band) Orchestra.

During high school, K. C. boarded at St. John’s Preparatory School in Collegeville, Minnesota, as did his father a generation earlier, part of a long association and friendship with the central Minnesota Benedictine community. Marrin continued at St. John’s University and earned a double major in philosophy and music in 1971. While at St. John’s, he witnessed firsthand the construction of the renowned Abbey Church and other notable academic buildings designed by Marcel Breuer, the modernist Bauhaus architect.

Marrin was greatly influenced by Brother Hubert Schneider, O.S.B., a member of the St. John’s Benedictine community who worked in the abbey’s woodworking shop for over 60 years. Br. Hubert was a gentle and gifted craftsman who taught as much through his manner of living as by his mastery of craft. Marrin wrote of Br. Hubert:

He was the ideal of a monk who understood what balance in life is about. I asked him if I could help out in the shop and learn woodworking. . . . Brother Hubert had a Shaker-like work ethic—respect for materials, respect for tools, simplicity and honesty in design and execution—qualities that are at the heart of the Benedictine lifestyle as implied appropriately in their motto, *Ora et Labora* (Pray and Work).

Brother Hubert’s mentoring helped Marrin realize that aspiring to be a

craftsman, as many of his uncles and aunts had been, could be a fulfilling path to pursue, one especially suitable to his aptitudes and interests.

After graduation, Marrin lived briefly in the rectory of nearby St. Joseph Church in St. Joseph while considering the possibility of becoming a permanent deacon in the Catholic Church. He took a summer job helping two local organbuilders (Eric Fiss, active in Fargo, North Dakota, and Arthur Kurtzman, then active in St. Cloud, Minnesota), who were moving and enlarging the St. Joseph Church’s Wicks organ from a rear balcony location to a cantilevered position behind the altar. This was his introduction into the world of organ building.<sup>1</sup>

After work on the St. Joseph organ concluded, Marrin continued briefly with Kurtzman and Fiss, rebuilding local instruments and learning what organ building involved. He then went out on his own, doing service work and tuning. (Eric Fiss died shortly thereafter, but Marrin maintained a lifetime association with Art Kurtzman, who assisted with voicing on many of his instruments.) Marrin’s first project on his own was rebuilding a small Wicks organ in his home parish of St. Boniface, Cold Spring, Minnesota. Just prior to building the St. John’s studio organ, Opus 6, Marrin visited Europe in 1986. Kim Kasling, St. John’s professor of music, then on sabbatical studying with Harald Vogel, guided Marrin to important and interesting organs in Austria and Germany.

As Marrin began to build his own instruments, he endeavored to engage in all aspects of the work himself. Operating a one-man shop was not an ideal business model. This inevitably meant slow production and delivery schedules, as well as under-utilized workspace and equipment, but more importantly for him, allowed time to learn the trade and rediscover older ways of approaching technical problems and to develop hand skills at his workbench.



Opus 3, Sacred Heart Catholic Church, Sauk Rapids



Opus 3, Sacred Heart Catholic Church, Sauk Rapids, detail of Joseph O’Connell carvings

## K. C. Marrin Company organs

### Opus 1, St. Augustine Catholic Church, St. Cloud (1978)

St. Augustine Church took a chance on Marrin, giving him his first contract to build a new organ. It was completed in 1978, a two-manual, mechanical-action instrument of fifteen stops, balanced key action, and a freestanding oak case. Marrin built the case and winding system, but the pipework and chests came from German supply houses. In recognition of the German heritage of central Minnesota, an inscription was carved around the keydesk: “Zur grösseren Ehre Gottes” (For the greater glory of God).

### Opus 2, St. Cloud State University, St. Cloud (1979)

Marrin built a one-manual portable organ, with three divided stops (8’ Gedeckt, 4’ Rohrflute, 2’ Principal) and a short octave (C, D, E, F) in the bass, for the music department at St. Cloud State University, St. Cloud, Minnesota.

### Opus 3, Sacred Heart Catholic Church, Sauk Rapids (1981)

Marrin built a two-manual, 11-stop organ with suspended-mechanical action and a freestanding white oak case for Sacred Heart Catholic Church. He made his first large windchest, continuing the process of learning to make components in-house. Originally located in a rear balcony, the organ has been moved to a new parish home a few miles away. Strikingly beautiful carvings distinguish the case—the art of the late Joseph O’Connell, regional sculptor and artist. This includes mahogany Brustwerk doors (with Fats Waller and a jazz band of angels surrounded by singing choir-boys) and pipe shades (with angels and



Opus 7, Gethsemane Lutheran Church, Dassel

various musical instruments). A batik tapestry, now removed, created by area artist Judith Goetemann, added a splash of color to the upper case doors.

### Opus 4, Cathedral of St. Mary, St. Cloud (1982)

The Catholic cathedral in St. Cloud features an excellent acoustic. Marrin’s 27-stop organ is installed in the apse behind the altar and cathedra (bishop’s chair), where it serves as a visual focus to the sanctuary. Positioning the organ high off the floor created a “balcony” for the pipes to speak, and with the help of the curved dome behind, the organ projects a majestic and unified sound efficiently into the nave. A simple timber frame structure carries the weight much like a medieval *Blockwerk* organ case, a reference to earlier design influences at St. John’s. The case is constructed from over 6,000 board feet of laminated rift-cut white oak (cut at an angle to minimize the grain that is visible). Structural beams were assembled with Br. Hubert’s assistance, and the traditional joinery was cut by hand.

The organ design employs features new to Marrin’s thinking in 1982,

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Opus 7, Gethsemane Lutheran Church, Dassel



Opus 7, Gethsemane Lutheran Church, Dassel

which was in tune with a small group of American builders led by John Brombaugh, who sought to return to earlier organ design principles and building methods. The organ has a 16' plenum, flexible winding (a single large wedge-shaped bellows supplies wind to the manual divisions), wooden ductwork (with a Great divided on separate bass and treble chests to help stabilize the wind), three "double-draw" stops, high lead-content pipework, Clicquot-style reeds (made by Roland Killingier in Germany), a five-rank mounted Cornet (all open pipes, beginning at tenor G), and unequal temperament (Werckmeister II). Over 200 Catholic bishops, archbishops, and cardinals, gathered for a meeting and retreat at St. John's Abbey in June of 1982, attended the dedication of the organ.

**Opus 5, Immaculate Conception Catholic Church, Columbia Heights (1985)**

This installation is a 23-stop organ with a Positiv division located on the balcony rail and a partially enclosed Great. In 1987, the organ was joined electrically to an Allen digital organ by another builder. The Marrin organ retains much of its original layout and tonal design.

**Opus 6, St. John's University, Collegetown (1988)**

This 22-stop practice and teaching instrument is located in a dedicated room in the music department and has a three-tower case and a graceful ten-degree flare forward at impost level—just enough to distinguish the ornate but playful case design. It includes more of Joseph O'Connell's work: dozens of wrought-iron figures of Benedictine monks peeking out of the case shadows into the room. Many of the figures resemble living and deceased members of the monastic community—purely coincidence, according to O'Connell.

**Opus 7, Gethsemane Lutheran Church, Dassel (1990)**

The two-manual, 15-stop tracker organ is positioned on the balcony rail and is playable from the side of the case. The stop knobs connect directly to the ends of the sliders, a concept K. C. observed in a small rural church in northern Germany. Both manual divisions and pedal share a single divided chest. The case has neo-Gothic elements, connecting it to period decorations in this century-old country church.



Opus 8, St. Scholastica Monastery, Duluth

**Opus 8, St. Scholastica Monastery, Duluth (1992)**

The organ was installed as part of a renovation project of the monastery chapel. The instrument is positioned in a reformatted library space in a most tasteful and workable way, with suitable height for the organ to develop tonally. It has the appearance of a one-manual organ, with hidden Swell and Pedal divisions in a wall opening behind the case and with the bellows and blower beneath the floor. It has proven to be a flexible liturgical organ that is suitable for the needs of the Benedictine community's life of prayer and sacred song.

**Opus 9, Good Shepherd Catholic Church, Golden Valley (1995)**

The organ has a central balcony location with limited height, which required positioning the Great in front of the Swell. The mechanical pedal chest permits stops to be played both at unison and an octave above. There are 23 stops housed in a solid mahogany case.

**Opus 10, St. Augustine Catholic Church, St. Cloud (2002)**

Marrin returned to his Opus 1, expanding and relocating it behind the altar, adding a third manual (Swell of 12 stops) and four new Pedal stops (including a 32' resultant) in towers to the right and left of the old case for a total of 35 stops. The stop action is electric and has a solid-state combination action.

**Opus 11, St. Boniface Catholic Church, Cold Spring (2013)**

Marrin's *magnum opus* is found in his home church, only a half-block from his shop. Forty-four stops are divided between three manuals and pedal, with suspended mechanical key action and electric stop action. Eleven of the stops came from the Eric Fiss organ at St. Mark's Catholic Church in Shakopee, Minnesota, which Marrin had helped install in 1974. The organ was partially destroyed by fire in 2005.

Opus 11 faces three directions on three chest levels and speaks from a rear-corner of the room. A single-wedge bellows supplies wind to the manual divisions. The 32' Bourdon extension, located behind the children's "cry room," has been known to quiet young children and infants. A 16' Openbass (wood, in the Pedal), a 16' Trombone (wood, modeled from a 19th-century Pfeffer organ in Iowa), an 8' oak Doppelfloete (two mouths), and



Opus 6, St. John's University, Collegetown, keydesk

an independent 1 1/4' on the Positiv add to the eclectic tonal design. The organ's tonal spectrum is suitable for most of the standard organ literature. Key cheeks are inlaid with polished granite taken from the Cold Spring quarry. The music rack has a hand-lettered text attributed to St. Teresa of Avila: "Yours are the feet with which He goes about doing good. Yours are the hands with which He blesses us now."

This opus list does not contain other projects and restorations that have filled the time between construction of Marrin's new instruments. Among these projects are restorations of Jardine (1864) and Joseph Lorenz (1887) organs. For over 40 years Marrin has kept busy in a small shop behind his house, advertising only by word-of-mouth, working as a craftsman, designing, building, and engaging in auxiliary woodworking activities that have kept him active and productive. "Working at home has saved me from three years of commuting on the interstate. No snow days. No excuses for not showing up for work. But time for family, a garden, and *Ora et Labora*. I have been blessed all around."

**Notes**

1. Marrin also became engaged that year, and later married Carol Einyck from nearby Albany, Minnesota. They made their home in Cold Spring, Minnesota, about 12 miles from St. John's University. Marrin and Carol had two children, Matthew and Annie. Carol died of cancer in 2011. Marrin recently married Anne Studer, a high school and college friend of both Marrin and Carol, adding six more children and seven grandchildren to his family circle.

**Firsts for Marrin Organs**

- Opus 1: Mechanical action and slider chests; Embossed display pipe
- Opus 2: Short octave; divided keyboard
- Opus 3: Hauptwerk (Great) the upper manual, Brustwerk the lower manual; Use of suspended key action; Decorative carvings; Case shutters decorated with batik tapestry
- Opus 4: Single large wedge-shaped bellows which supplies wind to the manual divisions; flexible winding; 16' plenum; 16' Principal on Great; separate winding for pedal division; first Swell division; use of "double-draw" stop knobs; unequal temperament (Werckmeister II modified); mounted five-rank Cornet beginning at Tenor G; Clicquot-style reeds
- Opus 5: Positiv division; partially enclosed Great; Marpurge temperament
- Opus 6: Transmissions from manuals to Pedal; Dom Bedos style tremulant; decorative figures of singing monks cast in wrought iron; Rosignol; Kimberger III temperament
- Opus 7: Key desk on the side of the case; stop knobs attached to the end of sliders
- Opus 8: Bellows and blower beneath the floor; full-length resonators for 16' Trombone
- Opus 9: Windchests of Great and Swell at the same level; mechanical Pedal chest permits stops to be played at both the unison and the octave above
- Opus 10: First organ with three manuals; first 32' resultant; first electric stop action and computer-controlled combination action; Crescendo pedal; programmable tremulant; Zimbelstern
- Opus 11: Speaks in three directions; electric Swell shutter control; use of salvaged pipes (from St. Mark's Church, Shakopee, Minnesota); Glockenspiel of 30 cast bells; 32' Bourdon; stops modeled after successful historical Midwest examples

*Charles Echols has a doctor of musical arts degree from the University of Southern California. He is retired from St. Cloud State University (Minnesota), where he taught organ, piano, and music history. In 2016 he edited the first volume of Organ Music of James H. Rogers, published by Wayne Leupold Editions. Raven Records issued a compact disc of his performance of music of Rogers in 2016.*

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# The 2016 EROI Festival Breath for Singing: The Organ and the Human Voice

October 26–28, 2016

By Tom Mueller

Since its inception in 2002, the Eastman Rochester Organ Initiative (EROI) has transformed the musical landscape of Rochester, New York, and its surrounding community by assembling an extraordinary collection of new and historic organs. The EROI festivals showcase these instruments and bring together scholars, performers, and audiences to explore facets of organ history and culture. Previous conferences have focused on such diverse topics as film music, improvisation, pedal technique, the works and influence of Felix Mendelssohn, and the legacy of Anton Heiller. The 2016 conference explored a topic relevant to every organist: interaction between the organ and the human voice. Areas of emphasis included historical practice in accompaniment or alternation, modern performance practice in hymn playing, and the cognitive, psychological, and spiritual aspects of communal singing.

