

THE DIAPASON

AUGUST 2013



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THE DIAPASON

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One Hundred Fourth Year: No. 8,
Whole No. 1245
AUGUST 2013
Established in 1909
ISSN 0012-2378

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

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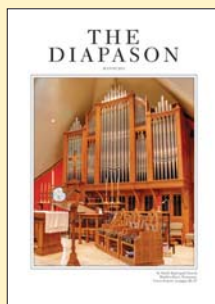
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Québec, Canada; St. Paul's Episcopal Church,
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Editorial Director **JOYCE ROBINSON**
jrobinson@sgcmail.com
847/391-1044

Editor-at-Large **STEPHEN SCHNURR**
sschnurr@sgcmail.com
219/531-0922

Sales Director **JEROME BUTERA**
jbutera@sgcmail.com
847/391-1045

Designer **DAN SOLTIS**

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAE
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Anton Warde**
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Editor's Notebook

Changing of the guard

Allow me to introduce myself! This is my first message to you as editorial director of THE DIAPASON. It is indeed an honor and privilege to be entrusted with this position. I had been a subscriber to THE DIAPASON long before joining the staff in 2000, as an interim associate editor, filling in for Wesley Vos. Little did any of us know that I would remain, nor that my role would grow.

Like many of our readers, I began playing the organ in my teens, when the nuns at our parish asked if I wanted to learn how. The good sisters built on my piano background and quickly taught me how to play hymns and simple service music. They gained relief from playing the early-morning Masses, and I gained an enduring interest in the pipe organ.

My undergraduate degree as a music major at Dominican University, in River Forest, Illinois (it was then Rosary College, and I was then Joyce L. Johnson) included piano and organ study. Next came master's and doctoral degrees in historical musicology from the University of Chicago, with a dissertation on oratorio repertoire and performance practice in Rome during the late eighteenth century. My research led me to spend a good deal of time in Italy and learn the language (as well as enjoy the food and culture, and make wonderful friends!).

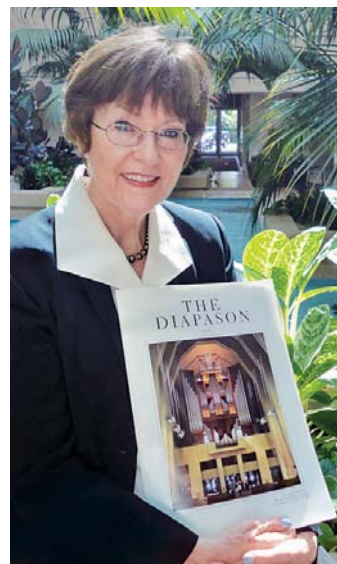
During most of this time I have worked as an organist—playing services, accompanying, and also directing vocal and handbell choirs—and have enjoyed improving my skills (through organ study with Marcia Van Oyen and David Christiansen, certifications from the AGO, and even Toastmasters!). At present I serve as music director and organist at St. Simon's Episcopal Church, located not far from THE DIAPASON's

Joyce Robinson
847/391-1044
jrobinson@sgcmail.com
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office. I have been active in the Chicago-Midwest Chapter of the Organ Historical Society, and the North Shore Chapter of the American Guild of Organists, which is how I met Jerome Butera and began to write reviews for THE DIAPASON.

And now Jerome Butera moves into semi-retirement—taking up residence on a farm in Wisconsin, but continuing as sales director of THE DIAPASON, handling all advertising, including classifieds, and circulation management. It will be an adjustment for me to work without the daily presence of Jerome, but I will not be without assistance. Editorial support will be provided by our new editor-at-large, Stephen Schnurr, who is introduced to you below.

I welcome your suggestions and comments, and appreciate your support during this transition into a new era for THE DIAPASON. ■



Meet the Editor-at-Large

On July 1, THE DIAPASON appointed **Stephen Schnurr** as editor-at-large. In this position he will assist with editing, proofreading, writing, and digital media.

A native of Louisville, Kentucky, Stephen Schnurr began organ study at the University of Louisville School of Music Preparatory Department. He received the Bachelor of Arts degree in Music and Latin from Duke University, and earned Master of Music, Master of Musical Arts, and Doctor of Musical Arts degrees in organ performance from the Yale Institute of Sacred Music. His organ teachers have included Charles Krigbaum, Thomas Murray, Robert Parkins, Peter Marshall, David Arcus, Peter Williams, and Melvin Dickinson.

Dr. Schnurr will remain as Director of Music for St. Paul Catholic Church, Valparaiso, Indiana, a position he has held since 1990. At St. Paul, he has led the choir of the church on European tours, with performances in Dublin, Rome,

Madrid, Barcelona, Fatima, Warsaw, Krakow, and Prague, including a performance for Pope John Paul II.

Schnurr's bibliography is extensive. In 2005 and 2009, with Dennis Northway, he published *Pipe Organs of Chicago*, a two-volume organ atlas of the metropolitan region, the largest publication of its kind in the United States. His book, *Organs of Oberlin*, also from Chauncey Park Press of Oak Park, Illinois, chronicling the instruments of the Oberlin Conservatory and the town of Oberlin, Ohio, will be published this year. Additional publications include volumes for OHS Press as well as articles for *The American Organist*, *Journal of the American Musical Instrument Society*, and *The Tracker*. As a recitalist, Schnurr has played programs throughout the United States, as well as in Germany, Poland, England, and Northern Ireland. He is a resident of the Miller Beach neighborhood of Gary, Indiana, where he has a collection of historic pipe organs.



Stephen Schnurr

Here & There

Events

Lunchtime Organ Recital Series 2013 concludes in Appleton and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays from 12:15–12:45 p.m.: August 1, Naomi Rowley, Memorial Presbyterian Church, Appleton; 8/7, John Skidmore, St. Joseph Catholic Church, Appleton; 8/14, Thomas Froehlich, First United Methodist Church, Appleton; 8/21, Ralph & Marilyn Freeman, St. Paul Lutheran Church, Neenah; 8/28, Daniel Schwandt, St. Joseph Catholic Church, Appleton. For information: 920/734-3762; www.lunchtimeorganrecital.org.

St. Paul Cathedral, Pittsburgh, continues its organ recital series, Sundays at 4 pm: August 4, Daniel Sansone; 8/11, David Troiano; 8/18, Nick Capozzoli;



St. Paul Cathedral, Pittsburgh

8/25, Russell Weismann; September 27, Rhonda Sider Edgington; October

27, Donald Fellows. For information: stpaulpgh.org.

The Basilica of the National Shrine of the Immaculate Conception concludes its 2013 summer organ recital series: August 4, Russell Weismann; 8/11, Josh Stafford; 8/18, Adam Detzner; 8/25, Benjamin LaPrairie. All recitals take place at 6 p.m. on the Crypt Church's Schudi organ and are free of charge. For more information: www.nationalshrine.com.

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, concludes its 2013 summer organ recital series, Sundays at 3 p.m.: August 4, Kraig Windschitl; 8/18, John Chappell Stowe. All recitals are free of charge. For information: www.guadalupe Shrine.org.

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

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

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Old West Church, Boston (photo credit: Len Levasseur)

The Old West Organ Society concludes its summer organ recitals, Tuesdays at 8 p.m. on the C. B. Fisk op. 55 at Old West Church, Boston: August 6, Julie Huang; 8/13, Katelyn Emerson; 8/20, Erica Johnson; 8/27, Jonathan Schakel. For information: www.oldwestorgansociety.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, concludes its 2013 Wednesday evening organ recital series: August 7, David Enlow; 8/14, Martin Schmeding; 8/21, Yun Kyong Kim; 8/28, Michael S. Murray. For information: www.mmmh.org.



Sinsinawa Mound Chapel

The Sinsinawa Dominicans conclude their 2013 summer organ recital series on Wednesdays at 7 p.m. at Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, Wisconsin: August

7, Gregory Peterson; 8/14, Joan DeVee Dixon and Alice Fiedlerova; 8/21, Bruce Bengtson; 8/28, Stephen Steely. For information: 608/748-4411 x271; www.sinsinawa.org.

Campbellsville University, Campbellsville, Kentucky, announces its sixth annual noon organ recital series. Programs take place in Ransdell Chapel unless noted otherwise: September 17, Wesley Roberts rededicates the 1875 Pomplitz organ in Our Lady of Perpetual Help Catholic Church, restored to its original condition (ten ranks) by B. Rule & Co.; October 15, Douglas Murray; November 5, Rodney Barbour; February 11, Schuyler Robinson; March 18, Jan-Piet Knijff (Our Lady of Perpetual Help); and April 8, Wesley Roberts. For information: 270/789-5287; www.campbellsville.edu.



Marilyn Mason

The University of Michigan School of Music, Theatre & Dance presents its 53rd annual Conference on Organ Music, September 29–October 1. The conference will celebrate Marilyn Mason's 66 years of teaching at U-M, as she moves into retirement. Presenters include Michael Barone, James Hammann, Stephen Warner, and Tom Trenney; lecture-demonstrations by James Kibbie and Marilyn Mason, each with their students from this past year; a celebration dinner for Dr. Mason; and a concert with four former Mason students. Concerts take place on the Fisk organ in the Blanche Anderson Moore Organ Recital Hall, the Karl Wilhelm organ at the First Congregational Church of Ann Arbor, and Hill Auditorium. A special event entitled "Lunch in the Heights" includes a tour of the Baird Carillon and box lunch at the top of Burton Memorial Tower.

The 2nd annual Organ Improvisation Competition takes place Tuesday, October 1, on the III/42 Schoenstein organ at the First Presbyterian Church of Ann Arbor. For information, contact Michele Johns at 734/846-3825.

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Kilgen organ, Our Lady of Refuge



Hoisting the console

In 2006, an effort was made to revive the historic pipe organ at Our Lady of Refuge Church in Brooklyn, New York, after nearly a decade of silence. Inspection of the organ revealed that the first priority was to rebuild the bellows, and by January 2007, the organ was playing again for the first time in ten years. After six years of fundraising, the pipe organ arrived back at the church on June 17, 2013. The reinstallation is scheduled to be completed by mid-September, and Olivier Latry will dedicate the organ on October 18.

While the initial repairs were being carried out in 2007, a more serious problem came to light. The exterior tuckpointing of the church was leaking, allowing water to seep into the organ chamber, threatening both the instrument and the structure of the church. Father Michael Perry and Joe Vitacco had the pipe organ professionally removed from the church for safekeeping before the repairs to the interior and exterior walls were carried out.

The parish has raised almost all of the funds to reinstall its Kilgen pipe organ. It has been restored by A. R. Schopp's Sons and Quimby Pipe Organs. Joe Vitacco, chairman of the organ committee, and Father Michael Perry, pastor of the parish, have used the Internet and various social media to raise the majority of the funds from well over 1,000 pipe organ enthusiasts from around the globe. The members of the parish have held soup dinners, concerts, and even a pig roast, as well as a "sponsor an organ pipe" campaign, to raise money for the pipe organ.

When the pipe organ is returned to service, the parish's main goal will be to share this historic instrument with the Brooklyn community. Additionally, the organ will be used at parish Masses and shared with the organ community as a practice and teaching instrument. For information: 718/434-2090; www.olrbrooklyn.org/pipeorgan/.



Students at the Luther College Dorian Keyboard Workshop

Luther College in Decorah, Iowa, held its annual Dorian Keyboard Workshop for high school students June 16–22. Students studied organ, harpsichord, and piano, all represented in the recital at the end of the week. Pictured in front of the Luther College's Hendrickson organ are (front row) Ben Goetting, Kate Klungtvedt, Christian Vallery, Olivia Gonzalez; (back row) Dr. Gregory Peterson, Anna Kenyon, Emily Banes, Erin Stoltenberg, George Roberts-Oakland, and Professor Kathryn Reed.



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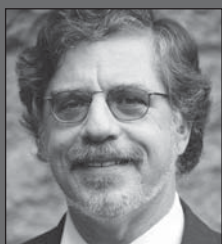
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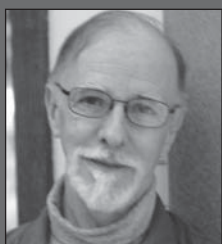
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Appointments

Steven Ball has been named Resident Organist and Director of Outreach and Fundraising for the historic pipe organs at Atlantic City's Boardwalk Hall. In this newly created position, he will manage fund-raising for the Historic Organ Restoration Committee at the hall.

Ball will showcase Boardwalk Hall's 7-manual/449-rank Midmer-Losh (opus 5550), which is the world's largest pipe organ, as well as the 4-manual/55-rank Kimball (KPO 7073) installed in the Adrian Phillips Ballroom—the largest unaltered example of a theatre organ by Kimball. Ball will provide tours of the famous organs and will conduct free public performances. Information about the Boardwalk Hall organs is available at www.boardwalkhall.com/organs.asp.

Ball has served as University Carillonneur and as a faculty member of the organ department at the University of Michigan, where he was director of the Stearns Collection of Musical Instruments. He also held positions as senior staff organist at the Michigan Theater in Ann Arbor and cathedral organist at Blessed Sacrament Cathedral in Detroit. He was recently appointed Artist in Residence at Philadelphia's historic Roman Catholic Cathedral Basilica of Sts. Peter and Paul. His biography is available at www.StevenBall.com.



The Philadelphia Singers have appointed **Megan M. Machnik** as the organization's new executive director. Machnik previously served as the Singers' chorus manager for the 2012–13 season after relocating to Philadelphia from Chicago. Machnik received her bachelor of arts degree in music performance from the University of Florida in 2006, and a master of music degree in clarinet performance from the Chicago College of Performing Arts at Roosevelt University in 2008. Machnik has already successfully developed a variety of community outreach programs for the Philadelphia Singers. For information: www.philadelphiasingers.org.

Marianne Vogel has been appointed associate organist at First Church of Christ in Wethersfield, Connecticut. She will assist David Spicer, Minister of Music and the Arts, as substitute organist and accompanist for the children's and youth choirs. Also an accomplished violinist, Vogel will continue her career as an instrumentalist in the greater Hartford area. She has previously held organist-choirmaster positions in Connecticut, at First United Methodist Church in Middletown, Gilead Congregational Church in Hebron, and Broad Brook Congregational Church in Broad Brook.



Benjamin Henderson has been appointed youth assistant (organ scholar) at First Church of Christ in Wethersfield, Connecticut. He is fifteen years old and will continue his studies with David Spicer. Henderson will play occasional preludes and postludes, sing in the choirs, ring handbells and absorb all the music he can. He has been part of the First Church congregation all of his young life and plans to pursue a career in music.



Minnesota-based choral organization VocalEssence has hired its first assistant artistic director, **Tesfa Wondemagegnehu**, after a global search. Wondemagegnehu, former director of choral activities at Freedom High School in Orlando, Florida, will serve under VocalEssence artistic director and founder Philip Brunelle, and associate conductor and vocal coach Sigrid Johnson.



Wondemagegnehu was named Orange County Public School Teacher of the Year and received the Macy's National Gift of Teaching Award. He holds a master of music degree in choral conducting and vocal performance from Florida State University and a bachelor of music degree in vocal performance from the University of Memphis. He is active in the American Choral Directors Association, the Music Educator's National Conference, and the National Association of Teachers of Singing. For information: www.vocalescence.org.

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Roberta Gary

Roberta Gary has retired after a long and distinguished teaching career at the

College-Conservatory of Music of the University of Cincinnati. In celebration of her many contributions to the university and to the profession at large, CCM alumni and colleagues of Roberta Gary announce: "For the Love of Teaching: A Conference in Honor of Roberta Gary on the Occasion of Her Retirement from the University of Cincinnati." This event will be held in Cincinnati on October 25 and 26. It will include recitals, lectures, workshops, and a banquet. To register for this conference or for further information, please contact jasongunnellccm@gmail.com, or call 208/403-6716.

Luther Seminary in St. Paul, Minnesota, is suspending its sacred music program. The seminary must cut more

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From left to right: **Thomas Murray**, **Sophie-Véronique Cauchefer-Choplin**, **Peter Richard Conte**, **Adam Pajan**, **Benjamin Sheen**, **Baptiste-Florian Marle-Ouvrard**, **Oliver Condy**, **Paul Jacobs**

The inaugural **Longwood Gardens International Organ Competition** has announced the first winner of the Pierre S. du Pont First Prize: **Benjamin Sheen**. In addition to the prize of \$40,000, Sheen also takes home a contract with Phillip Truckenbrod Concerts Artists and a guaranteed 2013–2014 performance at Longwood Gardens.

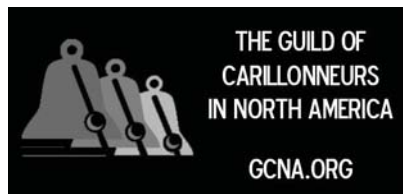
Benjamin Sheen (age 23), from London, U.K., recently received his master's degree from the Juilliard School in New York and received a First Class Honors degree (BA) in Music from Oxford University. Sheen has given recitals throughout the U.K., including at the Royal Albert Hall and Westminster Abbey, as well as in the United States, Australia, New Zealand, France, and Germany. He is a Fellow of the Royal College of Organists, and a recipient of the Worshipful Company of Musicians' Silver Medal for 2011. Sheen was recently appointed assistant organist-designate at St. Thomas Church in New York City. He will assume his duties in September.

The Firmin Swinnen Second Prize of \$15,000 was awarded to Monroeville, Pennsylvania native **Adam Pajan** (age 26), and the Clarence Snyder Third Prize of \$5,000 was presented to French organist **Baptiste-Florian Marle-Ouvrard** (age 31). Pajan is a DMA student at the University of Oklahoma's American Organ Institute, where he studies with John Schwandt and is both a graduate college research fellow and graduate assistant. Marle-Ouvrard is organist at Église Saint Vincent-de-Paul in Clichy-la-Garenne (Paris). He pursues an international concert career in Europe, Russia, Canada, and the United States, and teaches improvisation at the Conservatoire in the city of Viry-Châtillon in France.

"While the Longwood Gardens International Organ Competition has surely captured the attention of the organ world," said head judge Paul Jacobs, "it is, perhaps, most exciting to observe the wider effect this will have in bringing much-needed attention to the organ in the United States and abroad. The caliber of the finalists left the jury and large audiences convinced that the art of organ playing has a vibrant future, one deserving of greater awareness amongst all lovers of music."

The panel of judges included Paul Jacobs, Chair of the Organ Department at the Juilliard School; Thomas Murray, Professor of Music at Yale University; Oliver Condy, editor of *BBC Music Magazine*; Sophie-Véronique Cauchefer-Choplin, Titular of the Grand Orgue of Saint Jean-Baptiste de la Salle in Paris; and Peter Richard Conte, Grand Court Organist of the renowned Wanamaker Organ and Principal Organist at Longwood Gardens.

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than \$3 million from its annual operating expenses. In addition to retirements, reductions in staff, and voluntary departures from the faculty, the seminary announced on March 20 that it will not recruit new students to its Master of Sacred Music program or its academic doctoral program, though it will support students currently in these programs until they finish their degrees. This announcement coincides with the retirement, this spring, of Paul Westermeyer, who directed the sacred music program. Luther Seminary is one of eight seminaries serving the Evangelical Lutheran Church in America.



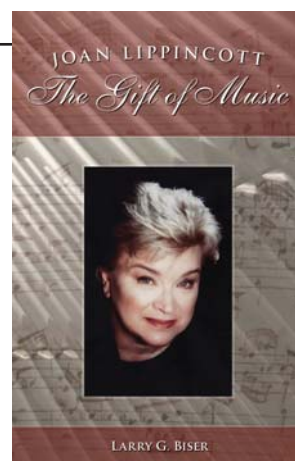
Kney organ, University of St. Thomas

The final concert celebrating the 25th anniversary of the installation of the Gabriel Kney organ in the Chapel of St. Thomas Aquinas at the **University of St. Thomas** in St. Paul, Minnesota took place on April 28. (See THE DIAPASON, November 1987.) Co-sponsored by the Sacred Arts Festival, the Department of Music, and Campus Ministry, the concert began with *Symphony of Praise* by Noel Goemanne for choir and organ, which was commissioned for the dedication of the organ. The Liturgical Choir and Liturgical Choir Alumni were conducted by Robert Strusinski, founder of the Liturgical Choir, with organist Robert Vickery.

Next came the premiere of *Concerto for Organ, Strings, and Percussion* by James P. Callahan, with the composer as organist and Matthew George, conductor. The Liturgical Choir sang Schubert's *Mass No. 2 in G Major*, conducted by their current director Aaron Brown, with organist Kevin Seal and soloists Elizabeth Seal, Aaron Humble, and William Bryan. The concert concluded with the *Concerto in G Minor for Organ, Strings, and Timpani* by Francis Poulenc, with organist David Jenkins, conducted by Matthew George.

The organ was a gift to the community from Robert S. Asmuth, Sr., Class of 1943, in memory of his grandson Robert "Robby" S. Asmuth, III. The anniversary celebrations also included recitals by Ahreum Han on March 3 and Michel Bouvard on March 17.

The Organ Historical Society announces the publication of *The Gift of Music*, detailing the life of **Joan Lippincott**, organist, teacher, and administrator. At 31, Lippincott was appointed head of the organ department at Westminster Choir College, at the time the largest organ department in the world. She has taught hundreds of students and played more than 600 recitals around the globe. In addition to a biography by compiler and editor Larry G. Biser, former students, colleagues, and friends have contributed essays. The illustrated book includes recital programs, a comprehensive list of recitals, a complete discography, and stoplists of important organs in Dr. Lippincott's career. The 204-page hardcover book, priced at \$29.95, is available from ohscatalog@organsociety.org.



Joan Lippincott Festschrift

People



Tom Bell

Tom Bell is featured on a new recording, *Masters of the Monarch's Music*, on the Regent label (REGCD409). This debut recording by Tom Bell was made on the Harrison & Harrison organ in Durham Cathedral, and includes transcriptions of orchestral works by Arthur Bliss, along with original organ works by Edward Elgar and Malcolm Williamson. For information: www.regentrecords.com.



Daniel Bruun

Daniel Bruun is featured on a new recording, *French Impressions*, on the Gateway label. Recorded on the Frobenius organ at Aarhus Cathedral, Denmark, the program includes works by Bonnal, Roger-Ducasse, Vierne, Cochereau, Dupré, and Duruflé. For information: www.danielbruun.dk.

The Chapel Choir of Selwyn College, Cambridge, directed by Sarah MacDonald and accompanied by Oliver Hancock and Timothy Parsons, organists, are featured on a new CD recording, *Wondrous Cross*, performing sacred music composed by contemporary English composer **Alan Bullard** of Colchester, Essex. The program opens in the Selwyn College Chapel with the Selwyn Service comprising *Magnificat*, *Nunc Dimittis*, *Sursum Corda*, *O Saviour of the World*, *The Feast of Palms*, *Rise Up, My Love*, *Hail the Day That Sees Him Rise*, *Come, Holy Ghost*, *Our Souls Inspire*, and *The Dover Te Deum*. The second half is devoted to a new setting of the Seven Last Words, entitled *Wondrous Cross*, a 35-minute Lenten cantata. The Regent Records CD is available from www.regentrecords.com, and from Presto Classical, www.prestoclassical.co.uk.

Francesco Cera is featured on a new recording, *J. S. Bach: Orgelbüchlein*, on the Brilliant Classics label. Recorded on the Mascioni organ (2009) at the Church of S. Maria Assunta, Giubiasco, Switzerland, the program features the complete *Orgelbüchlein*, with alternating chorales sung by Coro della Radio Svizzera, Lugano, conducted by Diego Fasolis. The Brilliant Classics CD is available from www.prestoclassical.co.uk.

Gerrit Christian de Gier is featured on a new recording, made on the Cavaillé-Coll organ at the Cathédrale Sainte-Croix, Orléans, France. The program includes Widor, *Symphony 7*, and Liszt, *Fantasie and Fugue on 'Ad nos.'* For information: www.vanvulpenorgel-ijsselstein.nl.



Stephen Hamilton

Stephen Hamilton was featured in concert on the 125-rank Walcker/Aeolian-Skinner pipe organ in the Methuen

Memorial Music Hall on June 12. The program included music by Widor, Bach, Franck, Messiaen, and Ginastera. Hamilton played a program of Pasquini, Valente, Franck, Messiaen, Bach, Reger, and Ginastera at the Shrine of Our Lady of Guadalupe in La Crosse, Wisconsin, on June 23. He plays at Grace Cathedral, San Francisco, on August 4. For information: www.stephenjonhamilton.com.



Frederick Hohman

Frederick Hohman has released new transcriptions and arrangements. The first movement from J. S. Bach's *Keyboard Concerto No. 3 in D*, BWV 1054 (ZS 1054) has the organ playing both the orchestral and solo keyboard parts; Hohman's arrangement of Purcell/Clarke's *Festive Trumpet Voluntary in E* (ZS 1010) includes new embellishments; *March of the Toys* (ZS 1009) is a transcription from Victor Herbert's *Babes in Toyland*. For information: www.proorgano.com.



John Hosking

John Hosking is featured on a new recording, *Variation Amrywiad*, on the Regent label (REGCD402). Recorded on the organ at St. Asaph Cathedral, Denbighshire, Wales, the program includes works in variation form by Bonnet, Stocks, Jacobs, Reger, Bach, Briggs, Cochereau, and an improvisation on the Welsh tune SUO GÂN. For information: www.regentrecords.com.



