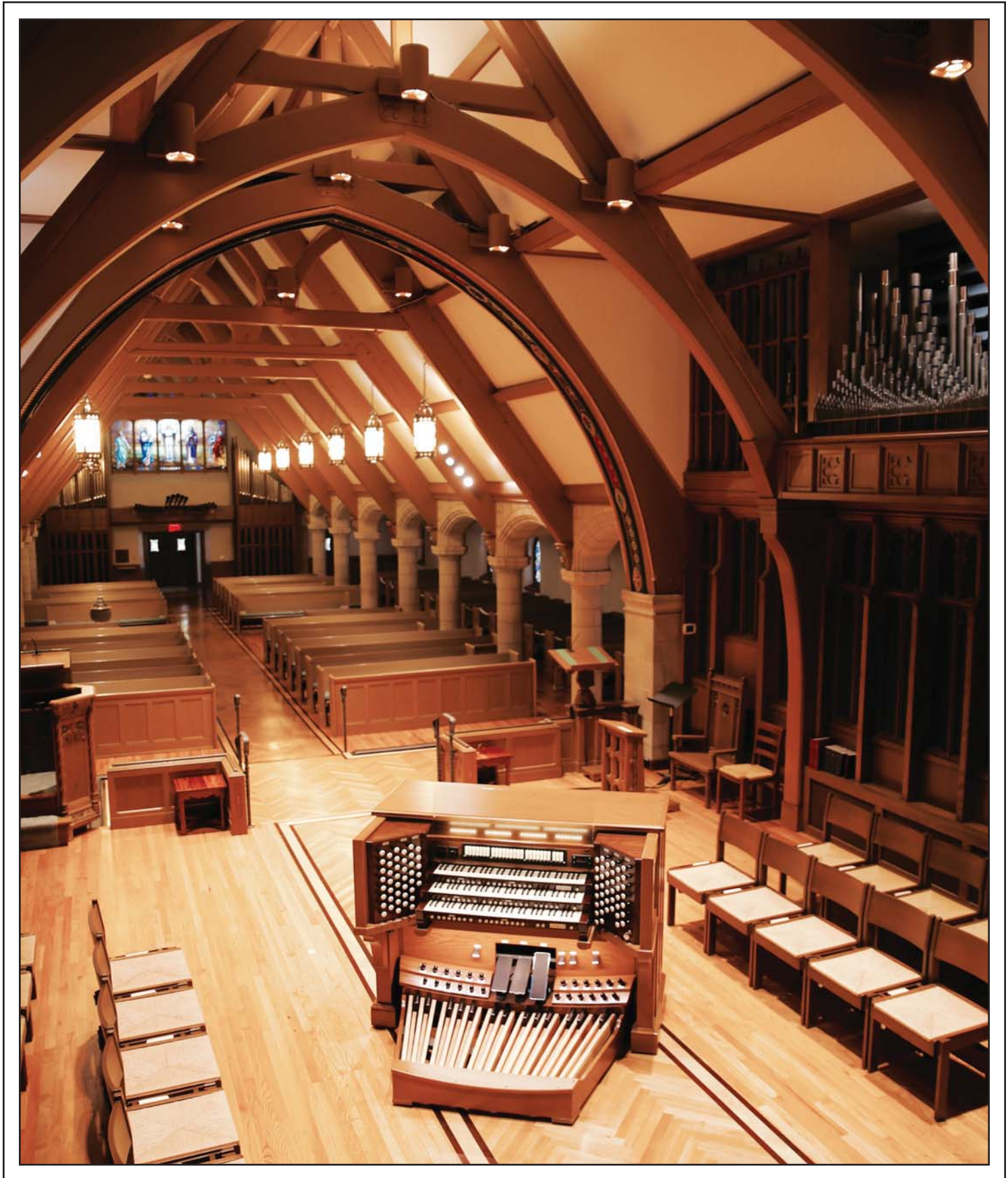


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AUGUST 2016



Christ Church in Short Hills
Short Hills, New Jersey
Cover feature on pages 26–27

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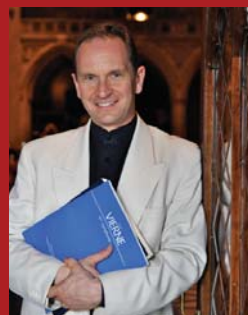
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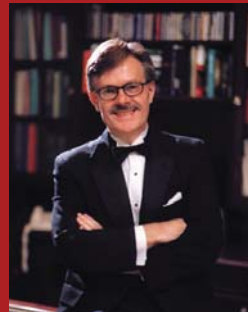
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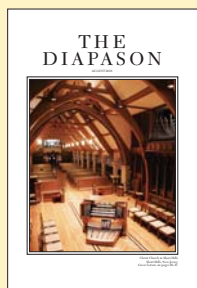
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Editorial Director and Publisher **JOYCE ROBINSON**
jrobinson@sgcmail.com
847/391-1044

Sr. Vice President **RICK SCHWER**
rschwer@sgcmail.com
847/391-1048

Editor-at-Large **STEPHEN SCHNURR**
sschnurr@sgcmail.com
847/954-7989

Sales Director **JEROME BUTERA**
jbutera@sgcmail.com
608/634-6253

Circulation/
Subscriptions **DONNA HEUBERGER**
dheuberger@sgcmail.com
847/954-7986

Designer **CATHY LEPENSKE**
clepenske@sgcmail.com
847/954-7964

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAE
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
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Reviewers **Anton Warde**
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Leon Nelson

Editor's Notebook

In this issue

Among the offerings in this issue, Stephanie Burgoyne introduces us to the five organ sonatas of Charles Villiers Stanford. Laurence Libin presents a helpful compendium of suggestions for ensuring a pipe organ's longevity—these can be categorized as disaster preparation, instrument documentation, and promoting appreciation of the instrument.

Larry Palmer reports on the East Texas Pipe Organ Festival, held last November. Gavin Black continues his commentary on recent recording sessions, and John Bishop reflects on youthful memories, including those of E. Power Biggs.

Our cover feature this month is Emery Brothers' renovation of Aeolian-Skinner Opus 1347 (Joseph Whiteford, 1960) at Christ Church in Short Hills, Short Hills, New Jersey.

Back to school

By the time you receive this issue, summer will be starting to wind down and students will be planning their return to school. Why not give a gift subscription to THE DIAPASON to

Here & There

Events

The Friends of the Kotschmar Organ host their Orgelfest 16 this month in Merrill Auditorium, Portland, Maine. Concerts are presented on Tuesdays at 7:30 p.m.: August 2, Fred Swann; 8/9, Dave Wickerham; 8/16, Katelyn Emerson; 8/23, Ray Cornils. Saturday, August 13, 10:00 a.m. until 4:00 p.m., is Kotschmar Organ Day, a free event. Tours of the organ are available August 17, 8/24, and 9/1. Open console time may be reserved for a fee on August 17 and 8/24. For information: www.foko.org.

Trinity Episcopal Church, Reno, Nevada, hosts recitals on Fridays at 12 noon: August 5, Philip Manwell and Sally Turk; 8/19, Michael Lynch; September 2, Thomas Joyce; 9/16, Joyce Rhodes; October 7, James Hicks; 10/21, David Hatt; November 4, Dominic Pau; 11/18, Joan Chambers; December 2, Michael Lynch; 12/16, Philip Manwell. For information: www.trinityreno.org.

St. Chrysostom's Church, Chicago, Illinois, announces its upcoming concerts (at 7:30 p.m. unless noted): August 15, 6 p.m., Mathieu Polak, carillon; September 6, The Choir of Gonville & Caius College, Cambridge; 9/17, Aestas Consort; October 21, Richard Hoskins; November 8, Third Coast Baroque; December 9, Candlelight Carols; 12/18, Caroling with James Fackenthal, carillon. For further information: www.sainte.org.

The festival **Musica Divina** will be held September 15 through October 2 in monasteries, beguinages, and churches of the province of Antwerp, Belgium. Belgian and international artists will present music from the Renaissance to the present age. For more information, visit www.musica-divina.be.

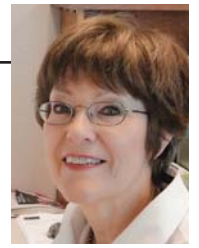
The **University of Michigan Organ Department** presents its **56th Annual Conference on Organ Music** and the **5th Annual Organ Improvisation Competition**, October 2–4 in Ann Arbor. The schedule includes artists and lecturers from the United States and Europe in addition to offerings by Michigan faculty and students: recitals

by Scott Dettra, Christian Bischof, Kimberly Schafer, Jonathan Biggers, Joseph Gascho, Tiffany Ng, James Kibbie, Kola Owolabi, and students at the University of Michigan; lectures and workshops by Joseph Gascho, Michael Barone, Joseph Balistreri, Huw Lewis, Tiffany Ng, Christian Bischof, Eugene Rogers, and Darlene Kuperus. For information: knappcr@umich.edu; www.umich.edu/departments/organ.

The **Indianapolis Symphonic Choir** will make its first appearance at New York City's Carnegie Hall for the first time since 1978 on October 16, conducted by artistic director Eric Stark. The performance will feature Mohammed Fairouz's oratorio, *Zabur*, commissioned and debuted by the Choir with the Indianapolis Symphony Orchestra in 2015. Joined by the Indianapolis Children's Choir, the performance will also include Benjamin Britten's *Les Illuminations*. For more information, visit www.indychoir.org.

Grace Church in Newark, New Jersey, participated in the city's 350th anniversary celebration with a concert on May 22. James Hopkins, recently appointed music director of the church, performed and conducted works chosen to celebrate restoration of the "Te Deum" stained glass window, installed in 1930 in honor of Newark's Mayor Thomas L. Raymond, Jr., long-time Grace Church parishioner. The concert featured works by Bruckner, Bach, Howells, James McGregor, Grace Church director of music emeritus, and John Sebastian Bach Hodges, rector of Grace Church from 1861–70.

The **Eleventh International Organ and Early Music Festival** of Oaxaca, Mexico, was held February 18–24. Nearly 100 persons from Mexico, the United States, and six other countries participated, with scholarships provided to six Mexican organ students to attend. Twenty musicians collaborated in eight concerts on seven restored organs. Restored historic organs were featured in concert, unrestored organs were visited to study conservation, and the organ restoration project for San Matias Jalatlaco was demonstrated, as well. For



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Gentle reminders

It's not too early to remind you about THE DIAPASON 2017 *Resource Directory*. Please check your existing listing in the 2016 directory and let us know if any changes are needed.

It's also not too early to get you thinking about nominations for our "20 under 30" Class of 2017. Nominations will open in December. Persons previously nominated but not selected may be nominated again. ■

a description of the daily activities of the conference, illustrated by dozens of photographs, visit www.iohio.org.mx/eng/fest2016.htm.

Artis-Naples held a "festival of Great Organ Music" on June 5 at Naples Philharmonic Hall in Naples, Florida. James Cochran demonstrated the IV-41/64 Casavant Frères organ (Opus 3690, 1990). Works by Bach, Barié, Buxtehude, Lemare, Messiaen, Rheinberger, Vieme, and Widor were played by organists Lee Cobb, Jerome Cole, John Fenstermaker, Joyce Finlay, Brice Gerlach, Thomas Goetz, Ric Jaeggi, Colleen Kilpatrick, Reidel Martinez, Mary Joy Silmaro, and Wojciech Wojtasiewicz. This was the tenth annual recital at Naples Philharmonic Hall and attracted an audience of 500.

Competitions

Macalester Plymouth United Church, St. Paul, Minnesota, announces that **Barbara Hamm** has won its 2015 hymn contest. A \$500 prize was awarded for the hymn *O God, Bestow Your Love and Care*, a marriage hymn. Hamm's hymn texts have been published by Abingdon Press and by Hope Publishing Company's Online Hymnody, among others. Since 1996, Hamm has served as minister of music at Community Congregational Church, United Church of Christ in Benicia, California. She teaches English at Diablo Valley College in Pleasant Hill, California. For information: www.macalester-plymouth.org.

The **Conference of Roman Catholic Cathedral Musicians** announces a competition for newly composed settings of the proper texts of the Entrance and Communion Antiphons with Psalm verses from the Roman Missal (2010) for the Ordination of Priests. A prize of \$2,000 will be awarded for the winning settings. Texts are to be scored for congregation, choir, organ, and optional instruments. Submission deadline is October 30. For a detailed explanation of competition rules, full texts, instrumentation, and submission guidelines, visit www.crcm.org.

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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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Here & There

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The North American Carillon School, in cooperation with the Guild of Carillonneurs in North America, the Springfield Park District, and the Rees Carillon Society, announces an international carillon competition for June 2–3, 2017, in conjunction with the International Carillon Festival to be held in Springfield, Illinois. Selection of the five finalists will take place via recording submission in early 2017. First prize is \$3,000, second \$1,500, third \$1,250, fourth \$1,000, and fifth \$750. For further details, visit www.carillonschoolusa.org.

The Canadian International Organ Competition (CIOC) and the Sir Ernest MacMillan Memorial Foundation announce a \$12,000 award for the top Canadian competitor participating in the 2017 CIOC. This award commemorates the career of Sir Ernest MacMillan (1893–1973) and celebrates young

Canadian artists as part of the 150th anniversary of Canadian confederation.

Competitors must include MacMillan's *Cortège académique* in their program for the semi-final round during the 2017 CIOC. The deadline to apply for the competition is January 30, 2017. The Canadian International Organ Competition covers the cost of travel, accommodation, and provides a daily stipend for all candidates selected to compete in the live rounds of the competition. For information: ciocm.org/register_2017.

The Canadian International Organ Competition, directed by the Canadian organist John Grew, presents an annual festival in Montreal each October and a triennial international competition. The competition was officially accepted as a member of the World Federation of International Music Competitions (WFIMC) in June. The next competition will take place in October 2017. For further details, visit www.ciocm.org.



Longwood winners Gregory Zelek, Alcee Chriss, Joshua Stafford, Colin MacKnight (photo credit: Laurie Carozzino)

The winners of the second **Longwood Gardens International Organ Competition** were announced June 18 in Kennett Square, Pennsylvania. The Pierre S. du Pont First Prize of \$40,000 and a contract with Phillip Truckenbrod Concert Artists was awarded to **Joshua Stafford**. The Firmin Swinnen Second Prize of \$15,000 went to **Alcee Chriss, III**, a member of THE DIAPASON's 20 under 30 Class of 2016. The Clarence Snyder Third Prize of \$5,000 was awarded to **Colin MacKnight**. **Gregory Zelek**, also a member of THE DIAPASON's 20 under 30 Class of 2016, was awarded the Audience Prize of \$1,000. Additional competitors included: Thomas Gaynor, Michael T. C. Hey, Adam Pajan (all members of THE DIAPASON's 20 under 30 Class of 2016), Ryan Kennedy, Virgile Monin, and Alessandro Pittorino. For further information, including biographies of competitors, visit www.longwoodgardens.org.



Katelyn Emerson

(photo credit: Joe Routon)



Thomas Dahl

(photo credit: Joe Routon)

The American Guild of Organists announced winners of its biennial **National Young Artists Competition in Organ Playing** at its national convention in Houston, Texas, June 18. First prize was awarded to **Katelyn Emerson**, a member of THE DIAPASON's 20 under 30 Class of 2015. Second prize was awarded to **Kirk Rich**. Third prize and the audience prize went to **Weicheng Zhao**. The list of five finalists in the competition was rounded out by Nicholas Capozzoli, also a member of THE DIAPASON's 20 under 30 Class of 2015, and Zachary Zwahlen.

The National Competition in Organ Improvisation final round was also held at the convention, at Christ Church Cathedral in Houston on June 21. **Thomas Dahl** was awarded first place and the audience prize, **Matt Gender** was awarded second place, and **Kalle Toivio** was awarded third place. For information: www.agohq.org.



Carolyn Craig at Cathedral of Christ the King

Carolyn Craig performed works of Widor, Bach, Reger, Vierne, Vaughan Williams, and Hakim at the Cathedral of Christ the King, Lexington, Kentucky, on May 6. Craig is a junior at Indiana University's Jacobs School of Music in the studio of Christopher Young. She serves as organ scholar at Trinity Episcopal Church, Bloomington, Indiana, with Marilyn Keiser. Shown in the photograph are Randall Dyer, of Randall Dyer & Associates, Inc., builder of the organ; Brian B. Hunt, cathedral organist; Carolyn Craig; Robert F. Whitaker, cathedral director of music; and Bradley E. Jones, tonal director of the Dyer firm.

People



F. Allen Artz, III

F. Allen Artz, III, has retired and moved to Pottstown, Pennsylvania. He received a Bachelor of Science degree

in music education from Elizabethtown College in Pennsylvania, studying organ with Carl Shull, and a Master of Arts degree in organ performance from Montclair State University as a student of Jon Gillock. Artz has served several Lutheran and Catholic parishes in Pennsylvania (including St. John's, Emmaus), and New Jersey, including Newark's Cathedral-Basilica of the Sacred Heart (1993–98), Our Lady of Sorrows Catholic Church, South Orange, and since 2011 at Crescent Avenue Presbyterian Church, Plainfield, New Jersey. There he was artistic director for Crescent Concerts and conducted the Crescent Choral Society. His retirement this summer marked 40 years of service as a church musician. Artz also served as director of music at the Far Brook School in Short Hills, New Jersey, until his retirement this June.

As a recitalist, he has performed in several Midwestern and northeastern states and in England and has played Vespers at the Cathedral-Basilica in the presence of Pope John Paul II and

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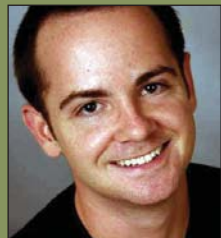
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Keith Benjamin, trumpet
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Melody Steed, organ, Bethany College



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Adam J. Brakel



Renée Anne Louprette



Robert McCormick

Phillip Truckenbrod Concert Artists, LLC announces the addition of three concert organists to its roster. **Adam J. Brakel**, who is based in Tampa, Florida, and is director of music for St. Frances Xavier Cabrini Parish in the Diocese of St. Petersburg, has been increasingly visible on the concert stage, receiving consistent critical praise. National Public Radio in Florida hailed him as “An absolute organ prodigy, with the technique and virtuosity that most concert pianists could only dream of, and having the potential to be the leading organist of his generation. He is the Franz Liszt of the organ.” With a command of a wide range of repertoire, Brakel is one of very few concert organists to perform and record the entire set of the *Six Etudes* of Jeanne Demessieux. A graduate of Duquesne University and the Peabody Conservatory, he has studied with David Craighead, John Walker, Donald Sutherland, and Gillian Weir. Adam J. Brakel has performed from coast to coast in the United States and in concert tours in England, Germany, and Hong Kong. Prior to his work in Florida, he served as organist at St. Paul’s Cathedral in Pittsburgh, St. Ignatius Loyola in New York, and the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C.

Hailed by the *New York Times* as “splendid,” **Renée Anne Louprette** has a very active career as organ recitalist, accompanist, and teacher. She is university organist and coordinator of the organ department at Mason Gross School of the Arts, Rutgers University. She was appointed associate director of music and organist of the Unitarian Church of All Souls in New York City in 2015, having previously served as director of music at the Church of Notre Dame, organist and associate director of music at Trinity Wall Street, and associate director of music at the Church of St. Ignatius Loyola, all in New York City. Her 2015–16 season included solo recitals at Yale University, Washington National Cathedral, Arizona State University, Pacific Lutheran University, and performances with the Mostly Mozart Festival Orchestra at Lincoln Center with violinist Joshua Bell. Louprette holds a Bachelor of Music degree summa

cum laude in piano performance and a graduate professional diploma in organ performance from the Hartt School, University of Hartford. She was awarded a *Premier Prix—mention très bien* from the Conservatoire National de Région de Toulouse, France, and a *Diplôme Supérieur* in organ performance from the Centre d’Études Supérieures de Musique et de Danse de Toulouse, studying with Michel Bouvard and Jan Willem Jansen and improvisation with Philippe Lefebvre. She did additional study with Gillian Weir, James David Christie, and Guy Bovet.

Described by *Choir & Organ* as “indomitable and immensely gifted” and by the *Macon Telegraph* as “an artist of rare sensitivity and passion,” **Robert McCormick** is the newly appointed organist and choirmaster of St. Mark’s Episcopal Church in Philadelphia, a parish deeply rooted in the Anglo-Catholic tradition. From 2008–16, he was director of music at St. Paul’s Parish, K Street, Washington, D.C. Under his direction, the St. Paul’s choirs performed at conventions of the American Guild of Organists, the Organ Historical Society, and the Association of Anglican Musicians, and were heard nationally on the radio programs *Pipedreams* and *With Heart and Voice*. From 2001–08 he served as organist and music director at the Church of St. Mary the Virgin, New York. Widely heralded by his colleagues for his creative and unique abilities in organ improvisation, McCormick was named a semi-finalist in the 2005 St. Albans International Organ Festival Improvisation Competition. He holds the Bachelor of Music degree in organ performance, summa cum laude, from Westminster Choir College. During his time at Westminster he was also assistant organist at Trinity Church, Princeton. His teachers have included McNeil Robinson and Robert Carwithen.

Booking inquiries for Adam Brakel, Renée Anne Louprette, and Robert McCormick should be directed to Charles Miller at 860/560-7800 or at email@concertartists.com.

President Bill Clinton. Artz founded and directed the “South Mountain Chorale,” a choral ensemble of 21 singers, which specialized in mostly a cappella music of the Renaissance. He reactivated this ensemble in 2008, renamed as the “Carrollton Chorale.”

Karen Beaumont performs concerts (all in Milwaukee, Wisconsin, except as noted): August 14, St. John’s Lutheran; 8/21, St. Hedwig’s; September 11, Sts. Peter and Paul; 9/18, St. Hedwig’s; October 2, St. Hedwig’s; 10/16, Basilica of the Immaculate Conception, Denver, Colorado; November 30, Cathedral of St. John the Evangelist; December 11, St. John’s Lutheran; January 6, 2017, with Mike Keegan, horn, and Susan Platt, soprano, Grace Lutheran; February 7, Incarnation Lutheran; March 19, St. John’s Lutheran; April 18, Church of the Transfiguration, New York, New York; 4/29, First Unitarian Society; May 14, with Susan Platt, soprano, and Mike Keegan, horn, St. Casimir Church; 5/30, Exeter College, Oxford, U. K.; 5/31, Oxford Town Hall, Oxford, U. K. For more information: <http://karenbeaumontorganist.mysite.com>.

Harpichordist **Paul Cienniwa** and mezzo-soprano **Allison Messier** announce their new website, still at the same address: WeAreALLISON.com. Visitors to the site can listen to *ALLISON: Volume One* online, and purchase it there in mp3 and CD formats. The site also lists upcoming performances, news and writings, and additional background information.

The Friends of the Kotschmar Organ, Merrill Auditorium, Portland, Maine, have announced the retirement of **Ray Cornils** as municipal organist, effective December 31, 2017. Cornils has served as tenth municipal organist since 1990. His duties include not only performances on the Austin organ, but also planning musical events at the auditorium, devising and executing programs and demonstrations of the organ for young people, and conducting tours of the organ to the general public. Cornils intends to retire from his position as director of music for First Parish Church, Brunswick, Maine, at about the same time. He has served First Parish Church since the late 1980s.

Leo Nestor has retired as Justine Bayard Ward Professor of Sacred Music, director of choral studies, and director of the Institute of Sacred Music at the Catholic University of America, Washington, D.C. There he conducted the Chamber Choir and University Singers and taught courses in composition, conducting, and sacred music. From 1984 until 2001, Nestor had also served as director of music for the Basilica of the National Shrine of the Immaculate Conception, also in Washington. His compositions have been published by numerous firms. He was one of the four founding members of the Conference of Roman Catholic Cathedral Musicians. At the May 14 graduation exercises of the Benjamin T. Rome School of Music at Catholic University, Nestor was inducted as a knight

of the Pontifical Equestrian Order of St. Gregory the Great, in acknowledgment of his lifelong service to music of the Catholic Church.