## Wednesday, October 26

As attendees arrived for the afternoon registration session, they were greeted with a recital by Eastman faculty and students on the historic 18th-century Italian Baroque organ at the University of Rochester's Memorial Art Gallery. Housed in the museum's Fountain Court, this instrument is complemented by a collection of 17th- and 18th-century European artwork displayed in the surrounding galleries—a feast for both eyes and ears!

The eminent sacred music scholar Robin Leaver gave the keynote address, which addressed the balance of power between organist and congregation. Citing historical sources and musical evidence, Leaver offered an overview of the evolution of congregational singing and accompaniment across denominational traditions, regions, and eras. Leaver's presentation and ensuing discussion, informed by his many decades of research and reflection, was warmly received by the audience.

After dinner, attendees moved to Third Presbyterian Church for a hymn festival under the leadership of organists James Bobb and Aaron David

Miller, with Peter DuBois conducting a combined choir drawn from local churches. The organists offered a varied selection of hymnody, ranging from Lutheran chorales to spirituals to Latin American hymns. The service included two hymns commissioned by Eastman's George W. Utech Congregational Hymnody Fund: Scott Perkins's setting of Timothy Dudley-Smith's "What Glories Wait on God's Appointed Time," commissioned in 2014; and the premiere of composer Nico Muhly's setting of Thomas Troeger's "Lord, Keep Us Modest When We Claim." For a composer with a substantial background in church music, Muhly's angular hymn proved surprisingly unsatisfying. If anything, it demonstrated how deceptively difficult it is to write an enduring hymn tune.

## Thursday, October 27

Thursday opened with a series of papers and demonstrations. The first of these, chaired by Eastman music theory faculty Elizabeth Marvin, focused primarily on aspects of psychology, cognition, and health in the act of communal singing. A second session of lecture demonstrations brought attendees to Christ Church, home of two notable organs: 1893 Hook & Hastings Opus 1573 and the Craighead-Saunders Organ, a process reconstruction of the 1776 Casparini organ located in Vilnius, Lithuania. Under the guidance of Kerala Snyder, these presentations focused primarily on issues of historical performance practice in the sacred music of France (Robert Bates), Italy (Edoardo Bellotti), and North Germany (Frederick Gable). A highlight of this session was Bates's paper, "Alternation Practices in France during the Classical Period," for which Bates was assisted by University of Houston graduate student Christopher Holman. Having spent his career engaged with the music of 17th- and 18th-century France as both a performer and scholar, Bates's authoritative presentation offered a wealth of detail as well as questions for future inquiry.

A short bus ride brought attendees to the village of Pittsford, a small outlying



Festival attendees singing to the accompaniment of the Craighead-Saunders organ at Christ Church during the Friday paper session (photo credit: Ivan Bosnar)

suburb of Rochester located on the Erie Canal, for a *Singstunde*—a traditional Moravian service consisting almost entirely of hymn singing. The First Presbyterian Church of Pittsford is home to 2008 Taylor & Boody Organbuilders' Opus 57, an instrument based on the work of the early American organbuilder David Tannenbergh. At the hands of Jack Mitchener, this organ proved exceptionally supportive of congregational singing. Mitchener's masterful playing and sensitivity to both congregation and instrument was the high point of the conference. Moravian music scholar Reverend Nola Reed Knouse's introductory lecture provided context for the service.

The final event of the day was a concert at Sacred Heart Catholic Cathedral by Eastman faculty members Nathan Laube, Edoardo Bellotti, and Stephen Kennedy, who were joined by the Christ Church Schola Cantorum under the direction of Kennedy and assistant director Thatcher Lyman. The emphasis here was chant-based repertoire, and the program included works by de Grigny, Banchieri, Bach, Rheinberger, and Latry (among others), along with a set of versets improvised in contemporary style by Kennedy. Memorable moments of this concert included Bellotti's rendition of Johann Sebastian Bach's rarely performed *Fuga sopra il Magnificat*, BWV 733, and Laube's assured performance of Olivier Latry's *Salve Regina*.

## Friday, October 28

The final day of the festival opened at Third Presbyterian Church with an unusual event: a hymn-playing masterclass. James Bobb began with a presentation on the accompaniment of multicultural hymnody at the organ, along with an overview of basic jazz harmony, idioms, and notation. He was joined by Aaron David Miller and Rick Erickson, who coached Eastman students Ben Henderson, Alex Gilson, Caroline Robinson, Chase Loomer, Oliver Brett, and Ivan Bosnar in a variety of traditional and non-traditional hymns. This was a fascinating opportunity to see both differences and similarities in the work of three master church musicians, with a wealth of concepts and ideas shared in a collegial atmosphere.

After lunch, attendees returned to Christ Church for a session of lecture-demonstration exploring the historical use of the organ as an accompaniment to congregational song. Papers by two well-established scholars (Frederick Gable and Kerala Snyder) were paired with presentations by Eastman doctoral students Jacob Fuhrman and Derek Remeš. While all four papers were outstanding, Remeš's work to reconstruct



Jack Mitchener at the console of Taylor & Boody Organbuilders Opus 57 at First Presbyterian Church, Pittsford (photo credit: Ivan Bosnar)

the accompanimental practice of Johann Sebastian Bach using historical sources was particularly notable.

The festival concluded with an evening recital by Eastman organ faculty members William Porter and David Higgs at Christ Church. While the previous evening's concert focused exclusively on the chant tradition, the program for this recital consisted of repertoire based on chorales and psalm tunes and included several congregational hymns. Highlights from this program included Higgs's performance of Bach's *Partite diverse sopra il corale O Gott, du frommer Gott*, BWV 767, accompanied by an insightful verbal program note connecting specific chorale variations with theological imagery in the chorale text; Porter's majestic improvised prelude and postlude to the hymn, "New Songs of Celebration Render," sung to RENDEZ À DIEU; and the congregational singing of the chorale *ES IST DAS HEIL* to a multi-verse accompaniment composed by Johann Gottlob Werner (1777–1822) and published in his 1807 *Orgelschule*. The opportunity to hear Werner's chorale setting (which includes through-composed *Zwischenspiele* and surprisingly variable textures and harmonic support) sung by a fully engaged audience and supported by the full resources of the Craighead-Saunders organ was a revelation, and a fitting end to the conference. ■

Tom Mueller is assistant professor of church music and university organist at Concordia University Irvine and associate organist at St. James' in-the-City (Episcopal) in Los Angeles, California. He was the winner of the 2014 Schoenstein Competition in Hymn-Playing and is a member of THE DIAPASON's '20 Under 30' Class of 2015. Mueller holds degrees from the University of Maine at Augusta, the University of Notre Dame, and the Eastman School of Music.

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# Against All Odds: A few inconveniences on the road to becoming an organist

Buenos Aires, Argentina, to California, USA, 1950–65, Part II

By Norberto Guinaldo

*Editor's note: Part I of this article was published in the March issue of THE DIAPASON, pages 20–22.*

## Organ concerts

There were, I learned, only two concert organists in Buenos Aires (and probably in the whole country), who, once a year, would give recitals in churches and institutions they had access to, sometimes sponsored by large musical organizations such as Collegium Musicum and others. They were the Italian Ermete (Hermes) Forti (1906–72), who settled in Buenos Aires in 1940, mentioned above, a student of Fernando Germani in Italy; and Julio (Jules Michel Adolf) Perceval (1903–63), a Belgian who settled in Buenos Aires in 1929 (and died in Chile in a car accident), a student of Paul de Maleingreau and Marcel Dupré. He became the organist of the Metropolitan Cathedral (19th-century three-manual Walcker organ) and the Colegio Nacional de Buenos Aires, a 19th-century high school connected with the Universidad de Buenos Aires (19th or early 20th-century three-manual Laukhuff organ). In 1940 Perceval moved to the University of Cuyo to establish the Conservatory of Music. Forti then took over at the Colegio Nacional.

Every winter these organists would play a series of concerts in these two venues. I will forever associate these places with the wonderful experiences of hearing for the first time real pipe organs in exquisite surroundings! They were played by Hermes Forti at the Colegio Nacional de Buenos Aires, whose assembly room was of palatial proportions in beauty and size, and by Julio Perceval at the Basílica de Nuestra Señora de la Merced, which housed a three-manual Walcker of considerable size. One of the unforgettable experiences of my life was to hear Perceval play, in this venue, the *Toccata, Villancico y Fuga* that Ginastera dedicated to him—in presence of the composer who, at the end of the concert, gave Perceval a theme for an improvisation. My young mind was at a loss to comprehend how it was possible to create on the spot such a monumental, amazing, and overwhelming piece of music!

Forti's concerts at the "Colegio" were just as exciting, encompassing music from pre-Baroque to modern French. My first experience with that organ has stuck in my mind since: it was 1953, my first year of lessons.

I remember only one piece of that concert: the *Toccata, Adagio, and Fuga in C* of J. S. Bach. I got there late, the massive doors to the auditorium were closed, and the porter wouldn't let me in while the performance was going on. I begged with him to let me in, which he did. I came in quietly and stood there

without moving in front of the doors. It was during the Adagio. The glorious tender sounds got to me, and I thought I was in another world—the one I yearned to inhabit. I think I worked very hard to contain sobs that wanted desperately to come out.

I knew then (and still think so) that organists are the most privileged people in the world! There were many other concerts there that even I participated in, as a registrant and page-turner. (As an aside, 33 years later I would be playing a concert in the same place. Who would have thought then!)

## A job and more lessons

Forti soon made me his assistant at the Basílica del Santísimo Sacramento with its Mutin Cavaillé-Coll organ. I played mainly weddings and weekday services. It was the parish of the well-to-do. What I got for playing weddings was, for a kid my age, incredible and helped me with some of my expenses. There was a seminary there, and true to the name of the church, it was a place of "perpetual adoration" either in the main sanctuary or in the crypt, which also housed a two-manual French organ. Practicing there, and in Catholic churches in general, has always been a problem. I never practiced on that organ (and I don't think that Forti ever did!). With four manuals and mechanical action, it was extremely heavy when coupled with its many levers, couplers, "appels," etc. One would go in "cold" to play for services! I never heard a concert on that instrument until after the Italian firm Tamburini rebuilt and electrified it in 1955, installing a new console.

The Escuela Superior didn't offer degrees or certificates. Forti insisted that I should attend the School of Fine Arts in the city of La Plata (the capital of the Province of Buenos Aires), where he also taught, and work towards a degree. I registered and took organ, piano, harmony, and counterpoint.

The distance from my home to the school by public transportation was too long. I had to walk to the local train station (eight 100-meter blocks), ride the train for half an hour, walk a few blocks to the subway, ride for 15 or 20 minutes to the next train line, ride (for one hour!) the train to La Plata, then ride the streetcar to the school. One hour and a half for organ practice, time for the other classes on different days, and, of course, organ class once a week (on a two-manual Wurlitzer organ!) for which everyone stayed to hear everyone play. I would leave the house around 8:00 a.m. and come back around 6:00 p.m.

I did this for a couple of years, always thinking that I couldn't keep it up. The excessive travel time did not make sense,

and besides, I had to start thinking about earning some money. I was advancing pretty well with my organ playing to the point that I thought I needed "a real organ" to practice on. Going to various churches to ask permission to practice always elicited the same response: No. I prevailed on Maestro Forti to get me permission to practice at Colegio Nacional. He did. I thought myself privileged. What an opportunity! It went on for a while until one fateful day, September 19, 1955.

## Political instability

It was mid-morning. I got out of the subway to walk the couple of blocks to the "Colegio," and I began to hear shots and explosions. The Colegio Nacional was also a couple of blocks from the "Pink House," the seat of government. The movement of people, perhaps a bit more harried that morning, did not



Policeman Guinaldo, 1956

surprise me. Buenos Aires has always been a busy city; but I saw a lot of people congregated on the narrow sidewalks around the Colegio, and arriving there, I went up the few steps going to the main entrance. I saw the porter, who asked me, "What are you doing here, kid?" I responded, "I've come to practice on the organ as always." "The school is closed," he responded, "and you better get out of here if you don't want to get killed!" "What's going on?" I asked. "Go home!" he said. I saw many trucks filled with men yelling and chanting slogans going by the narrow street. It was surreal; I could still hear the shots! I did not ask any more questions and headed back to the subway and straight home. Later that day I learned that Juan Perón had been forcefully deposed. The end of an era for the country, but not of its influence and consequences. It was also the end of my privileges at the Colegio.



## GREAT

- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Rohrflöte
- 2' Fifteenth
- IV Mixture
- 8' Trumpet

## SWELL

- 8' Gedeckt
- 8' Viola
- 8' Celeste
- 4' Spitzflute
- 2 2/3' Nazard
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## Organist/Composer Autobiography

The political instability of the country wasn't good for those working in institutions run by the government. Many posts (I believe) obtained by political maneuvering and connections began to be unsteady, and many were lost. Maestro Forti lost his jobs except the one at the church. He experienced a period of great depression, and I don't know how he managed his life. We, his faithful students, kept close to him. I continued being his assistant at the church. Just playing the Mutin-Cavaillé-Coll organ was a wonderful experience, and so was the money I got for the services.