Olivier Latry

Olivier Latry is featured on a new recording, *Three Centuries of Organ Music at Notre-Dame de Paris*, on the Naive label (Naive Classique V5338).

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A. E. Schlueter Pipe Organ Co.



A. E. Schlueter Pipe Organ Company is pleased to announce the contract to build a new 50-rank pipe organ for **Iglesia ni Cristo**, Central Temple, in **Quezon City, Philippines**. The resources of this instrument will be controllable from a IV-manual drawknob console. Several divisions of the organ will have chamber openings into side chapels which can be closed off from the main Temple to allow the organ to also be playable as two separate two-manual instruments.

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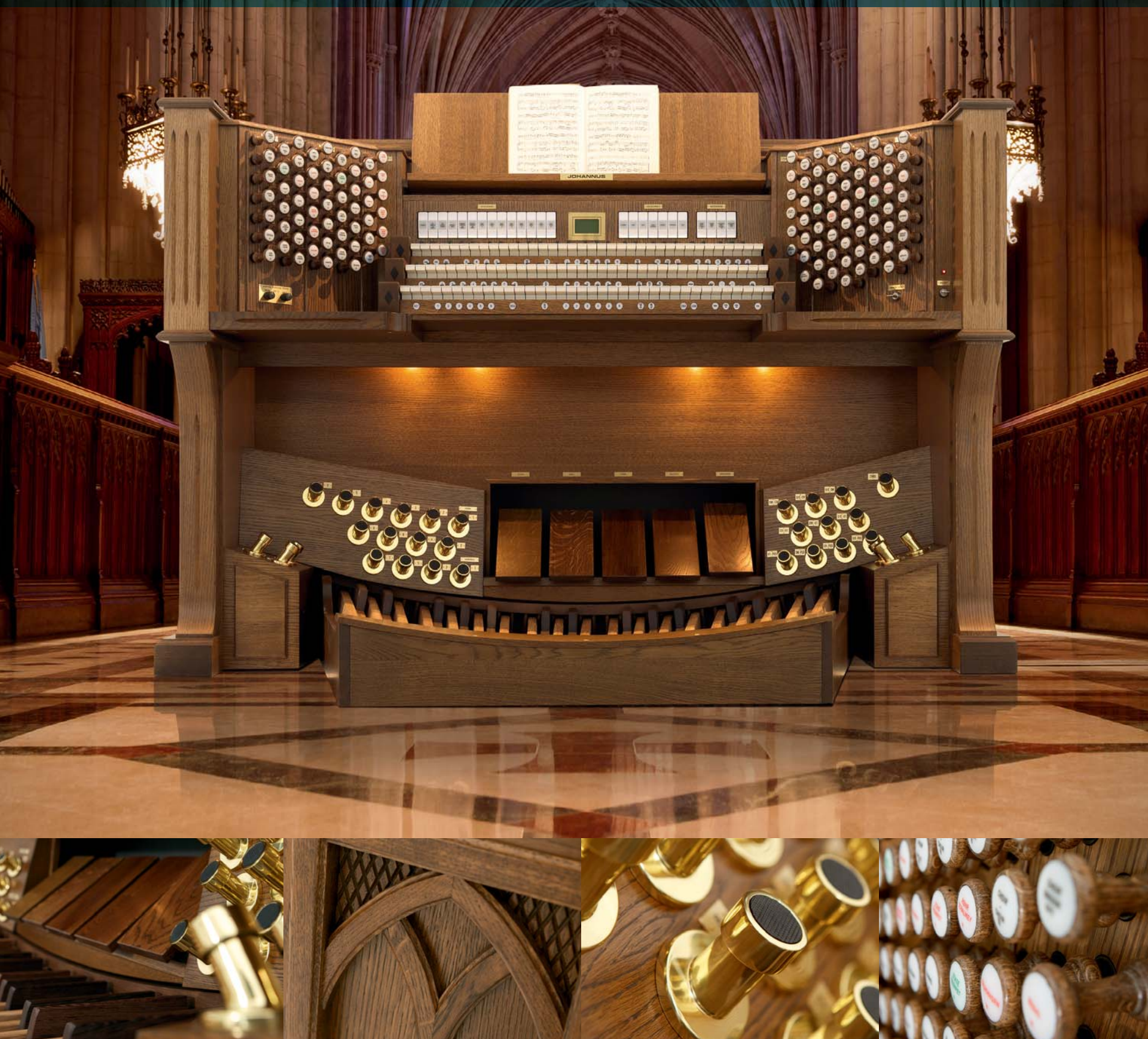
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JOHANNUS

► page 8

Letry, the titular organist at Notre-Dame, performs works by his predecessors, including Daquin, Balbastre, Vienne, Cochereau, and more. For information: www.naxosusa.com.



Colin Lynch at Stambaugh console

Colin Lynch is featured on a new recording, *The Organ of Stambaugh Auditorium*, on the Raven label (Raven OAR-939). Winner of the Fort Wayne National Organ Playing Competition (2010), and associate director of music and organist of Trinity Church, Copley Square, Boston, Lynch plays the four-manual, 67-stop 1926 E. M. Skinner organ in Stambaugh Auditorium, in Youngstown, Ohio, restored in 2010 by the A. Thompson-Allen Co. of New Haven, Connecticut. The program includes the C. H. H. Parry *Toccata and Fugue* "The Wanderer," the entire Vienne *Symphony No. 6, Pastorale* by Jean Jules Roger-Ducasse, and three of the *Five Short Pieces* by Percy Whitlock. For information: www.ravencd.com.



James F. Mellichamp at Cathedral of the Immaculate Conception, Moscow

Organist **James F. Mellichamp** returned recently from a concert tour

of Russia. From May 15 through May 26, he performed seven concerts in six cities, logging over 6,000 miles of travel within the country. Because the Russian Orthodox Church does not have a tradition of using musical instruments, most of the recitals took place in symphony or organ halls. Mellichamp's final concert was at the Roman Catholic Cathedral of the Immaculate Conception in Moscow.

Peter Schnur is featured on a new recording, *The Metzler Organ*, made on the Metzler organ at St. Jakob's, Friedberg, Bavaria (TYXArt, TXA12008). The program includes works by Muffat, Daquin, Stanley, Bach, Krebs, Franck, and Mendelssohn. For information: www.tyxart.de/en/.



Patricia & Robert Scoggin

Robert and Patricia Scoggin played organ and cello on June 9 for a historic worship service at Christ United Methodist Church in Rochester, Minnesota. The Robert Sipe organ (with its five-manual Lauckhuff console) will be removed for about a year for a complete renovation and expansion. The Scoggins have been playing at Christ United Methodist Church for more than 50 years.



David Troiano and Armando Bayolo

David Troiano played the world premiere of *Obsessioning*, a new three-movement work by **Armando Bayolo**, commissioned by Troiano in honor of his 40th anniversary as a

church musician. The work was premiered on June 2 at St. Clare Church in Grosse Pointe Park, Michigan.

John and Marianne Weaver will be featured in upcoming recitals. They will perform September 28 at East Craftsbury Presbyterian Church in East Craftsbury, Vermont; October 22, at St. Andrew's Lutheran Church, Bellevue, Washington; March 12, at First United Methodist Church, Santa Barbara, California, and March 16 at Ascension Lutheran Church, Thousand Oaks, California.



James Welch and Rulon Christiansen

On May 13, **James Welch** performed on the organ of the Mormon Tabernacle in Salt Lake City. The program featured the world premiere of **Rulon Christiansen's** newest composition, *Toccata Parisienne*. Christiansen, a faculty member at Weber State University in Ogden, Utah, was present. The recital also included the *March* from Wagner's *Tannhäuser*; *Prelude in C Major* (9/8) by Bach; *Canadian Wedding March* by Clarence Lucas; and *Wonderful Words of Life* by Dale Wood.



Cicely Winter

Cicely Winter is featured on a new recording of Oaxacan folk music, played on the Cathedral of Oaxaca organ, with accompaniment by percussionist Valentín Hernández. The CD, produced by the Instituto de Órganos Históricos de Oaxaca, is available through the OHS for \$12.98. For information: <http://iohio.org.mx/eng/recordings.htm>.

Publishers

Bärenreiter announces new releases: Monteverdi, *Vespro della Beata Vergine*, edited by Hendrik Schultze, full score BA 8784 (€59), vocal score BA 8794-90 (€19.95), instrumental parts available separately; Mozart, *Missa in C Major* ("Coronation Mass"), K. 317, arranged for female choir by Heribert Breuer, full score BA 5691 (€30.95), vocal score BA 5691-90 (€8.95); Mozart, *Missa Brevis in D Major*, K. 194, arranged for female choir by Heribert Breuer, vocal score BA 5690-90 (€8.75); Pergolesi, *Stabat Mater*, edited and arranged for female choir by Malcolm Bruno, full score BA 5692 (€24.95), vocal score/piano reduction BA 5692-90 (€9.95); Janáček, *Glagolitic Mass*, edited by Leos Faltus and Jiri Zahrádka, study score TP 862 (€37.50), performance material available on hire. For information: www.baerenreiter.com.

Melcot Music and **Bell Video** announce the release of *TourBus 10*. The DVD features Carol Williams touring the four-manual Skinner organ at St. Paul's Cathedral in San Diego. It includes interviews with Mike Quimby of Quimby Organs, Inc. (which recently rebuilt the organ) and Martin Green, Canon in Music of St. Paul's, who demonstrates the organ; a look inside the new pipe chamber; a portion of Daniel Roth's live concert and masterclass; excerpts of the traditional St. George's Day Celebration; and pieces from Carol Williams' concert at the cathedral, all in Dolby Digital 5.1 Surround Sound. Carol Williams' latest composition *Twilight* has been published by Melcot Music in print form. For information: www.melcot.com.

Michael's Music Service announces new restorations of books about the organ. *Dedication of the New Carnegie Hall Organ* is the program from the November 4, 1929 dedication of the IV/59 Kilgen organ in Carnegie Hall, with Pietro Yon at the console. The program is available as a print copy or can be downloaded (PDF) for free. Michael's Music Service's website contains a short video clip of this Carnegie Hall organ. *The Heavens Heard Him* by Vera B. Hammann and Mario C. Yon is a biographical novel closely based on the life of Pietro Alessandro Yon (1846-1943); restored and with errors corrected, the book is available in e-book and Kindle formats. For information: michaelsmusicservice.com.

MorningStar Music Publishers announces new organ music releases. *Novell, Novell*, by James Biery (10-173, \$16.00), is a collection of six settings (with minimal pedal) of Christmas carols, including *Carol of the Birds*, *I Am So Glad*, and *The Cherry Tree Carol*. Michael Burkhardt's *Three Hymn Improvisations for Organ* (10-654, \$10.00) feature *Holy Spirit*, *Ever Dwelling*, *When Peace Like a River*, and *Beautiful Savior*; *Alleluia: A Postlude Collection* (10-435, \$19.00), compiled and edited by Charles Callahan, includes pieces by Campa, Fiocco, Hesse, Salome, Foote, Spence, and Callahan. All three titles are moderately easy to play. Nigel Potts has created organ transcriptions, of Sergei Rachmaninov's popular *Vocalise* (10-671, \$8.00, moderately difficult), and Handel's *Overture from The Occasional Oratorio* (10-672, \$9.00, medium). Dennis Janzer has arranged Benedetto Marcello's *The Heavens Declare* for piano and organ duet (20-875, \$8.00, medium). For information: www.morningstarmusic.com.

Recordings

Pro Organo announces the release of *Hymns from First-Plymouth* (CD 7260), which features the music ministry of First-Plymouth Congregational Church in Lincoln, Nebraska: choir, brass, additional instrumentalists, percussion, handbells, organ, and piano, under the direction of Tom Trenney and Jeremy Bankson, co-directors of music. The program includes several published, as well as unpublished, arrangements by Trenney and Bankson, in addition to arrangements by such composers and arrangers as Mack Wilberg, Robert Hobby, and John Ferguson.

The church's Schoenstein Opus 126 organ (four manuals, 110 ranks) has been featured on several Pro Organo CDs, beginning with *SympHohmania* (CD 7077) in 2001, to the more recent releases *Bravo Dolce!* (CD 7219) and *Symphonic Quest* (CD 7228). For information: www.proorgano.com.



Photo: Michael Timms



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Photo: David Morrison

Organ Builders



“Father” Willis Scudamore organ



Winding system

John-Paul Buzard Pipe Organ Builders has been retained by the Blue Lake Fine Arts Camp of Twin Lake, Michigan, as its exclusive organbuilder to facilitate the camp’s developing organ program. The camp has commissioned Buzard Pipe Organ Builders to design and construct a continuo organ as the first instrument to be built under this long-term relationship. The instrument will be ready for the camp’s 2014 season.

Buzard Pipe Organ Builders also announces the restoration and installation of the “Father” Willis Scudamore organ, circa 1860, at the Blue Lake Fine Arts Camp’s Musical Instrument Museum in June 2013. The organ, formerly owned by John-Paul Buzard, was cited by the Organ Historical Society for its rarity and was featured with other antique pipe organs restored by the Buzard firm at the Chicago convention of the Organ Historical Society in 2012. It has two stops (Open Diapason 8’, Principal 4’) across a single manual keyboard with pull-down pedals. The most recent restoration, undertaken prior to the organ’s installation at the camp, was of the original hand-pumped winding system and the pedalboard. David Brown, John Wiegand, and John-Paul Buzard completed the work.

Buzard Pipe Organ Builders is actively looking for small practice organs to supply the camp and welcomes any inquiries by people or institutions that may have such instruments for sale. Contact Keith Williams at Buzard Pipe Organ Builders, 112 West Hill Street, Champaign, IL 61820. E-mail inquiries may be made at Buzardservice@gmail.com.

Blue Lake Fine Arts Camp accommodates 2,000 students for five two-week sessions during the summer months. The

camp offers instruction to young people in all the arts, including instrumental and vocal music, visual art, and dance.



Rieger, Moscow Musikschule

The **Rieger Organ Company** in Schwarzach, Austria, has completed the installation of three new instruments: in Seoul Sin-Gil Church (three manuals with fifty-three stops), Seoul, Korea; in the Church of the Franciscan monastery in Klaipeda, Lithuania (three manuals with thirty-seven stops); and a new organ for the Folkwang University in Essen, Germany, with thirty-five stops on three manuals.

The Rieger company has recently been chosen to build a new instrument of four manuals and sixty-eight stops for the Lotte Concert Hall in Seoul. The company has installed a new instrument of three manuals and forty-one stops for the University of Music and Performing Arts in Vienna, and has completed the installation at the University of Pretoria in South Africa. Rieger has also built a Cavaillé-Coll-style instrument of two manuals and thirty stops for Nasunogahara Harmony Hall in Japan.

Most recently, three new instruments were completed for the Basilica of Annunciation in Nazareth. Three new pipe organs are being installed in the Stravinsky Music School in Moscow, which is primarily a music school for children. Rieger is building two practice instruments of seven stops each, as well as a fifteen-stop concert organ in the auditorium. All three instruments have a special moving pedalboard that Rieger has designed, which adjusts to the height of the children. For information:

www.rieger-orgelbau.com

Nunc Dimittis

Toni Desiree Hines died January 19. A native of Jackson, Mississippi, Hines worked in Chicago, New York, and Philadelphia; in the latter city she was organist in residence and program coordinator at the Traverse Arts Project from 2007 to 2011, where she was the driving force of its International LGBT Arts Festival. Hines moved to Kansas City in 2011 to study at the University of Missouri-Kansas City Conservatory of Music, and was appointed the Curdy Organ Scholar at Grace and Holy Trinity Cathedral in Kansas City, where she worked with the cathedral choirs as conductor, accompanist, and bell ringer. She was a member of the Greater Kansas City AGO chapter. Toni Desiree Hines is survived by several brothers and sisters, and the cathedral community.

Donald G. Larson, age 81, died February 26 in Decatur, Georgia. He received a BA degree in music from the University of Minnesota, and a master’s degree in church music from Northwestern University. Larson served as a chaplain’s assistant in the U.S. Army. For more than 30 years he was a music teacher and counselor at Georgia Perimeter College, where he was named professor emeritus in 1995. Larson also served as minister of music at three Atlanta-area churches, and as a longtime board member of the Atlanta AGO chapter. Donald G. Larson is survived by his wife of more than 61 years, Jacqueline, a son, a daughter, and four grandchildren.

Robert Eugene Ward died April 3 in Durham, North Carolina, at the age of 95. Ward studied composition with Bernard Rogers and Howard Hanson at the Eastman School of Music and later with Aaron Copland at Tanglewood. He taught at the Juilliard School, then at Columbia University, and worked as vice president and managing editor of Galaxy Music Corporation. Ward was president of the North Carolina School of the Arts 1967–74, and a professor at Duke University. His opera *The Crucible* won the Pulitzer Prize for Music in 1962; he composed many choral works, and *Celebrations of God in Nature* and *The Promised Land* for organ.

Randel Lynn Wolfe, age 52, died April 14 in Reading, Pennsylvania. He earned a BMus degree from California Lutheran University in Thousand Oaks, an MSM from Wittenberg University, Springfield, Ohio, and a DMA in choral conducting and organ from the University of Kansas, with postgraduate study at Uppsala University in Sweden. Wolfe served the AGO as dean, and was a member of the Guild of Carillonneurs in North America, the Association of Lutheran Church Musicians, and Chorus America. He was on the board of the RSCM in America, and had served as an instructor at Alvernia University. Randel Lynn Wolfe is survived by his mother, two brothers, and his longtime partner, David B. Kersley.

Zella Mae Woods died March 6. She was 89. She taught music at Fresno Pacific University for 16 years, and had studied with Richard Purvis at Grace Cathedral, San Francisco. She was organist at Fresno First Baptist Church for 33 years, and also played for First Presbyterian, College Community Congregational, Bethel Lutheran, and St. George’s Greek Orthodox churches in Fresno. Woods also was the accompanist for the Fresno Community Chorus, the Fresno Pacific Choral Society, and Fresno Choral Artists. She served the San Joaquin Valley AGO chapter as board member and dean, and as past president of the Fresno Musical Club, the Fresno chapter of the National Society of Arts and Letters, and the central district of the California Federation of Music Clubs. Zella Mae Woods is survived by a son, a daughter, five grandchildren, and five great-grandchildren. ■

AN ORGAN FOR HM THE QUEEN

The two manual and pedal organ, which the Lord Mayor and Corporation of London is presenting to HM The Queen, in celebration of her Diamond Jubilee is now residing in the Mansion House, where it is receiving regular use at various functions as well as for the Signature Series of concerts to raise money for the Lord Mayor’s Appeal. In October, it will be moved from the Mansion House to the Lady Chapel at Westminster Abbey, where it will be used for services and weddings on a regular basis.

With an interesting specification and quite some character, the organ is well suited to leading singing and the performance of a surprisingly wide repertoire. It also contains two unusual features. A foot pedal on the extreme left plays the lowest six notes of the Pedal Bourdon, adding them progressively, making a sound resembling a drum or thunder. A second pedal in the middle brings a nightingale into play and when sounding, two birds rise out of the top of the case and revolve around each other. It is thought that this may be the first organ to have these features in England for some 300 years.



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Reviews

Music for Voices and Organ by James McCray

Autumn: Rally Sunday Music

Yesterday is but a dream, tomorrow is only a vision. But today, well lived, makes every yesterday a dream of happiness, and every tomorrow a vision of hope. Look well, therefore, to this day; for it is life, the life of life.

The Sanskrit

Ah, autumn! It signals the return of cooler weather, football games, and church choirs. While not everyone took a summer hiatus from rehearsals and singing in services, a sizeable number of church choirs found respite from their weekly responsibilities. However, the ease of summer gives way to a myriad of duties, so this, dear reader, is your wake-up call.

Although the autumnal equinox in 2013 is not until September 22, the letters reminding choir members of their first rehearsal should be sent out in mid-August. Labor Day is on September 2, and most church choirs probably will begin singing services on the Sunday following (September 8).

Many churches identify a Rally Sunday as a means of inspiring their singers and congregations. There is a widespread feeling of excitement as that September Sunday begins new classes for children and adult Sunday Schools, and the choir returns to their leadership role in the choir loft.

The music reviewed this month is designed to help directors launch their year. It is not too late to order new music and have it in the folders for early rehearsals. Many directors prefer to start the year with a favorite old work that the choir has sung before. This establishes an immediate success and builds confidence for the singers. Some directors like to use this opportunity to introduce new repertoire to the choir. So, take a look at the reviews below and choose at least one new work for the choir to sing. It is recommended that during the early weeks of the choir's return that they be challenged with something new, so the items below should be appropriate for any September Sunday. Next month's reviews will feature music for November, including Thanksgiving.

SAB

Enter This Door, Paul Ritchie. SAB and organ, GIA Publications, Inc., G-7398, \$1.60 (E).

This brief three-page setting is slow and in unison for about one third of the time, mostly unaccompanied. The keyboard part, on two staves, is simple; the text is taken from inscriptions on the doors of some Anglican churches, and will set a quiet mood for the beginning

of the season. This would make an excellent Introit.

The House of the Lord, arr. Gary Fry. SAB, piano, and optional C instrument, GIA Publications, Inc., G-6804, \$1.50 (E).

There are three verses for SA, with men optionally singing the soprano part an octave lower. A true SAB setting is in the refrain and in the coda. The choral score contains a part for the C instrument, and one that may be duplicated for the congregation. The keyboard part has flowing lines for the verses, with chord symbols throughout for guitar. Sweet and tuneful music.

This Is the Day the Lord Has Made, Mark Hayes. SAB and keyboard with optional winds, brass, and percussion, Beckenhurst Press, BP 1972, \$2.10 (M).

This popular SATB work is now available for SAB choir. The numerous instrumental parts are available for purchase (BP 1972A). The lively, energetic music moves through several styles and will be an exciting opening for Rally Sunday. The music has a driving rhythmic quality that builds to a loud, dramatic ending. Highly recommended.

SATB with brass

God Is Here!, Joel Raney. SATB, brass quartet, percussion, 3–5 octave handbells, and optional unison choir, Hope Publishing Co., C 5791, \$2.05 (M).

For those directors wanting to start the fall season with loud, festive music, this may be for you. Using the text from Fred Pratt Green, this strong yet easy setting features the choirs of adults, children, handbells, brass, and percussion. It will be a rousing beginning to the year, with a message that launches Rally Sunday with robust enthusiasm!

O God Beyond All Praising, Gustav Holst, arr. Hal Hopson. SATB, organ with optional brass quartet, handbells, timpani, and assembly, Augsburg Fortress, 978-1-4514-6241-8, \$1.95 (M+).

Much of the two-verse setting is in unison, although there is an elaborate contrapuntal passage of Alleluias. The congregation joins in on the second verse, which also includes a soaring descant. Exciting music in an easy arrangement.

God of Grace and God of Glory, Michael Burkhardt. SATB, organ, with optional two trumpets, timpani, and congregation, MorningStar Music Publishers, MSM-60-8015, \$2.25 (M+).

There are four verses, with the congregation joining in on 1 and 4. The setting opens with a long organ solo (on three staves) that creates a dramatic mood. The middle two verses are for choir and organ. This is a well-crafted anthem that will create a solid start for the new year.

SATB and organ

The Splendour of the House of God, arr. Frikki Walker. SATB, organ, and assembly, GIA Publications, G-8010, \$1.95 (M-).

Verses 2 and 4 have the same music, but 1, 3, and 5 are arranged differently. The setting opens with the unison refrain; the congregation's music is on the back cover for duplication, and they only sing on the refrain. The music has a majestic feel to it, and the organ part is on three staves.

Psalms of Praise, David Conte. SATB and organ, E. C. Schirmer Music Co., No 7793, \$2.58 (D-).

Based on Psalm 100, this fast, rhythmic anthem has contrasting sections. The organ part is on three staves and tends to be more soloistic than as a supportive accompaniment to the choir. The music is sophisticated, filled with mild dissonances and shifting meters. The five-minute work is very exciting.

God Is Here, Kenneth Drake. SATB and organ, MorningStar Music Publishers, MSM-50-8960, \$1.70 (E).

Drake combines the Fred Pratt Green text with the melody HOLY MANNA from *Southern Harmony* to create an easy, tuneful anthem. The simple organ music is on two staves and often merely doubles the choir, which is frequently in unison. Soprano and tenor both end on a high B-flat.

SATB and piano

What Brings Us Together, Jay Althouse. SATB and piano, Hope Publishing Co., C 5783, \$2.05 (E).

Words and music are by Althouse in this easy, straightforward anthem that has limited four-part writing. The keyboard part is simple with flowing right-hand lines. Useful for a small choir.

Book Reviews

Lexikon norddeutscher Orgelbauer: Band 2, Sachsen und Umgebung, by Wolfram Hackel and Uwe Pape, editors. Berlin: Pape Verlag, 2012, 743 pages. ISBN: 9783921140925; www.pape-verlag.de.