Shirley Holzinger

Shirley Holzinger was recently celebrated by Newman United Methodist Church in Grants Pass, Oregon, for her 50 years of service as organist. Holzinger, who turned 81 in June, is a graduate of the University of Oregon School of Music. She first served Newman UMC as director of their children’s choir in 1958 and joined the staff as organist in 1966. Through the years she has played from one to three worship services a week. Under her direction the 1939 Reuter pipe organ in the main sanctuary has been enlarged twice. Holzinger is continuing at Newman as organist emerita.

On September 11, organist **Christa Rakich** and cellist **Kathy Schiano** will perform the premiere of a new work by Margaretha Christina de Jong, organist and composer from Middelburg, Holland, at the First Congregational Church in Somers, Connecticut. The work, a series of six *Charakterstücke*, was commissioned from the Marjorie Jolidon Fund of the Hartford AGO Chapter.



Shirley Curry and Harold Stover

Harold Stover’s new anthem, *God Speaks to Us in Bird and Song*, was premiered on June 5 at First Congregational Church, UCC, in South Portland, Maine. The congregation commissioned the work to honor Shirley Curry for her nearly 50 years as the church’s minister of music and for her eightieth birthday.

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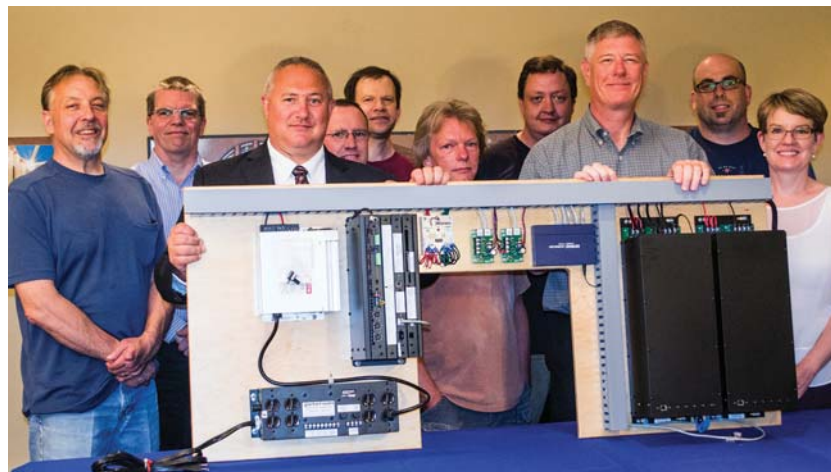
Appointments



F. Anthony Thurman

F. Anthony Thurman has been appointed music director at the First Presbyterian Church in Germantown, Philadelphia, Pennsylvania. He completes 22 years as music director at the Irvington Presbyterian Church, Irvington-on-Hudson, New York, where he oversaw the selection, design, and installation of a 3-manual, 29-stop organ by Orgelbau Klais (Bonn, Germany) in 2001, and Whitechapel Bell Foundry (London, England) tower bells in 2007. In Germantown, he will perform on the McLean Memorial Pipe Organ, the largest church organ in Philadelphia and described as “Germantown’s Giant” by Orpha Ochse in her book, *Austin Organs*. A graduate of the Manhattan School of Music in New York City, where he earned a Doctor of Musical Arts degree as a student of McNeil Robinson, Thurman holds graduate and undergraduate degrees in organ performance and church music from the University of Louisville, where he was a student of Melvin Dickinson. An award-winning organist, he has performed throughout the U.S. and abroad and has been conductor of church choirs and choral societies in New York, New Jersey, and Kentucky. He continues in his full-time position as director of development and communications at the American Guild of Organists national headquarters. ■

Organ Builders



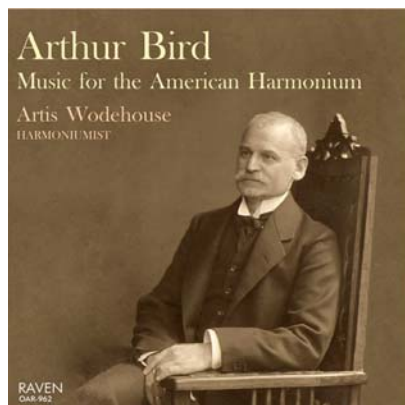
Console section of the one-thousandth Peterson ICS-4000 pipe organ control system at the Berghaus shop

Peterson Electro-Musical Products, Inc. of Alsip, Illinois, is pleased to announce the delivery of its one-thousandth ICS-4000™ pipe organ control system on May 31, 2016. ICS systems have been chosen by 220 different pipe organ firms. ICS number one-thousand was built for Berghaus Pipe Organ Builders of Bellwood, Illinois, and will be installed at St. Mark’s Episcopal Church, Milwaukee, Wisconsin, as the first phase of the refurbishment of their 1926 Austin pipe organ. Shown above are Berghaus staff members Mitch Blum, Michal Leutsch, Brian Berghaus, Joe Poland, Kurt Linstead, Jordan Smoots, Jonathan Oblander, Scott Peterson of Peterson EMP, Inc., Kelly Monette, and Jean O’Brien. For information: www.ICS4000.com.



James Welch and Nicholas Welch

James Welch performed at the historic Presidio Main Post Chapel in San Francisco, California, May 26 and 27, playing works of Bach and Renaud. Joining him was Michael Adduci playing English horn and oboe for works of Jan Koetsier and Ennio Morricone. Welch’s son Nicholas also performed first movement of Rachmaninoff’s *Concerto No. 2* with orchestral accompaniment from the organ. On June 4, James Welch performed a recital on the new Dobson organ at St. Dunstan’s Episcopal Church, Carmel Valley, California. This program featured the world premiere of Franklin Ashdown’s *Fête*. Nicholas Welch also performed the Rachmaninoff movement, as well as the Toccata from Boëllmann’s *Suite Gothique*.



Arthur Bird: Music for the American Harmonium

Artis Wodehouse is featured on a new recording, *Arthur Bird: Music for the American Harmonium* (Raven OAR-962). Wodehouse performs 24 works by Arthur Bird (1856–1923), who composed for the Mason & Hamlin American Harmonium, also known as the “normal harmonium,” which was Mason & Hamlin’s effort to standardize the tonal and playing characteristics of the harmonium, especially key compass and dividing point on the keyboard, so that composers could write for it knowing of the parameters as they had been able to do for the European harmonium since it had been standardized in the mid-19th century. Wodehouse plays a restored Mason & Hamlin (see “The American Harmonium and Arthur Bird”



Church of the Holy Comforter

Church of the Holy Comforter, Episcopal, of Kenilworth, Illinois, has selected Berghaus Pipe Organ Builders of Bellwood, Illinois, to refurbish its 1965 Aeolian-Skinner Opus 1455. Work on the two-manual, 25-rank, 33-stop instrument commenced June 20 with removal of pipes, chests, and console. In addition to cleaning, re-leathering, and pipe repairs, the console will be refurbished and a new solid-state combination action will be installed. Upon reinstallation, revoicing of pipework will be accomplished to return the instrument to its original sound by its builder. The project is to be completed by mid-September with a rededication recital to take place in spring of 2017.

by Artis Wodehouse in THE DIAPASON, November 2015). For information: www.ravencd.com.

1766–1770), for harpsichord, by Georg Simon Loehlein (“Lelei”), (1725–1781); ISBN 2-8266-0561-5, Minkoff MI53, €28.00. Also Claude de La Porte (1719–1779), *Traité théorique et pratique de l’accompagnement du clavecin avec l’art de transposer dans tous les tons et sur tous les instruments* / [Dubugarre:] *Méthode plus courte et plus facile que* ► page 10

Publishers

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Nunc Dimittis

Donald Wayne Dumler, age 77, died March 20 in Eden Prairie, Minnesota. Born in 1938, he joined the staff of St. Patrick's Cathedral in New York City in 1970 as associate director of music. In 1990 he was appointed principal organist of the cathedral, and in 2012 played his forty-third Christmas Midnight Mass, a service that has been broadcast worldwide on television, radio, and the Internet. Dumler played for over 900 services a year in the cathedral, including the Masses celebrated during Pope John Paul II's visits to the cathedral in 1979 and 1995.

Born in Oklahoma, Donald Dumler had early training with Curtis Chambers in Oklahoma City. He studied with Mildred Andrews at the University of Oklahoma and with Vernon de Tar at the Juilliard School. In addition to numerous recitals throughout the United States, Dumler made two recordings and performed with the Juilliard Orchestra and the American Symphony Orchestra in both Carnegie Hall and Philharmonic Hall (now Avery Fisher Hall) at Lincoln Center. In 2009, Dumler played to a more than sold-out crowd in Oklahoma, with a closed-circuit broadcast to accommodate the crowds.

Upon retirement on May 1, 2014, Donald Dumler was named Principal Organist Emeritus of St. Patrick's Cathedral, in recognition of 43 years of service. His tenure was the longest of any musician in the cathedral's history.

Donald Wayne Dumler is survived by his sister, Shirley Geis, brother-in-law Donald Geis, nephews Ken, Mark, and Scott Geis, and niece Laura Ackermann. A Donald Dumler memorial scholarship is being established. Mass was celebrated in Donald's memory on May 9 at St. Patrick's Cathedral in New York City; staff organists played some of his favorite organ repertoire, and former and present cathedral choristers sang.

David Clark Isele died June 25; he was 70. Born April 25, 1946, in Harrisburg, Pennsylvania, he was a graduate of the Oberlin Conservatory of Music (studying voice with Howard Hatton and organ with David Boe), Southern Methodist University (studying choral conducting with Lloyd Pfautsch and organ with Robert T. Anderson), and the Eastman School of Music (studying composition with Samuel Adler).

From 1973–79, he served on the faculty of the University of Notre Dame, where he founded the Notre Dame Chorale and was conductor of the Notre Dame Glee Club. From 1980–2011 he served the University of Tampa as professor of music, composer in residence, and director of choral and vocal activities, founding the Collegiate Chorale, Women's Glee Club, and OPUS, a musical theater ensemble. Isele composed more than 100 works, for orchestra, solo instruments, chorus (large works and anthems), voice, and chamber groups. He is known especially for the "Lamb of God" of his *Holy Cross Mass*, and his *Psalms for the Church Year*. Isele was also active as a conductor, organist, and church musician. His organ works *Prologue and Conjugation* and *Cognitions* have had European premieres; the latter was recorded for Swiss National Radio.

J. Reilly Lewis, conductor of the Washington Bach Consort and music director of the Cathedral Choral Society, died June 9. He was 71. Lewis served since 1972 as organist and



Dumler, Donald



David Clark Isele



J. Reilly Lewis



Stewart W. Skates

choirmaster at Clarendon United Methodist Church, Arlington, Virginia. In 1977 he founded the Washington Bach Consort. Since 1985 Lewis had served as music director of the 140-voice Cathedral Choral Society; under his leadership, more than 20 new works were commissioned, and the group made nine recordings.

Born in 1944 in California, Lewis moved with his family to Arlington at a young age. His career in music began before the age of 10; he served as a choirboy at the Washington National Cathedral. He earned a bachelor of music degree from Oberlin College and two advanced degrees, including a doctorate, from the Juilliard School of Music.

J. Reilly Lewis is survived by his wife, Beth Lewis, of Arlington; a daughter from a previous marriage, Lauren Lewis, of New York; and a grandson.

Stewart W. Skates of East Hartford, Connecticut, passed away May 9 at age 75. Born in Northern Ireland, Stewart began in the organ business as an apprentice for Belfast City Organ Pipe Works. In 1960, at age 19, he sent letters looking for employment in America, to Aeolian-Skinner, Schlicker, and Austin. He received offers from all three, and told me that he conditionally accepted the offer from Aeolian-Skinner, but the response from Austin's Vice President Percival Stark was so welcoming that he decided he would go to Hartford. Austin graciously provided ocean passage and shipped a tool box and his personal effects. He was also to receive housing on arrival until he was able to secure an apartment on his own. The housing provided by Austin was the downtown YMCA.

Arriving at Austin on April 2, 1960, he found that the company was only manufacturing reeds and occasional mixtures, or small other pipework, and various mitering and repairs. His mission was to build the pipe shop into a going concern. His first instrument was Opus 2332, the 120-rank organ for St. Joseph Cathedral in Hartford. Since that time, he built pipework for over 450 organs. His final stop, recently completed for Austin Opus 2798 at the Church of St. John Vianney in Houston, Texas, was a 4' Spiel Flute, a special Austin-scaled flute of similar character to a Koppelflute. On his bench remains the metal

arranged out and scribed for a Nazard for the same instrument.

Stewart was a wonderful person with a great sense of humor and fierce devotion to his craft. Every nuance in pipe design was carefully documented on various scale sticks and notes. He would usually arrive around 4:30 a.m., and occasionally over coffee he and I would chat about "the old country," cats, boats, "the old company," and the "state of the union." Some days, work would not begin for quite a while, depending on the depth of conversation required! He can be seen in a cameo on the History Channel's episode of *Modern Marvels*—LEAD, which featured the making and voicing of organ pipes here at Austin.

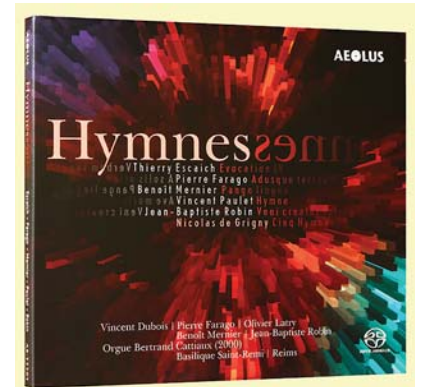
Stewart is survived by Myrtle, his wife of 55 years, daughter Kimberly (Paul) Serksnas, son Scott (Lisa), four grandchildren, sister June (Willie) Humphries, and brother-in-law Desmond (the late Maude) McMurray.

—Michael B. Fazio, President & Tonal Director, Austin Organs, Inc. ■

► page 8

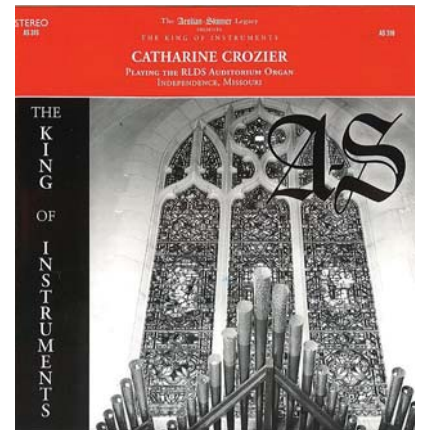
l'ancienne pour l'accompagnement du clavecin dédiée aux Dames, Paris 1753 and 1754, ISBN 2-8266-0352-3, Minkoff MI28, €32.50. For information: www.edition-walhall.de.

Recordings



Hymnes

Aeolus announces the release of a new two-compact disc recording, *Hymnes*, featuring organists Vincent Dubois, Pierre Farago, Olivier Latri, Benoît Mernier, and Jean-Baptiste Robin. The discs feature organ works of Nicolas de Grigny (the five hymns), Thierry Escaich, Pierre Farago, Benoît Mernier, Vincent Paulet, and Jean-Baptiste Robin. For information: www.aeolus-music.com.



Aeolian-Skinner Legacy set

The East Texas Pipe Organ Festival announces the release of its new two-CD set of Aeolian-Skinner's *The King of Instruments, AS315 and AS316: Catharine Crozier Playing the RLDS Auditorium Organ, Independence, Missouri*. Other volumes in the series are also available, including the 2012 festival highlights sampler, and recordings by Ken Cowan and Bradley Welch. Richard Purvis's Volume V will be the next release. For information: www.easttexaspipeorganfestival.com.

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Broadening a harpsichordist's horizons: East Texas Pipe Organ Festival 5 continues tradition

A stunning series of pictures by photographer **David Brown** provided the thematic and artistic background for the opening reception of the 2015 East Texas Pipe Organ Festival on Sunday afternoon, November 8, 2015. Brown's new book comprising photographs of the Aeolian-Skinner organs featured at these annual East Texas celebrations was available at the gala event. Titled *An American Classic: Roy Perry and the American Classic Organ*, this volume is available as a print-on-demand item from www.blurb.com (www.blurb.com/b/6530916-an-american-classic).

Perry's own organ at First Presbyterian Church, Kilgore (Aeolian-Skinner's famous Opus 1173), was the most frequently heard of the Texas treasures, utilized first in Sunday's vibrant opening recital by **Damin Spritzer** (works by Benoit, Dallery, Oldroyd, Larry King, Alkan, J. S. Bach, Howells, and Spritzer's unique specialty, multiple pieces by French-American composer René Louis Becker); continuing on Monday with a thematic program of music associated with the instrument played by festival director and current organist-choirmaster **Lorenz Maycher** (the finest performance I've heard of Sowerby's *Carillon*, made unforgettable by the perfect balance of the organ's chimes and celesta), plus Perry's own composition *Christos Paterakis* and three pieces from Callahan's *Kilgore Suite*, followed by **Charles Callahan** himself playing the first performance of his *Celtic Suite*: four selections commissioned by the festival in honor of this year's honored guest, organist **Albert Russell**.

Also playing Opus 1173 on Monday evening, **Todd Wilson** gave stellar performances of Bach, Widor, and his own transcriptions of three improvisations by Gerre Hancock, culminating in a riveting performance of Reger's *Fantasia and Fugue on BACH*. Wednesday began with a program by **Adam Pajan**, but the day's most memorable sounds from this versatile instrument were heard by an audibly delighted capacity audience when **Jelani Eddington** provided his masterfully coordinated accompaniment to the silent film *Hot Water*, starring comic actor Harold Lloyd. Finally, **Ken Cowan** made magical music in Thursday's closing concert, applying his seemingly effortless virtuosity to works by Bach, Karg-Elert, Dupré, culminating in a gripping dramatic performance of Reubke's *Sonata on the 94th Psalm*.

Within easy walking distance of First Presbyterian Church, St. Luke's United Methodist is home to Roy Perry's smaller masterwork, Opus 1175, a two-manual instrument of 28 stops (plus four borrowed voices to flesh out the Pedal



Todd Wilson and Albert Russell



Adam Pajan

division), and with the added resource of a partially enclosed Great division. One of Maycher's stated objectives for his fifth festival was to show the extraordinary versatility of this superbly voiced instrument and its ability to encompass the performance of large major works from the solo organ repertoire. **Bradley Hunter Welch's** impeccable performances of the complete *Sixth Symphony* of Widor and Liszt's *Prelude and Fugue on BACH* certainly put to rest any doubts that might have been harbored by any audience member. Additionally, Welch explored the organ's lovely individual voices in Max Drischner's *Variations on O Run, Ye Shepherds* and all six of J. S. Bach's *Schübler Chorales*, cleverly dividing these beloved transcriptions into two groups of three and programming them on either side of the Liszt.

Also playing Opus 1175, young **Caroline Robinson** presented an eclectic program (Brahms, Vierne, Nico Muhly, Boëly, Alain, Schumann, and Howells, with Sowerby's *Requiescat in Pace* sounding particularly appropriate to this instrument). Ms. Robinson was also the inspired presenter of the festival's free outreach programs for elementary school students and was praised in the local newspaper (*Kilgore News Herald*, November 14) for her audience-building skills as demonstrated in the two sessions presented at St. Luke's.

To experience the region's other two large Aeolian-Skinner organs of national repute required travelling: on Tuesday morning, November 10, two chartered busses departed at 8:30 for a full day's excursion to Shreveport, Louisiana. Our schedule began at St. Mark's Episcopal Cathedral with a 10 a.m. recital by **David**



Monica Czausz



Charles Callahan

Baskeyfield. This unflappable young artist showcased the glories of Aeolian-Skinner Opus 1308 in the most generous acoustical environment of the churches that house these treasured instruments with a bracing program comprising works by Whitlock, Saint-Saëns, Dupré (*Symphonie II*), and a stirring performance of Liszt's mighty *Fantasy and Fugue on Ad nos, ad salutarum undam*. After a superb lunch at Ristorante Giuseppe and an eye-opening, leg-stretching visit to the R. W. Norton Art Gallery, the refreshed group assembled at Shreveport's First Baptist Church (another acoustically live building) to hear Charles Callahan's demonstration of the fine Williams organ (voiced by Roy Perry), then returned to St. Mark's for **Scott Dettra's** much-anticipated program (Lemare's organ transcription of Wagner's *Meistersinger Overture*, Sowerby's *Arioso*, a welcome hearing of Seth Bingham's *Passacaglia in E Minor*, op. 40, and Stanford's *Fantasia and Toccata*, op. 57—all dispatched with panache and musical grace). Capping the day with a buffet dinner in the uppermost reaches of Shreveport's Artspace Gallery and a comfortable trip back to Kilgore, weary travelers either engaged in the nightly gathering at Kilgore Comfort Suites (this year titled *Owls Paradise*, or, in honor of honoree Russell, *Al's Paradise*) or simply skittered off to get a good night's sleep.

The second, much shorter excursion was Thursday's trip to nearby Longview, where **Monica Czausz** completely captivated her audience with deftly delivered verbal program notes and supremely confident, musical playing (from memory) of Dvorák's *Carnival Overture* (another Lemare-based transcription), shorter works by Bach, Widor, Alkan, and Parker, and a resounding traversal of Reger's *Chorale Fantasia on Halleluja! Gott zu loben*—all thrilling on Opus 1174, the



Ken Cowan



Damin Spritzer



Matthew Lewis

Perry-voiced organ housed front and center in the spacious contemporary architecture of First Baptist Church. After another memorable lunch at the Summit Club, **Matthew Lewis** played a recital of Franck, Vierne, Tournemire, Dupré, the rarely programmed *Diptych* of Messiaen, and a traversal, both intense and rousing, of Duruflé's *Suite*, op. 5.

Evening social times, the famous "After-Glow" sessions at the Kilgore Comfort Suites Inn rounded off each music-filled day. Comfortable transportation on chartered buses also gave the occasional opportunity for such unexpected connections as that between Dallas organist Graham Clarke and Bellevue, Washington, physician Gordon Hale, who discovered their mutually similar experiences from military service during the Vietnam conflict.

ETPOF director Maycher has assembled another stellar group of artists to showcase East Texas's treasure-trove of American Classic pipe organs for Festival Six (November 6–10, 2016). Book soon (the hotel fills quickly) and join the select 100-plus registrants who will thrill to the musical legacy of the legendary Roy Perry and his magnificently voiced East Texas wonders. ■

Photo credits: William Leazer and Paul Marchesano

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Reviews

Music for Voices and Organ

by James McCray

Late autumn church music (Reformation through Thanksgiving)

So teach us to number our days that we may gain a heart of wisdom.

—*Psalm 90:12*

—Night is drawing nigh—
For all that has been—Thanks!
For all that shall be—Yes!

—*Dag Hammarskjöld (1905–61)*

Autumn seems to bring out a sense of melancholy in many people. The beauty of the changing (and falling) leaves, the cooler temperatures, and the anticipation of the coming holidays usually elicit a Norman Rockwell-type nostalgia. As discussed in last month's column about Rally Day, the church is now going forward with ever-increasing activities. Choirs are rehearsing at full speed, and for some directors, the new music purchased for the start of the year may now be used up completely and old standards from the church's library are probably back in the choir's folders. To counter this, consider purchasing more repertoire for some of the coming special services.

The Sundays of late October and November feature special commemorations such as Reformation, All Saints' Day, and the celebration of Thanksgiving; these events point to winter and the four Sundays of Advent. Furthermore, note that Daylight Saving Time ends on Sunday, November 6. The holiday season generally begins with Thanksgiving, which is not a true Sunday church event, but is often commemorated with a service that day or the preceding Wednesday evening.

The music reviewed below calls attention to these various recognized days and evenings. This might be a good year to add music to the choir library that highlights these events—since they happen every year, having a choice of repertoire is always advised.

While not every denomination celebrates all of these occasions, they will have relevance for most churches. Clearly, Thanksgiving is a holiday that is recognized in almost every church. It brings an end to autumn; furthermore, with the next Sunday, Advent begins, so it serves as a closing bookend for the season. Keep in mind that the official start of winter is not until December 21, even though the hint of Christmas will already be in the air. So, dear readers, enjoy those nostalgic autumn days while preparing for the coming commemorative days that begin with Reformation Sunday on October 30 and close with Thanksgiving on November 24.

