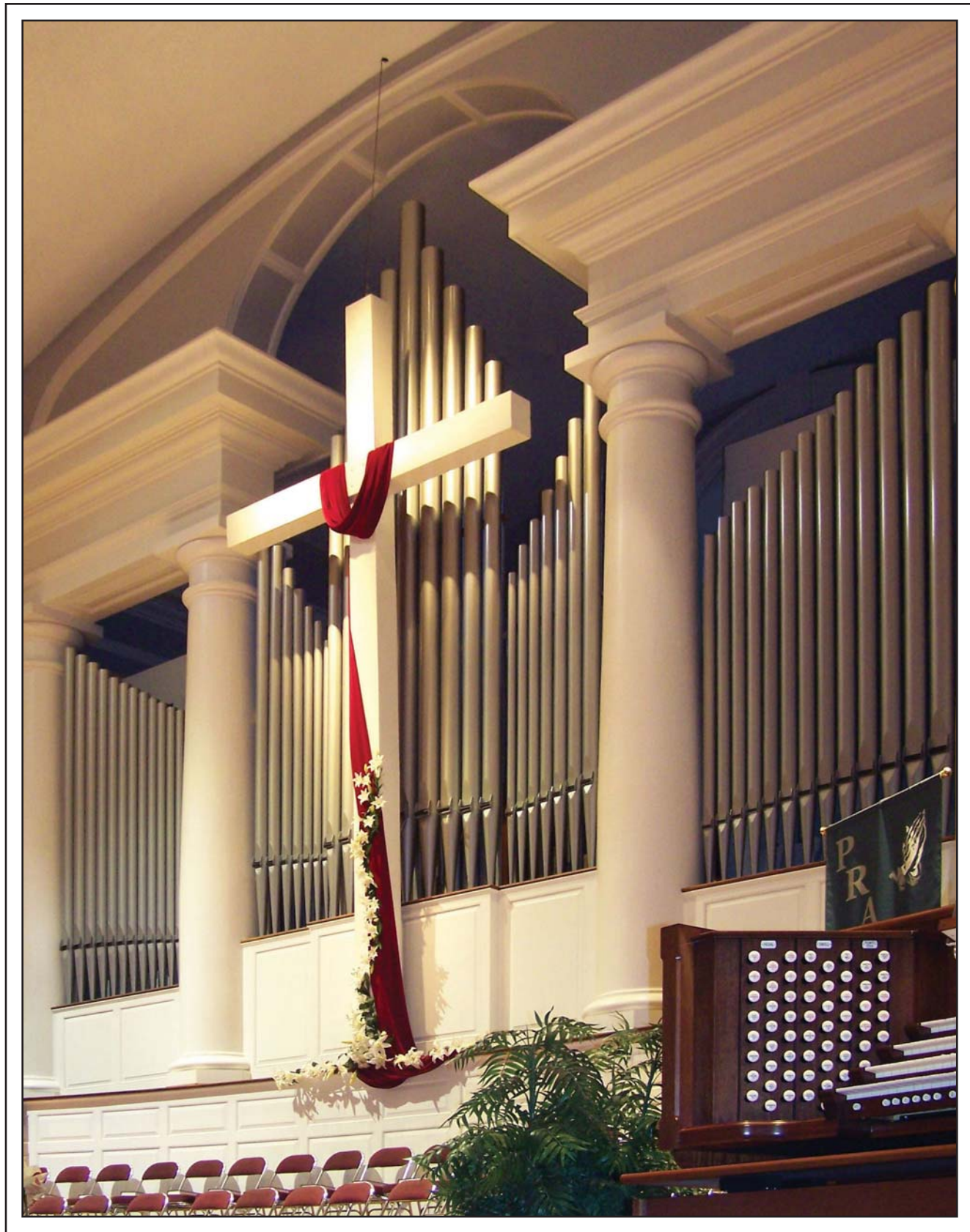
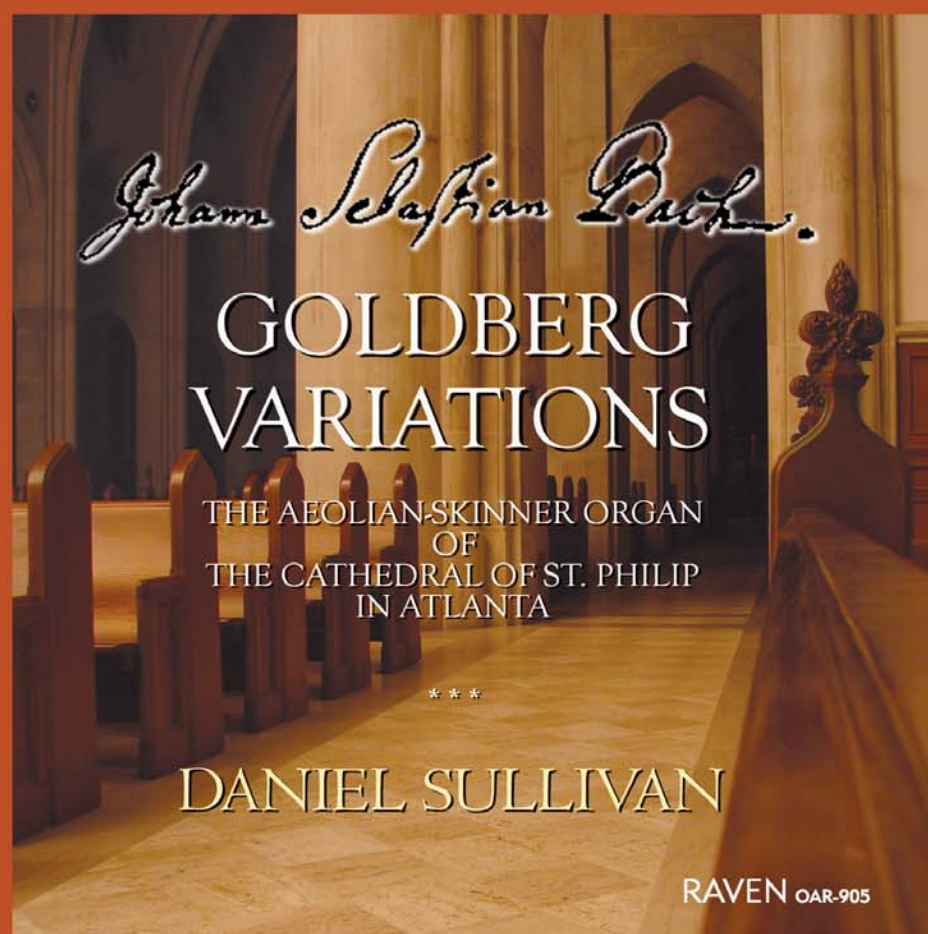


THE DIAPASON

AUGUST, 2009



New Orleans Baptist Theological Seminary
Leavell Chapel
Cover feature on pages 26–27



RAVEN OAR-905

RavenCD.com

**"This [Sullivan's Goldberg Variations CD] should be on your must-have list. Sullivan's playing in variation 30 is so winning that, like an unfaithful lover, I imagine I'm hearing it when Gould is playing."
(*American Record Guide*)**

"A fine player—his enthusiasm, exuberance and sensitivity come across right from the first variation. Nor is he afraid to use the full resources of this extensive four manual...I was captivated right until the very end." (*The Organ*, England)

**"A remarkable achievement in successfully realizing this iconic work (Bach's Goldberg Variations) with admirable clarity...elegance and delicacy."
(*Choir & Organ*, London)**

**"In spite of the profundity and unfailing good taste of this rendition (Bach's Goldberg Variations), there are nevertheless priceless moments of humor...This is a recording that has the power not only to inspire but to remake the listener's musicianship. It is iconoclastic in all the right ways...recommended without reserve."
(newliturgicalmovement.org)**

**PHILLIP TRUCKENBROD
CONCERT ARTISTS**

email@concertartists.com • (888) 999-0644 Toll-Free

CONCERTARTISTS.COM



THE DIAPASON

A Scranton Gillette Publication

One Hundredth Year: No. 8, Whole No. 1197
Established in 1909

AUGUST, 2009
ISSN 0012-2378

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

CONTENTS

FEATURES

Atlantic City Boardwalk Hall's
Midmer-Losh Organ: An Update
by Charles Swisher and Carl Loeser 20

André Isoir:
An Eclectic French Organist
by Carolyn Shuster Fournier 22

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3, 4, 5, 6, 8, 10
Nunc Dimittis 6
Looking Back 10
Harpsichord News by Larry Palmer 10
In the wind . . . by John Bishop 12
On Teaching by Gavin Black 13

REVIEWS

Music for Voices and Organ 15
Book Reviews 15
New Recordings 16
New Organ Music 19

NEW ORGANS

28

CALENDAR

29

2009 Summer Carillon Concert Calendar

32

ORGAN RECITALS

32

CLASSIFIED ADVERTISING

34

Cover: A. E. Schlueter Pipe Organ Company,
Lithonia, Georgia; New Orleans Baptist
Theological Seminary 26

www.TheDiapason.com

Send subscriptions, inquiries, and address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

Editor's Notebook

More longtime subscribers

In April, I welcomed seven subscribers into THE DIAPASON's 50-plus club of longtime subscribers. Then in June, I recognized nine more subscribers. And I continue to receive phone calls, letters, and e-mails from readers who have subscribed to THE DIAPASON for more than 50 years; here are the names and starting dates of the latest 50-plus subscribers:

Fred Becker, Crystal Lake, Illinois, 1959

Gordon Betenbaugh, Lynchburg, Virginia, 1957

Gene Boucher, Annandale, Virginia, 1957

John Bullard, Spartanburg, South Carolina, 1953

Joseph Elliffe, Spring Hill, Florida, 1956

Robert Finster, Canyon Lake, Texas, 1954

Charles Huddleston Heaton, Pittsburgh, Pennsylvania, 1947

Allen Langord, Poinciana, Florida, 1950

Francis M. Stone, Indianapolis, Indiana, 1953

We welcome these subscribers into the 50-plus club and thank them for their many faithful years of subscribing to THE DIAPASON. If you have subscribed for

Editor & Publisher

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

Associate Editor

JOYCE ROBINSON
jrobinson@sgcmail.com
847/391-1044

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers

R. E. Coleberd
Frank Rippl
Christa Rakich
David Wagner
Steven Young

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: jbutera@sgcmail.com.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

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

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

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©2009. Printed in the U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

more than 50 years, please contact me so we can add you to our 50-plus club.

Gift subscriptions

For a limited time, we will extend your subscription three months for every gift subscription you order. Not sure if the intended recipient is a current subscriber? Call or e-mail, and I will check our records.

THE DIAPASON E-News

If you are not already receiving THE DIAPASON E-News, our free monthly newsletter, please visit our website and click on "subscribe to our newsletter" at the bottom of the left column. If you have not seen an issue yet, call or e-mail, and I will e-mail you the current issue.

If you are interested in sponsoring the newsletter or taking out an artist spotlight, contact me for more information.

—Jerome Butera
847/391-1045
jbutera@sgcmail.com

www.TheDiapason.com
News and article archives
Classified ads
Subscribe to newsletter
and more

Here & There

First Parish Church, UCC in Brunswick, Maine, continues its 24th annual Summer Organ Concert Series on the church's 1883 Hutchings, Plaisted & Company pipe organ: August 4, Edward Alan Moore; 8/11 Katelyn Emerson; and 8/18, Clarissa Brown. For information: 207/729-7331.

Friends of the Kotzschmar Organ continue the 2009 summer concert series at Merrill Auditorium, Portland, Maine, on Tuesdays at 7:30 pm: August 4, Thomas Heywood; 8/18, Ray Cornils; 8/25, Barbara Dennerlein. For information: www.foko.org.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2009 organ recital series on Wednesday evenings at 8 pm: August 5, Anthony Williams; 8/12, Alison Luedecke; 8/19, Bryan Mock; 8/26, Raúl Ramírez; and September 2, Bálint Karosi. For information: 978/685-0693, www.mmmh.org.



Chuck Lenz and Diana Lee Lucker

Wayzata Community Church, Wayzata, Minnesota, began its 14th annual Summer Organ Series on June 17 with a performance by Chuck Lenz, director of music and worship at Lumen Christi in St. Paul, Minnesota. His program included *Prelude in G Minor*, Buxtehude; *Monastic Peace*, Peters; and *Partita on "Blest They Are,"* Lenz. The series continues every Wednesday noon through August 12. Performers include Raymond Johnston, Joseph Ripka, Carolyn Diamond, Mary Newton, Mary Joy Rieder, Aaron David Miller, Diana Lee Lucker, and Steve Gentile. The organ is

a four-manual, 71-rank tracker instrument built by Charles Hendrickson.

St. Paul R.C. Cathedral, Pittsburgh, Pennsylvania, celebrates the restoration of its 1962 von Beckerath organ: August 27, Joan Lippincott; September 30, Gillian Weir; October 20, William Porter. For information: PittsburghBeckerath@verizon.net.

The Iowa State University Carillon Festival, sponsored by the Stanton Memorial Carillon Foundation, will be held on Saturday, September 5, from 10 am to 4 pm. Guest carillonneur is Adrian Patrick Gebruers from Cobh, Ireland. The festival includes a carillon concert, seminar, Celtic dances, and campanile tours.

In conjunction with the festival, a carillon composition competition is held to encourage the writing of original carillon compositions by young composers. Prizes include one cash award of \$500 and the premiere performance of the winning composition at the carillon festival.

For information: <http://www.music.iastate.edu/carillon/festival2009/FESTIVAL/festival.php>; 515/294-2911; e-mail: tstam@iastate.edu.

The twelfth annual Albert Schweitzer Organ Festival takes place September 11–13 at the First Church of Christ, Wethersfield, Connecticut. The schedule includes a national competition and masterclass for young organists and a concert by Frederick Hohman, Wilma Jensen, and John Weaver on the church's Austin organ (IV/62) Opus 2403. The concert, on Friday, September 11, will also feature the Festival Choir, conducted by ASOF co-founder David Spicer.

The competition takes place on Saturday, September 12. High school division finalists are Bryan Anderson of Stockbridge, Georgia; Clarence Chaisson of South Lancaster, Massachusetts; and Deniz Uz of Longwood, Florida. Young professional division finalists are Jonathan Hehn of South Bend, Indiana; Adam Pajan of New Haven, Connecticut; and Clayton Roberts of Houston, Texas.

On Sunday, September 13, all six finalists will provide music for the church's

► page 4



Choristers with Linda Buzard, Keith Williams, and The Rev. Timothy Hallett, Rector

During the week of June 8–11, the **Episcopal Chapel of St. John the Divine** in Champaign, Illinois, hosted a choir camp for its own "Canterbury Choristers" and choristers from Champaign's Emmanuel Memorial Episcopal Church. Modeled after training courses for advanced singers held by the Royal School of Church Music, the nine choristers were "in residence" for daily Evensongs, concluding the week with a sung Mass.

Ranging in age from 8 to 17, the choristers were challenged to learn and perform different music each day. Repertoire included a set of *Preces and Responses* by Stephen Darlington; *Evening Canticles in G Major* by John Wood and Herbert Sumsion; a set by David Hogan entitled "Washington"; two settings of the *Phos Hilaron* by Richard Proulx and

David Hogan; and *Hail, gladdening light* by C. S. Lang, enhanced by the addition of the "vicars choral"—a.k.a. "The Chorister Dads"; plainsong chanting of the daily psalms; *How Like an Angel I Came Down* by Malcolm Archer; *Hebe deine Augen auf* ("Lift thine eyes" sung in German from *Elijah*) by Felix Mendelssohn; and *Give us the wings of faith* by Mark Blatchly. The last day featured the *Missa Brevis* by Benjamin Britten on the feast of St. Barnabas.

Keith Williams, organist and music director of St. John's Lutheran Church, Champaign, assisted in the organ-playing duties for the Mass. Choristers included Katherine Buzard, Emma Lloyd, Elizabeth Russell, Ethan Russell, Abigail Shelato, Emily Warren, Sam Warren, Samantha Wells, and Celia Williams.

worship services at 8, 9:15, and 11 am. From 1:30–3:30 pm, the finalists will participate in a masterclass with judges Hohman, Jensen, and Weaver, and all awards will be presented. For information: 860/529-1575 x209; <music@firstchurch.org>.

Kegg Pipe Organ Builders, Hartsville, Ohio, is sponsoring a series of recitals in 2009 on instruments that the company built. The series began on January 14 with Ken Cowan at Christ Episcopal Church, Eureka, California; then June 15, John Scott, Texas A&M International University, Laredo, Texas; and continues on September 13, Paul Jacobs, Texas A&M University, Laredo, Texas. For information: <www.keggorgan.com>.

St. Thomas Church Fifth Avenue, New York City, presents its 2009–10 organ recital series on Sundays at 5:15 pm: September 13, Kevin Kwan; 9/20, Joel Bacon; 9/27, John Scott; October 4, Eugenio Fagiani; 10/11, Gerre and Judith Hancock; 10/18, Benjamin Kolodziej; 10/25, Paolo Bordignon; November 1, Sven-Ingvart Mikkelsen; 11/8, Matthew Brown; 11/15, Hervé Duteil; 11/22, Stephen Distad; 11/29, Frederick Teardo; December 6, Edward Landin; 12/13, Andrew Meagher. For information: <www.saintthomaschurch.org>.

The Organ and Sacred Music Festival 2009 takes place at Evreux Cathedral, Louviers, France, in September and October: September 18, Thierry Escaich and the vocal ensemble vocal Sequenza; 9/20, Pierre Henri Houbard; 9/25, Da Pacem baroque ensemble; 9/27, Saki Aoki (Chartres 2008 prize winner); October 4, Pascale Rouet with percussionist Jean-François Durez; 10/23–24, masterclass and concert by Jesus Martin Moro. For information: <www.scene-nationale-evreux-louviers.fr>.

The American Boychoir School will host the 16th National Choral Conference, a two-day symposium for music educators and conductors, on its Princeton, New Jersey campus, September 24–26. The schedule features interactive seminars and open rehearsals culminating in a mini-concert. Topics include supporting the changing voice; warm-ups; assessing and assigning voice parts; forming an intergenerational choir; motivating the uncertain singer; teaching across the curriculum; how to advocate for your program and gather statistics to support music in the curriculum; strategies for classroom teachers who never expected to teach music; foreign language diction; and producing an audition CD.

The American Boychoir will serve as the demonstration choir. Clinicians and presenters include Judy Bowers, Anton Armstrong, Helen Kemp, and Fernando Malvar-Ruiz. For information: <www.americanboychoir.org>.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, presents a gala weekend of events in September to celebrate the 2009 centennial of the hall. The opening event will be a recital by Felix Hell at 8 pm on Friday, September 25. On Saturday morning and afternoon, September 26, there will be two free organ demonstrations for young people

and adults, followed by a gala centennial dinner (advance reservation only) at 7:30, with Michael Barone as guest speaker. The final event will be “An Afternoon with the Great Organ,” at 3 pm on Sunday, September 27, featuring organists Barbara Bruns, Ray Cornils, Brian Jones, and Douglas Major, assisted by Will Perone and Richard Watson.

Methuen Hall is home of the “Great Organ” once in Boston Music Hall. After its removal from Boston, it was in storage for several years until purchased by millionaire Edward Searles, who rebuilt it and had noted architect Henry Vaughan design a concert hall to house it in Searles’s home town of Methuen. The hall and organ were completed and opened in 1909, and the organ, now used regularly for recitals and recordings, was rebuilt by Aeolian-Skinner in 1947. For information: 781/593-5039; <www.mmmh.org>.



Müller organ, St. Bavo

For organists who plan to take part in the **2010 International Organ Improvisation Competition Haarlem**, a masterclass will take place on September 26, consisting of two 2½-hour sessions on both the competition organs: the Müller organ of St. Bavo Church and the Cavallé-Coll organ of Philharmonie Haarlem concert hall. The masterclass will be given by the municipal organist Jos van der Kooy, professor of organ and improvisation at the Royal Conservatory in The Hague and winner of the competition in 1980 and 1981. A maximum of 10 players can be admitted to the masterclass, in addition to 15 auditors.

The competition will take place July 16–20, 2010. The summer academy will run July 19–31, 2010. For information: <www.organfestival.nl>.

The Bonn International Organ Festival takes place September 26–November 22. The schedule includes 14 concerts, open consoles, and tours; performers include Felix Hell, Vincent Dubois, Paolo Oreni, Yves Castagnet, Johannes Geffert, Philippe Lefebvre, Olivier Latry, Kalevi Kiviniemi, and Fraser Gartshore. The festival is run by a newly formed organ society, “laudatio organi,” headed by St. Josef Church’s organist Hans Peter Reiners. For information: 0228/474656; <laudatio_organ@yahoo.de>.

Young Organ Virtuosi, which Ronald Ebrecht founded at Wesleyan University in 1990, is a biennial festival that sponsors promising artists in concert. It is not a contest, but rather high-profile engagements for those who have already won competitions. Next winter, Wesleyan University, University of Washington, and Plymouth Congregational Church, Seattle, will combine to sponsor the same two performers in both locations: in Middletown, Connecticut on the weekend of February 12, and in Seattle the weekend of March 5, 2010.

Those who wish to be considered should submit an unedited CD or file of



Holtkamp organ, Wesleyan University (photo credit: Lauren Kelly)

three works—Bach, Romantic and contemporary—and letter of reference by October 1, to Ronald Ebrecht, Wesleyan University Organist, Middletown, Connecticut, 06459-7065; or <rebrecht@wesleyan.edu>. Applicants must be born after September 1, 1984.

The University of Alabama School of Music has announced its 2010 Organ Scholarship Competition. First place is an \$8,000 UA scholarship or a \$500 cash prize; second place is a \$5,000 UA scholarship or a \$200 cash prize; and third place is a \$3,000 UA scholarship. The first-place winner will perform in concert at the University of Alabama 2010 Church Music Conference on Friday, January 29, 2010. All winners will have automatic acceptance into the University of Alabama School of Music. This competition is open to organists who live or study in the United States or Canada. There are no age restrictions. The application deadline is November 16, 2009. For more information contact Dr. Faythe Freese at <faythefreese@earthlink.net> or visit the University of Alabama Organ Department website: <www.music.ua.edu/departments/organ/>.

The Organ Library of the Boston AGO chapter has awarded the **2009 Max B. Miller Book Award ex aequo** to Barbara Owen for her book, *The Organ Music of Johannes Brahms*, and to Andrew Shenton for his book, *Olivier Messiaen’s System of Signs: Notes Towards Understanding His Music*. Barbara Owen’s latest book presents a broad introduction to the organ music of Brahms, its editorial issues, and questions of performance practice, accompanied by a survey of organs Brahms would have known. Dr. Shenton’s book takes as its centerpiece Messiaen’s *Méditations sur le mystère de la Sainte Trinité*, exploring how Messiaen’s ‘system of signs’ applies to every aspect of the work, from conception to performance.



Patrick Lindley, Emma Lou Diemer, Mahlon Balderston, Josephine Brummel, and David Gell (photo by Doug Fossek)

Four organists and a pianist performed works of Felix Mendelssohn, Patrick Wells Lindley, and Emma Lou Diemer at a **Santa Barbara AGO Chapter members’ recital** on Sunday, May 31, at First Presbyterian Church, Santa Barbara, on the 1974 V/74 Casavant. In the photo (l–r): Patrick Lindley, Emma Lou Diemer, Mahlon Balderston, Josephine Brummel, and David Gell (photo by Doug Fossek).

Three organ students from the **Indiana University Jacobs School of Music** were recently featured on a “Rising Stars” concert hosted by St. Paul’s Episcopal Church, Indianapolis. The concert,



Patrick Pope, Dongho Lee, and Mason Copeland (photo credit: Frank Boles)

part of St. Paul’s annual concert series, showcased the church’s 2007 four-manual Casavant organ and featured works by Bach, Buxtehude, Mendelssohn, Vieme, Duruflé, and Eben. Pictured from left are: Patrick Pope, a doctoral student of Todd Wilson; Dongho Lee, a doctoral student of Christopher Young; and Mason Copeland, a junior undergraduate student of Janette Fishell (photo credit: Frank Boles).

The Worcester (MA) Chapter of the American Guild of Organists held its annual meeting on April 26 at Wesley United Methodist Church. Following the business meeting, conducted by Dean Ronna Archbold, Joseph Ripka played an hour-long concert on the church’s 1927 IV/73 E. M. Skinner organ.

On May 10, the chapter held its annual Scholarship Recital at First Baptist Church (William Ness, host). Chapter scholarship recipients Dominic Richards, Deborah Page, and Annecca Smith each presented programs. Richards is a sophomore at Nashua (NH) North High School, and is a student of William Ness. Page, who holds a B.Mus. from Anna Maria College, and a master’s in special education from Fitchburg State College, is a student of Marjorie Ness and William Ness. Smith, a junior at Worcester’s Doherty High School, has studied organ with Scott Lamlein and William Ness.



Flentrop, Holy Name Cathedral, Chicago

On February 4, a fire that originated in the attic of the **Cathedral of the Holy Name** in Chicago, Illinois, threatened the structure of the cathedral and all its contents, including the Flentrop organ (1989, IV/71/117) and the 25-rank Casavant organ; the Casavant was not damaged by the fire, although it sustained damage during the closing of the cathedral the previous year. The Flentrop organ sustained water damage as well as damage due to excessive debris and environmental concerns. After an initial emergency inspection on the same day of the fire by Erickson, Christian & Associates, the Flentrop firm visited the cathedral and made further evaluations of the damage. In July, Flentrop completed the first stage of repairs to the organ. The cathedral reopened on July 31. Flentrop will return later in the fall to complete the remaining repairs.

Coming soon:
THE DIAPASON
2010 Resource Directory



Richard Coffey

CONCORA has announced that the board of directors of Choral Arts New England has selected **Richard Coffey** as the 2009 recipient of the Alfred Nash Patterson Lifetime Achievement Award, presented annually to individuals who have made exceptional contributions to choral singing and its culture within New England. Coffey is artistic director and conductor of CONCORA, which he founded in 1974 as the first all-professional concert choir in the region.

CONCORA performs choral repertoire throughout southern New England, both in its own subscription concerts and in collaboration with area orchestras, schools, and colleges. The choir is frequently heard on radio broadcasts and has appeared at conventions and conferences of the American Guild of Organists, the American Choral Directors Association, and other organizations.

In 1999, under Coffey's leadership, CONCORA established its annual summer festival, offering adult singers from the community and select high school and college singers an opportunity to join with CONCORA in presenting great choral works. Under Coffey's direction, CONCORA also established a professional quartet of voices, CONCORA-to-Go, whose program "Around the World in Music" brings multicultural choral singing into the region's elementary schools and public libraries.

The Alfred Nash Patterson Lifetime Achievement Award will be presented to Coffey at a ceremony in October. Previous recipients are Craig Smith, Robert de

Cormier, Donald Teeters, Alice Parker, John Bavicchi, Roberta Humez, Mary Whitney Rowe, Blanche Moyses, George Kent, Allen Lannom, Florence Dunn, Daniel Pinkham, Lorna Cooke DeVaron, and Elliot Forbes.



Gerre and Judith Hancock

Judith and Gerre Hancock, professors of organ and sacred music at the Sarah and Ernest Butler School of Music

of the University of Texas at Austin, recently played the opening concert of the Summer Organ Music Festival at Westminster Abbey in London. They performed a program of duo-organ works. Both Hancocks are establishing the Center for Sacred Music Studies at the university, where they also teach organ. Judith and Gerre Hancock are represented by Karen McFarlane Artists, Inc., <www.concertorganists.com>.

Frederick Hohman has been appointed to serve on the AGO Committee on Educational Resources. Hohman holds the Performer's Certificate, Mus.B., M.M. and D.M.A. degrees, all from the Eastman School of Music in Rochester, New York, in the class of David Craighead. Since 1984, he has toured as a recitalist. He was a featured artist at the 2008 Twin Cities AGO national convention and in 2009 at the Detroit AGO regional convention. Hohman is producer of over 300 CD classical music recordings, the majority of them for the Pro Organo label, as well as the Midnight Pipes

Concert Artist Cooperative



Colin Andrews
Organist/Lecturer/Recording Artist
Lecturer, Organ Performance & Sacred Music Studies
East Carolina University
School of Music
Greenville, North Carolina



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



Emanuele Cardi
Organist/Lecturer/Recording Artist
Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
Battipaglia, Italy



Sophie-Véronique Cauchefér-Choplin
Interpreter/Improviser/Lecturer/Recording Artist
Titular Organist
St. Jean-Baptiste de la Salle
Deputy Titular Organist
St. Sulpice, Paris, France



Shin-Ae Chun
Organist/Harpichordist/Recording Artist
Music Director and Organist
First Congregational Church
Toledo, Ohio



Maurice Clerc
Interpreter/Improviser/Recording Artist
Titular Organist
St. Benigne's Cathedral
Faculty
National Conservatory
Dijon, France



Leon Couch
Organist/Lecturer
College Organist
Assistant Professor of Organ
and Music Theory
Converse College
Spartanburg, South Carolina



Joan DeVee Dixon
Organist/Pianist/Recording Artist
Professor and Chair
Frostburg State University
Frostburg, Maryland



Laura Ellis
Organist
Associate Professor of
Organ and Carillon
University of Florida
Gainesville, Florida



Catherine Ennis
Organist/Lecturer/Recording Artist
Director of Music
St. Lawrence Jewry, London UK
Trinity Laban Organ Professor
Irish Piper & Organ Duo
The Reduced Handel Company
London, England



Henry Fairs
Organist
2007 International
Competition Winner
Odense, Denmark
Head of Organ Studies
Birmingham Conservatoire
England



Faythe Freese
Organist/Lecturer/Recording Artist
Associate Professor of Organ
School of Music
University of Alabama
Tuscaloosa, Alabama



Johan Hermans
Organist/Lecturer/Recording Artist
Conservatory of Music
Cathedral Organist
Artistic Director
International Organ Festival
Civic Organist
Hasselt, Belgium



Michael Kaminski
Organist
Director of Music Ministries
Saint Francis Xavier Church
Brooklyn College Faculty
St. Francis College Faculty
Brooklyn, New York



Angela Kraft Cross
Organist/Pianist/Composer/Recording Artist
Organist
The Congregational Church
San Mateo, California

www.ConcertArtistCooperative.com

Beth Zucchini, *Founder and Director*
7710 Lynch Road, Sebastopol, CA 95472
PH: (707) 824-5611 FX: (707) 824-0956
Established in 1988



Frederick Hohman

television series. He also is the mastering engineer for all orchestral surround sound SACD recordings issued by the Albany Records label. He plans to apply his academic strengths as well as his expertise in multi-media, from Internet to HDTV production, to benefit various educational projects to be undertaken by the AGO committee.



Marilyn Mason

by her faculty colleagues and former students, solo organ performances, and through student lessons.

Video locations include Hill Auditorium and Blanche Anderson Moore Hall at the University of Michigan. Marilyn Mason performs Mozart: *Andante*, K. 616; Durufé: *Prélude sur l'Introït de l'Épiphanie*; Nadia Boulanger: *Prélude*; and Alexandre Guilmant: *March on a Theme of Handel*.

Marilyn Mason, university organist and chair of the organ department at the University of Michigan, has enjoyed a distinguished career as concert organist, teacher, and church musician. After more than six decades at the university, she is the longest tenured faculty member in the school's history. She was the first American woman organist to perform in Westminster Abbey, and has concertized throughout the world. Her dedication to and support for contemporary music is evidenced by the 70 organ works she has commissioned and premiered. In 1987, Marilyn Mason was awarded an honorary Doctor of Music degree by the University of Nebraska. In 1988, she was named International Performer of the Year by the New York City AGO chapter.

The DVD is available from the AGO bookstore for \$20 (plus shipping); for information: 212/870-2311 (ext. 4318); <www.agoHQ.org>.



David C. Jonies and Allison Boccia

On February 22, Bethany Lutheran Church in Crystal Lake, Illinois hosted a hymn festival focusing on British and German hymns. Organist **David C. Jonies**, associate director of music at Holy Name Cathedral in Chicago, led the choir and congregation of Bethany in a collection of hymns, choral selections, and organ preludes spanning the liturgical year. Pictured are David C. Jonies and Allison Boccia, director of music at Bethany Lutheran Church.

Dan Locklair's *The Lilacs Bloomed* (A Choral Triptych for SATB chorus and piano) was given its world premiere in April by the Wake Forest University Concert Choir, Brian Gorelick, conductor, and Joanne Inkman, accompanist, at Wake Forest University, Winston-Salem, North Carolina. Based on the first three stanzas of Walt Whitman's 1865 poem mourning the death of Abraham Lincoln, *The Lilacs Bloomed* was composed in January 2009 and is dedicated to the Wake Forest University Concert Choir (2009), Dr. Brian Gorelick, and Dr. Joanne Inkman. For information: <www.locklair.com>.

Marilyn Mason is featured on Volume V of the AGO *Master Series* of educational videos. The 166-minute DVD presents Dr. Mason's many activities through an interview, reminiscences



Marko Petricic (photo by Frederick Hohman)

Marko Petricic is featured on a new recording, *French Accent*, on the Pro

Organo label (CD 7223, \$17.98). Recorded on the Aeolian-Skinner organ at First Presbyterian Church, Fort Wayne, Indiana, the program includes works by Franck, Widor, Guilmant, Durufé, and Messiaen. It is the first recording to appear in many decades of this well-known "American Classic" organ (1956).

Serbian-born Marko Petricic holds DMA and MM degrees from Indiana University, where he studied with Christopher Young. He is the first-prize winner at the San Marino National Organ Competition. As a faculty member at the University of Indianapolis, he has recently initiated a program in organ and sacred music. For information: 866/927-3923; <www.zarex.com>.