Uwe Pape—his name pronounced *ooh-veh pah-peh*, not *yew paip* as to his good-natured amusement he was once introduced to an American audience—has been documenting the organs of his north German homeland for more than half a century. Before starting his own publishing house for organ history in the early 1960s, an enterprise that has logically paralleled his career as a professor of applied computer science, Pape had been taking the inventory of the organs in his environment for a long time. He had started this as a teenager growing up near Bremen, continued it in his student years at the University of Öttingen (where he came to know the builder Paul Ott), and then set about the formal sharing of his information when, as a 26-year-old budding academic at the Technical University of Braunschweig, he founded Pape Verlag, in 1962. Two years later he moved the project to nearby Wolfenbüttel, and in 1971 to Berlin, where the Technical University of Berlin has served as Pape's chief academic affiliation ever since. Ample information about Pape

Verlag and its publications past and current can be found at www.pape-verlag.de/startseite/ (in German only).


As the title indicates, this is an encyclopedia of organ builders with ties to Saxony and neighboring territory, not an atlas of instruments located there. Nevertheless, since organs have a way of becoming destinations in their own right, it may be no coincidence that the book's glove-compartment-sized proportions (tall but not too wide) and its Baedeker-like page-marking ribbon, along with its comprehensive index of place names, invite us to "take it along." The book is exquisitely bound in dark green cloth with gold lettering on its cover and spine. Although the text, printed in an ideal font, includes no images, the glossy dust cover nevertheless carries a high-resolution color photograph of the recently restored Zacharias Hildebrandt organ in the Lutheran Church at Störmthal, an instrument dedicated, we are told, on February 11, 1723, with the cantata, *Höchst erwünschtes Freudenfest*, BWV 194, performed by none other than Johann Sebastian Bach and his *Thomanerchor*.

Bach country this is, of course, with a density of pipe organ treasures that distinguishes it even within organ-rich Germany—the nation in which every church, north or south, is likely to reward the hopeful visitor with an instrument standing high and free in an enviable acoustical setting. Saxony, which marks the southeastern corner of Germany's northern "half" and borders on Poland and the Czech Republic, encompasses an area not much larger than the U.S. state of New Jersey. Nonetheless, Pape's team of 33 contributors musters entries for more than 2,000 builders connected in some way to the region, if sometimes only slightly.


In their *Vorwort*, the editors explain that the entries incorporate and update information from the Database for Organs (ORDA) at the Technical University of Berlin (another project that owes much to Pape). Each article follows the structure of ORDA's Organ Builder System (OBS), comprising 1) concise biographical data, 2) free text, 3) relationships with other builders, 4) further free text, 5) a list of most significant instruments, and 6) a listing of literature and sources. Entries range from a few inches of text for builders about whom little is known, to multiple pages for others.

In some cases, the builder's connection to Saxony amounts to nothing more than having delivered a single modest instrument at some point. In accordance with the editors' method, however, that alone justifies the complete six-layered "biography," if possible. So it is for Hook & Hastings, for example, which sent a II/17 organ to the American Church in Dresden in 1887 (not extant), as well as the Aeolian Organ Company for its 1913 instrument still housed privately in the Vogtland region. Both companies get full articles. The 18th-century American builder David Tannenberg would have earned his entry just for having been born in Saxony, but he gets it, too, for having apprenticed—after immigrating to Pennsylvania—under Johann Gottlob Klemm, a Dresden builder whose move to Pennsylvania had preceded Tannenberg's by sixteen years. The English firm of Hill & Son earns its full "firm-bio" just for having contributed an 8' Tuba Mirabilis stop for an organ in Zwickau's Marienkirche during an 1889–91 rebuild by Jehmlich. But perhaps the prize for the most tenuous connection to Saxony should go to the Danish firm of Marcussen and Son, which gets full-featured treatment for

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having submitted one of the bids to build the “Silbermann replacement” in Dresden’s reconstructed Frauenkirche. Kern of Strasbourg won that commission, completed the organ in 2005, and thereby earns its full article.

Sifting through each entry in search of what small connection to Saxony has justified a seemingly unlikely candidate’s inclusion becomes an entertaining game. And since more information rather than less should probably be welcomed in any book that calls itself a lexicon, we won’t complain. Still, we wonder why Johann Gottfried Krebs, cantor, organist, and composer—but no builder of organs—should receive an entry while Johann Sebastian Bach, who did all of the same in spades, does not. Such inconsistencies are rare.

Reserved for future volumes in the series, because no connection to Saxony had been found for them, remain the famous northern builders as Arp Schnitger, whose instruments cluster far to the northwest, and Friedrich Stellwagen, best known for his magnificent 1659 organ in Stralsund, on the Baltic. Stellwagen was born in Halle on the Saale, a city in Saxony-Anhalt situated just across the border from Saxony, and so he will no doubt get his full article in the next volume of the series (in preparation), which will focus on that region. Likewise with no ties to Saxony, the notable German firms of Beckerath and Klais, as well as Metzler and Kuhn in Switzerland, are absent from this volume. The Swiss firm of Mathis, however, gets its comprehensive entry for a 1997 IV/77 instrument in Görlitz, built seven years after the Iron Curtain had come down. When the Pape series reaches Berlin (perhaps with volume four?), Klais’s appearance will no doubt be triggered by its 1977 instrument in St. Hedwig’s Cathedral, a Cold War-era gift to the Roman Catholic cathedral in East Berlin from parishes in the West.

The fifty-year absence of activity by builders from the West within East Germany after 1945 is easy to understand. East Bloc currency was essentially worthless in the capitalist world, and thus no GDR entity could even consider hiring a builder from a “non-socialist” country, much less put aside the political barriers. Luckily, the East had its own stable of fine builders: Eule in Bautzen, Jehmlich in Dresden, Sauer in Frankfurt on the Oder, and Alexander Schuke of Potsdam, all storied companies in their own right. Thanks to a regime that, despite its doctrine of strict secularism, chose to regard organs—not to mention Luther and Bach—as important elements in the GDR’s cultural heritage, these indigenous builders suffered no lack of work. They did, however, suffer the indignity of needing to assume the status of state-run “people’s” enterprises (VEB) from the early 1970s until the collapse of the GDR in 1990. When we come to the heading “VEB” in the lexicon, we are referred to the firms’ traditional names, since restored to them.

All of the most well-known names associated with the immediate region make their appearance, of course: Hildebrandt, Jahn, Ladegast, Papenius, Silbermann, Trost, Voigt, and Wagner. Again, this very short list represents less than one-half of one percent of the persons and firms treated, many of them little-known local builders who turn out to deserve surprisingly long entries. The articles themselves add up to only about 60% of the book’s nearly 750 pages. The remaining 40% comprises an extensive bibliography of published works and comprehensive indices of persons and places.

To the extent that he is a mathematician, Professor Pape probably understands as well as anyone that a project of this kind must advance asymptotically, forever approaching but never reaching the tangent of its arc. Always there will be some new information that had eluded the filter, always a need for revision or addition. To that end, the current volume updates entries for some of the builders covered in Band 1, *Orgelbauer in Thüringen und Umgebung*. And, likewise, the forthcoming volume for Saxony-Anhalt will revisit, as needed, the builders covered for Saxony. It is amazing to consider that this is only the second volume of a series that could increase to nearly a dozen.

From the very beginning, Pape publications have sought to combine impeccable scholarship with attractive, straightforward accessibility. With this handsome compendium of information, truly a small ocean of it, organized with exemplary transparency, the Pape team may have set a new standard for even themselves. The book is simply a jewel. It is its own fine version of a “modern, small-form, searchable handheld,” and one that rewards its “user” with the kind of tactile pleasure that no electronic device can match.

—Anton Warde
Cape Elizabeth, Maine

New Recordings

CD7, Cavaillé-Coll-Organ, Heilig-Hartkerk Hasselt. Denis Roosen and Stijn Hanssens, organ. Orgelkunst CD 7, www.orgelkunst.be.

Denis Roosen: *Toccata in E Minor* (op. 29), *Élégie* (op. 31), *Méditation (Cinq pièces pour orgue, No. 3)*, Callaerts; *Scherzo (Douze pièces, No. 9)*, Loret; *Trois morceaux pour orgue – Invocation, Andante con moto, Christmas Musette*, Maily; *Sortie pour orgue*, Wiegand.

Stijn Hanssens: *Prélude funèbre, Marche solennelle, Cantilène, Méditation, Toccata, Pâques Fleuries*, Maily; *Mélodie* (op. 28, no. 1), *Invocation* (op. 28, no. 2), *Marche de Fête*, Callaerts.

This is a program of nineteenth-century music by Belgian composers, played by two Belgian organists on a Cavaillé-Coll organ in Belgium. There is unfortunately no leaflet detailing the

specification of the organ, but I was able to determine that the instrument in the Couvent de Sacré-Coeur de Jette in Hasselt, Belgium, is Cavaillé-Coll Opus 439 of 1878, a 2-manual instrument of 15 ranks with an additional two ranks prepared for. The only stop on the organ above 4’ pitch is the 2’ Octavin on the Récit, but such was the genius of Cavaillé-Coll that the instrument sounds quite brilliant in spite of the lack of upperwork, and furthermore it sounds like a much larger instrument than it actually is.

Denis Roosen begins his part of the recording with the spectacular *Toccata in E Minor* by the Antwerp composer and student of Lemmens, Joseph Callaerts (1838–1901). Callaerts dedicated this piece to his friend Oscar Depuydt, organist of the Cathédrale Saint-Rombaut in Malines. Roosen follows this with another, more lyrical, piece by Callaerts, the *Élégie*, giving us an opportunity to hear some of the quieter voices of the organ, including the fine Flûte Harmonique on the Récit. The next work, *Méditation*, features the Bassonet-Hautbois stop in a chorale-like melody. We then move to another Belgian composer, Clément Loret (1833–1909), the son of Belgian organbuilder Hippolyte Loret and another student of Lemmens. The playful *Scherzo* from *Douze pièces* again features the Bassonet-Hautbois, and we also get to hear the lovely Viole de Gambe and Voix Céleste of the Récit.

Roosen next plays the *Trois morceaux pour orgue* of Alphonse Maily (1833–1918), which were published in 1908. The first of these, *Invocation*, is a soft, rather sentimental waltz-like movement featuring the flutes and strings. The *Andante con moto* is a more substantial piece and gives us another opportunity to hear the Flûte Harmonique to good effect. The *Christmas Musette* is a classical French musette in that it features a melody played above a drone bass. In this case the melody is a scherzo-like theme played on the 8’ and 2’ flutes of the Récit. There is nothing particularly Christmas-like about it. Denis Roosen’s final piece on the compact disc is the rather bombastic *Sortie pour orgue* by August Wiegand (1849–1904), the Belgian organist who became the first organist of Sydney Town Hall. The piece

gives us a further opportunity to sample the surprisingly brilliant sound of the full organ.

Stijn Hanssens then moves onto the organ bench for the second half of the compact disc, which features more of the compositions of Joseph Callaerts and Alphonse Maily. We hear first Maily’s *Prélude funèbre*, a rather introspective piece that consists of contrasting chordal passages on the various *fonds* interspersed with short melodic interludes. Next comes Maily’s *Marche solennelle*. This is in ternary form, beginning with the march on full organ, followed by a gentler central section containing some interesting arpeggiated chords, and ending with a recapitulation of the original march followed by a short coda. This is followed by a *Cantilène* and another of Maily’s numerous, rather repetitive *Méditations*. Probably the most interesting of the compositions of Maily featured on this recording is the spirited *Toccata in D Minor*, dedicated to the British organist W. T. Best. The last of the Maily pieces, *Pâques Fleuries*, is a somewhat sentimental “song without words.” As in the case of the Christmas musette there seems no particular connection with the liturgical season, in this case Easter.

For the last three pieces played by Stijn Hanssens we return to Joseph Callaerts. The first of these, *Mélodie*, is another “song without words” featuring some warm harmonies and possessing an insistent forward thrust. The *Invocation* begins with the strings on the Récit with the fine Voix Humaine stop and tremolo before building up the full Récit via some interesting Franck-like modulations, before returning the strings and Voix Humaine at the end. The compact disc ends with the sprightly *Marche de Fête* played on the full organ. The festive character is reinforced by some fanfare-like chords.

This compact disc is valuable both in showcasing an extremely fine Cavaillé-Coll organ and some very interesting organ music more or less contemporary with the instrument, little of which is widely known outside of Belgium but probably deserves to be.

—John L. Speller
St. Louis, Missouri

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► page 13

James MacMillan: *Missa Dunelmi* and *Other European Choral Works*. The Choir of Durham Cathedral; Francesca Massey, organ; James Lancelot, director. Priory, PRCD1078, £10.99, www.prioryrecords.co.uk.

Durham Cathedral has been a little late to the party in terms of a girls choir, but this première recording of James MacMillan's new *Missa Dunelmi* (*Durham Mass*) demonstrates that they have been amassing a good team of young ladies for their alternate treble line, and although the sound is very different from the clear, pure sound of boy trebles, they are clearly a very capable ensemble, and have much potential.

C. V. Stanford's marvelous anthem, *For lo, I raise up*, begins the performance, and it is performed very well with excellent accompaniment on the cathedral's magnificent four-manual Harrison organ by the recently appointed sub organist, Francesca Massey. Two first-rate contemporary English carols follow—a lovely setting by Bryan Kelly of Richard Crashaw's poem *Summer in Winter*, with gentle, lilting rhythms and the customary Kelly shifts between major and minor modes. The second, an unaccompanied setting of Michael Forster's text, *Kindle a Light to Lighten the Darkness*, is a beautiful work by Michael Fleming (the recently deceased church musician with a stellar background in the grandest of English choral establishments, including lately St. Michael and All Angels, Croydon, London). It is not dissimilar to his other compositions (including the lovely hymn tune, PALACE GREEN) and owes much to the harmonic language of the half-century preceding his generation.

The title work of the recording, *Missa Dunelmi* (Kyrie, Gloria, Sanctus and Benedictus, Agnus Dei) by James MacMillan, is an interesting setting of the Ordinary of the Mass/Eucharist for eight-part unaccompanied choir. It has moments that are hauntingly beautiful, and others when the texture of the part writing is perhaps a little thick. The harmonies seem to alternate between beautiful, modal, and meditative, and more intense and discordant. On the whole, it is a very satisfying and interesting piece that rewards repeated listening.

Harold Darke's lovely unaccompanied anthem *O glad some light* is given a sensitive, enjoyable performance, as are two contemporary anthems that were previously unknown to me: Richard Allain's beautiful setting of a text about the biblical wedding, *Cana's Guest*, and a lovely carol, *Lulla, lulla, lullaby*, composed by Margaret Simper (the mother of a current boy chorister in the Durham Cathedral choir). A nice performance of

César Franck's anthem, *Panis Angelicus*, precedes an excellent solo performance by Francesca Massey of Jeanne Demessieux's *Te Deum*, op. 11, which is given a rather convincing performance (especially when considering the Durham organ is the quintessential romantic English cathedral organ!). The magnificent, smooth Tuba substitutes for an en chamade trumpet, and the whole effect is extremely satisfying.

After a solid performance of Charles Wood's much-loved setting of the *Phos Hilaron* text, *Hail, Gladdening Light*, there is a very good performance of another piece that was previously unknown to me: Michael Berkeley's musical setting of a text by the previous Archbishop of Canterbury—Rowan Williams—the piece, *Advent Anthem*, having been commissioned, ironically, by Dean Justin Welby (recently announced as Williams' successor to Canterbury). It is a powerful and moving work, and Berkeley writes in his customary, unique voice, which at times is reminiscent of the best moments in Kenneth Leighton's music. A delightful little duet (*Quid retribuam Domino* by Guy de Lioncourt) precedes Hubert Parry's wonderful unaccompanied anthem, *My Soul, There Is a Country*, which is given a sensitive and powerful performance here.

Priory Record's presentation is customarily excellent, and a very complete booklet accompanies the CD, giving full texts and brief notes for each piece (as always, I hanker for a specification of the organ we hear accompanying the choir, but a quick web search will yield plenty of information about Durham's great Harrison organ). Neil Collier and his gang have produced, as always, a crystal-clear recording quality, with a good balance between choir and organ. This is a really interesting CD, and one that would make a superb present for any choir director or music teacher on your Christmas card list, as it blends old and new music of the highest quality, sung extremely well, by an exciting choir in one of Britain's most magnificent cathedrals.

—James M. Reed
Bergen, Norway

New Organ Music

A Centenary Album 2009 (to mark the centenary of the Oldham, Rochdale and Tameside Organists' Association). Available from www.groovycart.co.uk/cart.php?c=995&p=65132, £10.00.

The Oldham, Rochdale and Tameside Organists' Association was founded in 1908, and this volume includes pieces by nine composers associated with it as well as a short history of the

association. Biographies of the nine composers as well as of associated past composers are included, along with brief notes on the pieces.

Stephen Burtonwood's *Reverie*, which opens the collection, has frequent changes between 6/4 and 3/4, and is written with quite full textures. Particularly interesting are three *Miniatures*, short pieces by Norman Cocker taken from unpublished manuscripts that have recently come to light, a world away from his *Tuba Tune*, and a gentle *Cantilena* by Francis Jackson, far more approachable than many of this eminent organist's compositions. Ronald Frost's four miniature hymn preludes on BREAD OF HEAVEN, ST. COLUMBA, NUN DANKET, and PICARDY provide welcome additions to the British contribution to this genre. *Festive* by Jean Galard is in the form of a 17th/18th-century French *rondeau* with couplets, and exploits the rhythm of two sixteenths and an eighth note—sometimes chordally, sometimes against flowing sixteenths.

A *Postlude in B-flat* by Philip Lowe is firmly in the tradition of Victorian marches, although with several 20th-century harmonic touches, and should become a great favorite for festivals. A demanding centenary *Flourish on The Old Hundredth* by the Rev. Graham Marshall includes some helpful fingering, and, like John Ellis's quiet and dissonant *Sarabande*, also speaks with a rather more contemporary voice. Philip Tordoff's *Trumpet Tune in D* blends the occasional dissonance with a hummable melodic line, rounded off by a crashing coda; it would make a splendid concluding voluntary for festivals.

Several of the pieces are quite demanding, and most require the resources of a three-manual organ, but perseverance will be rewarded. This volume is well worth the modest outlay and provides some pieces that may become established favorites in the repertoire if enough players take the trouble to include them in recitals and services. The front cover is of the 1830 Elliot and Hill organ in Oldham parish church, the back cover is a montage of the organs in Albion United Reformed Church, St. Edmund's Church, Rochdale, Falinge, and Oldham parish churches.

The Association is to be congratulated on commissioning such an interesting and commendable collection to celebrate their centenary.

***Historical Organ Techniques and Repertoire, Volume 11, The Netherlands 1575–1700*, edited by Calvert Johnson. Wayne Leupold Editions, WL500018, \$59.**

***Susanne van Soldt Klavierboek*, edited by Calvert Johnson. Wayne Leupold Editions (Annotated Performer's Editions No. 8), WL600275, \$42.**

Both volumes available directly from www.wayneleupold.com.

The latest addition to the already extensive *Historical Organ Techniques and Repertoire* series is devoted to keyboard music of the Netherlands (including present-day Holland and Belgium) covering a broadly 125-year period when the keyboard arts of those countries were in full flower. The layout of the volume is along the same lines as the earlier titles and contains an extensive section of historical information of some 56 pages, which is subdivided into ten chapters. There are notes on the history of the countries comprising the Netherlands, and on the earliest organs to be found there and their use during services—widely differing between the

northern and southern provinces. The organ was generally not used during services in the north; as a municipal rather than a church employee, the organist was expected to play a recital before and after divine worship and also when people left their jobs in the evening (possibly to deter them from entering taverns!).

There follow comments on the difficult art of “playing with good taste” taken from European sources, and brief notes on the church modes or tones. A description of the short octave in the bass is provided, which eliminates big stretches necessary on modern instruments; this part of the book concludes with notes on editorial method and some recordings of interest on historic organs.

An overview of the different types of composition found in the book is followed by a valuable chapter on the organs, including specifications and stoplists from the period and extensive information on the different schools of builders in the different areas, with their innovations followed by contemporary prescriptions for registration, which will amply repay the time taken to study and assimilate. Trying to replicate these on modern organs will be extremely difficult for most of us but the effect is more important than the actual stops used. A summary of historical firsts in Netherlandish organbuilding concludes this section.

Short comments on posture and hand position are illustrated by contemporary paintings, but the next five chapters on performance practice are of the greatest value; they bring together extensive information from several major European sources covering the disciplines of fingering, pedaling, articulation, ornamentation, and rhythm, including tempo. These well-presented chapters are illustrated by a wealth of examples to clarify the statements and show the extremely broad approach to fingering systems (summarized succinctly in two tables) and ornamentation (there are no contemporary Netherlands treatises/sources on the latter, but several pieces found in the various manuscripts contain graphic indications). The enigmatic single- and double-stroke signs are evaluated as well as the signs used by Samuel Mareschal. This part of the book concludes with a list of sources and modern editions and some useful books and articles, mostly in English.

Arranged in a generally graded order of difficulty by genre, the 30 pieces in the book cover all genres, from psalm preludes, variations on popular songs, contrapuntal and free-form works, and dances. From Sweelinck there are three sets of secular variations including the perennial *Mein junges Leben*, three fantasias including the demanding *Chromatic Fantasia*, a short two-voice fantasia and an example of the echo genre, and a toccata based on motivic imitation and lacking a fugal section. From Bull there is the prelude in two sections on the Christmas carol “Let us with pure heart,” a mix of contrapuntal and virtuoso figuration styles.

The Brussels composers Pieter Cornet and Abraham van den Kerckhoven are represented by two pieces each, the former by a coranto and variation and a fantasia in a canzona style, the latter by a short fugue again in canzona rhythm, and a set of five versets on the Kyrie, one of which carries a solo voice. A strictly contrapuntal fantasia from a set of 24 of 1616 by Charles Guillet was probably intended for ensemble performance.

Five pieces by Samuel Mareschal (who was born in the Netherlands but worked in Basel) include a variation on Psalm 42



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based on a setting by Ambrosius Lobwasser; also included here are two short preludes and two equally short fugues, of which the second, entitled *Fugue in A*, concludes unusually in G. A setting of Psalm 1 from a collection of *12 Psalms* by Martin Vander Bist was probably intended for spinet but would sound well on a chamber organ. A two-voice psalm setting by Hendrik Speuy (a form much used by Sweelinck and his pupil Scheidt in their variation sets on both sacred and secular songs) is taken from the earliest printed collection of keyboard music in the Netherlands of 1610. Two pieces by Anthoni van Noordt, including a tightly contrapuntal fantasia à 4 in two sections with the popular descending tetrachord featured in the second, and a set of three variations on Psalm 7 including obbligato pedals in the second and third, are taken from a later print of 1659.

One of the earliest pieces for echo, by Gerhard Scronx, is taken from the manuscript compiled circa 1617 by friars in Liège, from which two further anonymous pieces are taken: one is headed *Echo pour Trompette*, the other, without a title in the source, has been here entitled *Echo* by Calvert Johnson, and contains some lengthy passages for crossed hands. Further anonymous pieces include four pieces from the Susanne van Soldt manuscript, including three dances and a psalm setting; although probably intended primarily for stringed keyboard instruments, they would also have been played on the house or chamber organ.

Each piece is prefaced by a description and, in many cases, by comments on specific passages that require special attention; registration and fingering suggestions are also provided. Some pieces leave the player to decide on such matters of performance for him/herself. The printing is clear and well laid-out, and there are some 15 illustrations, including seven of organ cases. Apart from Sweelinck and John Bull (included by dint of his time at Antwerp), most of the other composers will almost certainly not be familiar to the majority of players, but there is some fine music here, much of which is not as technically demanding as Sweelinck and Bull. The scope of this volume is considerable, and it is very much to be hoped that players may feel enthused to explore the complete keyboard works of Sweelinck, Cornet, van Noordt (although modern editions do not adhere to the layout for manuals and pedals from the original), and Speuy that are available in modern editions in addition to those of Van den Kerckhoven—the complete manuscript containing his extant pieces as well as host of anonymous compositions, mainly versets, can be found online.

It is interesting that the comprehensive comments and criteria by Pieter Dirksen on specifically assigning pieces by Sweelinck to either organ or to harpsichord have been tacitly ignored. The great value of this anthology is the combination under one cover of the intensely theoretical aspects of performance practice with a generous selection of pieces in so many different genres to which the player can bring the information of the first part. Since only the van Noordt requires pedals, the volume will also be of interest to players of stringed keyboard instruments.

The *Susanne van Soldt Manuscript of 1599* (now preserved in the British Library, London) was compiled for the young daughter of a Dutch merchant who moved with his family to England during the persecutions by the Inquisition in Holland in the 16th century. This new volume in the annotated

performer's edition series includes the bulk of the introduction also present in the volume on the Netherlands reviewed above, as well as information on the house or chamber organ of the period; although clearly intended primarily for performance on a stringed keyboard instrument, it is quite probable that these pieces would have also been performed on the house organ.

The manuscript, the earliest dated collection of Netherlands keyboard music, consists of 34 mainly short pieces, including 11 predominantly chordal psalm settings. The remaining 23 pieces comprise eight almandes, two branles, four galliards (two of which have associated pavaues), a prelude, four pavaues, two intabulations, one passamezzo, and one untitled piece. Some of the pieces have quite rapid hand shifts in the left hand including octaves, a common feature of this time. The setting of *Susanne un jour* (a deliberate choice perhaps, given the young owner's name?) is remarkably similar to a copy found in the so-called Wray Manuscript in the British Library and poses greater technical obstacles. Two further more demanding pieces are the *Quadran Pavan* and *Galliard* and the *Brabanschen Rondel*.