Reformation

Refuge, Keith Christopher. SATB and piano, Hope Publishing Co., C 5893, \$2.20 (M-).

The first verse is set for unison treble voices in a moderate but free tempo, then is repeated in four parts with the sopranos singing the melody. The tempo increases for the last half. The keyboard part is not difficult but is filled with lots of flowing lines. The opening harmony of the brief keyboard introduction returns later when it is sung as the closing coda.

God Is Our Refuge and Strength, Anna Laura Page. SATB and piano with optional flute, trumpet, children's choir, 3, 4, 5, or 6 octaves handbells, and 3 octaves handchimes, Choristers Guild, CGA 1381, \$2.10 (M).

This piece has several options for performance; however, this choral score

does not contain the extra instrumental parts and a full score (CGB846) will be needed. The music is exciting, fast, and rhythmic, with driving keyboard accompaniment that sometimes moves into 3+3+2 patterns. The middle section is slower, quieter, and in a more flowing style before returning to the opening driving music, which builds to a loud and dramatic ending. The accompaniment could be performed on the piano alone without extra instruments. The choral parts are on two staves.

All Saints' Day

Rejoice in God's Saints, James Biery. SATB and organ, GIA Publications, G-8617, \$2.35 (M-).

The text is by the popular author Fred Pratt Green and consists of four verses. Several verses have extensive passages in unison with moments of four-part writing. The mood is reflective, unlike the title, which seems to suggest an upbeat tempo and style. The organ and choir parts are each on two staves. There are brief solo organ interludes; registration suggestions are included.

Saints Bound for Heaven, Howard Helvey. SATB and keyboard, Beckenhurst Press, BP1485, \$2.10 (M).

This is a setting of an 1854 American folk hymn, which begins with an unaccompanied verse in four parts that merges into a fast and rhythmic keyboard background. The choir sings mostly in unison, which alternates with verse endings in four parts. The keyboard accompaniment becomes more intense for the final verse, which has several divisi. Great fun that singers and congregation will love.

I Sing a Song of the Saints of God, Carlyle Sharpe. SA and piano, E. C. Schirmer, 8184, \$2.25 (M).

This sensitive work seems to place emphasis on the piano part, which has a flowing background for the voices. They sing the first two verses in unison before the last verse, which is a true SA. The choral writing is very easy.

The Patron's Litany, Lynn Trapp. SATB, assembly, piano, organ, and guitar with C instrument, GIA Publications, G-8506, \$2.00 (E).

Useful for any saint's feast day or All Saints' Day, this processional also offers numerous performance possibilities, such as not using the keyboard instruments or either of the extra instruments, even though their music is included. The opening four-part section is repeated in each of the five verses sung by a cantor or a group of soloists. Very easy music for everyone.

Thanksgiving

In Christ We Come to Offer Thanks, Thomas Keesecker. SATB, congregation, and organ with optional trumpet, MorningStar Music Publishers, MSM-50-9814, \$1.70 (M-).

The congregational and optional trumpet parts are available as free downloads at www.morningstarmusic.com. There are five verses with the first two in unison. The organ accompaniment, on two staves, has easy music and allows some unaccompanied singing. This work would be useful for a Sunday or evening Thanksgiving service and has a recurring, memorable melody.

Now Thank We All Our God (Nun danket alle Gott), Johann Pachelbel. SATB and keyboard, GIA Publications, G-7476, \$2.25 (M).

For many this is the standard literature for Thanksgiving; Pachelbel

uses fragments of the chorale as melodic material for the contrapuntal background resulting in interesting parts for all three lower voices. The keyboard doubles all the voice lines in this Austin C. Lovelace arrangement. Highly recommended.

Thanks Be to God, Allen Pote. SATB, piano, and optional oboe, Hope Publishing Company, C 5881, \$2.25 (M+).

Popular sacred choral composer Allen Pote has created another very useful setting. Using a text by Fred Pratt Green, this is a mixture of unison and four-part singing that is not difficult, yet strongly emphasizes the message.

The keyboard part, as in most of Pote's settings, is varied and interesting, with a combination of arpeggios contrasted with bold block chords, which emphasize the text of the title. The oboe, whose part is found on the back cover, plays during most of the piece.

Come, Ye Thankful People, Come, Joel Raney. SATB and organ with piano with 3–6 octaves handbells, Hope Publishing Company, C 5723, \$2.10 (M-).

Subtitled "Thanksgiving Introit," this spirited five-page work boldly states the traditional George Elvey tune (ST. GEORGE'S WINDSOR). The handbell parts are on the back cover but do not appear in the choral score. The organ accompaniment is on three staves and plays throughout, with contrasting music in the piano part. After a fast instrumental introduction, the tempo changes to "grandioso" for the remainder of the work. The choir has some divisi and unison sections. Most of the setting is very loud. Certain to set the right mood for a Thanksgiving service.

Book Reviews

Orgeln aus dem Seitzental: 50 Jahre Orgelbauwerkstatt Johannes Rohlf, by Johannes Rohlf. Berlin: Pape Verlag, 2014. ISBN 978-3921140-97-0; 148 pages, softbound, large format, 155 illustrations; €26, www.pape-verlag.de.

"Organs from the Seitz Valley: 50 Years of the Organbuilding Shop Johannes Rohlf" (as the book's title might run in English) is Johannes Rohlf's own glossy *festschrift*, published by Pape Verlag on the occasion of his firm's fiftieth year of crafting fine organs according to classic principles. In effect, the book is an extravagant company brochure and is indeed listed as "unsere neue Firmenbrochure" on the website of Orgelbau Rohlf, www.orgelbau-rohlf.de.

Rohlf trained with Eule in Bautzen (in the GDR) in the 1950s and then worked with Rieger and others before establishing his own shop in Ostfildern-Ruit near Stuttgart in 1964, which he moved to a bucolic setting 50 kilometers to the west near the town of Calw in the northern Black Forest in 1986. Rohlf organs total nearly 200 in number, including many one-manual positives (most of these appearing only in the opus list at the end of the book), numerous two-manual instruments of twenty stops or so, and about a half dozen three-manual ones of thirty ranks or more. Most have found homes in Germany, but two are in Spain, one is in France, one in Japan, one in Austria (Vienna), and two in Switzerland (Basel).

The soft-covered folio-sized book presents a selection of 61 of the 133 organs produced since the company's 1986 move. The majority of these are accorded glorious full-page color photographs, with their specifications

elegantly printed on the facing page along with smaller, equally fine photographs of special details. Stoplists include metal content by rank or type of wood used.

The Rohlf firm may call this book a brochure, but for the student of organ prospects and organ cases, it is a visual feast well worth its price. One need not be a reader of German to enjoy it fully; every one of its 147 pages invites the eye to luxuriate in the visual details of yet another thoughtfully conceived and exquisitely executed pipe organ, each so very different in appearance from the last. The premium quality of the book's paper, graphics, and printing makes this a wonderful gift for any organ enthusiast, a treasure to relax with for hours and to return to again and again.

—*Anton Warde*
Cape Elizabeth, Maine

New Recordings

Douglas Cleveland plays Rockefeller Chapel. Douglas Cleveland, organist. Loft Recordings LRCD-1118, www.gothic-catalog.com.

This latest recording by Douglas Cleveland is the first to feature the magnificently renovated and improved organ at the University of Chicago's Rockefeller Memorial Chapel. The organ, originally built by the Skinner Organ Company of Boston in 1928 as Opus 634, has been renovated and enlarged by the Schantz Organ Company, which completed the work in 2008. The company's vice-president and tonal director, Jeffrey Dexter, provides a concise history of the instrument, as well as the changes made to it and the chapel as part of the organ project, in the disc's booklet. Cleveland's musical selections exploit the various colors of this large four-manual instrument with works by Percy Fletcher, Louis Vierne, Pamela Decker, and David Briggs.

Fletcher's *Festival Toccata*, composed in 1915, may be his best-known organ work. Fletcher made his living as a music director in the London theatres, and as a composer focused on writing ballads and songs. He also received commissions for brass band music, which may have been the inspiration for works by such composers as Gustav Holst and Ralph Vaughan Williams. One hears numerous fanfares within this toccata that suggest the spirit of a brass ensemble. The piece features the new Randel State Trumpet, named in homage to the University of Chicago's former president, Don Randel (editor of the *New Harvard Dictionary of Music*), honoring his commitment to this project. Full of alternating chords and rapid arpeggiations, the toccata bubbles with energy and excitement, and Cleveland brings this festive spirit to his performance.

The *Pièces de Fantaisie*, op. 53, comprise the second set of a four-suite collection by French organist-composer Louis Vierne (1870–1937). Originally written for his concert tour of the United States, designed to help Vierne raise funds for the failing organ in his beloved *tribune* of Notre-Dame-de-Paris, the pieces in this second suite are dedicated to six American organists. (Oddly, Vierne played only the *Première Suite* during his extensive American tour.) Like his earlier collection, *Pièces en style libre*, op. 31, these twenty-four pieces make use of all major and minor keys, in the tradition of Bach and Chopin, and express a wide variety of moods. These works also allow the organist to explore the vast resources of the symphonic organ. The opening *Lamento*, marked by the complex chromatic harmonic language

that was a staple of Vierne's middle and late compositional styles, is followed by the *Sicilienne*, a gentle dance, featuring the Orchestral Oboe. The *Hymne au Soleil* makes extensive use of dotted rhythms, recalling the opening section of a Baroque French overture. The subsequent *Feux Follets* is a light and fanciful scherzo that flits about the keyboard, presenting the Vox Humana in the middle section. All of Vierne's melodic lyricism comes to the fore in the sumptuous *Clair de Lune*, whose opening melody employs the beautiful 8' Flute on the Great Organ, and the suite closes with the sizzling *Toccata*, an energetic tour de force for the organist. Cleveland's technical mastery and musicianship make the lyrical moments truly sing while the more fiery passages exude drama, energy, and passion.

In addition to works from the established repertoire, Cleveland presents two new works: the world premiere of Pamela Decker's haunting *Jesu, dulcis memoria* (2010), which is dedicated to Cleveland, and David Briggs's fiendishly difficult *Four Concert Etudes* (2006), which were commissioned by Cleveland and premiered by him. Decker's work takes the form of a prelude and fugue using the title Gregorian chant as its theme. Gentle and lyrical, as suggested by the title, the work makes use of Decker's synthetic modes and her complex and colorful harmonic vocabulary, initially heard on the Swell strings contrasted with the Great flute stops. The fugue begins gently but builds in intensity and concludes with a brilliant toccata.

The virtuosic writing of the Briggs etudes recalls those written by Jeanne

Demessieux as well as the personal harmonic language of Pierre Cochereau, many of whose improvisations Briggs has transcribed. These intricate pieces require both impeccable technique and musicianship to bring them to life, and Cleveland does not disappoint. The four etudes include rapid octave passages in the pedals (*Octaves*), alternating chords in the manuals (*Accordes alternées*), double-pedal playing in the lyrical *Sarabande*, and rapid-fire thirds in the concluding toccata (*Tierces*). These pieces should become part of the concert repertoire, as they synthesize masterful craftsmanship and dazzling virtuosity. This recording amply demonstrates Cleveland's prize-winning skills and thoroughly justifies his international reputation.

—Steven Young
Bridgewater State University

New Organ Music

Girolamo Frescobaldi: Organ and Keyboard Works, Volume II—Capricci, edited by Christopher Stemberge. Bärenreiter BA 8413, €49.95; www.baerenreiter.com.

This volume is the fourth to appear in the new edition by Christopher Stemberge (and for earlier volumes with Kenneth Gilbert) that will present in a chronological order the complete keyboard works that Frescobaldi published during his lifetime, together with a selection of instrumental canzonas and manuscripts (but excluding the canzonas published by Vicenti in 1645).

The introduction presents full information about the appearance of the term *capriccio* in previous music prints in Italy from 1564 onwards (Vincenzo

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The Shrine of the Miraculous Medal

The Shrine of the Miraculous Medal in Philadelphia, PA, had patiently dealt with lingering issues of their aging 56 rank pipe organ. Faced with the prospect of an immense rebuild cost, the Shrine's Central Association investigated other solutions. Mr. Carl Gedeik, the Shrine's principal organist, informed the Rector, Father Carl Pieber, of the tremendous improvement a new Allen organ had made at a neighboring parish to which he is also the Music Director/Organist. The decision was made, and a large comprehensive Four-Manual Quantum™/Custom Allen digital organ was built and installed in the world-renowned Shrine. This instrument features a floating String Division, as well as a rear-speaking solo Trumpet and Great Antiphonal.

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Carl Gedeik, Organist, The Shrine of the Miraculous Medal

photograph by Dennis Gratton

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Ruffo's *Capricci in musica a tre voci* . . .). It also deals with the possible impact of the Neapolitan composers for keyboard, including the prints by Trabaci in 1603 and 1615, and manuscript pieces by de Macque, in which context the importance of Frescobaldi's volume is carefully assessed and the novelty of this collection and its relationship to his earlier publications is discussed, along with a detailed appraisal of each piece in this volume.

The section on interpretation contains helpful comments on notation. These include the somewhat imprecise triple-time descriptions provided by the composer himself (a table gives the occurrences of triple time with the original time signatures), along with suggestions on instruments and tuning. A chromatic keyboard with the range of E to A2 will suffice, but there are places where the low E would have been played on a short-octave instrument (i.e., on the G# key), and the player must decide how best to adjust this when performing on modern instruments with a complete chromatic compass. A translation of the composer's preface offers further useful advice and is required reading.

This volume contains the 12 pieces included in the print of 1624; interestingly, No. 7, *sopra l'Aria 'Or che noi rimena'*, was omitted in the reprints of 1626, 1628, and 1642 (which also contained the volumes of *Ricercars* and *Canzoni* of 1615). Most are composed as a sequence of between 7–10 sections of variable length and in contrasting meters, but the player is permitted to shorten the piece at will. Frescobaldi states in his preface that he realizes the comparative difficulty of this style and laments that reading from score is falling out of fashion.

The volume opens with two examples on the hexachord, No. 1 on the ascending, No. 2 on the descending, starting on *la*, but the final note *ut* is wittily altered to G#. No. 3 is based on the call of the cuckoo, the treble part throughout the piece consisting only of the falling third D–B, and may well be the earliest instrumental piece featuring what was to become such a popular motif (inspiring later seventeenth-century composers such as Kerll and Pasquini, right up to Daquin). No. 4 is based on a theme from Josquin, the *Missa La, sol, fa, re, mi*, which had been used previously by several composers of both keyboard and ensemble pieces. As with Nos. 1 and 2, this figure appears in each voice in various rhythmic transformations here (up to 25 times) in combination with a plethora of contrapuntal ideas.

Nos. 5 and 6 are based on *la Bassa Fiammenga* and *la Spagnoletta* respectively, both originally dance tunes. No. 7, *Sopra l'Aria 'Or che noi rimena' in partite*, consists—uniquely in this collection of pieces—of variations, albeit with contrapuntal writing. A change of figuration and also of time signature, from the opening triple time to quadruple time, occurs in the middle of each *partite*. Nos. 8 and 9 stand apart even more and have just the one section, and dealing with theoretical problems, No. 8 is titled *Cromatico, di Ligature al contrario*, with dissonances being resolved upwards instead of the customarily accepted downwards. No. 9 is an example of the *durezza*, or dissonance through suspension and its resolution. These two pieces contain some extreme dissonances and raise the genre well above those of contemporaries.

No. 10 presents a challenge to the performer by being an *Obligo di cantare la Quinta parte senza toccarla*. The part to be sung is shown in whole notes, is not subject to rhythmic change, and

its appearance—15 times—is marked in the score. No. 11, *sopra un Sogetto*, is based on a more lively theme than the preceding abstract themes utilized, with eighth notes prominent, and No. 12 is based on *l'Aria di Rugiero*, clearly a particular favorite of the composer, given its appearance as a set of variations in the *First Book of Toccatas* and also in the *Aggiunta* of 1637 to the *Second Book of Toccatas*. Each of the four phrases of the bass is used as a *soggetto*, and over half of the ten sections use more than one *soggetto* simultaneously.

An appendix includes the setting of *La, Sol, Fa, Re, Mi* by Vincenzo Ruffo and a version in score of the eighth *Capriccio*. The critical commentary discusses the sources, including the Turin organ tablature, and the editorial policy points out the extent of the editors' intervention, as the original contained no beaming of eighth notes or sixteenth notes. The editorial conventions applied throughout the series are also in force here regarding accidentals and whether naturals may admit of inflection; more than one solution is frequently possible. There are full listings of readings and places where there have been editorial amendments; those variants in the Turin Tablatures are particularly interesting. Appendix A gives a list of handwritten corrections in each of the first editions consulted, and Appendix B suggests obvious uncorrected printing errors. Four pages of facsimiles make interesting reading as well.

The quality of printing is excellent, and the very careful layout ensures that page turns are manageable by the player. These intricate pieces will require care where the parts cross, but the quality of the music makes such labors well worthwhile. It is primarily through playing and immersing oneself in this wonderful music that one becomes more adept at solving the problems posed in the score, and these demanding but inventive pieces deserve to be far more frequently included in recitals.

Handel: Water Music, Music for the Royal Fireworks, arranged and edited by Siegbert Rampe. Bärenreiter BA 9254, €34.95; www.baerenreiter.com.

This volume contains the three suites known as the *Water Musick* (HWV 348–50) and the *Musick for the Royal Fireworks* (HWV 351). These have been among Handel's most popular works, with arrangements for keyboard and also for solo instrument plus basso continuo appearing during the composer's lifetime to enable a recreation in a domestic setting without the extensive forces that performed the original versions. Arrangements of these pieces published in the eighteenth century by Walsh and later by Wright were followed by countless others up to the present day.

The three suites of pieces known as *Water Musick*, composed originally for performance in 1717, comprise ten pieces in F, five in D, and seven in G. These were almost all set by the eminent violinist Francesco Geminiani, whose harpsichord skills were clearly subservient to his prowess on the violin; the volume was published by Walsh in 1743.

The opening *Suite I in F* is by far the longest with ten movements, of which the final one is here arranged by Siegbert Rampe from the original material since it does not feature in Geminiani's arrangements. The opening *Overture* was also included in volumes of the collected overtures published over a period by Walsh, followed by an *Adagio e Staccato* in triple time, after which an *Allegro for Corno and Violini* is followed by an *Adagio* in

the relative minor and a repeat of the *Allegro*. Rampe has provided a complete arrangement of the *Adagio*, which he has retitled *Andante*. An untitled triple-time movement with an opening in binary form leading into a section in the relative minor that closes in its dominant is marked *Da Capo*. The next movement is the well-known *Air* in F, here followed by Handel's own arrangement for keyboard (HWV 464), followed by a *Minuet* with its trio in the tonic minor. The suite concludes in Geminiani's arrangement with a *Bourrée* and *Hornpipe*, to which Siegbert Rampe has added a 67-measure movement from the manuscripts.

The shorter *Suite II in D* opens with an *Allegro*, with a three-bar transitional *Adagio* from the manuscript sources, followed by the well-known *Hornpipe*, untitled in the original, with its markings for horns and violins inserted. A binary-form *Minuet* and ternary-form *Lentement* are followed by a binary-form *Bourrée* (untitled in original), which closes the suite.

The *Suite III in G* opens with an untitled movement in triple time, followed by two Rigaudons, the first in the tonic major, the second in the minor, two Minuets, both in the tonic minor, the first in binary, the second in ternary form, and closes with two Giges, the first in the tonic minor, the second in the major, for which Siegbert Rampe has provided a complete arrangement.

The *Musick for the Royal Fireworks*, comprising six pieces in D major and minor, was first performed in 1749 and published later that year by Walsh, arranged anonymously for the German flute, violin, or harpsichord. That volume contained 11 transcriptions on 21 pages, of which only the first seven pages belong to this suite; the remainder of the volume was filled with marches from various oratorios (pp. 8–11), the Coronation Anthem *Zadok the Priest* (pp. 12–15), and two unidentified airs (pp. 16–21). This modern edition contains only the pieces belonging to the *Royal Fireworks*, opening with the lengthy *Overture*, followed by pieces in binary form including a *Bouree* [*sic*], a *Largo alla Siciliana* known as "La Paix," an *Allegro* known as "La Rejouissance," and two Menuets, the first in the tonic minor, the second in the major.

The introduction gives comprehensive information about the original performance of both sets of pieces, with much information from contemporary sources, and is well worth reading. The printing is clear, with editorial additions and suggestions, including complete movements, being clearly distinguished through use of a smaller font. This volume offers all of the music associated with these two perennially popular sets within one cover and should be a welcome alternative to those seeking a closer arrangement of the original than many of the greatly inflated arrangements from the late nineteenth and twentieth centuries. The inclusion of the separate parts for the *Musick for the Royal Fireworks* will enable a wider range of performance options within both home and church.

—John Collins
Sussex, England

Partita on a Somerset Carol, op. 45a, Francis Jackson. Banks Music Publications 14073, £5.95, www.banks-musicpublications.co.uk.

Christmas-themed organ music by a significant composer like Francis Jackson (b. 1917) is always a welcome addition to the repertoire. The near-centenarian succeeded his teacher Edward Bairstow as master of music at York Minster in 1945, and over the next 37 years achieved

international acclaim as both a recitalist and composer. He retired from York in 1982 to devote more time to composing. He has been prolific in that capacity, producing four organ sonatas, a concerto, and many smaller works, in addition to a large amount of choral music. *Partita on a Somerset Carol*, only recently published, was actually written in 1975 for a carol concert in the Chapter House of York Minster. According to a note in the score, it was premiered there by the composer on a modest one-manual organ with only one independent pedal stop. The work was recorded in 2007 by Simon Nieminski on the organ of St. Mary's Cathedral, Edinburgh (Lammas Records 127D), and seems to have been slightly revised for publication.

Prospective performers should be sure to note that the carol in question is not *the SOMERSET CAROL* ("Come All You Worthy Gentlemen"), but rather the lesser-known *SOMERSET WASSAIL* (*Oxford Book of Carols*, no. 32). The long-breathed E-major melody is presented in a straightforward three-part harmonization before being subjected to nine variations, the virtuosity of which belies the work's humble origins.

The first variation presents the unadorned melody in the left hand against sequential counterpoint in the right, supported by longer pedal tones. Variation two is essentially a bicinium characterized by homorhythmic, and generally dissonant, counterpoint, with the melody outlined in the higher voice. The third variation, marked "deciso e brusco" is aggressive and heavily syncopated. The theme is barely present, being only hinted at by some of the motives in the running triplets of the right hand.

The string stops (one of the few specific registration instructions) are introduced in the next variation, which contains several challenging three-against-four cross rhythms. The melody is paraphrased and passed between the soprano and alto voices. The mostly dormant pedal is finally given the spotlight in variation five, for pedal alone. Several moments in the variation seem to recall Bach's G-minor fugue, BWV 542/2, with similar rhythms and roughly analogous melodic contours. Apart from specific allusions, the figuration is quite Baroque in character, being mostly suited to alternate toe pedaling, even with the pervasive chromaticism.

Variation six is a canon at the octave between the right hand and pedal, accompanied by disjunct eighth-note counterpoint. A "scherzando" follows, with the melody paraphrased at different pitch levels throughout. Variation eight is a clearer allusion to a Baroque work—in this case, the opening sinfonia of Handel's *Messiah*. Marked "quasi overture francese," the variation follows the two-part arrangement of its model, with a slow, over-dotted opening giving way to a sprightly fugue. Jackson even sets the variation in the same key (E minor). The final variation brings the expected toccata, with the theme presented in long notes in the pedal and paraphrased in the manuals. As elsewhere in the piece, the keys of E major and C major are frequently juxtaposed.