### A new school

After a while I learned that a new institution of learning was being organized in Buenos Aires, the Universidad Católica Argentina. There would be a music department, and the eminent composer Alberto Ginastera would be the organizer and head of it. There was going to be an organ department, and Ginastera chose Hermes Forti to be its head. I enrolled as a student there. Each department required an assistant, and Forti chose me. The institution began in another "mansion" owned by the diocese in an old residential neighborhood. The large living room was the concert hall. Back to lessons on the Hammond organ. At least I had something to practice on without the need of excessive travel.

At the end of the first year I was chosen to play an organ concert. Two things only I remember of that concert: I played the *Toccata, Adagio, and Fugue* of J. S. Bach, and Alberto Ginastera was seated in the first row leaning his head on the wall (probably bored!). It was a hot December day. And no air conditioning!

Then and for some years I earned some money playing piano in nightclubs

with tango orchestras. Upon reaching my 18th birthday and looking ahead to my 20th with the possibility of being conscripted into the army for one year, or into the marine for two, I took the option given by the government of being a policeman (in the city) for a year (a salaried job), relieved of the above required obligations. After three months' training, I became a policeman! My studies had to wait and also my organ playing. I hated the job, but with the money I earned I bought a new piano. New Hammond organs (the only electronic brand available then) were outrageously priced. It was impossible for a student to buy one.

Years back, at a concert in Colegio Nacional I met a young American with whom I became friends, a relationship that lasted for years in Argentina and later in the United States. Our conversations, mostly about organs and opportunities in his country, made me think that I might have there the chance to get what was almost impossible to obtain here. The idea never left me.

### Moving to the United States

Fast forward to 1959. Foolish, like most dreamers are, thinking only of the best side of things, and without counting the cost of the realities immigrants (with little means) have to face, I headed for the United States (with a visa, of course), not only with my dreams of pipe organs, but with a wife at my side! I was 22. We ended up in Los Angeles, California. Stanley Bellamy (Eddy as we called him), my American friend, helped us to get settled.

For all his talk about organs, Eddy was totally ignorant of the great community of organists in the U.S. However, he knew that I could get a paying job playing in a Protestant church (which I had

never visited in Buenos Aires, because there weren't many). Knowing nothing of the American Guild of Organists, we headed for the office of the Los Angeles Council of Churches.

Yes! There was a Methodist church in the town of Norwalk that needed an organist. We arrived at the church, an old small white-frame building, for an interview and audition. The pastor and the music committee were there. They wanted to hear me play. To my dismay the organ was a two-manual and pedal "Everett Orgatron!" In today's parlance, it would be called a "harmonium on steroids," a reed organ with amplification. They offered me the job and a salary of \$75 dollars a month. I took it. That amount was exactly the rent price of a small two-bedroom bungalow in East Los Angeles, which we took. The rest of our income came from an eight-hour job at a lock factory. No time for organ practice, I just went in "cold" on Sundays to play for the services. The Protestant church was a good environment, and the people very gracious. I held that job for four years. Within those four years, the church built a new sanctuary a few blocks away and installed an Allen organ, a TC-1 model, I believe.

In the interim, a piano teacher from the church was moving to New York and left to my care all her students (30 of them!). With permission from the church I taught them on a piano in the basement. With some meager savings and a personal loan from a bank we bought a nice three-bedroom home close to the church and set up a studio there. I also got a job at a Jewish temple in a nearby town (a Hammond organ again!). The goodness of the USA was beginning to be shown in our lives. I was let go at the lock factory. The momentary shock turned to really be a blessing—now I was (in a sense) on my own.

Being a full-time piano teacher with two organist's jobs brought some steady income. Besides, I was a few blocks away from the church and began to do some serious practice on the Allen organ.

### A church with a pipe organ

Getting a job with a pipe organ and doing serious study with a good teacher



Jean Langlais at the Guinaldo home with older sons Clay and Roy after his concert in Garden Grove, 1966. Behind is the 11/7 Pilcher organ now (enlarged to 13 ranks) at Redeemer Evangelical Lutheran Church in New Paltz, New York.



At Garden Grove United Methodist, 1970

was an ever-present goal in my mind. But . . . where to go? I did not know anyone in the profession! Eddy Bellamy, through a referral from a music school in Los Angeles, connected me with an organist at a Christian Science church in Beverly Hills that housed a four-manual Aeolian-Skinner of considerable size. The organist, Ronald Hall, had studied in New York with Lynnwood Farnam.

It did not mean anything to me at the time, ignorant as I was of this country's outstanding artists. Ronald Hall was a very kind man and a romanticist at heart.

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Schola Cantorum, Paris, France, 1973



Garden Grove, California, 1986

The organ, an extraordinary instrument, was in an acoustically dead environment. I yearned then for the churches of Buenos Aires. (That organ is now in the Arboretum of the former Crystal Cathedral—now Christ Cathedral—of Garden Grove, California.)

I studied with Hall for about a year. It was he who introduced me to the American Guild of Organists. I joined the Los Angeles Chapter in 1961 with him as a sponsor. I am, as of this writing, still a member of it. I made a recording on that organ for a chapter project that was aired by a local radio station.

Our family grew, and financial obligations forced me to stop lessons for a while. Membership in the AGO chapter and their monthly recitals of outstanding local, American, and European artists, plus reading *THE DIAPASON*, gave me a picture of the scope of the profession here and abroad and spurred the desire to accomplish greater things of my own. All that, together with the church, fed my spirit and my hopes.

Although I was a bit “green” in many respects, the Los Angeles AGO Chapter asked me to play a concert, my first in the United States, on three-manual Casavant at the First Methodist Church of Santa Monica, California. It was 1962. The week before, I attended the world premiere of Alberto Ginastera’s *Cantata para la America Mágica* for soprano and percussion at University of California, Los Angeles. I invited him to my concert since I was going to play his *Toccata, Villancico y Fuga*. He declined on account of his having to attend the recording of his work. I never saw him again.

Organists in churches with good organs hang on to their positions, sometimes for life. That’s what I learned in my quest to find a post with a good organ. There has to be something for me out there, I thought, and the search went on. In 1964 a position was open at Oneonta Congregational Church in South Pasadena, well known for having an excellent music program. The church had a three-manual organ. Exactly what I needed, and the salary was four times what I was getting!

Unfortunately it was for only one year. Their organist, Ronald Huntington, was taking a sabbatical leave. Besides being a

great organist he was professor of comparative religions at Chapman College in Orange, California. It was a hard decision to make and “big shoes” to fill. What was I going to do at the end of that year? I would leave that up to Providence. I took the chance, auditioned, and was accepted. They had a great choir, and its director, Warren Marsh, was a hard taskmaster. I practiced Monday through Saturday, plus of course, two Sunday services. It was a great learning experience!

#### A new teacher

Since I now had a pipe organ at my disposal, I thought I needed a good teacher, and with a better salary it was a bit easier to pay for lessons (not so easy though, since by then we had three children!). I approached the best known in the Los Angeles area, Clarence Mader, and he took me as a student. I made excellent progress under his tutelage and learned many new things about interpretation of the various schools of organ playing.

Lessons about Romantic music took place in the main sanctuary, which housed a 1929 four-manual Skinner organ. Lessons on the music of 18th-century composers took place on the church’s fairly new three-manual Schlicker organ in the chapel.

It was here that I learned something that was totally lacking in my organ technique: the art of phrasing and, particularly, articulation. It was a revelation that I applied religiously to tremendous success in my work as an organist and later as a teacher.

#### The composer

The harmony lessons of a private teacher years back in Buenos Aires and later at both a school of fine arts and Catholic university (in the latter with Alberto Ginastera as teacher) did not go to waste. I had tried my hand at composing back then in Buenos Aires, but now in the U.S. I took a more serious look at it and worked more diligently. New music (fresh sounds) and the music of Bach on the “new sounding” instruments being built were the rage of the 1960s. The words “tracker,” “chiff,” “upperwork,” and “contemporary” were in every conversation and in practically every article in the trade journals.

Although I had written a decent piece of music in 1962 published in *The California Organist*, I thought I’d try my hand at writing a rather “large” piece: a Toccata and Fugue. I entered a contest sponsored by J. Fischer & Bro. of Glen Rock, New Jersey. It won a prize and was published. That year (1964), Warren Marsh put together a concert featuring a new choral work for Christmas, *The Miracle*, by a Los Angeles composer, and my piece, which sounded great on that organ and won me a few accolades. It happened that Clarence Mader got hold of that piece—which I did not know. During one of the lessons I mentioned my plight at the end of my year at Oneonta Congregational, the “dire” fact that I needed to find another church job, and quick!

#### A new job

I have to confess that up to that time, I did not consider myself anything but a “dilettante” in music composition, and winning that contest, nothing but beginner’s luck! Obviously, it gave Clarence Mader a different impression of my musical knowledge, one that was higher than the one I had of myself! He mentioned that he was impressed by the piece. He said that he was a consultant for a new organ to go in a church that was to be built the following year: a three-manual

Reuter of 48 ranks for the First Methodist Church of Garden Grove, California (a fifteen-minute drive from my home). He said I should apply for it, and that he would put in “a good word” for me. I met with the music committee and pastor, who, after an interview, asked to play on the old sanctuary’s c. 1920 two-manual Kimball organ. I did, and they hired me!

Later I heard that the “good word” Clarence Mader put in for me was, “Grab him before he disappears!” What an honor! Finally I had the kind of instrument I longed for all my life. With this event ends one part of the story of the Argentine kid who wanted to be an organist, who put up with a few “inconveniences” to reach his goal.

At that very point another story had begun, perhaps the most important—one by now fifty years old and continuing! (A story perhaps only for family consumption.) A story inspired by this great country, the country of “Yes!”—its exceptionalism, its incentives, and learning opportunities. A story inspired by an instrument fifty years at my disposal, and a great church and congregation that believed in my ability to make music and allowed me to do it for over half a century. Inspired by the thousands of organs here and abroad, their builders, their artists, their glorious, inspiring, and overwhelming sounds, and the great churches that house them. By the recordings, the journals, the yearly gatherings of music making, learning, and fellowship; by family and selfless supporters. Yes, inspired and grateful for the ability of creating new music, and having the time and the will to do it.

Ah! The United States—what a blessed country! The American Guild of Organists—what a great and unique organization! May the new generations

of organists be aware of the privilege and opportunities available to them and use them to bless the world with the majestic music of our beloved instrument. I knew all along that organists were the most privileged people in the world! ■

*Norberto Guinaldo holds the Master’s degree in Music Theory and Composition from the University of California at Riverside and the Diplôme Supérieure d’Orgue from the Schola Cantorum in Paris, France, where he studied with Jean Langlais. In the U.S.A. he also studied organ with Clarence Mader. He has been organist at the United Methodist Church of Garden Grove since 1965, and organist at Temple Ner Tamid in Downey, California, since 1962.*

*Norberto Guinaldo has won first prizes in composition in 1964, 1966, 1967, 1970, and 1986. He has been a recipient of numerous commissions, including Oblations of Remembrance (AGO) premiered in 1989; Rhapsody on a French Carol (private patron), written for the inauguration of the horizontal trumpets of the great organ of the First Congregational Church of Los Angeles; and Novissimis, a 45-minute work premiered on February 15, 1998, for the inauguration of the new Glatter-Goetz organ at Claremont (California) United Church of Christ.*

*He wrote and premiered Credo, an hour-long work in twelve sections for the Far-western Regional Convention of the AGO in 1983. In addition to organ music, he has written piano and choral works and music for symphonic and chamber ensembles. Several of his works have been featured in recent years on Pipedreams.*

*Norberto Guinaldo has performed in the U.S., as well as in Europe, Argentina, and Mexico. Norberto lives with his wife Melinda in Fullerton (Orange County), California. Their children Clay, Roy, Marcell, and Cordelia, their families, and eleven grandchildren also live in Orange County. His website, [www.guinaldopublications.com](http://www.guinaldopublications.com), features one hundred titles, either in singles editions or in collections.*

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## Cover feature

### Berghaus Pipe Organ Builders, Bellwood, Illinois, was established as Berghaus Organ Company in 1967 in Melrose Park, Illinois.

Cover photos, top: La Casa de Cristo Lutheran Church, Scottsdale, Arizona (2008); middle: O'Fallon United Church of Christ, O'Fallon, Illinois (1973); Sacred Heart School of Theology, Hales Corners, Wisconsin (1990); First United Methodist Church, South Bend, Indiana (1988); bottom: St. Benedict's Parish, Chesapeake, Virginia (2015).

#### From the Founder

A native of Cleveland, Ohio, I was encouraged to leave home to seek my education at Concordia Teachers College (now Concordia University Chicago) in River Forest, Illinois. After graduation, I married and worked for several years as a parochial school teacher and church organist/choir director. My unexpected decision to enter the organ-building trade was chiefly influenced by two instruments and two men.

Before I left Ohio, Trinity Lutheran Church in Cleveland began installing a four-manual and pedal mechanical-action organ from the Beckerath company of Hamburg, Germany, which was completed in 1956. The church was near my house, and my curiosity, for some unknown reason, led me to make frequent visits during its installation and voicing. I had no earthly idea that this organ would lay the groundwork for my organbuilding philosophy!