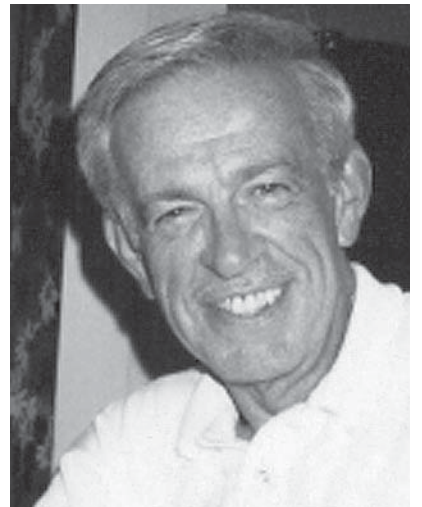
Iain Quinn is featured on a new recording, *Variations on America*, on the Chandos label (CHAN 10489). Recorded at Coventry Cathedral, the program includes works by Aaron Copland, Charles Ives, Henry Cowell, William Grant Still, Samuel Barber, and Stephen Paulus. Quinn is director of cathedral music and organist at the Cathedral Church of St. John in Albuquerque, New Mexico. For information: <www.naxosusa.com>.

From May 27-31, Las Cantantes, the 20-voice women's choir from the University of New Mexico directed by **Maxine Thévenot**, sang concerts at the Metropolitan Museum of Art on the Appleton Organ Recital series; on the lunchtime Meditation Series at Grace Episcopal Church on lower Broadway; and on the Cathedral Music evening concert series at the Cathedral of the Incarnation, Garden City, New York. Artist in residence at Grace Episcopal Church, New York, **Stephen Tharp** served as the accompanist for each of these performances. Pentecost Sunday, May 31, Las Cantantes replaced the professional choir at Church of the Heavenly Rest, New York, and led the congregation in worship with organist **Steven Lawson**. This was the first such invitational East Coast tour for any choral ensemble from the state of New Mexico.

Nunc Dimittis

John C. Campbell died March 4 in Abilene, Texas. He was 73. A long-time teacher and organist, he began piano study with his mother at age eight; his father acquired a two-manual and pedal Estey reed organ for their church, and Campbell began playing the organ in church at age 13. At Hardin-Simmons University, he studied piano with Thurman Morrison and organ with T. W. (Jack) Dean and Edward Wetherill; after graduation, he entered the U.S. Navy and for five years served as a pilot on an aircraft carrier. He later earned a master of music degree at the University of Oklahoma, studying organ with Mildred Andrews, and a doctorate at the Eastman School of Music, where he studied with Russell Saunders. He also studied organ with Michael Schneider and harpsichord with Hugo Ruf at the Staatliche Hochschule für Musik in Cologne.

Campbell taught for three years at Berea College in Kentucky, and was professor of organ and church music and university organist at Hardin-Simmons University from 1971-2000. He had also served as organist of the First Baptist Church in Oklahoma City (where he met Lillie Spurgin, whom he married in 1966), and First Baptist Church of Abilene, Texas. He was a member of the Big Country AGO chapter. John C. Campbell is survived by his wife, Lillie, sons Russell and Matthew, a sister, two brothers, and uncles, nieces, nephews, and cousins.



Lawrence G. "Larry" Kelliher

Lawrence G. "Larry" Kelliher died on June 2 in Madison, Wisconsin. He was a lifelong resident of Madison. For the greater part of his career, he was director of music/organist at Bethel Lutheran Church in Madison, where he led a 70-voice choir and coordinated a regional church music workshop in cooperation with the University of Wisconsin. Kelliher received his bachelor of arts degree from the University of Wisconsin-Madison, and his master's degree in organ performance there in 1954. While attending UW-Madison, he was a teaching assistant for organ majors and an accompanist for choral groups and voice studios.

He was organist and director of music at Trinity Lutheran Church 1957-60 and at Bethel Lutheran Church 1960-92. From 1994-96, he was the organist and choir/handbell director at St. Luke's Church in Middleton. He served as the organist for the First Unitarian Society, Luther Memorial, Holy Cross, Grace Episcopal, First Congregational, St. John's, and Central Lutheran churches in Madison. Before retiring, he was the choir director/organist at Monona Lutheran Church. He also served as an organist for the Madison Symphony. He was dean of the Madison AGO chapter 1959-60. A memorial service was held on June 9 at Bethel Lutheran Church in Madison, with music led by current director of music/organist, Gary Lewis.

Hazel-Thomas Baker King died at age 71 on April 8, in Charlottesville, Virginia. An alumna of Agnes Scott College, she received a fellowship to study in Belgium with Flor Peeters. For 31 years she was organist-choirmaster at St. John's Lutheran Church in Charleston, South Carolina, and a member of the AGO; the Charleston chapter produced a recording of her performance on the restored 1845 Erben organ at the French (Huguenot) Church. Mrs. King was also featured in recitals at Piccolo Spoleto. A talented choral director, she had studied at the Royal School of Church Music in England, and served as director of choral activities at Ashley Hall School, was accompanist for the Charleston Symphony Singers' Guild, and was a member of the Charleston Baroque Singers. Hazel-Thomas King is survived by her husband, two children, one sister, and three grandchildren.

Paul E. Koch died on May 12 at age 79 in Springfield, Illinois. Born May 24, 1929 in Vanlue, Ohio, he was a graduate of Ohio Wesleyan University (BMus), the Naval School of Music, and Union Theological Seminary (MSM). He served in the Army 1951-54 as a bandsman and chaplain's assistant. He held church music positions as organist and choir director in churches in Oak Park, Springfield, and Decatur, Illinois. He was active in the American Guild of English Handbell Ringers, the American Guild of Organists, the Fellowship of United Method-

Announcing a Gala Weekend Oct. 2-4, 2009 Celebrating the Legacy and Renaissance of Pipe Organ Studies at the University of Oklahoma

OLD WINE, NEW BOTTLES

In the OU Arts District!

3/14 M.P. Möller
Municipal Organ,
Opus 5819

Contact the AMERICAN ORGAN INSTITUTE
(405)325-7829 aoi.ou.edu/gala aoi@ou.edu

Photography by Robert E. Wilhelm, Jr. The University of Oklahoma is an equal opportunity institution. For accommodations on the basis of disability, call (405) 325-4101.

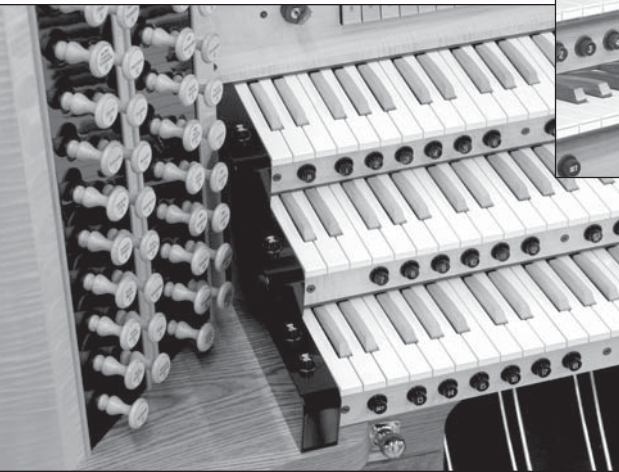
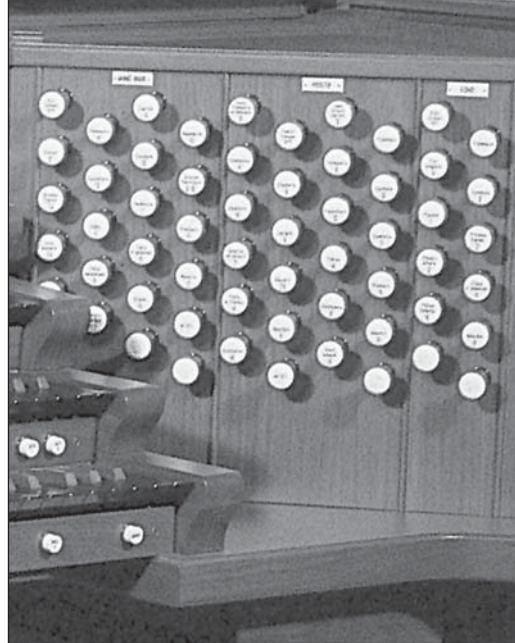
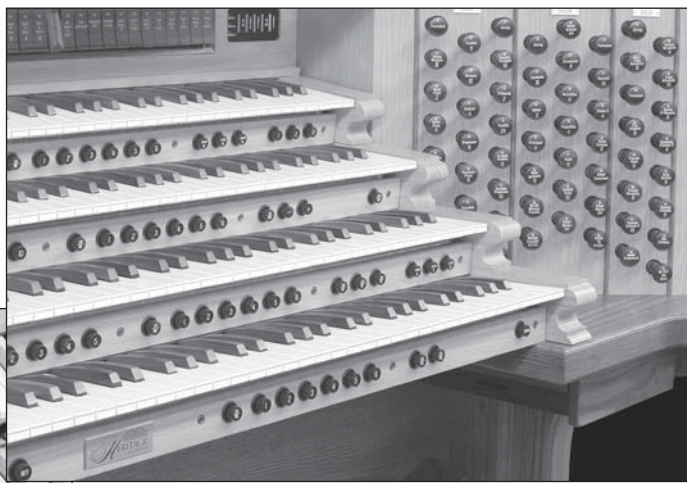
Bedient
PIPE ORGAN COMPANY

800.382.4225/Bedientorgan.com

RONALD CAMERON BISHOP
Consultant
Pipe Organs
Digital Enhancements
All-digital Instruments

8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595

Renaissance™
HERITAGE™
by Allen



RENAISSANCE
QUANTUM™
BY ALLEN



Allen Elite™

There's
always something
exciting happening at
www.allenorgan.com

M. P. Möller
by Allen

www.allenorgan.com/organoftheweek/go (for example)

Allen's "Organ of the Week" web site feature has been getting a lot of attention lately.

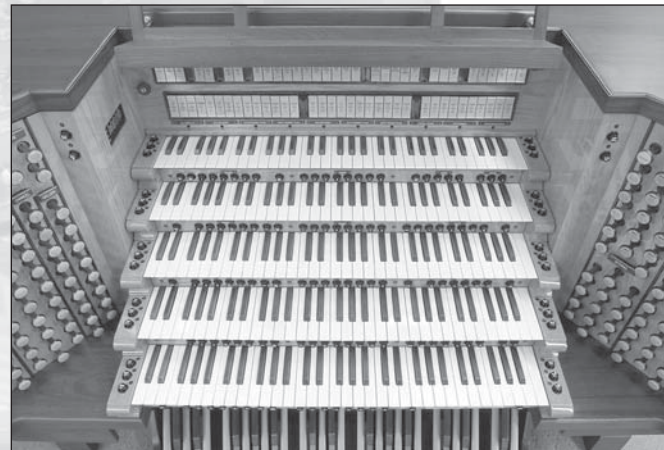
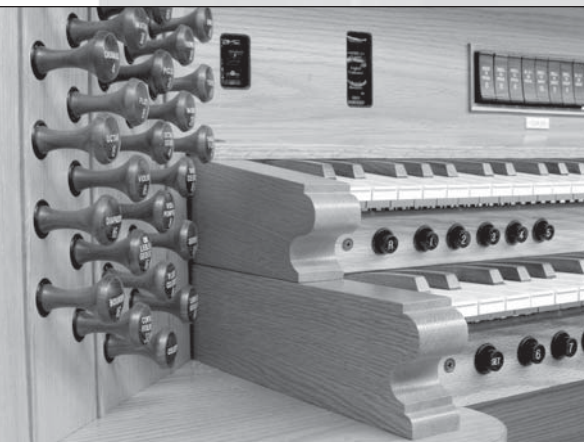
It isn't hard to figure out why...

Each week we show a new organ being built. Whether it is a feature-packed custom Five-Manual, or a classy, unique Two-Manual, or an M. P. Möller English-style Three-Manual beauty, we are creating an online buzz.

And our Allen Elite™ section is also loaded with exciting photos, proving that

**if you can imagine it,
we can build it!**

ALLEN
Custom
ORGANS



Allen organs

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036

Phone: 610-966-2202 Fax: 610-965-3098

E-mail: aosales@allenorgan.com Web site: www.allenorgan.com

Solid Oak
CHOIR CHAIR



with FIBRE RUSH SEAT

Since 1877
R. Geissler Inc.

2641 E. GREYSTONE CT
EAGLE, ID 83616
1-800-862-3159
WWW.RGEISSLER.COM

tictactoes *Pro-Model*
Men's & Women's Performance Footwear For Organists

MADE IN USA

Don't Just Sound Good. Look Good! Feel Good!

All shoes manufactured in our factory

"Allegro" #772 T-Strap



1 Hamilton Street • PO Box 953
Gloversville, New York 12078-0953
Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictactoes.com

Quimby Pipe Organs, Inc.

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

Bond
ORGAN BUILDERS, INC.

2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987

Member: Associated Pipe Organ Builders of America

Bunn-Minnick Pipe Organs

875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934

WWW.BUNNMINNICK.COM

THE WANAMAKER ORGAN

Listen to it worldwide over the Internet! Hourlong streamcasts are featured at 5pm ET the first Sunday of each month at wrti.org

ists in Music and Worship Arts, and the Presbyterian Association of Musicians.

Koch played recitals and was a published composer; among his works are a volume of handbell music, a work for flute and organ, five anthems, two organ works, and two hymns. He taught numerous piano and organ students, and he was also a communications consultant with Illinois Bell Telephone 1970-1982. Paul E. Koch is survived by his wife Susan, three sons, a daughter, two stepdaughters, a sister, two grandchildren, and five stepgrandchildren.



George M. Williams

George M. Williams, director of music and organist at the Northfield Community Church (UCC) of Northfield, Illinois since 1967, died June 11, after a nine-month battle with recurrent lymphoma. Williams was a member of the American Guild of Organists, past dean of the North Shore chapter, and a trustee at the Music Institute of Chicago. In 2007, on the occasion of his fortieth anniversary at Northfield Community Church, the church established an endowed organ scholarship in perpetuity in his name at the Music Institute of Chicago.

Born December 3, 1935, Williams was a graduate of Chicago Musical College (now the Chicago College of Performing Arts of Roosevelt University), where he received bachelor's and master's degrees and won the Oliver Ditson Award in organ. He later became an instructor of organ at his alma mater, and he taught music and conducted the chorus for ten years at Englewood High School in the Chicago Public School System. In 1968, he joined the faculty of Loop Junior College (now Harold Washington College), one of the City Colleges of Chicago, where he taught music theory, piano, and vocal music for thirty-four years.

Williams retired from the college in 2002 as an associate professor. In addition to being an organ recitalist, church musician and conductor, Williams was classical music critic for *The Chicago Crusader*, the oldest African-American-owned Chicago area weekly newspaper. George M. Williams is survived by his wife, the former Barbara Wright-Pryor, two children and two grandchildren.

Here & There

Bärenreiter announces new titles in the series of Louis Vierne's complete organ works. Volume VIII.2 (BA 9236, €24.95) contains Livre II of the *Pièces en style libre pour orgue ou harmonium* (op. 31); Volume VI (BA 9226, €26.95) contains the *Symphony No. 6* (op. 59), scheduled for release in December 2009. Both volumes were edited by Helga Schauerte-Maubouet, with Thierry Escaich, Jean-Pierre Mazeirat, and Rollin Smith. The editions include evaluations of all available autograph manuscripts, first printed editions, and previously unpublished letters, critical commentary, a foreword with detailed performance practice suggestions, plus illustrations and facsimile pages. For information: www.baerenreiter.com.

Fruhauf Music Publications has announced the publication of *A Baroque Sampler for Organ*, a collection in five softbound volumes of transcriptions, arrangements, and performance editions of music from the latter Baroque era.

Each book contains a table of contents and informative notes with brief background details for each item. There are general and occasionally specific suggestions regarding historic and contemporary interpretations throughout.

Volume I features music of Johann Sebastian Bach and combines several well-known Bach movements with other more esoteric fare. Volume II is devoted to compositions by George Frideric Handel, offering similarly contrasted materials. Volumes III through V provide a wide array of repertoire by composers from Continental Europe and the British Isles, including Juan Cabanilles, Narcís Casanoves, Jeremiah Clarke, François and Louis Couperin, Louis-Claude D'Aquin, Joseph Hector Fiocco, Johann Caspar Ferdinand Fischer, José Lidon, Bernardo Pasquini, Henry Purcell, André Raison, Domenico Scarlatti, Jan Pieterszoon Sweelinck, and Antonio Vivaldi.

Included are works—sacred, secular and ceremonial—originally written for solo clavier, solo organ, or voice and organ, plus orchestral works, various cantata and oratorio excerpts, as well as a cadenza and other improvisatorial elaborations, all prepared for organ performance. Many compositional structures, styles and mannerisms are represented. While many of the selections are technically demanding, there are also a few settings that a student player could tackle with comfort. At the other end of the spectrum, the virtuoso will find several challenges as well, such as Bach's sinfonia from *Cantata 29* and Handel's noted sinfonia from *Solomon*, "The Entry of the Queen of Sheba," in addition to a Vivaldi lute concerto and a Handel concerto for harp (or organ).

Each of these 8½ x 11 volumes averages 48 pages of text and music. The complete set of five is available for \$60 on a subscription basis, USPS Priority shipping included, or singly at \$15 per volume, with shipping and handling fees not included. For information: www.fruhaufpub.net or e-mail Eafuahauf@aol.com; forewords, afterwords, and tables of contents can be found for each volume. Postal inquiries and orders should be addressed to: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; or telephone 805/682-5727.

Oxford University Press has announced new releases. Choral works include *Christ the Lord is ris'n today*, by Eleanor Daley (SATB and organ or brass quartet and timpani); *Let All the World in Ev'ry Corner Sing*, by Eleanor Daley (SATB and keyboard); *Christ, whose glory fills the skies*, by Alan Smith (SATB and organ); and *Come, come, ye Saints*,

by Mack Wilberg (SATB and organ or orchestra). Titles for organ include *Hymn Miniatures* (25 practical settings for the church's year), by Rebecca Groom te Velde. For information: www.oup.com.

Regent Records announces the release of *Come out, Lazar—The shorter choral works of Paul Spicer*, sung by the Chapel Choir of Selwyn College, Cambridge, directed by Sarah MacDonald, with Claire Innes-Hopkins, organist. The recording offers 15 selections by Spicer. For information: www.regentrecords.com.

The Royal School of Church Music (RSCM) has launched a free e-mail newsletter. It will be distributed by e-mail six times a year and is available through the RSCM website at www.rscm.com, where anyone can sign up for it, whether a member of the RSCM or not.

The newsletter features news and information from the RSCM, including ideas, inspiration and recommendations for the best use of music in worship, new publications, and information about forthcoming events and courses. It also contains details of forthcoming broadcasts and other news. To sign up for the newsletter go to www.rscm.com/newsletter.

Casavant Frères has signed contracts for the installation of their first instruments in China, all to be built with mechanical action. A three-manual, 56-stop instrument is under construction for the National Theater of Ordos, Inner Mongolia. The façade will be installed this summer and the organ will be completed in 2010. The second contract is for the Grand Theater in Hefei, capital of the Anhui province, and includes a four-manual, 60-stop instrument for the main concert hall, plus a two-manual practice organ. Completion of this project is expected in 2010. For information: www.casavant.ca/new_temp/anglais/china.html.

In addition to the new organs for China, Casavant has signed two contracts for major work on two Casavant organs. At Highland Park Presbyterian Church in Dallas, Texas, where two instruments were installed in 1983, the firm will rebuild the existing consoles with state-of-the-art solid-state systems, and make some tonal modifications. A new Résonance division will broaden the tonal scheme. Saint-Mathieu Church in Beloeil, Québec, near Saint-Hyacinthe, is home to Casavant Opus 87 from 1898. This instrument, which remains the only extant tubular-pneumatic Casavant organ built with slider windchests, will be thoroughly restored later this year.



National Church Music Conference visitors at Goulding & Wood

Goulding & Wood, Inc. hosted thirty-five conference participants of the National Church Music Conference held in Plainfield, Indiana on April 23. The participants visited the shop, saw a demonstration on reed voicing, and viewed and heard the current project (Opus 48) set up in the erecting room. Following the shop tour, the group went to St. Luke's United Methodist Church (Opus 33) for a recital with conference leader Paul Ledington Wright on Goulding & Wood's four-manual, 80-rank instrument.

Goulding & Wood, Inc. participated in the Mass Avenue Gallery Walk on Friday, May 1. Despite the rainy weather, over 100 people came through the shop to see Opus 48, for Vineville United Methodist Church in Macon, Georgia. Goulding & Wood's shop is located in Indianapolis's historic East End arts district. In addition to the restaurants and shops, there are seven art galleries representing over 100 local artisans and five performing arts theaters. For information: www.gouldingandwood.com.

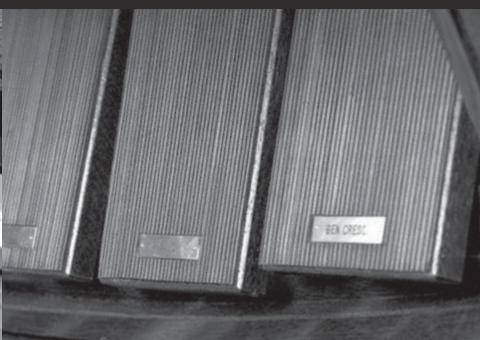


JOHANNUS

With installations in over 80 countries, the unequalled sound quality of Johannus organs has become universally recognized. It is based on our extensive research and development, dedication, and a passion for organs, a passion passed down from father to son. The result? Revolutionary organs based on uncompromising European traditions of craftsmanship and excellence, while meeting the highest American standards.

Revolutionary Organs

with a worldwide reputation



www.johannus.com



Console, Trinity Reformed Church, Fulton, Illinois, before



Console, Trinity Reformed Church, Fulton, Illinois, after

Fabry, Inc. announces the completion of the rebuilt console and relay installation at Trinity Reformed Church, Fulton, Illinois. Installing the new Peterson ICS-4000 solid state system was the main part of the project; however, Fabry, Inc. builds a totally new interior for every rebuilt console they complete. Pedal keys, if worn, are cut and new maple naturals and walnut sharps are installed. New bolsters are provided for the additional toe studs.

Other work completed and additional repair projects signed for 2009 include First Church of Christ Scientist, Champaign, Illinois: recently re-leathered all wind supply reservoirs, installed new electric chime action, installed new electric Peterson shade actions, and as requested, produced a larger Plexiglas music rack; University Baptist Church, Champaign, Illinois: Fabry, Inc. has been commissioned to re-leather all wind supply reservoirs, install all new wind concussions, and repair warping keyboard covers; and Prince of Peace Catholic Church, Lake Villa, Illinois: Fabry, Inc. has been commissioned to add an 8' Trompette and III Mixture to their two-manual Schantz pipe organ. For information: <www.fabryinc.com>.

Parkey OrganBuilders has been commissioned by First Presbyterian Church, Gainesville, Georgia, to build a new three-manual/42-rank instrument for the sanctuary. The organ will replace a 1975 Möller. Mike Henry is the director of music for First Presbyterian. James Mellichamp of Piedmont College is the consultant for the project. The organ will be placed behind and above the choir, with direct sound

egress into the nave. Construction begins this summer with completion scheduled for early 2010.

In early 2009, Parkey OrganBuilders completed the mechanical and tonal renovations of the three-manual/53-rank organ for First United Methodist Church, Salisbury, North Carolina. Mechanical updates included renovating and upgrading the present console with solid state capture and relay systems. A simple piston sequencing system was added to the console along with new keyboards. The tonal renovations included replacement of all the reed stops, which were damaged due to humidity in the building. Also included was a substantial amount of revoicing to the fluework to better balance the organ for the room and congregational singing. The work was carried out under the direction of Phil Parkey, tonal director, and Matthew Brown, music director and organist. A recording of the instrument is scheduled for 2009 featuring Matthew Brown as the recording artist.

Parkey OrganBuilders will also release a new CD later this summer featuring the new Parkey organs at Church of the Good Shepherd, Lookout Mountain, Tennessee. For information: <www.parkeyorgans.com>.

Peterson Electro-Musical Products, Inc. announces a series of one- to three-minute videos demonstrating some of the most popular features of the ICS-4000™ pipe organ control system. More than a dozen videos are presently available, with more to follow soon. Each is intended to show organists and organ builders how easy it is to do such tasks as set up the programmable crescendo, use the built-in record/playback system, utilize Peterson's proprietary "Organist Folders™" system, and save piston registrations onto a USB "flash drive" memory stick. Visit <www.PetersonEMP.com>, then click on "ICS-4000 Instructional Videos."

Michael Proscia Organbuilder, Inc. has entered into an agreement with the Newnan Presbyterian Church, Newnan, Georgia, to commence phase I of a two-phase organ project. Phase I will concentrate on chamber renovation, cleaning and bringing the instrument up to code electrically, replacing all deteriorating felt and leather, reinforcing weakened structural supports, pipework repair, replacing crushed windlines, and other upgrades. Phase II will concentrate on stop additions for added versatility, tonal integrity, voicing, scaling and artistic merit. Prior to entering into the agreement, Proscia repaired the blower reservoir, then replaced the organ's Meidinger blower (the second blower in 83 years), which burned out two Sundays previously. They removed the original blower, and church volunteers removed the Meidinger, then prepared the space once occupied by the original, large, barrel-type blower, whose motor burned out decades ago but was never removed. The much smaller Meidinger blower was placed down in front of the original unit and wound into the reservoir by persons unknown. For information: <www.prosciaorgans.com>.

Looking Back

10 years ago in the August 1999 issue of THE DIAPASON

Cover: Jaeckel, Trinity Ev. Lutheran Church, Richmond, VA

James O'Donnell appointed Organist and Master of the Choristers, Westminster Abbey

Simon Preston re-appointed Artistic Director, Royal Bank Calgary International Organ Festival

Christopher B. Teal appointed Organ Scholar, Truro Cathedral

Gerre Hancock honored by New York City AGO chapter

Feature article: "In the footsteps of Gottfried Silbermann," by Aldo Baggia
New organs: Bedient, Létourneau

25 years ago, August 1984

Cover: Noack, Cathedral Church of St. John, Wilmington, DE

Lynn Trapp wins Ottumwa Undergraduate Organ Competition

Michele Johns appointed Director of Music, Epworth United Methodist Church, Toledo, OH

Hal Hopson appointed associate professor of music and resident composer, Scarritt College, Nashville, TN

Carl Durst dies at age 74

Feature articles: "Pistoia and Its Historical Organs, Part III," by Umberto Pineschi; "Scottish Organ Music Since 1950, Part II," by John E. Williams; "Isolde Ahlgrimm at 70," by Larry Palmer

New organs: Abbott and Sieker, Casavant, Koppejan, A. David Moore, Visser-Rowland

50 years ago, August 1959

R.C.C.O. 50th anniversary issue

Siegfried E. Gruenstein, founder of THE DIAPASON, honored with memorial plaque at First Presbyterian Church, Lake Forest, IL, where he served as organist for nearly half a century

News of Roberta Bitgood, Sir Ernest Campbell MacMillan, Charles Peaker, Harold W. Thompson, Fred Tulan, Camil van Hulse, Helmut Walcha, Joseph S. Whiteford, T. Carl Whitmer, Kenneth Edward Williams

Organs by Aeolian-Skinner, Austin, Casavant, Kney and Bright, Möller, Reuter, Schantz, Wicks

75 years ago, August 1934

News of Charles N. Boyd, J. Riley Chase, Marcel Dupré, Edward Eigenschenk, Francis Hemington, Arthur B. Jennings, Glenna Baker Leach, Hamilton C. Macdougall, John Sebastian Matthews, G. Darlington Richards, William R. Voris, Charles-Marie Widor, Henry Vincent Willis

Organs by Aeolian-Skinner, Austin, Estey, Frazee, Kimball, Kilgen, Möller, Reuter

Harpisichord News

by Larry Palmer

The best medicine

Sing Alleluias forth (or seventh, to be exact!). This summer's light-hearted read to top all others has arrived in the pages of **Mark Schweizer's** latest liturgical mystery, *The Diva Wore Diamonds*, just published by St. James Music Press (ISBN 978-0-9721211-5-6; <www.sjmp

Mark Schweizer



The Diva Wore Diamonds

A Liturgical Mystery

St. James Music Press

books.com>). Following the uproarious goings-on in *The Alto Wore Tweed*, *The Baritone Wore Chiffon*, *The Tenor Wore Tapshoes*, *The Soprano Wore Falsettos*, *The Bass Wore Scales*, and *The Mezzo Wore Mink*, skullduggery continues unabated at St. Barnabas Episcopal Church in the little town of Beth . . . , er . . . St. Germaine, North Carolina!


Police chief and organist-choirmaster Hayden Konig, now happily married to his longtime companion Meg, is looking forward to the dedication of a rebuilt church and its splendid new organ (replacing structure and instrument lost in a disastrous fire). He also continues to keep his choir in reading material with yet another faux-Raymond Chandler gumshoe mystery tale, typed on Chandler's original Remington typewriter (for those of you too young to know what that machine is, try googling the word). This story-within-a-story, cleverly related thematically to the primary plot, appears in typewriter-script throughout the book.

Musical references abound: I noted mentions of Elgar, Harris, Bach, Karg-Elert, Mahler, Mark Isham, Erich Korngold, Reger, Marcello, Purcell, Handel, and nearly the whole choral output of John Rutter. All these while sputtering with laughter at Schweizer's madcap inventions, including an International Thurifer Invitational, his engaging retelling of the biblical creation story, an unknown Purcell cantata (*Elisha and the Two Bears*), and a shady character named Pickett the Fence!




For the more scholarly among us I refer you to the July issue of *Hymns and Hers* magazine (see page 49), as well as to the sly digs at popular television shows (page 29), or the descriptions of pipe organ embellishments Zimbelstern and Nachtigall (page 97). And, just to keep this column slightly thematic, I am grateful for the harpsichord references on pages 138 and 141.

So lads and lassies, hie thee to an order source (electronic, manual, or vocal) and procure this bit of fun as quickly as possible. Better yet, order all seven of these liturgical mysteries. You will be better for it, if laughter truly is the "best medicine."

Comments and news items for these pages are always welcome. Send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275; <lpalmer@smu.edu>.



Elsener
Organ Works, Inc.

Dedicated to the creation and preservation of the world's finest instrument.

Elsener Organ Works, Inc.
120 East Jefryn Blvd, Deer Park, NY 11729
Tel: (631) 254-2744 - Fax: (631) 254-8723
www.ElsenerOrganWorks.com



ATOS
American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation,
fellowship and more. www.atos.org
Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838

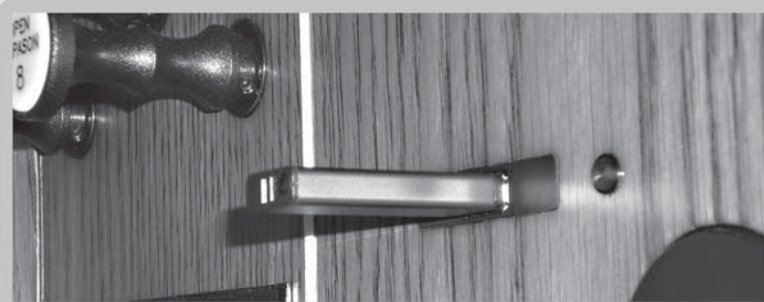


PLAY IT AGAIN

After you play your best performance ever, the organ would be happy to re-live the moment with you.

Faster and more powerful than ever thanks to an amazing new musical signal processor, Masterpiece organs now also offer push-button record/playback and unlimited memory storage via the USB port.

That's what we mean when we say INSPIRATION,
ASSURANCE AND INNOVATION.



RODGERS®

INSPIRATION, ASSURANCE AND INNOVATION SINCE 1958

Rodgers Instruments Corporation

A member of the Roland Group

1300 NE 25th Avenue

Hillsboro, Oregon 97124

503.648.4181 · 503.681.0444 fax

Email: marketing@rodgers.rain.com

www.rodgersinstruments.com

In the wind . . .

by John Bishop



John Bishop

It's a colorful world

A couple years ago I was driving across Virginia to visit a church whose people were hoping to acquire a pipe organ. My destination was a tiny hamlet across the Rappahannock River from Tappahannock (nice ring to it). I left Richmond on Route 360, passing through Mechanicsville and Central Garage, Virginia. I drive a red SUV with Massachusetts plates, and I drive pretty fast (there are so many organs to sell!), and I think I brightened the day of the state trooper who showed up behind me, lights a-flashing. After he was so thoughtful as to award me with a little certificate, a memento of my visit to the Old Dominion State, I drove away reflecting that he must have thought me to be as stereotypical as I found him—a beefy, red-faced, tobacco-chewing, drawling Bubba in a Smokey-the-Bear hat, and a bearded, fast-talking Northerner (worse, an Easterner), in a big hurry in a bright red car. In this age of maturing political correctness we are cautioned about profiling—but I know that both of us were profiling that day.

Later that afternoon, after I met with the good people of the little church, I came back across the Rappahannock (a beautiful active river) and was disappointed to be joined by another vehicle with flashing lights. I was relieved of the temptation for further profiling when this time the Smokey-the-Bear hat was topping an attractive young woman with a star on her chest. (Wait a minute, I guess that noting that she was attractive gets me in more profiling trouble!) This was a much more pleasant encounter for me, but the result was the same—another little award requiring future attention. And by the way, after all that, no sale. Too bad, because I had just the organ for them.