The suitability of the work for worship services is a bit of a question. While rarely aggressively dissonant, Jackson's often polytonal and always highly chromatic sensibilities may well be beyond the typical pew-sitter in all but the most sophisticated congregations. Additionally, the overall difficulty renders it inaccessible to less-virtuosic players. Arguing in the work's favor is its adaptability. Registrations are loosely prescribed and could be successfully rendered on any instrument

of average size. Many of the variations also present the theme fairly clearly, which may help to overcome any reticence to the harmonic language. The set would certainly be a worthy addition to somewhat predictable Christmas-themed recitals, and could well stand in for Dupré's ubiquitous variations in certain venues. The printing is clear and generously sized, although it seems little attention was given to the placement of page turns. Also regrettably absent is any information on the work's illustrious composer.

Five Sketches on Helmsley, Philip Moore. Banks Music Publications 14072, £5.50, www.banksmusicpublications.co.uk.

Philip Moore (b. 1943) succeeded Francis Jackson as organist and master of music at York Minster in 1983 and served in that capacity until 2008. In addition to a large catalog of choral music, Moore's organ works include a sonata and sets of hymn-tune preludes. *Five Sketches on Helmsley* seems to have been written before the mid-1990s, as it was recorded by Jeremy Filsell on the 1997 compact disc *20th Century Cathedral Music* (Guild GMCD 7129), but was published only in 2013. Due to its modernist character and technical difficulty, the work is probably best suited to concerts, although those wishing to program it in a liturgical setting should note that it is in A major, whereas nearly all American hymnals set HELMSLEY ("Lo! he comes, with clouds descending") in G major. The hymn is pitched at A in the venerable *Hymns Ancient and Modern*, mainly used in Anglican churches throughout the twentieth century.

Each of the five sketches explores a different texture and, although there are only a handful of general registration

indications, the character of each leaves little doubt as to the intended timbre. The majestic opening variation combines elements of the first and third phrases of the tune. The characteristic opening phrase is set in mixed meter with aggressively dissonant harmonies that often highlight the tritone. The more subdued middle section is a gloss on the neighbor-note motive that begins the third phrase ("Alleluia"). The opening theme returns to close the movement, which cadences in the subdominant. The second sketch presents the melody more completely and more obviously, as an unadorned pedal theme. The manuals accompany with a mirror canon, which eventually gives way to more chordal writing. The third sketch is clearly intended as a scherzo and seems to recall similar works by Vierne, Dupré, and Duruflé, without specifically referencing any. The tune is well hidden—in inversion and fragmented in the right hand—and the tritone is again the predominant interval. Also reminiscent of Dupré is the fourth sketch: a slower, simpler, more lyrical affair based on the last phrase of the hymn. Set in the minor mode with quietly undulating accompaniment, the outer sections present the final phrase in retrograde and in sequence, with the bold melodic seventh given particular attention. The central major section is a more straightforward harmonization of the opening phrase. The work concludes with a brief toccata that presents the heavily syncopated melody in the highest voice, largely in its original form. Of all the sketches, this and the preceding one seem to have the most potential for liturgical use.

The edition is reasonably priced and cleanly and clearly printed. Unfortunately lacking is any biographical information or background of the work.

Registration and dynamic markings are also somewhat sparse, but can be surmised to a general degree.

—David Crean
Wittenberg University

New Handbell Music

Reproducible Rings III, arranged for 2–3 octaves of handbells by Lloyd Larson, Agape (a division of Hope Publishing Company), Code No. 2778, \$49.95, Level 2 (E+–M).

Here is an accessible set of hymn settings arranged with the volunteer ringer in mind. Engaging settings of eight familiar carols and hymn tunes bring great appeal to both ringers and listeners. Buy one book and copy all the music for use by your choir.

Now Thank We All Our God, arranged for 3–5 octaves of handbells and piano by Lloyd Larson, Code No. 2776, \$4.95, Agape (a division of Hope Publishing Company), Level 2 (M–).

This festive combination of handbells and piano provides a fresh arrangement on the well known hymntune NUN DAN-KET ALLE GOTT. The bell part is very accessible, and the piano part is a colorful addition. Ideal for worship or concert. Director/piano score, 2776D, \$8.95.

Easy to Ring, Praise, and Worship VIII, compiled and arranged for 3–5 octaves of handbells or handchimes by Peggy Bettcher, Code No. 2763, \$14.95, Agape (a division of Hope Publishing Company), Level 1–2 (E–M–).

Ten of today's most popular praise songs are included in this compilation written especially for beginning handbell choirs as well as more advanced choirs

looking for creative shorter arrangements that can be quickly learned. Titles include: *Cornerstone, Forever Reign, Oceans, 10,000 Reasons, The Stand, One Thing Remains*, and more.

When in Our Music God Is Glorified, arranged for 3, 4, 5, 6, or 7 octaves of handbells with optional organ, brass quintet, timpani, SATB choir, and congregation by Cathy Moklebust, Choristers Guild, CGB712, \$4.50, Level 2+ (M).

This festive arrangement has a lot of possibilities—using just the handbells or pulling out all the stops involving everyone, instrumentalists and singers. The piece is very accessible, mostly quarter and eighth note chords, ringing out that wonderful tune and text, ENGELBERG, by Charles Villiers Stanford. There are separate scores available for all of the musical forces involved.

Air in D (from *Orchestral Suite No. 3*) by Johann Sebastian Bach, arranged for 3, 4, 5, or 6 octaves of handbells and 3 or 4 octaves of handchimes with optional C instrument, by William H. Mathis, Choristers Guild, CGB854, \$4.50, Level 3 (M).

This familiar, lyrical melody by Bach is given several performance options. First, one five-octave ensemble dividing ringers between the melodic handbell line, the handchime part, and the malleted bass line. Second, combined handbell and handchime choirs. Third, a solo instrument may play the melodic line (substituting for or doubling the bells) in either of the above options. The part for the C instrument is included on the last page.

—Leon Nelson
Vernon Hills, Illinois

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In the wind...

When I was a kid . . .

KLH and WCRB

I grew up in the rectory of the Parish of the Epiphany in Winchester, Massachusetts, where my father was rector. Prominent on the shelves on the living room wall nearest the street was a KLH Model 24 “Hi-fi” and a collection of LPs. Dad wrote his sermons in the living room on Saturday nights using a typewriter set up on a card table facing the speakers of the KLH, listening to the live broadcast of the Boston Symphony Orchestra (BSO) on classical radio station WCRB. It was well understood that one entered that room on pain of death.

Once, a thief broke into the house, and the KLH was among the missing items. The police recovered a cache of stuff they thought might be ours, and asked my mother over the phone for details that would help identify it. She remembered that there was a Joan Sutherland recording on the turntable, and that turned the trick. The cache was returned with the record intact. Dame Joan saved the day.

WCRB was, and still is, the classical music radio station in Boston. When I was a kid, it was at 1330 AM and 102.5 FM (like so many things, those numbers have changed). The AM side was important because the Ford Falcon only had an AM radio. The theme music for WCRB’s afternoon rush-hour program, *Drive Time*, was the last movement of Handel’s *Organ Concerto*, op. 7, no. 6 (B-flat major), in a recording featuring Pierre Cochereau with a big orchestra. I thought his cadenzas were thrilling, but later realized they were “of a period,” romantic and virtuosic, *un-Handelian*. We heard that piece pretty much every day, singing along, and carrying the earworm through supper. WCRB was such a part of our family life that I played that concerto on my senior recital at Oberlin as a gift to my parents. I used a three-stop Flentrop chamber organ on the stage of Warner Concert Hall joined by a string quartet of friends and wrote my own cadenzas—a decidedly un-Cochereau-esque performance.

Richard L. Kaye was the manager of WCRB, and ultimately the chairman of its board of directors. He hosted a program called *WCRB Saturday Night*, which came on after the BSO concert, in which he presented humorous takes on classical music and introduced the Boston audience to British comedy. It was at his hands that I learned of the King’s Singers, Florence Foster Jenkins, the “Bricklayer” letter (www.lectlaw.com/files/fun28.htm), and heaps of other hilarity. Allan Sherman (“Hello Muddah, Hello Fadduh...”) was a favorite, and Monty Python a staple.

Mr. Kaye’s greatest contributions were marathon fundraisers for the BSO. Each year WCRB would devote an entire weekend to the effort, featuring interviews with orchestra members and giving the audience the chance to make pledges in return for prizes, very much a model for the now ubiquitous NPR fundraisers. One tee-shirt bore the phrase, “Beethoven Lives: 1770–1827.” I’m guessing that was Beethoven’s bicentennial year. There were contests for musical limericks and puns, with symphony tickets as prizes. One of my entries as a 16-year-old was “Of Korsakov only between movements.” I didn’t win. I’ve read that Richard L. Kaye was responsible for raising more than \$3,000,000 for the BSO—in 1974 dollars.

Vinyl

My parents’ collection of recordings included lots of the favorite classical symphonies, and Dad subscribed to the Musical Heritage Society, a mail-order record company with a “disc of the month” club. Two or three randomly selected discs would arrive in the mail each month. They were heavy on the baroque, which was fine with me, but I remember one in particular that featured the late McNeil Robinson and the choir of the Church of St. Mary the Virgin at Times Square in New York City. While I don’t remember the programming, I do remember that Neil improvised on that smashing Aeolian-Skinner organ between choral pieces. As a young pup of an organist, I was in the thrall of the sound of that organ and of the very idea that someone would create a piece of music out of thin air like that.

In those days, Gerre Hancock was organist at Christ Church (Episcopal, now Christ Church Cathedral) in Cincinnati. That was dad’s home parish, and he had gotten his hands on a couple LPs of “Uncle Gerre” leading the church’s annual Boar’s Head Festival. The “Title Song” was the *Boar’s Head Carol*, with organ improvisations between verses, and again, I was thrilled with the sound, the concept, and the power of that music. I feel lucky to have grown up to know both of those organists, and you can bet I told them both about how their recordings helped inspire my career.

Organs I knew

Ernest Skinner’s Opus 128—that’s an early one. It was built in 1905, the year that Robert Hope-Jones joined the Skinner Organ Company as vice-president, and it was in our home church. It was the first organ I played, and I thought it was pretty great. But from the beginning of my “organ awareness,” I knew it was in poor condition. It made all sorts



KLH Model 24 stereo (photo courtesy Burchard Galleries)

of strange groaning and dying sounds, it had heaps of dead notes, and it ciphred.

I have a vivid memory of the organist leaving the bench during a service, crossing the chancel (bowing to the altar), fetching a ladder, crossing the chancel (bowing to the altar), setting the ladder, and climbing to the chamber to pull a pipe, quelling the cipher, still wearing his black cassock—then repeating the solemn farce in reverse to return the ladder to its hook. Looking back on that, I’m sure he was delighted to stage that piece of theater. The Skinner was replaced by a two-manual tracker organ by C. B. Fisk (Opus 65) a few years later (www.cbfsk.com/instruments/opus_65).

As a treble chorister, I was itching to take organ lessons. Dad was adjunct professor of homiletics at the Episcopal Theological School (now Episcopal Divinity School) in Cambridge, Massachusetts, and he arranged for me to have lessons with Alastair Cassels-Brown, professor of sacred music and chapel organist at the seminary, where the chapel organ had been built by Walter Holtkamp in 1956. That organ is just as old now as Skinner #128 was when I first played it. (Yikes!) It has electro-pneumatic action, a slider chest for the Great, and a Ruckpositiv, unusual for American organs at that time. Melville Smith was the organist when the Holtkamp was installed—he was also director of the nearby Longy School of Music. A young Charles Fisk was Holtkamp’s apprentice, E. Power Biggs lived in the neighborhood, and his disciple Daniel Pinkham was also around. They were all leaders of a great revolution in organ design and playing, and I love to imagine evening conversations in that little organ loft during the installation.

I rode my bicycle seven miles from home in Winchester to ETS for those organ lessons (*when I was a kid . . .*). When I drive those narrow busy roads today, I can hardly believe I survived then—in the days before helmets.

A couple years later, my lessons moved to the First Congregational Church in Winchester, home of a three-manual Fisk organ built in 1972 (www.cbfsk.com/instruments/opus_50).

John Skelton, a former student of Alastair, was the church’s organist, and he was my teacher through my graduation from high school in 1974. I was given practice privileges there, which was mighty convenient, as the church was just two blocks from our home.

George Bozeman was an organbuilder in the area, and his wife Pat was a member of the choir at the Parish of the Epiphany. George was one of several musicians in the area who encouraged my enthusiasm. He was organist of the First Congregational Church of neighboring Woburn, Massachusetts, which has a marvelous three-manual organ built in 1860 by E. & G. G. Hook (<http://database.organsociety.org/SingleOrganDetails.php?OrganID=8041>). He offered me the chance to serve as his assistant, covering for him when he was away on organbuilding trips. It was about an hour walk or fifteen-minute bike ride from home (*when I was a kid . . .*), and I loved playing and practicing on that grand instrument. There was a Dairy Queen along the route. The Woburn Unitarian Church was across the square, home to another large three-manual Hook—that’s the one that was relocated through the Organ Clearing House to the Church of the Holy Cross in Berlin, Germany—*Die Berliner Hook*.

William H. Clarke had been the organist of both those churches in Woburn through the 1860s and 1870s, oddly shuttling back and forth between the two. He was responsible for the installation of the organ in the Unitarian Church in 1870 and was the great and good friend of George P. Kinsley, the head voicer for E. & G. G. Hook. Sometime just after that, Clarke moved to Indianapolis to start his own organ building company, taking Kinsley with him. Among the few dozen organs he built was a ten-stop job for the Church of the New Jerusalem (Swedenborgian) in Yarmouthport, Massachusetts, where my parents bought a summer home in 1969. That church only operated in the summer, and I was

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Bozeman-Gibson organ at chapel in Squirrel Island, Maine

organist there for four summers. That was only a twenty-minute walk.

The First Congregational Church in Yarmouthport has a two-manual Hook & Hastings organ that I played on a lot, practicing in bare feet, and playing recitals once in a while. The pastor's name was Carlton Cassidy—we called him "Hopalong."

Biggsy

My father's teaching position at the seminary came with a parking space. Harvard Square, a favorite haunt of our family, was a couple blocks from there. I loved the record department at the Harvard Coop (now Barnes & Noble) and spent all the money I could spare. It seemed that every time I went there, E. Power Biggs had released another recording. I snapped them all up, racing back to the KLH for hours of listening. One of my favorites was Vivaldi's D-minor concerto as arranged for organ by J. S. Bach (BWV 596). Biggs recorded that, along with chorale preludes by Ernst Pepping, on the Schnitger organ in Zwolle, Holland. I played it on a recital in 1972—I was 16 and never did get those pesky descending thirds in the fugue—and have played it dozens of times since. The organ in Zwolle was built in 1721—it's 295 years old—and that contemporary music is just as viable there as Bach's, which was written when the organ was new. Thanks to E. Power Biggs, I learned as a teenager that the pipe organ is all about timelessness. (I can play those thirds now!)

MBTA Commuter Rail trains run from Winchester to North Station in Boston. From there it was easy to take the Green Line subway to Boylston Street where I loved hanging out at the Boston Music Company and Carl Fischer's, where George Kerr ran the organ music desk. He was a patient guide to an enthusiastic young musician on a tight budget, sharing stories of the famous musicians who came and went from his desk and offering me freebies—most of which I realized later was second-rate stuff he couldn't sell.

I bought Biggs's editions and collections from George, dutifully dating each purchase. On March 4, 1970, I bought *Festival Anthology for Organ* (\$3.00), and *Treasury of Early Organ Music* (\$3.50), and on December 27, 1970 (Christmas money?), I bought *A Treasury of Shorter Organ Classics* (\$2.00). Forty-six years later, they're still on my shelf, chock full of my youthful fingerings (whose hands were those?) and naïve observations. Over the decades I've played from those volumes countless times, I treasure their presence in my library, and I can hardly

express all I learned from Biggs through his publications and recordings.

I was surrounded by a group of organists who encouraged my interest in the organ, especially by taking me to concerts. I heard Anton Heiller and Fenner Douglass play the (first) Fisk organ at Harvard University, and thrill of all thrills, Biggs playing on "his" Flentrop organ at the Busch-Reisinger Museum (now Adolphus Busch Hall). One evening we heard him play all sorts of early music—Sweelinck, Bruhns, Buxtehude. At the conclusion of the published program, he sidled out from behind the Rugwerk and said to the delighted audience, "I'm happy to play another piece, but I've run out of baroque music!" (Baloney!) He gave us Charles Ives' *Variations on 'America.'* I had never heard anything so cool. I'm guessing that was early in 1972, because the older of my two copies of "The Ives" is dated April 2, 1972. I must have been on the train to Carl Fischer's the next weekend.

A favorite post-concert haunt of organists was The Wursthau (long gone) in Harvard Square, an old-fashioned, old-world place that served beer by the bucket and classic soggy German dishes by the greasy pound. I sat with groups of organists at big round tables after concerts, and I recall one evening when someone noticed there were nine people present who played for area churches that had organs built by C. B. Fisk, Inc.

A few years later, in the fall of my freshman year at Oberlin, the magnificent Flentrop organ in Warner Concert Hall was dedicated on St. Cecilia Day, capping a week-long festival of workshops, round-table discussions, and concerts. Biggs was there as participant and to receive an honorary degree, and a classmate and I were deputized to meet Mr. and Mrs. Biggs and show them around the Conservatory. He asked us to demonstrate the practice organs for him (his fingers had been ravaged by arthritis) and answered our questions patiently and generously, moments an eighteen-year-old would never forget. When we were finished, he asked if there was a place to get a beer. Oberlin was a dry town then, but my friend and I walked the mile to Johnnie's Carry-Out on the township border, and brought beer back to their room at the Oberlin Inn. I shared the story with my girlfriend Amy who was still back in Winchester finishing high school. She didn't believe me, so she went to a recording-signing event at the Harvard Coop, and asked Biggs if he knew me. "Oh yes, the bearded one." Hah! Told you.

The summer of 1976 (I was twenty) was my second stint working for

By John Bishop

Bozeman-Gibson & Company. That summer, the company moved from Lowell, Massachusetts, to Deerfield, New Hampshire, and my co-worker John Farmer (now an active organbuilder in North Carolina) and I installed a new one-manual organ in the chapel on Squirrel Island, just off Southport Island and Boothbay Harbor, Maine. The only way to reach the island was by ferry, a small privately operated thing like a lobster boat. We caused quite a spectacle carrying the organ parts from the rented truck down the dock to the ferry and stacking them among the other passengers. It took three trips. That was lovely foreshadowing, as Wendy and I have had a house in that area for fifteen years, and we often sail around Squirrel Island.

Before the trip to Squirrel, Farmer and I took the organ on a detour to Boston where we installed it in the crossing of the Cathedral of the Holy Cross in preparation for the 1976 American Guild of Organists national convention, where Barbara Bruns played a Handel Concerto with the Handel & Haydn Society Orchestra. I had my AGO convention debut that week as Farmer and I played the organbuilder parts in a piece for organist, organbuilders, and electronic tape by Martha Folts. We stood inside the Fisk organ at King's Chapel in Boston with the score on a music stand, slapping at square rails and rollerboards, stirring up a fine racket!

The highlight of the 1976 convention was "AGO Night at the Pops" at Symphony Hall with Arthur Fiedler, the Boston Pops, and E. Power Biggs. For one of his signature "Pops Extras," Fiedler addressed the thousands of organists present, inviting us to sing along with the "next number," and launching the



orchestra into the introduction of "Hallelujah" from Handel's *Messiah*. Lord, what a thrill. Biggs played a Rheinberger concerto with the orchestra in what I believe was his last public performance. He died on March 10, 1977.

§

I was lucky to come up playing a fleet of wonderful organs, both new and old. In those days, new organs were being sold like fried dough at the State Fair, and I was treated to more than a dozen dedication recitals during those years. I was fortunate to live in that area where so many talented people were doing so much interesting work in and around organs. They were generous to me with their time and interest in my development. I'm grateful to them all and have tried to pass on the torch in their names to young people I meet who are interested in the organ.

It's sobering to realize how many of those organs were new—some brand new—when I first knew them, and they're all over forty years old now. Their leather, like mine, is showing signs of age. ■

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Recording Notes III

Before my Frescobaldi recording sessions began, I found my thoughts drifting to the golf course, as they often do. For better or worse, we had scheduled the sessions for a time of year when being out on the golf course is at its nicest: early spring, not too hot or cold, no fear of snow or hurricanes. This is not just coincidence. That kind of weather is also best for location recording. Our venue is an old, modernized barn out in the country. It has thick walls—pretty good for keeping out noise and for keeping the climate stable, but not as perfect for either as an actual studio might be. It's nice to record at a time when we don't need heat or air conditioning—when, if we turn off the refrigerator in this barn to get rid of its noise, the items in it won't heat up too promptly, with a good chance there won't be thunder, and so on. But though it's nice to be recording then, it's also tempting *not* to be recording, not to be indoors.

So back to the golf course. It occurs to me that the concept of the “mulligan” has something to say about the recording process. For those who don't know, a mulligan is a shot that does something that the golfer doesn't like—gets the golf ball into a bad situation or causes the ball to be lost altogether—and that the player then decides not to count. It is a “do-over.” It is a violation of the formal rules, a form of cheating, strictly speaking. It is also a common informal practice and one that isn't necessarily unethical—isn't *really* cheating if you have agreed with anyone against whom you are playing that you will let one another do it. I have never allowed myself to take mulligans, not because I am temperamentally devoted to rules—which I am not—but because I find that a commitment to counting every shot helps me focus on my shot-making in the way that I want and strive to do. A little voice in my head telling me that if I don't like the shot I won't count it would undermine what I am trying to work on when I play golf.

So, with its theoretically endless possibilities for editing, is the recording process a cornucopia of mulligans? There's always a chance for a do-over. As I wrote back in June, editing is a defining characteristic of recording. Endless mulligans without penalty. Can I learn anything about performance during recording sessions and about the editing process from my feeling about mulligans or from thinking about what the differences are between those situations? The difference is this: that the legacy of any one trip through the golf course or through a particular hole is the awareness and then the memory of what happened. The legacy of the recording process is the artifact that results from it. If I try a certain golf shot a dozen times and lose the ball on the first eleven, only to finally get it right on the twelfth, then that story is the story of what happened, regardless of whether or not I call most of those shots mulligans and don't write the big number of strokes on my scorecard. If I try a passage in a piece that I am recording a dozen times and only get it the way I want it on the last of those times, then I have still fully succeeded in getting it the way I want it. No compromise, and no one needs to know how long it took! If I am afraid that on the golf course a willingness to take mulligans would make it hard for me to focus and concentrate the way I want, then in the recording studio, where repeated takes and editing possibilities are useful, good, and necessary, then I must be sure that the opportunity to try things over and over again doesn't also make me lose focus.

I will now turn to my daily notes.

Day 1

I am heading to a rural spot in Bucks County, Pennsylvania, about an hour from my house, where I will record ninety minutes or so of Frescobaldi keyboard music on a seventeenth-century Italian harpsichord. The venue is the same one where I recorded *The Art of the Fugue* in a version for two harpsichords with my colleague and former student George Hazelrigg several years ago. George is serving as recording engineer and producer for this project, and he will also help with the tuning and general care of the harpsichord during the sessions.

The instrument is in my car on this drive, and we will begin by getting it inside and setting everything up. Since this instrument is so old and utterly irreplaceable, I am glad it is not raining. It is out of the question to get any rain on this harpsichord, even at the cost of delaying the start of things. I am not saying that I need to be especially careful with this instrument on the grounds that it is particularly *fragile*. It really isn't: it is remarkably sturdy and stable. It's important that it not suffer any damage or stress.



Recording in progress

Moving the harpsichord inside goes very smoothly. Since we have used this space before, we have a sense of where it might be best acoustically and logistically to place the harpsichord. The process of setting up recording equipment and generally preparing the room—which is mostly about noise, turning off appliances, and so on—serves to give the instrument time to relax and get used to the room. This is a very stable harpsichord and doesn't seem to change at all from being driven about or from being placed in a new space. I'm not talking about tuning: every harpsichord is perpetually going out of tune and needing to be tuned, whether it is being moved or not.