While still enrolled at Concordia, my informal apprenticeship for organbuilding began as I started to repair the slider chests on an 1888 Jackson Organ Company (Chester, Illinois) tracker at St. Matthew Lutheran Church on the south side of Chicago. Slowly, the organ came back to life as I repaired badly damaged pipes, broken trackers, and cracked rollerboards. We found a second-hand pedalboard to replace the original and installed key extensions to accept mechanical connections to the pedal chests and couplers. By repairing an ancient blower and wind system, a somewhat compromised new life to the organ was born. By 1961 the organ was again used for services. Subsequently, the congregation authorized Berghaus Organ Company to extensively rebuild the organ with new slider chests, pipe-work, action, and wind system. Since 1972 the organ remains as rebuilt.

*Why devote time to these two churches and their organs? These were my mind and eye openers! I had a gnawing curiosity to tear into the old Jackson organ, find out what went wrong, and fix it! In the Beckerath, I had a "new" organ for comparison.*



A young Leonard Berghaus

Sometime in 1967 while a fifth and sixth grade teacher, I was approached by John F. Shawhan, the Midwest service and sales representative of Casavant Frères of Canada, to take over a dozen or so contracts to provide semiannual



St. John's Episcopal Church, Chevy Chase, Maryland (2007)

service and maintenance for new Casavants located from Des Moines to Fort Wayne. I still had no plans on becoming an organbuilder, but November 1967 was my final month as a teacher. John paired me up with his assistant, Paul Jochum, who spent time in the Beckerath shop as a general apprentice. When I first met Paul, I assumed that I would be the tuner and he would be the key holder. But that is not how he had it planned! He insisted that he tune and I sit at the console. And that was the arrangement for all the years we worked together. His disciplined tuning was impeccable and went so far as to check the tuning of higher-pitched mixtures by listening through the entire stop without the tuning stop on!

As the service and tuning business grew, the opportunity came along to build an instrument. The O'Fallon United Church of Christ in southern Illinois was planning an extensive renovation of its church. The original Kilger tracker was entombed behind the altar and was in serious need of repair. Casavant turned down the project and asked Berghaus to consider it. I, too, turned down the opportunity to renovate the old Kilger.

They asked, "Who do you recommend to do the renovation?" I said that I would build a new mechanical-action organ for them instead. What did I have to show? Nothing! But they chose Berghaus despite our lack of experience. The contract was signed and construction took place in a 24' by 27' garage with an extremely limited number of tools and space. Today, this organ stands as built in 1973. A few years ago, we thoroughly cleaned it and set it back on course for another 40-plus years of faithful service.

After O'Fallon, four contracts were negotiated in fairly rapid succession for 2-manual and pedal mechanical-action organs. As these were being built, a noticeable change in design requests followed: namely, to retain the mechanical key action, but to abandon the mechanical stop action and utilize a more user-friendly stop control system. This was an acceptable alternative to me, as it did not affect the key action or the windchest design. I was firmly convinced that slider windchests were the best chests in the world! The most striking change came with the detached, moveable console, requiring the separation of the direct key action from the windchests, which we accommodated by installing electric pull-down magnets outside the pallet box.

Our stay in a house basement and two-car garage lasted a very short time. By 1973 we moved to Bellwood into a facility of approximately 4,000 square feet and a ceiling height of only 13 feet. A number of organs exceeding that height were built in this low-ceiling room. In 1984, a two-story erecting room and design and

fabrication spaces were added to facilitate construction of larger instruments.

Time passed so fast that it became unnoticeable. My wife, Judy, worked many years as the office manager. Both of our sons, Todd and Brian, served us well in service projects, organ construction, and installations. It would be Brian whom I would entrust with continuing my work by taking the leadership of the company into the second generation. Along the way, he would build a team around him.

—Leonard G. Berghaus

#### From the Tonal Director

When I joined Berghaus in 2006, the company was in a period of transition. While the hallmarks of slider chests, open-toe voicing, and *Werkprinzip* were still present in many instruments, a few others were examples of a more eclectic approach to tonal design. The 2003 four-manual instrument created for St. Stephen's Episcopal Church in Wilkes-Barre, Pennsylvania, combined new resources with many ranks from the Aeolian-Skinner organ built in the 1950s. The result was decidedly more American Classic in sound, and it has enjoyed great success in live performance as well as several recordings. Subsequent years saw the installation of more eclectic organs at St. John's Lutheran Church, Bloomington, Illinois (3 manuals, 46 ranks), and Queen of All Saints Basilica, Chicago, Illinois (3 manuals, 60 ranks).



St. Stephen's Episcopal Church, Wilkes-Barre, Pennsylvania (2003)

My own background in pipe organs began at the age of 13, when I first took organ lessons and began playing church services some months later. I had always been fascinated with the pipe organ; I used to spend many hours listening to recordings of instruments from all over the world, conjuring up stoplists, and occasionally attempting to design casework and façades. Little did I know

then that this would ultimately become my career! I completed organ studies at Valparaiso University and The Juilliard School; these institutions educated me with a solid foundation of organ performance in both concert and church settings. My many opportunities to perform around the country allowed me first-hand experience with the great wealth of pipe organs in this nation, and I began to formulate my thoughts of what my own personal tonal signature would be.

In 2007, the Berghaus-built organ for St. John's Episcopal Church, Chevy Chase, Maryland, would be my first opportunity to make my mark. With a stoplist that leans more into the French Romantic realm (complete with a sumptuous Cavaillé-Coll-style drawknob console), this instrument of 3 manuals and 63 ranks began a new era for our company. The organ, both in its stoplist and tonal approach, is a synthesis of classical and romantic styles. As a result, it emphasizes a clear and singing sound in the individual stops, while at the same time providing warmth and depth when stops are used in combination. Each division contains a complete principal chorus, characteristic flute stops, and reeds both fiery and more subdued. Decidedly different from previous instruments is the treatment of string and reed tone. The Grand-Orgue and Récit contain Salicional-like harmonics with more harmonic prominence, which aid in carrying accompaniment lines found in homophonic music. While our past instruments accentuated the build-up of the Tutti through upperwork and mixtures, this organ places reed tone in the several Trompette and Bombarde ranks at the fore, paying homage to the symphonic style.



St. Jerome Parish, Oconomowoc, Wisconsin (2008)

These principles were also carried out in the instruments of 2007–08: St. Jerome Catholic Church in Oconomowoc, Wisconsin (3 manuals, 53 ranks), built in collaboration with Scott R. Riedel & Associates as the organ consultant/acoustician, and First Lutheran Church, Manitowoc, Wisconsin (3 manuals, 41 ranks).

2008 brought an extraordinary opportunity to construct our *magnum opus* for La Casa de Cristo Lutheran Church in Scottsdale, Arizona. Taking cues from the American Classic and Romantic traditions, our tonal approach was to design an eclectic instrument that would handle a wide range of repertoire, capable of a vast amount of both dynamic and tonal expression. To that end, there are no less than five manual 8' Principals, ten different 8' and 4' flutes, and strings and hybrid (tapered) stops, which are of varying tone and construction. The versatility of this instrument is the result of our ability to finish every stop as its own beautifully unique voice and also as a worthy contributor in combination.

Given the challenge of designing a 92-rank organ with only one division under expression, it became clear from the beginning that great care would need to be taken in the tonal finishing process to ensure the success of a seamless

crescendo and equally balanced manual divisions. The ranks of the Positiv division are designed and voiced so as to provide a remarkable degree of expressiveness for an unenclosed division. The overall effect in the crescendo is that of a continuous transition from *ppp* to *fff* without any staggering dynamic or color steps.

In recent years, because of economic challenges, many churches have elected not to build entirely new instruments, but to retain as much as they could from their current organ or investigate viable options of transplanting a vintage instrument. One of our unique endeavors was creating an instrument for First Presbyterian Church, Johnson City, Tennessee, by combining resources from two organs in need of a new home: a 1930 Casavant from Our Lady of Grace, Chicago, and the Berghaus from Christ Lutheran Church, Cleveland, Ohio. On paper, these two disparate tonal concepts would not necessarily work well by merely placing stops together. To achieve good blend within and among the divisions, and to provide appropriate combinations for musical performance, we decided to keep the Great and Swell divisions of the Berghaus together, but reassign them and enhance the 8' tone to be adequately scaled for the new space. The new Great and Pedal divisions would combine new pipework and vintage stops that were fully restored or changed to blend with the overall tonal concept. We have also successfully installed instruments of this type with the help of consultant Wayne Wagner at Zion Lutheran Church, Columbus, Wisconsin (2 manuals, 24 ranks) and in partnership with Edward Meyer at Luther Preparatory School, Watertown, Wisconsin (2 manuals, 35 ranks).

2014 brought us an opportunity to work with organist and historical author Peggy Kelley Reinburg, who acted as consultant for St. Benedict's Parish, Chesapeake, Virginia. Her insight into pipe organs and tonal design proved to be an invaluable resource. Together with her, we collaborated to present an instrument with a heart of simplicity and clarity, rooted in North German tradition but also possessing a distinctive voice. This instrument brings our company full circle to its early beginnings—confident in the creation of instruments in a classic style, while tailoring tonal schemes that serve the specific needs of our many different clients.

As Berghaus celebrates 50 years, we can applaud the first instruments of our founder, Leonard Berghaus, and his many successful contributions to organbuilding. Each instrument that has been produced since I started in 2006 is unique in its own right, and I am truly proud of them all. I look forward to what the next years will bring, both in challenges and opportunities.

—Jonathan Oblander

#### From the President

My apprenticeship at Berghaus began at a very young age. I have fond memories of being pulled out of class at Grace Lutheran School to help assist with organ repairs, or so they thought! Little did I know that this would set the stage for my life's work. My high school summers were spent working for Berghaus in a variety of roles, and in 1988 I began my full-time position. My training and work experience was primarily in casework, structure, winding, and windchest construction. As time went on, I gradually moved into project management for several years before being appointed vice president in 1999. In 2004, I was named president of the firm.

During the mid-1990s, I began to look to the future of the company and



Staff photo taken in front of the 1999 Berghaus organ at St. Raphael Catholic Church in Naperville, Illinois (III/60)

#### Front row (left to right):

Nick Berghaus, Graphics  
Judy Berghaus  
Len Berghaus  
Jean O'Brien, Vice President  
Brian Berghaus, President  
Collene Berghaus, Secretary/Treasurer  
Katie Belmonte, Administrative Assistant  
Tim Berghaus, Part-time Service

#### Middle row:

David Mancini-Conway, Part-time Service  
Jordan Smoots, Senior Organ Builder  
Heather Minion, Part-time Service  
Bruce Carlson, Part-time Service  
Jonathan Oblander, Tonal Director  
Kelly Monette, Head Tonal Finisher/Operations Manager  
Ray Sargent, Part-time Service  
Joe Poland, Service Manager

#### Back row:

Dan Dow, Organ Builder  
Kurt Linstead, Senior Organ Technician  
Michal Leutsch, Designer  
Mitch Blum, Organ Technician/Pipe Repair  
Steven Hoover, Tonal Finisher/Reed Specialist  
Alex Fries, Organ Technician

#### Not pictured:

Kevin Chunko, Tonal Finisher  
Mark Ber, Part-time Organ Builder  
Mark Sikkila, Part-time Service  
Judith Trosen, Part-time Service

Photo credit: Virginia Delaney



Jonathan Oblander at La Casa de Cristo Lutheran Church, Scottsdale, Arizona

realized that to grow and remain viable, we would have to employ a new business model of separating the new organs from the service side and executing multiple projects at once. A larger facility would be needed to accommodate the change. In 1999, after several years of exploring various options, including construction of a new facility, we located a building. Although it had been vacant for a number of years, the advantages far outweighed the drawbacks. Its location less than a mile from our previous facility meant that the remodeling process and relocation would have a minimum impact on our production schedule and the more than 200 clients for whom the company provided service and maintenance.

The move in 2001 from a 6,700-square-foot building to a 30,000-square-foot plant afforded Berghaus the opportunity to design a more streamlined approach to our processes. A new set-up room with a ceiling height of 38 feet was constructed to accommodate larger instruments. The remodeled service area allowed for a clean and spacious environment to accomplish all aspects of organ service and maintenance. One of the depressed loading docks was filled in to create additional 26' by 52' space for managing multiple projects simultaneously. Four separate voicing rooms were created to allow our artisans to excel in their craft. A conference room and spacious office area completed the updated state-of-the-art facility. The building underwent other significant structural updates and improvements, including a new fire/burglar alarm system and surveillance for safety and the protection of our clients' property.

In addition, the new facility allowed us to install more efficient and larger equipment to the plant floor. A new spray booth, dust collection system, 54-inch-wide belt sander, and multiple TigerStops™ significantly updated our production process.

With four new vacuum press tables, we were able to press up to eight slider chests in one day, something that would have taken us four days to accomplish in the past. Recent additions to our technology include a 3-D printer and planning for the installation of a large CNC machine.



Brian Berghaus

With my father nearing retirement, there was no doubt in my mind that a different business model would be needed to propel the company forward and continue our commitment to excellence. His were big shoes to fill. It is sobering and gratifying when I think of the many former Berghaus employees who were mentored by my father and have prominent positions throughout the industry. Preserving his legacy and continuing his life's work was a daunting task. To accomplish this, I created a new team approach made up of a variety of artisans with the same dedication to the art of organbuilding that my father instilled in me. The new methodology produced a positive, collaborative working environment and a superior instrument, resulting in a secure future for all.