Some of the pieces appear in rhythms not usually associated with their particular form; i.e., the *Almande trycottee* is in triple time, as is the *Pavane dans Vers*. The *Pavane Prymera* is followed integrally by its own galliard, and several of the almandes are followed by their own triple-time *Nachtanz*. Each piece receives a helpful paragraph that covers performance considerations and offers help with elucidating the meaning of its title.

In the music text, the editor has provided copious suggestions for fingering, as well as registrations for organists. The frequently found double-stroke ornaments (the single stroke occurs at a much lower frequency) will need care as will the integration of the written-out cadential trills, but many of the pieces will pose few challenges to a competent player comfortable with the required performance practice of the period and who can imaginatively add further ornaments. Only a few pieces, perhaps, could be considered concert material, but this collection makes excellent teaching material for developing players' awareness in this idiom.

The music is very clearly printed and these attractive pieces will sound well on the chamber organ or on a modern instrument using transparent registrations. It is to be hoped that they may stimulate players to explore such repertoire further.

—John Collins
Sussex, England

New Handbell Music

Ring with 6: The Classics 2, arranged for 6 ringers by Martha Lynn Thompson. Agape (a division of Hope Publishing Company), Code No. 2650, \$7.95 (M- to D).

This latest edition of *Ring with 6* consists of five pieces from the classical masters, including Mouret, Purcell, MacDowell, Vivaldi, and Lemmens. These arrangements have been expanded to include C5–C7, and are a bit longer and more challenging than the first volume. All may be rung by six ringers without using any four-in-hand ringing, although additional ringers could be used and the bells distributed appropriately.

Hymns for 3 Octaves, arranged by Michael Ryan. Agape (a division of

Hope Publishing Company), Code No. 2651, \$39.95, Level 1 (E).

This compilation consists of eight popular hymns in a book that is completely reproducible. You buy the one book and then make copies of all the music for your choir. There are no bell changes and no subdivisions of beats, which make these settings easy to learn. Handchimes would work with these pieces as well.

Now Thank We All Our God, arranged for 2 or 3 octaves of handbells with optional B-flat or C treble instrument (CGB806), also arranged for 3, 4 or 5 octaves of handbells (CGB807), by Anna Laura Page. Choristers Guild, \$4.50 each, Level 1+ (E+).

Using quarter and half notes throughout this arrangement makes the piece easy to learn, yet it is effectively written to sound more difficult than it is. The optional instrumental descant throughout adds a nice touch, along with some special effects that create additional flair.

Celebrate the Season, arranged for 2 or 3 octaves of handbells (CGB785), and 3, 4, or 5 octaves of handbells, (CGB786), by Cathy Moklebust. Choristers Guild, \$49.95 each, Levels 2 and 2+ (M).

This reproducible collection for Advent and Christmas includes eight of the composer's most popular arrangements for the season. Two of the pieces may be rung on either handbells or handchimes, three of the pieces include optional percussion parts, and one includes optional handchimes with the bells. Both editions are compatible for massed ringing. Here is a bargain all under one cover.

Holy Manna (A Merry Mallet Melody), by Susan E. Geschke, for 3 or 5 octaves of handbells or handchimes. Choristers Guild, CGB793, \$4.50, Level 2 (E+).

Here is an unusual and innovative concept of bell ringing using mallets, along with the regular ringing technique, thus the second title. The tune HOLY MANNA is used throughout with quarter and eighth notes, so is readily accessible for any choir. The percussive use of the mallets adds another dimension to this arrangement.

We Gather Together, arranged for 3–5 octaves of handbells with optional 3–5 octaves of handchimes, by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2656, \$4.50, Level 3 (M+).

Joel Raney gives the hymntune KREMSEK a waltz-like rendition, which provides a fresh, warm setting of this familiar hymn of thanksgiving. The use of mallets, combined with various other bell techniques, creates a wonderful arrangement for the thanksgiving season.

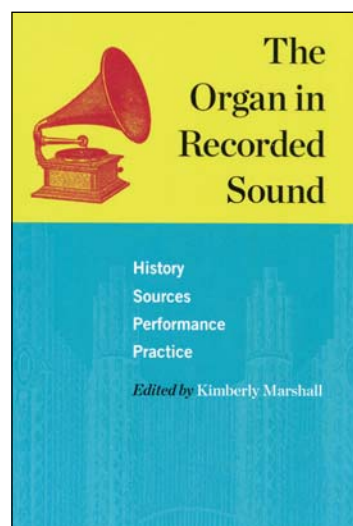
Barcarole (Peace in the Storm), arranged for 3–5 octaves of handbells, by Patricia Cota. Agape (a division of Hope Publishing Company), Code No. 2643, \$4.50, Level 2+ (M-).

A barcarole, from the Italian *barca*, or boat, is a work, usually in triple meter, which imitates the boat songs of Venice. This original work shifts between major and minor keys, and its melodic material is catchy and memorable. Dynamic nuances bring the piece to a gentle close, evoking waves. This is a lovely new piece for the bell repertoire.

—Leon Nelson

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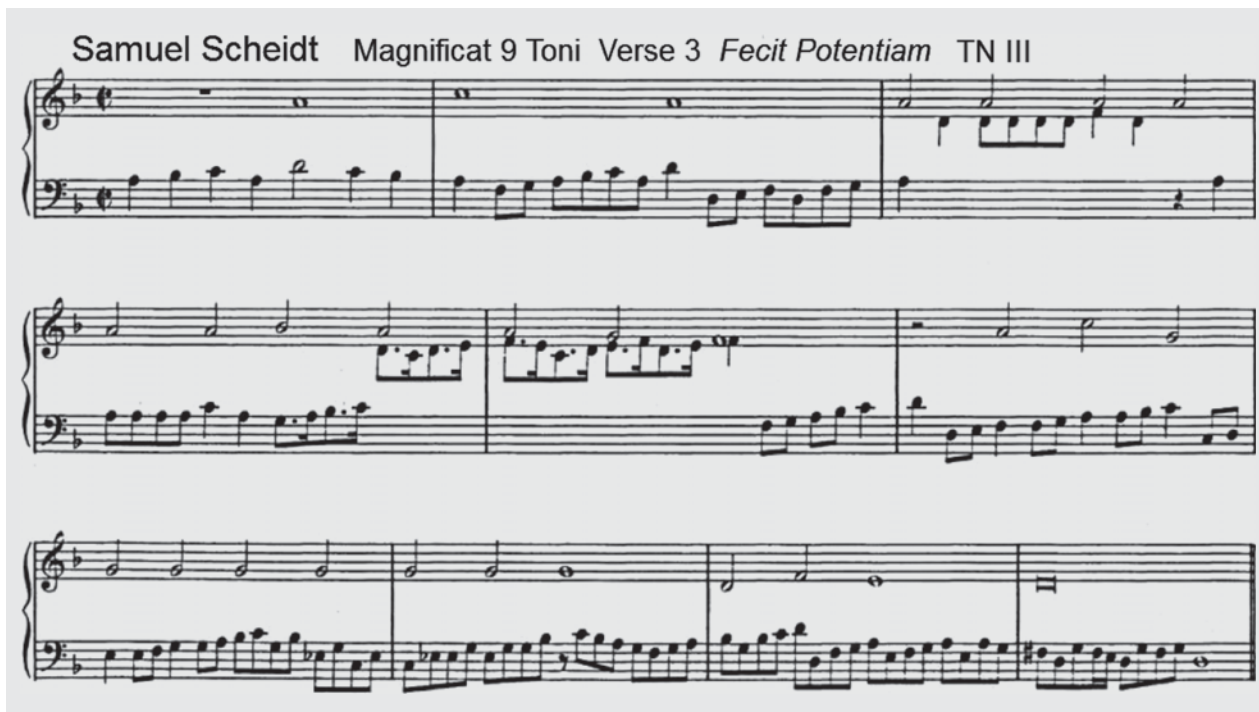
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Organ Method XI

I ended last month's column with the suggestion that experienced keyboard players who are using this book to begin their exploration of organ playing could now feel ready to bring to the organ any reasonably simple two-voice piece that they have already learned on another keyboard instrument. My experience suggests that this is a good idea. It can be tricky to transfer a piece from one instrument to another (very different) instrument, and there are pitfalls to watch out for, having to do with touch, sound, and idiomatic performance. Any student should also begin quite promptly to learn new pieces from scratch. However, already knowing the notes of at least a piece or two can provide added ease. When I am working with such a student, I always suggest a mix: initially a few pieces that are already under the student's fingers, very soon a new piece or two, and a transition to mostly new pieces.

In any case, this next excerpt is intended to ground a student with little or no keyboard experience in the practicing of what will of necessity be new pieces at the organ. It provides some general guidelines, and takes the student through the process of beginning to work on a short two-voice piece: one that is not trivially easy (and therefore that adds significantly to what the short exercises from the last few columns have provided) but that is also fairly straightforward: no tricks, nothing too unusual. It is also a piece in which the left-hand part is the more complex of the two voices.

If you have come to the organ without having played a keyboard instrument previously, and have gone over all of the above enough to feel comfortable with it, then you can now also start on simple pieces in two voices—one line of music per hand. These will not, of course, be pieces that you have played before. The repertoire is full of such pieces (Bach's *Two-Part Inventions* are probably the best known) and they are appropriate to work on, if you are willing to be careful and systematic about it, and to keep practice tempos slow. A short piece by Samuel Scheidt (1587–1654) from his collection *Tabulatura Nova* Part III of 1624 will serve as an example of how to



Example 1

work on such a piece at this stage in your learning process (Example 1).

Some important guidelines

1) At the beginning, **work on each hand separately**. In fact, at this stage—and indeed in many circumstances throughout your life as an organist—practice each hand separately until it is fully learned and comfortable before putting the hands together. (You will learn over time when this is, and isn't, necessary or a good idea for you.)

2) **Work in small chunks**: maybe a measure or two at a time. It is always a good idea to practice in small enough increments so that when you return to the beginning of what you are practicing, you remember it well: that is, the repetition has a chance to impress itself on your subconscious memory.

3) **Work out fingering carefully**. Your approach to fingering will evolve with experience. At this point you are using the piece and the fingering to help you become comfortable with the act of putting the two hands together. Later you will use what you have learned about

fingering and practicing to give pieces the musical shape that you want.

4) **Always practice slowly enough**. This means that what you are playing should both be accurate and feel comfortable. If you hear yourself playing the right notes but feel yourself having to scramble to do so, you are playing too fast. There is no such thing, for purposes of effective practicing, as playing too slowly.

5) **Keep your eyes on the music, not on your hands**. Even when, in the course of practicing short simple lines, you find that you remember those lines well enough that you don't need to look at the music, do not fall into the habit of watching your hands. It is OK to take an occasional glance, but that is all. Overdependence on looking at the hands slows down the progress of becoming comfortable as a keyboard player.

6) And, of course, **look the piece over in general** before taking it apart and working. Notice rhythms, patterns, exceptions to patterns, wide intervals, repeated notes, compass, and so on.

(I am addressing these suggestions to those who are essentially new to keyboard

playing, but any player new to the organ should read and consider them, especially when approaching new pieces.)

Practicing and fingering

In this piece, the left hand part is more active than the right hand. The right hand plays 28 notes, the left hand nearly five times that many. Thus you should probably expect to practice the left hand significantly more than the right hand. This piece also contains many repeated notes—mostly in half notes in the right hand, as in measure 3, for example, and mostly in eighth notes in the left hand, as in measures 3 and 4, and elsewhere. The compass of the right-hand part is one note under an octave; that of the left-hand part is an octave and a fourth. There is a spot in measure five where the two hands coincide on the same note, and a spot in measure nine where the left hand succeeds to the note that the right hand has just been holding. (These spots will feel different depending on whether you are playing the piece on one manual or on two.)

The right-hand fingering can be worked out using the repeated notes as an anchor—bearing in mind what I have already mentioned about changing fingers on repeated notes. For example, if you play the first of the seven consecutive A's starting in measure two with the second finger, and then alternate that with the third finger, the rest of the passage falls into place nicely. (This results in the first fourteen notes of the right-hand part fingered as: 2-4-2-3-2-3-2-3-2-4-3-2.) You should try a few different fingering possibilities, guided for the time being mainly by comfort and logistics.

The left hand is more complicated. You will have to spend more time working out fingerings, and you may want to change some of what you first work out as you practice it. This is, of course, normal and fine. If you have been practicing a passage with one fingering but want to change that fingering, it is necessary to back up and practice more slowly, focusing specifically on the notes where you have changed the fingering, and just a few notes before and after. Do not let fingering “change itself” at random as you practice. (To be honest, you will certainly do this later on when you have become more adept at playing and when the process of choosing fingering has become more ingrained and intuitive. But it is best not to let it happen for now.)

Take a look at the first four notes of the left hand. What fingers most naturally

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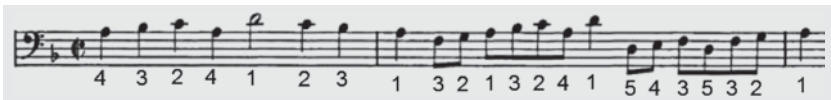
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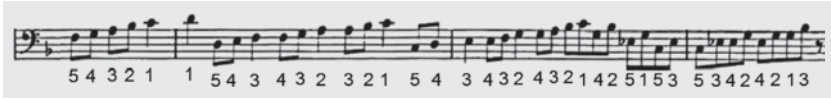
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Example 2



Example 3



Example 4

would play those notes? 4-3-2-4? 5-4-3-5? 3-2-1-3? Do these feel equally easy and comfortable? Does one fingering seem to create a more comfortable hand position than the others? Does one make it seem easier to go on to the next note than the others do? Or does one make it harder, while the other two seem about the same? What finger can most easily reach the middle D on the third beat of this measure? Is there more than one choice that might make sense? What about coming down from that D?

Examples 2 and 3 are two fingering possibilities for the first part of this left-hand line. Can you devise another possibility that does not start on 4? Or that does not use 1 to play the fifth note of the line? Or that uses 1 for the first note of the second measure? Spend some time playing around with this. Try a number of fingerings a few times each. Don't try to practice and learn each one—that comes when you have chosen one.

Later on in this left-hand part is a passage in which repeated notes occur not

as groups of notes (as they do in mm. 3 and 4) but as part of moving lines. This creates interesting fingering choices, since every time that you change fingers from the first to the second note of a repeated-note pair you have a chance to reposition the hand. One possible fingering is shown in Example 4—you should try to find others.

Once you have thought about and explored the fingering of these passages and of the rest of the left-hand part, zero in on a small chunk of that line, say the first measure and a half, choose the fingering that you will learn, and begin to practice it. Practicing means repetition of the same thing done the same way, slowly and carefully, and many times in a row. As you break up a line such as this into sections for practicing and learning, bear in mind two important things: first, the increments must be small enough for the repetition to be meaningful; second, the increments should overlap or dovetail into one another, at least a little bit. The second of these is necessary to

prevent the first of them from creating fragmentation or moments of insecurity in the passage.

So, for example, if you start by practicing this left-hand part from the beginning through the middle beat of the second measure (middle D, quarter-note), then it is a good idea to begin your second increment for practicing with that same middle beat, or perhaps either two or four notes before that. The principle is that **practice sections should overlap**: the details should be worked out in each case in such a way that it feels natural. The exact extent of the overlap doesn't matter. (This applies, by the way, equally to *page turns*. When you are working on a piece that requires a page turn, you must make sure that you do not always interrupt your practicing at the same spot. Either through brief bits of memorization or through the use of photocopying or something similar, you must practice across the page turn in a way that dovetails, so as not to create a moment of discontinuity.)

Start your practicing of any left-hand passage very slowly, so that it feels easy. Do not increase the tempo until 1) you have played the passage at least three times at the existing tempo and 2) the passage feels easy and natural at that tempo. Increase tempo a little bit at a time.

Once you have chosen fingering and practiced the same measure (or measure and a half) of each hand—remembering in this case that the left hand will require more attention and more repetition, and to practice each hand enough that it is really learned—then you are ready to put the two hands together. You will probably have to back the tempo up a bit from each hand's separate tempo in the course of the



individual practicing. (It is all right for the two hands to have reached *different* tempos in separate practicing, as long as you now slow things down to accommodate the extra complexity of putting both hands together.) The purpose of this exercise is to help you to become increasingly comfortable putting the two hands together. There is nothing to be gained by speed; there is a lot to be gained by good focus.

In starting to put the hands together in a passage, make sure that you have reminded yourself in advance of the note on which each hand will start—especially if the two hands do not come in together. In the beginning of this piece, the right hand comes in well after the left hand, so you should be thinking ahead a little bit to avoid hesitation at that spot.

(This discussion will be continued in next month's column.) ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com. See his blog at www.amorningfordreams.com.



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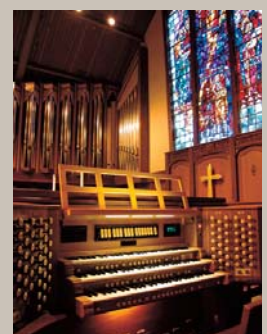
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Experts

In a suburb of Boston, there's a three-manual Hook & Hastings organ that I rebuilt in the 1990s. It's an electro-pneumatic organ built in the 1920s that had received a full-blown tonal revision in the 1960s, when American organbuilding decreed that eight-foot tone was no longer desirable. You know the drill. Strings were cut down to become mutations, an eight-foot Diapason was converted to the fattest Chimney Flute you've ever seen, and the resulting specification looked something like a cross between a Schnitger and a Schlicker. The organ was installed across the rear gallery at a time when the church had no choir, and access from the stairs to the console was a narrow, short, awkward passage through the organ, past an electro-pneumatic relay, over a few windlines, and a serious duck under the façade's impost. The organist had hung a sign there that read, "Smack Head Here."

We did a big job there that involved a new structure and new windchests intended to allow easier access to the gallery for musicians—there's a choir now—and to allow easier access for maintenance. The church's organist was a good friend and an excellent, imaginative musician who had been there for many years, and with whom I had lots of fun until his untimely death.

After a couple false starts with new musicians who didn't last very long, the church was happy to announce they had engaged a young woman with strong credentials, especially as a choral conductor. When I met her, I was disappointed to realize that her keyboard experience was limited to the piano. She had no experience playing the organ at all. She asked me some questions about the stop knobs, such as, "What are these for?" I gave her a quick introduction to the art of registration, and offered to introduce her to colleagues who were good organ teachers. She responded that she didn't think it was a big deal, and she'd pick it up naturally.

The American Idol syndrome

In the last several years, "reality TV" has taken a strong place in our entertainment life. There are a number of shows that focus on creating stars. I don't watch them, so I don't really know the difference from one to the other (maybe you think that means I'm not qualified to write about them!), but I do see contestants, ostensibly selected through earlier auditions and winnowing, performing in front of studio audiences and panels of judges. I'm sure that many of the finalists, who automatically become huge stars, are legitimately talented and well trained, but from what little I've seen, I know that plenty of them have learned their acts by imitating others. Through decades as a church musician, having been married to a singer, and friends with many others, I know enough about singing to tell when someone is well trained—or not.

Like that newly hired musician who didn't think organ registration was such a big deal, I have the sense that our culture is accepting of the idea that great performers "just happen," implying that there's no real need to actually learn how to do something. Why should we study if we can answer any question by Googling with our phones? Why should we attend a conservatory of music if we can "just pick it up?"

I've been reflecting on expertise, on the concepts of excellence and the sense of assurance that comes with the intense education and practice that fosters them. Of course, I think of my



Harry Holl serving bowl, lobster butter cup, and mug

many colleagues, who as organists sit at a console as though it were an extension of their bodies, whose manual and pedal techniques are strong enough that once a piece is learned, there's no need to raise concern about notes. You know it when you see it. Playing from memory is accepted as the normal way to play. Several times now, I've seen an organist come to town to play a recital, spending days registering complicated pieces on an unfamiliar organ, but never opening a score—in fact, not even bringing a score into the building.

A great thing about the human condition is that we don't have to limit ourselves to appreciating great skill in any one field. Whenever I encounter excellence, whenever I witness someone performing a complicated task with apparent ease, I'm moved and excited.

Everyday and ordinary

There are lots of everyday things we witness that require special skills. In our work at the Organ Clearing House, we frequently ask professional drivers to thread a semi-trailer through the eye of a needle, driving backwards and around corners. It's not a big deal if you know how to do it. And when I'm in the city, I'm aware of delivery drivers and the difficult work they have to do. Think of that guy who delivers Coke to convenience stores, driving a semi-trailer in and out of little parking lots all day, and all the opportunities he has to get into trouble.

I once saw a video of a heavy equipment operator cutting an apple into four equal pieces with a paring knife that was duct-taped to the teeth of a backhoe bucket. Take that, William Tell! If you want to get a sense of the skill involved in operating a crane, go to YouTube, search for "crane fail," and watch some clips that show skill lacking. You'll have a new appreciation for the operator who makes a heavy lift without tipping his machine over and dropping his load.

Where we live in Maine, there are lots of lobstermen. Their boats are heavy workhorses, usually thirty or forty feet long, with powerful diesel engines, and plenty of heavy gear on board. It's not a big deal because it's an everyday and ordinary part of their lives, but I marvel at how easily they approach a crowded dock. Recently I saw one fisherman run his boat sideways into a slot on a dock—imagine the equivalent in a car as an alternative to parallel parking.

Any homeowner will know the difference between a plumber with skill and one without. If he goes home wet, he needs to go back to school. And you want to hire a painter whose clothes are not covered with paint. If he's covered with paint, so are your carpets.

I appreciate all of those people who do work for us, and love watching anyone doing something that they're really good at.

Going to pot

One of my earliest memories witnessing excellence came from a potter named Harry Holl on Cape Cod, near



Wendy with Donald Hall

where our summer home was when I was a kid. His studio was set up as a public display in a rustic setting surrounded by pine trees and lots of exotic potted plants. He always had apprentices, interns, and associates around, so there was lots of action. There was a row of pottery wheels arranged under a translucent fiberglass ceiling, so there was lots of sunlight in which to work. Clay was stored in great cubes. They were roughly the size of sacks of cement, so I suppose they weighed seventy-five or a hundred pounds. There was shelf after shelf of large plastic jars full of glazes in the form of powder. It was a favorite family outing to drop in there to see what was going on, maybe buy a coffee mug, then stop for ice cream on the way home.

Harry's work is easily recognizable. For example, the signature shape of his coffee mugs is both beautiful and practical. It seems almost silly to say that his mugs are easy to drink from, but it's true—the shape fits your lips, so there's seldom a drip. That's simply not true of every mug.

Harry Holl's art is most recognizable through his glazes. He studied with a Japanese ceramicist whose experimentation with glazes inspired Harry. A material common in much of his work is black sand that's found at a particular beach on the Cape. Harry would go there with shovel and buckets to harvest the stuff, and go home to blend it into the colored glazes. Firing the glaze in a kiln results in beautiful black speckles that enhance the rich colors.

The best part of witnessing the work of this unique artist was seeing him at the wheel. He wore leather sandals and a long gray beard. His hands and forearms were deeply muscled. And the relationship between his eyes and his hands was miraculous. He'd drop a lump of clay on wheel, wet his hands, and caress the lump into the center of the spinning wheel. With one hand cupped and the other thumb down, a coffee mug would sprout from the lump—and another, and another. Or you'd watch a five-pound lump of clay turn into twelve dinner plates or cereal bowls, measured quickly with a well-worn caliper as they sprouted.

Other signature pieces were beautiful pitchers, bird feeders, birdbaths, and lamps. The Harry Holl lamp that my parents gave me as a wedding present thirty-five years ago is sitting on my desk as I write. And on the dinner table most evenings we use the dinner plates they gave Wendy and me as a house-warming present when we moved into our home in Maine.

Dodging the draft

My wife Wendy is a literary agent who works with writers, helping them sell manuscripts to publishers. One who stands out is Donald Hall, who has written hundreds of poems, essays, and books. He has written extensively about countless subjects—I think he's particularly good with baseball (the most poetic of team sports), and he has

written insightfully and eloquently about Work—comparing his work as a writer to that of his former grandfather, to sculptors, and other strong craftsmen. I recommend his book, *Life Work*, published by the Beacon Press.

His most recent publication is the essay, *Three Beards*, published in the online version of *The New Yorker* magazine. Read it at www.newyorker.com/online/blogs/books/2013/06/three-beards.html. It starts:

In my life I have grown three beards, covering many of my adult faces. My present hairiness is monumental, and I intend to carry it into the grave. (I must avoid chemotherapy.) A woman has instigated each beard, the original bush requested by my first wife, Kirby. Why did she want it? Maybe she was tired of the same old face. Or maybe she thought a beard would be raffish; I did.

Donald Hall's writing is mesmerizing. It lilts along like a piece of music, casually using words we all know but never use, using them as parts of common speech just like they should be. When's the last time you used the word *raffish*? You might imagine the brilliant old man—did I mention that he's eighty-four years old?—whacking away on a computer keyboard, words flying across the screen like a stock ticker. But you'd be wrong. He writes in longhand on a tablet. And he wrote fifty-five drafts of this essay. Fifty-five!

I do a lot of writing, but I seldom write new drafts. Rather, I take the easy route and reread what I've written, editing on the screen as I go. A good final trick before hitting "Send" is to read a piece aloud to myself. That's when I find I've used the same word twice in a paragraph, and that's how I tell if something reads awkwardly. But fifty-five drafts?