Microphone placement: this is important, but until the day's work was over, I had no idea how important. To make a long story less long, it took the whole day. To start with, we placed the microphones that we had decided to use in a position that made sense. (I wanted the sound to be a bit less dry than the sound of *The Art of the Fugue* recording, so our starting point had the microphones a bit farther out from the instrument than what we had done in that session.) I played a bit, and we listened to the results. It sounded good, but maybe not quite exactly what we wanted. We moved the mics around, changing distance and angle, playing, listening, conferring. After a while the more professional recording-oriented ears in the room began to feel that what we felt lacking in these various samples was caused by an over-sensitivity of the microphones to a somewhat bass-heavy quality in the room. So we switched to a pair of microphones that we had earlier considered for the project, but initially decided against. We then spent another long while



Gavin Black, back in the studio



Detail of the keyboard of the instrument used for recording

placing them in many different ways. We even tried unconventional placements in which the mics were quite far apart or on different sides of the instrument.

This was all fascinating and fun. It gave me a chance to practice the same short passage over and over again and to get used to playing in that room. It also allowed the nervous side of my character to fantasize that this would actually go on forever, and that I would never have to buckle down to the business of playing and recording for real.

However, the most interesting thing was this: the instrument sounded really different depending on which microphones we used and how we placed them. One of the criteria that we used in trying to decide what was best was how much we thought that what we heard through the speakers with each attempt reminded us of what the instrument sounded like in person. (And I think that in the end we did a good job of that.) But it was made vivid to me that the recorded sound of an instrument is in part a construct, not an objective fact. This ties in with the set of questions about whether a recording is a document or “record” of something in the world outside that recording or an object of its own, an artistic artifact to be understood on its own terms. There is no *conflict* between these things philosophically for me with respect to this project in particular, since the authentic, accurate sound of this particular harpsichord is magnificent. I take it for granted that the more accurately we represent the sound, the better it is likely to come across artistically for most listeners. But it is quite telling to be reminded and to have it demonstrated so vividly that the sound as it comes across on the recording is something that we

have very purposefully constructed and taken quite a while to construct.

Day 2

This day I am thinking about the nature of the seclusion that I need to record. When I am teaching or writing, I can and do take breaks in which I interact with the world. In between lessons I will check my phone or, if there is enough time, go for a walk or do an errand, or whatever presents itself. If someone I know is present in another part of the church where the Princeton Early Keyboard Center studio is located, I might go chat. In between bursts of writing a column I will orient my computer to the outside world and check the news, my e-mail, or Facebook. These breaks recharge my concentration, and I never have any trouble shifting back from such things to the focus on teaching or on writing. For the recording project, however, I find that I want to feel sequestered or secluded. I want the hour of driving to the venue to feel like it is taking me away from all of the interactive electronics and even from interactions with people. I want to be heading towards a sort of cloister. I am not sure why this difference exists, but I feel it very vividly.

I have not brought my computer, and I find that I can detach myself enough from the world to restrict checking my phone to about twice during the seven-hour recording session. No one has called.

Today we are doing the pieces that I want to play on two 8' stops. This instrument has two 8s, like most Italian harpsichords. However, there is no working stop mechanism. In concert it is effectively impossible to change stops. Every time that I have used this instrument in live performance I have had to



decide in advance whether to use both 8s or only one of them for the whole event. For the recording we can remove and replace jacks between pieces. Of course for efficiency we don't want to do that more often than is necessary. So part of my preparation has been to decide in advance on the registration for each piece and to use that in determining recording order: 2x8' pieces first, then the pieces for one of the 8' stops, then the pieces for the other. This does misrepresent what the instrument can and can't do. It does not misrepresent what an instrument of this sort might possibly do, or what this instrument could be made to do if I were willing to alter it. This ties in with the questions about the documentary nature of a project like this.

I feel that I have done a medium-level job at best of relaxing while I play. I am trying too hard to get everything right: notes, ornaments, and interpretive gestures. I am letting a focus on those things cause me to tense up a bit. I think that this becomes less of a problem with successive takes of the same passage. Will the later takes indeed tend to sound the best? Will this slight tension also get better over the longer scale on successive days?

Day 3

On the way to the sessions today I am thinking about what to listen to in the car. Is there anything I can do with the car sound system that will get me to the barn in the right frame of mind to play? Probably not the radio (in keeping with the cloister idea). Music? What kind? Feeling unsure about that, I am trying the nothing solution, leaving the sound off and trying to hear my own music in my head.

I am thinking about a question that is of importance to the outcome of this whole project: the matter of evenness of voicing. Should every note feel and sound the same as to dynamics? It is a theory of mine that, especially with harpsichords that have a crisp and robust sound as this one does, a bit of unevenness in voicing is actually good, that it gives extra life and fluidity to the overall effect. It has to be kept within certain bounds: there is such a thing as too uneven. But I like more unevenness than some people would. I have definitely decided to treat the instrument this way for this project. (I did the voicing and regulation myself.) Essentially I voice the instrument to the point where all it needs is a final refinement. Then I don't do that refinement. How will that sound for the microphones? There certainly won't be time to make wholesale changes. That is the approach to which we are committed.

Day 4

Continuing about voicing: when I am going to play on the two 8' stops together I like to achieve the net sound and feel of each note with somewhat of a random difference in the balance of the two stops. That is, one note may be 55% one stop and 45% the other, another note may be 52%/48%, or exactly even. This creates a pleasing variety of color up and down the keyboard for the 2x8' sound. However, as we take the jacks of one 8' stop out to record on the other, I am reminded that for use alone that stop is a bit too uneven, even for me. So a small amount of voicing is needed. I have to be quite aware of getting back into the sequestered player mode once I have dealt with the voicing.

At one point today, April 21, 2016, George looks up from his computer and tells me that Prince has died. The world is there regardless of how sequestered I want to feel. The thought comes to me

that he is another person about whose work I will probably find out more now that he is gone than I knew while he was alive. (I certainly had no hostility towards his work. I just had never happened to get into it much.) And that puts me in a similar relationship to him that I am in perforce with the Baroque composers whose music I play.

Today I suspect that a couple of the pieces will work as single takes. However, that brings to mind an old question. It seems fine to me, normal, probably necessary, to use editing to lower the level of tension during sessions, so that any little glitch need not feel like an emergency. However, how should editing then be used to create the final result? If I have a take that went well and that I like, should I look for other takes that have even more effective versions of some passages and build up a sort of super-performance made up of the very best bits of different takes? Or should I just use editing to get around real problems, but fundamentally let performances be what they were on the day as much as possible? Is one of those better philosophically? Will one of them lead to a better finished product?

Day 5

We have had a lot of noise over the last few days, mostly airplanes. That, plus other issues like time spent tuning and the decision to do lots of takes—partly of necessity when things have gone wrong, partly for safety and to provide more choice—is going to lead us to leave out a couple of short pieces. My starting list was very long: much too long for a CD, and about 50% more music than I have recorded for any of my previous projects. The remaining music is still too much for a CD.

Today I feel noticeably more relaxed, better able to play as I would in a normal concert for which I felt well prepared. This has probably been sneaking up on me throughout the week. I am presumably noticing it because we are almost done. I would quite like to go back and re-do the rest of it with this feeling. Will pieces recorded today *sound* more relaxed?

Conclusion

There is no conclusion. That's all for now about this experience. I will edit the pieces over the summer, and we will see what sort of dissemination seems best. You

can find a couple of pieces (lightly edited, not necessarily identical to what I will consider the final release) at <https://www.youtube.com/watch?v=ELHjLVh1hIk>.

Next month I will return to the directly pedagogic!

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.

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The Five Organ Sonatas of Charles Villiers Stanford (1852–1924)

By Stephanie Burgoyne

Although much has been written about Sir Charles Villiers Stanford, it is still difficult to understand why (apart from his church music) so little of his output of over 200 compositions is often performed—in particular, his organ works, which include the *Six Occasional Preludes* (op. 182), *Three Preludes and Fugues* (op. 193), *Six Short Preludes and Postludes* (op. 101, op. 105) and his organ sonatas (opp. 149, 151–153, 159). A review of recordings and writings about his organ music revealed a need to further explore Stanford's five sonatas for organ. This article presents my own personal experience with them, in the hope of inspiring others to explore these neglected works.

Charles Stanford (Dublin 1852–London 1924) was born into a musical family. His father, a lawyer in Dublin, was an amateur cellist and a noted bass singer, good enough to be chosen to sing the title role in Mendelssohn's *Elijah* at its Irish premiere in 1847. His mother, an accomplished pianist, played the solo parts in concertos at various concerts in Dublin. Stanford's parents encouraged their son, providing instruction in violin, piano, organ, and composition. Nevertheless, they felt it beneficial that he pursue a university education as well, leading towards a degree in law. Yet Stanford not only pursued music study in Britain but early on started travelling to the Continent every year to further increase his musical knowledge. (It is worth noting, in view of his study in Leipzig and Berlin, that his interest for study in Germany might have originated with his early teachers, three of whom had been students of Ignaz Moscheles, a Bohemian pianist of German parents, who spent a number of years in Britain. Moscheles returned to Germany in 1846, to serve as professor of piano at the Leipzig Conservatory.)

Stanford studied with Karl Reinecke in Leipzig and Friedrich Keil in Berlin. He was appointed professor of composition at the Royal College of Music in London in 1883 and professor of music at Cambridge in 1887. As a teacher, conductor, and composer, he exerted a strong influence over future generations of composers and musicians. His former student Ralph Vaughan Williams is reported to have said that Stanford could adopt the technique of any composer he chose. Stanford is mostly recognized for his choral music, which includes several settings of the Magnificat and Nunc Dimittis, and a number of Communion services. He also composed works for solo voice, piano, and organ, as well as orchestral works, including seven symphonies and five Irish rhapsodies.

An examination of Stanford's organ sonatas reveals that he frequently utilizes many chorale-like phrases. Except for those melodies clearly identified and labeled by Stanford himself, I have decided not to identify any others.

Sonata No. 1 in F, op. 149

Dated May 1917, it is dedicated to "my old friend Alan Gray" (1855–1935); without subtitle.

I. Allegro molto moderato

The first movement, in common time, opens in F major and is in sonata form. It has some stylistic affinity with the organ sonatas of Josef Rheinberger (1839–1901), who in addition to the usual concluding fugue in most of his organ sonatas would also periodically include a fugal section in the first movement. The principal theme is a two-measure chorale-like phrase in quarter notes; it is restated once, with slight modification (Example 1). Part of this motive is then used for a number of measures, ending with a C-major chord. (The same two-measure theme returns in the final movement, giving this sonata a cyclical structure.)

Stanford then develops this material for thirty-three measures (with the addition of a "trumpet call" on another manual). The exposition section uses very soft dynamics while it serves as a modulating bridge, preparing for the second theme in the tonic minor. The second theme consists of a two-measure fugato subject in sixteenth notes ending in several quarter notes, with the countersubject entering before the subject is complete (Example 2). The opening sixteenth-note portion of the fugato subject continues to appear frequently in different voices, and there is interplay between it and the principal theme, with episodes based on both. Part of the countersubject in augmentation serves as preparation for the recapitulation (in which one can almost hear shades of Stanford's choral writing). A final restatement of part of the main and secondary themes signals the recapitulation proper, and with the inversion of the "secondary theme" adding further interest, the movement ends very quietly with an octave E-flat.

II. Tempo di Menuetto

The second movement, in A-flat major, is one of Stanford's most light-hearted movements for organ. The opening, shown in Example 3, features a dancelike motive in three-quarter time. This motive is stated sequentially twice and is extended by a two-measure eighth-note passage in tenths. Stanford then continues to develop both parts of the subject separately as well as combining them so that the main theme is never far away. The development section utilizes such techniques as inversion, imitation, and modulation. Duplet is changed to triplet motion and added to soprano, alto, and/or pedal parts in turn. After a number of repetitions of the main thematic material, the movement concludes quietly with a restatement of the opening motive.

III. Allegro maestoso

The third and final movement, in common time and in F minor, is an introduction and fugue (as one finds in many Rheinberger sonatas). The introduction

Example 1, *Organ Sonata No. 1 in F*, first movement, principal theme

Example 2, *Organ Sonata No. 1 in F*, first movement, second theme

Example 3, *Organ Sonata No. 1 in F*, second movement, opening measures

Example 4, *Organ Sonata No. 1 in F*, third movement, beginning of fugue

uses the same chorale-like phrase as the first movement. Whereas the first movement starts in F major and ends in F minor, this movement does the reverse (beginning with the bridge passage introducing the fugue subject).

In contrast to the first movement, where the quarter-note chorale-like phrase repeats a number of times without interruption, here each statement alternates with passage runs in triplets and sixteenths (some of which are derived from the countersubject of the first movement's fugato). After two solo reed additions, the section concludes with a modulation to F major that introduces the key for the fugue subject (which is related to the chorale by using the same three-note opening). The fugue begins with a fairly strict exposition, with a real answer and a "dotted rhythm" countersubject (Example 4). Parts of both themes then are used to create episodes. An imitative passage based on the opening quarter-note motive leads to the fugue's dotted-rhythm

countersubject over a final restatement of the fugue subject in augmentation in the pedal. The recapitulation is prepared for by a repeated appearance of the three-note opening motive and is then established by the chorale-like subject beginning at the final "Maestoso." After the addition of a solo reed, the sequential three-note chorale subject opening appears a number of times before the movement ends on full organ.

Sonata Eroica No. 2, op. 151

Dated August 1917 and dedicated to "Charles Marie Widor and the great country to which he belongs," the first and third movements of this sonata refer to two specific battlegrounds where French troops faced very fierce and costly battles during the World War I. Even though Stanford does not quote the French national anthem in its entirety anywhere in the three movements, it does appear in various guises throughout.



Example 5, *Sonata Eroica No. 2*, first movement



Example 6, *Sonata Eroica No. 2*, second movement



Example 7, *Sonata Eroica No. 2*, second movement



Example 8, *Sonata Eroica No. 2*, third movement, "Verdun"



Example 9, *Sonata Eroica No. 2*, third movement, quoting *La Marseillaise*

I. Allegro moderato

The first movement, in G minor and three-four time, is subtitled "Rheims." The main theme quotes the hymn O FILII ET FILIAE, whose text denotes new life and resurrection (Example 5). Stanford may have chosen this tune to relate it to the history of the great cathedral at Rheims, which was burned during World War I.

The first line presents the main theme in octaves; this theme recurs regularly throughout the movement in various voices. After the first line, Stanford uses sixteenth-note passagework (relating it to some of Widor's symphonies for organ), which frequently uses the *Marseillaise's* melodic rhythms. The themes alternate between extreme agitation (suggesting the hostility of war) and quiet reflection during periods of rest.

Stanford continues to add new material in the middle section, visiting a number of keys (E minor, A-flat major) during development. This section briefly returns to G minor; nevertheless, the movement concludes with a stately reminder of the main theme in G major.

II. Adagio molto

The second movement, in E-flat major in common time, presents two distinctly

different themes. Might Stanford have intended this as part of a "Requiem Mass" setting (to recall the many deaths on the battlefields)? If so, the first meditative theme might function as the Introit, "Requiem aeternam" (Example 6), while the second theme, with its extensive agitated dotted-rhythm motive depicting the horrific reality of the conflict, might be considered the Sequence, "Dies irae" (Example 7).

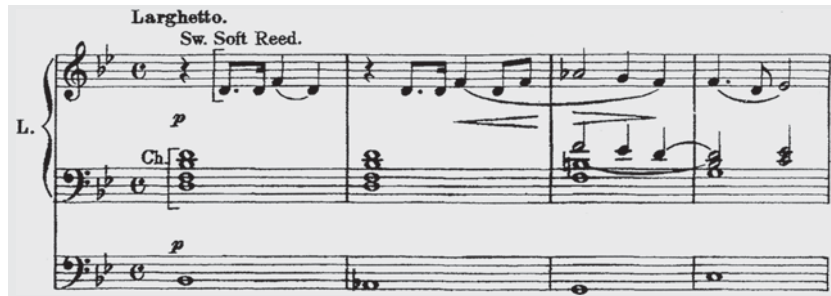
In the loud and boisterous second section, Stanford uses punctuating chords supported by sixteenth notes in the pedal. This is followed immediately by a four-measure imitative polyphonic counterpoint and a restatement of the dotted half-note section, this time in A-flat major. From here on, the chorale tune enters (in part) now and then, prepared for by polyphonic imitation and periodically interrupted by the dotted half-note motive, sometimes in diminution. Toward the end there is a complete mood change through the use of the same four-note motive again. The movement ends as it began.

III. Allegro moderato

The third movement is subtitled "Verdun." The battle for Verdun was one of the fiercest and costliest battles between



Example 10, *Sonata Britannica No. 3*, beginning of first movement



Example 11, *Sonata Britannica No. 3*, beginning of second movement



Example 12, *Sonata Britannica No. 3*, second movement



Example 13, *Sonata Britannica No. 3*, second movement

the French and German armies during the First World War, and cost an estimated one million lives, without gaining any advantages on either side. This movement quotes the French national anthem melodically and rhythmically more strongly than any of the other movements. It opens with a few loud chords, followed immediately by agitated two-part scale-like passages in sixteenths (Example 8). The chordal sections continue to alternate with fast-moving, sixteenth-note episodes that include parts of the *Marseillaise* (Example 9). Stanford then develops the themes using modulation, sequence, and imitation. Although this movement contains many quiet sections, it is generally loud, and the sonata ends with the complete first line of the *Marseillaise* (beginning with a solo trumpet).

Sonata Britannica No. 3 in D Minor, op. 152

Dated November 1917, it is dedicated to Sir Walter Parratt (English organist and composer, 1841–1924). This sonata contains the most recognizable melodies; the first movement is based on the hymn tune ST. MARY and the third movement is built on the tune HANOVER.

I. Allegro non troppo ma con fuoco

The first movement, in D minor, opens with dotted half-note accumulating chords in 12/8 time (Example 10). Even though there are a number of different texts for the ST. MARY tune, based on the *forte* dotted half-note opening section (which repeats in various ways throughout the movement), it is hard to imagine any other text fitting the music

except that composed by Cardinal John Henry Newman, the first verse of this hymn beginning with the creedal statement, "Firmly I believe and truly, God is Three and God is One." Thus Stanford keeps quoting selected phrases of the ST. MARY tune in different voices and maintains interest by alternating loud and soft sections using both themes. There is a short section in the key of D major before returning to D minor, and the movement concludes with some wonderfully quiet melodic sections using the ST. MARY tune.

II. (Benedictus), Larghetto

The second movement, "Benedictus," in B-flat major, emerges from an opening melody in common time (Example 11). In the sixth measure, Stanford adds what might be perceived as an interlude (or comment) on this melody (Example 12). This alternating pattern continues until the *piu mosso* designation in D-flat major where the manual parts make a "hesitating" octave jump before the opening melody continues and the pedal adds to the hesitancy with off-beat eighth notes. Following this, we hear a section characterized by upward chordal octave skips where Stanford asks for reed stops to be added to the ensemble. One can imagine that these bold, ascending chords paint the text "Hosanna in the highest" of the Benedictus (Example 13). There then follows a development utilizing all the previous themes. The movement ends quietly with the opening melody.

III. Allegro molto e ritmico

The third movement, in 3/4 time and overall in D major, is based on the tune



Example 14, *Sonata Celtica No. 4*, first movement, principal theme



Example 15, *Sonata Celtica No. 4*, first movement, chorale-like melody



Example 16, *Sonata Celtica No. 4*, second movement, written-out mordent

HANOVER, and although it is sixteen pages long, presents little in new or innovative ideas. It variously quotes parts of the tune and uses these for further development. There are many short imitative lines, loud emphatic chordal statements, as well as equally short melodic lines with varied accompaniment. The movement ends with a setting of HANOVER in its entirety and a repeat of the last line, which adds an energetic close to this sonata.

Sonata Celtica No. 4, op. 153

Composed 1918–1920, this sonata was dedicated “To my friend Harold Darke” (English organist-composer, 1888–1976).

I. Allegro molto moderato

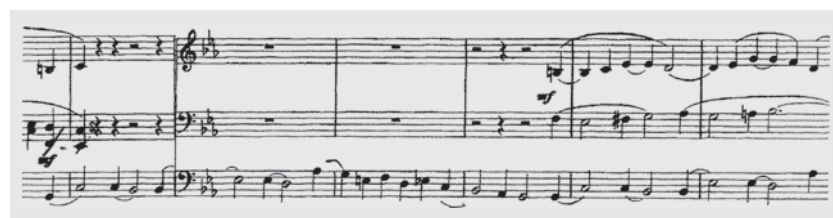
The first movement, in C minor and 3/4 time, shows the most Germanic influence of all of Stanford's compositions; its contrapuntal nature brings to mind the first sonata by Josef



Example 17, *Sonata Celtica No. 4*, second movement, recalling first movement



Example 18, *Sonata Celtica No. 4*, third movement, “St. Patrick's Breastplate”



Example 19, *Sonata Celtica No. 4*, third movement, passacaglia theme



Example 20, *Sonata Celtica No. 4*, third movement, tune GARTAN

Rheinberger (which in turn is related to the style of Bach). This reminds us that no composer lives in isolation or is ignorant of historical models.

After introducing the principal theme (Example 14), Stanford presents a simple melody in various voices, which alternates with the main subject (or parts thereof). This continues until the addition of modified thematic material in an eighth-note pattern leading to another setting of the melody. Following a key change to C major the melody is then enhanced by a running sixteenth pattern in the tenor (Example 15). After reiterating parts of the main theme, Stanford concludes the movement with a number of repeated chords over off-beat pedal notes, reinforcing the C-major ending. In just a few measures Stanford quickly moves from Germanic counterpoint (as in Rheinberger) to an English choral music style.

II. Tema con variazioni

The second movement, in A-flat major and common time, is a set of variations, sometimes based on melody and other times on harmony. The written-out lower mordent in single notes, which opens the movement, is a motive that appears fairly often (Example 16). At the second variation, there is a time signature change to 6/4 with much use of the imitative lower-mordent motive. In the third variation (in common time), we hear a short reminder of the first movement, with Stanford inverting part of the opening subject (Example 17). This section also features the lower-mordent motive in diminution in the pedal. The movement then returns to material based on excerpts of the original theme at “Tempo della thema” of the fourth variation, which closes the movement quietly.

III. St. Patrick's Breastplate

The third movement is mostly based on a hymn to the Trinity, a text ascribed to St. Patrick (372–466), translated by Cecil Frances Alexander, set to an ancient Irish hymn melody (ST. PATRICK) in an arrangement by Stanford. There are also references to the tune GARTAN (known to many in North America as “Love came down at Christmas”). The movement begins with forte octaves sounding the first five notes of the hymn, then chordal support ending on a whole-note D-major chord (Example 18). This repeats sequentially a third higher and modifies the opening material, ending in C minor where it introduces the passacaglia unison theme in the pedal (Example 19). The accompaniment to the passacaglia subject appears three times, each time increasing in volume and number of voices. The melody then moves to the soprano, supported by chords and imitative counterpoint, slowly eliminating some voices to a quiet reduction to three-part harmony. Here Stanford introduces the tune GARTAN (Example 20).

Part of this new theme is then developed until the *poco piu lento* in 6/4 time, when we hear again a reminder of the passacaglia theme. This is accompanied by an accumulative two-note upward chordal leap, emphasizing the beginning of the chorale on the manual, which eventually is supported by rhythmic pedal in octaves. This section gradually becomes softer, utilizing a two-part passage in sixths leading to another passacaglia section, slightly modified (Example 21), which is repeated a number of times with different accompaniment. The following section leads to manuals and pedal imitating and reinforcing each other. After a pedal solo is the final

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Example 21, Sonata Celtica No. 4, third movement, passacaglia section



Example 22, Sonata No. 5, first section

statement of fragments of GARTAN and the main theme, which get stronger in preparation for the final entry of the ST. PATRICK tune.