Berghaus has a history of successfully building both mechanical action and electric slider chest instruments and

has continually made improvements to its approach. At the turn of the century, the advances started accelerating as the new Berghaus team began incorporating wooden windlines, 1.75-inch tongue and groove solid hardwood enclosures, European racking, and fastidious wire management into the construction techniques. Today, three-dimensional modeling and design create a realistic representation for new instrument presentation drawings and aid in the efficiency of in-shop construction. The case and console designs are an organic part of the rooms in which they reside. Our tonal finishing is, quite simply, second to none. Along with the aforementioned construction changes, we have an overhauled marketing approach with a new corporate image, website, and brochure.

What did not change was our commitment to maintaining high standards for every task our clients hire us to do, from tuning and service to building new instruments. We take great pride in tuning throughout the Midwest and beyond. From emergency service seven days a week to re-leathering reservoirs or cleaning instruments, our service business is paramount to our success and we appreciate the trust our clients have in us.

Our company is still devoted to the time-honored tradition of slider chests, low to moderate wind pressures, and pure and natural voicing practices. Our later instruments retain these hallmarks while presenting new colors and possibilities for performance of many schools of organ composition. Celebrating our 50th anniversary gives me the opportunity to reflect on the past and contemplate the honor of leading Berghaus into the future. The tremendous pride and respect I have for my staff and their accomplishments cannot be expressed in words.

—Brian D. Berghaus

Please mark your calendars to celebrate the Berghaus 50th Anniversary with a recital at Grace Lutheran Church, River Forest, Illinois, November 12, 4:00 p.m. A reception will follow in the fellowship hall.

# Summer Institutes, Workshops, & Conferences

## University of Florida Sacred Music Workshop

May 1–2, Gainesville, FL.

Hymn festival, organ and carillon recital, choral workshops; Laura Ellis.

Contact: <http://reg.conferences.dce.ufl.edu/SSP/1400058157>.

## Sacred Music Symposium

May 10–12, Tabernacle Presbyterian Church, Indianapolis, IN.

Workshops for organists, choral directors, and handbell conductors. Dan Andersen, Michael Burkhardt, Cynthia Dobrinski, Doreen Rao.

Contact: 317/923-5458; [tabpres.org/sacredmusic](http://tabpres.org/sacredmusic).

## RSCM Spring Course for Young People

May 30–June 1, Whitby, UK.

Intensive training for young singers; Andrew Reid.

Contact: <https://www.rscm.com/spring-course-for-young-people-whitby/>.

## Berkshire Choral Festival

June 4–11, Asheville, NC; July 9–16, July 16–23, Sheffield, MA; August 6–13, Budapest, Hungary.

Rehearsals, classes, lectures, concerts; Erin Freeman, Kent Tritle, Tom Hall, Heinz Ferlesch, others.

Contact: [berkshirechoral.org](http://berkshirechoral.org), 413/229-8526.

## Indiana University Sacred Music Intensive

June 5–9, Bloomington, IN.

Continuing education enrichment for church musicians, organists, choir directors, and vocalists; Janette Fishell, Walter Huff.

Contact: <http://music.indiana.edu/precollege/adult/sacred-music/index.shtml>.

## Voices of Ascension Conductor Academy

June 5–9, Church of the Ascension, New York, NY.

Masterclasses, talks, and private lessons; Dennis Keene.

Contact: [www.voicesofascension.org](http://www.voicesofascension.org).

## American Guild of Organists Regional Conventions

June 11–14, Jacksonville, FL; June 11–15, Salt Lake City, UT; June 12–15, Dallas, TX; June 19–22, Iowa City, IA; June 25–28, Richmond, VA; July 2–6, Montreal, QC, Canada; July 3–5, Youngstown, OH.

Contact: [www.agohq.org](http://www.agohq.org).

## Piano and Organ Institute

June 11–24, 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: <http://www.music.fsu.edu/summermusiccamps/Piano-Institute>.

## RSCM—America Gulf Coast Course

June 12–18, Houston, TX.

Course for girls 10–18 (choristers and two organ scholars), individual and group instruction; Richard Webster.

Contact: [www.rscmgulfcoast.org](http://www.rscmgulfcoast.org).

## Guild of Carillonners in North America Annual Congress 2017

June 18–22, Mariemont, OH.

Contact: [www.gcna.org](http://www.gcna.org).

## Mo-Ranch/PAM Worship and Music Conference

June 18–23, Hunt, TX.

Lectures, workshops, concerts; Cynthia Rigby, Tom Trinidad, Jennifer Cauhorn, Marguerite McCormick, others.

Contact: 502/569-5288;

[www.presbysmusic.org](http://www.presbysmusic.org).

## Montreat Conferences on Worship and Music

June 18–23, June 25–30, Montreat Conference Center, Montreat, NC.

Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; David Hurd, Martin Jean, Dan Stokes, others.

Contact: Presbyterian Association of Musicians, [www.pam.pcusa.org](http://www.pam.pcusa.org).

## Baroque Performance Institute

June 18–July 2, Oberlin Conservatory of Music, Oberlin, OH.

“Traveling through the Baroque: 1650–1750,” coaching, masterclasses, concerts; Oberlin Baroque Ensemble.

Contact: [new.oberlin.edu/office/summer-programs/index/baroque-performance-institute/](http://new.oberlin.edu/office/summer-programs/index/baroque-performance-institute/).

## Church Music Association of America Sacred Music Colloquium

June 19–24, St. Paul, MN.

Gregorian chant training, plenary sessions, lectures, workshops.

Contact: <http://musicasacra.com/events/colloquium-2017-main/>.

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

June 25–30, Lake Junaluska, NC.

Handbells, organ, and choral workshops, recitals; Eileen Guenther, Mark Miller, others.

Contact: [www.umfellowship.org](http://www.umfellowship.org).

## Sacred Music Colloquium XXV

June 26–30, St. John Cantius Church, Chicago, IL.

Church Music Association of America: instruction in chant and Catholic sacred music tradition, participation in chant choirs, lectures, performances; Michael Alan Anderson, Rev. Scott Haynes, others.

Contact: <http://musicasacra.com>.

## Summer Chant Intensive

June 26–30, Duquesne University, Pittsburgh, PA.

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

Contact: [musicasacra.com](http://musicasacra.com).

## Interlochen Adult Choir Camp

June 26–July 1, Interlochen, MI.

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

Contact: [college.interlochen.org/adultchoir](http://college.interlochen.org/adultchoir).

## Royal Canadian College of Organists Annual Convention 2017

July 2–6, Montreal, QC, Canada.

Workshops, recitals, exhibits, hymn festival; Katelyn Emerson, Monica Czauz, Alcee Chriss, Olivier Latry, many others.

Contact: <http://www.montrealorganfestival.org>.

## ATOS Annual Convention

July 3–8, Tampa, Florida.

Clark Wilson, Walt Strony, Seamus Gethicker, others.

Contact: <http://www.atos.org/2017-atos-annual-convention>.

## Association of Disciple Musicians 2017 National Annual Conference

July 8–12, Indianapolis, IN.

Workshops on organ, choral, and handbell music.

Contact: <http://www.adm-doc.org>.

## Accademia Musica Antica Pistoia

July 8–16, Pistoia, Italy.

Masterclasses and concerts on harpsichord and historic organs; Maki Nishimura, Umberto Pineschi, Ottaviano Tenerani.

Contact: [www.accademiaherardeschi.it](http://www.accademiaherardeschi.it).

## Oberlin Summer Organ Academy

July 9–15, Oberlin Conservatory of Music, Oberlin, OH.

Faculty includes James David Christie and Jonathan William Moyer.

Contact: <https://new.oberlin.edu/office/summer-programs/index/organists/>.

## Association of Lutheran Church Musicians Biennial Conference

July 10–13, Minneapolis, MN.

Concerts, lectures, workshops, hymn festival. Contact: [www.alcm.org](http://www.alcm.org).

## Choral Artistry

July 10–14, Eastman School, Rochester, NY.

Conducting, vocal pedagogy, musicianship; Robert Swensen, Monica Dale, others.

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

## Choral Conducting Symposium

July 10–14, University of Michigan.

Masterclasses, score study, rehearsal techniques, reading sessions; Jerry Blackstone, Eugene Rogers, Julie Skadsem.

Contact: [www.music.umich.edu/special\\_programs/adult/choral.conducting.htm](http://www.music.umich.edu/special_programs/adult/choral.conducting.htm).

## National Association of Pastoral Musicians Annual Convention 2017

July 10–14, Cincinnati, OH.

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

Contact: [www.npm.org](http://www.npm.org).

## Sewanee Church Music Conference

July 10–16, Monteagle, TN.

Study, worship, organ and choral music; Todd Wilson, Peter Richard Conte.

Contact: [www.sewaneeconf.com](http://www.sewaneeconf.com).

## Oundle for Organists Summer School

July 10–16, Oundle, Northamptonshire, UK.

Course for young organists including vital keyboard skills, liturgical skills, improvisation; Ann Elise Smoot, Christian Lane, Katharine Pardee, others.

Contact: [oundlefororganists.org.uk](http://oundlefororganists.org.uk).

## Handbell Musicians of America National Seminar 2017

July 11–15, Anaheim, CA.

Classes, performances, exhibits, handbell notation conference; Monica McGowan, Rob Meyer-Kukan, Michele Sharik, others.

Contact: [www.handbellmusicians.org](http://www.handbellmusicians.org).

## Association of Anglican Musicians 2017 Conference

July 11–16, Winchester, England.

Workshops and discussions, liturgies, choral and organ concerts; Rev. Dr. Jamie Hawkey, John Rutter, Matthew Owens.

Contact: [conference.anglicanmusicians.org](http://conference.anglicanmusicians.org).

## Hymn Society Annual Conference

July 16–20, Waterloo, ON, Canada.

Lectures, hymn festival, masterclass; Paul Westermeyer, Michael Burkhardt, Fred Graham, David Eicher, others.

Contact: [www.thehymnsociety.org](http://www.thehymnsociety.org).

## Indiana University Pre-College Organ Academy

July 16–22, Bloomington, IN.

For the pre-college organist or keyboardist, the program includes daily lessons, classes, practice, and access to campus instruments, including organs, harpsichords, and two carillons; Janette Fishell, Christopher Young, and others.

Contact: <http://music.indiana.edu/precollege/summer/pre-college-organ-academy/index.shtml>.

## Cours d'Interprétation et Improvisation de Romainmôtier

July 16–30, Romainmôtier, Switzerland.

Classes on Jehan Alain, improvisation, French Baroque organ music, and a course for parish organists. Michel Jordan, Stefan Engels, and others. Contact: [www.jehan-alain.ch](http://www.jehan-alain.ch).

## Baylor Alleluia Conference

July 18–21, Waco, TX.

Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions; Lee Gwozdz, Janel Krehbiel, John Ferguson, others.

Contact: [www.baylor.edu/alleluia](http://www.baylor.edu/alleluia).

## Stage d'Orgue

July 20–27, Saessolsheim, Alsace, France.

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

Contact: [www.asamos.org](http://www.asamos.org).

## Incorporated Association of Organists Annual Festival

July 23–27, Oxford, UK.

Lectures, masterclasses, recitals; David Goode, Robert Quinney, Benjamin Nicholas, others.

Contact: [congress@iao.org.uk](mailto:congress@iao.org.uk).

## Fellowship of United Methodists in Music & Worship Biennial Convocation

July 24–27, Little Rock, AR.

Seminars, choral reading, hymn festival. C. Michael Hawn, Kevin McBeth, Tom Trenney, others.

Contact: [www.umfellowship.org](http://www.umfellowship.org).

## Eastman Summer Academy for High School Organists

July 24–28, Rochester, NY.

Faculty includes David Higgs, Nathan Laube, William Porter.

Contact: <http://summer.esm.rochester.edu/course/summer-academy-for-high-school-organists/>.

## Indiana University Collegiate Organ Academy

July 24–28, Bloomington, IN.

For organists presently enrolled in a collegiate organ program, the academy includes daily lessons, classes, practice, and access to campus instruments, including organs, harpsichords, and two carillons; Janette Fishell, Christopher Young, and others.

Contact: <http://music.indiana.edu/precollege/adult/collegiate-organ-academy/index.shtml>.

## Massachusetts Boys Choir Course

July 24–30, Southborough, MA.

RSCM course, at the Groton School, John Robinson, director; .

Contact: [www.mbccusa.com](http://www.mbccusa.com).

## Mississippi Conference on Church Music and Liturgy 2017 Music Conference

July 25–30, Canton, MS.

Workshops, reading sessions; Rev. Charlie Dupree, Brad Hughley, David Sinden.

Contact: [www.mississippiconference.org](http://www.mississippiconference.org).

## Smarano Academy 2017

July 30–August 10, Smarano, Italy.

The Journey of Orfeo: Monteverdi's rhetorical world and its influence on Keyboard Music; Bill Porter, Hans Davidsson, Michel Bouvard, Joel Speerstra, Simone Vebber, Edoardo Bellotti, others.