Hall's fifty-five drafts are what makes it sound as though he writes in a flash, and when I read something of his aloud, it sounds like a friend talking to me.

For the birds

Another of Wendy's clients whose work I admire is Kenn Kaufman, an ornithologist and chronicler of nature. He has little formal education—he dropped out of school as a teenager to hitchhike around the country building a "Big Year" list of bird species. His book *Kingbird Highway* (published by Houghton Mifflin) is the memoir of that experience. He traveled 20,000 miles, crisscrossing to take advantage of the particular times when rare species are most easily seen. Part of that experience was meeting a girl who lived in Baltimore and shared his passion for birds. While Kenn's parents had allowed his crazy sojourn, Elaine's father was more protective, and when Kenn was leaving her area to go to Maine for a round-trip on the ferry Bluenose, known to promise the best sightings of pelagic (open ocean) birds, Elaine's father seemed unlikely to allow it.

Kenn writes that he slept in the woods the night before his boat trip, and when he arrived at the terminal, there she was, having found a way to get from Baltimore to down-east Maine on her own. He wrote: "If I could have looked down the years then, and seen everything from beginning to end—the good times, the best times, the bad times, the bad decisions, the indecision, and then finally the divorce—I still would not have traded anything for that moment."

I don't know if I've ever read a more eloquent or concise story of a love affair and marriage than that.

I've stood next to Kenn on the shore of the ocean, looking across an empty black sky, and Kenn rattles off the birds he

sees. Have you ever heard of Confusing Fall Warblers, thirty or so different species that all look alike, and whose plumage is completely different at different times of the year? They don't confuse Kenn. And I'm fond of the accurate scientific birding term, LBJs. Translation? Little Brown Jobs. Ask Kenn.

During his "Big Year," Kenn realized that identifying birds is interesting and fun, but not very meaningful if you don't know anything about them. He has observed, researched, and written about the lifestyles and habits of all the species. His book, *Lives of North American Birds* (Houghton Mifflin), looks like a reference tome, but it's a wonderful read. And his field guides are handy, interesting, informative, and in a single paragraph description of a bird, Kenn inserts humor, sarcasm, and simple pleasure along with the facts.

Sitting with Kenn at a dinner table, or better yet, in the woods and fields or at the beach, I'm amazed and impressed by the depth of his knowledge, experience, and appreciation of his subjects.

Doctor, Doctor, it hurts when I do this.

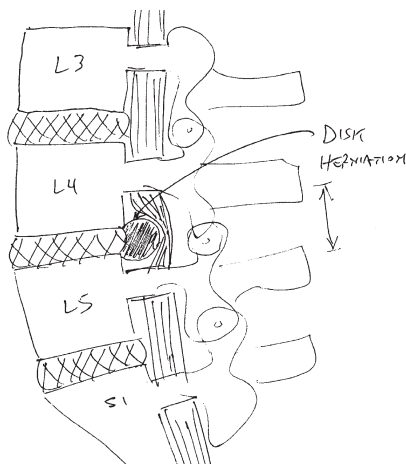
I know, I know, don't do that. In the June issue of *THE DIAPASON*, I wrote about safety in the interior of pipe organs, and finished by describing the collapse of a 130-year-old ladder that dropped me six feet to land on my back—the experience that taught me once and for all that the older we get, the less we like falling. Oof!

I described my encounter with EMTs, two of whom had grown up in that particular church, and all of whom agreed that my weight, when coupled with the lack of an elevator, was an issue for them. (I had a similar experience after a vehicle accident in 1979, when an overweight female EMT grunted from her end of the stretcher, "J____ C____, is he heavy!") I wrote about an ambulance ride across the river from Cambridge to Boston, and a long afternoon in the emergency room (thanks to Wendy for that long and supportive sit), ending with the news that I had a cracked vertebra.

That seemed to be healing well until a month later, when pain shot down my right leg and my right foot went numb. A herniated disc had pinched my sciatic nerve, and the shrill pain could have been described as stabbing, except for the fact that it was constant. It lasted four weeks.

My current favorite encounter with deep skill and knowledge was my brief relationship with an orthopedic surgeon at the Beth Israel Deaconess Medical Center, just blocks from our apartment. After an unpleasant visit with a specialist at another hospital, this was my quest for a second opinion. The guy walked into the room looking like a million bucks, dressed in a well-tailored suit and nicely matched, stylish, and colorful shirt and tie. He greeted me as though he cared how I felt, shared and explained my X-ray and MRI images, and then drew a terrific cartoon of "my" spine, naming the vertebra, showing exactly the issue that was causing the pain. Later when I was being prepped for surgery, one of the medical students (my doctor is a professor at the Harvard Medical School) said that he is famous for those drawings.

The doctor assured me that the surgery was simple and predictable, and that I could expect the pain to diminish quickly afterwards. In fact, when I awoke from anesthesia, the pain was gone. Simply gone. And two hours later I walked out of the hospital.



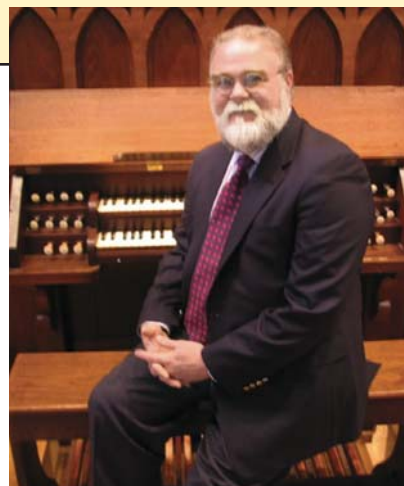
Dr. Andrew White's cartoon (reproduced with permission)

I could feel his confidence the moment I met him. His professional manner was both comforting and reassuring. He certainly has studied his subject. I'm so glad he didn't think he'd be just be able to "pick it up." He's given me my leg back. His name is Andrew White, and if you've got trouble with your spine, you should go see him. Tell him I sent you.

A writer's best friend

I've written here about a couple writers I admire, both of whom I met through my wife Wendy who is their literary agent, and who edits their work. She has edited many of our renowned and beloved writers, and she works hard to keep me honest. Late one afternoon, I was walking to her office in Boston to meet her after work, and ran into one of her clients, an admired juvenile judge—we had met recently at a party. He was carrying his latest manuscript in a shoe box, and said to me, "She's given me so much work to do!"

I've learned from Wendy the value of a good editor. And it has been a privilege and pleasure to work with Jerome Butera, editor of *THE DIAPASON*. My file shows that I wrote *In the wind...* for the first time in April of 2005. That makes this the one-hundredth issue of my column that has passed through Jerome's hands. At 2,500 words a pop, that's 2,500,000 words, which is a lot of shoveling. Through all that, Jerome has worked with me with grace, humor, friendship, and an occasional gentle jab. I value and honor his judgment, guidance, and support. Many of you readers may not



be aware of his presence over so many years. Take it from me that Jerome's contribution to the life and world of the modern American pipe organ is second to none, and the equal of any. Best of luck and happiness to you, Jerome, and thanks for all your help.

And welcome to Joyce Robinson, who has been there for years, learning the ropes while sitting next to the master. We're looking forward to lots more fun. Best to you, Joyce, and many thanks. Here's hoping you have a fun ride. ■

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Robert Clark, Master Teacher

An Interview

By Douglas Reed

Robert Clark taught at the University of Michigan from 1964 to 1981, and at Arizona State University, Tempe, from 1981 until his retirement in 1998. One of his most noted achievements as a performer was his recording, *Bach at Naumburg*, on the newly restored organ built by Zacharias Hildebrandt in 1747, an organ tested and approved by J. S. Bach and Gottfried Silbermann.

In the United States Clark served as a consultant to many churches, and was directly responsible for the building of the first two modern mechanical action organs in Arizona: Victory Lutheran Church in Mesa and Pinnacle Presbyterian Church in Scottsdale. He was also advisor for the Richards & Fowkes organ at Westminster Presbyterian Church, Knoxville, Tennessee.

Clark has served on many juries for organ competitions, including St. Albans and the Grand Prix de Chartres. In 1992, he received a plaque from the Central Arizona Chapter of the American Guild of Organists, inscribed "Master Teacher." Clark recently moved from Cincinnati, Ohio, to Houston, where his daughter, Barbara, will continue her career as a teacher of voice at Rice University beginning in fall 2013.

On May 19 and 20, 2012, the author spoke with Professor Clark at his home in Cincinnati.

Douglas Reed: Thank you for this opportunity to talk. Please tell about some of your early musical experiences that shaped you as a musician.

Robert Clark: It began in kindergarten. In the classroom there was a mockup of a pipe organ that fascinated me. I spent the entire playtime pretending I was an organist. When I was about six years old, I went behind the stage where things were going on at church [First Methodist Church, Fremont, Nebraska] and saw for the first time a Universal Air Chest of an Austin organ. I pushed the flap that opens the door, and, of course, I noticed a great change in pressure. I was totally fascinated.

You've mentioned motion or movement training in school.

Yes. The term was not used, but it was pure Dalcroze eurhythmics involving step-bend, step-step-bend, making phrases with your arms, going in circular motion and in advanced cases, walking two steps against three bounces of the ball or vice versa. Dalcroze eurhythmics was part of my training as early as fourth grade, as was moveable-Do solfège. My claim to fame was being able to hear and sing descending major sixth and ascending minor third intervals.

It was a very unusual public school system in Kansas City. I don't know whether the name Mabelle Glenn means anything



Robert Clark in high school, ca. 1948



Organ professor, University of Michigan

to you, but she edited several volumes of *Art Songs for School and Studio*. In the 1930s, she conducted the *Bach St. Matthew Passion* at Grace and Holy Trinity Cathedral in Kansas City. During her long career, she was renowned in music education and, surprisingly, convinced the administration to include music in the daily curriculum of the grade schools in Kansas City.

What other things influenced you as a youngster? Did you study piano?

Oh, yes. From the fourth grade until I finished high school, my teacher was Margaret Dietrich, who had been a pupil of Josef Lhévinne at Juilliard. Much of the elegance and detail in his playing was transmitted from her to her students. Believe me, she was a strong personality and pushed me very hard at a time when I was quite lazy.

Miss Dietrich would probably be 105 years old now, although I did see her when she was in her nineties after she and her husband had moved to Flagstaff, Arizona. It was very good to see her again. She even told me I could call her Margaret!

Did you study the organ during that time?

Yes, much to my piano teacher's dissatisfaction (laughter), I did take organ lessons. My first piece was *Song of the Basket Weaver*, one of the *St. Lawrence Sketches* by Alexander Russell. I had my first church job when I was 14, playing a two-manual and pedal Estey reed organ. That's when I became fascinated with playing the famous *Toccata* by Widor.

Then you majored in organ in college. What led to that?

That's what I wanted to do! I went to a small school, Central Methodist College, in Fayette, Missouri, and from there to Union Theological Seminary, where I did my graduate study in the School of Sacred Music. Orpha Ochse was one of my teachers at Central. I alternated organ lessons between Orpha and Luther Spayde, who was a strict Dupré advocate. Orpha suggested many subtleties not otherwise available. She was also my first-year theory teacher.

Did you study with N. Louise Wright and Opal Hayes at Central Methodist College?

I certainly did. Miss Wright was one of those very colorful, flamboyant people who made you think you were better than you were. Miss Hayes taught Bach and technique, and Miss Wright taught interpretation.

Then you went from Central to New York City?

I did. My first teacher was Clarence Dickinson. I was much too immature

and opinionated to understand his breadth of knowledge and approach to teaching. He knew the tradition of Widor and other European masters of his era. Lessons were at Brick Presbyterian Church in New York City, where there was an E. M. Skinner organ, recently replaced.

That was 1953. Interestingly, I went to the other extreme with Ernest White, who was known for playing as if the keys were hot! He did not force his theories upon me and respected my individuality. I played a debut recital in his studio at St. Mary the Virgin, and that's probably the only recital I played from memory without dropping a single note.

Ernest White had a series of studio organs, right?

Yes, this was the largest. It was up on the second floor of St. Mary the Virgin. It was quite the thing; it was very controversial and very well should have been!

Tell us about other experiences that you had in New York.

While a student at Union Seminary, I had many meaningful experiences. For example, I heard the New York debut of Jeanne Demessieux at Central Presbyterian Church, the "Carnegie Hall" for organists in those days. Quite a number of us went to hear Demessieux, and we all fell in love with her. She played with very high spike heels, the type that would pull up a grate from the sidewalk! Her pedal technique was built around that. I heard her play her repeated-note etude for the pedals—with the spike heels. Indeed!

One time, you mentioned the *Lan-glais Suite Médiévale* in association with your time in New York.

Yes. I was possibly the first student organist to play that work in the United States. Messiaen was even more controversial. The first piece I learned was the *Apparition de l'église éternelle*. I wrote my master's thesis on Messiaen and also translated his *Technique de mon langage musical* before the "official" translation became available.

Let's talk more about your teachers. You've mentioned studying with Gustav Leonhardt.

I knew him when he was not yet 30, on his first trip to the United States. He taught a course on performance practice at a Union Seminary summer session. I had a few lessons on an organ that he disliked and some harpsichord instruction. All of a sudden it wasn't a case of *limiting* but of greatly *enhancing* the possibilities of what a performer could do. He had an incredible stash of information about early sources. Being typically Dutch, he

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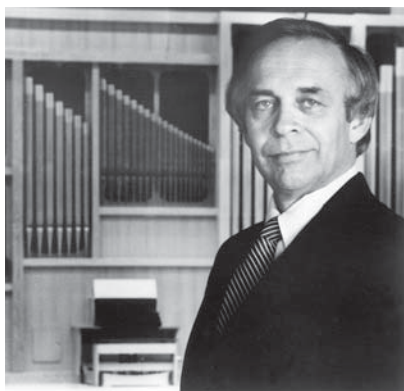
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could speak four different languages. So in the class he would read something off in the original language, and finally it occurred to him that no one could understand what he was saying, so he began translating.

We had many good experiences, including a chance encounter one Sunday afternoon as I was taking the uptown subway. We ran into each other on the way up to see the famous medieval complex, *The Cloisters*. We had a very good time doing that. He had a great deal of knowledge about medieval art. I simply admired his whole approach to music making, which was very elaborate.

When you say he opened up all kinds of possibilities rather than limiting them, what exactly do you mean?

He spoke about different ways ornaments could be played, places where you would or would not play *notes inégales*—all of the options open to the musician. Would you play over-dotted, double-dotted, neither, or something in between?

I remember a subsequent class he did at the University of Michigan. He spent an entire session on about three measures of music. It was the sarabande from the C-minor French Suite. He talked very much about the expressive nature of this: if we over-hold this, such would happen, but if we don't overhold, something else will happen. I remember something he told me in the early 1950s and which I strongly believe: dynamics are achieved by variations in touch and articulation and by rhythmic adjustment.

Did Leonhardt perform at that time?

Oh, yes! I heard him perform many times. I heard him perform the one and only time on an electro-pneumatic organ at St. Thomas Church in New York City, and he said, "Never again!" And he didn't. He commented on what a nice place this would be to have a fine mechanical action organ, and finally Taylor & Booday fulfilled that dream. Leonhardt was also a very fine fortepianist, incidentally.

Are there other teachers or musical experiences you would like to mention?

One of my good experiences was being a fellow judge at the Fort Wayne competition with Arthur Poister. He was very insightful and was usually right in his perceptions of the musical personality and even gender of the competitors.

Let's talk about Bach. I'm curious about how your perspective on Bach has changed over the years. You mentioned learning with the Dupré edition. What has happened?

We have reached a new level of understanding of articulation in terms of



At Arizona State University

listening. After all, a pure legato or even over-legato are types of articulation, but if one reads treatises like J. J. Quantz's *On Playing the Flute*, one learns how wind players rehearsed. It was *tonguing* that made a difference, and of course listening to string playing makes a difference. Where does one change a bow? These are all deviations from a pure legato. Even a seamless legato is a form of articulation and, in fact, harpsichordists deal with *over-legato*.

How has the revival of mechanical action influenced your thinking?

It has influenced my thinking entirely. My first European trip came quite late, in 1977. I played many of the great organs in Europe. The organ at Kampen, the Netherlands, was the last organ I heard in Europe before returning to the United States. The next day, I heard a chuffy Positiv Gedeckt on the organ at Hill Auditorium and thought, "This will not do." So, I found a way of getting to a tracker-action organ even though it wasn't a very good instrument. Students would have lessons in an unheated church in the winter simply for this experience. And then I took many groups of students and others down to the Ashland Avenue Baptist Church in Toledo, where the important Brombaugh organ, now in Rochester, used to be. We learned a great deal from this opportunity.

What did you learn?

I learned about the sensitive interplay between winding and touch, and realized I could find detail in the music that could not be found any other way. Indeed, the fastest key action is not electro-pneumatic. With a *good* mechanical action, the response is immediate, providing complete contact with the instrument. Contrary to conventional wisdom, many of the great European instruments are not hard to play. Of course, as the pallets become larger, the action becomes heavier. For example, with a typical *basse de trompette*, the touch and speech of the lower notes affect timing and interpretation. This is as it should be! It shouldn't be all the same. I tell my students that the only "perfect" action that does everything consistently is the electronic organ!

And when you're playing with manuals coupled and a huge sound, you tend to play differently.

Of course. If you listen to my Naumburg recording, the last variation of *Sei gegrüßet* was played with all three manuals coupled, and it becomes very grand. One plays quite broadly when the action is heavier, whereas the other variations call for a lighter registration and touch. In the partitas, particularly in *Sei gegrüßet*, there are also many things that relate directly to the playing of string instruments.

Think of the difference between playing a violin and playing a cello or a gamba. I'm always very happy with students who have played a wind instrument or string instrument or have had experience singing. Anyone wanting to be an organist should learn another instrument.

Can you speak more about singing?

Articulation involves attack as well as release. If you were singing all legato, there would be no consonants, no words. It would be just one stream of sound, which is vocally impossible.

You've said, "Put a D or a T on that note."

Yes, but only on a good organ with suspended mechanical action is that possible, because it has to do with the

speed of attack and release. I recommend *A Guide to Duo and Trio Playing* by Jacques van Oortmerssen for comprehensive understanding of early fingerings and their impact on articulation.

Let's talk more about teaching and learning. What are the three most important things to consider when learning and performing a piece?

Traditionally, we say "rhythm, rhythm, and rhythm."

How do you start an organ student? Do you have a teaching method?

Some of the older teaching methods are outdated. So many deal with absolute silence and space, up and down, no give and take. Music doesn't work that way. I don't agree with the idea that we delay learning Bach until we understand historic fingerings. There's one method that starts with some rather uninteresting music of the Romantic era, but the student is not ready for Bach until he or she knows how to use historic fingerings. Who knows what is "historic" anyway?! Nobody has the same hand. Finger lengths are different. The balance of the hand is different. I think just simple things that are good music are the best way to start: Renaissance pieces, easier Bach, some pieces in the *Orgelbüchlein*. It is not necessary to delay learning Bach. Early and modern fingering should be included within modern teaching approaches, not as separate entities.

In recent decades, there has been a great deal of emphasis on early fingerings.

You may be surprised, but since I came back from Europe, I've been almost exclusively into historic fingerings for early music. That doesn't mean always doing the same thing the same way, but there are times when paired fingerings—3-4-3-4 ascending and 3-2-3-2 descending in the right hand—work on a good sensitive instrument. The trio sonatas include marked articulations that are very much related to wind and string playing. For me, usually the marked articulation determines the fingering anyway. I tend to write slurs rather than numbers in my music.

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Do you have any particular memory techniques? You mentioned using solfège.

Yes, I use solfège, but memory, like doing anything else well, simply takes time and practice. I have no gimmicks whatsoever in memorization. It is an extension of the learning process. The ultimate test is to be in a quiet room without scores, and being able to hear every note in a performance the way you want to hear it. And that's the most secure way to memorize. Without this ability, one tends to rely entirely on a mechanical approach.

You have a nice selection of artwork in your apartment. How important is study of the other arts—the visual arts, even film—for a musician?

A good example of Baroque performance practice that few people mention lies in the art of Peter Paul Rubens, whose works are among the finest Baroque paintings. They are full of motion, huge sweeps of the brush, and great detail within those. A good place for any musician to visit would be the Rubens gallery at the Louvre.

Please talk about the sense of motion as it relates to rhythm. Many performances are very speedy and metronomic, but without a sense of movement.

Well, Duke Ellington once said, "Man, if it don't got that swing, it ain't music." (laughter)

You have mentioned the term "lilt." How does one achieve that?

The harpsichordist Isolde Ahlgrimm had her students learn the steps for the dances used in Bach's keyboard suites. They would learn the choreography of the allemande, sarabande, the courante, and gigue in their various forms, bourrée, gavotte. This is a very good idea. The more we can see things moving, the better!

What about conducting and singing a line? You've recommended the Kirkpatrick edition of Scarlatti sonatas. He recommends walking.

Oh, yes. That's very good basic reading. It's an essay on rhythm in the first volume of the Schirmer edition of the Scarlatti *Sixty Sonatas* edited by Kirkpatrick. That's very good information. It's in a question/answer format. Question: "How do I sense the shape of a phrase?" Answer: "By dancing it." Learn the difference between rhythm and meter: meter is regular; rhythm is essentially irregular. Rubato does exist in Baroque music but not exactly as in Chopin. Kirkpatrick said, "Rhythm is the superimposition of irregularity upon regularity."

Dare we talk about the metronome?

What you should do if you have a metronome is to throw it in the dumpster. It creates *arithmetic*, not rhythm.

You've often mentioned continuo and the value of accompanying, working with other instrumentalists and vocalists.

Working with other musicians, one discovers many of the subtleties of articulation derived from bowing and tonguing. I learned the hard way not to jump ahead of one's fellow musicians; you have to listen to the breathing of the musician. I would often jump ahead of the wind instrument player, and I'd be playing before he completed taking a breath! Many organists have this panicky thing: "If I don't get moving, it's not going to go!" You *must* leave space for breathing. Not every instrument is like the organ, where you can have a continuous supply of wind.

There has been a great resurgence of interest in improvisation in the American organ world. Can you speak about your views on improvisation and how it relates to performance in general?

In our country we used to have maybe an annual "be nice to improvisation day" and that was the beginning and the end of it. But in France, where the study of improvisation is obligatory, this begins in childhood and continues throughout a musician's entire career. It's not a thing acquired quickly or easily.

Particularly in music before the Romantic era, improvisation was par for the course. But if Liszt and other Romantic virtuosos were to play in a modern-day academic setting, matters would be quite different.

These are some fairly major changes from the Dupré method at Central Methodist!

Well, I studied with Dr. Dickinson in 1952. How many years has it been? We're not doing *anything* the way we did 60 years ago. Airplanes are not the same. Cars are not the same. The way we dress and the way we think are not the same.

You taught at the University of Michigan for 17 years. Who were some of your closest colleagues at Michigan?

My closest friend in the organ department was Bob Glasgow, who was an inspiration even though we were occasionally different in our approach. Another very dear friend was Ellwood Derr, who was really a historian but taught music theory. He knew an incredible amount about music in general, and you could go to him with almost any question. Another colleague, John Wiley, was very much an expert on Russian music.

At Arizona State University, Frank Koonce, the classical guitar teacher, and I became good friends. The late Bill Magers, the viola teacher, taught my daughter and was recognized as one of the great viola teachers in the country. There are many other former colleagues including Robert Hamilton, a noted pianist.

You have mentioned Louise Cuyler a number of times.

Yes. There are many stories about her. One time she brought to class a 78 recording of a Beethoven string quartet, which did not meet her standards. She grabbed the shellac record off the turntable, tossed it into the waste basket, and then went apologetically to the library.

And what about Eugene Bossart?

Oh, he died recently at the age of 94. He helped so many people. His few detractors were poor musicians, as he demanded *only* the very best. And 99% of the time, he got it. Yet, he was the kindest person! I remember him calling me once after I had played harpsichord continuo for the *St. Matthew Passion*. He yelled on the phone, "Hello! Is this Marcel Dupré?" What he really liked was the recitative regarding "The Veil of the Temple." Yet, he could be super critical and get away with it.

Let's talk about your recordings, particularly your experience at Naumburg.

Jonathan Wearn, the British recording producer, was very particular in recording. After the initial tapes were made, I spent several days with him editing at his home in England. Many of my recordings have some editing, although my *Clavierübung III* recording has almost none.

Had you made any recordings earlier in your career?

No. The Naumburg recording got good notices, I thought, so I went back home to

one of my favorite organs, built by Paul Fritts, one that I'd had a voice in designing, and made "Bach on the Fritts." And then "Bach and Friends on the Fritts." There are seven recordings in all. I really had wanted to record on the Treutmann organ in Grauhof, but this was not possible because of the illness of my wife.

Speaking of the Fritts—after teaching at Michigan, you moved to Arizona State and taught for 17 more years. It was during this time that you led the creation of the new performance hall and the Fritts organ. Could you speak about that process?

That was a *battle*. In the first place, nobody trusted that type of acoustic. It was not designed for piano recitals. The harpsichordists usually like it, but everybody was concerned, "We've got to deaden that some way or the other!" I don't know how many suggestions were offered. We finally made sort of a dual system where drapes could be drawn manually, and I used that very often in teaching when the room was empty.

What led you to start that project? Was there no good concert hall or teaching instrument at Arizona State?