Sonata No. 5, op. 159, Quasi una fantasia

Dated May 1918 with a first printing in 1921, the whole of this sonata is based on Stanford's own tune ENGELBERG, written in 1904, when he was in Switzerland. In contrast to the other four, this sonata is not in three distinct movements, but in cyclical form. All three of its sections are based on the same thematic material.

The first section (*Allegro moderato*), in A major and common time, opens with the first line of the hymn in octaves (Example 22). It is followed immediately by similar statements using actual note values as well as diminution of the opening three notes of the tune in four parts. This continues with arpeggiated chords in sixteenths (again based on the first three notes) followed by a short chordal section finishing on the dominant. Here Stanford introduces a dotted-rhythm accompaniment (Example 23), which adds to and alternates with previous material until we hear the first line of the hymn as a solo line over triplet accompaniment. It then returns to

chordal sections with the solo first line interspersed and modulated until it is stated hymn-like in homophonic style. Stanford then uses parts of the previous thematic material to prepare for the second section.

The second section (*Allegretto non troppo mosso*), in F# minor, is in 9/8 time and is based on the opening notes of the hymn in diminution (Example 24). A gentle, unison eighth-note passage leads to and serves as the accompaniment for a melody based on the (modified) second line of the hymn on the Swell manual. These different parts continue to interact with each other until the key change to G-flat major, where Stanford returns to the first line of the hymn in 3/4 time. The main subject then continues in the alto-tenor part with a new countersubject in the soprano. When the main theme returns to the soprano, it is undergirded by an eighth-note passage in the pedal before returning to F# minor and 9/8 time. Whereas in the opening section, the (modified) melodic fragment was in the tenor, accompanied by triplet eighths, the roles are here reversed, the melody being in the soprano with triplet eighths in the tenor. A chromatic rise in the soprano is followed by a reiteration of part of the second measure of the hymn-tune and with one last ascending chromatic scale



Example 23, Sonata No. 5, first section



Example 24, Sonata No. 5, second section



Example 25, Sonata No. 5, third section

following a descending scale in the pedal, concludes this second section on an A-major dominant-seventh chord.

The third section (*Allegro*), in 2/4 time and in A major, is a fugal treatment of the last two measures of the hymn tune (Example 25). Although this motive alternates with reminders of other parts of the hymn tune, it returns regularly, either in the tenor or soprano, and it is periodically accompanied by sixteenth-note passages. A modulatory bridge, which features the fugato motive in the pedal, leads to the first complete statement of the hymn melody in quarter notes in A-flat major, supported by staccato pedal eighth notes. After a return to A major, Stanford continues to develop the fugato motive sequentially and imitatively with interludes based on other parts of the tune. This development prepares for the entry of the "Allegro Moderato, ma più largamente" indication of the ENGELBERG tune in its entirety. The movement concludes after a number of repetitions of the last three notes of the tune, and after a climbing pedal passage, ends gloriously on the complete last line of the hymn, triple forte in A major.

Some final thoughts

It appears from the foregoing analysis that sonatas one and five treat thematic material differently than do sonatas

two through four. In sonata one, Stanford uses the same thematic material throughout the three movements; sonata five comprises one complete movement with three separate sections based on the same theme. Sonatas two through four consist of three separate movements, each with its own theme. In addition, their second movements are derived from a sacred Latin text or from a model from the Middle Ages. ■

Stephanie Burgoyne obtained her ARCT in piano performance in 1990 from the Royal Conservatory of Toronto. She holds the associateship in organ performance from Western Conservatory (now Conservatory Canada), the A.R.C.C.O. from the Royal Canadian College of Organists, and earned an artist diploma in organ performance from Western University, while at the same time obtaining a Ph.D. in mathematics.

She has served as organist and minister of music at St. Jude's Anglican Church, Brantford, Ontario, where she instituted both a semi-annual concert series and an organ recital series. In 2011, she became music director and organist at St. Paul's United Church in Paris, Ontario, where she also began a concert series. She performs recitals both as a soloist and with William Vandertuin. Burgoyne teaches mathematics at Laurier University.

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After Conservation, What?

Suggestions for Organists

By Laurence Libin

Much has been said and written about conservation of historical organs, but fine old instruments, and even newer ones in good condition, continue to vanish at an alarming rate, taking with them a precious part of our musical heritage. Conservation work, no matter how thorough, cannot ensure an organ's survival. Unpredictable or seemingly unmanageable threats endanger organs, especially in churches, but also in schools, concert halls, museums, and other institutions, in storage and in private possession—wherever they are located, no matter how “safe.” Among these threats are fires and floods, destructive storms, vandalism, abandonment of buildings, changing liturgical and musical fashions, venal or uninformed custodians and property developers, and misguided government interference (such as laws prohibiting sale of instruments with legally imported ivory keys and stop knobs). Such risks are largely beyond the control of organists, but this is no reason to overlook sensible precautions. Above all, be aware and be proactive; an organ's longevity and your job may depend on it.

Most organists nowadays recognize that historical organs are a scarce, irreplaceable resource for performers, music and cultural historians, students of design and engineering, and of course listeners. Obviously, we will never have more 20th-century and earlier organs (or pianos, or anything else) than exist right now; tomorrow we will inevitably have fewer. With this in mind, apart from conservation measures, what can we do to slow the pace of loss of organs and safeguard the unique information and opportunities they embody?

Three paths are straightforward: prepare for disaster; carefully document important organs before disaster strikes, so vital data, at least, can be saved; and promote appreciation for these instruments. Costly restoration and conservation work are pointless if an organ then remains unprotected. Rather than grieve and cast blame after a loss, take preventive measures. Here are some ways to minimize risk and preserve information:

Prepare

1. Keep the organ and the area around and over it clean and ventilated, free of flammable material and obstacles, dampness, vermin, children, and other hazards. Regularly inspect the organ's interior and surroundings for signs of leaks, cracked or crumbling surfaces, settling, infestation, mold, etc., and report and keep a record of any deterioration. Keep emergency apparatus (e.g., tarpaulins, large flashlight, class ABC—preferably dry chemical—fire extinguisher, ladder) handy near the organ—it's cheap insurance.

2. Keep the loft, chambers, and blower room locked when the area



Ravenswood Fellowship United Methodist Church, Chicago, Illinois: 1893 Johnson & Son Opus 803

is unsupervised. Securing the organ's perimeter to prevent unauthorized access, especially to pipes, is mandatory. Adequate lighting with motion-detector switches can prevent accidents and deter vandals.

3. Invite your local fire protection officer and building manager to visit the installation with you (and with your organ technician if possible). Tour the chamber or case interior and blower room; explain the purpose and fragility of pipes, trackers, console, and other components; discuss how best to provide emergency access while as much as possible avoiding water damage and crushing; inspect the space above the ceiling and the blower room for fire hazards, bad wiring and plumbing, and presence of working fire alarms and extinguishers. Bad wiring should be replaced; intact old wiring and circuitry in good condition need not be unless required by code and insurance terms.

4. Give your phone number to the fire protection officer and local fire station and post it near the organ so you (or the organ technician or other alternate) can be contacted quickly in an emergency if the building office is closed and staff are absent.

5. Do not allow contractors to work unsupervised around or over the organ. Consult the building manager or project supervisor to ensure compliance, and don't trust verbal assurances. Roofing and any work involving

a heat source are particularly dangerous, so make sure fire extinguishers are nearby and easily located.

6. Discuss rerouting water pipes (including for fire suppression systems), roof drains, steam and condensate lines, so these don't pass above the organ; anything that could leak or drip eventually will.

7. Install surge protection on electrical circuits to avoid frying if lightning strikes nearby.

8. Try to maintain reasonable climate control but know that HVAC (heating, ventilating, air conditioning) systems will break down, usually when most needed. Sudden drastic drops or peaks in humidity are more dangerous than gradual seasonal shifts. A sharp drop is likely when an unheated building is quickly warmed in winter. Discuss this risk with the building manager and explain the cost and wear-and-tear of frequent retuning of reeds, etc. Monitor fluctuating temperature and humidity levels at different heights within the organ and try to mitigate excessive swings before they cause damage.

9. If any part of the organ or blower system stands at or below ground level in a flood-prone area, see if it can be elevated. If not, prepare to isolate it from encroaching water, including from backed-up drains.

10. Communicate well and regularly with the organ technician especially about any problems you notice,

and keep to a consistent inspection and maintenance schedule. Deferred maintenance busts budgets. A neglected organ that doesn't perform reliably is more likely to be scrapped.

Document

1. A stop list isn't enough. The more important the organ, the more thorough documentation it deserves. Photos and audio recordings should supplement written descriptions, measurements, and drawn plans. No amount of documentation will enable construction of an exact replica of a lost organ and its acoustical setting, but work toward that goal as if the organ's virtual survival depends on it.

2. Organs under threat (potentially, all organs) need informed advocates. Enlist volunteers—students, choristers, members of a congregation—in the task of documentation so they become familiar with the instrument and have a stake in its preservation. Collaborators may have skills such as mechanical drawing, close-up photography, 3D imaging, audio recording, or spreadsheet preparation, that needn't involve handling pipes or other delicate parts.

3. Review available models for documentation at varying levels of specificity; pick a level that matches your capabilities and don't exceed your level of competence. If you need expert advice, get it; talk to your organ technician and to the builder or restorer, if



Emmanuel United Methodist Church, Evanston, Illinois: 1892 Frank Roosevelt Opus 522

possible. Like practicing music, documentation is a never-ending process that can be systematically learned, extended, and improved.

4. Start with basics, adding details as resources allow. Don't overlook oral accounts; interview persons knowledgeable about the organ's history.

5. Especially for pre-industrial organs, include measurement of pitch, temperament, and wind pressures; analysis of pipe metal composition and scales; identification of wood species; description of console and chest layouts, action type, and winding system; dimensions of keyboards (including size of keys and placement of accidentals, distance between manuals and between lowest manual and pedals, depth and weight of touch, and other quantifiable playing characteristics); details of tuning and voicing methods and of tool marks and construction guide lines; recording of makers' and others' inscriptions, plaques, markings on pipes, and graffiti; evidence of earlier states, e.g. prior location, façade decoration, previous voicing and tuning, stop list and mixture composition, pipe racking, original winding system, etc. Expert help is available; ask a museum conservator for advice and referrals.

6. Don't confuse precision with accuracy, but use common sense; measurements of a thousandth of an inch or fraction of a cent in pitch are practically meaningless. Clearly distinguish surmise and opinion from observed fact.

7. Keep copies of the organ's documentation, including original and revised design drawings, technical specifications, builder's and rebuilders' contracts, records of relocations, alterations,

and major repairs, and everything else pertinent to its history, structure, and condition in a secure place apart from the building where the organ is located; if the building is destroyed, these vital records may be saved. Make sure several persons know where they are deposited, preferably in a well-managed archives, not in your closet.

8. Include among these papers a copy of the organ's up-to-date insurance policy. If the organ isn't insured, either as part of the building's fabric or as a furnishing, make it so, because the policy can provide objective evidence of the organ's condition and replacement value. This valuation can help forestall efforts to discard the instrument.

9. Don't rely too heavily on computerized data storage systems (including audio and picture files) that depend on electronic devices prone to obsolescence and glitches; tangible records can be more durable and long-lasting.

10. Start documentation now. Don't wait for an instrument to become endangered but assume it already is. In addition to detailed conservation reports on specific organs, for example by the Göteborg Organ Art Center (GOArt), these books offer useful guidance: Jim Berrow, ed.: *Towards the Conservation and Restoration of Historic Organs: A Record of the Liverpool Conference*, 23–26 August 1999 (London: Church House Publishing, 2000); Robert Barclay: *The Preservation and Use of Historic Musical Instruments: Display Case and Concert Hall* (London and Sterling, Virginia: Earthscan, 2005), with bibliography; John R. Watson, ed.: *Organ Restoration Reconsidered:*

Proceedings of a Colloquium (Detroit Monographs in Musicology/Studies in Music, No. 44) (Warren, Michigan: Harmonie Park Press, 2005); John R. Watson: *Artifacts in Use: The Paradox of Restoration and the Conservation of Organs* (Richmond, Virginia: OHS Press, 2010), with bibliography.

Promote

1. Obscure, overlooked, or neglected organs are most at risk. Register and describe such organs in regional and national indexes such as the American Guild of Organists' New York City Organ Project, the Organ Historical Society's Pipe Organ Database, the American Theatre Organ Society's international locator, the British Institute of Organ Studies' National Organ Register, etc. Such "official" recognition can be a first line of defense against disparagement, denigration, and disposal.

2. Where local preservation commissions offer protection of cultural heritage, seek protected status for an organ based on its historical and continuing significance to the community, especially if the organ is an integral part of a historic building rather than a free-standing, removable furnishing.

3. Don't let an organ's existence be taken for granted. Enlist allies such as choir members, music students and teachers, clergy, and enthusiastic congregants in communicating more generally why an organ is important, how it works, and that it requires regular maintenance and insurance just as an expensive automobile does.

4. As a reminder to administrators, facility managers, budget committees, vestry, dean's office, or other authorities, report at least annually on the organ's use, condition, maintenance needs, potential problems and opportunities, and related matters for which their support may be necessary. Help them feel involved and accountable. Ultimately an organ's survival is its owner's responsibility.

5. Try to establish an endowment to fund the organ's future maintenance. Even a small but restricted endowment can be a bulwark against careless plans to dispose of a useful instrument, while not blocking its replacement by a more suitable one.

6. A well-known, cherished organ is less likely to be discarded or mistreated, so draw attention to an obscure instrument through positive publicity. Introduce it to the public by writing and photography (for example in church bulletins and local newsletters), performances and demonstrations and "virtual tours" disseminated by social media, encouraging visits to the organ

loft, celebrity endorsements—whatever attracts favorable notice and enhances the organ's stature today and for posterity.

7. For general audiences, avoid playing dreary music redolent of fusty churches. Program appealing works including transcriptions of popular music; commission new compositions for a particular instrument; involve other media (e.g. film, dance, dramatic reading, vocalists, live streaming) in performances; develop imaginative opportunities for an organ to be heard in non-liturgical circumstances.

8. If possible, make a well-maintained organ available at minimal or no charge for practicing by college organ majors and qualified students of private teachers, including of course your own students. Such hospitality can build a grateful constituency.

9. Emphasize that an organ is not only a vehicle for music; its worth is not summed up exclusively in its sound. It can also be a striking architectural feature, it embodies sophisticated technology and refined craftsmanship, it can preserve tangible evidence of past practice in design and engineering, it displays commitment to certain enduring cultural values and symbolizes civic and institutional pride, it can be an inspiring memorial to loved ones and a monument to donors, among other valuable extramusical functions.

10. Don't go it alone. Collaborate with musicians, educators, organ builders and technicians, concert promoters and patrons, record collectors, broadcasters, landmark preservationists, anyone who shares a desire to promote organs and organ music. Membership in the Royal College of Organists, American Guild of Organists, Organ Historical Society, British Institute of Organ Studies, American Theatre Organ Society, Westfield Center for Historical Keyboard Studies, Historical Keyboard Society of North America, Galpin Society, American Musical Instrument Society, and sister associations will expand one's sphere of like-minded acquaintances. Professional organ builders' societies should also support preservation initiatives. ■

Laurence Libin is emeritus curator of musical instruments at The Metropolitan Museum of Art and honorary curator of Steinway & Sons. He has been editor-in-chief of the Grove Dictionary of Musical Instruments and president of the Organ Historical Society, where he initiated the Phoenix Project to provide advice about organ preservation and relocation. He lectures and consults internationally on instrument history, documentation, and conservation.

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**Emery Brothers, Allentown, Pennsylvania
Christ Church in Short Hills, Short Hills, New Jersey**

From the builder

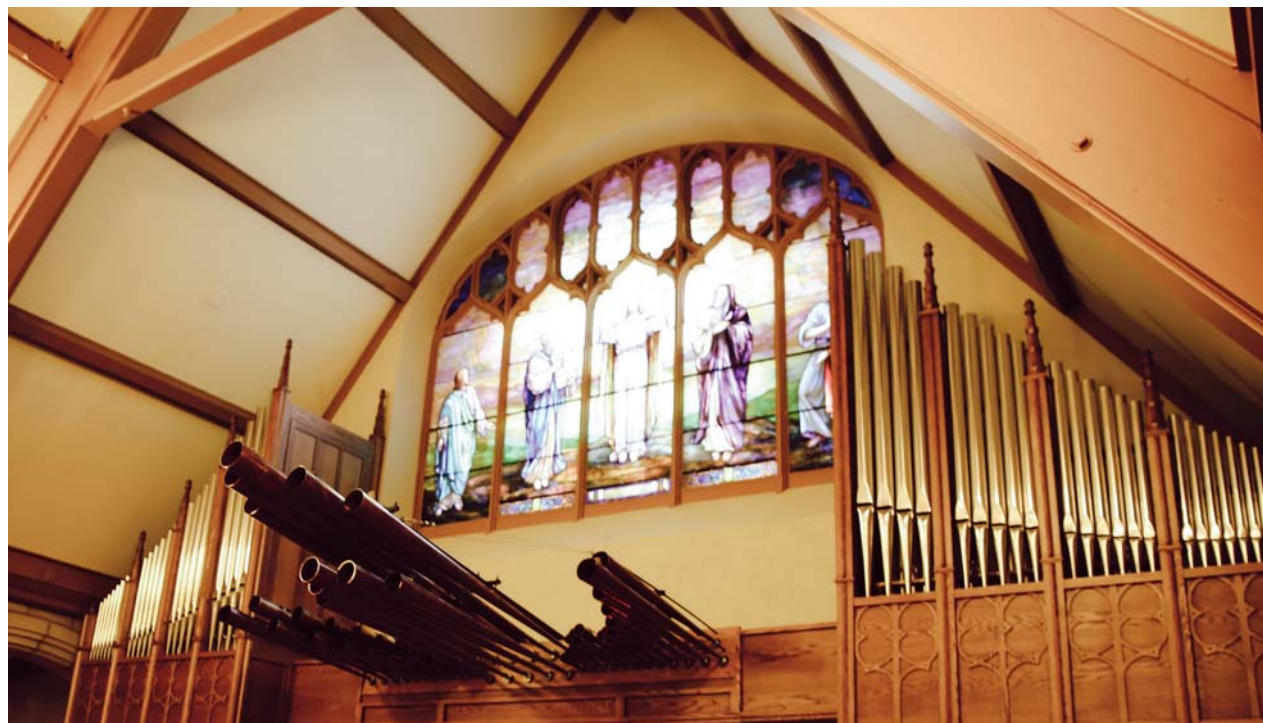
It is no secret that tonal styles and the desires and expectations of organists have undergone significant changes in the last hundred years. Aeolian-Skinner Opus 1347, built in 1960, evidences most of the characteristics one would expect from an organ of that decade—lower wind pressures (Positiv speaks on 2 inches wind pressure), ample mixtures and upperwork, and as I heard a colleague once say, “plenty of Zs and umlauts.” Make no mistake—this instrument, as originally designed, made a strong, cohesive statement as a whole, and with the clever division of Swell and Bombarde on the third manual, provided a surprising amount of room for creativity in registration.

Aeolian-Skinner Opus 1347 was well designed and well built, thus its physical restoration formed the core of the project. In the course of this work, we stripped and releathered pouch boards, stripped and releathered reservoirs, including the installation of double gussets, fashioned and installed new primary valves on primaries and unit actions, releathered tremolos and shade engines, totally rewired the organ, and reconditioned the blower and motor. Everything wooden received a thorough cleaning and, where appropriate, a new coat of shellac. Pipes were all individually cleaned and polished by hand, stoppers stripped and repacked, and open flue pipes fitted with new stainless-steel tuning slides. All pipework was checked for voicing and regulation before leaving the shop, with final tonal finishing completed onsite.

However, in this project we were tasked not only with addressing the physical breakdown of the organ’s various mechanisms after five decades of continuous service, but also with maximizing the instrument’s strengths through some sensible and judicious tonal additions and revisions. In addition, the original console was built around the structure of the chancel—one corner was cut out to make room for a beam—and so with the desire for the console to be made movable, provision of a new console was necessary. With the church’s very active music program, including the frequent presence of visiting organists, a multi-level combination action (provided by Solid State Organ Systems) was absolutely necessary.

In its original design, the Bombarde division featured independent reeds at 16’, 8’, and 4’ pitch. This was altered later, when Aeolian-Skinner removed the 8’ Trompette from the Bombarde and moved it to the Great. The 16’ Contra Trompette was then placed on unit action and trebles provided for it to speak at 16’ and 8’ pitch. This compromised the strength of the Bombarde reed chorus, and in the end the most sensible step was to put the Trompette back in the Bombarde, which also made room for a new 8’ Major Trumpet on the Great. This new stop leans towards solo strength, while remaining usable in full chorus.

Mutations in the Positiv were originally pitched an octave higher than usual (1½’ Nasat, ¾’ Terz), and the 4’ Rohr Schalmey was not particularly successful. Re-pitching the mutations presented no difficulty, and the solution for the Rohr Schalmey presented itself when the desire to replace the Swell Krummhorn with an Oboe came up. The Krummhorn was revoiced onto the lower Positiv wind



Antiphonal division on the west wall



Positiv division on the south wall



Rohrflute pipes installed

pressure, and a new Hautbois built for the Swell.

The new Antiphonal organ comprises six ranks, all playing on electro-pneumatic action, designed to complement and provide a foil to Aeolian-Skinner Opus 1347 and to bolster congregational singing. Within a compact footprint (both cases measure 41” x 72”) are housed five of the six ranks (the Trompette en Chamade is mounted on the wall between the two cases), the blower, static reservoir, step-up blower and high-pressure reservoir, double-pressure divided wooden wind trunk, solid-state relay, four wind chests, and two additional reservoirs. Pipes 1–23 of the 4’ Principal make up the right-hand façade. When played with the main organ, the Antiphonal organ has the effect of “pulling” the sound into back third of the room. The full-length, flamed-copper Trompette en Chamade was carefully designed to provide a rich and commanding solo voice that would stand up well to the full organ.

I am most grateful for Bynum Petty’s help in scaling and designing the tonal additions included in this project. I also extend hearty thanks to Brian DeWald (briandewaldwoodworking.com), who built and finished the new Antiphonal organ casework and assisted with installation; Dan Cole (pipeshader.com), who assisted in the casework design and provided promotional materials showing renderings of the Antiphonal organ; and Samuel Hughes, who restored all the reed pipes in the organ. New pipes and chests were built by A. R. Schopp’s Sons, Inc.

—Adam F. Dieffenbach
Emery Brothers

Emery Brothers staff involved with this project included: Adam Dieffenbach, Steve Emery, Rosemary Hood, Parfyon Kirshnit, Jon Kracht, Clem Mirto, John Nester, Ardie Peeters, Rich Spotts, and Ryan Stout.

From the organist and choirmaster

The Aeolian-Skinner organ at Christ Church was dedicated on Easter Sunday, April 17, 1960. The instrument was typical of the era with a neo-baroque design that included bright principal choruses and ample upperwork. Joseph Whiteford voiced the organ on the aggressive side to cope with a dry acoustic and a low ceiling height in the nave. The organ was altered slightly in 1967 by the builder (Opus 1347-A) to adjust for the addition of heavy carpet across the center aisle.

When I came to Christ Church, the organ had served the parish for over 50 years, with minimal maintenance and annual tunings. The only change made to the organ was the addition of a remote solid-state capture action to operate the console. Because of failing leather, outdated wiring, and a worn console, the church formed an organ committee to address the needs of the music program as well as the acoustic issues in the church. While the committee did look at several possible replacements for the instrument, in the end the organ was restored because of the overall fine quality of the original installation.

With the guidance of the rector, wardens, and vestry, the decision was made to first renovate the church in several stages. Each stage was completed during the summer months to avoid conflicts during the program year. The first year included the removal of all the carpeting in the church and the installation of new hardwood floors in the entire nave. The second year included new plaster ceilings in the nave to cover the wood lathe ceiling panels and restoration of the stained glass windows. The last year included the removal of the organ, renovation of the ceilings and floors of the choir, and new lighting throughout the church. At that time the woodwork in the church was refinished, removing the white pickled oak stain so popular in the 1950s.