Contact: [www.smaranoacademy.com/organ](http://www.smaranoacademy.com/organ).

## Vancouver Early Music Programme

July 30–August 11, 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/](http://www.earlymusic.bc.ca/education-community/summer-programmes/).

## BYU Organ Workshop

August 1–4, Brigham Young University, Provo, UT.

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

Contact: <https://organ.ce.byu.edu>.

## Baroque Instrumental Program

August 4–20, Minneapolis, MN.

Harpsichord, fortepiano, masterclasses, ensembles, continuo class; David Livingston, Ginna Watson, others.

Contact: [www.tcearlymusic.org](http://www.tcearlymusic.org).

## Organ Historical Society Convention

August 5–11, Twin Cities, MN.

Chelsea Chen, Ken Cowan, Monica Czauz, Isabelle Demers, Nathan Laube, Aaron David Miller, many others.

Contact: [www.organsociety.org/2017](http://www.organsociety.org/2017).

## Musica Antica a Magnano

August 10–18, Magnano, Italy.

Clavichord, fortepiano, organ, harpsichord, musicology; Bernard Brauchli, Georges Kiss, Paulo Bougeat, Luca Taccardi, Alberto Galazzo.

Contact: [www.musicaanticamagnano.com](http://www.musicaanticamagnano.com).

## RSCM Cathedral Courses for Boys, Girls, and Young Adults

August 14–20, Lincoln, UK.

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

Contact: <https://www.rscm.com/courses/cathedral-choral-course/>.

## RSCM Summer Course for Young People

August 21–27, Bath, UK.

Course for singers age 4–24; choral training, musical leadership skills, services.

Contact: [www.rscm.com/courses/summer-course-for-young-people/](http://www.rscm.com/courses/summer-course-for-young-people/).

## 44th Annual Convention of the American Institute of Organbuilders

October 1–4, Fort Collins, CO.

Contact: [www.pipeorgan.org](http://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  
Duke Chapel Bach Choir, Bach, *St. John Passion*; Duke Chapel, Durham, NC 3 pm

16 APRIL  
**Benjamin Sheen**; St. Thomas Church Fifth Avenue, New York, NY 2:30 pm

18 APRIL  
**Karen Beaumont**; Church of the Transfiguration, New York, NY 12:30 pm  
**Daniel Zaretsky**; Trinity Lutheran, Lansdale, PA 7:30 pm

19 APRIL  
**Mary Pan**; Dwight Chapel, Yale University, New Haven, CT 12:30 pm  
Barnard-Columbia Chorus & Lausanne, Switzerland, University Choir, Mozart works; Church of the Ascension, New York, NY 8 pm  
**Vincent Dubois**; First Congregational, Sarasota, FL 7:30 pm

20 APRIL  
**Edoardo Bellotti**, organ and harpsichord; Memorial Art Gallery, Rochester, NY 7:30 pm  
Lexington Catholic Chamber Choir; Cathedral of Christ the King, Lexington, KY 7:30 pm

21 APRIL  
**Vincent Dubois**; Sacred Heart Cathedral, Rochester, NY masterclass 3 pm, recital 8 pm  
**Nathan Laube**; SUNY Buffalo, Amherst, NY 7:30 pm  
• **Joan Lippincott, Eric Plutz, Scott Dettra**, & others; Princeton University Chapel, Princeton, NJ 7 pm  
**Ken Cowan**; Covenant Presbyterian, Charlotte, NC 7:30 pm  
**Isabelle Demers**; First Presbyterian, Jackson, MS 7:30 pm

22 APRIL  
Pittsburgh Camerata, Handel, *Messiah*; Shadyside Presbyterian, Pittsburgh, PA 3 pm  
**Ken Cowan**, masterclass; Covenant Presbyterian, Charlotte, NC 9 am  
**William Douglas**; St. Matthew's Lutheran, Charleston, SC 12 noon  
North Shore Choral Society, Winter, *Missa Gaia*; Unitarian Church of Evanston, Evanston, IL 7 pm  
Chicago a cappella; Logan Center for the Arts, Chicago, IL 8 pm  
**David Enlow**; St. Norbert Abbey, De Pere, WI 2 pm

23 APRIL  
**Jay Zoller**; Second Congregational, Newcastle, ME 3 pm  
**Hans-Ola Ericsson**; College of the Holy Cross, Worcester, MA 3 pm  
**Thomas Murray**, with Yale Camerata, Moore, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 4 pm  
**Stephen Kalnoske**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**Namhee Han**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Rachel Mahon**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Nathan Laube**; St. Joseph Cathedral, Buffalo, NY 4 pm  
**Martin Jean**; Westminster Presbyterian, Pittsburgh, PA 3 pm  
**Monte Maxwell**; St. Matthew Lutheran, Hanover, PA 4 pm  
**Scott Dettra**; Christ and St. Luke's Episcopal, Norfolk, VA 4 pm  
**Christopher Jacobson**, works of Bach; Duke Chapel, Durham, NC 5 pm

**Weston Jennings**; Cathedral of St. Philip, Atlanta, GA 3:15 pm  
**Christopher Houlihan**; Stambaugh Auditorium, Youngstown, OH 4 pm  
Handbells Columbus; First Congregational, Columbus, OH 4:30 pm  
Sewanee University Choir; Cathedral Church of the Advent, Birmingham, AL 6 pm  
**John Gouwens**; Culver Military Academy, Culver, IN 4 pm  
• **Derek Nickels**; Church of the Holy Comforter, Kenilworth, IL 4 pm  
Chicago a cappella; Pilgrim Congregational, Oak Park, IL 4 pm  
**Vincent Dubois**; University of St. Thomas, St. Paul, MN 3 pm

24 APRIL  
Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, CT 5 pm  
**Evan Cogswell**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**Scott Montgomery**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 APRIL  
**Jeannine Jordan**, with media artist; Wooster United Methodist, Wooster, OH 7 pm

27 APRIL  
Choir of St. Luke-in-the-Fields; St. Luke-in-the-Fields Episcopal, New York, NY 8 pm

28 APRIL  
**Charles Kennedy**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**Bruce Neswick**, hymn festival; Christ Church Episcopal, Dearborn, MI 7:30 pm  
**Devin Ateln**; University of Notre Dame, South Bend, IN 6:30 pm  
**John Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Thomas Fielding**; St. John Cantius Catholic Church, Chicago, IL 7:30 pm  
Bach Week; Nichols Concert Hall, Evanston, IL 7:30 pm  
**Hansol Kim & Shayla Van Hal**; Wheaton Bible Church, West Chicago, IL 7:30 pm

29 APRIL  
Yale Schola Cantorum, Handel, *Occasional Oratorio*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**Bruce Neswick**, workshop; Christ Church Episcopal, Dearborn, MI 10 am  
**Mitchell Garcia**; University of Notre Dame, South Bend, IN 8 pm  
**Michael Hey**, workshop; Zion Lutheran, Wausau, WI 10 am  
**Karen Beaumont**; First Unitarian, Milwaukee, WI 2 pm  
Aestas Consort; St. Chrysostom's Episcopal, Chicago, IL 2 pm

30 APRIL  
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
**Jonathan Ryan & Jamie Hitel**; Christ Church Episcopal, Greenwich, CT 3 pm  
**Andrew Henderson, Paul Jacobs, & David Enlow**, with choir; Madison Avenue Presbyterian, New York, NY 3 pm  
**Domenico Severin**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**Richard Webb**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Daniel Hyde**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Daryl Robinson**; St. Stephen's Episcopal, Millburn, NJ 4 pm  
**Robert McCormick**; St. Mark's Episcopal, Philadelphia, PA 3 pm  
**Alan Morrison**, with Delaware ChoralArts, Brahms, *Requiem*; Episcopal Church of Ss. Andrew and Matthew, Wilmington, DE 7 pm  
Choral concert; St. John's Episcopal, Hagerstown, MD 5 pm  
**David Higgs**; River Road Church, Baptist, Richmond, VA 4 pm  
Duke Chapel Choir & Choral Society of Durham, Berlioz, *Te Deum*, Poulenc, *Gloria*; Duke Chapel, Durham, NC 7:30 pm  
**John Richardson**; Cathedral of St. Philip, Atlanta, GA 3:15 pm  
Easter Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Christopher Houlihan**; First Presbyterian, Ypsilanti, MI 4 pm  
**Simone Gheller**, works of Mendelssohn; Ss. Peter & Paul Catholic Church, Milwaukee, WI 3 pm

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See the video of the Class of 2017  
at [www.TheDiapason.com](http://www.TheDiapason.com)

# 20 UNDER 30

The May issue will contain photographs  
and profiles of our Class of 2017.

## Calendar

**Michael Hey**; Zion Lutheran, Wausau, WI 3 pm

**David Cherwien**, hymn festival; Winnetka Congregational, Winnetka, IL 4 pm  
**Rutter, Requiem**; First Presbyterian, Deerfield, IL 4 pm

Choral concert; First Presbyterian, Arlington Heights, IL 4 pm

**Peter Miller**; St. John's Lutheran, Decatur, IL 4 pm

1 MAY

Yale Student Organ Improvisation Showcase; Trinity Episcopal Church on the Green, New Haven, CT 4 pm

2 MAY

**Ryan Kennedy**; St. Paul the Apostle Catholic Church, New York, NY 7 pm

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

**Gregory Peterson**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

3 MAY

**Josiah Hamill**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

**David Jonies**; St. Bede's Catholic Church, Williamsburg, VA 12 noon

**David Jonies**; Cathedral of the Sacred Heart, Richmond, VA 7:30 pm

4 MAY

**Matthew Wilkinson**, with trumpet; St. Michael's Church, Charleston, SC 7 pm

5 MAY

**Rosalind Mohsen**; Trinity Church, Boston, MA 12:15 pm

St. Agnes Cathedral Choirs; St. Francis Xavier Catholic Church, New York, NY 7:30 pm

TENET; Tenri Cultural Institute, New York, NY 7 pm & 9 pm

**Ken Cowan**; Emmanuel Episcopal, Chestertown, MD 7:30 pm

**Diana Chou**; First Presbyterian, Evansville, IN 7 pm

**Nathan Laube**, Stanford, *Koncertstücke for Organ and Orchestra*; Overture Hall, Madison, WI 7:30 pm

Bach Week Festival; Nichols Concert Hall, Evanston, IL 7:30 pm

6 MAY

**Phil Kelsall**; Babson College, Wellesley, MA 2:30 pm

**Nicholas Quardokus**; Dwight Chapel, Yale University, New Haven, CT 5 pm

**Julie Pinsonneault**; Christ Church, New Haven, CT 7:30 pm

**Paul Jacobs**; Huguenot Memorial Church, Pelham, NY 6:30 pm

**Huey Waldon**; St. Matthew's Lutheran, Charleston, SC 12 noon

**Nathan Laube**, Stanford, *Koncertstücke for Organ and Orchestra*; Overture Hall, Madison, WI 8 pm

7 MAY

**Phil Kelsall**; Shanklin Music Hall, Groton, MA 2:30 pm

Choral concert; St. Paul's Church, Cambridge, MA 3 pm

**Peter Niedmann**; St. John's Episcopal, West Hartford, CT 12:30 pm

Children's choirs concert; Madison Avenue Presbyterian, New York, NY 3 pm

**Daniel Brondel**, with viola; St. Patrick's Cathedral, New York, NY 3:15 pm

**Michael Messina**; Cathedral of St. John the Divine, New York, NY 5 pm

**Christopher Dekker**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Timothy Harrell**; Trinity Episcopal, Solebury, PA 4 pm

**Christopher Jacobson**, works of Bach; Duke Chapel, Durham, NC 5 pm

**Gail Archer**; Cathedral of St. John the Baptist, Savannah, GA 5 pm

**Johannes Zeinler**; All Saints' Episcopal, Atlanta, GA 3 pm

**John Brandt**; Cathedral of St. Philip, Atlanta, GA 3:15 pm

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

**Bradley Hunter Welch**; First Presbyterian, Coshocton, OH 4 pm

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

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

**+Ken Cowan**; Plainfield United Methodist, Plainfield, IN 4 pm

**Nathan Laube**, Stanford, *Koncertstücke for Organ and Orchestra*; Overture Hall, Madison, WI 2:30 pm

Bach Week Festival; Nichols Concert Hall, Evanston, IL 2:30 pm

8 MAY

Oratorio Society of New York, Bach, *B-minor Mass*; Carnegie Hall, New York, NY 8 pm

9 MAY

**Thomas Fielding**; Central Synagogue, New York, NY 12:30 pm

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

**Katelyn Emerson**; First Presbyterian, Athens, OH 7:30 pm

**Federico Andreoni**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 MAY

**Paul Jacobs**, with orchestra; Kennedy Center, Washington, DC 7 pm

12 MAY

**Katelyn Emerson**; First Unitarian, Worcester, MA 7 pm

**Paul Jacobs**, with orchestra; Kennedy Center, Washington, DC 7 pm

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

**Stephen Schnurr**; St. Andrew Episcopal, Louisville, KY 7:30 pm

**Jeremy David Tarrant**; Cathedral Church of St. Paul, Detroit, MI 12:10 pm

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

13 MAY

**Paul Jacobs**, with orchestra; Kennedy Center, Washington, DC 7 pm

**Tim Blalock**; St. Matthew's Lutheran, Charleston, SC 12 noon

**Ken Cowan, Alan Morrison, & Cherry Rhodes**; Spivey Hall, Morrow, GA 3 pm

14 MAY

**Stephen Fraser**; St. Patrick's Cathedral, New York, NY 3:15 pm

**David von Behren**; Cathedral of St. John the Divine, New York, NY 5 pm

**Benjamin Sheen**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Michaëlle Harrison**; Cathedral of All Saints, Albany, NY 2:30 pm; 3 pm Evensong