Academia brings us two more conflicting stereotypes. There's the absent-minded professor whose command of his subject is unassailable but who is otherwise so scattered-brained that he's likely to forget to wear socks to class, and there's the authoritarian, autocratic professor who terrifies his students into

learning—they never forget what they've learned, but for years after they lie awake at night reliving the horror of being called upon in class. My mother tells of a family member, a distant cousin of several generations ago and Harvard professor of mathematics, whose speech pattern featured what we generally call a "Lazy-Ell." He had an expensive gold pocket watch that hung on a gold chain from his vest pocket, and while lecturing it was his perpetual habit to twirl the watch vigorously around his fingers on the end of its chain. Predictably, the watch took flight one day, soaring across the classroom and smashing into pieces on the floor. The professor calmly said, "Gentlemen," (profiling aside, there were only gentlemen studying mathematics at Harvard in those days) "that was an example of a puh-fect peh-wah-boh-wa."¹

As a student at Oberlin, I had both types of professors. The two extremes were a professor of physics and a professor of music theory. One memorable physics class had this teacher sharing thoughts about the transfer of energy from one mass to another. There was a golf ball on a little tee on the heavy desk in front of the class. He grabbed a five-iron, stepped up on a chair and climbed onto the desk (he did have socks on). As he nattered on about energy, he nonchalantly approached the golf ball, made a wicked back-swing, and took out the fluorescent light fixture over his head. He sure did transfer energy from the club, and I still wonder if he did it on purpose, exploiting the humor of the unexpected.

The music theory professor did have a funny side, but not if you were the one he was teasing. He was diminutive and elderly, completely bald, and sarcasm dripped from every word he said. My first encounter with him was the two-semester powerhouse, "An Introduction to Four-Part Harmony." He was the author of the textbook and the course was an Oberlin institution. Without question, what I learned from him that year is still the foundation of my understanding of the structure and motion of music, but at what expense? Early in the course I figured I had it made when the professor announced that he thought organists were "theory-prone" because the bass-line of a piece of music drives the harmonies, and organists are all about bass lines. At the same time, this guy had it out for singers who he freely maintained were barely musicians. He started one class by attacking a tenor (who incidentally now has an impressive international career, appearing in all the great opera houses of Europe) whom he had seen in the library listening room with headphones on, accusing him of learning his scores from recorded performances. The poor kid was humiliated—I have no doubt that he remembers the incident more clearly than I do.

My triumph in that class came when he was returning a graded exam. A week before the exam, he had offered one point of extra credit for each composer's life-span dates we could write down. I had the highest grade—95% for the exam plus forty-five composers. This runs in my family—my father can recite

all forty-four American presidents both in chronological and alphabetical order.

I've never forgotten that comment about bass lines. Right now I'm listening to a recording of Widor's Sixth Symphony played by André Isoir. What majesty comes from the bass line in the opening measures! And in that narky place where the main melody in the manuals is accompanied by bouncing octaves in the pedals, the bass line gives an entirely different feel. Think of the depictions of storms in romantic orchestral music (Beethoven's *Symphony No. 6*, Rossini's *William Tell*)—those thundering bass lines evoke visual images of boiling, murderous storm fronts rolling across the sky.

The power of the bass line was never clearer to me than when I played a recital with brass players from the Boston Symphony Orchestra at the First Church of Christ, Scientist (The Mother Church) in Boston. It was First Night, Boston's fantastic city-wide New Year's celebration. There were more than 2500 people in the church. The organ is by Aeolian-Skinner—it has more than 235 ranks, and I figured I was the king of the hill. But when Chester Schmitz first put his tuba to his face I knew I had a tiger by the tail. It was exhilarating to be riding in Chester's bus. We played a predictable program of brass-n-organ favorites (Fireworks, Voluntaries, Canzonas), and the wind was blowing in my hair the whole time. Chester could generate enough energy through his instrument to dwarf the thirty-horsepower blower of the mighty organ. His tone was clear and present, his intonation perfect, his sense of the motion of music breathtaking.

It takes four to play a trio

Small baroque ensembles are usually "music plus one." A piece might be scored for two violins and "*basso continuo*"—the "*basso*" comprises a bass instrument (usually viola da gamba or violoncello, sometimes bassoon) and keyboard (usually harpsichord, sometimes organ). The keyboard player doubles the bass line and fills in harmony above. There are thousands of pieces like this—duets, trios, quintets—all with those elaborate bass lines, written by Corelli, Vivaldi, Tartini, Telemann, Bach, Handel, you name 'em.

Last night we went with friends to a small local jazz café to hear our friend Bert Seager play with his trio (piano, bass, drums). It was a shabby little room with a low ceiling on the ground floor of a strip-mall bank building, next door to a beauty salon—a far cry from the wedding-cake opulence of the Mother Church. The food was ordinary, the drinks okay (they didn't have the bourbon I asked for), the music fantastic.

A trio like that has, in a sense, three bass instruments. In some jazz trios, the piano is primarily rhythm and accompaniment. In this piano trio, the instrument has many functions as soloist, accompanist, percussionist, and of course, lots of bass. The bass fiddle (mostly pizzicato) gives a rolling bass with lots of intervals filled in to become scales. And the drums (in this case played by an inventive young Peruvian) were a vibrant presence above,

below, and through the music. I was struck by the functional similarities between this and the baroque *basso continuo*.

The work of these guys is nothing like the standard barroom *Girl from Ipanema* kind of jazz that accompanies the swilling of whiskey sours. Their music is unique, innovative, colorful, and poly-rhythmic. Though we've heard Bert play jazz standards in other venues, most of what they played last night was his original music. One started as a sort of 5/4 version of a Bach prelude (*Well-Tempered Clavier*), morphed into a complex driving thing in which each player had a significant solo, then returned to the relative simplicity of the beginning. You can find Bert's music at <www.bertseager.com>. The website opens with a perfectly beautiful classically inspired piece called *Three Candles*.

Color my world

If organists are theory-prone, they are also (or should be) color-prone. Our instruments offer us rich palettes of tonal color. Like a painter mixing colors to show the cathedral in fog or in sunshine, so we draw stops, figuratively mixing paints to anoint each piece with exactly the right hue. My experience as an organbuilder allows me to connect the physical shape, construction, and material of an organ pipe with its tone. I've created associations between the look of a Gemshorn pipe and the sound I hear from it, and I'm fascinated by how the slightest alteration of dimensions or metal thickness can alter that sound.

John Leek of Oberlin, Ohio, was my mentor in the craft of organbuilding. He also built wonderful harpsichords, and I recall my fascination when I realized how different the tone of a string could be depending on how far from the nut the plectra hit the string. (The nut is the wood rail attached to the pinblock that lifts the string away from the tuning pins—the other end of the speaking length of the string from the bridge, which is glued to the soundboard.) If the point of pluck was close to the nut the tone was more nasal, further away it would get rounder, fuller. (It's awkward to describe tone colors, like arguing whether a certain wine is fruity or nutty.) In a harpsichord with two eight-foot "ranks," the contrasting tone colors resulted from the fact that the rows of jacks were necessarily in different spots along the length of the strings.

Watch a guitarist carefully—watch his fingers on the strings go closer or further away from the bridge and hear how that affects the tone. Watch a cellist or violinist—again, the closer to the bridge, the more bright or nasal the tone.

Last night in the jazz café, I was mesmerized watching the drummer pulling different timbres from his instruments. It would be a sorry generalization to assume that each drum has one sound—smack it with a stick and sound comes out. But here those principles of tone production from harpsichord and violin strings were right in our faces. He could work a single snare drum with two sticks, moving from the center of the head to the edge, to the rim, to the hardware on the side, and draw out a rainbow of colors.

MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square
London E 2 7AF • England
[t] 011 44 20 7739 4747
[f] 011 44 20 7729 4718
ManderUK@mander-organs.com
www.mander-organs.com

ORGAN CLEARING HOUSE

PURVEYORS OF DISTINGUISHED EXPERIENCED PIPE ORGANS

WE'LL GO ANYWHERE!

Hook & Hastings Organ #2369 (1915)

Installed at FJKM Faravohitra, Antananarivo, Madagascar October 2008

At the request of His Excellency Marc Ravalomanana, President of the Republic of Madagascar

CONSULTATIONS AND ASSESSMENTS

FULL SERVICES AVAILABLE INCLUDING TRANSPORTATION, RIGGING AND SCAFFOLDING, DISMANTLING AND INSTALLATION.

EXPERIENCED CREW MEMBERS AVAILABLE TO ASSIST ORGANBUILDERS FOR SHORT-TERM NEEDS.

JOHN BISHOP, EXECUTIVE DIRECTOR
AMORY ATKIN, PRESIDENT • JOSHUA WOOD, VICE PRESIDENT

PO Box 290786, CHARLESTOWN, MASSACHUSETTS 02129 • 617-688-9290 • 207-563-7809 (FAX)
WWW.ORGANCLEARINGHOUSE.COM • JOHN@ORGANCLEARINGHOUSE.COM

I noticed that one of his cymbals had three little holes drilled in it, seemingly in random locations, and wondered if they had to do with attempts to perfect its tone. Was there a nasty little zing to the sound that a skilled craftsman could eliminate by drilling a hole? And as he played on that cymbal I noticed how different the tone was at the center than at the edge. If he did a light roll starting in the middle and moving to the perimeter he produced a subtle kaleidoscope of tone.

The bassist gave a great account of himself—always rhythmic, always exploiting and driving the direction of the harmonies, often filling in intervals with colorful ruffles of notes, sometimes stepping forward to play and improvise on the melody. He would lean forward, seemingly embracing the instrument, to reach high notes and put his pizz-fingers closer to the bridge. He would stand straight, throwing his head back to let free the full sound of instrument. And the three of them were in constant contact with each other, celebrating a sneaky unexpected move with a grin or a wink or showing a moment of disbelief as one took off toward new horizons.

All this talk of color reminds me of a brief scene in my favorite story, the twenty-one volume epic tale of Captain Jack Aubrey of the Royal Navy and his friend, ship's surgeon and secret agent Stephen Maturin, written by Patrick O'Brian, a story that spans more than twenty years of the Napoleonic Wars. Jack plays the violin, Stephen the cello, and as they sail the oceans of the world they play their own versions of the great works of chamber music. In *Post Captain*, the second novel of the series, Jack has been injured in a battle and Stephen has prescribed some nasty medications. It was a stunning battle in which Jack's ship roundly defeated a French squadron, and as a result Jack was promoted from Commander to Post Captain. Jack and Stephen had attended a party at the home of an Admiral whose wife (known to Jack as "Queenie," a sort of nanny from his youth) was showing off a recently acquiring breezy, somewhat salacious painting of an "as of yet unrepented" Mary Magdalene:

[Jack] had gone to bed at nine, as soon as he had swallowed his bolus and his tankard of porter, and he had slept the clock round, a sleep full of diffused happiness and a longing to impart it—a longing too oppressed by languor to have any effect. Some exquisite dreams: the Magdalene in Queenie's picture saying, "Why do not you tune your fiddle to orange-tawny, yellow, green, and this blue, instead of those old common notes?" It was so obvious: he and Stephen set to their tuning, the cello brown and full crimson, and they dashed away in colour alone—such colour!²

What a lovely image—perhaps for Jack the result of too much marsala, but for organists an inspiration to exploit the depths of the instrument. You will fill the seats at your recitals if the audience knows they can expect the unexpected. A little musical wink as a humorous note or two gets soloed out, a zig when it might have been a zag, a hint of the pompous, the shy, the frightened, the regal. Your scholarship is the foundation of your music-making, not its principal purpose. Organbuilders are on a constant quest to create the sounds, to squirt the paint from the tubes onto the palette—the organists draw those squirts of paint together, blending the colors, scooping them out of the organ case or chamber, and applying them to the canvas, which is the acoustics of the room and the ears of the listeners. Make the most of it. ■

Notes

1. Perfect parabola.
2. Patrick O'Brian, *Post Captain*, W. W. Norton, 1990, page 421.

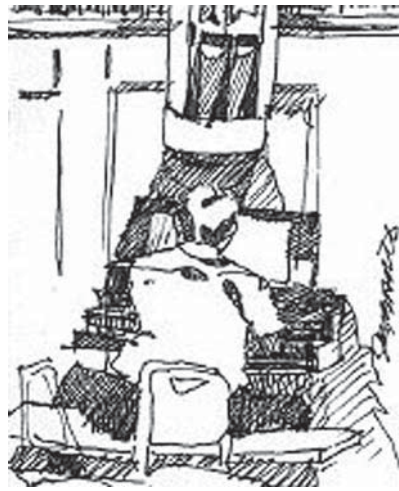


CLAYTON ACOUSTICS GROUP
2 Wykagyl Road Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com

ACOUSTICS AND SOUND SYSTEM
CONSULTING FOR HOUSES OF WORSHIP

On Teaching

by Gavin Black



Intervals, tuning, and temperament, part 2

Last month I wrote about some of the fundamentals underlying the art of keyboard temperament: aspects of the nature of musical sound and of intervals, the overtone series, and the so-called circle of fifths. This month I want to discuss keyboard temperament itself, using last

month's column as a foundation. I will talk about why temperament is necessary, what the major approaches to temperament have been over the centuries, some of what the different systems of temperament set out to accomplish, and about how different temperaments relate to different historical eras. Next month I will also discuss the practicalities of tuning and a few miscellaneous matters related to tuning and temperament.

As I said last month, my main point is to help students become comfortable with tuning and temperament and to develop a real if basic understanding of them, regardless of whether they are planning to do any tuning themselves. Before describing some of the essential details of several tuning systems, I want to review how we discuss tuning and how our thinking about tuning is organized, so that the descriptions of different temperaments will be easy to grasp.

1) For purposes of talking about tuning, **octaves are considered exactly equivalent.** (This of course is no surprise, but it is worth mentioning.) The practical point of this is that if I say, for example, that "by tuning up by a fifth, six times in a row, I get from C to F#" I do not need to say that I also have to drop the resulting F# down by three octaves to get the simple tritone (rather than the augmented twenty-fifth); that is assumed. To put it another way, simple intervals, say the perfect fifth, and the cor-

responding compound intervals, say the twelfth or the nineteenth, are treated as being identical to one another.

2) **Intervals fall into pairs that are inversions of one another:** fifth/fourth; major third/minor sixth; minor third/major sixth; whole tone/minor seventh; semitone/major seventh. For purposes of tuning, the members of these pairs are interchangeable, if we keep direction in mind. For example, tuning up by a fifth is equivalent to tuning down by a fourth. If you are starting at C and want to tune G, it is possible either to tune the G above as a fifth or the G below as a fourth. It is always important to keep track of which of these you are doing or have just done, but they are essentially the same.

3) When, in tuning a keyboard instrument, we tune around the circle of fifths, we do not normally do this:



but rather something like this:



going up by fifths and down by fourths—sometimes up by fourths and down by

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD

■ CASAWANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ FRITTS ■ GARLAND ■ GOULDING & WOOD ■ HENDRICKSON

■ NOACK ■ MURPHY ■ LÉTOURNEAU ■ KEGG ■ JAECKEL ■ HOLTkamp

Thinking of Purchasing a Pipe Organ? APOBA Can Help!

From information for your architect through fund-raising, APOBA has helpful publications concerning every aspect of an organbuilding project.

And, they're **FREE** for the asking!



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

fifths—in such a way as to **tune the middle of the keyboard first**, thus creating chords and scales that can be tested.

4) **In tuning keyboard instruments we purposely make some intervals impure:** that is, not perfectly (theoretically) in tune. When an interval is not pure it is either *narrow* or *wide*. An interval is wide when the ratio between the higher note and the lower note is greater than that ratio would be for the pure interval; it is narrow when the ratio is smaller. For example, the ratio between the notes of a pure perfect fifth is 3:2, that is, the frequency of the higher note is 1½ times the frequency of the lower note. In a narrow fifth, that ratio is smaller (perhaps 2.97:2), in a wide fifth it is larger (perhaps 3.05:2). Here's the important point—one that students do not always realize until they have had it pointed out: making an interval *wide* does not necessarily mean making some note *sharp*, and making an interval *narrow* does not necessarily mean making some note *flat*. If you are changing the higher note in an interval, then raising that note will indeed make the interval wider and lowering it will make the interval narrower. However, if you are changing the lower note, then raising the note will make the interval narrower and lowering it will make the interval wider.

5) **Tuning by fifths (or the equivalent fourths) is the theoretically complete way to conceive of a tuning or temperament system.** This is because only fifths and fourths can actually generate all of the notes. That is, if you start from any note and tune around the circle of fifths in either direction, you will only return to your starting note after having passed through all of the other notes. If you start on any given note and go up or down by any other interval, you will get back to your starting note without having passed through all of the other notes.¹ For example, if you start on c and tune up by major thirds you will return to c having only tuned e and g#/ab. There is no way, starting on c and tuning by thirds, to tune the notes c#, d, d#, f, f#, g, a, bb, or b. Tuning is sometimes done by thirds, but only as an adjunct to tuning by fifths and fourths. Any tuning system can be fully described by how it tunes all of the fifths.

6) As I mentioned last month, **tuning two or more in a row of any interval spins off at least one other interval.** For example, tuning two fifths in a row spins off a whole tone. (Starting at c and tuning c-g and then g-d spins off the interval c-d). Tuning four fifths in a row spins off a major third. (Starting at c and tuning c-g, g-d, d-a, a-e spins off the interval c-e). The tuning of the primary intervals—pure, wide, or narrow—utterly determines the tuning of the resulting (spun-off) interval. For example, tuning four *pure* perfect fifths in a row spins off a major third that is *wider* than the theoretically correct 5:4 ratio: very wide, as a matter of human listening experience. Tuning three *pure* fourths in a row (c-f, f-bb, bb-eb, for example) spins off a minor third that is *narrower* than the theoretically correct 6:5.

So, what is temperament and why does it exist? **Temperament is the mak-**

ing of choices about which intervals on the keyboard to tune pure and which to tune wide or narrow, and about how wide or narrow to make those latter intervals. Temperament exists, in the first instance, because of the essential problem of keyboard tuning that I mentioned last month: if you start at any given note and tune around the circle of fifths until you arrive back at the starting note, that starting note will be out of tune—sharp, as it happens—if you have tuned all of the fifths pure. The corollary of this is that **in order to tune a keyboard instrument in such a way that the unisons and octave are in tune, it is absolutely necessary to tune one or more fifths narrow.** This is a practical necessity, not an esthetic choice. However, decisions about how to address this necessity always involve esthetic choices.

There are practical solutions to this practical problem, and the simplest of them constitutes the most basic temperament. If you start at a note and tune eleven fifths, but do not attempt to tune the twelfth fifth (which would be the out-of-tune version of the starting note), then you have created a working keyboard tuning in which one fifth—the interval between the last note that you explicitly tuned and the starting note—is extremely out of tune. If you start with c and tune g, d, a, etc., until you have tuned f, then the interval between f and c (remember that you started with c and have not changed it) will be a very narrow fifth or very wide fourth. The problem with this very practical tuning is an esthetic, rather than a practical, problem: this fifth is *so* narrow that listeners will not accept it as a valid interval. Then, in turn, there is a practical solution to this esthetic problem: composers simply have to be willing to write music that avoids the use of that interval. This tuning, sometimes called Pythagorean, was certainly used in what we might call the very old days—late middle ages and early Renaissance. As an esthetic matter, it is marked by very wide thirds (called Pythagorean thirds) that are spun off by all of the pure fifths. These thirds, rather than the presence of one unusable fifth, probably are why this tuning fell out of favor early in the keyboard era.

The second-easiest way to address the central practical necessity of keyboard tuning is, probably, to divide the unavoidable out-of-tuneness of the fifths between *two* fifths, rather than piling it all onto one of them. For example, if in the example immediately above you tune the last interval, namely bb-f, somewhat narrow rather than pure, then the resulting final interval of f-c will not be as narrow as it came out above. Perhaps it will be acceptable to listeners, perhaps not. Historical experience has suggested that it is right on the line.

In theory, what I just called the “unavoidable out-of-tuneness” (which is what theorists of tuning call the “Diatonic Comma” or “Pythagorean Comma”) can be divided between or among any number of fifths, from one to all twelve, with the remaining fifths being pure.

The fewer fifths are made narrow—that is, “tempered”—the narrower each of them has to be; the more fifths are left pure (which is the same thing), the easier the tuning is, since tuning pure fifths is the single easiest component of the art of tuning by ear.² The more fifths are tempered, the less far from pure each of them has to be; the fewer fifths are left pure, the more difficult the temperament is to carry out by ear.

Temperaments of this sort, that is, ones in which two or more fifths are made narrow and the remaining fifths are tuned pure, and all intervals and chords are usable, make up the category known as “well-tempered tuning.” There exist, in theory, an infinite number of different well-tempered tunings. There are 4083 different possible ways to configure the choice of which fifths to temper, but there are an infinite number of subtly different ways to distribute the amount of out-of-tuneness over any chosen fifths. From the late seventeenth century through the mid to late nineteenth century, the most common tunings were those in which somewhere between four and ten or eleven fifths were tempered, and the rest were left pure. In general, in the earlier part of those years temperaments tended to favor more pure fifths, and later they tended to favor more tempered fifths. The temperament in which all twelve fifths are tempered and the ratio to which they are all tempered is the same (2.9966:2) is known as **equal temperament**. It became increasingly common in the mid to late nineteenth century, and essentially universal for a while in the twentieth century. It was well known as a theoretical concept long before then, but little used, at least in part because it is extremely difficult to tune by ear.

In well-tempered tunings and in fact any tunings, the choices about which fifths to temper affect the nature of the intervals other than fifths. The most important such interval is the major third. The importance of the placement of tempered fifths has always come largely from the effect of that placement on the thirds. Historically, in the period during which well-tempered tuning was the norm, the fifths around C tended to be tempered so as to make the C-E major third close to pure, in any case almost always the purest major third within the particular tuning. This seems to reflect both a sense that pure major thirds are esthetically desirable or pleasing and a sense that the key of C should be the most pleasing key, or the most restful key, on the keyboard. In general, well-tempered tunings create a keyboard on which different intervals, chords, and harmonies belonging to the same overall class are not in fact *exactly* the same as one another. There might be, for example, major triads in which the third and the fifth are both pure, alongside major triads in which the fifth is pure but the third a little bit wide, or the fifth pure but the third very wide, or the fifth a little bit narrow and the third a little bit wide. It is quite likely that one of the points of well-tempered tuning was to cause any modulation or roaming from one harmonic place to another on the keyboard to effect an actual change in color—that is, in the real ratios of the harmonies—not just a change in the name of the chord or in its perceived distance from the original tonic.

In equal temperament, all intervals of a given class are in fact identical to one another, and each instance of a chord of

a given type—major triad, minor triad, and so on—is identical to every other instance of that chord except for absolute pitch. Next month I will discuss ways in which the esthetic of each of these kinds of temperament fit in with other aspects of the musical culture of their times.

The other system of tuning that was prevalent for a significant part of the history of keyboard music—from at least the mid sixteenth century through the seventeenth century and, in some places well into the eighteenth—is known nowadays as **meantone tuning**. (This term was not used at the time, and is now applied to a large number of different tunings with similar characteristics.) In a meantone tuning, there are usually several major thirds that are unusably wide and one or more fifths that are also unusable. In fact, the presence of intervals that must be avoided by composers is greater than in Pythagorean tuning. However, this is in aid of being able to create a large number of pure or nearly pure major thirds. This was, perhaps, as a reaction to the earlier Pythagorean tuning with its extremely wide thirds, considered esthetically desirable during this period. The mathematics behind the tuning of thirds tells us that, if two adjacent thirds are both pure, say c-e and e-g#, then the remaining third that is nestled within that octave (see above), in this case ab-c, will be so wide that no ears will accept it as a valid interval. Therefore only two out of every three major thirds can be pure—that is, eight out of the twelve—and, if they are tuned pure, the remaining major thirds will become unusable. This, of course, in turn means that composers must be willing to avoid those intervals in writing music. It is striking that composers were willing to do so with remarkable consistency for something like two hundred years.

The distribution of usable and unusable thirds in meantone is flexible. For example, while it is possible to tune c-e and e-g# both pure, as mentioned above, it is also possible to tune c-e and ab-c pure, leaving e-g# to be unusable. In the late Renaissance and early Baroque keyboard repertoire, there are, therefore, pieces that use g# and piece that use ab, but very few pieces that use both. There are pieces that use d# and pieces that use eb, but very few pieces that use both. There are many pieces that use bb and a few that use a#, but almost none that use both. There are very few keyboard pieces from before the very late seventeenth century that do not observe these restrictions. This is powerful evidence that whatever was accomplished esthetically by observing them must have been considered very important indeed. ■

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>.

Notes

1. The semitone/major seventh will also generate all of the pitches, but it is essentially impossible to tune by ear and has never been the practical basis of a tuning system.
2. More about this next month.

Check out classified ads and artist spotlights on THE DIAPASON website:

www.TheDiapason.com



FREE INFORMATION ABOUT BELLS AND CARILLONS
The Guild of Carillonneurs in North America
37 Noel Drive
Williamsville, NY 14221

Fischer Pipe Organ Co.
Appraisal & Condition Reports
Hybrid Pipe/Digital Upgrades
Repair • Historic Restoration
Tuning • Routine Maintenance
2107 W. 12th Street Erie, PA 16505 814-833-8863

Lois Fyfe Music
Specialists in Choral and Organ Music
2209 Crestmoor Road, Suite 220 Nashville, TN 37215
615-386-3542 • 800-851-9023 • 615-297-4291 Fax
www.loisfyfemusic.com

David Petty & Associates Organbuilders
Eugene, OR
www.davidpettyorgans.com
davidpettyorgans@msn.com
(541) 521-7348

Atlanta First United Methodist Church

A.E. Schlueter Pipe Organ Company and Atlanta First United Methodist Church are pleased to announce the recent completion and dedication of their new pipe organ.

This instrument features a 5-manual console and 93 ranks of pipes in 9 divisions. The complete specification is available at www.pipe-organ.com for this and other projects.

A.E. Schlueter Pipe Organ Co.
P.O. Box 838, Lithonia, GA 30058
800-836-2726 • www.pipe-organ.com

Music for Voices and organ

by James McCray

Annunciation, Advent, and Angels

The angels are the dispensers and administrators of the divine beneficence toward us; they regard our safety, undertake our defence, direct our ways, and exercise a constant solicitude that no evil befall us.

John Calvin
Institute of the Christian Religion, I

Although Advent is celebrated in the four weeks leading to Christmas, the Incarnation of Christ was thought to have taken place on March 25, and is commemorated on that day. This is nine months before Christmas and sometimes referred to as "Lady Day," which links it to the spring equinox in the old calendar. The Annunciation was given by the angel Gabriel as told in the first chapter of Luke. At that time, Mary's cousin Elizabeth was six months pregnant. Gabriel's greeting, "Ave Maria" (Hail Mary), and her response, "Ecce Ancilla Domini" (Behold the handmaid of the Lord), became textual fragments of great importance to not only the church, but also to music within the church. Of course all these texts were not originally in Latin, but they have been adopted into church liturgies, and for centuries have been set to music.

The Gospel of Luke records only one appearance of Gabriel; however, the angel does appear to Mary later in her house's courtyard as described in the Book of James, and that event is said to have inspired the use of the vase and lilies that appear in numerous paintings throughout history as symbols for Mary's purity.

Angels are mentioned directly or indirectly about 300 times in the Old and New Testaments. Gabriel is God's messenger who appears four times in the Bible, always bringing good news (Daniel 8:16, 9:21; Luke 1:19, 26). In general, angels are classified into three hierarchies: 1. Counselors; 2. Governors of the stars and the elements; 3. Messengers.

Advent, the period of preparation, begins on the Sunday following St. Andrew's Day, November 30, and is the first day of the Christian year in the liturgical calendars. Perhaps the most prevalent symbol is the Advent wreath, which has four candles; one of the candles is to be lit on each of the four Advent Sundays symbolizing the coming of Christ as the "Light of the World." Texts set to music are usually about anticipation of the coming, the Annunciation, awaking from slumber, or a simple celebration of light.

Since the holidays are times of numerous school, church, and community choir concerts, the choral reviews pertaining to this seasonal music are starting earlier than usual and will encompass several months. This year's reviews will include secular works in addition to those for use in church services. So, in this year of financial turmoil in the world, and months before December 25, allow me to be the first to wish you a "Merry Christmas." After all, I am writing this column in late June, midway between the March 25 Incarnation of Christ and His birth in December.

Gabriel's Message, arr. Antony Baldwin. SATB and organ, National Music Publishers, CH-99, \$1.70 (M-).

The text by Rev. Sabine Baring-Gould tells the familiar story in four verses, of which two are in unison. The music gently flows above a 12/8 organ accompaniment on two staves. The third verse keeps the melody in the soprano part above a neutral-syllable unaccompanied choral background, and the fourth verse is primarily in unison. The music is based on an old Basque Noël that has a folk-song character. Charming setting.

Appearance of the Angel (Erscheinung des Engel), Josef Rheinberger. SATB, soprano solo, and organ, National Music Publishers, CH-50, \$1.70 (M).

The work opens with a soprano solo

that is like an accompanied recitative, but it is interrupted with a chorus of angels singing joyous "Alleluias" in divisi-block chords; the solo then resumes. The alleluias return later with the last section, a choral setting of "Glory to God." The organ part is busy but mostly doubles the choral parts. Dramatic music.

Rejoice! Emmanuel!, William Schoenfeld. SATB and handbells (3 octaves), GIA Publications, Inc., G-6862, \$1.60 (E).

Much of this four-verse work is in unison or two-part mixed. Often the melody is sung, then the other section has a short choral response. The handbells generally play an arpeggio that closes with a single, vertical chord (16 bells are needed). The music is not difficult and is very attractive.

Now the Heavens Start to Whisper, arr. Nicholas Palmer. SATB and organ or with optional string quartet, GIA Publications, Inc., G-6835, \$1.60 (M-).

Here is the anthem that everyone is sure to love, and it is guaranteed to be requested for many years. Based on the Welsh hymn tune "Suo Gan," the sentimental melody is treated in three verses. The text, by Mary Bringle, is beautiful by itself, but in tandem with this familiar melody it sparkles in delight. The middle verse, in four parts, is unaccompanied. This will be my purchase for our church choir this season. Highly recommended!

Advent Celebration, Mark Patterson. Unison/two-part with piano and optional finger cymbals, claves, and shaker, Choristers Guild, CG 1159, \$1.95 (E).

Although percussion parts appear within the choral score, a separate part for them is included on the back cover; that music is easy and limited in scope. Part II for the singers is optional and consists primarily of antiphonal repetitions. The keyboard music is not difficult in this happy, fast setting for children's choir.

God with Us, Emmanuel, Joel Raney. SATB, piano, with optional handbells and congregation, Hope Publishing Co., C 5607, \$1.95 (E).

Subtitled "A Candle Lighting Ceremony for Advent," this unison setting has different responsive texts for each Advent Sunday and Christmas Eve; they are spoken over a quiet instrumental background. There is a singing part for the congregation and a separate handbell part (five handbells required). This is a very pragmatic, ceremonial setting that will give yet another dimension to Advent for the choir and congregation.

O Come, O Come Emmanuel, arr. Emily Lund. SATB, piano, and optional flute, Hope Publishing Co., C 5599, \$1.95 (M-).

The familiar Advent text has been set to a popular Hal Hopson tune, "The Gift of Love," which is an attractive combination. Most of the arrangement is in unison or two parts with only a brief four-part passage. A separate flute obbligato part is included on the back cover. The piano music is easy. Sweet music.

Magnificat and Nunc Dimittis ("The Edinburgh Service"), Peter Maxwell Davies. SATB and organ, Schott and Company (order from Hal Leonard), ED 12792, \$9.45 (D).

This 20-minute work is filled with dissonance and has numerous divisi sections; it will require a solid choir of singers, even though the organ is often supportive of them. At times the organ part, on three staves, is soloistic. The music is dramatic, using a full complement of dynamics and vocal ranges. Challenging and sophisticated.

Awake, O Sleeper, Francis Patrick O'Brien. SATB, cantor, assembly and keyboard with optional flute and trumpet, GIA Publications, G-5458, \$1.40 (M).

Instrumental parts are available separately from the publisher (G-5458 INST), but the congregation's music, a refrain heard three times, is on the back cover for bulletin duplication. The music is festive and not difficult, with the choral parts on two staves.

Book Reviews

Wanted: One Crate of Lions. The Life and Legacy of Charles W. McManis, Organbuilder—An Autobiography. Edited by Judith F. McManis; book design by Judith F. McManis. 2009, Organ Historical Society, Richmond, Virginia; softbound, 407 pp., with CD, \$35.00; <www.ohscatalog.org>.