All we had was an Aeolian-Skinner in Gammage Auditorium. It was one of the late, very thinly voiced Aeolian-Skinners. But since the scalings were surprisingly large, it was revoiced and opened up quite a bit by Manuel Rosales. There was no substantial tracker organ available, except for a few old ones that were quite good up in the northern part of Arizona. There is now a second Fritts in Tucson.

During our first year of recitals, we had overflow audiences. Performances had to be played twice every Sunday, one at 2 pm and the other at 5 pm. There was great appeal among the musical public!

Can you give some background on the Orgelbüchlein edition that you and John David Peterson prepared?

I visited the Stadtsbibliothek in East Berlin, and the librarian there was very American-friendly. In fact, he had travelled in the United States. I was allowed to pick up the original manuscript of the *St. Matthew Passion*. It was like touching the Holy Grail! Luckily, the librarian mailed me a microfilm of the *Orgelbüchlein*. I shared it with John, who was working on the same project. I might say that the *Orgelbüchlein* that we prepared goes back to 1984, and it is an edition that needs to be revised—not a great deal, though, because we were dealing with the autograph, and there are simply variants of the autograph that need to be acknowledged.

Were the Stasi after you in East Germany?

Oh, yes! They were after *any* American. It was the typical situation where

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one saw a face in public and then two days later that same face appeared again. One time I was trapped inside the Wenzelskirche in Naumburg because I didn't know how to work the key, and a man came, speaking perfect English, to explain how to turn the key. As a matter of fact, the tower of that church is the highest point in the town, and the chief spy looked out from there. She knew everything that went on in that city, including my presence!

After the big change I went to what's called the Runde Ecke. This museum showed many of their methods of interrogation, uniforms, and obscene paintings. Every phone in the country was wired.

What were some of the musical experiences you had in East Germany?

I had wanted to go to Stralsund to hear the organ there. The organist was Dietrich Prost, and we hit it off very well. His English was probably as deficient as my German, but we understood each other; we got to the organ and without saying a word we agreed that there was something important there. And he said, "You play like a German!" "Du bist Deutsch!" We had coffee and cake. Many of the musicians in local churches were eager to meet with Americans. Often we went for conversation, coffee, and cake. I remember being in one of the towns near the border and the local organist was complaining, "Here we are only a few kilometers from West Germany, and we cannot see our closest friends and relatives!"

Did you play any of the Silbermann organs?

I think I played every one in existence except one that wasn't playing. In Crostau, they said, "The organist is sick, and the organ is sick." Strangely enough, one of the finest Silbermanns is the least known, in Pfaffrode. There is some speculation that it might have been the original Rückpositiv for the organ in Freiberg.

What about Hildebrandt organs? You mentioned Naumburg.

Oh, yes. That was before the restoration and there was enough there that I could get an idea of what the original was like. Of course, the organ had been provided with electric action in the early 1930s, but there were enough original pipes left that I got a pretty good idea of the sound. Another colleague, Thomas Harmon, did quite a bit of research on that. The restoration didn't take place until after the reunification of Germany. Christian Mahrenholz was one of the leaders in promoting the restoration as early as the 1930s.

Did you go to Dresden on that trip?

I went to the Katholische Hofkirche, now Holy Trinity Cathedral. We were told by the tourist guides, "Don't go in there. Nobody's there." But we went in, and we met the organist, Dietrich Wagner, who had lived through the infamous fire in Dresden and told us all about that. He was very friendly and made suggestions on my playing—that I deal with the acoustic because I was playing too legato. I sent him some editions of things not available in East Germany. So, that was good.

We've been talking about all kinds of professional stuff. Would you like to talk about your family and their part in your life?

I have four children and three grandchildren. My son, Robert, lives

in Los Angeles and does technical work with pathologists. My daughter Susan lives in Oxford, Michigan. She is Mrs. Music through the entire area and manages the Rochester Michigan Symphony Orchestra. She's a fine cellist and plays the piano. She sings and teaches maybe twenty or thirty students.

The twin of my son is Jill, who is very focused and controlled with everything she does. At the beginning of her career in New York, she won a grant from the Bosch Foundation. Then her husband was moved back to Deutsche Telekom in Germany, and she now works in an executive role in the famous tower in Bonn.

What about Barbara?

I could write a book about her. She's a singer, very gifted and very devoted to teaching at the Cincinnati Conservatory. I wish she would perform more, because she is at the prime of her career vocally. She knows how to communicate a song in an ever-positive stage presence. That would include eye contact, gesture, and movement.

And your wife, Evelyn?

Evelyn was a singer. She studied at Westminster Choir College and was a good organist in her own right and also had a beautiful soprano voice. She was busy raising the children, but made a point of keeping a voice studio for many years.

What do you think of the combination of organ and piano?

We performed William Albright's *Stipendium peccati* for piano, organ, and percussion.

Did you participate in one of the Seven Deadly Sins before that?

The preface of the score encourages all the performers to experience each of the seven deadly sins—but not necessarily together. So, we imagined walking out on stage pretending to be angry, hamming it up, growling at each other, shaking fists, and that sort of thing. We had a lot of fun imagining that, and then we settled down and went out to perform. I also did a work for organ and

brass conducted by William Revelli, the only person I know who used the moveable-Do system as I do.

That was in Hill Auditorium?

Yes. John David Peterson was at the piano, and Bill Moersh, a graduate of the Berklee School in Boston, was the percussionist.

You've often mentioned Catharine Crozier.

The first time I heard her, I think I was 14 years old, and I was so moved by that. She played the Roger-Ducasse *Pastorale*. But I could not figure out what she did with the Brahms *Schmücke dich*, because it was not what was on the page, and of course, she played the chorale tune in the pedal. I revered Catharine. She was a perfectionist and had incredibly high standards. Some of her interpretive ideas might be out of fashion today, but I love every inch of ground she walked on!

Are there other fine performers you admire?

Any of the fine violinists—Zino Francescatti, Itzhak Perlman, Isaac Stern. Rachel Podger and Andrew Manze, both fine Baroque violinists. Pablo Casals. Fine pianists of any stripe. I like to hear good musicians of any type. I like to hear good oboe players and good flute players. And of course, singers!

Finally, please give your perspective on the current state of the organ profession, especially regarding teaching and learning.

David Craighead advised even his most gifted students to be able to do something else if necessary. Considering the realities of today's organ world, is this anything but being honest, especially to students who dream about being on the back page of the organ journals?

There are teachers who attempt to transfer their own prejudices to their students. It is our duty to deal with gifted students who are free to ask questions. I can say that some of my best students are ones who disagreed with me or others.



In fact, at least two of my students have a background playing the accordion! Sometimes these people can be very annoying or irritating, but they can be brilliant musicians.

Too much teaching is, "Me teach. You do." Or with some students, it is, "You play. I copy." The most important thing is to TEACH IMAGINATION! ■

Recordings by Robert Clark

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Douglas Reed is the university organist and a professor emeritus of music at the University of Evansville, where he has taught since 1975. He earned bachelor and master of music degrees from the University of Michigan, where he studied with Robert Clark and Robert Glasgow. At the Eastman School of Music, he earned the doctor of musical arts degree and the performer's certificate as a student of Russell Saunders.



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Franz Liszt and Johann Gottlob Töpfer

A Fruitful Relationship in Weimar

By Jens Korndörfer

Introduction

During the travels of his virtuoso years, Franz Liszt liked to try out and even perform on various organs throughout Europe.¹ However, it was only after his move to Weimar in 1848 that he was in regular contact with other organists² and began to compose for the “pope of instruments”³—in fact, as Alan Walker points out, it is “unthinkable that Liszt would have written his two organ masterpieces *Ad nos, ad salutarem undam* and *Prelude and Fugue on B-A-C-H* in any other environment than . . . Weimar.”⁴

As the Catholic Church in Weimar was small and the organ—as well as ‘modern’ music (e.g., chromaticism)—unwelcome in the liturgy, Liszt became acquainted with a circle of Protestant organists, known as the *Weimarer Organistenkreis*.⁵ The leading figure among the organists in Weimar was Johann Gottlob Töpfer (1791–1870), organist at the Stadtkirche, professor at the *Lehrerseminar* in Weimar and—perhaps most importantly—a leading authority in organ building in Germany.

In this article, I will explore the professional relationship between Liszt and Töpfer. The mutual influence between the two relates to four different areas: 1) Their direct relationship, including knowledge and performance of and influence on each other’s compositions; 2) Mutual students; 3) Organs that were built according to Töpfer’s ideas and well known to Liszt; 4) Indirect influence on each other’s registrational practice.

Professional relationship between Liszt and Töpfer

When Liszt first arrived in Weimar, the older Töpfer was “first skeptical and hostile towards the progress instigated by Liszt. . . . Later he was honest enough to admit that much nice and great music has been created by the new direction.”⁶ That there was indeed a significant improvement in their mutual esteem can also be witnessed by Liszt dedicating two of his arrangements for organ to Töpfer (*Aus tiefer Not*, BWV 38, in 1856 and *Ich hatte viel Bekümmernis*, BWV 21, in 1860), Töpfer’s first performance of two compositions by Liszt (*Psalm 23* for soprano, harp, and organ, and *Psalm 137* for soprano, violin, harp, and organ in October 1859, on the same program were two pieces by Töpfer: his *Sonata in D Minor* and the *Nachspiel in C*, performed by Gottschalg and Buckel).⁷ Liszt’s contribution of two pieces for Töpfer’s ‘Jubelalbum’ in 1867 (*Consolation No. 4 in D-flat* and *Hosanna: Choral for Organ and Trombone*),⁸ and other premieres of Liszt in Töpfer’s church (*Seligkeiten* in 1859 and *Psalm 18* in 1861). In 1870, Liszt even led Töpfer’s funeral procession.⁹

Liszt owned several of Töpfer’s compositions, including the *Choralstudien* (edited and published by Gottschalg in 1871), a collection of Intonations, Preludes, Trios, and ‘Konzertsätze’, which

he liked.¹⁰ Milton Sutter believes that two of Töpfer’s early works for organ (the *Fantasia in C* and the *Sonata in D*, of which the latter had been performed in a recital with Liszt’s and Töpfer’s works!) “influenced Liszt to a certain extent in that the first version of the *Prelude and Fugue on B-A-C-H* (1855) contains some material that seems to be an expansion of some of Töpfer’s ideas as expressed in the *Fantasia* and the *Sonata*.”¹¹

Whereas Töpfer’s influence on Liszt’s organ compositions cannot be ascertained, there is more evidence for an influence in the other direction. Töpfer’s three *Choral Fantasies* (1859) can be considered the precursors of Reger’s compositions in the same genre: the increased chromaticism in these three pieces (compared to earlier works by Töpfer), the quotation of the chorale in *pianissimo* just before the hymnic final in major in *Jesu, meine Freude* (in exactly the same position as in Liszt’s “B-A-C-H”), and the connection of the different variations with thematic interludes in all three fantasies (similar to Mendelssohn’s *Sonata No. 6* and Liszt’s “Ad nos”) point towards an influence of Liszt’s oeuvre on Töpfer’s late works.¹² As Bähr points out, Töpfer did maintain his conservative style throughout his lifetime, but he also was open to new influences from eminent colleagues like Liszt.¹³

Töpfer’s students and Liszt

During his 53-year-long tenure as city organist and professor for organ at the seminary, Töpfer taught numerous German organists: three of them also became students of or collaborated with Liszt. We can assume that through their playing and in their discussions, they further familiarized the pianist Liszt with Töpfer’s ideas.

The most important organist in Liszt’s life, his editor and link to other organists as well as his close friend, was **Alexander Wilhelm Gottschalg** (1827–1908).¹⁴ A student of Töpfer, Gottschalg became the great pianist’s disciple when Liszt accidentally overheard Gottschalg practicing one of Liszt’s organ arrangements in Tiefurt and had technical difficulties. His low technical level also prevented Gottschalg from playing Liszt’s large-scale organ works, but Liszt would teach him nonetheless (*Orgelconferenzen* in Denstedt and Tiefurt in 1860) and rework many of Gottschalg’s arrangements (for example, the *Pilgerchor* from Wagner’s *Tannhäuser*).¹⁵ Gottschalg’s *Repertorium* (1869–75),¹⁶ a compendium of mostly nineteenth-century organ music (original compositions and numerous arrangements), contains twelve works by Liszt that exhibit the ‘new spirit’: pianistic virtuosity, orchestral registration, and constant connection to Bach are essential for Liszt’s view of the ideal organist¹⁷ and his music.

The virtuosity that Gottschalg lacked was **Alexander Winterberger’s** (1834–1914) strength: Winterberger, one of the first students of Liszt (since



Altenburg, artist unknown, after C. Hoffmann, original 1859 (copyright Klassik Stiftung Weimar)

1848), premiered both “Ad nos” and “B-A-C-H”.¹⁸ Thus, he was Liszt’s most important performer and was instrumental in disseminating Liszt’s organ works with his recitals in Germany and Holland.¹⁹ Winterberger’s beginnings as an organist are not entirely clear: Hintzenstern claims that he studied with Töpfer in Weimar (but does not give proof for his claim), whereas Holloway suggests that he probably studied with Carl Ferdinand Becker (1804–1877) in Leipzig and maybe also with Töpfer in Weimar.²⁰

Christoph Bernhard Sulze (1829–1899) studied with Töpfer and became his successor in the Stadtkirche in Weimar.²¹ He arranged some of Liszt’s works and developed—together with Liszt—a new system of pedal notation (notes for the right foot beamed up, for the left foot beamed down).²²

The organs in Weimar (Stadtkirche) and Denstedt

“Töpfer’s credentials as a teacher were impeccable, [but] his real claim to fame was as an organ builder, a field over which he exerted great influence.”²³ Two of the instruments that were built according to Töpfer’s ideas²⁴ were very important to Liszt as he used them for performances and teaching: the Trampeli/Schulze organ (1812/1824) in the Stadtkirche in Weimar and the Peternell organ in Denstedt (1859/60).²⁵

Peternell organ in Denstedt (II/19)

Hauptwerk C–f'''

- 16' Quintatön
- 8' Principal
- 8' Hohlflöte
- 8' Viola da Gamba
- 4' Octave
- 4' Hohlflöte
- 3' Quintflöte
- 2' Octave
- Mixtur IV

Oberwerk C–f'''

- 16' Lieblichgedackt (from Co)
- 8' Geigenprincipal
- 8' Lieblichgedackt
- 8' Harmonika
- 4' Geigenprincipal
- 4' Flauto dolce

Pedal C–d'

- 16' Subbas
- 16' Violon
- 8' Principalbass
- 8' Gedacktbass

Couplers

- II/I
- I/Ped

Calcantenwecker (wind signal)

Weimar, Stadtkirche (III/49)

Hauptwerk

- 16' Principal
- 16' Quintatön
- 8' Octave
- 8' Gedackt



Alexander Winterberger, by Sergey Lvovich Levitsky

- 8' Spitzflöte
- 8' Gamba
- 4' Octave
- 4' Spitzflöte
- 4' Gamba
- 2' Octave
- Cornet IV
- Mixtur IV
- Cymbal III

Oberwerk

- 16' Bordun
- 8' Principal
- 8' Schweitzerflöte
- 8' Hohlflöte
- 8' Flauto traverso
- 4' Octave
- 4' Gemshorn
- 2' Octave
- Mixtur V
- Scharff III
- 8' Vox humana

Unterwerk

- 8' Principal
- 8' Gedackt
- 8' Salicional
- 8' Flauto dolce
- 8' Harmonikaflöte
- 4' Octave
- 4' Flauto dolce
- 2' Octave
- Cornett III
- Mixtur IV

Pedal

- 32' Untersatz
- 16' Principal
- 16' Violon
- 16' Subbas
- 8' Principalbass
- 8' Octave
- 8' Violon
- 8' Bordun
- 5 1/2' Quint
- 4' Octave
- Cornett V
- 32' Posaune
- 16' Posaune
- 8' Trompete
- 4' Clarine

The Weimar organ is considered to be the “earliest example of [a] German romantic instrument,”²⁶ and is characterized by its full, warm sound (dominance of foundation stops), the ‘thunderous’ pedal, its quick response, and its expressive and poetic voices, which were praised for their *Lieblichkeit*; however, it had neither a swell box nor playing aids.²⁷

The organ in Denstedt was designed for service playing and not for concert. However, the essential—and poetic—foundation stops are there, and some of Liszt’s works can be performed on such a smaller instrument.²⁸

Liszt’s registrational practice

These two instruments (as well as the Ladegast organ in Merseburg), together with the organists Gottschalg and Winterberger, were of vital importance to Liszt, as he would explore his (new) ideas for registration with them. As we shall see, this had repercussions for Töpfer, as he was either present at recitals that Liszt had prepared or—in the case



Liszt and his students

of Gottschalg—would hear his former student play in a different way.

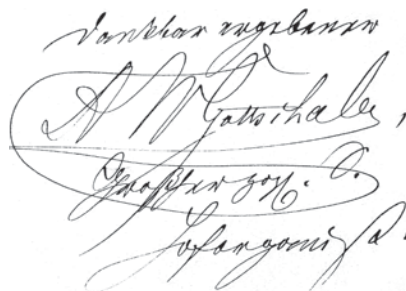
Numerous contemporary sources, like Gottschalg and von Bülow, tell us that Liszt had “little knowledge of local organ practice [and] was willing to experiment with registration,” that he was praised for his “brilliant registration, [and] his rich range of nuances in creating only soft tone colors,”²⁹ and his amazing skill in the combination of stops and choice of registration, as well as in the alternation of the four manuals in Merseburg.³⁰ In short, “Liszt enjoyed using the full resources of the instrument and . . . had no time for the cautious, colourless renderings of Bach’s works which then prevailed in Germany,”³¹ to the extent that—after the performance of “Ad nos” in Merseburg in 1855—“other organists, who grew up in the old tradition, and who used to play a quarter of an hour long on the same registration, ranted and raved about this deconsecration of the church organ.”³²

When Gottschalg played Bach’s *Dorian Toccata* and *Passacaglia* in accordance with the teachings of Töpfer, Liszt answered: “Do you really believe that Bach played these two compositions continuously on the full organ? Never! He was a far too great and sensitive artist!”—and they reworked the piece, making use of Liszt’s “fantastic sense for sound.” Gottschalg reports exactly the same chain of events for his playing of the *Toccata in D*. He later played all of these pieces in the ‘new way’ for Töpfer, who endorsed the new approach wholeheartedly and urged Gottschalg never to play in the old-fashioned way again.³³

Interestingly, Töpfer indicates a crescendo by adding stops in two of the final movements of the three chorale fantasies.³⁴ This could very well be another influence of Liszt and his novel usage of the organ on the older Töpfer.

Conclusion

During the thirteen years that Liszt spent in Weimar, Töpfer and Liszt gradually overcame their initial skepticism and learned to appreciate each other. Common students and the usage of the same instruments provided a fruitful platform for mutual exchange in their ideas on organ composition and registration. Especially in the latter area, there can be little doubt that Liszt’s new approach to the organ’s dynamic and expressive possibilities—“guided by the spirit, not the letter of the law”³⁵—convinced the representative of the old “Thuringian *Organo Pleno* tradition for the works of Bach”³⁶ to reconsider his position and to incorporate a gradual crescendo in his later works. ■



Gottschalg’s signature (copyright Feijoo)

Notes

1. Hermann J. Busch, “Die Orgel Mendelssohns, Liszts und Brahms,” in *Proceedings of the Göteborg International Organ Academy 1994*, ed. Hans Davidsson and Sverker Jullander (Göteborg: Göteborg University, 1995), 237. For a list of Liszt’s performances on organs in Europe between 1823 and 1847, see James Dale Holloway, “Performance Convention and Registrational Practice in the Weimar Organ Works of Franz Liszt” (Seattle: University of Washington, D.M.A. dissertation, 1998), 36.

2. Holloway, 40.

3. Martin Haselböck, *Franz Liszt und die Orgel*, in *Franz Liszt, Sämtliche Orgelwerke*, Vol. X/b (Vienna: Universal Edition, 1998), 411.

4. Alan Walker, *Franz Liszt: The Weimar Years 1848–1861*, Vol. II (New York: Alfred A. Knopf, 1989), 7.

5. Michael von Hintzenstern, “Franz Liszt und der Weimarer Organistenkreis,” in *Das Weimarer Schaffen Franz Liszts und seine Ausstrahlung auf die Weltmusikultur*, ed. Uta Eckardt and et al., 140–152 (Weimar: Der Arbeitskreis, 1987), 141ff.

6. Ibid., 144.

7. Ibid., 144f.

8. Holloway, 44.

9. Hintzenstern, “Franz Liszt und der Weimarer Organistenkreis,” 145.

10. Ibid., 143f.

11. Quoted in Holloway, 45.

12. Hans-Peter Bähr, “Im Schatten Liszts: Johann Gottlob Töpfer,” in *Zur deutschen Orgelmusik des 19. Jahrhunderts*, ed. Hermann J. Busch and Michael Heinemann, 209–217 (Sankt Augustin: Butz, 1986), 193ff. Holloway, 45, 275.

13. Bähr, 195.

14. Michael von Hintzenstern, “Der Kreis evangelischer Kirchenmusiker um Franz Liszt,” *Musik und Kirche* 3, no. 56 (1986): 120. General discussion in Michael von Hintzenstern, “Franz Liszt und sein ‘legendarischer Kantor’: Zur Zusammenarbeit mit Alexander Wilhelm Gottschalg,” *Musik und Kirche* 3, no. 56 (1986): 115–120.

15. Haselböck, *Franz Liszt und die Orgel*, Vol. X/b, 311, 438.

16. Holloway, 49ff.

17. Michael Gailit, *Julius Reubke (1834–1858): Leben und Werk* (Langen: Günter Lade, 1995), 44. Haselböck, *Franz Liszt und die Orgel*, Vol. X/b, 436.

18. Gailit, 32.

19. Holloway, 275.

20. Hintzenstern, “Franz Liszt und der Weimarer Organistenkreis,” 145. Holloway, 60.

21. Holloway, 64.

22. Hintzenstern, “Franz Liszt und der Weimarer Organistenkreis,” 149f. Haselböck, *Franz Liszt und die Orgel*, Vol. X/b, 405.

23. Walker, 159.

24. Holloway, 78ff.

25. Stoplists in *ibid.*, 105, 108.



Liszt, BACH



Töpfer, Grosse Concert Fantasie

26. Ibid., 43.

27. Hermann J. Busch, “Die Orgelwelt Franz Liszts und die Klanggestalt seiner Orgelmusik,” in *Zur deutschen Orgelmusik des 19. Jahrhunderts*, ed. Hermann J. Busch and Michael Heinemann, 115–134 (Sankt Augustin: Butz, 1998), 104f. Busch, “Die Orgel Mendelssohns, Liszts und Brahms,” 238.

28. Busch, “Die Orgelwelt Franz Liszts und die Klanggestalt seiner Orgelmusik,” 114f. Hintzenstern, “Franz Liszt und sein ‘legendarischer Kantor,’” 116.

29. Holloway, 48, 160.

30. Haselböck, *Franz Liszt und die Orgel*, Vol. X/a, 71.

31. Walker, 159.

32. Martin Haselböck, “Franz Liszt als Orgelkomponist,” *Musik und Kirche* 5, no. 56 (1986): 218.

33. Haselböck, *Franz Liszt und die Orgel*, Vol. X/b, 441f.

34. Bähr, 193.

35. Holloway, 162.

36. Ibid., 276.

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Jens Korndörfer is organist at First Presbyterian Church in Atlanta, Georgia. He has published articles in English, French, German, and Russian music journals. He has performed widely, including at Westminster Abbey in London, Notre Dame Cathedral in Paris, the Minster in Ulm, Suntory Hall and Metropolitan Art Space in Tokyo, Kyoto Concert Hall, St. Thomas Aquinas in Boston, St. James Cathedral in Toronto, and Notre Dame Basilica in Montreal.

Jens Korndörfer holds degrees from the Bayreuth Conservatory (Church Music Diploma in 2004), the Paris Conservatory (Organ Diploma in 2007, studio of Olivier Latry and Michel Bouvard), the Oberlin Conservatory (Artist Diploma in 2009, studio of James David Christie), and McGill University in Montreal (D.Mus. in 2013, studio of Hans-Ola Ericsson, John Grew, and William Porter). His website is www.jenskorndorfer.com.

Orgues Létourneau Limitée,
Saint-Hyacinthe, Québec
Opus 125
St. Paul's Episcopal Church,
Murfreesboro, Tennessee

From the builder

Whether organbuilder or organist, most of us savor the process of planning for a grand instrument with four or five manuals, multiple 32' stops, and an extravagant Solo division on heavy wind. But such projects are rare; the development of more modest instruments is undoubtedly a greater exercise of an organ builder's creativity. Pipe organs should be flexible and colorful no matter what their size; playing even the smallest instruments—and listening to them—should always be a rewarding experience.

Each Létourneau instrument is carefully planned to sit comfortably within its surroundings, not just in terms of its physical size but also in the organ's tonal inclinations. The pipe organ must be a powerful and expressive tool in the church's music ministry, so it is hardly unusual to develop and later tweak an organ's specification to a denominational liturgy or a specific repertoire the organ needs to serve. The instrument at St. Paul's Episcopal Church in Murfreesboro, Tennessee, is an example of these sentiments in practice, with the result that our Opus 125, a small but uncommonly capable pipe organ, fits seamlessly into its new home.