**Christopher Henley**; Cathedral of St. Philip, Atlanta, GA 3:15 pm

**Schuyler Robinson**; Cathedral of Christ the King, Lexington, KY 2 pm

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

**Karen Beaumont**, with soprano & horn; St. Casimir Catholic Church, Milwaukee, WI 4 pm

15 MAY

**Stephen Tharp**; St. Michael's Episcopal, New York, NY 7 pm

16 MAY

**Jessica Park**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 MAY

**Jeremy David Tarrant**; Cathedral Church of St. Paul, Detroit, MI 12:10 pm

20 MAY

Quire Cleveland; Holland Theatre, Bellefontaine, OH 7 pm

**David Enlow**; St. Norbert's Abbey, De Pere, WI 2 pm

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

21 MAY

**Katelyn Emerson**; West Parish Church of Barnstable, West Barnstable, MA 4:30 pm

Choral concert; First Church of Christ, Wethersfield, CT 4 pm

Handel, *Israel in Egypt*; Madison Avenue Presbyterian, New York, NY 3 pm

**Chelsea Chen**; First Presbyterian, Ilion, NY 3 pm

Choral concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 3 pm

**Kenneth Miller**; Cathedral of St. Philip, Atlanta, GA 3:15 pm

**Gail Archer**; Catholic Cathedral of St. Augustine, St. Augustine, FL 2:30 pm

## Calendar

**Jack Mitchener**; Advent Lutheran, Melbourne, FL 3 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Shawn Dawson**; Christ Church Cathedral, Lexington, KY 3:30 pm  
Brahms, *Requiem*; First Presbyterian, Evansville, IN 4 pm  
**Geoff Pautsch**; Loyola University, Chicago, IL 3 pm  
Compline; St. Chrysostom's Episcopal, Chicago, IL 7 pm  
Bach, *Ascension Oratorio*; Grace Lutheran, River Forest, IL 3:45 pm

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

23 MAY  
**Rachel Laurin**; St. Bridget Catholic Church, Richmond, VA 7:30 pm  
**Gail Archer**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 MAY  
**Marshall Joos, Noah Jacobs & Seamus Gethicker**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Bruce Neswick**, hymn festival; Christ Church Episcopal, Raleigh, NC 7:30 pm

25 MAY  
Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm  
**Todd Wilson**, hymn festival; Christ and St. Luke's Episcopal, Norfolk, VA 7 pm  
**Shin-Ae Chun & Martha Folts**, harpsichords; First Baptist, Ann Arbor, MI 12:15 pm  
Ascension Choral Eucharist; Cathedral Church of the Advent, Birmingham, AL 3 pm

26 MAY  
Acronym Baroque Ensemble; Cathedral of the Sacred Heart, Richmond, VA 7 pm  
**Jeremy David Tarrant**; Cathedral Church of St. Paul, Detroit, MI 12:10 pm  
**John Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

31 MAY  
**Jonathan Wessler**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Katherine Meloan**; Grace Church Cathedral, Charleston, SC 10 am

### UNITED STATES West of the Mississippi

18 APRIL  
**Douglas Cleveland**; Wiedemann Recital Hall, Wichita, KS 7:30 pm

20 APRIL  
**Paul Jacobs**, with orchestra; Walt Disney Concert Hall, Los Angeles, CA 8 pm

21 APRIL  
Elgar, *The Dream of Gerontius*; Orchestra Hall, Minneapolis, MN 8 pm  
**Katie Burk**; Third Baptist, St. Louis, MO 12:30 pm  
**Katelyn Emerson**; St. Cecilia Cathedral, Omaha, NE 3 pm  
Trinity University Chamber Singers; Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm  
**Jonathan Ryan**, Bach, *Clavierübung III*; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm  
**Christopher Holman**; Christ Episcopal, Tacoma, WA 12:10 pm  
**Duo MusArt Barcelona** (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano); Valley Baptist, Bakersfield, CA 7:30 pm

22 APRIL  
Elgar, *The Dream of Gerontius*; Orchestra Hall, Minneapolis, MN 8 pm  
**Sarah Herzer**; Gustavus Adolphus College, St. Peter, MN 7:30 pm  
**Paul Jacobs**, with orchestra; Walt Disney Concert Hall, Los Angeles, CA 8 pm

23 APRIL  
**Adam Brakel**; First Presbyterian, Fort Smith, AR 4 pm  
**Stephen Buzard**; St. Philip's Episcopal, Beeville, TX 3 pm  
**Craig Cramer**; University of Nevada, Las Vegas, NV 4 pm  
**Paul Jacobs**, with orchestra; Walt Disney Concert Hall, Los Angeles, CA 8 pm  
Temple Hill Choir & Orchestra, Gardner, *Lamb of God*; Cathedral of St. Mary of the Assumption, San Francisco, CA 5 pm

27 APRIL  
**Katelyn Emerson**; Christ the King Catholic Church, Dallas, TX 7:45 pm

28 APRIL  
**Phillip Kloeckner**; Third Baptist, St. Louis, MO 12:30 pm  
**Vincent Dubois**; St. James Catholic Cathedral, Seattle, WA 7:30 pm  
Choral concert; Christ Cathedral Arboretum, Garden Grove, CA 7:30 pm

29 APRIL  
**Robert Bates**, with orchestra, Jongen & Poulenc concertos; St. John the Divine Episcopal, Houston, TX 7:30 pm  
**Vincent Dubois**, masterclass; Plymouth Church UCC, Seattle, WA 10 am

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# Calendar

30 APRIL

**Bill Chouinard**, with orchestra, Holst, *The Planets*; Wayzata Community Church, Wayzata, MN 3 pm

**Gail Archer**; St. Mark's Episcopal, St. Louis, MO 4 pm

**Vincent Dubois**, masterclass; Plymouth Congregational, Seattle, WA 10 am

**Damin Spritzer**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Monte Maxwell**; Segerstrom Concert Hall, Costa Mesa, CA 3 pm

4 MAY

**Daryl Robinson**; First Presbyterian, Kirkwood, MO 7 pm

5 MAY

**Mitchell Garcia**; Third Baptist, St. Louis, MO 12:30 pm

**Bálint Karosi**, works of Bach; St. Mark's Cathedral, Seattle, WA 7:30 pm

6 MAY

**Jonathan Ryan**; Ss. Simon & Jude Cathedral, Phoenix, AZ 6 pm

**Isabelle Demers**, masterclass; Freemont Presbyterian, Sacramento, CA 9 am

7 MAY

**Bill Chouinard**, with orchestra, Holst, *The Planets*; Wayzata Community Church, Wayzata, MN 3 pm

**Tom Trenney**; St. Andrew United Methodist, Highlands Ranch, CO 2 pm

**Isabelle Demers**; Freemont Presbyterian, Sacramento, CA 4 pm

**Hans-Uwe Hielscher**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

10 MAY

**Jaebon Hwang**; First United Methodist, Santa Monica, CA 12:10 pm

11 MAY

**Mark Rodriguez**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

12 MAY

**Robert Knupp**; Third Baptist, St. Louis, MO 12:30 pm

13 MAY

Haydn, *Lord Nelson Mass*; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

**Ty Woodward**; Glendale City Seventh-Day Adventist, Glendale, CA 5 pm

14 MAY

Houston Baroque, music of Handel; First Evangelical Lutheran, Houston, TX 7 pm

**Weicheng Zhao**; St. James's Episcopal, Los Angeles, CA 6 pm

18 MAY

**John Schwandt**; First United Methodist, Richardson, TX 7:30 pm

19 MAY

**Frederick Hohman**; Third Baptist, St. Louis, MO 12:30 pm

**Michael Hey**; St. Stephen Presbyterian, Fort Worth, TX 7 pm

Rautavaara, *Missa a cappella*; Highland Park Presbyterian, Dallas, TX 9 pm

**David Higgs**; Trinity Episcopal Cathedral, Portland, OR 7 pm

21 MAY

**Aaron David Miller**; Trinity Lutheran, Lynnwood, WA 7 pm

Choral concert; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Iveta Apkalna**; Disney Concert Hall, Los Angeles, CA 7:30 pm

25 MAY

**Jeff Brummel**; Wilshire Baptist, Dallas, TX 7:30 pm

28 MAY

**Philip Smith**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

15 APRIL

**Danilo Marengo**; Basilica di Santa Maria Maddalena, Novi Ligure, Italy 5:30 pm

17 APRIL

**Christoph Hauser**, with saxophone; Klosterkirche, Fürstenfeld, Germany 12:10 pm  
**Ian Tracey**; Liverpool Cathedral, Liverpool, UK 11:15 am

18 APRIL

**Ludger Lohmann**; Chiesa di S. Ignazio di Loyola, Pistoia, Italy 9 pm

20 APRIL

**Guy Bovet**; Chiesa Cattedrale, Pistoia, Italy 9 pm

**Tom Bell**; St. John's Smith Square, London, UK 1:05 pm

21 APRIL

**Magdalena Malek**; Hecht Museum, Haifa University, Haifa, Israel 11 am

22 APRIL

**Roland Volt**; Redeemer Church, Jerusalem, Israel 12 noon

**Stephen Tharp**; Parish Church, Cirencester, UK 7:30 pm

**David Poon**; Ryerson United Church, Vancouver, BC, Canada 3 pm

23 APRIL

**Gail Archer**; St. Francis Saverio, Milan, Italy 9 pm

**James Metzler**; Church of the Madeleine, Paris, France 4 pm

24 APRIL

**Stephen Farr**; Royal Festival Hall, London, UK 7:30 pm

28 APRIL

**Stephanie Burgoyne**; Waterford United Church, Waterford, ON, Canada 7:30 pm

29 APRIL

**Stephen Tharp**; St. Laurentius, Erwitte, Germany 7:30 pm

30 APRIL

**David Poon**; Ryerson United Church, Vancouver, BC, Canada 3 pm

1 MAY

**Richard Lea**; Liverpool Cathedral, Liverpool, UK 11:15 am

3 MAY

Mozart, *Krönungsmesse*; Dom, Arlesheim, Switzerland 7:30 pm

5 MAY

**Stephanie Burgoyne**; Grace Anglican, Brantford, ON, Canada 12:15 pm

6 MAY

**Paula Pellizzari**; Chiesa del Carmine, Alessandria, Italy 6 pm

7 MAY

**Simon Johnson**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

9 MAY

**Giovanni Braulin**; Chiesa Cattedrale, Pistoia, Italy 5 pm

11 MAY

**Wolfgang Kogert**; Abteikirche, Köln, Germany 8 pm

12 MAY

**Hans-Uwe Hielscher**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

19 MAY

**David Cassan**; Hecht Museum, Haifa University, Haifa, Israel 11 am

20 MAY

**David Cassan**; Church of the Dormition, Jerusalem, Israel 11 am

**Daniela Scavio**; Basilica di Santa Maria Maddalena, Novi Ligure, Italy 5:30 pm

**Eva Bublová**; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

25 MAY

**Susanne Rohn**; St. Justinus Kirche, Frankfurt, Germany 5 pm

**Ben Bloor**; St. John's Smith Square, London, UK 1:05 pm

26 MAY

Jubilate Vocal Ensemble, Duruffé, *Requiem*; Canadian Memorial United Church, Vancouver, BC, Canada 8 pm

27 MAY

Vancouver Philharmonic, Saint-Saëns, *Symphonie III*; Shaughnessy Heights United Church, Vancouver, BC, Canada 8 pm

29 MAY

**David Poulter**; Liverpool Cathedral, Liverpool, UK 11:15 am

30 MAY

**Karen Beaumont**; Exeter College, Oxford, UK 1:10 pm

31 MAY

**Karen Beaumont**; Oxford Town Hall, Oxford, UK 12 noon

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R. MONTY BENNETT, Resurrection Catholic Church, Santa Rosa, CA, October 30: *First Sonata*, Price; *Reverie for Celestes*, Kerr; *Solemn Processional*, Harris; *Give Me Jesus*, arr. Garrett; *Joshua Fit de Battle ob Jericho*, Sowande; *Nigerian Suite No. 1*, Sadoh; *Fantasy and Fugue on My Lord, What a Morning*, Simpson; *Three Impromptus*, Coleridge-Taylor; *St. Louis Blues*, Handy, arr. Waller; *Lotus*, Strayhorn, arr. Wyton; *Reverie*, Still; *Roll, Jordan, Roll*, arr. Simpson; *Evening Song*, Hurd; *Five Spirituals for Organ*, Taylor.

PETER RICHARD CONTE, War Memorial Auditorium, Worcester, MA, October 14: *Overture to Candide*, Bernstein, transcr. Conte; *Soir d'Automne*, Swinnen; *Marche Religieuse*, Guilmant; *Liberty Bell March*, Sousa; *Night Song*, *Fantasy on Nursery Tunes*, Elmore; *Nocturne (A Midsummer Night's Dream)*, Mendelssohn, transcr. Ennis; *Variations on America*, Ives; *Mondscheinmusik (Capriccio)*, Strauss, transcr. Conte; *Choral No. 1 in E*, Franck.