This autobiography, published by the Organ Historical Society, is the highly personalized and detailed account of the 79-year career of late twentieth-century organbuilder Charles W. McManis (1913–2004). A significant contribution to the postwar history of pipe organ building in America, the book is important in understanding the main currents shaping the instrument and its builders in this watershed era. McManis's work mirrors uniquely the modern evolution of the King of Instruments in this country, and his tonal philosophy and voic-

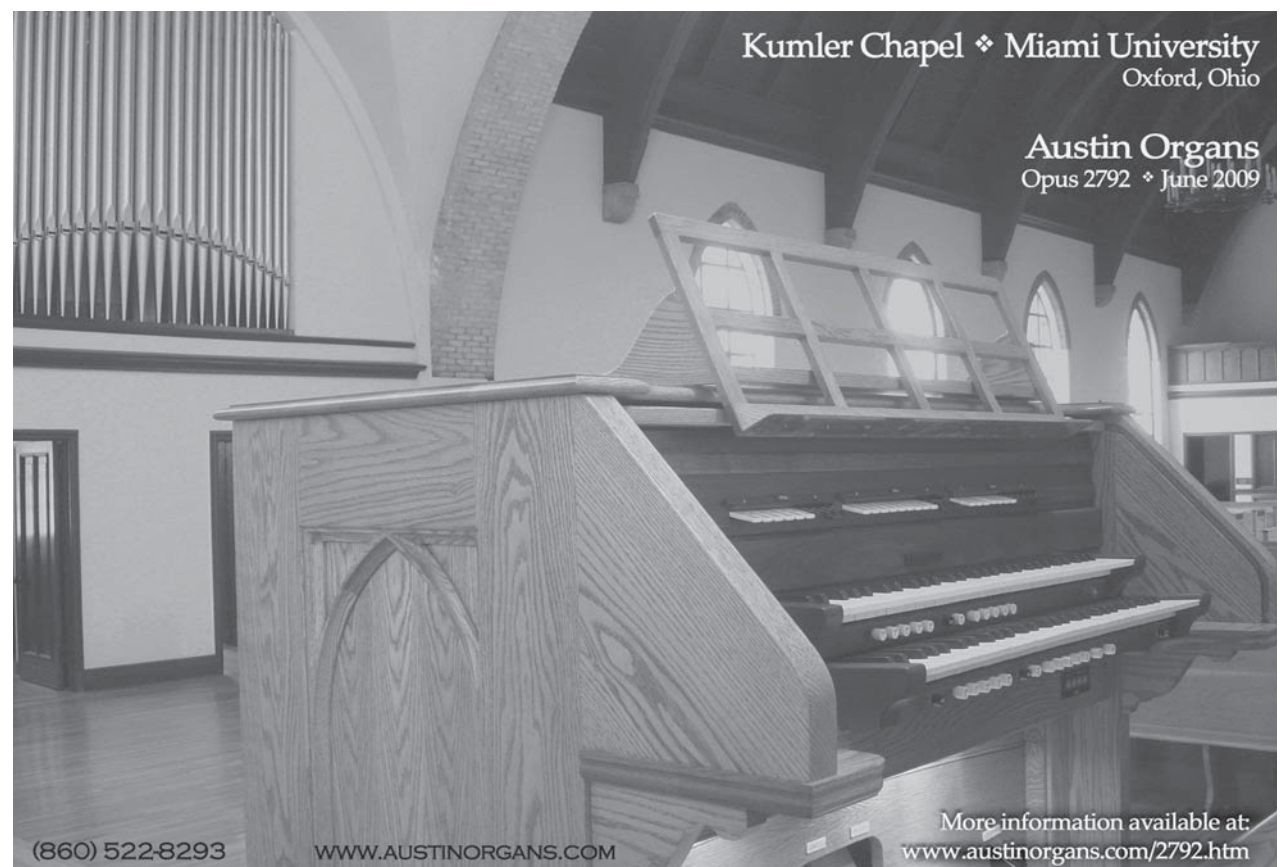
ing practices, detailed in lectures and descriptions of his work in the text, establish his reputation as a leading figure during this period.

Organized in four parts, part I's three chapters cover McManis's formative years, then through World War II and following; part II comprises chapters 4–8, each covering a decade of organbuilding during 1950–1999; part III offers organbuilding wisdom; part IV discusses voicing. The text contains descriptions of the instruments he built as well as photos of them and those he visited in this country and abroad during World War II. The appendices cover an opus list of 140 new instruments, rebuilds and additions, 1930–1999, as well as the stoplist for each one. A CD in the inside back cover portrays the McManis sound.

The whimsical title, *Wanted: One Crate of Lions*, was chosen from a comment by Norman Sheck, a harpsichord builder who assisted McManis in the installation of his magnum opus, St. John's Episcopal in Waterbury, Connecticut in 1957 (see photo, p. 16). After incurring difficulties with church officials and architects, Sheck said ruefully to Charles: "The trouble with the world is there are too many Christians and not enough lions," and followed up with a letter to a friend in Michigan asking him to send a crate of lions to the church. Of course no other builder ever had any difficulties with church officials and architects! A sense of humor was a real plus for McManis and is an asset for any organbuilder.

After an adventuresome youth of family camping and travel, Charles first thought of becoming an organbuilder at age 12, when he made a pipe of crate wood and LePage's glue, and in high school he built his Opus 1 of four ranks, fabricating metal pipes from coffee cans. In 1933 he enrolled at the University of Kansas to study organ with Laurel Everette Anderson. He took courses in architecture, physics, acoustics, and mechanical drawing as well as music theory and composition, convinced they would be worthwhile in building the King of Instruments. He received a BA degree in 1936 and elected to return for another year of organ study under Anderson to advance his knowledge of the great literature, leading to a BMus in 1937. In a comment reaffirming his decision to become an organbuilder, his organ teacher told him that "since there were better organists than I'd ever be walking the streets (this was the Great Depression) looking for work, perhaps I should aim at being an organbuilder instead." The rest is history.

Returning home to Kansas City, Kansas, he built and rebuilt four small instruments, playing the dedicatory recital on

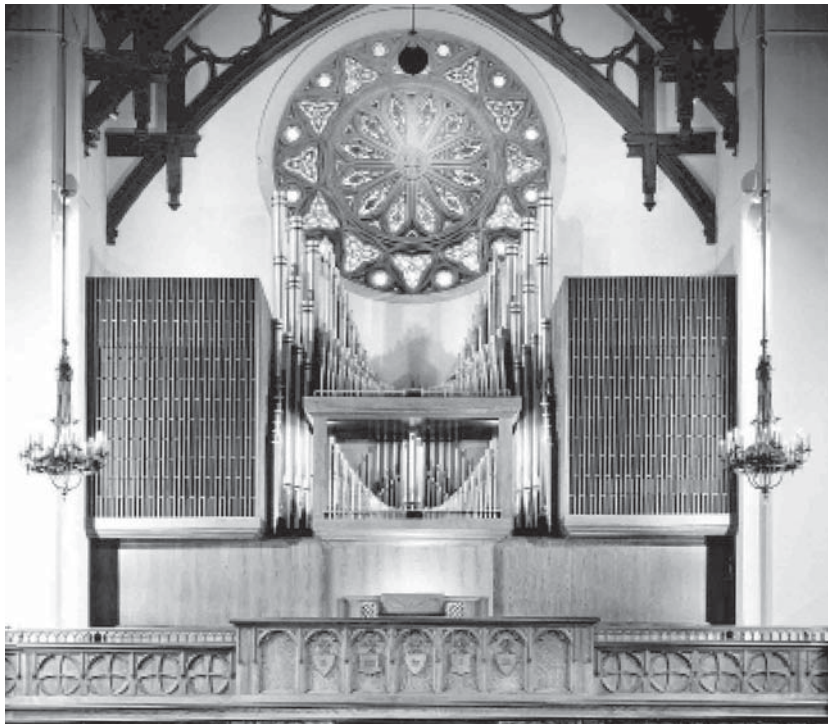


Kumler Chapel ♦ Miami University
Oxford, Ohio

Austin Organs
Opus 2792 ♦ June 2009

More information available at:
www.austinorgans.com/2792.htm

(860) 522-8293 WWW.AUSTINORGANS.COM



McManis Op. 35, St. John's Episcopal Church, Waterbury, CT

two of them. T. Scott Buhrman, editor of *The American Organist* (Chicago), wrote in the July 1940 edition that McManis is "not an organist pattering at building, but an organ-builder who, of all people, plays the organ for fun." In the fall of 1941, eager to improve his knowledge of the classic organ, he went to Cleveland to work for Walter Holtkamp, a leading spokesman in the organ reform movement, assisting him in several installations. Countering the advice of his organ teacher at the University of Kansas, Walter said to him: "If you could be happy in any other line of work, don't be an organ builder." Obviously he couldn't and neither could Holtkamp.

Moving from formal music training as an organist to becoming a builder was the first feature of Charles's odyssey that would increasingly mark the character and complexion of organ builders and the composition of the industry toward the end of the last century. Others included Franklin Mitchell of Reuter, Jack Sievert of Schantz, Randall Wagner of Organ Supply, Robert Reich and Donald Olson of the Andover Company, Michael Quimby, Stuart Goodwin, George Bozeman, and even the world-famous organ virtuoso Robert Noehren. These individuals envision the King of Instruments in the context of the great organ literature, impress the buyer with this knowledge, and design and voice their instruments to achieve these requirements.

In April 1942, McManis enlisted in the Army and by virtue of his organist training served as a chaplain's assistant throughout World War II. He eagerly pursued pipe organs wherever he was stationed—for example, an 1863 William Stevens tracker in Paso Robles, California while stationed at Camp Roberts, and others in France and Germany before the armistice, many of them photographed and shown in the book. Playing and studying these instruments contributed immeasurably to the emergence of his tonal philosophy.

Returning to Kansas City, Kansas to resume his career, his market was first local rebuilds and increasingly geographically dispersed small instruments, in the context of the burgeoning nationwide demand. In larger instruments it reflected the influence of musically trained organists who were impressed with his knowledge and vision of the instrument in the context of the great literature: they were influential if not pivotal in the selection of a builder and viewed the King of Instruments as a work of art and the work of an artist. A key feature in the spectrum of organbuilding, and one long overlooked in the media, was the experienced and highly qualified suppliers whom McManis depended upon to enable him to concentrate on flue voicing, his first love. These included Organ Supply Industries where Carl Durst was a recognized expert in building pitman

action electro-pneumatic windchests. McManis worked closely with Jacques Stinkens, a pipemaker in Holland, to produce pipework to his exact specifications. Stinkens import prices were no doubt important in competing with major builders.

At the close of World War II, pipe organ building in America, with the exception of Holtkamp, Schlicker, and perhaps one or two others, was an industry dominated by the large firms whose fully integrated factory production (i.e., making everything) was, in retrospect, ideally suited for the pent-up demand after the Great Depression and World War II, coupled with population and urban growth, the westward movement, and church building. Factory workers, organized like a Chinese laundry, were skilled at one specific component and task, but often had little if any concept of the totality of the instrument. Likewise, company executives were, for the most part, sons of the founder whose vision seldom went beyond the factory. District salesmen, talking to a musically limited church committee, whose concept of an organ was solo accompaniment and hymn singing, focused on nearby installations, opus numbers, and Dun & Bradstreet reports. Like other small builders then and today, McManis never employed salesmen, viewing the instrument as a work of art and the work of an artist.

A second feature of Charles's career, one recognized and of increasing importance today, was his sympathy and support for rebuilding and updating existing instruments. This reflected his belief that by adding mixtures and mutations and revoicing foundation ranks, he could produce the chorus and ensemble results he wanted. In this he was quite successful. In contrast, in the 1950s and '60s, the factory builders, acting through salesmen, refused to consider revoicing and updating existing instruments, primarily because organbuilding to them was first and foremost a business, and sales to keep the factory humming were the bottom line. An important aspect in the total spectrum of organbuilding, rebuilding was totally ignored in the music media, which concentrated exclusively on new instruments, including trackers and imports.

Charles was first and foremost a flue voicer who enjoyed the respect and admiration of the entire organbuilding fraternity. In the evolution of his tonal philosophy, the Gemshorn, which he called his "best friend," was a favorite stop and virtually defined his work after 1952 because of its compatibility with other voices and in producing the ensemble results he was seeking. A second rank he favored was a Stillflöte, an 8' open flue on the Swell, first used on a three-manual in

1956, at a time when builders' flute ranks were mostly stopped or chimneyed.

His growing reputation stemmed from promotional material, lectures to organbuilding interests, and descriptions of his work in the pipe organ media. He distributed a fairly extensive brochure "The Small Organ" (tonal design, voicing, placement) at the AGO convention in Houston in 1958. His lecture on flue voicing to the AIO convention in Pittsburgh in 1977, reprinted in *THE DIAPASON* in April 1978, is a classic. In 1961 he presented a lecture "Tonal Design, Voicing, and a Philosophy of Organbuilding" at Union Theological Seminary in New York City. All this material is reprinted in the text.

The accompanying CD includes examples of organ music to illustrate the tonal design and voicing philosophy McManis spent a lifetime developing. Selections by Daquin, Speaks, Travers, Bach, Duruflé, Vaughan Williams, Langlais, Simonds, Balbastre, and Alain are played by Jerome Meachen, John W.W. Sherer, Robert Havery, and McManis himself on McManis organs at the Church of the Redeemer, Sarasota, Florida and St. John's Episcopal Church, Waterbury, Connecticut.

The long life of Charles McManis is eloquent testimony to the ineffable joys of building the King of Instruments. Standing at the voicing jack and making a pipe speak, then sitting in a pew and listening to it sing, affords a sense of job satisfaction and life fulfillment perhaps seldom found in other occupations. This volume establishes McManis as an important if unsung hero of pipe organ building in America in the last half of the 20th century. His widow Judith said in the acknowledgements that he was pleased to know, upon his retirement, that several current builders were embracing and continuing his ideas in their work. *Wanted: One Crate of Lions* is an absolute must for all serious students of the pipe organ. Highly recommended.

—R. E. Coleberd

New Recordings

Historic Organs of Buffalo. Four-CD set of the 2004 Organ Historical Society National Convention in Buffalo, New York and the surrounding area. OHS-04, \$31.95 (members; \$34.95 non-members), <www.ohscatalog.org>.

Each summer the Organ Historical Society national convention brings attendees to a different part of the country to explore historic organs and the buildings and communities in which they stand. The twenty-five or so instruments selected, both old and new, represent a rich variety of builders, periods and styles that reflect the ever-unfolding history of the pipe organ in America. The OHS later issues CD sets presenting convention highlights. The discs are terrific souvenirs for those who attended the convention, and a sort of armchair travelogue in sound for those who did not. They also preserve recordings of important instruments as well as those in danger of disappearing due to neglect or church closings. Each set includes a brief summation of the historical material found in the convention booklet, the pieces performed, pictures, and each organ's specification. The scholarship is first-rate, and the wide-ranging music is wonderful.

The CDs include organ pieces and some of OHS's famous and hair-raisingly beautiful hymn singing. The performers are among the best our country has to offer. The CDs for the 2004 convention in Buffalo were produced by Stephen J. Schnurr Jr., with photographs by William T. Van Pelt and Schnurr. Paul R. Marchesano was responsible for the booklet layout, and the recording engineering and CD mastering was done by Edward J. Kelly.

Buffalo had seen itself rise and fall and then rise again by the time the OHS came calling in 2004. One could see its struggles in the condition of some of the churches and a few sadly neglected or-

Lecture highlights:

The art of relocating pipe organs

When funding isn't available for a new organ, a well-planned organ relocation can be an attractive option

Introduction to scaling

Understanding the basics of pipe scaling

Kimball organ restorations

Company history and a demonstration of the restored 1931 Kimball organ at First Congregational Church

Shop tours and demonstrations at the Peebles-Herzog and Muller shops

Featured organs and artists:

Paul Thornock conducts the St. Joseph's Cathedral choir in a Duruflé *Requiem* performance (new Paul Fritts organ); Stephen Buzard concert at King Ave. United Methodist Church (new Buzard organ); renovated 1902 Schuelke organ; post-convention tour of organs by Kegg, Klais, Ruffatti, Rieger, and Bedient.



American Institute of Organbuilders Annual Convention

October 11-14

Crowne Plaza Hotel – Columbus North

Non-member and single-day attendees welcome!

Schedule and registration form available at www.pipeorgan.org

gans, but beneath that veneer one could also see pride and promise. The better days were obvious in more than a few opulently appointed churches, cathedrals, and glorious organs. The Buffalo area was home to such disparate figures as Rudolph Wurlitzer and Robert Hope-Jones, and Herman Schlicker and his collaborator Robert Noehren. All of this and much more is presented quite nicely on these four compact discs.

Disc one: five Schlickers and more

Disc one opens with **Tom Trenney** leading the hymn *I Sing the Mighty Power of God* on a warm-sounding 1932 Schlicker organ in St. Francis Xavier Catholic Church in Buffalo. He follows with Dudley Buck's famous *The Last Rose of Summer*. The church has since closed but has been acquired by the Buffalo Religious Arts Center and is now called Xavier Hall. The organ has been retained, and Mr. Trenney's recording in the lively acoustic space captures it wonderfully.

Gail Archer demonstrates another, and larger, Schlicker at Kenmore Presbyterian Church. This 3-manual organ from 1948 has two 32' stops, and the voicing is elegant. Archer plays Sweelinck, and Bach (*Allein Gott in der Höh sei Ehr*, BWV 662). The flute has a gentle chuff and the cornet sings out nicely. The organ has been enlarged several times and was a favorite of Robert Noehren, who made seven LP recordings on it.

Trinity Episcopal Church's 1954 Schlicker's reed stops provide a good airing of more Sweelinck: *Balletto del granduca*. **Stephen Schnurr** plays this with fine style, as he does Buxtehude's *Toccata in D Minor*. The organ incorporates pipes from the church's Hook & Hastings organ.

Next on the disc is a selection from Choral Evensong sung by the well-trained men and girls choir at St. Paul Episcopal Cathedral in downtown Buffalo. Under the direction of choirmaster **Andrew Cantrill**, they sing Edward Bairstow's *Blessed City, Heavenly Salem*. The gallery and chancel organs are by Schlicker. The gallery's Solo division contains many voices from a previous Hope-Jones organ in the cathedral. Cathedral organist **Andrew Scanlon** gives a restrained and exquisite performance of Hindemith's *Sonata II*.

We then hear a very special Schlicker organ in Herman Schlicker's home church: First Trinity Evangelical Lutheran Church in Tonawanda, NY. He lavished great care on every detail, coming back to it many times over the years and making small improvements. His widow, Alice, was in the audience for this recital—a very good one, too, by **Frederick Teardo**, whose clean and expressive playing of music by Buxtehude and Bach superbly demonstrates the very best of the neo-baroque aesthetic in mid-20th-century American organ building.

Bruce Stevens plays a sweet 1860 organ by Garret House, which, in 1891, was moved to St. Stephen Catholic Church in Buffalo. We hear Guilman's *Introduction et Variations sur un ancien noël polonais*, then Niels Gade's *Chorale Prelude on Wie schön leuchtet der Morgenstern*, in which the melody sounds out with great warmth in the tenor register.

The last track on disc one takes us to the beautiful Forest Lawn Cemetery Chapel, where we hear **Justin Hartz** play *Fountain Reverie* by Percy Fletcher on an appealing little Wurlitzer. The elegance of the chapel and cemetery are poignant reminders of the bygone glory of this once prosperous city. Among the famous people buried there are President Millard Fillmore, William D. Fargo (Pony Express founder), Albert Cook (discoverer of the North Pole), and Robert Hope-Jones—not bad company.

Disc two: Skinner, Aeolian-Skinner, and Kimball

This disc starts with a powerful blast from the large 4-manual Skinner Organ Company's opus 356 in Central Park United Methodist Church in Buffalo. **Thomas Murray** plays Reger's *Introduction and Passacaglia* with a grand rolling style that brings out the majesty of this organ.

Track two is a piece with a rather complex pedigree: *Passacaglia per organo* by Frescobaldi, transcribed by Leo Sowerby from a piano transcription by Respighi! **Peter Stoltzfus** plays on the 1928 Skinner in Baker Memorial United Methodist Church in East Aurora. The piece gives a great tour of the organ with its many voices, but you'd be hard pressed to name the original composer. In track three, Stoltzfus plays Viérne's *Clair de Lune*. Player, organ, music, and recording engineer are well matched—a superb performance.

Track four features **Felix Hell** playing in the large Westminster Presbyterian Church, which has two Aeolian-Skinners: Opus 1249, with four manuals in the main church, and Opus 1136, with two manuals and a floating Positiv in Holmes Chapel. Hell is heard playing Franck's *Choral No. 2 in B Minor* on the larger organ in the church.

Tracks five and six take us into Holmes Chapel to hear the smaller Aeolian-Skinner played by **Lorenz Maycher**. He starts with Telemann's charming *How Brightly Shines the Morning Star*, then *Whimsical Variations* by Leo Sowerby. He uses the organ beautifully, and the strings are to die for—superb playing! His seemingly endless tonal exploration of this small instrument makes it sound like it has fifty ranks.

Next, at Holy Trinity Lutheran Church, **James Bigham**, organist at the church, holds forth on a very large organ of 152 pipe ranks plus some electronics. We hear two hymns—first is *Go to Dark Gethsemane* (GETHESEMANE) and *Rock of Ages*. You can enjoy a good example of OHS hymn singing. The organ is scattered all around the church and is quite the hybrid.

Tracks nine and ten were recorded in the vast and towering (the steeple rises 245 feet) St. Louis Catholic Church. **Will Headlee** plays the glorious 3-manual 1903 Kimball organ. First we hear a superb tour of the organ in Dupré's *Prelude and Fugue in F Minor*. The hymn *Round the Lord in Glory Seated* (RUSTINGTON) follows, and it rolls throughout this great and reverberant church. Outstanding hymn playing!

The final track features *Vision* by Josef Rheinberger, nicely played by **Stephen Roberts** on the 3-manual 1934 Kimball organ at Ascension Episcopal Church, which had suffered some water damage in the Swell. The booklet reports: "In 2008, following the announcement of plans to alter the historic fabric of the organ, its [OHS] Historic Citation was rescinded." This recording preserves the memory of the organ's former and historic value.

Disc three: Hook & Hastings, Felgemaker, Barckhoff and more

If you are looking for an excuse to buy these CDs, the first three tracks of disc three beg your sweet indulgence. Don't get me wrong, all the performances at this convention were truly fine, but these three tracks from **Ken Cowan's** stunning recital in St. Joseph Catholic Cathedral are outstanding. The organ is a 4-manual E. & G. G. Hook & Hastings. It was rebuilt by Tellers, then Schlicker, and, finally, by Andover. The acoustics are great, and in spite of the controversy surrounding the organ's final rebuild, the results are drop dead gorgeous. Cowan plays the Buxtehude *Ciacona in C minor*, and a wonderful new *Prelude and Fugue* by David Conte. But for my money, it is his magnificent hymn accompaniment/leadership to the hymn *Dear Lord and Father of Mankind* (REPTON) that wins the day! The assembled congregation of OHSers is buoyed up with each turn of the text by Cowan's masterful sense of organ color. His every move is followed by the singers. It is brilliant hymn playing!

Buffalo's St. Anthony of Padua Catholic Church is next, with **Donald Fellows'** fine concert on its 1889 Hook & Hastings organ. Another beautiful hymn, *If Now, Thou Seekest Miracles* (SI QUARUS MIRACULA), precedes a well-played *Te Deum*, op. 59, by Max Reger. Fellows makes the most out of this small instrument (16 ranks).

Ascension Catholic Church in North Tonawanda has a sweet little 1895 Felgemaker, opus 601, with one manual and pedal. **Rhonda Sider Edgington** plays a Pachelbel *Partita on Herzlich tut mich verlangen*. Sadly, the church is now closed. The CD booklet tells us that "the future of the organ is undetermined."

Another Felgemaker (1901) follows from St. John the Baptist Church in Boston, NY. A lively acoustic is a perfect setting for a performance of Vivaldi's *Sonata in G for Flute*, op. 16, no. 10, by **Tim Socha**, organist, and Melissa Stewart, flutist. Both play with great style, and Socha uses the organ well.

A pair of Barckhoffs are heard next. The first, in the First Universalist Church in Middleport, NY, dates from 1902; Andrew Carnegie helped pay for it. We hear **J. R. Daniels** play a *Prelude* by William Harris. The second, from 1906, also paid for in part by Carnegie, is played by **Jason Alden**, who transports us back with Rudolf Friml's *Echoes of Spring*—just the right organ. A complete change of pace follows with *La Romanesca* by 16th-century composer Antonio Valente, giving a colorful tour of the stops.

Randy Bourne always has something clever up his sleeve. This time it's Mendelssohn's *Wedding March* played with a fine flourish at Jordan River Missionary Baptist Church on a 1919 Votteler-Holtkamp-Sparling organ.

An organ convention in Buffalo would not be complete without a stop at Shea's Buffalo Center for the Performing Arts. Formerly known as Shea's Buffalo Theater, it seats 4,000 who sit in Tiffany-designed splendor. Its very mighty Wurlitzer was built in nearby Tonawanda. On this disc, we hear it playfully demonstrated in true theatre organ style by **Scott Foppiano** in *My Hero* by Oscar Straus and Stanislaus Stange, and *Turkish Towel* by Sammy Fain.

The final pieces on disc three are from **David Bond's** recital on a large 1970 Noehren in Buffalo's First Presbyterian Church. The hymn *Ye watchers and ye holy ones* (LASSI UNS ERFREUEN), pre-

cedes a jolly *Humoresque* by Pietro Yon, which has Noehren's flute stops gurgling with great cheer. The last piece is Daquin's famous *Noël Etranger*, which gives us a good overview of the reed stops.

Disc four: Johnson, Möller, et al.

The fourth disc begins with a stellar performance by **Frederick Swann** playing the 1893 Johnson & Son organ, rebuilt by Tellers, in the reverberant acoustic of St. Stanislaus Catholic Church in Buffalo. Swann explores and demonstrates this 3-manual organ to great effect, playing Rheinberger's *Sonata No. 8*, which rolls along at just the right pace. The hymn *Holy God, We Praise Thy Name* (GROSSER GOTT) follows. It is so nice to hear truly great hymn leadership from the organ, with nary a "song leader" in sight polluting the air with their nasty microphones. Swann's final outing, in a truly stunning recital, is Parry's *Fantasia & Fugue in g*, which he plays with incredible energy and momentum.

OHS favorite **James Hammann** is next playing three movements from Dudley Buck's *Studies in Pedal Phrasing* at Delaware Avenue Baptist Church, with its huge domed ceiling—charming music, well played on a 3-manual Johnson & Son organ from 1895. Hammann always pays great attention to style and to the colors of the instrument.

Another OHS favorite is **Derek Nickels**, who performs in Buffalo's Lafayette Avenue Presbyterian Church on its 3-manual 1896 Geo. S. Hutchings organ, beginning with a sensitive performance of Karg-Elert's "Harmonies du Soir" from *Trois Impressions*. He then leads us in the great Welsh hymn, *Guide Me, O Thou Great Jehovah* (CWM RHONDDA)—solid and imaginative playing. Nickels ends with another Rheinberger piece: Finale and Fugue from *Sonata VII*, played with fine sweep and control—the musical lines are well shaped and delineated.

MaryAnn Crugher Balduf is the mistress of the small pipe organ, and they don't get much smaller than the 5-rank, 1-manual charmer in Trinity Lutheran

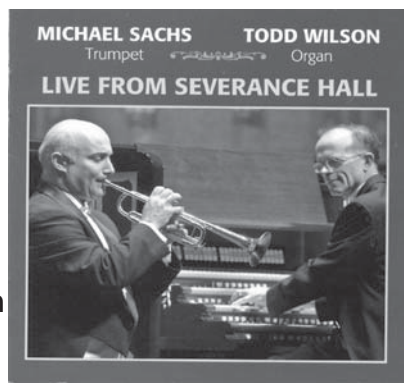
The OHS Catalog

SHEET MUSIC ♦ BOOKS ♦ RECORDINGS

Brilliant Trumpet and Organ from Cleveland! Michael Sachs, Trumpet Todd Wilson, Organ Live from Severance Hall

Michael Sachs, Principal Trumpet of the Cleveland Orchestra, and Todd Wilson, curator of the famous **E. M. Skinner organ** at Severance Hall, Cleveland, join to perform a spectacular recital. Organ and trumpet works by Reiche, Charpentier, Torelli, J. S. Bach, Neruda, Viviani, Sowerby and Eben.

CDTCO-51201 \$15.98 to OHS Members, \$17.98 to Others



IN STOCK FOR IMMEDIATE SHIPMENT!
NOW CHOOSE FROM OVER 5,000 TITLES!

Order online: <http://www.ohscatalog.org>

UPS shipping to U.S. addresses, which we recommend, is \$7.75 for your entire order. Media Mail shipping is \$4.50 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



Organ Historical Society

P. O. Box 26811 • Richmond, VA 23261
Open Monday-Friday 9:30am - 5:00pm ET
Telephone (804) 353-9226
E-mail: catalog@organsociety.org

Church in Wolcottville, NY. We hear her fine demonstration of its 1897 Hinners & Albertsen with divided keyboard in a *Verset* by Louis Lefébure-Wély—a delightful little piece.

David Blazer plays the Prelude from Duruflé's *Suite*, op. 5, on a 4-manual 1913 Möller, rebuilt in 1956 by Möller, in the Karpeles Manuscript Museum. Blazer strikes just the right touch of melancholy that pervades this music—very fine playing.

Our Lady of Pompeii Catholic Church in Lancaster, NY, has another grand old Möller, this one from 1920. It was built for the First Methodist Episcopal Church in Cortland. The Lancaster church acquired it in 1996. **Mark Di-Giampaolo** plays two rousing Guilman pieces that bring the instrument to life in grand fashion.

We then go back in time with an elegant 1853 Hall & Labagh in Buffalo's Nativity of the Blessed Virgin Mary Catholic Church. This organ, Buffalo's oldest, was originally in Yonkers, and then, after another move, it came to Nativity Church in 1911. On this recording we hear **Scot Huntington** play a sensitive and sweet accompaniment for Bach's Largo from the *Violin Sonata No. 5*. Allison Alcorn is the violinist. They give what was a touchingly sad farewell—a lament, really, for this church, which closed on September 14, 2008. The organ's fate is unknown, but it is available.

The final track features a sweet-toned 1911 Aeolian self-player organ in the Buffalo & Erie County Historical Society, which plays the *Allegro moderato e serio* from Mendelssohn's *Sonata No. 1*.

For complete descriptions and specifications of all of these instruments, visit the OHS Pipe Organ Database: <<http://www.organsociety.org>>. I highly recommend this 4-disc set. The organs, the performers, the literature, and the hymn playing/singing in the resonant acoustics of the Buffalo area's noble churches will provide you with many hours of listening pleasure. You can get this set and many others from the OHS website listed above: <www.organsociety.org>.

—Frank Rippl
Appleton, Wisconsin

Decker Plays Decker, Volume 1, Sacred to Secular. Flentrop organ, St. Mark's Cathedral, Seattle; Loft LRCD 1053.

Volume 2, Desert Wildflowers. Flentrop organ, St. Mark's Cathedral, Seattle; Loft LRCD 1076. \$14.98 each; <www.gothic-catalog.com>.

For the 2000 AGO convention in Seattle, I premiered Pamela Decker's *Río abajo Río*. When the composer phoned

to tell me the score was on its way, she asked, "Do you do any weight lifting or strength training?" I did not. She recommended I start. Out of fear, I did.

I don't think I've ever worked quite so intensely on a new piece, or been quite so happy to do so. Decker's music is not for the faint of heart, and the more I practiced, the more absorbed I became. It captivated me, and I did not resent a single drop of sweat.

Then *Decker Plays Decker* appeared, on two CDs from Loft. At last, we can hear this stunning music as the composer intended, effortlessly. Volume One, *Sacred to Secular*, opens with *Tango Toccata on a Theme by Melchior Vulpius*. It could have been called "Vulpius meets Piazzolla." This 1609 hymn doesn't know what hit it. I had to pull the car over. Cleverly, Decker does not at first divulge her tango intent rhythmically, but harmonically. Once we are hooked by the unique twist of this harmonic language applied to old Vulpius, then she unleashes a toccata reminiscent of Messiaen's *Dieu parmi nous*. It's a crowd-pleaser of a piece, a great end to a big program. Here it sets the stage for settings of *Ein' feste Burg*—five contiguous variations with hints of Duruflé in the concluding toccata—and *Herzlich tut mich verlangen*. They are less settings than explorations of the capacities of these tunes, and we never knew they could do this.

Retablos (triptych), based on three Gregorian themes, displays a wide range of technique and mood, from ominous to jubilant. *Pange Lingua* finds its expression in a driving dance with shifting meters and strong accents. The ethereal *Ubi Caritas* could be music for an episode of *The Twilight Zone*. Decker is the High Priestess of Toccatas, and the ending of *Victimae Paschali* has a tear-your-hair-out quality. The text describes the glorious battle between life and death, and Decker's playing is fierce.

Home Suite Home characterizes five American cities, and is meant to demonstrate the resources of a large organ. The Flentrop/Fritts at St. Mark's in Seattle surely qualifies. New York's sophistication and influence is painted with principals and the hymn tune *Foundation*. This is followed by San Francisco revivalist jazz, Cajun fiddling, Chicago blues, and a *Tango for Tucson*. In volume one, Decker takes us from the serious to the light-hearted, and all with solid structure, intellectual rigor, and panache.

Volume Two is named for its opening piece, *Desert Wildflowers*. Program notes describe the flamboyant beauty of these rare blooms, and the music parallels their extravagance. Decker is a painter in sound. All three of these

movements are tangos, but each with a different character. The first is sensible, tightly composed; the second is lush and gorgeous; the third (*Saiya*) is both a tango and a fugue. The seed capsules of the *saiya* flower contain caffeine, and so does this movement.

Kairos is the most eventful piece on this disc. The listener feels borne from one state to another, grown, as it were, from turbulence to solidity.

Passacaglia on BACH is a Pulitzer Prize nominee. The work is thickly contrapuntal, with canon, augmentation, diminution, inversion and four-part fugal writing. Not one but two solos for double pedal require ferocious technique, and Decker handles the task masterfully.

Fantasy on the Name of Marilyn Keiser: Though the 'spelling' of this name in musical notation results in a subject of ambivalent shape, Decker weaves a warm, lyrical, late French romantic centerpiece from it.

Volume two ends with 'my' *Río abajo Río*. Awareness of the requirements of the piece only increases my admiration for the performance here. This is new music audiences love. It is rare for a composer of such accomplishment to be quite as fine an organist as Decker is. She conveys her music with excitement and technical fire. From both the compositional and the performance viewpoints, these CDs are a *tour de force*.

—Christa Rakich
Boston, Massachusetts

Symphony, Suite, Sonata for Organ. Organist Stephanie Nofar at the Cathedral of Our Lady of the Most Holy Rosary, Toledo, Ohio. Grotto Productions GP-0012, \$13.00; 313/332-4432 (phone), 313/839-0623 (fax); <www.assumptiongrotto.com/Productions.htm>.

Auguste Fauchard, *Symphony No. 1 for Organ*; Lode Van Dessel, *Cyclical Suite*; Richard Felciano, *Sonata for Organ*; Paul Paray, *Fugue in G Minor*.