From our first meetings with the organ committee at St. Paul's, it was clear this dynamic group put a high value on music and quality. The parish itself observed consistent growth throughout the twentieth century and the church's facilities expanded commensurately, culminating in the dedication of a new sanctuary in 2002 with seating for 300 people. For the sanctuary's opening, the parish's aging M. P. Möller unit organ was relocated, though it was clear this was a stopgap solution. The little Möller was out of its depth, and as the church's organ committee recognized, it needed to be replaced with a larger instrument properly scaled for the worship space.

Sitting in an apse-like space at the front of the sanctuary, the new organ's casework was designed to complement the surrounding architecture and furnishings, while displaying some influences from the organ cases of Hook & Hastings. The polished tin façade pipes are taken from the bass of the Great 16' Violonbass in the central flat, while the basses of the Great and Pedal 8' principals fill in the outer two flats. The instrument is located immediately behind the church's choir, and one of our goals with the organ's internal layout was to keep as much of the organ above impost level as possible. Not only does this help the organ project sound unimpeded down the nave, but it equally spares the choir from exposure to excessive decibels.



Opus 125 in the chancel of St. Paul's Episcopal Church (photo credit: Fant Smith)

The Swell division is centered behind the façade where it addresses the room fully; the individual swell shades are 1¾ inches thick, and, coupled to a responsive mechanism, the Swell offers a tremendous dynamic range. The lowest octave of the 16' Bassoon is sited at ground level underneath the Swell, but its full-length resonators rise up such that the pipes speak into the Swell box. Meanwhile, the Great division is divided into two chests—C and C# sides—on either side of the Swell, where its elevated position and the Swell sidewalls actively direct sound down the nave. Like the Swell 16' Bassoon, the Great 8' Trompette's Pedal extension, the 16' Trombone, features full-length resonators for superior tone.

As with the parish itself, it was a joy to get to know and work with the church's director of music, Angela Tippis. A student of the legendary Dr. Wilma Jensen, Angela is Professor of Organ at Middle Tennessee State University and is the founding director of the acclaimed Nashville Chamber Singers. Our discussions focused on how we could extract maximum flexibility out of a small instrument, and a collective decision was made early on to build the organ with electro-pneumatic windchests. This cleared the way for the limited number of borrowings and extensions between and within divisions respectively.

The result of our discussions is a stoplist with a wide variety of foundation tone ranging from the delicate Swell 8' Bourdon to the keen Swell strings to the

rich Great 8' Open Diapason. Out of 23 ranks in the manuals, some 13 ranks play at 8' or 4' pitches. Both manual divisions have mild 16' flue stops that are duplexed to the Pedal; the Swell 16' Bourdon has a particularly gentle and effective character. The presence of two 8' trumpet stops in the specification permits a choice in dynamic and color, with the bolder Great 8' Trompette living up to its French nomenclature. The Pedal division is relatively modest, but with a number of intelligently borrowed stops and elegant balancing between the ranks, there is always more than one choice to balance the manual registrations. Equally, the Pedal's traditionally dominant role in tutti combinations is pleasingly fulfilled.

The organ is played from a two-manual console, with terraced stopjambes that combine a comfortable playing position with excellent visibility. The console is built with a rigid internal structure and casters to enable mobility within the church's chancel area. It features a complete system of divisional and general pistons with 256 levels of memory and a general piston sequencer.

No successful organ project is the product of one person or one company, and Opus 125 was no exception. We were assisted at every turn by the good people of St. Paul's Episcopal Church, and we would be remiss if we did not single some of them out for thanks. Ed Rogers was a key member of the organ committee and did much of the research and stoplist evaluations that

led to us being a frontrunner in their selection process. George Carlson graciously volunteered hours of his time to serve as our man on the ground in Murfreesboro, and we know the organ's installation was accomplished in record time in no small part due to his tireless coordination. Vestry member and choir member Wendi Watts was another tremendous supporter of the St. Paul's organ project, whose steadfast resolve to see it through was an inspiration to all of us. Finally, the Rev. Polk Van Zandt listened to the church musicians' and parishioners' hopes for a new instrument to enhance worship and to provide new ministry opportunities. Without his invaluable support, the campaign for the new organ would never have been achieved so readily or in such a short period of time.

In closing, organists and organbuilders alike get periodically swept up in emphasizing the number of stops or ranks in a pipe organ rather than the instrument's essential musical character. Like our clients, we are pleased that our pipe organ for St. Paul's Church has proved to be as flexible and colorful as anyone could hope. Opus 125 stands as a testament to the faith and vision of St. Paul's parish; we are collectively delighted that this instrument has so quickly established itself as a key component in St. Paul's music ministry.

—Fernand Létourneau, President
—Andrew Forrest, Artistic Director
—Dudley Oakes, Vice President for Sales
Orgues Létourneau Limitée

Orgues Létourneau Limitée, Opus 125

St. Paul's Episcopal Church, Murfreesboro, Tennessee

GREAT (85mm wind)		SWELL (expressive, 80mm wind)		PEDAL		Full complement of inter- and intramanual couplers Electro-pneumatic windchests
16' Violonbass	61 pipes	16' Bourdon (wood)	61 pipes	32' Resultant (derived from 16' Subbass and 16' Bourdon)		21 independent stops 26 ranks 1,459 pipes
8' Open Diapason	61 pipes	8' Gamba	61 pipes	16' Subbass		
8' Spindle Flute		8' Voix Celeste (from G8)	54 pipes	(wood, 100mm wind)	32 pipes	
(C1-B24 wood)	61 pipes	8' Bourdon	12 pipes	16' Violonbass (Gt)		
8' Violoncello	12 pipes	4' Principal	61 pipes	16' Bourdon (Sw)		
4' Principal	61 pipes	4' Traverse Flute (harmonic)	61 pipes	8' Principal (100mm wind)	32 pipes	
4' Open Flute	61 pipes	2' Octavin (harmonic)	61 pipes	8' Violoncello (Gt)		
2' Fifteenth	61 pipes	1½' Larigot	61 pipes	8' Bass Flute (from Subbass)	12 pipes	
1½' Mixture II-IV	213 pipes	16' Bassoon-Oboe (full length)	61 pipes	4' Choral Bass (85mm wind)	32 pipes	
2½' Cornet III (F18 to F54)	111 pipes	8' Trumpet	66 pipes	16' Trombone (from Gt 8' Trompette, full length)	12 pipes	
8' Trompette	66 pipes	8' Oboe	12 pipes	16' Bassoon-Oboe (Sw)		
				8' Trompette (Gt)		



St. Paul's Episcopal Church



Console



Panoramic view of sanctuary



View from the nave

From the organist/director of music

Opus 125's story began more than ten years ago, when the parish of St. Paul's built a new worship space. The congregation had outgrown what is now our chapel, and a lovely nave with excellent acoustics was completed in 2002. Funds for a new organ were not included in the capital campaign, however, so the six-rank M.P. Möller Artiste from the old worship space was moved into the nave. Needless to say, the instrument simply could not keep up!

When I became the organist and director of music in 2004, the senior warden of our vestry asked what our options were regarding adding to or replacing the current organ. We obtained a proposal from a builder in our state to renovate and augment "Ethel" (as the Möller had now been named by the choir) and even at a very reasonable \$150,000, rebuilding Ethel proved too much for the vestry to add to an already tight budget. It seemed as if an organ project of any kind was out of the question.

It was the determination of Ed Rogers, a choir member who is also an experienced organist, who kept the momentum going. He knew exactly what kind of sound I had in my head and set to work to find a good match. Ed spent countless hours listening to examples from builders' websites and even visiting churches on his own to narrow the field.

Ed quickly settled on Létourneau as the right builder for St. Paul's and took several of us to visit the Abbey of Gethsemani, a Trappist monastery near Bardstown, Kentucky; Christ United Methodist Church in Louisville; and Beeson Divinity School at Samford University in Birmingham, Alabama. Each of these instruments was very different, yet just right for their spaces. I fell in love with their common denominators: warm principals and lush strings.

The parish received some very generous donations to its small organ fund, and this helped the vestry decide to use these donations as seed money for a new instrument rather than simply repair the Möller. Within a matter of months of launching a new pipe organ campaign, the entire amount was pledged—and all this in the worst economy since the Great Depression!

By the end of 2011, the contract was signed and Opus 125 was being built. The excitement was palpable as Andrew Forrest regularly sent pictures of the progress from the shop. Every few weeks the congregation was greeted in the narthex by pictures of its newest member. We were also fortunate to have choir member George Carlson volunteer to serve as project manager. An ex-Marine, ex-engineer, and ex-verger in the Episcopal Church, George was the perfect person to prepare the site for installation.

On Tuesday, June 19, 2012, the huge truck containing Opus 125 arrived from Canada. More than 50 congregation members met in the parking lot to help unload. After a prayer—in French and in English—everyone from age eight to over 80 carried in those precious pipes. It was a great day in the life of St. Paul's.

It seems that the instrument was assembled in no time at all, and we all became very attached to Michel, Michel, and Eric from Létourneau. They were very cordial in allowing congregation members to watch, and even let our rector install the last piece! The tremendous care and craftsmanship with which this instrument is built is remarkable: it's as beautiful on the inside as it is on the outside.

The voicing process completely amazed me. The skill and tenaciousness of the voicers to get just the right sound

is what makes Opus 125 such a wonderful instrument. With only 26 ranks, certain stops had to play dual roles: the Great 8' Open Diapason had to serve as a solo stop as well as the foundation of the principal chorus. Likewise, the Swell 8' Oboe had to be used as a solo stop as well as a light ensemble reed for choral accompanying. To me, that is the beauty of this instrument: each stop maintains its own character while still being part of an ensemble sound.

It has been a whirlwind year for St. Paul's. From the dedication service with Bishop John Bauerschmidt celebrating the Eucharist and my teacher Wilma Jensen accompanying the anthems, to a Nashville AGO program for organ and instruments featuring my colleagues from Middle Tennessee State University, to the dedication recital by Sewanee's Dr. Robert Delcamp—all have been well-received by our parish and community. We even hosted two organ crawls for children: one on the eve of the dedication service for the families of our parish, and another during the school year for our Cub Scout pack. To the people of St. Paul's, the installation

of Opus 125 completes the vision of the "new" nave of 2002.

From the beginning, I wanted an organ that could do three things: lead congregational singing, accompany choral anthems, and play a wide variety of solo organ repertoire. The Létourneau team accomplished all three goals, with only 26 ranks. As Wilma Jensen said when she was preparing to assist with the dedication service, "This is a very flexible instrument, which should accommodate the many needs of the Episcopal liturgy quite well." Of course, she is absolutely right; I could not have asked for better variety or a more versatile instrument. Colleagues who play Opus 125 consistently mention the lush strings, the soaring flutes, and the warm 8' principal around which the organ is built: all the sounds I fell in love with many years ago.

—Angela Tipps
Organist and Director of Music

Cover and page 26 photos by Fant Smith; other photos by Kenneth Stein, www.photosbystein.com

New Organs

Russell Meyer & Associates
Organ Builders,
Bridgeton, New Jersey
The Catholic Community
of St. Charles Borromeo,
Skillman, New Jersey

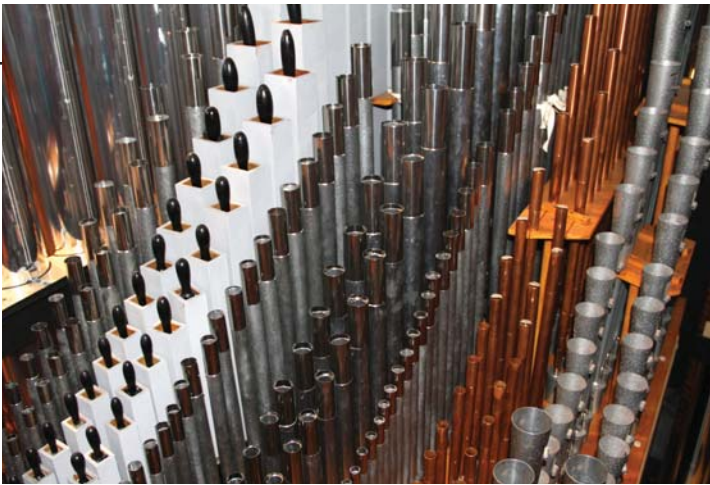
The Catholic Community of St. Charles Borromeo is a large parish located in Skillman, New Jersey, seven miles north of Princeton, New Jersey. The building complex, which relies heavily on both modern and ancient stone and wood elements, was conceived by Monsignor Gregory E. S. Malovetz and designed by the architect Martin DeSapio. The 51,000-square-foot complex includes a sanctuary space, which houses the new organ, a daily prayer chapel, ministerial office space, meeting rooms, a library, a large youth ministry complex, two large gathering spaces, and a great room, St. Francis Hall. The entire structure is modeled after a monastery design, where the entire complex surrounds a courtyard prayer garden.

The music ministry of St. Charles Borromeo, under the direction of Tim Keyes, is an active part of the parish community, providing music for the large variety of weekly liturgical and paraliturgical celebrations. The entirely volunteer ministry includes a 35-member parish orchestra, two parish choirs, a high school youth choir, and a large cantor staff. There are also numerous musical groups that support the family catechesis program GIFT, women's ministries, and the Children's Liturgy of the Word.

The Salvator Mundi (Latin for "Savior of the world") Pipe Organ takes its name from the painting by 19th-century British artist Sir Edward Coley Burne-Jones that is featured in the center of the organ's swell box. The original conte crayon and pencil on board, 2' x 4' painting is owned by the Brooklyn Museum in New York. Special permission was obtained by designer Meg Poltorak Keyes to reproduce the painting and use it as part of the instrument design. The 4' x 8' reproduction is printed on archival linen, mounted to perforated quarter-inch sinta to allow for sound penetration, and hangs by custom-designed, hand-forged iron brackets from the Swell case top.

The organ was constructed by the now retired Russell Meyer & Associates of Bridgeton, New Jersey. It comprises 27 ranks, totaling 1,735 pipes, of which 904 are new and 831 recycled, repaired, and revoiced from older instruments. Except for two wind regulators in the Swell division, which were rebuilt by Meyer & Associates, the entire mechanism and structure is new.

The organ casework is constructed of red oak, finish stained by Meg Poltorak Keyes to match the interior woodwork



Positiv Spitzprincipal, Blockflöte, Dolce, Celeste, Cromorne, Trompette



Organ case corner detail

of the sanctuary space. The detail in the organ case mirrors the design elements found throughout the entire building complex. The exposed façade is made of aluminum, with the largest pipes on the left and right of the instrument and the remaining pipework sloping to the center. This design reflects the action of the cantor's arms when inviting the congregation to sing. As viewed from the front: the Great division is located on the right, the Positiv division is located on the left, and the Swell division, which is under expression, is located in the center.

The action is electro-mechanical. The state-of-the-art "Opus-Two" control system is manufactured by Essential Technology of Kanata, Ontario, Canada. The new moveable console was built by Steven Van Name—a terrace design constructed of mahogany, with rosewood drawknobs set in bird's-eye maple terraces.

The new pipes were manufactured to Russell Meyer's specifications and include 48 new aluminum façade pipes made by Matters, Inc. of Hermosa, South Dakota, and 856 pipes (14 ranks) imported from the Rieger-Kloss Company in the Czech Republic.

The recycled pipes come from a variety of sources: 427 pipes (7½ ranks) come from an organ (circa 1960) removed from the chapel/theatre of Sussex Community College (formerly an Oblate Friars Seminary) in Newton, New Jersey. Of these, two ranks were new when installed in that organ: the Rohrflöte and the Trompette. The rest were recycled ranks when installed in that organ and range in age from 80 to 100 years old, and include Geigen Diapason, Viole de Gambe, Nasongedeckt, Dolce, Dolce Celeste, and Lieblich Gedeckt. (The Lieblich Gedeckt is identified as originally having been made in 1927 for St. Peter's Episcopal Church in Mountain Lakes, New Jersey.)

The Voix Celeste rank came from an organ in the Chapel of First United Methodist Church of Millville, New Jersey. The Hautbois (Oboe) was from an organ in Holy Trinity German Lutheran



Movable console in front of organ façade

Church, Camden, New Jersey. The Spitzoctave rank is from an organ that was in Logan Memorial Presbyterian Church in Audubon, New Jersey. The Chimes were previously installed in St. Andrew's Episcopal Church in Trenton.

Three ranks come from farther away. The large wood pipes of the Subbass were made by the Estey Organ Company in 1925 for Patterson Memorial Presbyterian Church in Dayton, Ohio. The Bombarde and Trompette Harmonique were manufactured in 1956 by the Reuter Organ Company for St. Mark's United Methodist Church, Baytown, Texas.

And, finally, the copper pipes of the Cromorne were manufactured in Germany in 1972 by the Lauckhuff Company for one of the last organs of the Aeolian-Skinner Company and installed in Hughes Hall Auditorium of Ohio State University in Columbus. The recycled pipework was completely cleaned and revoiced to blend with the new pipework. All the reed pipes were restored and revoiced by Trivo, Co., Inc. of Hagerstown, Maryland.

Members of Russell Meyer & Associates involved in the construction of the Salvator Mundi Organ include Russell Meyer, Adam Bojaciuk, Eric Nyman, Steven Van Name, James Murray, Joseph Ritter, and James Holland, with installation assistance from Dave Milton, George Grover, Stephen McCarthy, and Richard Sawicki. Assisting in the tonal finishing were Brantley A. Duddy, Dennis Cook, and John Thomas.

Several members of St. Charles Borromeo Church assisted in the installation, most notably music director Tim Keyes, Meg Poltorak Keyes, Dr. Harvey Smires, and Nick Pavia. Also involved were numerous members of the youth ministry, St. Charles staff, and parish volunteers. Special thanks are due to Kenneth Knieser for his efforts toward the donation of the Sussex pipe organ, the continued support of Monsignor Gregory E. S. Malovetz, and all of the many generous financial donations that made this project possible.

—Tim Keyes
www.borromeo.org

Russell Meyer & Associates, Opus 12, 2009

St. Charles Borromeo Church, Skillman, New Jersey

GREAT (unenclosed)		SWELL (enclosed)		POSITIV (unenclosed)		PEDAL (unenclosed)					
16'	Gedeckt Bass (common bass, Pos)	8'	Geigen Diapason*	61 pipes	8'	Spitzprincipal	12 pipes	32'	Untersatz (resultant)		
8'	Open Diapason	61 pipes	8'	Rohrgedeckt*	61 pipes	8'	Nasongedeckt*	61 pipes	16'	Open Diapason	12 pipes
8'	Spillgedeckt*	12 pipes	8'	Viole de Gambe*	73 pipes	8'	Dolce*	61 pipes	16'	Subbass*	32 pipes
8'	Dolce (Pos)		8'	Voix Celeste CC*	73 pipes	8'	Dolce Celeste TC*	49 pipes	16'	Lieblich Gedeckt*	12 pipes
4'	Octave	61 pipes	4'	Geigen Octave*	12 pipes	4'	Spitzoctave*	61 pipes	8'	Octave	32 pipes
4'	Spillflöte	61 pipes	4'	Rohrflöte	12 pipes	4'	Blockflöte	61 pipes	8'	Bourdon*	12 pipes
2½'	Twelfth	61 pipes	2½'	Nazard	7 pipes	2'	Blockflöte	12 pipes	4'	Choral Bass	12 pipes
2'	Fifteenth	61 pipes	2'	Kleinflöte	5 pipes	1½'	Larigot		4'	Blockflöte (Pos)	
1½'	Mixture III	183 pipes	1½'	Tierce TC	39 pipes	1'	Siffelöte		2½'	Rauschquint II (Gt)	
8'	Trompette (Sw)		2'	Plein Jeu III	183 pipes	8'	Cromorne*	61 pipes	32'	Grand Cornet VII (derived)	
4'	Clairon (Sw)		16'	Contre Trompette*	12 pipes	8'	Trompette Harmonique**	61 pipes	16'	Bombarde*	12 pipes
	Chimes*	25 tubes	8'	Trompette*	61 pipes		Tremulant		16'	Contre Trompette (Sw)	
16'	Swell to Great		8'	Hautbois*	61 pipes	16'	Swell to Positiv		8'	Trompette (Sw)	
8'	Swell to Great		4'	Clairon	12 pipes	8'	Swell to Positiv		4'	Cromorne (Pos)	
4'	Swell to Great			Tremulant		4'	Swell to Positiv		8'	Great to Pedal	
8'	Positiv to Great		16'	Swell to Swell			Zimbelstern (prepared for)		8'	Swell to Pedal	
			4'	Swell to Swell					4'	Swell to Pedal	
									8'	Positiv to Pedal	

* indicates recycled ranks
** includes 17 new pipes

2013 Summer Carillon Concert Calendar

By Brian Swager

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
August 4, Helen Hawley
August 11, Jeremy Chesman
August 18, Julianne Vanden Wyngaard

Austin, Texas

University of Texas, Kniker Carillon
August 18, Austin Ferguson, 4 pm

Belmont, North Carolina

First Presbyterian Church
August 25, Mary McFarland & Joseph Vaughan, 6:30 pm

Berea, Kentucky

Berea College
August 5, John Gouwens, 6:30 pm

Birmingham, Alabama

Samford University, Rushton Memorial Carillon, Wednesdays & Thursdays at 4:30 pm in August
Stephen Brooks Knight, carillonneur

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm
August 4, Kipp Cortez
August 11, Dick van Dijk

Kirk in the Hills Presbyterian Church
Sundays at 10 am & noon
August 11, Dick van Dijk
September 1, Dennis Curry

Centralia, Illinois

Centralia Carillon, evenings at 6:30 pm
August 31, Julianne Vanden Wyngaard
September 1, Robin Austin
September 2, Carlo van Ulf

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
August 4, Gijbert Kok
August 11, Lisa Lonie & Janet Tebbel
August 18, Dick van Dijk
August 25, Wylie Crawford

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
August 4, Gordon Slater
August 11, Philippe Beullens
August 18, Lee Leach

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
August 31, September 28, John Gouwens

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
August 11, Jeff Davis
August 25, Joey Brink

Erie, Pennsylvania

Penn State University, Smith Chapel
August 1, Philippe Beullens, 7 pm

Gainesville, Florida

University of Florida
August 18, Laura Ellis, 3 pm

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
August 5, Gijbert Kok
August 12, Lisa Lonie & Janet Tebbel
August 19, Dick van Dijk
August 26, Wylie Crawford
September 2, Mark Lee

Jackson, Tennessee

First Presbyterian Church, Jackson Memorial Carillon
August 24, Jackson Symphony Orchestra with carillon, 6:45 pm

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
August 4, Daniel Kehoe
August 18, John Widmann
August 25, Gordon Slater
September 1, Ellen Dickinson
September 8, Janet Tebbel
September 15, Doug Gefvert

Lincoln, Nebraska

First-Plymouth Congregational Church
Saturdays at 6:15 pm
August 10, Brent Shaw

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
August 4, August 18, September 2 (2 pm), Richard D. Gegner
August 11, September 1, Richard M. Watson
August 25, Richard D. Gegner & Richard M. Watson

Middlebury, Vermont

Middlebury College, Fridays at 5 pm
August 2, Phillippe Beullens
August 9, Gordon Slater
August 16, George Matthew Jr. (7 pm)

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
August 6, Gijbert Kok
August 13, Lisa Lonie & Janet Tebbel
August 20, Dick van Dijk

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Fridays at 7 pm
August 2, Roy Lee
August 9, Phillippe Beullens

Northfield, Vermont

Norwich University, Saturdays at 1 pm
August 3, Phillippe Beullens
August 10, Gordon Slater

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
August 5, Gordon Slater
August 12, Phillippe Beullens
August 19, Lee B. Leach

Ottawa, Ontario

Peace Tower Carillon
August, weekdays, 11 am

Owings Mills, Maryland

McDonogh School, Fridays at 7 pm
August 2, Buck Lyon-Vaiden

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
August 5, Linda Dzuris
August 11, Doug Gefvert
August 18, Gordon Slater
August 25, Lisa Lonie & Janet Tebbel
September 1, Anton Fleissner

Springfield, Missouri

Missouri State University, Jane A. Meyer Carillon, Sundays at 7 pm
August 11, Tin-Shi Tam
September 8, Jeremy Chesman

Storrs, Connecticut

Storrs Congregational Church
August 25, Ellen Dickinson, 4 pm

Valley Forge, Pennsylvania

Washington Memorial Chapel
Wednesdays at 7:30 pm
August 7, Daniel K. Kehoe
August 21, Gordon Slater
August 28, Doug Gefvert

Victoria, British Columbia

Netherlands Centennial Carillon
Sundays at 3 pm, August
Rosemary Laing, carillonneur

Bert Adams, FAGO

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Send items for Carillon News to

Dr. Brian Swager, c/o THE DIAPASON

3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025;
brian@allegrofuoco.com

Visit The Diapason
website:
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Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

The University of Michigan
Ann Arbor, MI 48109-2085
734-764-1591 FAX: 734-763-5097
email: jkibbie@umich.edu

DAVID K. LAMB, D.MUS.