CRAIG CRAMER, Queen of All Saints Basilica, Chicago, IL, October 9: *Fanfare*, Cook; *Passacaglia and Fugue in c*, BWV 582, Bach; *Introduction, Scherzo, und Fuge on B-E-A-T-E*, Zahnbrecher; *Salutation, Petition, and Acclamation on Salve Regina*, Trapp; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Zweite Sonate*, op. 60, Reger.

THEO S. DAVIS, Trinity Church, Boston, MA, October 21: *Triumphal March*, Hollins; *Psalms Prelude*, Set 2, Number 2, Howells; *Vitrail, Rosace (Esquisses Byzantines)*, Mulet; *Toccata (Suite, op. 5)*, Duruflé.

ISABELLE DEMERS, Westminster Presbyterian Church, Dayton, OH, October 9: *Orb and Scepter*, Walton; *Trio Sonata in G*, BWV 530, Bach; *Harry Potter Symphonic Suite*, Williams; *Allegro (Symphonie VI, op. 42, no. 2)*, Widor; *Scheherazade*, op. 35, Rimsky-Korsakov; *Three Short Studies*, Laurin; *Variations on a Theme of Paganini*, Thalben-Ball.

PETER DUBOIS, Bryn Mawr Presbyterian Church, Bryn Mawr, PA, October 9: *Comes Autumn Time*, Sowerby; *Prière*, op. 20, Franck; *Postlude pour l'office de Complies*, JA 29, Alain; *Toccata and Fugue in F*, BWV 540, Bach; *Scherzo (Symphonie IV*,

op. 13), Widor; *Sonata on the Ninety-Fourth Psalm*, Reubke.

JILLIAN GARDNER, Baylor University, Waco, TX, October 28: *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Carillon*, Sowerby; *Sonata VIII*, op. 132, Rheinberger; *Shine*, Tucker; *Étude Héroïque*, Laurin.

MICHAEL HEY, First Church of Deerfield, Deerfield, MA, October 16: *Prelude and Fugue in a*, BWV 543, Bach; *Piano Sonata No. 18*, K. 576, Mozart; *Sonata VI*, op. 65, no. 6, Mendelssohn; *The Dancing Pipes*, Dove; *Fantasie and Fugue in g*, BWV 542, Bach.

CHRISTOPHER HOULIHAN, St. Agnes Cathedral, Rockville Centre, NY, October 28: *Toccata, Adagio, and Fugue*, BWV 564, Bach; *Choral No. 2 in b*, Franck; *Variations de Concert*, op. 1, Bonnet; *Carillon de Westminster (Pièces de Fantasie, Troisième Suite, op. 54, no. 6)*, Vierne; *Suite*, op. 5, Duruflé.

DAVID HURD, Christ United Methodist Church, Greensboro, NC, October 21: *Sinfonia (Cantata No. 29, BWV 29)*, *Von Gott will ich nicht lassen*, BWV 658, Bach; *Prelude and Double Fugue in f*, Krebs; *Suite in Three Movements, Four Spiritual Preludes, Toccata*, Hurd; Improvisation on a submitted theme.

SIMON JACOBS, St. Thomas Church Fifth Avenue, New York, NY, October 9: *Praeludium in d*, BuxWV 140, Buxtehude; *Clarifica me*, Tallis; *Fantasia*, T. 448, Byrd; *Allein Gott in der Höh' sei Ehr*, BWV 663, Bach; *Aus tiefer Not, schrei ich zu dir*, Geist; *Aus tiefer Not, schrei ich zu dir*, BWV 686, Bach; *Thema mit Variaties*, Andriessen.

CALVERT JOHNSON, Big Canoe Chapel, Big Canoe, GA, October 9: *Prelude and Fugue in d*, BWV 539, Bach; *Go Tell It on the Mountain*, Diemer; *Stand Up, Stand Up for Jesus: Fanfare and Trumpet Tune*, Jordan; *Lobe den Herren*, BWV 650, Bach; *Wondrous Love*, Johnson; *Herzliebster Jesu*, op. 122, no. 2, Brahms; *Love Divine, All Loves Excelling*, Wilberg; *I Need Thee Every Hour*, Diemer; *I Know That My Redeemer Lives*, Wood; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *What a Friend We Have in Jesus*, Bolcom; *Toccata (Symphony V, op. 42, no. 1)*, Widor.

ELNA JOHNSON, Cathedral of St. Mary of the Assumption, San Francisco, CA, October 9: *Dialogue*, de Grigny; *An Wasserflüssen Babylon*, BWV 653, Herr Jesu Christ, *dich zu uns wend*, BWV 655, *Komm, Gott, Schöpfer, heiliger Geist*, BWV 631, *Prelude and Fugue in C*, BWV 547, Bach; *Prélude, Fugue, et Variation*, op. 18, Franck; *Plainte, Dialogue sur les mixtures (Suite Brève)*, Langlais.

DAVID JONIES, Immaculate Heart of Mary Catholic Church, Monona, WI, October 14: *March on a Theme by Handel*, op. 15, Guilmant; *Organ Concerto in B-flat*, op. 4, no. 2, Handel; *Marche du Veilleur de Nuit based on Wachet auf, ruft uns die Stimme*, Bach, arr. Widor; *The Swan (Carnival of Animals)*, Saint-Saëns; *Hungarian March (The Damnation of Faust)*, op. 24, Berlioz, arr. Brewer; *Pavane-Dance liturgique*, Proulx; *Zweite Sonate*, op. 60, Reger.

MARIANNE KIM, Loyola University, Chicago, IL, October 16: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Sonata in e*, BWV 528, Bach; *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Chant pastoral No. 2 in c*, Dubois; *Someone to Watch Over Me*, Gershwin; *Allegro (Symphonie VI, op. 42, no. 2)*, Widor.

SIMON LEACH, St. Thomas Church Fifth Avenue, New York, NY, October 23: *Praeludium in g*, BuxWV 149, Buxtehude; *Ave maris stella (15 Versets sur les Vêpres du Commun des Fêtes de la Sainte Vierge)*, Dupré; *Bergamasca*, Frescobaldi; *J'ai trouvé celui que mon coeur aimé (Le Bien-Aimé)*, Hakim; *Voluntary VIII*, Stanley.

JUNG-A LEE, Washington National Cathedral, Washington, DC, October 2: *Etude No. 1 (Four Concert Etudes)*, Briggs; *Voluntary on Converse*, arr. Jones; *Toccata on Blessed Assurance*, arr. Lee; *Theme and Variations on Sakura*, Nosetti; *Sonata on the 94th Psalm*, Reubke.

JUSTIN MAXEY, Bethesda-by-the-Sea Episcopal Church, Palm Beach, FL, October 2: *Allegro maestoso, Adagio, Final (Symphonie III)*, Vierne; *Canon No. 4 in A-flat*, op. 56, no. 4, Schumann; *Liebestraum No. 3*, Liszt, arr. Gaul.

WILLIAM NESS, War Memorial Auditorium, Worcester, MA, October 9: *Overture to Die Meistersinger*, Wagner, transcr. Lemare; *Fugue in g*, Wood; *Comes Autumn Time*, Sowerby; *Prelude on Matera*, Demarest; *On Hearing the First Cuckoo in Spring*, Delius, transcr. Potts; *Etude Symphonique*, Bossi; *Scherzo (Symphonie II)*, Vierne; *Finale (Symphony No. 5)*, Shostakovich, transcr. Ness.

JANE PARKER-SMITH, Royal Festival Hall, London, UK, October 3: *Toccata in D*, Lanquett; *Orpheus*, op. 672a, Liszt, transcr. Guillou; *Toccata alla Rumba*, Willscher; *Introduction, Passacaglia, and Fugue in e-flat*, Willan; *Symphonie No. 2 in e*, op. 20, Vierne.

ROBERT PARKINS, Notre Dame University, South Bend, IN, October 2: *Tiento I (2º tono)*, Cabezon; *Tiento de 4º tono de falsas*, Heredia; *Canzona in g*, Froberger; *Tiento de meio registo alto de 2º tom*, Conceição; *Gaitilla (tiento de mano izquierda)*, Durón; *Xácaras*, anonymous; *Toccata in c*, Pachelbel; *Canzona in c*, Weckmann; *Prelude and Fugue in f*, BWV 534, *An Wasserflüssen Babylon*, BWV 653, *Fugue on the Magnificat*, BWV 733, *Meine Seele erhebt den Herren*, BWV 648, Bach; *Tempo moderato (Sonata No. 4, op. 98)*, Rheinberger.

NICHOLAS SCHMELTER, First Presbyterian Church, Caro, MI, October 21: *Toccata*, Mushel; *Fantasia in D*, Faulkes; *Fantasia and Fugue in F*, KrebsWV 420, Krebs; *Meditation on St. Columba*, Wright; *Partita on Lobe den Herren*, Hebble; *Sinfonia (Cantata 29, BWV 29)*, Bach; *Offertoire, Carillon Sortie*, Mulet.

DOMENICO SEVERIN, Basilica di San Fedele, Como, Italy, October 28: *Fantasy and Fugue in g*, BWV 542, Bach; *Cantabile (Trois Pièces, no. 2)*, Franck; *Toccata di concerto*, op. 118, no. 5, Bossi; *Eventide*, Fryneger; *Étude Révolutionnaire*, Chopin, transcr. Severin; *Rhapsody in Blue*, Gershwin, transcr. Severin.

JOHANN VEXO, First Presbyterian Church, Philadelphia, PA, September 25: *Adagio and Fugue in c*, K. 546, Mozart; *Choral No. 2 in b*, Franck; *Intermezzo*, Vierne; *Danse macabre*, Saint-Saëns; *Adagio, Finale (Symphonie VI, op. 42, no. 2)*, Widor; *Deuxième Fantaisie*, Alain; *Cortège et Litanie*, op. 19, no. 2, Dupré.

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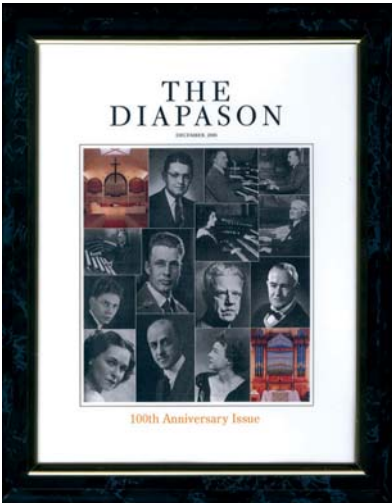
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**A 2017 complimentary offering from Fruhauf Music Publications:** In anticipation and celebration of the Lutheran Reformation's 500th year, a three-page Baroque organ chorale prelude on Martin Luther's hymn tune, *Ein Feste Burg*, is available as a downloadable 8½ x 11" PDF booklet. For details and file access, please visit [www.frumuspub.net](http://www.frumuspub.net)'s home page Bulletin Board.

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**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](http://www.proorgano.com) and search for the term "Nordic Journey."

**Ed Nowak**, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit [ednowakmusic.com](http://ednowakmusic.com).

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**Organs of Oberlin** chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hardbound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit [www.organsofoberlin.com](http://www.organsofoberlin.com).

**Pipe Organs of the Keweenaw** by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

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Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

**Goulding & Wood**  
PIPE ORGAN BUILDERS

MEMBER *Associated Pipe Organ Builders of America* 823 Massachusetts Ave.  
gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204

**Advertise in THE DIAPASON**

For information on rates and digital specifications  
contact Jerome Butera  
608/634-6253, jbutera@sgcmail.com

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**WICKS PIPE  
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**CLASSIFIED  
ADVERTISING  
RATES**

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	28.00
Display Classified, per word	1.40
Display Classified minimum	35.00

Additional to above charges:  
Box Service (mail forwarding) 8.00  
Website placement (includes photo) 20.00  
(\$35 if not ordering print ad)

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

**THE DIAPASON** reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

**THE DIAPASON** 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):  
 January  February  March  April  May  June  July  August  September  October  November  December

Category \_\_\_\_\_  Regular  Boldface  
Place on website

**PAYMENT MUST ACCOMPANY ORDER**

Ad Copy \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_  
 Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
 City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890  
 E-mail: john@concertorganists.com  
 Web Site: www.concertorganists.com



George Baker



Martin Baker\*



Diane Meredith Belcher



Michel Bouvard\*



Stephen Buzard



Chelsea Chen



Katelyn Emerson  
 2016 AGO National  
 Competition Winner  
 Available 2016-2018



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois\*



Stefan Engels\*



David Baskeyfield  
 Canadian International  
 Organ Competition Winner  
 Available 2015-2017



Thierry Escaich\*



László Fassang\*



Janette Fishell



David Goode\*



Thomas Heywood\*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry\*



Nathan Laube



Alan Morrison



Thomas Murray

## Choir

The Choir of  
 New College, Oxford, UK

Robert Quinney, Director  
 Available  
 March 26 - April 9, 2017



James O'Donnell\*



Thomas Ospital\*



Jane Parker-Smith\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan

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



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

**Celebrating  
 Our 95th  
 Season!**