Are you looking for a totally unique recording of some repertoire that has not been recorded, or in many cases, not even available anywhere else? Do you love the sound of an authentic, untouched and unaltered E. M. Skinner organ in its original home in a wonderful acoustic? Further, can you let yourself believe that there are churches and clergy that are as passionate about music as the musicians that make it? Finally, do you wish to be introduced to a young musician, Stephanie Nofar, who is able to bring this music to life with a dynamic technique and deep musical introspection?

Grotto Productions, the "company" that released this disc, is actually As-

sumption Grotto Church on the east side of Detroit. Once a vibrant neighborhood and a huge Catholic parish with an active school and packed pews, Assumption Grotto Church on Gratiot Avenue is located in an area that has been decimated by the troubles that have plagued Detroit and the auto industry. We are all aware of the plight of Detroit and the domestic auto industry, but those of us who have lived and worked in Detroit can totally appreciate what is like for an area to lose more than a million people in the span of 25 years. This section of Detroit has become a complete blight of closed stores, burned-out houses and high crime.

Enter Fr. Eduard Perrone, a Catholic priest who was ordained after a number of years working as a professional musician and church music director. He rebuilt the membership at Assumption Grotto Church and now, each and every Sunday for all of the Masses, the church is full for both the *Novus Ordo* Masses and the *Tridentine* Masses celebrated weekly. Through the church gift shop, a total of nine recordings are available, many featuring the music of Paul Paray, who was the music director of the Detroit Symphony Orchestra from 1952 and 1963. Paray also was an organist and a student of Marcel Dupré, and Fr. Perrone has recorded, with members of the Detroit Symphony, Paray's oratorio *Yanitzá*, chamber music of Paray, the *String Symphonies* and the ballet *Artémis Troublée*, all with Perrone conducting. Going to the website, one will be absolutely amazed at what has happened—a church that was slated for closing has been reborn and has become a mecca for people looking for good liturgy and good music.

Stephanie Nofar, the third of five sisters who all sing and play the organ, began winning scholarships at a young age and trained at Wayne State University with Norah Duncan, and then at the University of Michigan as a student of James Kibbie. Her formative years also were spent as organist at Assumption Grotto Church; like her sister Heather Nofar, she was very impressed by the quality and the seriousness of church music possible with a unique and supportive musician priest. Both are now full-time working musicians and teachers in the Detroit area.

Fr. Perrone encouraged Ms. Nofar to record these pieces and has made them available on the Grotto Productions label, just as he has made all of these recordings of the music of Paray. This disc is the fruit of that labor of love, and much of this music was the repertoire that Ms. Nofar also presented for her master's recital under the guidance of Professor Kibbie.

What a recording! The disc opens with the *Symphony No. 1 for Organ* by Auguste Fauchard, who lived between 1881 and 1957. Abbé Auguste Louis Joseph Fauchard served as a priest and musician for the diocese of Laval, France for his entire adult life. A student at the Paris Conservatory, he studied with Alexandre Guilman, Louis Vierne and Vincent d'Indy. He wrote four organ symphonies, various works for organ, *Le Mystère de Noël*, which is a set of variations on *Veni Redemptor gentium*, and *Cinq Chorals sur Vexilla Regis*.

This symphony was published in 1952 and is very much in the spirit of Louis Vierne's music, especially his later work. Each of the four movements is unique in tempo, melody and character, and of the highest quality in compositional technique. A large romantic organ is needed to truly bring this music to life, and Nofar is totally and completely at home with this music, playing it with introspective virtuosity. One of my favorite movements is the second movement in A major, where a sweet melody is presented and the harmonies shift through the keys of G minor to E major, but eventually back to A major.

When this reviewer first heard this movement and some other sections of the recording, he thought that there was some extraneous noise from either a door slamming or some movement inside of the church, which seemed to mar

Log On and take the tour!

ANNUAL AND ONE-TIME COPYRIGHT
PERMISSIONS WITH THE
CLICK OF A MOUSE



OneLicense.net

- EASY—online permission and reporting
- ECONOMICAL—based on average weekend attendance
- THOROUGH—your favorite songs
- CONVENIENT—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET

this absolutely beautiful movement. He was later to learn that it was the Skinner organ's combination action! The recording was made with the HEAD Acoustic AACHEN HEAD™, a binaural transducer which "... correctly reproduces human hearing, developed for the Mercedes-Benz noise and vibration labs as an acoustics measurement and reproduction tool." This binaural system aims to make recording both headphone and loudspeaker compatible, because at zero degrees (in the frontal field) it aims to present a perfectly flat response. So, the aim here is to have sound reproduced exactly as the ears would hear it, taking into consideration the complex functions of distance, direction and time.

To record the organ, the best space was up near the console, in a standing position in front-center and facing the organ chamber, approximately twenty feet in front of the organ console. Hence, the sound of the combination action with the very softest of the Skinner flute and string celestes is heard. Knowing this makes all of the difference in the world on this recording! There is also a discussion in the notes about how the recording is made, plus a complete specification for the organ.

The second work is the *Cyclical Suite* by Lode Van Dessel, born 100 years ago on February 5, 1909. A student of Flor Peeters and Marinus de Jong, Van Dessel graduated *magna cum laude* in 1930, was organist and music director of St. Peter's Church in Turnhout, Belgium, and then came to the United States after World War II. His first assignment was at St. Thomas Church in Ann Arbor, and then he moved to downtown Detroit and was the organist and choirmaster at St. Aloysius Church on Washington Boulevard, next to the Chancery offices for the Archdiocese of Detroit. He served there from 1949 until his retirement in autumn 1971, when he returned to Belgium and lived out his life there, dying in 1993. He influenced a generation of Detroit organists as teacher of organ, piano, harmony and counterpoint at the Palestrina Institute, a music school funded by the Archdiocese of Detroit for the training of church musicians, modeled after the Pius X School in New York City.

This five-movement cyclical suite is unified by a six-note sequence (E-D-A-E-G-D), and with the exception of the last movement, entitled *Fantasia with Chorale* (which was published by H. W. Gray in 1960), the entire suite was never published or recorded before this disc. This is demanding 20th-century music, influenced by Paul Hindemith and his three sonatas for organ. The music is neo-classical in outlook, but with a slight French accent. In the final movement, *Fantasia and Chorale*, the six-note theme is used in the pedal as a rhythmic figure comparable to Vierne's first organ symphony.

Another unpublished and, until now, unrecorded work is the *Sonata for Organ* by Richard Felciano. A native of California's wine country, Felciano began this three-movement sonata in 1953 when he was studying at Mills College in California with Darius Milhaud. Felciano completed the work in Paris the following year. This is the most "20th century" sounding of all of the works on the recording, and is a neo-classical work with even more striking harmonies and "edgy" rhythms than anything previously heard on this recording. The first movement rondo form (ABACBA) employs two themes, and has a pedal cadenza that forms a bridge to the last statement of the first theme. Clustered chords, changing meters, strong rhythms, and changing dynamics abound in the first movement.

The third movement of this sonata is a fugal movement introduced by a chorale, and the fugue is a real virtuoso fugue à la gigue. At the end, the fugal subject is heard combined with the chorale; the subject is heard in the pedal against the chorale on the manuals.

The final work is the *Fugue in G Minor* by Paul Paray. This fugue was composed as a test piece in 1911 as Paray was preparing to enter the contest for

the Prix de Rome, a prize that he did win with his cantata *Yanitza*. The fugue was originally written in open score on four staves and has been transcribed here for organ by Fr. Perrone. It is recorded for the first time.

What an accomplishment on so many different levels! The right organ, interesting and new repertoire, good program notes, and a fine performer. Not only avail yourself of this recording, but also see about all of the other fine recordings available from Grotto Productions. You will not be disappointed. Brava Ms. Nofar!

—David Wagner
Madonna University
Livonia, Michigan

New Organ Music

African-American Organ Music Anthology, Volume 6, Mickey Thomas Terry, editor. MorningStar Music Publishers (MSM-10-586), \$17.00, <www.morningstarmusic.com>.

Mickey Thomas Terry continues to educate the organ world with yet another fine collection of pieces by neglected African-American composers of the middle to late twentieth century. This latest volume features works by Mark Fax, David Hurd, Thomas H. Kerr, Ruth Norman, and George Walker. Several of these names may be unfamiliar but the music deserves to be heard. Happily, Terry provides concise biographical notes on each composer as well as a line or two about each work for background information.

The longest piece is David Hurd's *Partita on Detroit*, a hymn-tune from *The Sacred Harp* that is not as well known as it should be. (The tune was composed by Bradshaw in 1820 and is in Common Meter 8.6.8.6.) The ten variations feature a wide variety of textures and sonorities. Those familiar with other works by Hurd know that his music is not for the faint of heart! The opening variations treat the tune simply, but the work becomes increasingly more dissonant and more interesting. The third variation disguises the melodic line through the use of triplet patterns, but Hurd and the editor have indicated which notes belong to the melody. The sprightly fourth variation is a bicinium in which the left-hand part is a canonic inversion of the right-hand part. Variation five uses wonderful chromatic harmony to accompany the tune, while the sixth has alternating manual chords above a melodic line in the pedal. The eighth variation changes the key and offers a richly harmonized setting of the tune followed by a fugal setting; then the work cyclically returns to a reprise of the opening variation, now with a stronger registration. Truly a delightful work!

The most striking and unusual piece in the collection is *Entering the Silence* by Ruth Norman, a well-known keyboard musician from the Midwest who recently passed away (2007). The work reminds one of the slower movements composed by mystics like Messiaen and Scriabin in its use of unhurried harmonic changes and lengthy sonorities that allow one to ponder one's place in the universe. Norman said of this work that it was written for "meditation and attunement of the higher self." Mark Fax's *Prelude in E Minor* is a monothematic work that is fairly accessible and very useful for service playing, and George Walker's setting of *Liebster Jesu, wir sind hier* is simply beautiful.

The final selection in the anthology is Thomas H. Kerr's *Reverie for Celestes*

taken from his cyclic *Suite Sebastienne*. According to Terry, this version is based on the original manuscript, not on the published revision. The work is slow, gentle, and meditative, and requires careful fingering to achieve the best legato possible. Though written in G-flat major, the final cadence is in A major, making for an unusual harmonic excursion. Extremely effective.

Lectons for Organ Solo, Daniel Pinkham. ECS Publishing, No. 6462, \$16.50, <www.ecspublishing.com>.

The late Daniel Pinkham's *Lectons*, a suite of six pieces, displays a wide variety of organ colors and compositional techniques. These pieces, dedicated to close friends, feature a broad range of melodic ideas and harmonic inventions. They were first heard in 2005 at the Arch Street Presbyterian Church of Philadelphia, Pennsylvania.

Processional, the opening movement, was originally a wedding gift. It has a simple AABBA form and uses a variant of invertible counterpoint as the parts switch hands for the B sections, with some variation of the melodic material. The second piece, *Trumpet Dialog*, recalls the French Classical *Basse et Dessus de Trompette* and is written for manuals only. By contrast, *Lament from the Deep* displays the low register of the pedal; it begins and ends with a twelve-tone row. Versions of the row recur within the piece, but are not easily perceived by the ear. The delightful *Pastorale for the Flutes* has a simple ABA form and features pedalpoints in the inner voices of the manual writing—no pedal required! The most beautiful work is the *Aria*, commissioned by Martin Steinmetz in loving memory of his wife. Pinkham said of the work: "It is a wordless love-song and its intensity is hushed." The last movement, *Caprice*, is a bold, brash movement for manuals. The pedals enter near the very end of the piece as the work builds to a brilliant conclusion. Typical of Pinkham's music, these pieces are extremely accessible and playable on any instrument.

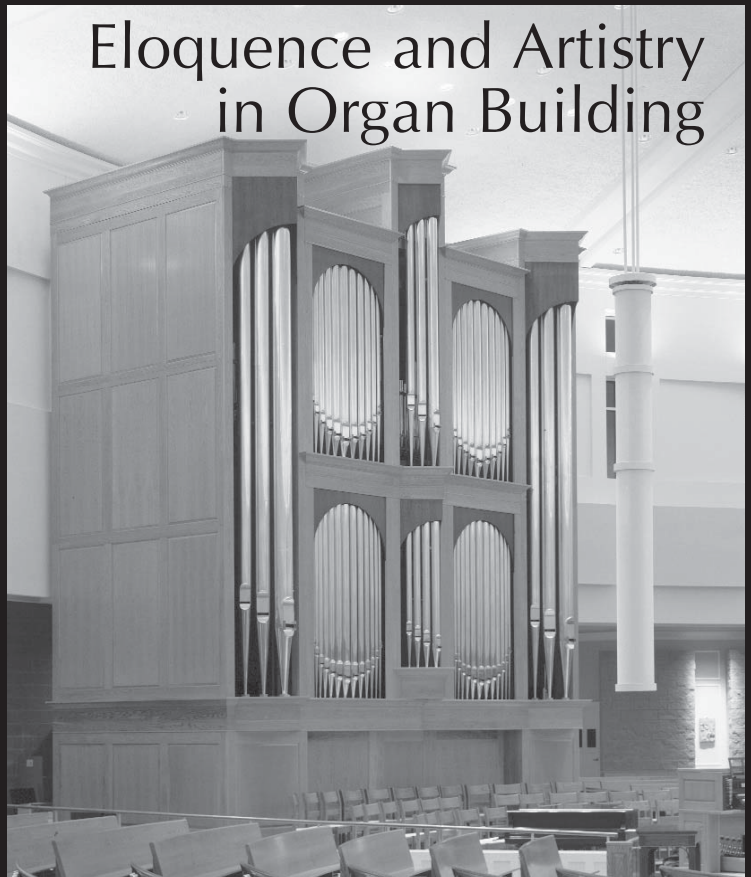
The Saint Luke Organ Book, Daniel Pinkham. ECS Publishing, No. 6599, \$11.00, <www.ecspublishing.com>.

The organ music of Daniel Pinkham continues to inspire musicians. One of his last works, *The Saint Luke Organ Book*, adds another fine set of pieces to the repertoire dedicated to the smaller instrument. In fact, these pieces were composed for an organ with just a single manual, specifically a modern copy of an English-built chamber organ from the early seventeenth century, housed in St. Luke's Church in Isle of Wight County, Virginia. These six pieces show off the diversity of Pinkham's compositional skill as well as the surprising flexibility of such a small instrument (the organ has only four stops).

The first three selections reflect ancient traditions, while the latter three demonstrate Pinkham's interest in rhythm and ostinato patterns. The *Processional* is modeled after a pavanne, a popular dance in Tudor England. In *Nomine*, a title often used by instrumental composers of the early Baroque, is based on a Sarum Rite antiphon used at Vespers on Trinity Sunday. The third selection, *A Psalm*, features a plaintive melody above slow, sustained harmonies. And *All the Company of Heaven* is the longest work, containing three sections (ABA'), and it requires considerable attention to technical details as the voices rest at different times though in the same hand. The contrasting middle section presents a beautiful lyrical melody. The penultimate piece, *Sabbath Rest*, requires the use of key weights to sustain pitches around which the composer moves chromatically, reminiscent of Pinkham's fondness for drones. *The Bells*, the final selection, introduces several ostinato patterns. As the movement progresses, the texture thickens and then wanes, perhaps to imitate the effect of a peal of bells. The set is very accessible and is a welcome addition to good music written for limited instruments.

—Steven Young
Bridgewater State College
Bridgewater, Massachusetts


Eloquence and Artistry in Organ Building



St. Bede Catholic Church, Williamsburg, VA
Neil Kraft, Music Director

Member, Associated Pipe Organ
Builders of America
112 West Hill Street
Champaign, Illinois 61820
800.397.3103 • www.Buzardorgans.com

To reserve your ad in *THE DIAPASON 2010 Resource Directory*, contact editor Jerome Butera:
847/391-1045
jbutera@sgcmail.com



Atlantic City Boardwalk Hall's Midmer-Losh Organ: An Update

Charles Swisher and Carl Loeser

Eleven years have passed since the Midmer-Losh organ in Atlantic City's Boardwalk Hall was last heard, when the ACCHOS CD/01 was recorded on November 3-4, 1998. The Atlantic City Convention Hall was renamed Boardwalk Hall and was closed for four years (1999-2002) to undergo a \$90 million renovation, which, sadly, did not include work on the organ. The hall is now considered one of the finest performing arts facilities of its kind in America.

Background

In the early 1920s, Atlantic City decided to build a massive Convention Hall; 30,000 people gathered for its dedication in June 1929. New Jersey State Senator Emerson L. Richards designed both the Midmer-Losh organ and the ballroom's Kimball organ. The Midmer-Losh Organ Company of Merrick, Long Island, installed the organ from 1929-1932. The organ is housed in eight chambers in a surround-sound configuration in the hall. Two ceiling chambers house the Fanfare and Echo organs, and two gallery chambers are located in the left and right forward and center areas of the hall.

The main console has seven manuals (located in a kiosk at stage level), and a movable console is available with five manuals. The organ has some 33,112 pipes and was listed for decades in the *Guinness Book of World Records* as the largest pipe organ in the world.

In the 1980s and '90s, both organs fell into disuse and were neglected by management. In 1997, following an e-mail plea by Stephen D. Smith in London, the Atlantic City Convention Hall Organ Society, Inc. was formed to foster the preservation and restoration of both organs in the hall.

As it was, a lot of damage to both organs occurred during hall renovation. The architect at the time had the Kimball relay removed to make way for a stairway, and the left stage chamber relay of the Midmer-Losh was removed as the old balconies were demolished.

The Society has published two books, *Atlantic City's Musical Masterpiece* and *The Atlantic City Convention Hall Organ—A Pictorial Essay about the World's Largest Pipe Organ*. Two CD recordings and a DVD have also been released. The ACCHOS website (www.acchos.org) continues to attract countless thousands of visitors from 41 countries around the world.

Worldwide interest in the Midmer-Losh organ is greater than ever. On April 20, 2008, the entire organ class from the Royal Academy of Music in Denmark flew over to get a firsthand look at the organ, and they were delighted. Board member and tour leader Harry Bellangy said they were all like Charlie in the Chocolate Factory!

Current status

In 2007, Carl Loeser was appointed curator of organs, and in 2008, Stephen D. Smith, ACCHOS president and author, was named Honorary Curator of the Boardwalk Hall Organs in perpetuity. The restoration of the two instruments has begun, and the results thus far have been very promising. Here is a general summary of where things stand as of June 2009.

In 1930, the hall's first general manager wanted a straightforward theatre organ for the ballroom, but Emerson Richards had in mind an orchestral instrument that included some proper organ choruses. The resulting scheme of 42 voices—19 straight and 23 extended—was heralded as a "pioneer" organ and included the first brass stop installed by Kimball. Three wind pressures are employed among the 55 ranks and 4,151 pipes.

The Kimball organ was intact and fully functional before the building renovation,

and therefore its restoration is relatively straightforward. The original relay system and booster blower were removed during the renovation to accommodate a new stairway. The booster blower is being relocated and a new Peterson relay system is being installed in the organ to replace the original relay. Ken Crome is restoring the console at his shop in Reno, Nevada. The relay installation should be completed this summer, and the console returned by the end of the year. The main blower room and static reservoirs have been completely restored. The instrument should be playable once again by early next year.

Work on the Midmer-Losh organ will not be quite so straightforward. Most of the organ is in reasonable condition, with a few isolated areas of water damage and vandalism. It is a testimony to the diligence and concern of the staff at Boardwalk Hall that the organ survived the building renovation process relatively unscathed. Anyone who has worked in this trade, and been involved with protecting a pipe organ during construction work, will realize how difficult this must have been for an instrument of this size, spread out as it is throughout the building. In fact, the organ has suffered from benign neglect more than anything else.

Work has begun on the right stage chamber, since it was the only portion of the organ that was kept in operating condition for many years and will require the least amount of work to be put back into operation. As many will recall from the 1998 recording, there were many dead notes. Although much of the chestwork in this chamber had been releathered over the years, many of the chest magnets had failed. They are of a compound type that, in addition to an armature, have an internal pouch and primary valve. The leather had failed in many of the magnets, and the zinc castings had become brittle, making it difficult to rebuild them. They had not been produced in decades, and no spares remained. The original magnets were manufactured by Klann Organ Supply Co., and Klann has been assisting in developing a direct replacement. Several prototypes are currently being tested, and it is anticipated that production of new magnets will commence before the end of the summer.

Once on hand, the new magnets will be installed where needed in the right stage chamber, and that should bring a large number of pipes back to life and allow much of the Great, Solo, and Pedal divisions to be put back into playable condition. If all goes well, this should be completed by early next year.

As an interesting aside, several of the old magnets were sent to Klann for evaluation. Paul Klann, retired from the firm, was visiting the plant one day and was shown one of the magnets, with no explanation given about them. He recognized them immediately and then expressed interest as to who was presently taking care of the Convention Hall organ in Atlantic City.

Restoration plans

The Swell division will be the first non-playable portion of the organ to be restored. This will include rebuilding the windchests, cleaning and repair of the pipes, and some repairs to the blowers and winding system. The pipes and windchests are being removed, and rebuilding work on them has begun. Again, if all goes well, the Swell division should be back in operation by the end of next year. Following the Swell restoration, the remaining parts of the left stage chamber will be restored, including the ranks of the Swell-Choir, Unenclosed Choir, String I, and Pedal Left.

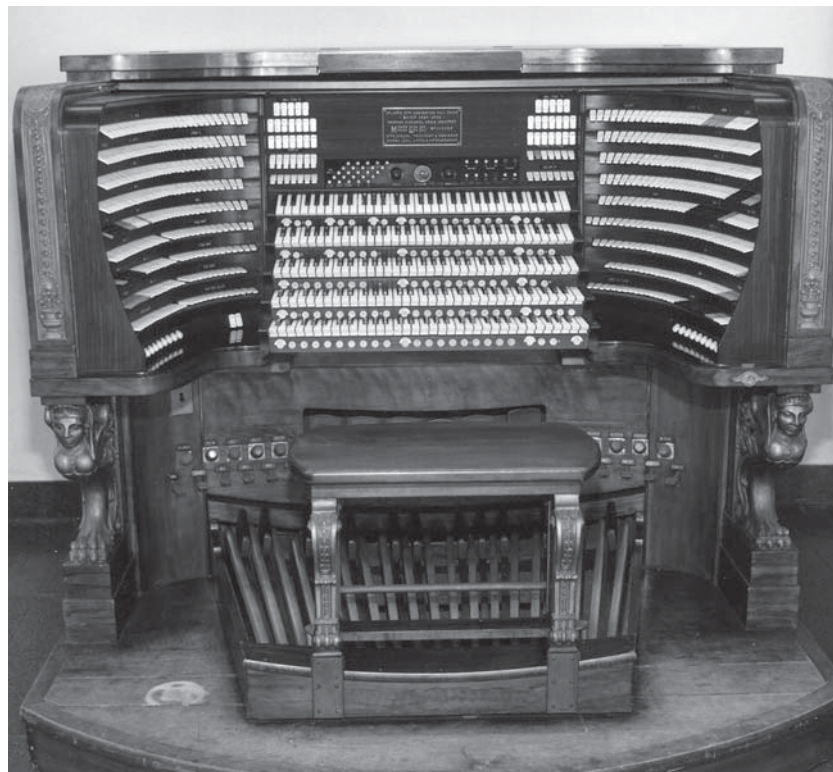
As funding permits, the gallery and ceiling chambers will be restored, although the specific order for this has not



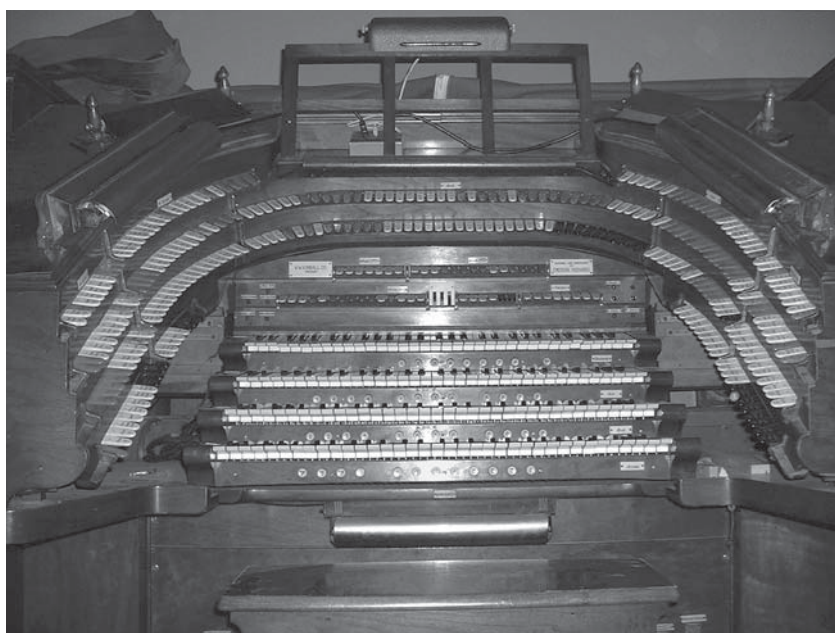
Early view of Boardwalk Hall



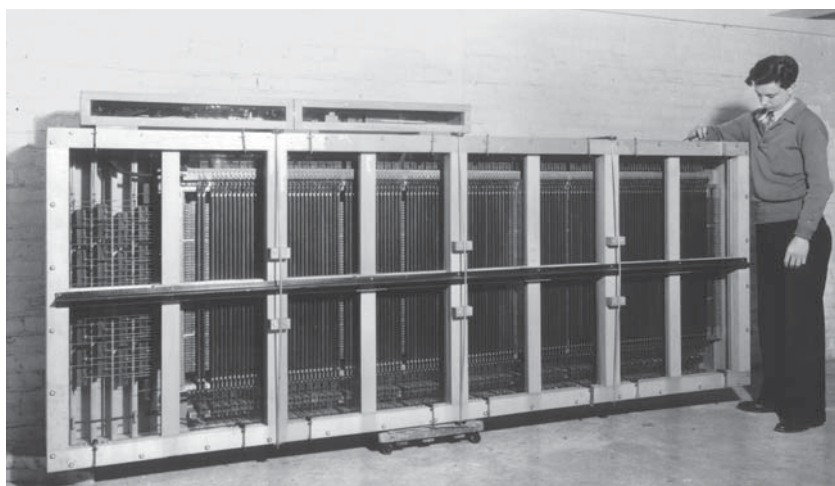
The 7-manual console in its kiosk



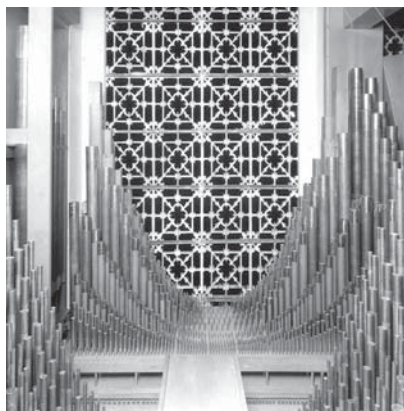
The 5-manual movable console for the Midmer-Losh organ. It is currently on display in the building's lobby.



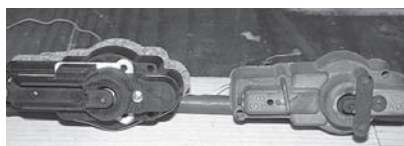
The Kimball console—the largest horseshoe console ever built by Kimball



A portion of the original combination action for the Midmer-Losh. It was ruined during the hurricane of 1944 when the sub-basement was flooded with salt water for days.



View of the Unenclosed Choir in the left stage chamber



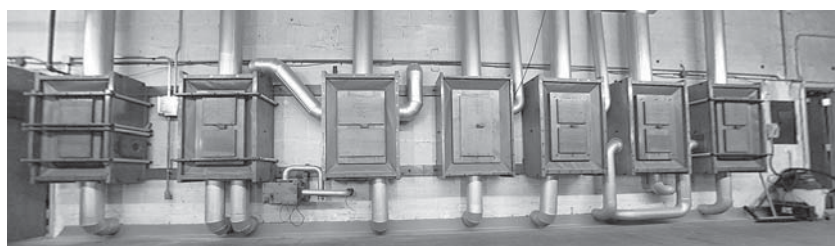
New prototype Klann magnet on the left and original magnet on the right



View of the restored blower motor for the ballroom Kimball organ. Curator Carl Loeser looks on.



Students and teachers from the Royal Academy of Music in Denmark who made a special trip to see the "World's Largest Pipe Organ" in Boardwalk Hall



The array of reservoirs for the right stage chamber on the Midmer-Losh organ

yet been determined. These include:

- Right Forward chamber (Brass Chorus and String II)
- Right Center chamber (Gallery I and Gallery II)
- Right Upper chamber (Echo including the 16' Bassoon made of paper mâché!)
- Left Forward (Choir)
- Left Center (Gallery III, Gallery IV, and the Chickering concert grand piano)
- Left Upper chamber (Fanfare and String III)

The Fanfare division is one of the real highlights of the Midmer-Losh. Stephen Smith wrote:

The Fanfare organ, with its blaze of mixtures and reeds, is intended to be a 'super' department. Its stentorian diapasons, 18 ranks of mixtures, and barrage of reeds (four of them voiced on 50 inches of wind) provide a stunning and formidable antiphonal opponent to the Main organ in the Stage chambers. It was reputed to have been Emerson Richards' favorite department, and one can well imagine the majesty of its sound pouring into the center of the Hall, filling the room.¹

A new control system for the entire Midmer-Losh organ will be designed, and the entire organ will be rewired. It is interesting to note that the entire coupling system for the seven-manual console was contained in the key contact trays for each keyboard, a very compact system. Not so with the original combination action, a portion of which is shown in the photo. It took up two entire rooms in the basement and, unfortunately, had a relatively short life, being ruined when the basement areas flooded during a hurricane in 1944.

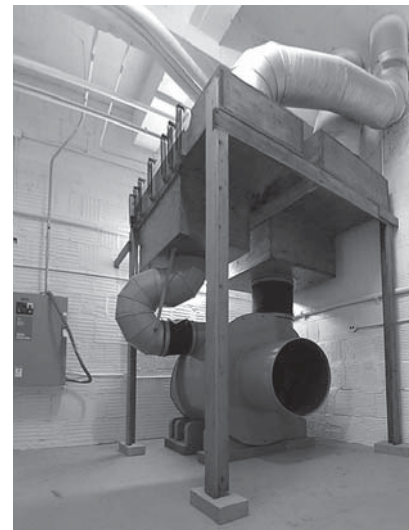
Once the Midmer-Losh can be heard again, there will be a very pleasant surprise for everyone. Prior to the renovation the reverberation time in the main hall was over 7–9 seconds. Following removal of the asbestos-laden ceiling, a new more porous material was substituted. A small group of us were present in 2002 when the right stage chamber was fired up briefly in its new acoustic setting. The results were exciting. The reverberation time had been reduced to 5–6 seconds. All present agreed that the organ spoke with more precision, improved clarity and diffusion in the great space. This chamber alone with its 132 ranks well tuned, including the 64' Dulzian, will provide an impressive experience next year.

The Unenclosed Choir

One of the very special parts of the organ is the Unenclosed Choir in the left stage chamber. Stephen Smith says:

It may come as a surprise to learn that the entire rationale behind the "core" of the Convention Hall organ can be summed up by looking at the stoplist of just one of the instrument's departments. Even more surprisingly, it's one of the smallest departments and its stops are voiced on the organ's lowest wind pressure.

The department in question is the Unenclosed Choir (Quintaton 16, Diapason 8, Holz Flute 8, Octave 4, Fifteenth 2, Rausch Quint 12-15 & 19-22). It is this tiny department that encapsulates the message Emerson Richards was trying to put across to the American organ world at the time. That message was about the need for tonal cohesion and harmonic structure—in a phrase, "proper choruses." Richards said this Unenclosed Choir was to be a "little Great organ . . . similar to the Silbermann organ familiar to Bach." Of course "proper choruses" were nothing new; they had been included in organs for decades. However, that was in the past, and Richards and a growing number of other organists considered that the organ had "gone off" its tonal tracks since then. "Proper choruses" were out of favor; while an ever-increasing variety of flutes,



The restored Spencer blower for the ballroom Kimball organ

strings, and diminutive reeds—usually at 8-foot pitch—were the vogue.

The Convention Hall instrument was to be the world's largest organ and it would probably be the most publicized too. What better place could there be to make such a statement? The problem was that there were so many statements and so many attractions, that the Unenclosed Choir's message was all but lost! Despite this, that message did, finally, get through. However, it wasn't because of the Unenclosed Choir alone, nor was it due solely to the efforts of Richards—although he undoubtedly took the lead role in changing opinion and, thereby, preparing the way for a return to "proper choruses."²

There are a number of videos that have been posted on <YouTube.com>. Some are from ACCHOS, but a wide variety of other posts are there as well.

Monthly tours are now available on a regular basis. The tours last about two hours. Detailed information is on the website at <www.acchos.org> and reservations can be made by sending an e-mail to <acchostour@gmail.com>. ■

Notes

1. *The Grand Ophicleide Newsletter*, Issue No. 42, page 11.
2. *The Grand Ophicleide Newsletter*, Issue No. 23, page 9.

Charles F. Swisher is a senior audio and acoustical consultant with wide experience in the design of systems for speech and music reinforcement, electronic architecture, video, recordings, and multi-media productions. He holds a bachelor of science degree in electrical engineering from the University of Illinois. Prior to joining Jaffe Holden Acoustics of Norwalk, Connecticut, in 1968, he worked for Ampex Corporation and Vega Electronics Corporation. He is a Fellow of the Audio Engineering Society and an audio consultant specializing in church sound system design and recording projects.

Since 1994 he has been executive director of the American Pipe Organ Museum, Inc., a non-profit foundation to establish a national home to showcase the history of American pipe organ design. He became vice-president of the Atlantic City Convention Hall Organ Society, Inc. in 1997.