The organ work performed by Emery Brothers for over a year and a half included new leather, new wiring, a new console, and a new Antiphonal division. The console is built in the style of the original, but is movable and contains additional drawknobs for the Antiphonal and Pedal divisions. The keyboards, music desk, and walnut key cheeks were retained. Only minor changes were made to the chancel organ specification. While the renovated church now has a warm acoustic that requires little amplification for speech, the length of the nave and low ceiling height called for the addition of an Antiphonal organ to support congregational singing. For festivals and weddings, a horizontal reed was added under the center of the Transfiguration window. The scaling and design were by Bynum Petty, installation by Adam Dieffenbach, and tonal finishing by Steve Emery and Charles Callahan. The console replica and the Aeolian-Skinner digital samples were supplied by Walker Technical of Zionsville, Pennsylvania. The organ was rededicated by Alan Morrison with an American Guild of Organists workshop and recital in November.

I believe that in the end we stayed true to the original design of the organ. With very minor changes we have made the organ more flexible and better equipped to serve the parish for the next 50 years.

It is truly a blessing for a parish to have such an instrument. May it lead and inspire worship each and every week for generations to come!

—Andrew Paul Moore, DMA
Organist and Choirmaster

From the rector

When I arrived at Christ Church in Short Hills in 2010, I discovered, to my delight, that it had a really fine Aeolian-Skinner organ. It had a sound that



Console with Great, Swell, Bombarde, and Pedal on the north wall

sing as I'd never heard it before. But he could also diagnose its illness, and he told us the prognosis was dim. The good news was that little work had been done to the instrument since it had been installed in the 1960s, so little harm had been done. He also confirmed that the congregation's lack of singing in the back half of the church probably had to do with such little organ support. The acoustics didn't work in our favor, and the sound just wasn't getting back there.

We hosted an organ education night at which Stephen Emery from Emery Brothers in Allentown, Pennsylvania, came to show us worn leathers, ill-fitting pouches, tarnished pipes, cotton wrapped



Brian DeWald checks to see if the case-work is level

seemed to be saying, "Yes, I'm a cousin to some of those wonderful organs you've heard in other churches that have great music in worship."

Now, I've lived in France and love the sound of a great French organ playing. And I'm Dutch, so those marvelous trackers sound to me like the DNA of my youthful upbringing in the Dutch Reformed Church. But the sound of the organ in Short Hills was American. I don't say that in a prideful way, not even in a "better than others" way. But there was something about this organ that could sound the repertoire ranging from an English cathedral choir chanting a psalm, to full-blown-out Reger. It sounded it all well and with its own twist on things.

I've served churches with electronic organs and wheezing electro-pneumatics. I was just so grateful this instrument was neither. Unfortunately, this organ was a bit like that date that is really great the first time but doesn't grow better as the time goes on; in fact, just the opposite.

After having been at the church a little more than a year, I began to wonder why people hardly sang the hymns in the back half of the nave? I began to wonder if it were just me, or if the sound really did fall off a cliff when we reached a certain pew in the retiring procession each week? We began to notice greater hissing noise, more frequent repairs, and costly service.

Then in 2011, Andrew Moore joined us, and he could make the instrument

wires, and more. We led tours through the chambers, and people who had always taken the sounds of the organ for granted now were in awe of how it actually works—and why it didn't. They saw piles of pipes that had been removed from their windchests and were unable to function.

Adam Dieffenbach from Emery Brothers proposed a complete renovation of the existing instrument and suggested a new Antiphonal for the rear wall, both to provide sound back there, as well as to pull the sound from the pipes in the front. Because of space issues, they proposed adding a limited number of digital stops to round out the instrument's full sound and complete Whiteford's original concept for the instrument.

"How to pay for it?" is every parish's question and every rector's challenge. But in this case we had two wardens, John Cooper and Cynthia McChesney, who recognized not only the need to do the restoration work, but also its stewardship. We had competitive bids for both rebuilding and replacement. Replacement never caught any of our imaginations. That would be more expensive, but also, we realized this was a very fine instrument with a fairly unique American sound, the likes of which simply are not being made today in the same way.

Through John and Cynthia's leadership in fundraising and both Andrew Moore's and my direct involvement in asking individuals for support, the entire amount needed was raised in about four months. That included a substantial cushion, of which we used every last dime as we made changes to both the organ project and the worship space.

Our people realized that this was the right time to act, not only because of the present need of the instrument, but also out of respect for the amazing talent of Andrew Moore. Every age has its gifts, and the wise church appreciates and supports those gifts when they happen.

Our choir went from five section leaders and three volunteer members to four section leaders and more than twenty volunteers over the last five years. Singing has vastly improved. This summer, the entire choir is going to England to be the choir-in-residence for singing the daily office at Bristol Cathedral. More than fourteen new music groups used our space last year, both religious and secular, bringing so many people through the doors of the church.

Oh, every once in a while someone will complain that the trumpets in the back are too loud, but then the person standing next to her will say, "I think it's just great!" There you have it; life in the Church! And in our case, we feel our worship. Our welcome and invitation to others has vastly improved, all because we acted rather than argued about whether to be responsible for something our ancestors here had left us as a gift in the first place. And we feel we've left the next generation something better than we could have ever imagined.

—The Reverend Dr. Timothy Mulder
Rector, Christ Church in Short Hills

Photo credits: Chris Whitaker and Christopher Jennings

Aeolian-Skinner Opus 1347 (1960)

Christ Church in Short Hills, Short Hills, New Jersey

Aeolian-Skinner Opus 1347, Joseph Whiteford, 1960.
Renovation/additions and Antiphonal division, Emery Brothers, 2015: 63 ranks, 3,625 pipes.

GREAT	
16' Quintaton	61
16' Rohrbourdon (Sw)	
8' Principal	61
8' Bourdon	61
8' Quintaton (ext)	12
4' Octav	61
4' Rohrflöte	61
2 2/3' Quint	61
2' Super Octav	61
IV Mixtur	244
III Scharf	183
8' Major Trumpet (6" wp)	61
8' Trompette en Chamade (Ant)	
Chimes	
Zimbelstern	
SWELL	
16' Rohrbourdon	61
8' Rohrbourdon (ext)	12
8' Klein Erzähler	61
8' Erzähler Celeste (TC)	49
4' Geigen	61
2 2/3' Nasat	61
2' Octav	61

III Cornet	183
8' Hautbois	61
8' Menschenstimme	61
8' Trompette en Chamade (Ant)	
Tremolo	
BOMBARDE	
8' Geigen Principal (digital)	
8' Viol Pomposa	61
8' Viol Celeste	61
4' Flute Harmonique	61
V Plein Jeu	305
16' Contre Trompette	61
8' Trompette	61
4' Clarion	61
Tremolo	
POSITIV	
8' Nasonflöte	61
4' Koppelflöte	61
2 2/3' Nasat	61
2' Blockflöte	61
1 1/2' Terz	61
1 1/2' Quint	61
III Zimbel	183
8' Krummhorn	61
Tremolo	
8' Major Trumpet (Gt)	
8' Trompette en Chamade (Ant)	

ANTIPHONAL (Emery Brothers)	
8' Rohrflöte	61
4' Principal	61
2' Octave	61
II Rauschquint 1 1/2'	122
8' Trompette en Chamade	61
PEDAL	
32' Contrebass (digital)	
32' Subbass (digital)	
16' Contrebass	32
16' Subbass	32
16' Quintaton (Gt)	
16' Rohrbourdon (Sw)	
16' Rohrflöte (Ant)	12
8' Principal	32
8' Gedectpommer	32
8' Rohrbourdon (Sw)	
4' Octave (ext)	12
4' Gedectpommer (ext)	12
V Mixtur	160
32' Contrebombarde (digital)	
32' Contre Trompette (digital)	
16' Bombarde	32
16' Contre Trompette (Bombarde)	
8' Bombarde (ext)	12
8' Krummhorn (Pos)	
4' Bombarde (ext)	12
4' Krummhorn (Pos)	
8' Trompette en Chamade (Ant)	
Chimes (Gt)	

Couplers	
Gt/Ped 8	
Sw/Ped 8-4	
Bomb/Ped 8-4	
Pos/Ped 8	
Ant/Ped 8	
Sw/Gt 16-8-4	
Bomb/Gt 16-8-4	
Pos/Gt 16-8	
Ant/Gt 8	
Sw/Pos 16-8-4	
Bomb/Pos 16-8-4	
Ant/Pos 8	
Gt/Sw 8	
Ant/Sw 8	
Gt/Pos Trans	
Gt/U	
Bomb 16-U-4	
Pos 16-U-4	
Sw 16-U-4	
All Sws to Sw	
Pre/Next/Full	

New Organs

David E. Wallace & Co., LLC, Gorham, Maine Opus 73

Wallace & Co.'s Opus 73 is a portable instrument designed for both demonstrations and concerts. It was first showcased in the exhibition hall during the 2014 American Guild of Organists' national convention in Boston, Massachusetts. Opus 73 made its concert debut in March of 2015 when it was used for two concerts by the Maine Music Society (www.mainemusicsociety.org). The organ was well received in these performances and was successful in accompanying a large chorus and orchestra.

Opus 73 is moved easily in two large sections. The top section holds only the pipes, which have been carefully racked for optimal stability. Pipe racking was accomplished in the traditional manner using red-hot burning irons to cauterize and taper the rack holes for a more supportive fit. Each pipe also has a hook soldered onto the foot just above the rackboard that fits over a pin that prevents the pipe from turning while being transported. All of the largest metal pipes have reinforced feet for durability. The bottom section of the organ contains the windchest, key action, and wind system. For safe transport the keyboard slides in, the pedalboard pulls out, and the decorative cornice lifts off. Assembly takes less than ten minutes and involves setting the upper half gently on top of the lower half and pulling out the keyboard. Opus 73's careful design allows the organ to be rugged and transportable with minimal effort while providing an instrument with a full and rich voice.

When fully set up, the organ measures 7 feet 10 inches tall, 46 inches wide, and 21 inches deep (excluding pedalboard). The higher placement of the pipes allows the organ to speak freely when used with large ensembles and in large rooms. This is a distinct difference from the smaller portable box organs. Generous scaling of the pipework has allowed Opus 73 to perform well with large ensembles without being overpowered or sounding forced. By closing the panels and front doors, the sound of the organ can be diminished appropriately for quieter settings while still remaining present and warm.

While the instrument was not designed to be a replica of any ancient instrument, inspiration for all aspects of the organ came from the study of older organs. The design of the organ case is simple, yet elegant with delicate moldings that catch the eye but do not distract. The casework, bench, and pedalboard are made of reclaimed



Manual and pedal key action



2' Principal



Ready for assembly

quartersawn white oak. All joinery was executed in the traditional manner with hand-cut dovetails and either pinned or wedged mortise and tenon joints. All interior parts, to include the wind system, slider windchest, and key action are of reclaimed white pine. The key desk is of black walnut with horizontal stop bars of solid brass. Natural key coverings are ebony with flamed maple sharps.

Opus 73's key action is balanced and self regulating with a floating backfall. The front end of the backfall rests



Concert ready

David E. Wallace & Co., LLC

Opus 73

Manual: 53 notes

- 8' Stopped Diapason
- 4' Chimney Flute
- 2' Principal
- 1 1/2' Quinte Treble (#25-53)

27-note pedalboard

All stops are divided at middle C to provide the possibility for more variety in registration. The pedal is permanently coupled to the manual and has no stop of its own.

www.pekc.org

Princeton Early Keyboard Center

Gavin Black, *Director*

The Princeton Early Keyboard Center, with its principal studios on Witherspoon Street in Princeton, NJ, is a small, independent school offering lessons and workshops in harpsichord, clavichord, continuo playing, and all aspects of Baroque keyboard studies. Facilities include two antique harpsichords, several other fine harpsichords, and clavichords, both antique and modern. Lessons at the Center are available in a wide variety of formats, tailored to the needs of each student. All enquiries are very welcome at 732/599-0392 or pekc@pekc.org.

passively on the key tails while the back end is directly connected to the pulldown wires from the pallets. This mechanical design permits the keyboard to slide in, as there is no hard connection between the backfall and the keys. All parts of the key action are made to ensure that there is little unwanted friction. The result is key action that is light and responsive and promotes careful articulation. The pedal is attached to the key action by a coupler, and having the pedalboard in place is optional.

The organ is winded by a .18hp Ventola blower, which feeds into a double fold, parallel rise reservoir. The organ has an ample supply of wind at 3" pressure set primarily by the weight of the blower itself. All panels on the organ are removable for maintenance and for demonstrations. During educational events, spectators can easily view the inner workings of the organ as all the components are in full view. The pallet box has a polycarbonate bungboard

so that the pallets are visible while the organ is being demonstrated.

All parts of Opus 73 were designed and built in the Wallace shop, with the exception of the pipes. The 8' Stopped Diapason is from E. & G.C. Hook Opus 266 and was restored by the Wallace crew. The metal pipework was commissioned from Organ Supply Industries, Erie, Pennsylvania. To better accommodate a mobile lifestyle, the 2' Principal and 1 1/2' Quinte are cone tuned (scroll tuned in the bass) and the 4' Chimney Flute is tuned on the ears. The tonal finishing was completed by David Wallace and Nick Wallace.

Photo credits: Nick Wallace

David E. Wallace & Co., LLC
Pipe Organ Builders
147 County Road
Gorham, Maine 04038
207-839-7621
david.wallace623@gmail.com
www.wallacepipeorgans.com

2016 Summer Carillon Concert Calendar

By Brian Swager

Allendale, Michigan

Grand Valley State University,
Cook Carillon
Sundays at 8 pm

August 7, Dennis Curry
August 14, Mathieu Polak
August 21, Tim Sleep
August 28, Julianne Vanden Wyngaard

Bloomfield Hills, Michigan

Christ Church Cranbrook
August 7, Mathieu Polak, 4 pm

Kirk in the Hills Presbyterian Church

Sundays at 10 am & noon
August 7, Mathieu Polak
August 14, Open Tower
August 21, Open Tower
August 28, Dennis Curry

Chicago, Illinois

University of Chicago, Rockefeller Chapel
August 7, Joey Brink, 5 pm

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
August 7, Toru Takao
August 14, John Whiteside

Culver, Indiana

Culver Academies
September 3, John Gouwens, 4 pm

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
August 14, Ray McLellan
August 28, Carlo Van Uft

East Lansing, Michigan

Michigan State University, Beaumont Tower
Carillon, Wednesdays at 6 pm
August 3, Mathieu Polak

Frederick, Maryland

Baker Park
First & third Sundays at 12:30 pm
John Widmann, City Carillonneur

Gainesville, Florida

University of Florida, Century Tower
August 21, Laura Ellis, 3 pm

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
August 1, Ellen Dickinson
August 8, Joey Brink
August 15, Sally Harwood
August 22, Hunter Chase
August 29, Kimberly Schafer

September 5, Sue Bergren

Tuesdays at 10 am
August 9, Hunter Chase

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
August 7, Richard D. Gegner
August 14, Richard M. Watson
August 21, Richard D. Gegner
August 28, Richard D. Gegner & Richard M. Watson Duo
September 4, Richard M. Watson
September 5, Richard D. Gegner (2 pm)

Minneapolis, Minnesota

Central Lutheran Church
August 7, Carol Jickling Lens, 11:15 am

Montréal, Québec

Oratoire Saint-Joseph
Sundays at 2:30 pm
August 7, Brian Tang
August 15, Andrée-Anne Doane, David Doane & Gabriel Doane-Picard

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
August 2, Ellen Dickinson
August 9, Joey Brink
August 16, Sally Harwood
August 23, Hunter Chase

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
August 1, Thomas Lee
August 8, Toru Takao
August 15, David Maker

Ottawa, Ontario

Peace Tower Carillon
August weekdays at 11 am
Andrea McCrady, Carillonneur
August 2, Lisa Lonie & Janet Tebbel Duo
August 9, Brian Tang

Philadelphia, Pennsylvania

First United Methodist Church of Germantown, Mondays at 7:30 pm
August 1, Toru Takao, 7:30 pm

Princeton, New Jersey

Princeton University, Grover Cleveland Tower
Sundays at 1 pm
August 7, Tiffany Lin & Michael Soltke
August 14, Lisa Lonie
August 21, Daniel Kehoe
August 28, Janet Tebbel

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

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20 UNDER 30

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

Calendar

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

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

UNITED STATES East of the Mississippi

15 AUGUST

Mathieu Polak, carillon; St. Chrysostom's Episcopal, Chicago, IL 6 pm

16 AUGUST

Ray Cornils; First Parish Church UCC, Brunswick, ME 12:10 pm
Katelyn Emerson; Merrill Auditorium, Portland, ME 7:30 pm
Forrest Eimold, Messiaen, *Livre d'Orgue*; Old West Church, Boston, MA 8 pm

17 AUGUST

Monica Harper; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Bohn; First Congregational UCC, Appleton, WI 12:15 pm
David O'Shea; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST

Stephen Distad, with trumpet; St. Patrick's Cathedral, New York, NY 3:15 pm
Brian Gurley; St. Paul Cathedral, Pittsburgh, PA 4 pm
Thomas Russell; St. John's Baptist, Charlotte, NC 7 pm
Mark Sudeith; Christ Church, Michigan City, IN 12:15 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Leon W. Couch III; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

23 AUGUST

Ray Cornils, with brass; Merrill Auditorium, Portland, ME 7:30 pm
Amanda Mole; Old West Church, Boston, MA 8 pm

24 AUGUST

Neal Campbell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Buzard; Christ Church, Michigan City, IN 12:15 pm
Charles Barland; Memorial Presbyterian, Appleton, WI 12:15 pm
Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

26 AUGUST

Hector Olivera; Valparaiso University, Valparaiso, IN 7 pm

28 AUGUST

Benjamin Kolodziej; St. Patrick's Cathedral, New York, NY 3:15 pm
Choirs of Covenant Presbyterian and Myers Park United Methodist; Covenant Presbyterian, Charlotte, NC 7 pm

30 AUGUST

Libor Dudas; Old West Church, Boston, MA 8 pm

31 AUGUST

Anne Horsch; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ralph & Marillyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

3 SEPTEMBER

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

4 SEPTEMBER

Richard Gowers; Trinity Episcopal Cathedral, Miami, FL 6 pm

6 SEPTEMBER

Nathan Laube; Daniel Chapel, Furman University, Greenville, SC 8 pm

Choir of Gonville & Caius College, Cambridge; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

10 SEPTEMBER

Alan Morrison, Organ Discovery Day; Spivey Hall, Morrow, GA 3 pm and 4:45 pm

11 SEPTEMBER

F. Allen Artz, III; St. John Lutheran, Bloomfield, NJ 3 pm
Ken Cowan; First Presbyterian, Lancaster, PA 4 pm
Karen Beaumont; Sts. Peter & Paul Catholic Church, Milwaukee, WI 2 pm

13 SEPTEMBER

Kenneth Stein; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon

14 SEPTEMBER

Douglas Major; Methuen Memorial Music Hall, Methuen, MA 8 pm

16 SEPTEMBER

Michel Bouvard; St. Luke Lutheran, Ithaca, NY 8 pm

17 SEPTEMBER

Michel Bouvard, masterclass; St. Luke Lutheran, Ithaca, NY 10 am
Aestas Consort; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

18 SEPTEMBER

Todd Wilson, Duruflé works; St. Joseph Catholic Cathedral, Columbus, OH 3 pm
Thomas Heywood; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

20 SEPTEMBER

Thomas Heywood; Merrill Auditorium, Portland, ME 7:30 pm
Michel Bouvard, masterclass; Kilbourn Hall, Eastman School of Music, Rochester, NY 2 pm

25 SEPTEMBER

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Craig Cramer; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm
Alan Morrison; Trinity Presbyterian, Berwyn, PA 4 pm
Gail Archer; Christ Lutheran, Kokomo, IN 4 pm
Jack Mitchener; St. Paul's Episcopal Church, Columbus, MS 4 pm

26 SEPTEMBER

Volodymyr Koshuba; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

30 SEPTEMBER

Johann Vexo; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Jens Korndörfer, masterclass; Good Shepherd Episcopal, Augusta, GA 12 noon

UNITED STATES

West of the Mississippi

17 AUGUST

Craig Cramer; St. James Catholic Cathedral, Seattle, WA 7 pm

19 AUGUST

Michael Lynch; Trinity Episcopal, Reno, NV 12 noon

20 AUGUST

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

21 AUGUST

Nancy Ypma; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm
Thomas Joyce; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 AUGUST

Tom Trenney, silent film accompaniment; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

23 AUGUST

Ceri Benson; Christ United Methodist, Rochester, MN 12:15 pm

27 AUGUST

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

Calendar

28 AUGUST

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

29 AUGUST

Aaron David Miller & Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

30 AUGUST

Mark Rich; Christ United Methodist, Rochester, MN 12:15 pm

2 SEPTEMBER

Thomas Joyce, works of Reger; Trinity Episcopal, Reno, NV 12 noon

3 SEPTEMBER

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

4 SEPTEMBER

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

David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

James Welch; Grace Cathedral, San Francisco, CA 4 pm

10 SEPTEMBER

James Welch; Church of Jesus Christ of Latter-Day Saints, Monmouth, OR 7 pm

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

11 SEPTEMBER

Craig Cramer; Grace Episcopal Cathedral, Topeka, KS 3 pm

David Gray; Calvary Christian Assembly, Seattle, WA 2 pm

+Carole Terry; Chapel, Epiphany Episcopal, Seattle, WA 3 pm, 6 pm

Nathan Laube; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

Stephen Hamilton; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

16 SEPTEMBER

Joyce Rhodes; Trinity Episcopal, Reno, NV 12 noon

Wyatt Smith; Christ Episcopal, Tacoma, WA 12:10 pm

17 SEPTEMBER

James Welch; Bethania Lutheran, Solvang, CA 1 pm

Paul Meier; Legion of Honor Museum, San Francisco, CA 4 pm

18 SEPTEMBER

Paul Meier; Legion of Honor Museum, San Francisco, CA 4 pm

Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 SEPTEMBER

Tom Trenney, choral rehearsal; First United Methodist, Conway, AR 6:15 pm

23 SEPTEMBER

Tom Trenney; First United Methodist, Conway, AR 7:30 pm

24 SEPTEMBER

Stephen Hamilton, workshop; Grace Lutheran, Mankato, MN 9:30 am

James Welch; St. Timothy's Episcopal, Mountain View, CA 7 pm

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

25 SEPTEMBER

Thomas Heywood; First-Plymouth Congregational, Lincoln, NE 4 pm

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

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

27 SEPTEMBER

Erik Wm. Suter; Edyth Bates Old Recital Hall, Rice University, Houston, TX 7:30 pm

29 SEPTEMBER

Paulus, *Mass for a Sacred Place*; Orchestra Hall, Minneapolis, MN 11 am

30 SEPTEMBER

Marilyn Keiser; St. Paul's Episcopal, Fayetteville, AR 7:30 pm

Paulus, *Mass for a Sacred Place*; Orchestra Hall, Minneapolis, MN 8 pm

INTERNATIONAL

16 AUGUST

Daniel Glaus, with brass; Münster, Bern, Switzerland 8 pm

Matthew Larkin; St. James United Church, Montreal, QC, Canada 12:15 pm

17 AUGUST

Espen Melbø; St. Michaelis Kirche, Hamburg, Germany 7 pm

Nathan Laube; Frauenkirche, Dresden, Germany 8 pm

18 AUGUST

Letizia Romiti; Chiesa parrocchiale, Quaranti, Italy 9 pm

Baptiste-Florian Marie-Ouvrard; Church of St. Andrew and St. Paul, Montréal, QC, Canada 12:15 pm