Director of Music/Organist
First United Methodist Church
Columbus, Indiana
812/372-2851

David Lowry

DMA, HonRSCM
1829 Senate Street, 14-C
Columbia, South Carolina 29201



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philipcrazier@sympatico.ca

WARREN D. HOOD II, DSM

Organist and Director of Music
The Historic Sharon Baptist Church
Baltimore, MD 21217

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

16 AUGUST

Ray Cornils; St. Saviour's Episcopal, Bar Harbor, ME 12:15 pm

17 AUGUST

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

18 AUGUST

Nick Capozzoli; St. Paul Cathedral, Pittsburgh, PA 4 pm

Adam Detzner; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Paul Jacobs; Loyola University, Chicago, IL 3 pm

Dick van Dijk, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

John Chappell Stowe; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

20 AUGUST

Ray Cornils, with Kotzschmar Festival Brass; Cathedral of St. Luke, Portland, ME 7:30 pm

Erica Johnson; Old West Church, Boston, MA 8 pm

21 AUGUST

Yun Kyong Kim; Methuen Memorial Music Hall, Methuen, MA 8 pm

Ralph & Marillyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm

Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

24 AUGUST

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

Craig Cramer, masterclass; St. Raphael's Catholic Church, Naperville, IL 11 am

25 AUGUST

Thomas Dressler; Round Lake Auditorium, Round Lake, NY 8 pm

Russell Weismann; St. Paul Cathedral, Pittsburgh, PA 4 pm

Benjamin LaPrairie; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Wylie Crawford, carillon; Rockefeller Memorial Chapel, Chicago, IL 5 pm

Craig Cramer; St. Raphael's Catholic Church, Naperville, IL 4 pm

26 AUGUST

Thomas Dressler; Round Lake Auditorium, Round Lake, NY 2 pm

27 AUGUST

Jonathan Schakel; Old West Church, Boston, MA 8 pm

28 AUGUST

Michael S. Murray; Methuen Memorial Music Hall, Methuen, MA 8 pm

Volodymyr Koshuba; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Daniel Schwandt; St. Joseph Catholic Church, Appleton, WI 12:15 pm

Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

31 AUGUST

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

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

2 SEPTEMBER

Michael Stairs & Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7 pm

4 SEPTEMBER

Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm

6 SEPTEMBER

Alan Morrison; Providence United Methodist, Charlotte, NC 7 pm

7 SEPTEMBER

Alan Morrison, masterclass; Providence United Methodist, Charlotte, NC 9:30 am

8 SEPTEMBER

Ken Cowan; Fordham University Church, Bronx, NY 4 pm

Christopher Betts; Washington National Cathedral, Washington, DC 5:15 pm

Vincent Dubois; Westminster Presbyterian, Lynchburg, VA 4 pm

Alan Morrison, worship services; Providence United Methodist, Charlotte, NC 8:30 am, 11 am

Daryl Robinson; First Presbyterian, Athens, OH 4 pm

10 SEPTEMBER

Chelsea Chen; Daniel Chapel, Furman University, Greenville, SC 8 pm

Rob McWilliam; Church of the Gesu, Milwaukee, WI 7:30 pm

11 SEPTEMBER

Les Petits Chanteurs of Holy Trinity Cathedral, Port au Prince, Haiti; St. John's Episcopal, Hagerstown, MD 7 pm

Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm

12 SEPTEMBER

Isabelle Demers; Church Street United Methodist, Knoxville, TN 7:30 pm

13 SEPTEMBER

Bruce Neswick; Cathedral of Christ the King, Lexington, KY 7 pm

14 SEPTEMBER

Chelsea Chen & Lewis Wong, organ and violin duo; Ford Chapel, Allegheny College, Meadville, PA 2 pm

Tom Trenney, masterclass; Myers Park United Methodist, Charlotte, NC 10:30 am

15 SEPTEMBER

Vincent Dubois; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm

Pierre Zevort; Washington National Cathedral, Washington, DC 5:15 pm

John Peragallo III; Williamsburg United Methodist, Williamsburg, VA 2 pm

Tom Trenney; Myers Park United Methodist, Charlotte, NC 4 pm

David Arcus; Duke University Chapel, Durham, NC 5 pm

David Higgs; St. John United Methodist, Augusta, GA 3 pm

Craig Cramer; Christ Church Cathedral, Indianapolis, IN 4:30 pm

Scott Montgomery; St. John the Evangelist United Church of Christ, Collinsville, IL 3 pm

17 SEPTEMBER

+Wesley Roberts; Campbellsville University, Campbellsville, KY 12 noon

James David Christie; Alumni Hall, Indiana University, Bloomington, IN 8 pm

20 SEPTEMBER

Stephen Tharp; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

21 SEPTEMBER

Paul Jacobs, masterclass; Stambaugh Auditorium, Youngstown, OH 10:30 am

22 SEPTEMBER

Gail Archer; St. Joseph of Arimathea, White Plains, NY 2 pm

Carol Williams; Camp Hill Presbyterian, Camp Hill, PA 4 pm

Isabelle Demers; Trinity Lutheran, Reading, PA 4 pm

Brian Mathias; Washington National Cathedral, Washington, DC 5:15 pm

The Chenaults; Hayes Barton United Methodist, Raleigh, NC 3 pm

Christopher Houlihan; Forrest Burdette United Methodist, Hurricane, WV 3 pm

Paul Jacobs; Stambaugh Auditorium, Youngstown, OH 4 pm

Calendar

24 SEPTEMBER

Karen Beaumont; King's Chapel, Boston, MA 12:15 pm

27 SEPTEMBER

Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm

Peter Planyavsky, masterclass; Downtown Presbyterian, Rochester, NY 1:30 pm

Rhonda Sider Edgington; St. Paul Cathedral, Pittsburgh, PA 8 pm

28 SEPTEMBER

John & Marianne Weaver, organ and flute, with **Susan Poliacic**, reed organ; East Craftsbury Presbyterian, East Craftsbury, VT 7:30 pm

Gloriae Dei Cantores; Church of the Transfiguration, Orleans, MA 7:30 pm

Peter Planyavsky; Third Presbyterian, Rochester, NY 8 pm

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

29 SEPTEMBER

Victor Hill, harpsichord, Bach works; Clark Art Institute, Williamstown, MA 3 pm

Alan Morrison; First Trinity Presbyterian, Laurel, MS 4 pm

UNITED STATES

West of the Mississippi

16 AUGUST

Susanna Valleau; Christ Episcopal, Tacoma, WA 12:10 pm

18 AUGUST

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

20 AUGUST

Mark Rich; Trinity Lutheran, Rochester, MN 12:15 pm

25 AUGUST

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

27 AUGUST

Merrill Davis III; Trinity Lutheran, Rochester, MN 12:15 pm

1 SEPTEMBER

Bryan Kirk; Grace Cathedral, San Francisco, CA 4 pm

8 SEPTEMBER

Paul Jacobs; Redeemer Lutheran, Austin, TX 3 pm

David Higgs; First Congregational, Colorado Springs, CO 3 pm

Nathan Laube; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Naomi Shiga; Queen Anne Lutheran, Seattle, WA 3 pm

9 SEPTEMBER

Larry Palmer, harpsichord and organ; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm

10 SEPTEMBER

James Welch, Dale Wood organ works; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7:30 pm

12 SEPTEMBER

Larry Palmer, demonstration of 1762 Oldovini organ; Meadows Museum, Southern Methodist University, Dallas, TX 5:30 pm

14 SEPTEMBER

Stephen Hamilton, church music repertoire workshop; University of Iowa, Iowa City, IA 10 am

15 SEPTEMBER

Isabelle Demers; Boston Avenue United Methodist, Tulsa, OK 5 pm

Bradley Welch & Ken Cowan; Highland Park United Methodist, Dallas, TX 6 pm

Matthew Dirst, harpsichord, *Goldberg Variations*; Christ the King Lutheran, Houston TX 6 pm

16 SEPTEMBER

Carol Williams; St. Mary's, Moraga, CA 7:30 pm

19 SEPTEMBER

Christian Lane; First Christian Church, Stillwater, OK 8 pm

20 SEPTEMBER

Ars Lyrica Houston; St. James Episcopal, Alexandria, LA 7:30 pm

21 SEPTEMBER

Craig Cramer; Our Lady of Fatima Parish, Seattle, WA 7:30 pm

James Welch; Bethania Lutheran, Solvang, CA 1 pm

22 SEPTEMBER

Ars Lyrica Houston; Hobby Center for the Performing Arts, Houston, TX 6 pm

Katya Gotsdiner-McMahan; Trinity Episcopal, Santa Barbara, CA 3:30 pm

INTERNATIONAL

15 AUGUST

Gabriel Wolfer; Abbatiale, Bellelay, Switzerland 6 pm

16 AUGUST

Benjamin Saunders; Stiftskirche, Stuttgart, Germany 7 pm

Bine Bryndorf; St. Wenzel's Church, Naumburg, Germany 7:30 pm

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Calendar

Gail Archer; Church of the Holy Ghost, Copenhagen, Denmark 8 pm

17 AUGUST

Per Bonsaksen; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

Benjamin Righetti, with guitar; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

Kevin Morgan; Victoria Hall, Hanley, UK 12 noon

18 AUGUST

David Dunnett; St. Johannes Baptist, Herford, Germany 6 pm

Ben Chewter; St. Paul's Cathedral, London, UK 4:45 pm

Peter Holder; Westminster Abbey, London, UK 5:45 pm

Benoît Bacon; Sanctuaire Notre-Dame-du-Cap, Trois-Rivières, QC, Canada 2 pm

21 AUGUST

Francesco di Lernia; Kreuzkirche, Dresden, Germany 8 pm

Stephen Tharp; Konstantinbasilika, Tri-er, Germany 8:30 pm

David Wilks; All Saints, Church Square, Leighton Buzzard, UK 8 pm

22 AUGUST

Stephen Tharp; Altenberger Dom, Altenberg, Germany 8 pm

23 AUGUST

Nathan Laube; Stiftskirche, Stuttgart, Germany 7 pm

David Franke, with harp; St. Marien-Magdalenen, Naumburg, Germany 7:30 pm

24 AUGUST

Stephan van der Wijgert, with soprano; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

Stefano Bertuletti; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

25 AUGUST

James Lancelot; St. Johannes Baptist, Herford, Germany 6 pm

Richard Pilliner; St. Paul's Cathedral, London, UK 4:45 pm

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

Suzanne Ozorak; Sanctuaire Notre-Dame-du-Cap, Trois-Rivières, QC, Canada 2 pm

26 AUGUST

Ian Wells; Liverpool Cathedral, Liverpool, UK 11:15 am

28 AUGUST

Jan Hage; Kathedrale, Dresden, Germany 8 pm

Hansjörg Albrecht; Westminster Cathedral, London, UK 7:30 pm

30 AUGUST

Luca Scandali; Stiftskirche, Stuttgart, Germany 7 pm

Michael Schönheit, with baroque trumpet; St. Wenzel's Church, Naumburg, Germany 7:30 pm

Thomas Trotter; St. Marien Stift Berg, Herford, Germany 9 pm

31 AUGUST

Mari Mihara; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

Ennio Cominetti; Musée Suisse de l'Orgue, Roche, Switzerland 5 pm

Daniel Cook; Bridlington Priory, Bridlington, UK 6 pm

1 SEPTEMBER

Michael Harris; Jakobi-Kirche, Herford, Germany 6 pm

4 SEPTEMBER

Ludger Lohmann; Frauenkirche, Dresden, Germany 8 pm

Hans Fagius, with instruments; Ev. Kirche, Reinhardtsgrimma, Germany 8 pm

Ronny Krippner; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

5 SEPTEMBER

Jurgen Essl; Dom St. Marien, Freiberg, Germany 8 pm

6 SEPTEMBER

Albrecht Koch, with cello; St. Annenkirche, Annaberg-Buchholz, Germany, 7:30 pm

7 SEPTEMBER

Dirk Out; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

Mario Duella, with soprano and contralto; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

8 SEPTEMBER

Martin Fischer, with narrator; Petri-Kirche, Herford, Germany 6 pm

9 SEPTEMBER

Michael Radulescu; Kathedrale, Dresden, Germany 8 pm

10 SEPTEMBER

Celine Frisch, harpsichord; Schloss Augustsburg, Germany 7:30 pm

11 SEPTEMBER

Markku Hietaharju; Kreuzkirche, Dresden, Germany 8 pm

Angelo Castaldo; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

12 SEPTEMBER

Michel Bouvard; Dom St. Marien, Freiberg, Germany 8 pm

James O'Donnell; Mansion House, London, UK 6:30 pm

13 SEPTEMBER

Wolfgang Zerer; Stadtkirche, Zoblitz, Germany 7:30 pm

Lars Frederiksen; Chiesa di S. Maria, Valduggia, Italy 9 pm

Hampus Lindwall, with alto; Notre-Dame d'Auteuil, Paris, France 8:30 pm

14 SEPTEMBER

Ute Gremmel-Geuchen; St. Wenzel's Church, Naumburg, Germany 12 noon

Cameron Carpenter; Telekom Forum, Bonn, Germany 8 pm

Rupert Frieberger; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

Dietrich Oberdörfer; Chiesa di S. Giorgio, Lozzolo, Italy 9 pm

15 SEPTEMBER

Stefan Kagl; Herforder Munster, Herford, Germany 6 pm

Christophe Mantoux; Cathédrale St Charles de Saint-Etienne, Saint-Etienne, France 4 pm

18 SEPTEMBER

Markus Willinger; Kathedrale, Dresden, Germany 8 pm

Michele Croese, with trumpet; Chiesa di S. Pietro, Gattinara, Italy 9 pm

Edward Dean; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

19 SEPTEMBER

Stephanie Burgoyne & William Vandertuin; St. Peter's Anglican, Mississauga, ON, Canada 8 pm

20 SEPTEMBER

Mario Duella; Chiesa di San Lorenzo, Ponderano, Italy 9 pm

21 SEPTEMBER

Ton van Eck; St. Bavo's Cathedral, Haarlem, Netherlands 3 pm

24 SEPTEMBER

Stephanie Burgoyne & William Vandertuin; Cathedral of St. Paul, London, ON, Canada 12:15 pm

25 SEPTEMBER

Martin Strohacker; Frauenkirche, Dresden, Germany 8 pm

Marc Baumann; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

26 SEPTEMBER

Andrew Lucas; Wells Cathedral, Wells, UK 7:30 pm

Jonathan Dimmock; St. Paul's Church, Canberra, Australia 8 pm

27 SEPTEMBER

David Briggs, silent film improvisation; St. Wenzel's Church, Naumburg, Germany 7:30 pm

Guy Bovet, Olivier Latry, & Ben van Oosten; St. Bavo's Cathedral, Haarlem, Netherlands 8:15 pm

28 SEPTEMBER

Alessandra Mazzanti; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm

Roger Fisher; Bridlington Priory, Bridlington, UK 6 pm

Jonathan Dimmock; St. John's Cathedral, Brisbane, Australia 6 pm


29 SEPTEMBER

Mario Verdicchio; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm

Jonathan Dimmock; St. Peter's, Queenstown, New Zealand 8 pm



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GAIL ARCHER, First Congregational Church, Crystal Lake, IL, April 28: *Praeludium in d*, BuxWV 140, Buxtehude; *Allein Gott in der Höh sei Ehr*, BWV 662, Komm, heiliger Geist, BWV 651, Bach; *Fantasie und Fuge G-Dur*, 'Wie schön leuchtet der Morgenstern', op. 30, Senfter; *Variations on America*, Ives; *Wondrous Love*, Barber; *And the greatest of these is love*, Borzova; *Serene Alleluias*, Transports de joie (*L'Ascension*), Messiaen.

MARIE RUBIS BAUER, St. Paul Cathedral, Pittsburgh, PA, February 22: *Pièce d'Orgue*, BWV 572, Bach; *Ave Maris Stella*, Cavazzoni; *Toccata per le levatione*, Frescobaldi; *Sonata per Organo*, Pergolesi; *Veni Creator Spiritus*, de Grigny; *Toccata in G*, BuxWV 170, Buxtehude; *Fantasia Ut, Re Mi, Fa, Sol, La*, Sweelinck; *Windows of Comfort: Two Organbooks*, Locklair; *Wachet Auf! Rufft Uns die Stimme*, op. 8, Distler.

BYRON BLACKMORE, American Lutheran Church, Sun City, AZ, March 12: *Improvisation*, op. 150, no. 7, Saint-Saëns; *Miniature*, op. 108, Langlais; *O Mensch, bewein dein Sünde gross*, BWV 622, Bach; *Praeludium in D*, BuxWV 139, Buxtehude; *Flute Voluntary*, Thorley; *Variations sur le thème du Pange lingua*, Leclerc.

STEPHANIE BURGOYNE, & WILLIAM VANDERTUIN, Cathedral Church of St. Paul, London, ON, Canada, March 12: *Finale (Second Sonata in F)*, op. 41, Becker; *Variations sur un thème original*, Bédard; *Phantasie*, *Finale (Sonata No. 18 in A)*, op. 188, Rheinberger.

PAUL CIENNIWA, St. Anthony of Padua, New Bedford, MA, March 10: *De Profundis*, op. 16, Liebermann; *Magnificat en a Mila 3# (très utile aux Dames Religieuses)*, Corrette; *'Echo' Fantasia*, Sweelinck; *Triptych for Organ*, Bohn; *O Filii et Filiae*, Dandrieu; *Le banquet céleste*, Messiaen; *Toccata (Suite gothique)*, op. 25, Boëllmann.

MATTHEW DIRST, St. Cecilia Cathedral, Omaha, NE, March 1: *The Art of Fugue*, Bach.

DAVID A. GELL, First United Methodist Church, Santa Barbara, CA, February 20: *Processional*, Gawthrop; *Stunde der Weihe*, op. 132, no. 4, Bossi; *Fantasia on the old melody*, op. 112, Faulkes; *In the Cross of Christ I Glory*, Hebble; *Variations on a Hymn for Lent*, Wood; *Prelude on 'Balm in Gilead'*, Gell; *Trilogy for Holy Week*, Lasky; *Variations on 'He leadeth me,' Corl*; *Recessional*, Wagner.

MICHAEL HEY, First Lutheran Church, Rockford, IL, March 3: *Overture to The Bartered Bride*, Smetana; *Prelude and Fugue in a*, Bach; *Suite*, op. 5, Duruflé; *Children's Corner*, Debussy, transcr. Hey; *Passacaille (Piano Trio)*, Ravel; *Variations on 'America'*, Ives.

PETER K. MILLER, St. John Lutheran Church, Athens, TX, March 20: *Sei gegrüßet, Jesu gutig*, BWV 768, Bach; *Eleven Chorale Preludes*, op. 122, Brahms.

KATIE MINION, Presbyterian Homes, Evanston, IL, March 18: *Hymne: Ave maris stella*, de Grigny; *Prelude and Fugue in E*, BWV 566, Bach; *Fugue No. 3 on B-A-C-H*, *Fugue No. 5 on B-A-C-H*, Schumann; *Allegro vivace*, Andante (Quasi adagio), *Symphony No. 1 in d*, op. 14, Vierne; *Toccata alla Rumba*, Planyavsky.

FLORENCE Mustric, Trinity Lutheran Church, Cleveland, OH, March 6: *Do not I love thee, O my Lord!*, *David the king was grieved and moved, Hail! ye sighing sons of sorrow*, *How happy are the souls above, Thou man of grief, Hark! the jubilee is sounding*, Read; *Wondrous Love: variations on a shape-note hymn*, Barber; *Swing low, Balm in Gilead*, Utterback.

ANNA MYEONG, First Presbyterian Church, Topeka, KS, April 14: *Fantasia and Fugue in g*, BWV 542, Bach; *Récit de Tierce*

en Taille, de Grigny; *Pièce héroïque*, Franck; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Prelude*, op. 29, no. 1, Pierné; *Vater unser im Himmelreich*, Böhm; *Fantasia and Fugue on B-A-C-H*, op. 46, Reger.

JAMES O'DONNELL, Walt Disney Concert Hall, Los Angeles, CA, March 10: *Toccata*, Pott; *Prélude, adagio et choral varié sur le thème du Veni Creator*, op. 4, Duruflé; *Allein Gott in der Höh sei Ehr*, BWV 664, Nun komm, der Heiden Heiland, BWV 659, Komm, heiliger Geist, BWV 651, Bach; *Sonata in G*, Elgar.

WILLIAM PORTER, First Presbyterian Church, Santa Fe, NM, March 8: *Praeludium circulare*, Pastorale, *Finale (Symphonie II)*, Widor; *La Vallée du Béhorléguay*, au matin (*Paysage Euskariens*), Bonnal; *Toccata*, op. 53, no. 6, Vierne; *Pièce Sonatique*, Tobin; *Carillon-Sortie*, Mulet; improvisations upon given themes.

CAROLYN SHUSTER FOURNIER, University of Kansas, Lawrence, KS, March 5: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Récit de Tierce en Taille (Gloria, Cunctipotens genitor Deus Mass)*, De Grigny; *Prélude*, *Fugue*, Variation, op. 18 (*Six Pieces*), Franck; *Grand Chorus in D (alla Handel)*, op. 18, no. 1, Guilmant; *Organ Piece in g*, Chauvet; Westminster Carillon (*Fantasy Pieces*, op. 54), Vierne; *Postlude for the Office of Compline*, *Litanies*, Alain.

JEREMY DAVID TARRANT, St. Paul's Episcopal Church, Flint, MI, March 17: *Fantasia and Fugue in g*, BWV 542, Bach; *Andante with variations*, Mendelssohn; *Sonata in D*, K. 288, *Sonata in C*, K. 255, Scarlatti; *Suite pour orgue*, Alain; *Toccata*, Adagio (*Symphonie III*), Vierne; *Scherzo*, op. 2, Duruflé; *Choral III en la mineur*, Franck.

STEPHEN THARP, Cathedral Church of St. Luke, Orlando, FL, February 24: *Grand*

Dialogue (Troisième Livre d'Orgue), Marchand; *Prière*, op. 20, Franck; *Tu es Petrus (Esquisses Byzantines)*, Mulet; *Deuxième Fantaisie*, *Litanies*, Alain; *The Embrace of Fire*, Hakim; *Free Improvisation: Hommage à Jean Guillou*, Tharp.

DAVID TROIANO, First United Methodist Church, Santa Barbara, CA, March 13: *Hymn Suite*, Martin; *Psalm 33*, Diemer; *Rejoice*, Goemanne; *Da Jesus an dem Kreuze stund*, BWV 621, O Lamm Gottes unschuldig, BWV 618, Jesu meine Freude, BWV 610, Bach; *Batalla*, Anon. 16th-c. Portuguese; *Koleda*, Surzynski; *Canzona*, Langlais.

SUE WALBY, with Kathleen Hanson, piano, and Peter Walby, soloist, Viroqua United Methodist Church, Viroqua, WI, March 3: *Canzona*, Gabrieli; *Passacaglia on a Theme by Dunstable*, Weaver; *Four Hymn Preludes*, Ore; *Introduction and Passacaglia*, Rheinberger; *Two Transcriptions for Organ and Piano*, Handel; *Now Thank We All Our God*, Bach; *Chorale Prelude on Michael*, Burkhardt.

JAMES WELCH, with Michael Adduci, English horn, Mission Church, Santa Clara University, Santa Clara, CA, February 17: *Prelude and Fugue in E*, Lübeck; *Sonata No. 2 in c*, BWV 526, Bach; *Votre bonté, grand Dieu*, Charpentier; *Pastorale*, Zipoli; *Partita for English Horn and Organ*, Koetsier; *Trip to Nahant: A Favorite Rondo*, Hewitt; *Prelude and Fugue on 'Vom Himmel hoch'*, Pachelbel; *Three Settings of 'Vom Himmel hoch'*, Pepping; *Prelude and Fugue in C*, BWV 547, Bach.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, March 5: *Toccata and Fugue in C*, An Wasserflüssen Babylon, Pachelbel; *Canzon sopra I e bel e bon*, Cavazzoni; *Toccata in d*, Froberger; *In Festo Trinitatis: Introit (Benedicta sit sancta Trinitas)*, Offertory (*Benedictus sit Deus Pater*), Triptique, Tournemire.

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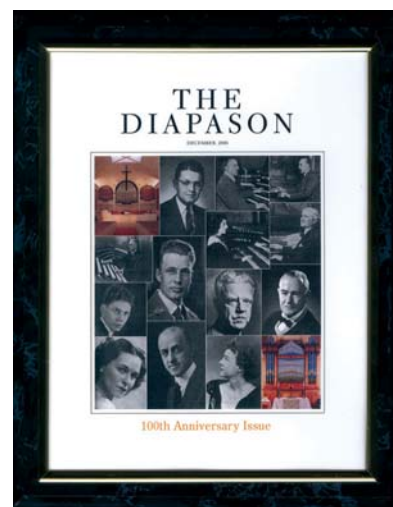
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Pipe Organs of the Keweenaw by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff 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

The Tracker—The Organ Historical Society publishes its journal four times a year. *The Tracker* includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and the music played on the organ. The emphasis is on American organ topics of the 18th, 19th, and 20th centuries, and there are occasional subjects on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to *The Tracker*. Please visit our website for more information or subscription: www.organsociety.org.

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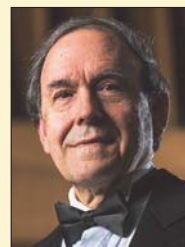
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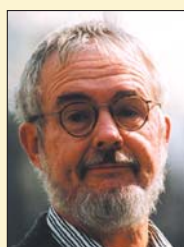
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