Carl Loeser is curator of the Boardwalk Hall pipe organs in Atlantic City, New Jersey. A New Jersey native, he has worked in the pipe organ field for 30 years. Following college, he pursued a career in electrical engineering and concurrently started a side business doing organ maintenance and tuning. In 1988, he switched to pipe organ work on a full time basis. He has assisted in the installation of new organs and provided service for Schantz, Casavant, Reuter, and Austin. He has also done extensive rebuilding and restoration work. Among these projects was the complete restoration of the Ethereal Division of the John Wanamaker organ.

Photos by Harry Bellangy, Fred Hess & Son, Antoni Scott

André Isoir: An Eclectic French Organist

Carolyn Shuster Fournier

Vital music-making is the heartbeat that animates André Isoir. Honorary organist at the church of Saint-Germain-des-Prés in Paris, Chevalier of Arts and Letters and recipient of the National Order of Merit, André Isoir has received the highest distinctions as an international concert and recording artist, with a vast repertoire and more than sixty recordings to his name. An eminent professor, he has taught over 900 organists from all over the world. A Renaissance man, he is also a composer who has made many transcriptions. Fascinated by organ building, he has been a consultant for numerous organ restorations and has served as a corresponding member of both the French Historical Monuments Commission (1970–85) and the Commission of Unclassified Historical Monuments from (1980–84).

Initial inspiration

André Isoir was born on July 20, 1935 in Saint-Dizier (in Haute-Marne, near Reims). He played the bugle in the city band. At age fourteen, his life was transformed when he heard J. S. Bach's *Prelude and Fugue in A Minor*, BWV 543, played on the organ in the chapel of his school. He immediately fell in love with this instrument. For the next two years, he studied on this organ with a Salesian priest and accompanied on the harmonium a church choir led by his father, an amateur musician. When Noëlie Pierront¹ came to Saint-Dizier with the Philippe Debat Vocal Ensemble² and performed a stunning rendition of Marcel Dupré's *Prelude and Fugue in G Minor*, Isoir had the opportunity of playing Bach's *Fugue in G Minor*, BWV 542, for her. Impressed by his immense talent, she encouraged him to come to Paris to study at the César Franck School.³

Musical training

In 1952, André Isoir enrolled at the César Franck School, then located on the rue Vavin, near Notre-Dame-des-Champs, in the Montparnasse district. After studying piano with Germaine Mounier, he then studied with two of Louis Vierne's former students: Geneviève de La Salle and Édouard Souberbielle. First he entered de La Salle's organ class.⁴ An excellent musician, she enabled him to acquire a firm technique and taught him to play with elegant phrasing, varied articulations, and refined registrations. She excelled in the art of registration so much so that Joseph Bonnet requested that she spend hours with him preparing for his concerts and recordings on the Gonzalez organ at Saint-Eustache. She gave her lessons on a Pleyel studio organ with electropneumatic action,⁵ teaching the works of Bach, Alain, Duruflé, Franck, Messiaen, and Vierne, leaving aside those by Widor and Gigout. In February 1956, when Geneviève de La Salle left to teach at the Gregorian Institute in Lisbon, Isoir succeeded her as organist and choirmaster at Saint-Médard in Paris.⁶

To acquire a solid musical formation, Isoir studied Gregorian chant as well as improvisation and harmony with René Malherbe,⁷ harmony with Yves Margat, counterpoint with Marcel Bitch, and continued piano with Germaine Mounier. This prepared him to enter Édouard Souberbielle's⁸ organ class. This "true aristocrat of the organ" possessed a vast culture and an eminent spirituality that deeply influenced all of his students. He expanded each student's personal perceptions by making them feel uncomfortable with their own opinions. This enabled them to acquire an elegant style.

In Souberbielle's class, Isoir continued to play, notably, works by Bach and Franck, but more importantly, he began to play the early French composers. Influenced by his son Léon,⁹ Édouard



Geneviève de La Salle and Édouard Souberbielle, with Michel Jollivet and Eugène Pelletier (in the center)

Souberbielle served as consultant for the construction of a Roethinger organ in the French classic style (curiously enough with electric action) at the Benedictine Abbey in Limon (in the southern part of the Île-de-France). Voiced by Robert Boisseau, this organ included a *Plein-jeu* as described by Dom Bédos. It thus served as an inspiration to future constructions in this style by Philippe Hartmann and Pierre Chéron. In addition, Souberbielle's refined and inspiring approach to improvisation, enrobed with Ravel-like harmonies, concentrated on the free treatment of a theme and, of course, the fugue.

In order to launch a career, it was necessary to obtain a First Prize in organ from the Paris Conservatory. While still enrolled at the César Franck School in September 1957, André Isoir entered Rolande Falcinelli's¹⁰ organ class and Olivier Messiaen's analysis class at the Paris Conservatory, where his fellow students included Xavier Darasse and Yves Devernay. He remained there for three years, taking lessons on a "really horrible organ"¹¹ and received his Second Prize in organ on June 15, 1959. On June 22, 1960, he unanimously obtained, with the strong support of Maurice Duruflé, a First Prize in organ performance and improvisation. Fifteen days earlier, Isoir had received the ultimate degree that really mattered to him—the Superior Diploma in organ and improvisation at the César Franck School.

At the César Franck School, Isoir met many of his future friends and colleagues: Denise and Michel Chapuis, Jeanne Joulain, Éliane Lejeune-Bonnier, Elisabeth and Joachim Havard de la Montagne, Simone and Jean-Albert Villard, Emmanuel de Villèle, Paule Piedelièvre, and others, as well as his future wife, Annie Kergomard, whom he married in 1961.¹² During his military service, from 1960 to 1962, he played brass instruments in a military band, along with Francis Chapelet, who became one of his closest friends.¹³

Beginning a musical career: skills as an improviser and a composer

Following his studies, Isoir's international career was launched when he won various competitions: in Saint Albans (England), where he received the First



Rolande Falcinelli's organ class at the Paris Conservatory in 1960. From left to right: Francis Chapelet, André François, André Isoir, Yves Devernay, Jean Wallet, Marie-Thérèse Michaux (Besson), Xavier Darasse, Rolande Falcinelli, Christian Manen, James Caussade (seated), Pierre Jorre de Saint Jorre



André Isoir at the console of the Stoltz organ at Saint-Médard in Paris (1963)

Prize in 1965, and in Haarlem (Holland), where he won prizes for three consecutive years (1966–1967–1968). He also won the "Challenge Prize" and is the only Frenchman to have earned that distinction since the beginning of this competition in 1951. Isoir excelled in the ephemeral art of improvisation that enabled him to express his thoughts eloquently. For him, even a minimum amount of imagination, when it's coupled with an assimilation of various styles and a sufficient preparation of an abundance of fresh ideas, can enable one to improvise well. He was fascinated with presenting, in a short span of time, a coherent form with appropriate registrations that bring out the style of the proposed theme. His vital musical personality, ready to receive and develop unexpected ideas (it is not surprising that he is an avid fisherman!) has been fully revealed through his improvisations.

Animated by a love of accompanying the liturgy, André Isoir used his improvisation skills to prepare the parishioners to pray and become spiritually receptive. From 1956 to 1971, he served as organist and choir master at Saint-Médard in Paris.¹⁴ He began his concert career by giving a recital in this church in October 1963, of classical works from the Flemish and German schools (Leonhard Kleber, Sweelinck, Wilhelm Karges, Scheidt, Lübeck, Pachelbel, Buxtehude and Bach). He played in such a manner that the romantic Stoltz instrument (1880) sounded like a German baroque organ!¹⁵ Throughout his career, he constantly presented lesser-known works in his programs.

In 1970, he was named as one of the four organists at Saint-Séverin, along



André Isoir fishing in the Sorgue River near Saint-Rémy-de-Provence (1983)

with Michel Chapuis, Francis Chapelet, and Jacques Marichal, re-establishing the former Parisian tradition of having four organists. In 1963, Alfred Kern had successfully reconstructed the 1745 Claude Ferrand organ in a neo-classic aesthetic (under Michel Chapuis' guidance, with Philippe Hartmann redoing the action). Isoir has many fond memories of the pre-Vatican II repertoire that he accompanied there. While at Saint-Séverin, he composed a Ravel-like *Agnus Dei*, with the text in French. (See musical example.) In 1973, after having served as a consultant for the reconstruction of Haerpfner-Ermann's organ

Musical example: André Isoir's Agnus Dei

at Saint-Germain-des-Prés, he was appointed organist there, along with Odile Bayeux, following a long line of blind organists who had served there (notably Augustin Barié, André Marchal, and Antoine Reboulot).¹⁶

In February 1974, Les Amis de l'Orgue awarded him with a First Prize for his first organ composition, *Variations sur le Psaume 92* ["Variations on a Huguenot Psalm"]. James David Christie was in the audience for this occasion. When he told André that he really loved his piece more than any other and wanted to play it regardless if it won the prize or not, Isoir gave him his personal copy of the score on the spot! When the work was published by Forberg Verlag in Germany in 1979, Christie noticed that one variation had not been published:

When I asked André about this several years later, he told me in his very humble and self-effacing manner that he felt the piece was too long with seven variations and six were enough. The work is an absolute masterpiece and the audiences love it; I have played it in concert often since 1975. I tried to commission André in 1989 for another major organ work, but he refused. He said he found composition too stressful and preferred improvising and performing the repertoire of others. I have often lamented the fact he did not devote more time to adding great repertoire to the organ. I always felt his glorious, exciting improvisations would have been the seeds of many a great composition.¹⁷

André Isoir has made numerous transcriptions, many of which have been published by Delatour France.

Interest in organ building and in early French music

Fascinated with mechanics in his youth, Isoir has always loved to tinker with and repair broken clocks. In the early 1960s, at an antique dealer's near Saint-Séverin, he acquired an eighteenth-century barrel organ [a *serinette*] from Nancy, a cylindrical instrument that was used to teach domestic birds how to sing. He then constructed a copy of this instrument and installed ten pipes: C, D, E, F, G, A, B-flat, B-natural, C, and D. He reconstructed the cylinder with eight tunes, according to the indications specified by Engramelle, and incorporated an air by Couperin, *La petite chasse*. He has also built two regals and a virginal.

Francis Prod'homme, the organizer of concerts at Notre-Dame in Pontorson, near Mont Saint-Michel, has related an example of André Isoir's generosity.¹⁸ During one evening meal, Isoir observed that Francis's clock was not well-regulated and that it needed to be "tuned." As on numerous other occasions, Isoir proclaimed "I will take care of that for you." In several minutes, and with a delightful child-like smile that lit up André's face, the clock was once again happily chiming in universal harmony.

Isoir's close friend, the organ builder Jean-Georges Koenig,¹⁹ taught him how to construct wooden pipes. His friend, Father Michel Chausson (a priest who built organ pipes) taught him how to construct metal pipes. In addition, in 1965, Isoir constructed his first regal with Jean-François Clément and worked with Gérard Fonvielle, who built him a harpsichord. Isoir is not in favor of building exact copies of instruments; he prefers to play mechanical-action instruments that enable the performer to bring out the vocal polyphonic lines and to play a large part of the repertoire. His repair kit has accompanied him on his various concert tours, and he has admitted that on many occasions that he has spent more time repairing and tuning the various organs than rehearsing on them!

The composer Alain Louvier attests to André Isoir's capacities as a "solitary navigator" ["navigateur solitaire"]:

André Isoir could have constructed a hydraulic organ, an aeolian, solar or geothermal . . . and could have taken it on a non-stop trip around the world on a trimaran sailing raft . . . he knew how to do everything, to repair anything. One would have thought that he was born in an organ case! A true genius in making repairs, with practically nothing he could fix a tremolo, a reed pipe, even its mechanism.

I imagine him—as an organist in the Iron Age—busy cutting down trees, carving wood, casting tin, hammering it, and, finally, creating his own organ, the fruit of his ear and his unbounded imagination.²⁰

Isoir's innate inventive spirit in improvisation and organ building led to his fascination with the interpretive possibilities of "recreating" early French organ works. Right from the start, Isoir realized that the organs he had played in the 1950s and 1960s in Paris, most of them in the neo-classical style, were not suitable for early French repertoire. This had not stopped interpreters such as Abel Decaux, Joseph Bonnet, and André Marchal from playing this repertoire. With restorations of magnificent organs like Jean-Esprit Isnard's 1772 basilica organ in Saint-Maximin-en-Provence (restored by Pierre Chéron in 1954) and François-Henri Clicquot's 1790 organ at Saint-Pierre Cathedral in Poitiers (restored by Robert and Jean-Loup Boisseau in 1971–1972), organists began to discover the splendid sound of these organs as well as a lively, variable wind and a suspended mechanical action, which allowed one to vary the attack.

Obtaining a varied, responsive action is extremely important to André Isoir. The French classical organ, with its sensitive action and lively wind, needs only a minimum amount of material to offer a maximum sound effect. For example, in Poitiers, with a wind pressure of 110 mm., four or five stops suffice to fill the cathedral. Following Alfred Kern's reconstruction of the Saint-Séverin organ in 1968, René Delosmes, Pierre Hard-



André Isoir repairing his eighteenth-century barrel organ (1980)

ouin, Jean Fellot, Alain Lequeux, Michel Chapuis, Francis Chapelet, and André Isoir, presided over by Jean Fonteneau, united to protect early French historic organs: they founded the French Association for the Preservation of Early Organs (A.F.S.O.A.—*Association française pour le sauvegarde de l'orgue ancien*).²¹

By consulting early sources, Isoir discovered that the early French repertoire can be moving and expressive. Once he had studied the various treatises and documents, notably with the musicologist Jean Saint-Arroman, he realized on the one hand that the knowledge of these texts did not suffice to bring this music to life; on the other hand, he was also aware that spontaneity and freshness never come by chance. To attain the elegance, distinction and well-proportioned expressions that are so characteristic of French art, one must study the various imperative rules and then put them aside, along with any automatic mechanical responses. Instead, one must use one's intuition to find a harmonious balance, continually determined by good taste, the ultimate guide. As with wine tasting, it is so much more important to "taste" its fragrance than to recite texts about it. Isoir was especially guided by the writings of Eugène Borrel, who wrote that eighteenth-century art was "elegant, distinguished, warm without excessiveness."²² Simplicity is a sign of real intelligence. Isoir particularly loves

playing early French music because it gives the interpreter a great deal of freedom in bringing this music to life.

Organ professor

For André Isoir, teaching is a sacred mission, enabling one to give priceless treasures to others, helping them to feel completely at ease while playing. He taught organ and harmony at the Angers Conservatory (1966–79);²³ at the conservatoires in Versailles and Orsay (1974–83);²⁴ and from 1982 to 1996 at the Boulogne-Billancourt Conservatory as well as at various summer academies: Lagny (1982, 1985, 1986), Meaux (1983), Mitry-Mory (1984), Luxembourg (1989) and Nemours (1993). Among his 900 students are Jörg Abbing, Michel Bouvard, Jean Boyer, Monika Dabrowska-Beuzelin, Frédéric Denis, Frédéric Desenclos, François Espinasse, Pierre Farago, Yves Fossaert, Dominique Fournier, Jean-Louis Gil, Juliette Grellety-Bosviel, Emmanuelle Haïm, Makiko Hayashima, Léonid Karev, Joachim Kunze, Sven-Ingvart Mikkelsen, George Ritchie, Henri de Rohan, Pascale Rouet, Christophe Simon, Liuwe Tamminga, Timothy Tikker, Jean-Michel Verneiges, Francis Vidil and Haru Yamagami, to name but a few. Convinced that knowledge about organ building is indispensable to improving one's interpretation, notably in the art of registration and touch, he also taught his students the rudiments of organ con-

struction and maintenance. According to organist and composer Pierre Farago, his successor as organ professor at the Boulogne-Billancourt Conservatory,

When André Isoir taught and played, the instrument was transformed under his fingers, and relinquishing its mechanical aspects, became purely organic—if I dare say—like a living being gifted with flowing expressiveness. His teaching is subtle and complex, insisting on utmost rigor, with utmost patience, without ever expressing it in the form of a dogmatic principle. The scores we studied were never cenotaphs, empty monuments or museum graphics, but rather sleeping beauties which ought to be brought back to life.²⁵

In the early 1980s, the composer Alain Louvier, Director of the Conservatory in Boulogne-Billancourt, met André Isoir during the construction of the Koenig organ in the concert hall there. In spite of the fact that the city did not really want to invest in what the “very cultivated and refined” mayor Georges Gorse referred to as an “accordion for the wealthy,” Louvier appreciated Isoir’s “sense of humor, in addition to his wide-ranging competence, which both worked wonders.” Louvier had included stops in this organ with the seventh and eleventh harmonics that produced quarter tones. He was astonished by Isoir’s use of these stops:

By combining these experimental stops with the voix humaine, he was able to produce a sort of strange Bombarde 16 on the pedal that the city could not afford . . . thanks to his extraordinary acoustical intuition, one could play a Bach chorale with quarter tones, that were not noticed as such.²⁶

In his teaching, André Isoir constantly emphasized the importance of acquiring a more fluid technique, of becoming sufficiently inventive in bringing music to life. At my first lesson at the Boulogne-Billancourt Conservatory in 1983,²⁷ we spent two hours looking at possible interpretations of the first movement (a *Plein-Jeu*) of Jean-Adam Guilain’s *First Suite*. I felt as if André were an optician who kept inserting different lenses to ask me if I could read the letters. It was necessary to understand the structure and the vital expression of this work from the inside out, to let the notes speak naturally. A deep harmonic and melodic analysis of each work, coupled with a fantastic imagination, enables one to perform this music spontaneously.

In the eyes and ears of a great artist, no detail is too small to be taken into consideration. An authentic artist with a vital personality abandons all preconceived static conceptions with prefabricated formulas and continually externalizes his capacity to listen to his playing, thus enabling him to understand more fully and to communicate an inner musical message. Each artist is a medium who communicates the deep spiritual message of the music. When I wrote to Frank Taylor in 1983, to share my experiences with him, he replied:

I’m happy you are studying with André—I think he’s perhaps the greatest eclectic (all round good) organist in the world. And I would rather hear him play anything, than anyone else I can think of. Give him my very most affectionate best wishes when next you see him.²⁸

Recognized as an excellent teacher, in 1991 André Isoir co-authored, with

Dominique Ferran and François-Henri Houbart, a practical catalog of the organ repertoire, in order of difficulty for the first ten years of organ lessons. It presents exercises and methods, early music until the seventeenth century, separate chapters on the eighteenth and nineteenth centuries, the traditional notation and new notation in the twentieth century, concertos and unclassifiable pieces.²⁹

International concert and recording artist with an eclectic repertoire

André Isoir first gave concerts in North America in the 1960s, thanks to his friend Jean Fonteneau, an assistant organist at Saint-Séverin. In 1971, Isoir performed in Oberlin (Ohio), Quebec, Montreal, at Harvard University, and in New York. At that time, Fisk was building his famous organ for the Old West Church in Boston. Isoir provided him with numerous details concerning the construction of the French-style reed stops incorporated into this instrument, thus contributing to the movement in favor of restoring instruments to play early French music in the United States. In 1974, he performed in Toronto and in Buffalo, where he met with the early French music specialist David Fuller. In 1975, he played concerts in Toronto and Montreal. In 1976, he returned to Harvard and gave recitals in Winston-Salem, North Carolina.

In November 1989, James David Christie invited André Isoir to come to the United States for a mini-tour in Boston. He testifies to Isoir’s memorable performances in Wellesley and Worcester:

He played a fantastic concert at Wellesley College on the meantone Fisk organ, complete with short octave, sub-semitones, a three-octave keyboard range, etc. He ended his program with a super-charged, exciting performance of his transcription of Bela Bartók’s *Roumanian Folk Dances* (originally for piano solo).

He played at Holy Cross, Worcester, and ended the program with an incredible improvisation on “B-A-C-H.” I think there is an archival recording of the Holy Cross concert; it was just stunning and André was in his usual top form, having the time of his life.³⁰

During this last tour to the United States, Isoir also gave masterclasses on the Charles Fisk organ at the Old West Church for the AGO national convention. On this occasion, Isoir has quite fond memories of the moments he spent with Frank Taylor, Barbara Owen, and Charles Fisk.

Isoir has inaugurated at least eighty organs. I was privileged to attend the memorable inauguration of the Gonzalez organ at Meaux Cathedral on June 8, 1982. That year, he also inaugurated the Grenzing organ at Saint-Cyprien (in the Périgord, where he also served as a consultant) and the Marc Garnier organ at the church in Esquelbecq. On November 3, 1990, he was especially pleased to inaugurate the restored Aristide Cavaillé-Coll organ in Saint-Dizier, his hometown. In addition, he often plays with other musicians. In 1973, he toured with Georges Brassens in Paris and the Île-de-France, playing twenty-one concerts on a positive organ built by Jean-Loup Boisseau.

Isoir has given numerous concerts outside of France, performing in Freiberg on September 18, 1983. In 1988, he was absolutely delighted to perform for



André Isoir at the console of the organ in Katowice in Poland (1987)

the first time on the magnificent organ in Weingarten, in Sion in 1989, in Lübeck and Hamburg in 1990. He has also performed on numerous occasions in Japan: in 1978, 1987, 1990 and 1993. In 2006, he toured Russia, performing in Moscow and St. Petersburg.

In addition, he performs regularly on the four-stop, one-manual organ that the builder Philippe Vialle built for him. Isoir had added a tremolo and a “cymbale” made up of fifteen pipes that he “invented,” only to discover since then that it is present in several diverse and unknown pieces. He rarely ever plays the same piece on the same organ.

The variety of styles in his eclectic repertoire is revealed by the pieces that four composers have dedicated to him. In June 1973, Jean Langlais acknowledges his “classical side,” appropriately dedicated to him his *Plein-Jeu*, the first movement of his *Suite baroque*, op. 176.³¹ In 1983, Alain Louvier’s *Etudes for Agresseurs, Book Six for Organ (Etudes pour Agresseurs, livre 6 pour orgue)*, published by Alphonse Leduc in 1987, were written for the mechanical-action three-manual Koenig organ in the concert hall at the Boulogne-Billancourt Conservatory. He dedicated these pieces to Isoir, who premiered them.³² They use the same techniques as in his previous five books for piano and harpsichord (ten fingers, two palms, two forearms, without fists), but with the addition of two feet! The two last pieces are appropriate tributes to André Isoir, who also plays the trombone and the French horn: Lionel Rogg’s *Finale* (written in the spring of 1994) was inspired by the sumptuous sonorities of the American big band;³³ Pierre Vidal’s piece, entitled *Cromorne*, was written in 1996.³⁶

In 1971, Jacques Le Calvé, the director of Calliope, was so impressed by Isoir’s performance of this repertoire that he asked him to make his first record at the Church of Saint-Jacques in Compiègne (*L’Orgue français au Grand Siècle*, works by André Raison, Jacques Boyvin and Guillaume-Gabriel Nivers).

Among his favorite historic French organs, Isoir has recorded numerous times on the J. Boizard (1714) historic organ of the Abbey of Saint-Michel-Thiérache: in 1987, *The Couperin Dynasty*, François “the Great,” Armand-Louis, Gervais-François Couperin (ADDA 581063); in 1993, Nicolas de Grigny, *Complete Organ Works* (Erato S.A./Radio France, MUSIFRANCE 4509-91722-2); and in 1997, Jean-Adam Guilain, *Four Suites for the Magnificat* (1706) with the Demoiselles of Saint-Cyr, directed by Emmanuel Mandrin (France Musique, Tempéraments, TEM 316012, Distribution Harmonia Mundi).

André Isoir has always felt comfortable playing a vast repertoire (although never ever Reger!). Among his recordings of romantic works, two were made on the Cavaillé-Coll organ at Luçon Cathedral: César Franck’s *Complete Organ Works* (Calliope, CAL 9920/1, 1987, recorded in 1975) and *The Romantic Organ*, works by Boëly, Lefébure-Wély, Guilmant, Pierné, Widor, and Ropartz on the Cavaillé-Coll in Luçon and on the Isnard/Cavaillé-Coll/Boisseau organ in Pithiviers (Calliope, CAL 5922). In 1996, he recorded *The Organ in Compiègne during the Second Empire* on the Carlier/Plet organ at Saint-Antoine in Compiègne (Calliope, CAL 9934).

Isoir loves performing on successful neo-classical organs, such as the Pas-



André Isoir at the console of the organ at Saint-Jacques in Compiègne (1971)

cal Quoirin in Saint-Rémy-de-Provence and the Haerpfer-Ermann at Saint-Germain-des-Prés in Paris. Among the recordings that bear witness to this, he recorded François Couperin’s *Messe des Paroisses* and French Noël’s on the Saint-Séverin organ (Calliope, *Le Livre d’Or de l’Orgue français*).

Rodin’s most penetrating thoughts concerning French taste that have been perpetuated from the eighteenth century to the twentieth century sum up André Isoir’s approach to an eclectic repertoire:

The additions of previous centuries in our cathedrals, in different styles—chapels, stained-glass windows, decoration—do not destroy the harmony of them, because throughout the various periods these embellishments have been determined by the same French taste.³⁵

In the same spirit, it is not surprising that in November 2000, Isoir recorded repertoire from the fourteenth century to the end of the nineteenth in celebration of the 500th anniversary, in 2001, of the Renaissance organ in Lorris, one of the oldest organs in Europe.³⁶ This is in spite of the fact that this organ only has a 48-note keyboard with a 14-note coupled pedalboard and is tuned at A=405/408! Father Michel Chausson, who initiated the restoration of this historic instrument, admires André Isoir: he is among “all those who have provided great poetical inspiration to twentieth century organ interpretation.”³⁷ Our world needs such a spirit more than ever.

From 1976 to 1993, Isoir crowned his career with an ultimate homage to his great teacher Édouard Souberbille, by recording J. S. Bach’s complete organ works on six different organs by German builders (fifteen CDs produced by Calliope, 9703-17). His greatest joy was recording Bach’s *Passacaglia and Fugue* on Josef Gabler’s monumental stunning organ (1737–1750) at Weingarten Abbey, a legendary instrument conceived around the number 6: the number of the beast of the Apocalypse, six windows, six tonal plans, 6,666 pipes.

Grenzing’s Saint-Cyprien organ is among Isoir’s favorites, where he rerecorded, in 1993, Bach’s four *Toccatas and Fugues* along with the *Fantasy and Fugue in G Minor*. In 1988 and 1989, André Isoir played in European television broadcasts, notably on the France 3 channel, in programs written and hosted by Gilles Cantagrel and in Alain Duault’s “Musicales.”

In all his interpretations, Isoir’s deeply human approach gives a spiritual dimension to his artistic offerings. His interpretations are well conceived and prepared, yet spontaneous. His wife Annie observed that it was very rare to hear him play a piece in its entirety during his practice sessions. He usually works fragment by fragment, even measure by measure. More than searching for perfection, he aims at playing as naturally as possible. His eyes, ears and mind are constantly receptive to discovering new elements of a musical score. Adapting to each particular circumstance, his elegant playing moves his audiences. As Yves Saint-Laurent said, “without elegance that comes from the heart, there is no elegance.”

Thank you, André, for sharing your immense joy in making beautiful music and for so generously enlightening your audiences and students throughout the world. ■

Organmaster Shoes

The Right Shoe On The Pedals!

Visit Us Online:

www.organmastershoes.com
Fast Service · Ship Worldwide

Women’s Mary Jane
Size 4-11, \$50*

- Whole & Half Sizes
- 3 Widths (N, M, W)
- Genuine Leather



Black Navy
White Bone
Gold Silver

Our Suede Leather Soles
help you feel what pedal
your foot is touching!



Men’s Classic Oxford
Size 6.5-13, \$58*
Size 14-16, \$95* *plus postage

Call To Order FREE catalog: (413) 773-0066, 9-5pm, Mon-Fri
44 Montague City Rd., Greenfield, MA 01301 USA



André Isoir at the console of the Cavallé-Coll organ at Luçon Cathedral (1975)

Dr. Carolyn Shuster Fournier thanks Father Michel Chausson, James David Christie, Jean-Louis Coignet, Pierre Farago, Jean Fonteneau, Yves Fossaert, André Isoir, Alain Louvier, Yvonne Mills, Francis Prod'homme, and Pascale Rouet for their assistance in preparing this article. Author of numerous articles for THE DIAPASON, she is a French-American organist, musicologist, international concert organist and titular of the Aristide Cavallé-Coll choir organ at La Trinité in Paris, France. She has premiered numerous contemporary works, collaborating with composers such as Jacques Castérède, Jacques Chailley, Jacques Charpentier and Daniel Pinkham. In April 2009, she recorded a CD in homage to Nadia Boulanger at La Madeleine in Paris. She is Chevalier in the Order of Arts and Letters.

Notes

1. Noëlie Pierront (Paris, September 23, 1899–Paris, September 25, 1988) took organ lessons with Eugène Sergent, Abel Decaux, Louis Vierne, and Vincent d'Indy at the Schola Cantorum, and with Eugène Gigout and Marcel Dupré at the Paris Conservatory, where she also studied music history. She received a First Prize in Organ there in 1928. Organist at Saint-Germain-des-Prés from 1926 to 1928, she directed several choirs and taught *solfège* at the Schola Cantorum from 1925 to 1931. Titular organist at Saint-Pierre-du-Gros-Caillo from 1929–1970, she edited numerous collections of early music for the Schola Cantorum Editions and collaborated with Jean Bonfils to write an organ method. She was an international concert organist; Jehan Alain dedicated his final work, *Aria*, to her. Cf. Raphaël Tambyeff, "Noëlie Pierront (1899–1988)" and Pierre Denis, "Les Organistes français d'aujourd'hui : Noëlie Pierront," *L'Orgue*, n° 223, 1993, January–March, pp. 9–16.

2. At that time Philippe Debat was the founder (and director) of "Les Petits Chanteurs de la Sainte-Croix" (from the Sainte-Croix School in Neuilly, near Paris).

3. The César Franck School (École César Franck) was founded in January 1935 by Louis de Serres, Marcel Labey, Pierre de Bréville, and Guy de Lioncourt, following a split with the Schola Cantorum. In 1941, it was located at 3 Jules-Chaplain Street in the sixth arrondissement of Paris, near Notre-Dame-des-Champs; in 1968, it was moved to 8, rue Git-le-Coeur until it closed at the end of the 1980s.

4. Geneviève de La Salle (1905–1995) studied with Louis Vierne, Eugène Sargent, and Joseph Bonnet at the Schola Cantorum from 1920–1930 and served as organist at Saint-Médard from the early 1930s to 1954, at Saint-Charles-de-Monceau from 1954 to 1955, then at Saint-Louis in Fontainebleau from 1956 to 1974. She later directed the organ class at the Gregorian Institute in Lisbon.

5. Jean-Louis Coignet, "Letter to Carolyn Shuster Fournier," December 20, 2006. The other three organ professors at this school were Édouard Souberbielle, Jean Fellot, and Brémont d'Ars. Among the other organ students was the niece of the professor Brémont d'Ars, Marthe Brasseur (the daughter of a sculptor, member of the Institut), who studied, beginning in 1957, with Marcel Dupré.

6. James Caussade replaced her as organist at Saint-Charles-de-Monceau.

7. René Malherbe (1989–1969) studied at the Schola Cantorum, then with Eugène Gigout and Marcel Dupré at the Paris Conservatory. He served as organist at Notre-Dame-de-la-Croix and as choirmaster at Saint-Pierre-du-Gros-Caillo.

8. Édouard Souberbielle (1899–1989) studied organ with Abel Decaux, Eugène Sergent, and Louis Vierne at the Schola Cantorum and then for one year at the Paris Conservatory where he received two First Prizes in 1925:



André Isoir at the console of the Gabler organ at Weingarten Abbey (1988)

in harmony (in the class of J. Mouquet) and in organ (in the class of Eugène Gigout). A brilliant virtuoso and an excellent choirmaster (at Saint-Ambroise from 1929–1943, then at Saint-Pierre-de-Chaillot), he served as organist at Notre-Dame-de-la-Croix and Saint-Joseph-des-Carnes. Appointed organ professor at the Schola Cantorum in 1926, he also taught improvisation and accompanying there, as well as the advanced organ courses at the École César Franck and the Institut Grégorien. Cf. Pierre Denis, "Les Organistes français d'aujourd'hui, VI. Édouard Souberbielle," *L'Orgue*, n° 54, January–March 1950, pp. 13–15.

9. Léon Souberbielle (Paris, October 31, 1920–Montoire, November 3, 1991) was known for his remarkable book, *Le Plein-Jeu de l'Orgue français à l'époque classique (1660–1740)*, printed by the author at Montoire-sur-Loir in 1977. After serving as organist at Saint-Germain-l'Auxerrois (1954–1974), he became choir organist at Notre-Dame and at La Trinité.

10. Rolande Falcinelli (Paris, February 18, 1920–Pau, June 11, 2006) taught organ and improvisation at the Paris Conservatoire National Supérieur de Musique from 1954 to 1986. One of the leading exponents of the modern French school of organists-improvisers-composers, her pupils are among the greatest French virtuosos and improvisers of our time.

11. André Isoir thus described the Jacquot-Lavergne organ, designed by Marcel Dupré, built around 1950 for the Salle Berlioz (which later was named the Salle Marcel Dupré), at the Paris Conservatory, 14, rue de Madrid.

12. His wife Annie became organist at the Reformed Church in Auteuil, Paris (53, rue Erlanger, in the 16th arrondissement), where Jean-Georges Koenig installed a two-manual, fifteen-stop organ in 1971; it was inaugurated by both of them. They have three children: Hélène (1962), an amateur cellist; Daniel (1963), a professional pianist; and Laurent (1966), an amateur violinist; and three grandchildren (Arthur, Colin and Myrtille).

13. Isoir's interest in brass instruments remained with him: in 1986 he studied trombone, and in 1987 French horn at the Boulogne Conservatory.

14. In 1971, André Isoir was succeeded by Jean-Louis Gil. The present organist, Jean Galard, substituted there in 1972, and was named titular in 1973.

15. *L'Orgue*, n° 112, 1963, p. 107.