19 AUGUST

Christoph Hauser; Cathedral, Lausanne, Switzerland 8 pm

Ben van Oosten; Our Lady's Church, Breda, Netherlands 8 pm

21 AUGUST

Christian Schmitt; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

Simon Harden; St. Justinus, Frankfurt, Germany 5 pm

Daniele Dori; St. Johannes Baptist, Herford, Germany 6 pm

Malcolm Sinn; Westminster Abbey, London, UK 5:45 pm

Virgile Monin; Basilica Notre-Dame-du-Cap, Trois-Rivieres, QC, Canada 2 pm

23 AUGUST

Felix Pachlatko; Münster, Bern, Switzerland 8 pm

Scott Bradford; St. James United Church, Montreal, QC, Canada 12:15 pm

24 AUGUST

Markus Eichenlaub; St. Michaelis Kirche, Hamburg, Germany 7 pm

Csaba Kerály; Kreuzkirche, Dresden, Germany 8 pm

Felix Pachlatko, masterclass; Münster, Bern, Switzerland 8 pm

25 AUGUST

Thomas Kladeck, with oboe; Abteikirche, Köln, Germany 7:30 pm

Gereon Krahforst & Maria Laach; Abteikirche, Köln, Germany 8:30 pm

Denis Bonenfant; Church of St. Andrew & St. Paul, Montréal, QC, Canada 12:15 pm

26 AUGUST

Aurelio Genovese; Chiesa parrocchiale, Lerma, Italy 9 pm

Barry Jordan; Dom, Magdeburg, Germany 7:30 pm

Philippe Sauvage, with trumpet; Cathedral, Lausanne, Switzerland 8 pm

27 AUGUST

Gabriele Marinoni; Chiesa parrocchiale, Grondona, Italy 5 pm

28 AUGUST

Christophe Guida; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

Jos van der Kooy; St. Nikolaus Kirche, Frankfurt, Germany 6 pm

Roberto Marini; Münster, Herford, Germany 6 pm

Letizia Romiti, with Trio di Genova; Chiesa parrocchiale, Garbagna, Italy 4:30 pm

Ian Wicks; Westminster Abbey, London, UK 5:45 pm

Marc Senneville; Basilica Notre-Dame-du-Cap, Trois-Rivieres, QC, Canada 2 pm

30 AUGUST

Gian Paolo di Rosa, masterclass; Münster, Bern, Switzerland 8 pm

Philip Crozier; St. James United Church, Montreal, QC, Canada 12:15 pm

31 AUGUST

Barry Jordan; St. Michaelis Kirche, Hamburg, Germany 7 pm

Peter King; Kathedrale, Dresden, Germany 8 pm

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Calendar

Juan de la Rubia; Westminster Cathedral, London, UK 7:30 pm

2 SEPTEMBER
Giampaolo Di Rosa; Cathedral, Lausanne, Switzerland 8 pm

3 SEPTEMBER
Carsten Igelbrink; Hohen Dom, Limburg, Germany 4 pm

4 SEPTEMBER
Willibald Guggenmos; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm
Luca Benedicti; Abteikirche, Marienstatt, Germany 5 pm

7 SEPTEMBER
Manuel Gera; St. Michaelis Kirche, Hamburg, Germany 7 pm
Francesco Bongiorno; Frauenkirche, Dresden, Germany 8 pm

8 SEPTEMBER
Letizia Romiti, with orchestra; S. Giovanni Evangelista, Alessandria, Italy 9 pm

9 SEPTEMBER
Barry Jordan; Dom, Magdeburg, Germany 7:30 pm
Rudolph Peter; Abteikirche, Marienstatt, Germany 7:30 pm
Martin Bambauer; Cathedral, Lausanne, Switzerland 8 pm

11 SEPTEMBER
Christoph Hauser; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm
Paul Goussot; Abteikirche, Marienstatt, Germany 5 pm

14 SEPTEMBER
Christoph Schoener; St. Michaelis Kirche, Hamburg, Germany 7 pm
Holger Gehring, with orchestra; Kreuzkirche, Dresden, Germany 8 pm

15 SEPTEMBER
Michael Utz; Abteikirche, Köln, Germany 7:30 pm

16 SEPTEMBER
Willibald Guggenmos; Cathedral, Lausanne, Switzerland 8 pm
Ivan Furlanis; Chiesa di S. Giorgio, Lozolo, Italy 9 pm

17 SEPTEMBER
Ivan Furlanis; Chiesa di San Pietro, Gattinara, Italy 9 pm

18 SEPTEMBER
Carlo Barbierato; Chiesa dei SS. Giulio e Amatore, Cressa, Italy 9 pm
Bernhard Buttman; St. Johannes Baptist, Pfaffenhoffen, Germany 5 pm

20 SEPTEMBER
Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

21 SEPTEMBER
Samuel Kummer; Kathedrale, Dresden, Germany 8 pm
Andrew Lumsden; Westminster Cathedral, London, UK 7:30 pm

23 SEPTEMBER
Matthias Grünert; Frauenkirche, Dresden, Germany 8 pm
Roberto Bonetto; Cathedral, Lausanne, Switzerland 8 pm

24 SEPTEMBER
Arvid Gast; Marktkirche, Hannover, Germany 6 pm

28 SEPTEMBER
Ludger Lohmann; Frauenkirche, Dresden, Germany 8 pm

30 SEPTEMBER
Manuel Tomadini; Chiesa di S. Maria, Valduggia, Italy 9 pm
Bernhard Marx; Cathedral, Lausanne, Switzerland 8 pm

Organ Recitals

ALEX BENFORD, University of Alabama, Tuscaloosa, AL, April 3: *Plein jeu*, Basse de cromorne, Récit de nazard, Caprice sur les grand jeux (*Suite du deuxième ton*), Clérambault; *Allegro Risoluto*, Salix, Toccata (*Plymouth Suite*), Whitlock; *Sonata in E-flat*, BWV 525, Bach; *Choral-Phantasie über Ein feste Burg ist unser Gott*, op. 27, Regner.

MONTY BENNETT, Park Road Baptist Church, Charlotte, NC, April 17: *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Pavane*, Elmore; *Air and Variations (Concerto I in g, op. 4)*, Handel; *Dreams*, McAmis; *Toccata in F*, BWV 540, Bach; *Andante*, Processional (*Six Preludes for Organ*), Bloch; *Melody in Mauve*, Purvis; *Sonata III*, Guilmant; *Vinterpastoral*, von Koch; *Swinging Bach*, *The Toccata and Fugue in d?*, Heaps; *There Is a Happy Land*, Shearing; *Come, Sweetest Death*, *Blessed Rest*, Bach, arr. Fox; *Variations de Concert*, Bonnet.

JAMES RUSSELL BROWN, Nichols Concert Hall, Music Institute of Chicago, Evanston, IL, April 25: *Andante sostenuto (Symphonie Gothique, op. 70)*, Widor; *Rorate coeli (Twelve Choral-Preludes on Gregorian Chant Themes, op. 8)*, Demessieux; *O welt, ich muss dich lassen (Eleven Chorale Preludes, op. 122)*, Brahms; *Allegro (Concerto in G, BWV 592)*, Bach.

PAUL CARR, Fourth Presbyterian Church, Chicago, IL, April 9: *Concert Overture in c*, Hollins; *Prelude and Fugue in a*, BWV 543, Bach; *Trumpet Voluntary*, Stanley; *Pomp and Circumstance March No. 4*, Elgar; *Carillon Orléanais*, Nibelle; *Melody (Triptyque)*, Langlais; *March (The Love of Three Oranges)*, Prokofiev, arr. Guillou; *Polonaise (Eugene Onégin)*, Tchaikovsky; *Marche Américaine*, op. 31, Widor, arr. Dupré; *Sarabande for the Morning of Easter*, Howells; *Kiwi Fireworks*, Spicer; *Three Pieces for Musical Clock*, Haydn; *Toccata in C*, Schmidt.

FRANCESCO CERA, Church of the Covenant, Cleveland, OH, April 24: *Toccata VII*, Scarlatti; *Passacaglia*, Pasquini; *Toccata ottava, Canzone terza, Toccata quarta da sonarsi alla levatione, Ricaricare quarto sopra mi re fa mi, Partite sopra Follia*, Frescobaldi; *Liebster Jesu, wir sind hier*, BWV 634, Vater unser im Himmelreich, BWV 636, Christus, der uns Selig macht, BWV 620, *Da Jesus an dem Kreuze stund*, BWV 621, *Passacaglia in c*, BWV 582, Bach.

FRANCIS CHAPELET, Old West Church, Boston, MA, April 15: *Improvisation: Overture*; *Plein Jeu*, Cromorne en taille, Trio, Basse de Trompette, Flûtes, Grand Jeu (*Improvisation: Suite on the 2nd Tone*); *Tiento*

de medio registro de primer tono, Lauda Sion, de Arauxo; *Preludium and Fuga in a*, BuxWV 153, Buxtehude; *Valet will ich dir geben*, BWV 736, Bach; *Komm Heiliger Geist, Herre Gott*, BuxWV 199, Buxtehude; *Preludium and Fugue E-flat*, BWV 552, Bach.

VÍCTOR CONTRERAS, with JUAN LUIS GONZÁLEZ, trumpet, Santo Domingo, Yauhuitlán, Oaxaca, Mexico, February 20: *Concierto en re menor*, A. Marcello; *Voluntario II*, opus 6, Stanley; *Obra de mano derecha de medio registro*, de Torres, transcr. Delgado; *Melodía*, Gluck; *Tiento de 1º tono de mano derecha*, Bruna; *Pasacalles de 1º Tono*, Cabanilles; *Concierto en re mayor*, Vivaldi.

KEN COWAN, Bethlehem Lutheran Church, Minneapolis, MN, April 10: *Fantasia in f*, K. 608, Mozart; *The Soul of the Lake (Pastels from the Lake of Constance)*, op. 96, no. 1, Karg-Elert; *Prelude and Fugue in b*, Martin; *A Refined Reflection*, Paulus; *Étude Heroïque*, Laurin; *Prelude and Fugue in a*, BWV 543, Bach; *Präludium nach Weinen, Klagen, Sorgen, Zagen*, Bach/Liszt, arr. Winterberger/Cowan; *Scherzo (A Midsummer Night's Dream)*, Mendelssohn, arr. Nevin/Cowan; *Prelude to Die Meistersinger*, Wagner, arr. Warren/Lemare.

CRAIG CRAMER, Trinity Lutheran Church, Cleveland, OH, March 20: *Toccata in d*, BuxWV 155, Buxtehude; *Intrada-Tanz-Nachtanz*, *Tanz-Propertio-Curanta-Final*, Danz Beurlin-Nachtanz, *Tanz Jesu Du zartes Lämblein-Propertio*, *Tanz-Nachtanz (Linz Orgeltablaturbuch)*; *Noël A minuit fut un Reveil*, *Noël Pour l'Amour de Marie*, *Noël de Saintonge*, Dandrieu; *Passacaglia et thema fugatum in c*, BWV 582, Bach; *Freu dich sehr; o meine Seele*, Böhm; *Kingsfold Suite*, Martinson; *Sonata No. 1 in f*, op. 65, no. 1, Mendelssohn.

LYNNE DAVIS, Wiedemann Hall, Wichita State University, Wichita, KS, April 6: *Pièce Heroïque*, *Cantabile*, *Choral III en La mineur*, Franck.

MATTHEW DORAN, Boutell Memorial Concert Hall, Northern Illinois University, DeKalb, IL, April 24: *Prelude and Fugue in b*, BWV 544, *Trio Sonata II in c*, BWV 526, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Annum per annum*, Pärt; *Gospel Prelude—Just As I Am*, Bolcom; *Dieu parmi nous (La Nativité du Seigneur)*, Messiaen.

BRYAN DUNNEWALD, St. Thomas Church Fifth Avenue, New York, NY, March 13: *Fête*, op. 51, Langlais; *First Suite for Organ*, Hampton; *Air: Prelude for Organ*, *Toccata for Organ*, Hancock; *Variations sur un Noël*, op. 20, Dupré.

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RICHARD L. ELLIOTT, First United Methodist Church, Schenectady, NY, March 13: *Sinfonia* (Cantata 29, *Wir danken dir, Gott*), Sicilano (*Sonata for Flute*, BWV 1031), *Prelude and Fugue in C*, BWV 547, Bach; *Fantasia in f*, K. 608, Mozart, arr. Dupré; *Chorale Prelude on Christe, Redemptor Omnium*, Parry; *Prelude and Fugue in g*, op. 7, no. 3, Dupré; *St. Francis Suite*, Purvis; *Herzlich tut mich verlangen*, Lloyd; *When Johnny Comes Marching Home*, arr. Elliott; *Shenandoah*, arr. Ciampa; *The Battle Cry of Freedom*, arr. Elliott; *Swing Low, Sweet Chariot*, arr. Elliott; *Toccata (Uzbekistan Suite)*, Mushel.

JOHN FENSTERMAKER, organ, harpsichord, piano, calliope, with Wendy Willis, flute, Trinity-by-the-Cove Episcopal Church, Naples, FL, March 17: *Sonata in G for harpsichord and flute*, C.P.E. Bach; *'Little' Fugue in g*, Bach; *Syrinx*, Debussy; *Irish Air from County Derry*, arr. Lemare; *Irlandaise (Suite for flute and piano)*, Bolling; *Ashokan Farewell*, Ungar; *Lannigan's Ball, Kerry Dances*, arr. Gallagher; *Variations on Foster's Melody, Old Folks at Home*, Buck; *Allegretto (Trois Morceaux)*, Godard; *Almans, Galliards & Gigs*, Fitzwilliam Virginal Book.

THOMAS GAYNOR, St. Mark Episcopal Church, Berkeley, CA, April 10: *In Dir ist Freude*, BWV 615, Herr Gott, man schleuß den Himmel auf, BWV 617, Erbarm dich mein, O Herre Gott, BWV 721, Kommst du nun, Jesu, vom Himmel herunter, BWV 650, Bach; *Ciaccona in f*, T. 206, Pachelbel; *Corrente Italiana*, Cabanilles; *Andante in F*, K. 616, Mozart; *Prelude and Fugue in g*, BWV 535, Bach.

JOHN GOUWENS, Memorial Chapel, Culver Academies, Culver, IN, April 17: *Prelude and Fugue in c*, BWV 546, Bach; *Aria, Intermezzo (Cathedral Music)*, Idenstam; *Variations on a Hymn Tune*, op. 20, Mathias; *Prelude and Fugue in E*, op. 99, no. 1, Saint-Saëns; *Hymn improvisation; Meditation (Thais)*, Massenet, transcr. Silver; *Carillon*, op. 27, no. 4, Dupré.

CHRISTOPHER HENLEY, Holy Trinity Episcopal Church, Gainesville, FL, April 24: *Praeludium Festivum (Sonata I in g)*, Becker; *Prelude and Fugue in C*, BWV 547, Bach; *Andante (Sonata IV)*, Guilman; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Jesu Dulcis Memoria*, Decker; *Jerusalem, My Happy Home, Shall*

We Gather at the River, Owens; *Theme, Cantabile, Valse, Burletta, Tango, Scherzo, Tango, Berceuse, Final (To Call my True Love to my Dance)*, Hakim.

CHRISTOPHER HOLMAN, JESÚS GONZÁLEZ VELASCO, JEFFREY COOPER, TONATIUH GONZÁLEZ SOLIS, MICHAEL DAVID GING, Santa María Natividad, Tamazulapan, Oaxaca, Mexico, February 20: *Bergamasca*, Frescobaldi; *Canzona in Sol mayor*, Tunder; *Toccata*, Diemer; *Solo Dios es alabado en las alturas*, BWV 711, Bach; *Corrente italiana*, Cabanilles; *Inviolata*, Cabezón; *Cinco Gallardas del segundo libro de tocatas*, Frescobaldi; *Pavane*, Galliarde, *Jouyssance vous donneray*, Tant que vivray, Attaignant.

CHRISTOPHER HOULIHAN, Alumnae Chapel, Wilson College, Chambersburg, PA, March, 6: *Toccata*, Sowerby; *Toccata, Adagio, and Fugue in C*, BWV 564, *Prelude and Fugue in e*, BWV 548, *Trio Sonata No. 5 in C*, BWV 529, Bach; *Scherzo (Symphony No. 2, op. 20)*, *Romance (Symphony No. 4, op. 32)*, *Final (Symphony No. 6, op. 59)*, Viernie.

KATHERINE MELOAN, St. Paul's Episcopal Church, Wilmington, NC, March 11: *Carillon de Westminster (Pièces de Fantaisie, Deuxième Suite)*, op. 54, Viernie; *Apparition de l'Église Éternelle*, Messiaen; *Toccata per l'Elevazione (Fiori Musicali)*, Frescobaldi; *Toccata and Fugue in F*, BWV 540, Bach; *Toccata*, Jongen; *Psalm 130—Out of the depths I cry to Thee, O Lord!*, *Psalm 108—O God, my heart is steadfast!*, Diemer; *Trumpet Tune in D*, Johnson; *Prince of Denmark's March (The Island Princess)*, Clarke; *Trumpet Tune on Wacht Auf*, Sobaje; *Variations on a Theme by Paganini*, Thalben-Ball.

PETER MILLER, First United Methodist Church, Decatur, IL, April 24: *Praeludium und Fuga in C*, BWV 545, *Fantasia und Fuga in c*, BWV 537, *Chorale e Partite diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, *Trio Sonata in e*, BWV 528, *Praeludium und Fuga in b*, BWV 544, Bach.

DEREK E. NICKELS, Madonna della Strada Chapel, Loyola University, Chicago, IL, April 17: *Symphonie Romane*, op. 73, Widor; *Pastorale*, Roger-Ducasse; *Final (Première Symphonie)*, Langlais.

SERGIO ORABONA, St. John the Evangelist Catholic Cathedral, Milwaukee, WI, March 9: *Allegro risoluto (Symphonie No. 2 in e, op. 20)*, Viernie; *Scherzo in g*, op. 49, no. 2, Bossi; *Elegy*, Thalben-Ball; *Tu es petra (Esquisses Byzantines)*, Mulet; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

MARGARITA RICARDEZ, VÍCTOR CONTRERAS, VÍCTOR MANUEL MORALES, ROBERT BATES, ALBERTO REVILLA, theorbe, ALBERTO REVILLA, guitar, San Andrés, Zautla, Mexico, February 20: *Sonata para responder como a dos órganos*, Moretti; *Dúo in Sol Mayor*, BWV 804, Bach; *La Battaglia*, Banquieri; *Xácara*, Cabanilles; *Toccata Arpeggiata, Bergamasca*, Kapsberger; *Chaconne en Sol*, de Visée; *Haec Dies*, Léonin; *Toccata Malle Sijmon*, Sweelinck; *Lo ballo dell'Intorcica*, Valente; *Ungarescha und Saltarello*, Paix; *Tres Glosas sobre el Canto Llano de La Inmaculada Concepción: Todo el mundo en general, Segundo tiento de cuarto tono a modo de canción*, de Arauxo; *Punta y tacón-Farruca*, Solea, *Zapateado en Remorisca*, Castellón.

WOLFGANG RÜBSAM, Izumi Hall, Osaka, Japan, January 16: *Präludium und Fuge c-moll*, BWV 546, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebt den Herrn*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *O Lamm Gottes unschuldig*, BWV 656, *Herr Christ, der ein'ge Gottes Sohn*, BWV 698, *Gottes Sohn ist kommen*, BWV 724, *Allein Gott in der Höh sei Ehr*, BWV 662-664, *In dich hab ich gehoffet, Herr*, BWV 712, *Gelobet seist du, Jesu Christ*, BWV 697, BWV 722, *Präludium und Fuge in C-dur*, BWV 545, Bach.

CHARLIE SEGA, Fourth Presbyterian Church, Chicago, IL, March 11: *Fanfare (Four Extemporizations)*, Whitlock; *Master Tallis's Testament*, Hollins; *Praeludium in e*, Bruhns; *Air with Variations*, Sowerby; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Amazing Grace, There Is a Happy Land*, Shearing; *Moto Ostinato (Sunday Music)*, Eben.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, March 18: *March on a Theme by Handel*, op. 15, no. 2, Guilman; *Passacaglia and Fugue in c*, BWV 582, Bach; *Prelude on Iam sol recedit igneus*, Simonds; *Fantasy in E-flat*, Saint-Saëns; *Giga*, op. 73, no. 2, Bossi; *Marche Héroïque*, Brewer; *Symphony VI* in g, op. 42, no. 2, Widor.

LIUWE TAMMINGA, with BRUCE DICKEY, cornetto, Cathedral, Oaxaca, Mexico, February 18: *Canzon II del XII tono a 4, Canzon francese del XII tono*, G. Gabrieli; *Pavane Belle, qui tiens ma vie*, Arbeau; *Diferencias sobre el canto de (La dama le demanda)*, *Pavana con glosa, Diferencias sobre Las Vacas*, Cabezón; *Tiento de medio registro de tiple de X tono*, d'Arauxo; *Aria sopra La Spagnoletta*, Storace; *Mottetto Emendemus in melio*, Trombetti; *Tarantelas*, de Murcia; *Tarantela*, de Huete; *Mottetto Dilectus meus*, Palestrina; *Fandango*, de Nebra Blasco; *Canzon La Novellina a 4*, Guami.

JEREMY DAVID TARRANT, First Presbyterian Church, Ottumwa, IA, April 8: *Prelude and Fugue in G*, BWV 541, Bach; *No. 4 in D-flat*, No. 3 in f (*Four Sketches*, op. 58), Schumann; *There Is a Happy Land, I Love Thee, My Lord*, Shearing; *Impromptu, Clair de lune*, *Toccata (Pièces de fantaisie)*, Viernie; *Cortège et Litanie*, Dupré; *Choral, Allegretto, Final (Symphonie VII)*, op. 42, no. 3), Widor.

STEPHEN THARP, with Jill Shellabarger and Roger Mueller, readers, St. Luke's Episcopal Church, Evanston, IL, March 9: *Faust for Organ*, Eben.

CHRISTOPHER URBAN, First Presbyterian Church, Arlington Heights, IL, March 23: *Toccata on Hosanna, Loud Hosanna*, Thallander; *Give Me Jesus*, Hamlin; *Night Communion*, Hebble; *De Profundis*, Groden; *Come Sweet Death*, Bach, arr. Fox; *Toccata (Symphony No. 5 in f, op. 42, no. 1)*, Widor.

GREGORY ZELEK, St. John's Episcopal Church, Kula, Hawaii, March 8: *Toccata and Fugue in d*, BWV 565, Bach; *Adagio, Allegro assai vivace (Sonata I in f, op. 65, no. 1)*, Mendelssohn; *Trio Sonata in C*, BWV 529, Bach; *Voluntary in d*, op. 5, no. 8, Stanley; *Benedictus*, op. 59, no. 9, Reger; *Fantasia for Organ*, Weaver.

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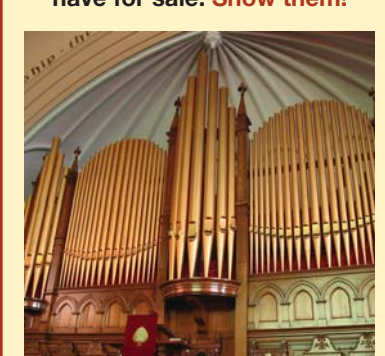
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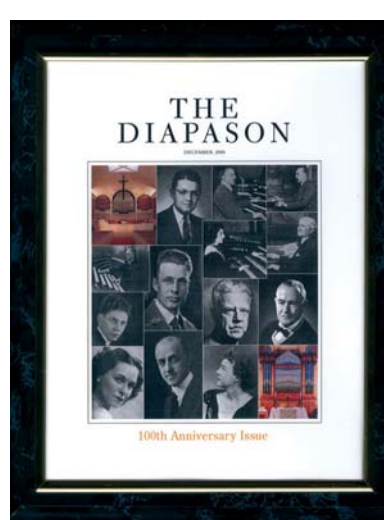
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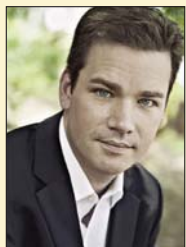
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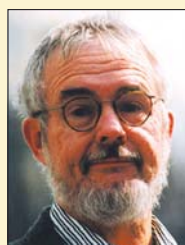
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