16. The present co-titulars, Jean-Paul Serra and Anne-Marie Blondel, both studied with André Isoir.

17. James David Christie, e-mail to Carolyn Shuster Fournier, January 17, 2009.

18. Cf. <www.musiquesapontorson.com> and <francisprod'homme@orange.fr>.

19. In 1975, his son, Yves Koenig, installed a nine-stop organ in André Isoir's home in Palaiseau, a southern suburb of Paris. Until then, he had practiced on a one-stop Schwenkedel organ. In 1971, Jean-Georges Koenig constructed a two-manual mechanical-action organ for his wife's church in Auteuil, and in 1982, the organ for the concert hall at the Boulogne-Billancourt Conservatory where he taught.

20. Alain Louvier, e-mail to Carolyn Shuster Fournier, January 14, 2009. Alain Louvier was born in 1945. After brilliant studies at the Paris Conservatory, he was awarded Premier Grand Prix de Rome in 1968. In 1972, he was named Director of the Boulogne-Billancourt Conservatory and in 1986, he became Director of the Paris Conservatoire national supérieur de musique de Paris.

21. Their periodical *Renaissance de L'Orgue* was published by Bärenreiter; it appeared until 1970 and was followed by *Connaissance [sic] de l'orgue* in 1971. Among the organs they discussed were those at Saint-Gervais in Paris, the Chapel of Fontainebleau Château, and Notre-Dame in Rozay-en-Brie.

22. Eugène Borrel, *L'Interprétation de la musique française (de Lully à la Révolution)*,

Paris, Librairie Félix Alcan, 1934, p. 150. Eugène Borrel (1876–1962), a French violinist and musicologist, had studied the violin with Jules Garcin, de Rémy, and Paul Viardot at the Paris Conservatory, and with Gustave Lefèvre at the École Niedermeyer in Paris. He taught violin at the Schola Cantorum. Strongly interested in eighteenth-century French classical music, he performed this music often and founded, in 1908 with Félix Raugel, the Société Haendel.

23. André Isoir served as a consultant for the construction of Jean-Georges Koenig's 15-stop, two-manual organ at the Bon Pasteur Convent in Angers.

24. The Conservatoire de la Vallée de Chevreuse in Orsay (located in the 91st département) was then known as the École Nationale de Musique de la Vallée de Chevreuse.

25. Pierre Farago's entire text will appear in a book of interviews by Pascale Rouet, which will be published by Delatour France.

26. Alain Louvier (see note 20).

27. I was fortunate to study with André Isoir at the Boulogne-Billancourt Conservatory from 1983 to 1985.

28. Frank Taylor, letter to Carolyn Shuster, non-dated [1983]. A disciple of Melville Smith, he was teaching then at the New England Conservatory in Boston.

29. Dominique Ferran, François-Henri Houbart, André Isoir, *10 ans avec l'orgue*,

Paris, la Villette, Institut de pédagogie musicale et chorégraphique, 1991.

30. James David Christie, e-mail to Carolyn Shuster Fournier, February 26, 2009.

31. Jean Langlais premiered his *Suite baroque* at the Saint-Jean Temple in Mulhouse on December 2, 1973. It was published in Paris by Combre in 1973. Cf. Marie-Louise Jaquet-Langlais, *Ombre et Lumière, Jean Langlais 1907–1991* (Paris, Combre, 1995), p. 355.

32. This piece was played by André Isoir on the Pascal Quoirin Grand Orgue at the 1983 International Composition Competition in Saint-Rémy-de-Provence; for this same occasion, Alain Louvier played his *Quatre Alleluias* on the Gregorian Alleluia from the Easter Mass on Pascal Quoirin's choir organ with a divided keyboard. (These *Alleluias* were published by Alphonse Leduc and recorded by Jean-Pierre Baston on the Claude Berger organ at the Temple Church in Vigan, available at <www.particule.com>.) Both of Alain Louvier's organ works were awarded the Saint-Rémy-de-Provence Composition Prize.

33. This piece is the final movement of three pieces entitled *Arcature*, composed for the 1993 Van de Heuvel organ in the Victoria Hall in Geneva. They were published in Paris by Lemoine Editions in 1995.

34. This piece was published as the third and final movement of Pierre Vidal's *Second Suite [Deuxième Suite]*, published in Paris by Leduc in 1996. Pierre Vidal recorded his entire works. These six CDs, published in 2006 by the Association of the International Music Festival in Wissembourg, are available for €40 at <www.pierre-vidal.com>.

35. Eugène Borrel, op. cit., pp. VI–VII.

36. "Musiques européennes," Disques Triton, 2008. The organ case, its gallery, and 200 pipes remain from the Italian-style organ built in 1501. In the seventeenth century, it was reconstructed in the French style. Thanks to Father Michel Chausson, this organ was classified as a historical monument in 1971. J. G. Koenig from Sarre-Union restored it in 1974. In 2001, Michel Chausson and Yves Koenig wrote a book, *Lorris en Gatinais, un orgue, cinq siècles d'histoire, 1501–2001*, published by the Organ Association in Lorris (cf. <<http://www.loiret.com/lorris.orgue>>).

37. Alain Louvier (see note 20).

All of the citations in French were translated by the author.

All photos are from the Collection A. Isoir, and are published with his kind permission.

The Cathedral of Christ the Light OAKLAND, CALIFORNIA



We are pleased to announce the completion of the first phase of our organ project with the Cathedral of Christ the Light in time for the Mass of Dedication held on September 25, 2008. The remainder of the instrument

will be constructed in our workshops over the coming six months and will be installed during the late summer of 2009. The completed instrument will feature four manuals, 75 independent stops (excluding borrows), 90 ranks and 5,335 pipes.

The design of the organ's twin façades was developed in collaboration with the Cathedral's architect, Craig Hartman of Skidmore, Owings & Merrill, and will suggest a

natural forest with numerous wooden pipes.

We are honoured to have been selected by the Cathedral of Christ the Light's Organ Committee to design and build this significant new pipe organ for Oakland's resonant new Cathedral. For more information, visit our website at the address below or the Cathedral's website at www.ctlcathedral.org.

ORGUES LÉTOURNEAU LIMITÉE

United States
1220 L Street NW
Suite 100 – No. 200
Washington, DC
20005-4018
Tel: (800) 625-PIPE
Fax: (202) 737-1818
LetoUSA@aol.com



Canada
16355 avenue Savoie
Saint-Hyacinthe, Québec
J2T 3N1
Tel: (450) 774-2698
Fax: (450) 774-3008
mail@letourneauorgans.com
www.letourneauorgans.com

Cover feature

A. E. Schlueter Pipe Organ Company, Lithonia, Georgia New Orleans Baptist Theological Seminary

Monday, August 29, 2005, Hurricane Katrina made landfall. The levee system failed, and over 80% of New Orleans was flooded. For weeks, portions of the city remained under water, with heat and moisture completing the destructive cycle that Katrina began. While waiting for the water to dissipate, we knew that the damage to persons and property would be immense.

Our firm was called by the New Orleans Baptist Theological Seminary to evaluate and salvage the damaged instruments on the campus. Founded in 1917, the seminary sits on a 75-acre campus in the hardest-hit 9th Ward area of New Orleans. The Division of Church Music Ministries aims "to equip leaders for excellence in music ministry among Southern Baptists through performance, education, and technology." Our charge was to assure that the musical resources were available for their mission.

What we found upon our arrival is perhaps best described by Seminary President Dr. Charles S. Kelly, Jr.:

Hurricane Katrina well and truly earned its designation as the worst natural disaster in the history of the United States. Our campus, like most of the city, was devastated. Our homes, many of our buildings, most of our grounds, and virtually all of our musical instruments were hit very, very, hard. The recovery process was long, difficult, and messy beyond anyone's ability to describe. . . . What made our plight even more difficult was the massive damage to the rest of the campus and the severe losses sustained by our faculty, staff, and student families. The larger picture of what had to be done to reopen the campus and care for our families made allocation of the necessary dollars for the recovery of our lost and severely damaged instruments a very difficult thing to do.

Our work on the campus involved the protection and removal of many of the significant music instruments including multiple grand pianos, a harpsichord, and the 1954 Möller (III/27) and 1966 Aeolian-Skinner Opus 1468 (IV/38) pipe organs. Of prime concern was protecting the instruments to prevent further damage. In addition to water, the storm brought massive amounts of airborne contaminants into the instruments, and, with heat, mold.

The Möller organ, located in the Sellers Music Building Recital Hall, was damaged when the roof gave way, flooding the organ with thousands of gallons of water that passed through the two chambers and filled the pitman chests and winding system. When we arrived several weeks later and opened the chests, there was still a significant amount of water in the organ.

The Aeolian-Skinner was damaged when the 150-mile-per-hour winds blew out the window behind the organ. For hours on end, the outside became the inside as the storm vented its fury on the Skinner. As with the recital hall organ, we found water in the organ many weeks after the storm.

It was inevitable that there would be long and intense negotiations with insurance companies about the losses and rebuilding. The enormity of Katrina simply overwhelmed insurers. One could go on at length about the negotiations and the efforts and education that were required with the insurance companies. Suffice it to say that at one point the insurers appraised the older, smaller Möller at a greater amount than the larger, newer Aeolian-Skinner.

The Möller organ's status was very clear cut because of the extreme damage to the chassis and its utilitarian design. The Aeolian-Skinner and its disposition was a thornier issue. The damage to the organ was severe, but with heroic measures it could have been restored. The problem was that a true restoration would involve tremendous expense that could



Art Schlueter with Leavell console

exceed the organ's replacement cost. The insurance company did not understand that if you replace the chests, swell box, some pipework, the winding system, and the console with new materials, the organ would cease to be Opus 1468. While we fought for funds for restoration, the client and our firm resolved that either the Skinner would be unaltered and restored without change, or if changes were required, that the resources would be folded into a new instrument. As negotiations concluded, funds available for the Skinner were not sufficient for a true restoration.

In addition to wide-ranging discussions about how the instruments would be used, we also traveled with Dr. Becky Lombard, professor of music theory and keyboard studies, to hear many of our recent instruments. We evaluated how these differing specifications might relate to the needs of the seminary and the church music program. From these visits it became apparent that we would build two distinctly different instruments.

Sellers Recital Hall (III/34)

The recital hall organ is used primarily for teaching and for literature performance. Space was limited, but we felt that the organ could be enlarged to provide additional resources not present in the 1954 instrument. With the performance of literature being the goal, choices had to be made about meeting the requirements of specific periods—yet the stoplist couldn't be too era-specific.

The decision was made to design an instrument that could create the colors of all periods of music history. We also had to consider accompaniment of voice, both solo and choral. In this diminutive hall with seating for around 100, we had to create a rich, full palette without overwhelming the performer or listener. Tonally, the voicing is in a very clean, unforced style. There is crispness to registrations that will promote clean, articulate playing.

This organ had to be able to transform itself into any number of service instruments that the student might encounter in music ministry. The organ we designed is three manuals with 34 ranks of pipe resources. It is equally tempered to accommodate contemporary worship and use with piano accompaniment, and also offers full MIDI capability. This was the first instrument delivered to the campus.

Leavell Chapel (IV/83)

The chapel organ was designed with a different focus. While literature will be performed regularly, the organ's role in service playing determined the overriding design. Each week chapel services are held and the organ is called on to support

congregational singing and to accompany soloists. Collaborative performances with the organ and piano are quite common. The organ is also used to play for services with small numbers in the congregation and, at the end of each semester, for a "packed house" during graduation ceremonies, so a wide dynamic range was needed. The chapel is a cavernous space with seating for over 2000.

When the Aeolian-Skinner was installed, it had 38 ranks with "prepared for" Choir and Positiv divisions and additional Pedal and Great registers that were never added. The room had been acoustically altered from its 1966 incarnation, and the gently voiced Great and Swell on the Skinner did not have the presence required for this hall. Because of other uses of the chapel, the room had been softened with acoustically absorbent material, and this was to remain in place.

The new organ was conceived as a four-manual with Great, Swell, Choir, and Solo divisions. It is located on the central axis of the room on a shelf. The dimensions of this space are 36 feet wide and 18 feet deep.

It was important to the school that the room remain visually unaltered; so, the old façade and casework were restored. The Skinner 16' Sub Principal was revoiced into a 16' Violine for the Great division. The college wanted to leave the window at the rear of the organ, which was a concern thermally and acoustically. To overcome this problem, the new windows were designed as insulated units rated to resist a storm stronger than Katrina. We placed the enclosed expression boxes across the rear span of the space with inward partitions to provide our own back chamber wall. With a height of over 16 feet, the expression boxes provide a forward focus for the organ in addition to the needed thermal barrier, while still allowing light through the windows above the organ.

In designing the specification and scaling, I wanted to provide the resources that would allow the performer a vast array of color and weight, suitable for any repertoire. The organ was built with the classical underpinnings of principal, flute, and reed chorus structure to support classical and sacred repertoire; in a bow to Romanticism, I included elements of the American romantic or symphonic organ. This blending provides an instrument that would be evocative of early American Classicism, albeit with cleaner and more articulate flue choruses.

In concert with this eclectic tonal design, an expressive, floating Solo division was included. Included in this division are some of the rarer high-pressure



Leavell Katrina damage



Becky Lombard at Sellers console

stops, including French Horn, English Tuba, Solo Gamba and companion Celeste, and the hauntingly beautiful 8' Philomela and 4' Flauto Major.

We were able to retain about half of the Skinner resources, which were revoiced and rescaled for the new instrument. Some stops were either too damaged, or the material suspect, to consider their reuse. The original Skinner reeds were French in design and small-scaled. We felt that the size and acoustic of the chapel, in conjunction with the stoplist design, would be better served with English shallots, thicker tongues, and higher wind pressures. In addition to chorus reeds, the organ has a full battery of high wind pressure solo reeds that were duplexed in a floating Trompeteria division at multiple pitches with separate couplers.

In keeping with the accompanimental nature of the organ, each division is designed around an independent 8'-weighted principal chorus. The divisional choruses, while differing in color, are designed to be compounded as a unified whole. The mixtures in this instrument are pitched lower than what might be found in many contemporary instruments. Where additional treble ascendancy is required, secondary higher-pitched mixtures were also included in each division, scaled and voiced to serve as a functional foil to the divisional chorus without stridency.

The strings and flutes in the expressive divisions are designed to build weightless accompaniment for choral work, or massed in support of romantic or transcription repertoire. The organ features a divided string division located among the Swell, Choir, and Solo divisions, to be compounded by means of couplers. Ever present, to be blended with this string chorus, is the 8' Vox Humana, which has its own enclosure and tremulant.

With the exception of some 32' Pedal registers and percussions, the organ does not include digital augmentation. We wanted the organ to stand on wind-blown resources. In support of this decision, we added an additional register to the Pedal—the independent 16' Wood Open. Installed to the right and left of the center organ core and on 7½ inches of wind pressure, it provides a solid fundamental that is truly felt in the room.

Our experience in servicing instruments in this region has made us aware



Leavell façade

of the need for stability in the materials and action choices, due to the temperature extremes and constant humidity. The organ chest action is electro-pneumatic slider, with all reeds on electro-pneumatic unit action. The flue pipes and the reed pipes are thus on actions that maximize the speech characteristics of each type of pipe. This also allows the flues and reeds to be placed on differing wind pressures and tremulants. The wind is regulated with dual-curtain valve, spring and weighted reservoirs.

The wind pressures on this instrument vary from 4 to 18 inches. To control these resources, the expression boxes are built 1½ inches thick, with interlocking shades. Multiple motors are used on the shade fronts to allow a full dynamic gradation. The four-manual, drawknob console, built of mahogany and ebony, includes features such as multiple-level memory, transposer, Great/Choir manual transfer, piston sequencer, programmable crescendo and sforzando, record/playback capability, and MIDI.

Installation and voicing

The removal, building, and installation of these instruments were herculean tasks. It is an understatement to say that the staff of the Schlueter firm took up residence in New Orleans. I simply cannot give enough credit to the leadership of our senior organ builders Marc Conley, John Tanner, Rob Black, and Bud Taylor for the untold hours of travel and work that they put into these projects. Organ building cannot be achieved as the result of any one individual, but requires a skilled team. These individuals continue to exceed expectations in the creation of art.

From the outset, we decided that these two instruments would be voiced in the rooms, with the pipes arriving to the installation only prevoiced to allow full latitude with cut-ups and any required nicking. All of the samples were set in the chambers on their windchests and then the pipes were removed from the chambers. We brought a portable voicing machine and layout tables into spaces adjacent to the organ chambers to voice the pipes prior to their reinstallation in the chambers for final voicing and tonal finishing. Because of the size of these two projects, it was necessary to work as a team in tonal finishing, led by Daniel Angerstein, with the able assistance of John Tanner, Marc Conley, Bud Taylor, Kevin Cartwright, Lee Hendricks, and Gerald Schultz. As with so much of our previous work, I want to single out Dan and his contributions. In the many weeks of tonal finishing, he patiently brought forth the organs as they had been envisioned by the client and the builder.

Final thoughts

As we designed the two organs, it became clear that the organs that were desired could not be afforded by the school with the balance of their settlements. Over the years, we have been privileged to gift resources to churches. As owners, my father and I looked inward and decided that the importance of a continuing role of the organ in worship was a worthy cause. This

required us to consider a donation, and without revealing the dollar value of our gifts, suffice it to say that there is a four-manual, 83-rank instrument where there had been a 38-rank instrument, and a 34-rank instrument where there had been a 27-rank instrument.

We would like to thank Dr. Charles Kelly, Dr. Becky Lombard, and Dr. Kenneth Gabrielse for their contributions and support during this project. Thanks also to our dedicated staff, listed on our website (www.pipe-organ.com).

Our tonal philosophy is to “build instruments that have warmth not at the expense of clarity, and clarity not at the expense of warmth, and to serve God in our efforts.” We pray that in future years our gifts endorse the importance of the organ in worship, and we hope that our instruments will plant the seeds of worship through music, for future students who pass through this institution.

—Arthur Schlueter III

New Orleans Baptist Theological Seminary, Leavell Chapel, four manuals, 83 ranks

GREAT – Manual II (unenclosed)

- 16' Violone (73 pipes) (1–24 façade)
- 8' First Open Diapason (Pedal)
- 8' Second Open Diapason
- 8' Principal (1–12 façade)
- 8' Stille Principal (from Cornet)
- 8' Violone (ext. 12 pipes)
- 8' Harmonic Flute (49 pipes) (1–12 common bass)
- 8' Bourdon
- 4' Octave
- 4' Diapason (Pedal ext, 12 pipes)
- 4' Nachthorn
- 2½' Twelfth
- 2' Super Octave
- V Cornet TC
- 2' Mixture VI
- 1' Scharf IV
- 16' Contre Trumpet (ext, 12 pipes)
- 8' Trumpet
- 8' Tromba Heroique (Choir)
- 8' English Tuba (Solo)
- Tremolo
- Gt/Gt 16'–Unison Off–4'

SWELL – Manual III (enclosed)

- 16' Lieblich Gedeckt (ext, 12 pipes)
- 8' Geigen Principal
- 8' Rohr Gedeckt
- 8' Viola de Gamba
- 8' Voix Celeste
- 8' Dolce
- 8' Dolce Celeste (54 pipes)
- 4' Principal
- 4' Harmonic Flute
- 2½' Nazard
- 2' Flageolet
- 1½' Tierce
- 2½' Plein Jeu V
- 1' Klein Fourniture IV
- 16' Contra Bassoon (ext, 12 pipes)
- 8' Trumpet
- 8' Oboe
- 8' Vox Humana
- 4' Clairon
- Tremolo
- Sw/Sw 16'–Unison Off–4'

CHOIR – Manual I (enclosed)

- 16' Gemshorn (ext, 12 notes)
- 8' Principal
- 8' Hohl Flute
- 8' Gemshorn
- 8' Gemshorn Celeste (49 pipes)
- 4' Principal
- 4' Koppel Flute
- 2½' Nasat
- 2' Principal
- 1½' Terz
- 1½' Larigot

- 1½' Choral Mixture IV
- 8' Clarinet
- 8' Tromba Heroique (high pressure)
- 8' English Tuba (Solo)
- 8' Trompette En Chamade (Trompeteria)
- Tremolo
- Chimes (digital)
- Harp (digital)
- Zimbelstern (9 bells)
- Ch/Ch 16'–Unison Off–4'

SOLO – Manual IV (enclosed)

- 8' Philomela
- 8' Gamba
- 8' Gamba Celeste
- 4' Flauto Major
- 8' French Horn
- 8' Tromba Heroique (Choir)
- 8' English Tuba (high pressure)
- Tremulant
- Solo/Solo 16'–Unison Off–4'

TROMPETERIA – Manual IV

- 16' Tromba Heroique (Choir)
- 8' Tromba Heroique (Choir)
- 4' Tromba Heroique (Choir)
- 16' English Tuba (Solo)
- 8' English Tuba (Solo)
- 4' English Tuba (Solo)
- 8' Trompette En Chamade (high pressure)
- Trompeteria Unison Off
- Trompeteria on Great
- Trompeteria on Swell
- Trompeteria on Choir

PEDAL

- 32' Violone (digital)
- 32' Bourdon (digital)
- 16' Open Wood
- 16' Principal (ext, 12 pipes)
- 16' Violone (Great)
- 16' Gemshorn (Choir)
- 16' Subbass
- 16' Lieblich Gedeckt (Swell)
- 8' Octave Bass
- 8' Violone (Great)
- 8' Bass Flute (ext, 12 pipes)
- 8' Spitz Flute
- 4' Choral Bass
- 4' Nachthorn
- 2½' Mixture V
- 32' Harmonics (wired cornet series)
- 32' Contra Trombone (digital)
- 16' Trombone (ext, 12 pipes, enclosed in Ch)
- 16' Contre Trumpet (Great)
- 16' Contra Bassoon (Swell)
- 8' Tuba (Solo)
- 8' Tromba (Choir)
- 8' Trumpet (Great)
- 4' Tromba Clarion (Choir)

Standard couplers and MIDI

New Orleans Baptist Theological Seminary, Sellers Recital Hall, three manuals, 34 ranks

GREAT

- 16' Pommer (Choir)
- 8' Gedeckt Pommer (Choir)
- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Nachthorn
- 4' Gedeckt (Choir)
- 2' Super Octave
- 1½' Fourniture IV
- 16' Contre Trompette (Swell)
- 8' Trompette (Swell)
- 8' Clarinet (Choir)
- 8' Festival Trumpet (Pedal)
- Tremolo
- Chimes
- Great 4'

SWELL (expressive)

- 16' Contra Viola (ext, 12 pipes)
- 8' Gedeckt
- 8' Viola de Gambe
- 8' Viola Celeste (49 pipes)
- 4' Principal
- 4' Spitzflute
- 2½' Nazard
- 2' Blockflute
- 1½' Tierce
- 2' Plein Jeu III–IV
- 16' Basson-Hautbois (ext, 12 pipes)
- 8' Trompette
- 8' Festival Trumpet (Pedal)
- 8' Hautbois
- 4' Hautbois (ext, 12 pipes)
- Tremolo
- Swell 16'–Unison Off–4'

CHOIR (expressive)

- 16' Pommer
- 8' Koppel Flute
- 8' Viola
- 8' Viole Dolce
- 8' Viole Dolce Celeste TC
- 4' Principal
- 4' Gedeckt (ext, 24 pipes, from 16')
- 2' Gemshorn
- 1½' Larigot
- 8' Clarinet
- 8' Festival Trumpet (Pedal)
- Celesta (digital)
- Harp (digital)
- Tremolo
- Choir 16'–Unison Off–4'

PEDAL

- 32' Bourdon (digital)
- 16' Principal (digital)
- 16' Contra Viola (Swell)
- 16' Sub Bass
- 16' Pommer (Choir)
- 8' Principal
- 8' Viola (Swell)
- 8' Bourdon (ext, 12 pipes)
- 8' Gedeckt (Choir)
- 4' Choral Bass (ext, 12 pipes)
- 4' Bourdon (ext, 12 pipes)
- 4' Viola (ext, 12 pipes)
- 32' Posaune (digital)
- 16' Contre Trompette (ext, 12 pipes)
- 16' Hautbois (ext, 12 pipes)
- 8' Trompette (Swell)
- 8' Hautbois (Swell)
- 4' Hautbois (Swell)
- 4' Clarinet (Choir)

Standard couplers and MIDI

On a personal note

“New Orleans Spared”—Such was the erroneous headline of the newspaper in Savannah, Georgia, on the morning after Hurricane Katrina. At the time, the Schlueter firm was completing the organ at First Presbyterian Church in Savannah (featured in *THE DIAPASON*, April 2006). My father, members of the installation crew, and I had stared anxiously at the news the previous evening and wondered about our friends in New Orleans and outlying areas. Our firm has worked in the aftermath of a number of major hurricanes and storms in recovery and restoration efforts. Unlike these other disasters, every day the situation in New Orleans grew steadily worse.

Almost exactly one year prior to Katrina, we had completed the rebuilding, relocation, and enlargement of the IV/74 instrument for the First Baptist Church in New Orleans. We made many acquaintances during this period, and through the Internet we were able to find many of our friends who had fled to other cities and states. We prepared for what would face us when the water receded and we could make our way into the city.

It was surreal as the shop vehicles were packed with our own stores of food, water, fuel and medicine for the trip. As we neared the Gulf Coast, the sheer enormity of the disaster began to unfold. We crossed Lake Pontchartrain's 24-mile causeway on a road that had been reduced to a single lane, following the collapse of entire spans of the eastbound lanes. As we arrived in the evening, the scene before us was a macabre black hole that enveloped the city. From the elevated roadway, the marginally lit downtown of New Orleans was surrounded by a dark, lightless void for miles and miles, indicating the extent of the flooding. We arrived in the city under martial law, and had to learn the intricacies of identification and going through armed checkpoints.

With the daylight, the enormity of the flood was overwhelming. Driving into the 9th Ward, you could see watermarks that were many feet over one's head. Homes, businesses, and structures sported the hieroglyphics of spray paint, with Xs, Os and slashes to indicate that the structures had been searched and what had been found. Traveling around places once familiar, we found abandoned cars, collapsed buildings, and most distressingly, an absence of life. When we talked with people we knew and asked what we could do, the answer was always the same, “Pray for us.”

In the ensuing months that stretched out over two years for the three instruments we worked on, we became emotionally involved with the city and its people. We came to New Orleans to work on behalf of the First Baptist Church of New Orleans and the New Orleans Baptist Theological Seminary, and to restore part of their community. When we visit today, there are still signs of Katrina that only the passage of time will erase, but undeniable is the resilience of the people as they seek to rebuild their community. It is our hope that our response to Katrina on behalf of this community exemplifies “laborare est orare.”

—Arthur Schlueter III

New Organs



**Lewis & Hitchcock,
Beltsville, Maryland
Chevy Chase United Methodist
Church, Chevy Chase, Maryland**

Like the Sound of a Great Amen

(So begins the description of the church organ in the booklet prepared for the dedication of the new building in 1954.) Perhaps no other single facet of a worship service provides at once so much pleasure and so great an inspiration as does its music. The traditional musical foundation in Christian churches is the pipe organ. Organ music opens and closes each service. It creates an atmosphere of reverence aurally, much as Gothic architecture—often aptly called “frozen music”—does visually. Chevy Chase Methodist Church can be as proud of its inspiring new organ as of the sanctuary itself. In the words of a music critic, writing of the thrilling dedicatory concert on December 5, 1954, our organ “is in every respect worthy of its attractive surroundings . . . It sounded like one of the best organs in Washington.”

This organ represented the height of organbuilding for its time. It had just about everything an organist could want then. But this was a time when music in the church was much less varied than it is now fifty-plus years later. In addition, sev-

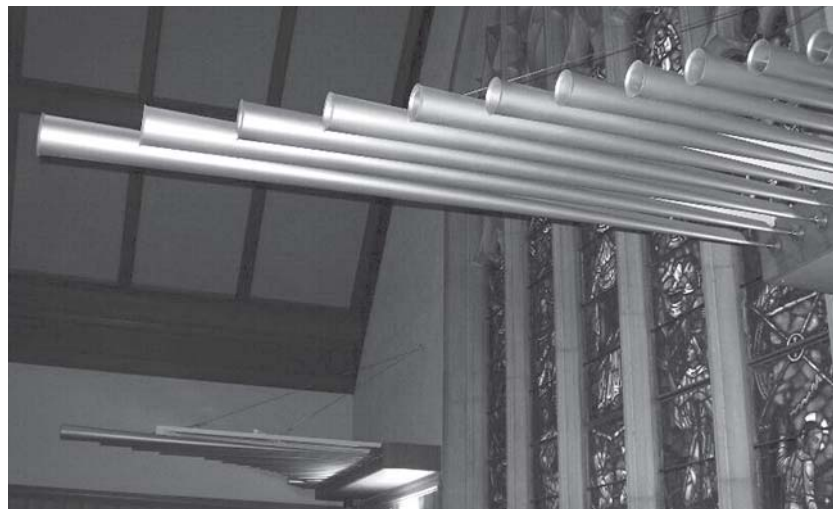
eral things conspired against the organ.

When the sanctuary was complete, it was judged to be too reverberant, and the organ to be too shrill. Curtains covered the organ chamber, and acoustical treatment was applied to the ceiling. We like to say that the most important stop on the organ is the room in which it is located. The organ became a jewel in a velvet box; many of the tone colors were swallowed up.

The organ was also built at the beginning of the “Organ Reform Movement,” when organs were being designed to have more clarity. One of the fashions then was to make the unisons thin and the octaves larger, which, while making the organ a bit clearer, often made them lack body. So many times in trying to accompany a soloist or choir the organ was either too soft or too loud; there was a missing medium level of sound.

Also, many stops seemed better suited to other divisions than where they were located. Couplers helped tie sounds together, but the organist had to do lots of strange maneuvering to make that happen, and it tied up manuals that were needed elsewhere.

When the age of the organ made a mechanical refurbishing necessary, we drew up plans of how to make the organ be the best it could be. The first thing



was to fix the room, and that was done to great effect. All music benefits from the wonderful new floors and ceiling.

Then stops needed to be relocated to where they fit best. As the original console could not be expanded, a new console was designed, with all the latest technology available to the organist. Next, new stops were added to fill in missing sounds, all capped by the commanding Trompette en Chamade in the rear gallery.

The result is an instrument that is a joy to play and hear. All the stops are where they should be to perform the literature. A new middle layer of sounds makes it easy to accompany a soloist or choir. And the full sound of the organ can lift the congregation to new heights in hymn singing. Charles Wesley wrote “O for a thousand tongues to sing my dear Redeemer’s praise.” Now the organ does.

Linda Ellinwood was the musician who spearheaded this effort, working with Gerald Piercey on the tonal design. Grey Emmons served as the chair of the organ committee.

*Text and pictures by Gerald Piercey;
console picture by Randy Walker*

**M. P. Möller Opus 8839, 1954
Rebuilt by Lewis & Hitchcock, Inc.**

GREAT

Chimes (21 tubes, in Choir)	
8’	Diapason (new) 61 pipes
8’	Bourdon 61 pipes
8’	Viola 61 pipes
moved from Choir	
8’	Flûte Harmonique 49 pipes
new & new chest,	
1–12 from Pedal Bourdon	

4’	Octave	61 pipes
4’	Rohrflute	61 pipes
2½’	Octave Quint	61 pipes
2’	Super Octave	61 pipes
1½’	Fourniture IV	244 pipes

new & new chest

8’ Bombarde (Choir)

Tremolo

Gt/Gt 16’–Unison Off–4’

8’ Trompette en Chamade 61 pipes

new & new chest, in rear gallery

SWELL

16’	Rohr Bourdon (ext 8’ Rohrflute)	
8’	Diapason Conique	61 pipes
moved from Great on new chest		
8’	Rohrflute	73 pipes
8’	Viole de Gamba	73 pipes
8’	Viole Celeste tc	61 pipes
4’	Principal	73 pipes
4’	Harmonic Flute	73 pipes
2’	Flautino	61 pipes
2’	Plein Jeu III (new)	183 pipes
8’	Trompette	73 pipes
former Clarion with new 1–12		
8’	Oboe (new)	73 pipes
Tremolo		
Sw/Sw 16’–Unison Off–4’		
8’	Trompette en Chamade (Great)	

CHOIR

8’	Gemshorn	61 pipes
moved from Great on new chest		
8’	Cor de Nuit	73 pipes
8’	Dulciana	73 pipes
8’	Unda Maris tc	61 pipes
4’	Principal (new)	73 pipes
4’	Nachthorn	73 pipes
2½’	Nazard	61 pipes
2’	Blockflute	61 pipes
1½’	Tierce	61 pipes
1’	Cymbal III	183 pipes
moved from Swell on new chest		
8’	Clarinet (new)	73 pipes
Tremolo		
8’	Bombarde	73 pipes
former Swell Trompette moved, revoiced, on new chest		
Ch/Ch 16’–Unison Off–4’		
8’	Trompette en Chamade (Great)	

PEDAL

32’	Untersatz 32 notes	
new, Walker Paradox unit		
16’	Diapason	32 pipes
16’	Bourdon	32 pipes
16’	Rohr Bourdon (ext, Sw)	12 pipes
8’	Octave (ext 16 Diap)	12 pipes
8’	Bourdon (ext 16 Bourd)	12 pipes
8’	Rohrflute (Swell)	
4’	Super Octave (ext)	12 pipes
4’	Flûte Harmonique (Great)	
4’	Rohrflute (Swell)	
2’	Diapason Conique (Swell)	
32’	Bombarde 32 notes	
new, Walker Paradox unit		
16’	Bombarde (ext Ch Bomb)	12 pipes
16’	Bassoon (ext Sw Oboe)	12 pipes
8’	Trumpet (Choir Bombarde)	
4’	Oboe (Swell)	
8’	Trompette en Chamade (Great)	

Couplers

Great to Pedal 8’, 4’
Swell to Pedal 8’, 4’
Choir to Pedal 8’, 4’
MIDI on Pedal

MIDI on Swell

Swell to Great 16’, 8’, 4’
Choir to Great 16’, 8’, 4’
MIDI on Great

Swell to Choir 16’, 8’, 4’
Great/Choir Manual Transfer
MIDI on Choir
Pedal to Choir 8’

OTTO HEUSS ORGAN PARTS Tradition and Progress

For more than 50 years we have been designing and building organ-consoles, chassis and parts as well as complete mechanical and electrical tracker and registration systems for pipe organs.

Our enthusiasm – coupled with the opportunities provided by modern technology and fuelled by our genuine excitement for experiments – finds expression in the continuous further development of the OTTO HEUSS range of products and services.

Whatever you touch and hear in organ building:
You’ll always come across one of our ideas.

Everywhere and around the world:
OTTO HEUSS – Your creative partner in organ building.

OTTO HEUSS GmbH – Germany

Phone: +49 – 64 04 91 69 0 • Fax: +49 – 64 04 91 69 50
e-Mail: hallo@ottoheuss.de • Internet: www.ottoheuss.de

Tradition
und Fortschritt

**OTTO
HEUSS**
ORGELTEILE



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
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
•**David Lowry**; Winthrop University, Rock Hill, SC 2 pm

16 AUGUST
Max Kenworthy & Nicholas Grigsby; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
•**Robert Ridgell**; Winthrop University, Rock Hill, SC 7:30 pm
Daniel Sullivan; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Stephen Tharp; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

18 AUGUST
Clarissa Brown; First Parish Church, Brunswick, ME 12:10 pm
Ray Cornils, with the Kotschmar Festival Brass; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Max Kenworthy & Nicholas Grigsby; King's Chapel, Boston, MA 12:15 pm

19 AUGUST
Bryan Mock; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jon Riehle; First Congregational Church UCC, Appleton, WI 12:15 pm
Bruce Bengtson; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST
Ray Cornils; St. Saviour's Episcopal, Bar Harbor, ME 12:15 pm
Lois Regestein; Wentworth Congregational, Wentworth, NH 7:30 pm

22 AUGUST
Scott Dettra; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

23 AUGUST
Huw Williams; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Randolph Lyden; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

25 AUGUST
Barbara Dennerlein; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

26 AUGUST
Raúl Prieto Ramírez; Methuen Memorial Music Hall, Methuen, MA 8 pm
Scott Dettra; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Marillyn & Ralph Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

27 AUGUST
Joan Lippincott; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

28 AUGUST
Gail Archer; Christ Episcopal, Poughkeepsie, NY 8 pm

29 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon
•Choral works of Jim Stanton; St. Joseph Catholic Church, Corydon, IN 10 am
Gail Archer; Schermerhorn Center, Nashville, TN 8 pm

30 AUGUST
Jeremy Filsell; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Bradley Hunter Welch; Boone United Methodist, Boone, NC 4 pm

1 SEPTEMBER
Heinrich Christensen, with soprano; King's Chapel, Boston, MA 12:15 pm

Bradley Hunter Welch; Memorial Chapel, Emory & Henry College, Emory, VA 7:30 pm

2 SEPTEMBER
Bálint Karosi; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

4 SEPTEMBER
Carol Williams; Essex Community Church, Essex, NY 7:30 pm
Andrew Peters; St. John's Cathedral, Jacksonville, FL 7:30 pm

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

7 SEPTEMBER
Michael Stairs & Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

8 SEPTEMBER
Iris Lan; King's Chapel, Boston, MA 12:15 pm
David Lamb; Cordier Auditorium, North Manchester, IN 3:30 pm

11 SEPTEMBER
Frederick Hohman, Wilma Jensen, & John Weaver, with choir; First Church of Christ, Wethersfield, CT 7:30 pm

12 SEPTEMBER
Joseph Causby; Boone United Methodist, Boone, NC 4 pm
David Lamb; St. John Presbyterian, New Albany, IN 12 noon

13 SEPTEMBER
Bruce Neswick; Cathedral Church of St. John the Divine, New York, NY 5:10 pm
Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Peter Richard Conte; Westminster Presbyterian, Lynchburg, VA 4 pm
Michael Unger; First Presbyterian, Athens, OH 3 pm

Gillian Weir; St. John United Methodist, Augusta, GA 3 pm
Ken Cowan; Vineville United Methodist, Macon, GA 4 pm
Karen Beaumont; Incarnation Lutheran, Milwaukee, WI 3 pm

14 SEPTEMBER
Gillian Weir, masterclass; St. John United Methodist, Augusta, GA 8 pm
•**T. Ernest Nichols**; Deerpark Baptist, Louisville, KY 7 pm

15 SEPTEMBER
Janette Fishell; Provine Chapel, Mississippi College, Clinton, MS 7:30 pm

16 SEPTEMBER
Kent Tritle; Church of St. Ignatius Loyola, New York, NY 7:30 pm

18 SEPTEMBER
Alan Morrison; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm
Todd Wilson; Market Square Presbyterian, Harrisburg, PA 8 pm
Paul Jacobs; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

19 SEPTEMBER
David Higgs, masterclass; East 91st Street Christian Church, Indianapolis, IN 10 am
David Lamb; Gethsemani Abbey, Trappist, KY 6:30 pm

20 SEPTEMBER
Timothy Brumfield; Cathedral Church of St. John the Divine, New York, NY 5:10 pm
Joel Bacon; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
J. Christopher Pardini; Mendelssohn works; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Scott Dettra; Church of the Resurrection, Burtonsville, MD 6 pm
David Arcus; Front Street United Methodist, Burlington, NC 4 pm
Craig Cramer; St. Joseph Cathedral, Columbus, OH 3 pm
John Walker; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 SEPTEMBER
Gail Archer; Shorter College, Rome, GA 8 pm

24 SEPTEMBER
Jean-Baptiste Robin; Northminster Baptist, Jackson, MS 7:30 pm

25 SEPTEMBER
Felix Hell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Alan Morrison; First Presbyterian, Glens Falls, NY 7:30 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomingdale, IL

PATRICK ALLEN

GRACE CHURCH
NEW YORK

WILLIAM AYLESWORTH

D. M.

EVANSTON, ILLINOIS

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port
St. David's, South Yarmouth

Peter J. Basch 261 7th St. Hoboken, NJ 07030
Cordibus@aol.com 201-653-5176

Director of Music & Organist Holy Redeemer Parish
6502 Jackson St West New York, NJ 07093

A Professional Card in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

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

Keith Bigger

Phone 718/528-9443
E-mail k_bigger@yahoo.com



J.W. Steere
1825-1900

Dean W. Billmeyer

University of Minnesota

Minneapolis 55455 • dwb@umn.edu

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DAVID CHALMERS

CONCERT ORGANIST
GLORIE DEI CANTORES
ORLEANS, MA

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER

Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858

SOLO Shelly-Egler
RECITALS Flute and Organ Duo

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE
NAPLES, FLORIDA

Organist / Pianist

Michael Gailit

www.gailit.at
office@gailit.at

Konservatorium Wien University
University of Music, Vienna

CHRISTOPHER GARVEN

Organist & Music Director
Church of the Good Samaritan
Paoli, Pennsylvania

John M. Gearhart III

B.A., M.Mus.
St. John the Divine (Episcopal)
2450 River Oaks Blvd.
Houston, TX 77019

ROBERT GLASGOW

In Memoriam
May 30, 1925–Sept. 10, 2008

JAMES HAMMANN DMA-AAGO

University of New Orleans
Chapel of the Holy Comforter

WILL HEADLEE

1650 James Street
Syracuse, NY 13203-2816
(315) 471-8451

LORRAINE BRUGH, Ph.D.

Associate Professor
University Organist
Valparaiso University
Valparaiso, IN
www.valpo.edu

219-464-5084
Lorraine.Brugh@valpo.edu

A two-inch Professional Card in THE DIAPASON

For information on rates and
specifications, contact:

Jerome Butera
jbutera@sgcmail.com
847/391-1045

ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church
New York, NY

www.andrewhenderson.net

MICHELE JOHNS

A.Mus.D

Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING

D.M.A.

St. John's Univeristy
Collegeville, MN 56321

Gabriel Kney

ORGAN CONSULTANT
www.gabrielkney.com

RICHARD LITTERST

First Church of Christ, Scientist
Rockford, Illinois

BETTY LOUISE LUMBY

DSM • FAGO

UNIVERSITY OF MONTEVALLO
MONTEVALLO, AL 35115

JAMES R. METZLER

PARK CONGREGATIONAL CHURCH
GRAND RAPIDS, MICHIGAN

MARILYN MASON
CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."

The American Organist, 1980

A two-inch Professional Card in THE DIAPASON

For information on rates and
specifications, contact:

Jerome Butera
jbutera@sgcmail.com
847/391-1045

Arthur LaMirande

LaMirande must be complimented upon investigating music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide

L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal

461 Fort Washington Avenue, Suite 33
New York, NY 10033
212/928-1050 alamirande2001@yahoo.com

Harry H. Huber

D. Mus.

Kansas Wesleyan University, Emeritus
University Methodist Church

SALINA, KANSAS

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

DAVID K. LAMB, D.MUS.

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

David Lowry

THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD
1512 BLANDING STREET, COLUMBIA, SC 29201
DEPARTMENT OF MUSIC, WINTHROP UNIVERSITY
ROCK HILL, SC 29733

Christopher Marks

University of Nebraska-Lincoln
csmarks.org@gmail.com
(315) 278-1410



Sue Mitchell-Wallace

A.S.C.A.P.
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE
ROSWELL-ATLANTA, GEORGIA 30076
(770) 594-0949

LARRY PALMER

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas 75275

Musical Heritage Society recordings



Cameron Carpenter; St. Bernard Roman Catholic Church, Mt. Lebanon, PA 7:30 pm
Bradley Hunter Welch; First Presbyterian, Elkhart, IN 7:30 pm

26 SEPTEMBER

David Gallagher, organ demonstration for youth; Methuen Memorial Music Hall, Methuen, MA 10 am

Douglas Major, organ demonstration for adults; Methuen Memorial Music Hall, Methuen, MA 1 pm

David Higgs, masterclass; Trinity United Methodist, Tallahassee, FL 10 am

Wilma Jensen, masterclass; Cathedral of St. Paul, St. Paul, MN 9 am

27 SEPTEMBER

John Weaver; Bradford Congregational United Church of Christ, Bradford, VT 3 pm

Jeremy Filsell; St. Paul's School, Concord, NH 7:30 pm

Barbara Bruns, Ray Cornils, Brian Jones, & Douglas Major; Methuen Memorial Music Hall, Methuen, MA 3 pm

Felix Hell; St. Teresa's Church, Staten Island, NY 3 pm

James Wetzel; Cathedral Church of St. John the Divine, New York, NY 5:10 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

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

Scott Dettra; Washington National Cathedral, Washington, DC 5:15 pm

+R. Monty Bennett; Hawthorne Lane United Methodist, Charlotte, NC 3 pm

David Higgs; Trinity United Methodist, Tallahassee, FL 4 pm

Paul Jacobs; First United Methodist, St. Joseph, MI 4 pm

Janette Fishell; Westminster Presbyterian, Springfield, IL 4 pm

Helen Jensen & Stephen Self, Widor symphonies; Nativity of Our Lord Catholic Church, St. Paul, MN 2 pm

28 SEPTEMBER

True North Brass; West Liberty State College, West Liberty, WV 8 pm

29 SEPTEMBER

James Wetzel; Trinity Church, New York, NY 1 pm

Wilma Jensen; Nativity of Our Lord Catholic Church, St. Paul, MN 7:30 pm

30 SEPTEMBER

Gillian Weir; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

UNITED STATES

West of the Mississippi

16 AUGUST

Emma Lou Diemer; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Peter Fennema; Westwood United Methodist, Los Angeles, CA 3 pm

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

17 AUGUST

Ernest Whitmore, with trumpet; United Methodist Church, Aurora, NE 7 pm

Catherine Ennis; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

18 AUGUST

Christine Schulz; Bethlehem Lutheran, Mankato, MN 12 noon

21 AUGUST

David Christopher; Trinity Episcopal, Reno, NV 12 noon

23 AUGUST

Lenore Alford; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

24 AUGUST

Dennis James; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

26 AUGUST

Sheila Bristow; Trinity Parish Church, Seattle, WA 12 noon

27 AUGUST

Christopher Stroh, work by Cage; Basilica of St. Mary, Minneapolis, MN 7 pm

28 AUGUST

Barbara Dennerlein; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

David Hatt; Trinity Episcopal, Reno, NV 12 noon

30 AUGUST

Paul Jacobs; St. John's United Methodist, Albuquerque, NM 2 pm

Christoph Tietze, Mendelssohn, Sonatas 2 & 4; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

31 AUGUST

Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7 pm

1 SEPTEMBER

Carolyn Shuster Fournier; Drury College, Springfield, MO

Robert Bates; Dudley Recital Hall, University of Houston, Houston, TX 7:30 pm

3 SEPTEMBER

Christopher Stroh, work by Cage; Basilica of St. Mary, Minneapolis, MN 7 pm

4 SEPTEMBER

Nigel Potts; Grace Cathedral, Topeka, KS 7 pm

Angela Kraft Cross; Trinity Episcopal, Reno, NV 12 noon

5 SEPTEMBER

Jeannine Jordan, with media artist; Nestucca Valley Presbyterian, Pacific City, OR 7 pm

6 SEPTEMBER

Bradley Hunter Welch; Birdville Baptist, Haltom City, TX 7:30 pm

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

11 SEPTEMBER

Michael Langham; Trinity Episcopal, Reno, NV 12 noon

13 SEPTEMBER

Paul Jacobs; Texas A&M International University, Laredo, TX 4 pm

Douglas O'Neill; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Aaron David Miller; Lagerquist Concert Hall, Pacific Lutheran University, Tacoma, WA 3 pm

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

18 SEPTEMBER

Faythe Freese; Central Lutheran, Minneapolis, MN 7:30 pm

19 SEPTEMBER

Faythe Freese, workshop; Central Lutheran, Minneapolis, MN 9:30 am

James Welch; Bethania Lutheran, Solvang, CA 1 pm

20 SEPTEMBER

Bruce Power; Christ Church Cathedral, Houston, TX 3 pm

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

24 SEPTEMBER

Christopher Stroh, work by Cage; Basilica of St. Mary, Minneapolis, MN 7 pm

25 SEPTEMBER

VocalEssence; Central Lutheran, Minneapolis, MN 8 pm

27 SEPTEMBER

Douglas Cleveland; Second Presbyterian, St. Louis, MO 4 pm

Peter Planyavsky; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Jean-Baptiste Robin; Our Lady of Lourdes Church, Sun City West, AZ 3 pm

Gail Archer; University of Arizona, Tucson, AZ 4 pm

INTERNATIONAL

15 AUGUST

Dominique Bréda; Musée suisse de l'orgue, Roche, Switzerland 5 pm

16 AUGUST

Philip Crozier; St. Moritz-Kirche, Mittenwalde, Germany 5 pm

Martin Setchell; St. Andreas Kirche, Hildesheim, Germany 6 pm

Felix Hell; Apostel-Petrus-Kirche, Neuhaus (Schliersee), Germany 7 pm

David Briggs; Hochschule für Musik und Theater, Leipzig, Germany 8 pm

Maxine Thevenot; Cathédral Notre Dame, Paris, France 4:30 pm

Norman Harper; St. Paul's Cathedral, London, UK 4:45 pm

Marcus Wibberley; Westminster Abbey, London, UK 5:45 pm

18 AUGUST

Roland Börger; Wehrkirche, Pomßen, Germany 8 pm

Jonathan Addleman, with Baroque violin; St. James United Church, Montreal, QC, Canada 12:30 pm

19 AUGUST

Philip Crozier; Predigerkirche, Erfurt, Germany 8 pm

20 AUGUST

Jean Guillou; Hochschule für Musik und Theater, Leipzig, Germany 8 pm

21 AUGUST

Philip Crozier; Dorfkirche, Waltersdorf bei Luckau, Germany 7:30 pm
Jacques van Oortmerssen; St. Georgenkirche, Rötha, Germany 8 pm

22 AUGUST

Philip Crozier; Dorfkirche St. Martin, Hornow bei Spremberg, Germany 5 pm
David Jonies; St. Martin's Cathedral, Mainz, Germany 7 pm
Benjamin Righetti; Musée suisse de l'orgue, Roche, Switzerland 5 pm

23 AUGUST

Philip Crozier; Stiftskirche, Neuzelle bei Eisenhüttenstadt, Germany 5 pm
David Jonies; St. Joseph Parish Church, Neunkirchen, Germany 6 pm
Martin Schmeding; Michaeliskirche, Leipzig, Germany 8 pm
Liam Cartwright; St. Paul's Cathedral, London, UK 4:45 pm
Sebastian Thomson; Westminster Abbey, London, UK 5:45 pm

25 AUGUST

Jon Laukvik; Nicolaikirche, Leipzig, Germany 8:30 pm
Matthieu Latreille; St. James United Church, Montreal, QC, Canada 12:30 pm

27 AUGUST

Jean-Claude Zehnder; Dom St. Marien, Freiberg, Germany 8 pm

29 AUGUST

Felix Hell, with Pfalztheater-Orchester Kaiserslautern; Paulskirche, Kirchheimbolanden, Germany 7:30 pm
Jürg Brunner; Musée suisse de l'orgue, Roche, Switzerland 5 pm

30 AUGUST

Olivier Latry; Hochschule für Musik und Theater, Leipzig, Germany 11:30 am
John Hosking; St. Paul's Cathedral, London, UK 4:45 pm
Paul Derrett; Westminster Abbey, London, UK 5:45 pm

31 AUGUST

Felix Hell, with Pfalztheater-Orchester Kaiserslautern; Stiftskirche, Kaiserslautern, Germany 7:30 pm
Maxine Thevenot; Cathédrale Notre Dame de Paris, Paris, France 4:30 pm

1 SEPTEMBER

Douglas Cleveland; Victoria Concert Hall, Singapore 7:30 pm

2 SEPTEMBER

Felix Hell, with orchestra; RC Cathedral, Speyer, Palatinate, Germany 7:30 pm

3 SEPTEMBER

Massimo Nosetti; St. Margaret Lothbury, London, UK 1:10 pm
James O'Donnell; St. Paul's Cathedral, London, UK 7 pm

4 SEPTEMBER

Felix Hell, with orchestra; Ev. Johanneskirche, Pirmasens, Palatinate, Germany 7:30 pm

5 SEPTEMBER

Benjamin Alard, with Wiener Akademie; Kathedrale, Dresden, Germany 8 pm

6 SEPTEMBER

Dietrich Wagler; Stadtkirche, Oederan, Germany 5 pm
Felix Hell; Johanneskirche, Iserlohn, North-Rhine Westfalia, Germany 6 pm
Paul Derrett; St. Paul's Cathedral, London, UK 4:45 pm
Simon Bell; Westminster Abbey, London, UK 5:45 pm

7 SEPTEMBER

Johannes Gebhardt, with trumpet; Kirche, Nassau, Germany 1:30 pm

8 SEPTEMBER

Martin Haselböck; Petrikirche, Freiberg, Germany 7:30 pm
Roger Sayer; Hallgrímskirkja, Reykjavik, Iceland 7:30 pm

10 SEPTEMBER

Albrecht Koch; Dom, Freiberg, Germany 8 pm

12 SEPTEMBER

Mario Duella, with trumpet; Chiesa di S. Giorgio, Coggiola, Italy 9 pm

13 SEPTEMBER

Mario Duella; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm
Timothy Harper; St. Paul's Cathedral, London, UK 4:45 pm
James McVinnie; Westminster Abbey, London, UK 5:45 pm

15 SEPTEMBER

Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12 noon

16 SEPTEMBER

Susan Landale; Hallgrímskirkja, Reykjavik, Iceland 7:30 pm

17 SEPTEMBER

Birger Marmvik; St. Margaret Lothbury, London, UK 1:10 pm

18 SEPTEMBER

Winfried Enghardt & Elisabeth Sperer; Chiesa di S. Maria, Valduggia, Italy 9 pm
Thierry Escaich, with Sequenza; Evreux Cathedral, Evreux, France 8:30 pm

19 SEPTEMBER

Mario Duella & Pierangelo Ramella, with chorus; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

20 SEPTEMBER

Gabriel Marghieri; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm
Pierre Henri Houbard; Evreux Cathedral, Evreux, France 5 pm
Thomas Leech; St. Paul's Cathedral, London, UK 4:45 pm
Simon Johnson; Westminster Abbey, London, UK 5:45 pm

26 SEPTEMBER

Margherita Gianola, with soprano; Abbazia di S. Silano, Romagnano Sesia, Italy 9 pm

LEON NELSON

University Organist
North Park University
Chicago, Illinois

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Joe Utterback

COMMISSIONS & CONCERTS
732 . 747 . 5227

DAVID WAGNER

DMA
Madonna University
Livonia, Michigan
dwagner@madonna.edu

KARL WATSON

SAINT LUKE'S
METUCHEN

Davis Wortman

ST. JAMES' CHURCH
NEW YORK

CHARLES DODSLEY WALKER, FAGO

ARTIST-IN-RESIDENCE
SAINT LUKE'S PARISH
1864 POST ROAD
DARIEN, CT 06820
(917) 628-7650

FOUNDER/CONDUCTOR
CANTERBURY CHORAL SOCIETY
2 EAST 90TH STREET
NEW YORK, NY 10128
(212) 222-9458

SYLVIE POIRIER PHILIP CROZIER

ORGAN DUO
3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada
(514) 739-8696
Fax: (514) 739-4752
philipcrozier@sympatico.ca



Iain Quinn
Director of Cathedral
Music & Organist
Maxine Thevenot
Associate Organist
Choir Director

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

Carol Williams

San Diego Civic Organist

Website: www.melcot.com

E-mail: carol@melcot.com



AMERICAN
PUBLIC MEDIA

Pipedreams®

A radio program for the king of instruments

AUGUST 2009

#0931 - Pipes at the Proms (I)...courtesy of the BBC, these performances come direct from this summer's festival season at Royal Albert Hall, London's premier gathering place for classical music lovers.

#0932 - All That Jazz...in swinging Bach arrangements and original new scores, the King of Instruments lets it all hang out.

#0933 - Summer Breezes...refreshing scores for organ plus other wind instruments, including trumpet, flute, saxophone, horn, pan-pipes and a whistler.

#0934 - Pipes at the Proms (II)...in a sonata by Elgar, concerto by Handel, and with huge choir and orchestra in the Berlioz *Te Deum*, England's largest pipe organ holds its own at Royal Albert Hall.

#0935 - Pipes Alive!...recitals, session recordings, and concerts collected from across the nation provide a superb display of the organist's art in action.

From American Public Media, *Pipedreams*® is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit www.pipedreams.org to locate a broadcast station in your area.



APOBA is a proud supporter of *Pipedreams*®
www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Peter Richard Conte; Eglise des Saint-Ange-Gardiens, Lachine, QC, Canada 7:30 pm

27 SEPTEMBER

Frederick Mooney; Katharinenkirche, Oppenheim, Germany 6 pm
Enrico Pasini, with flute; Santuario di Sant'Euseo, Serravallo Sesia, Italy 9 pm
Saki Aoki; Evreux Cathedral, Evreux, France 5 pm

Martin Setchell; St. Paul's Cathedral, London, UK 4:45 pm

Ourania Gassiou; Westminster Abbey, London, UK 5:45 pm

Maxine Thevenot; Eglise des Saints-Ange Gardiens, Lachine, Montreal, QC, Canada 3 pm

28 SEPTEMBER

Enrico Pasini, with flute; Chiesa dei SS. Giulio ed Amatore, Cressa (NO), Italy 9 pm

2009 Summer Carillon Concert Calendar by Brian Swager

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
 August 2, Ray McLellan
 August 9, Open Tower
 August 16, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University
 September 5, Adrian Gebruers

Ann Arbor, Michigan

University of Michigan, Burton Memorial Tower, Mondays at 7 pm
 August 10, Karel Keldermans
 August 17, Dennis Curry
 August 24, Steven Ball
 August 31, Doug Gefvert

Belmont, North Carolina

First Presbyterian Church
 August 23, John Bordley, 7 pm

Berea, Kentucky

Berea College, Draper Building Tower
 August 3, John Courter, 7:30 pm

Bloomfield Hills, Michigan

Christ Church Cranbrook
 Sundays at 5 pm
 August 2, Dennis Curry
 August 9, Karel Keldermans
 August 16, Dave Johnson

Centralia, Illinois

Centralia Carillon
August Carillon Weekend
 August 29, Doug Gefvert, 2 pm; Marcel Siebers 2:45 pm
 August 30, Julianne Vanden Wyngaard, 2 pm; Carlo van Ulft, 2:45 pm

Chicago, Illinois

University of Chicago, Rockefeller Chapel
 Sundays at 6 pm
 August 2, Sara and Ana Elias
 August 9, Carol Anne Taylor
 August 16, Jim Brown
 August 23, Julianne Vanden Wyngaard
 August 30, Marcel Siebers

Cohasset, Massachusetts

St. Stephen's Episcopal Church
 Sundays at 6 pm
 August 2, Steven Ball
 August 9, George Matthew, Jr.
 August 16, Sally Slade Warner

Culver, Indiana

Culver Academies, Memorial Chapel Carillon, Saturdays at 4 pm
 August 1, September 5, John Gouwens

Detroit, Michigan

Jefferson Avenue Presbyterian Church
 August 23, Ronald Kressman, noon

Frederick, Maryland

Joseph Dill Baker Memorial Carillon
 Sundays at 6 pm
 August 2, Thomas Lee
 August 9, Dave Johnson
 August 23, Karel Keldermans

Gainesville, Florida

University of Florida, Century Tower
 August 16, Laura Ellis, 3 pm

Glencoe, Illinois

Chicago Botanic Garden
 Mondays at 7 pm
 August 3, Sara and Ana Elias
 August 10, Carol Anne Taylor
 August 17, Jim Brown

August 24, Julianne Vanden Wyngaard

August 31, Marcel Siebers

September 7, Sue Bergren

Hartford, Connecticut

Trinity College Chapel
 Wednesdays at 7 pm
 August 5, Steven Ball
 August 12, George Matthew, Jr.

Kennett Square, Pennsylvania

Longwood Gardens
 Sundays at 3 pm
 August 16, David Maker
 August 30, Karel Keldermans

Luray, Virginia

Luray Singing Tower
 Tuesdays, Thursdays, Saturdays and Sundays in August at 8 pm, David Breneman, carillonneur

Mariemont, Ohio

Mary M. Emery Memorial Carillon
 Sundays at 7 pm
 August 9, August 30, September 7, Richard M. Watson
 August 2, August 23, September 6, Richard D. Gegner
 August 16, Richard D. Gegner and Richard M. Watson

Middlebury, Vermont

Middlebury College
 Fridays at 7 pm
 August 7, Alexander Solovov
 August 14, George Matthew, Jr., 4 pm

Minneapolis, Minnesota

Central Lutheran Church
 August 2, Julianne Vanden Wyngaard, 11:10 am

Naperville, Illinois

Naperville Millennium Carillon
 Tuesdays at 7 pm
 August 4, Sara and Ana Elias
 August 11, Carol Anne Taylor
 August 18, Jim Brown
 August 25, Julianne Vanden Wyngaard

Northfield, Vermont

Norwich University
 August 1, Julia Littleton, 1 pm

Norwood, Massachusetts

Norwood Memorial Municipal Building
 Mondays at 7 pm
 August 3, Steven Ball
 August 10, George Matthew, Jr.
 August 17, Daniel Kerry Kehoe

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
 August 2, Doug Gefvert
 August 9, Edward Nassor
 August 16, Scott Brink Parry
 August 23, Jonathan Lehrer
 August 30, Lisa Lonie
 September 6, Thomas Lee

Rochester, Minnesota

Mayo Clinic
 August 16, Rändel Wolfe, 4 pm

St. Paul, Minnesota

House of Hope Presbyterian Church
 August 2, Julianne Vanden Wyngaard, 4 pm

Valley Forge, Pennsylvania

Washington Memorial Chapel
 Wednesdays at 7:30 pm
 August 5, John Widmann
 August 12, Edward Nassor
 August 19, Doug Gefvert; Irish Thunder Pipes and Drums
 August 26, Karel Keldermans

Victoria, British Columbia

Netherlands Centennial Carillon
 Sundays at 3 pm, April–December
 Saturdays at 3 pm, July–August
 Rosemary Laing, carillonneur

Organ Recitals

SCOTT ATCHISON & NICOLE MARANE, with Peachtree Road United Methodist Church Chancel Choir, Stephen Kennedy, conductor, Peachtree Road United Methodist Church, Atlanta, GA, January 25: *Fantasia and Fugue in G*, BWV 542, Bach; *Noel: Grand Jeu et Duo*, Daquin; *Choral No. 2 in B*, Franck; *Variations de Concert*, Bonnet; Gloria in excelsis Deo (*Messe Solenne*), op. 16, Vierne; *Bolero de concert*, Lefebure-Wely; *Prelude in E-flat*, *Prelude in e-flat*, Kittel; *Sonata I in F*, Mendelssohn.

JAMES RUSSELL BROWN, Music Institute of Chicago, Evanston, IL, March 18: *Allegro (Symphonie VI in G)*, op. 42, Widor; *Communion (Les oiseaux et les sources) (Messe de la Pentecôte)*, Messiaen; *Prelude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

FRANCESCO CERA, organ and harpsichord, with Ensemble Arte Musica, Loredana Bigi, soprano, Auditorium Varrone, Rieti, Italy, April 18: *Sonata a tre in do maggiore* (op. 4), Corelli; *Che vidi, o ciel, che vidi*, Scarlatti; *Sonata in do maggiore*, *Variazioni capricciose*, Pasquini; *Sonata all'elevazione*, Zipoli; *Overture*, *Fuga*, *Gloria in excelsis Deo*, Handel.

A. ROBERT CHAPMAN, Broad Street Christian Church, Martinsville, VA, March 15: *Prelude and Fugue in G*, BWV 541, Bach; *All'Offertorio*, *Pastorale*, Zipoli; *Trumpet Voluntary*, Stanley; *O Sacred Head Now Wounded*, Bach; *Mon âme cherche une fin paisible*, Langlais; *Pièce Héroïque*, Franck; *Brother James's Air*, Wright; *Grand Jeu (avec tonnerre)*, Corrette; *Carillon de Westminster*, Vierne.

PHILIP CROZIER, Église Saint-Germain, Outremont (Montreal), QC, Canada, April 5: *Wir glauben all' an einen Gott*, BWV 680, *Trio en Sol*, BWV 586, Bach; *Ciaccona en do mineur*, BuxWV 159, Buxtehude; *Deux Pièces pour Flötenuhr*, Haydn; *Variations sur Victima Paschali Laudes*, Ropek.

ROBERT DELCAMP, Trinity Episcopal Cathedral, Little Rock, AR, March 20: *Allegro (Symphony No. 6)*, Widor; *Grande Pièce Symphonique*, op. 17, Franck; *Laudate Dominum*, Hurford; *Chorale Prelude on Drop*, *drop*, *slow tears*, Persichetti; *Passacaglia on a theme of Dunstable*, Weaver.

HANS DAVIDSSON, West Baptist Church, Oswego, NY, April 19: *Praeludium in E-flat*, BWV 552a, Bach; *Partita on Freu dich sehr, o meine Seele*, Böhm; *Trio a 2 Clavier e Pedale in E-flat*, Krebs; *Sonata in C*, op. 65, no. 2, Mendelssohn; *Sicilienne (Suite)*, op. 5, Duruflé; *Finale (Sonata)*, op. 42, no. 1, Guilman.


HENRY DI CRISTOFANO, Our Lady of Sorrows Basilica, Chicago, IL, March 15: *Stabat Mater Dolorosa*, Lemaigre; *Capriccio (La Caccia)*, Fumagalli; *Prelude, Fugue, and Variation*, op. 18, Franck; *The Holy City*, Adams, transcr. Whitworth; *Variations on Pange Lingua*, Fedak; *Audi, Benigne Conditor*, Peeters; *Tocatta (Suite Gothique)*, op. 25, Boëllmann.

DELBERT DISSELHORST, with David Bloesch, violin, First Congregational Church, Iowa City, IA, April 26: *Praeludium in C*, BuxWV 137, Buxtehude; *Sonata de I tono*, Lidon; *Ein feste Burg, Vom Himmel hoch, Herliebster Jesu, was hast Du verbrochen*, *Lobe den Herren*, Walcha; *Sonata VI in G*, BWV 530, Bach; *Sonata I in F*, op. 65, Mendelssohn; *Ornament of Grace*, Sanders; *Rondo française*, Boëllmann; *Lotus Blossom*, Strayhorn; *Tu es petra*, Mulet.

JOHN FENSTERMAKER, Church of the Incarnation (Episcopal), Dallas, TX, April 17: *Prelude, Fugue and Chaconne in C*, Buxtehude; *Offertoire pour le jour de Pâques*, Dandrieu; *Mein junges Leben hat ein End*, Sweelinck;




M. L. BIGELOW & Co.
ORGAN BUILDERS
 (801) 756-5777
 130 W. 1st S., American Fork, UT 84003



martin ott pipe organ company inc.
 1353 Baur Boulevard
 St. Louis, MO 63132-1903
 314-569-0366 Phone
 314-504-0366 Cell
 314-569-3679 Fax
 office@ottpipeorgan.com
 www.ottpipeorgan.com

Martin Ott
 Orgelbaumeister



RANDALL DYER & ASSOCIATES
 PIPE ORGANS OF QUALITY AND DISTINCTION
 BOX 489 JEFFERSON CITY, TENNESSEE 37760
 865-475-9539 www.RDyerOrgans.com
 MEMBER FIRM:
 THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



Parkey
OrganBuilders
Distinguished Pipe Organs
 3870 Peachtree Ind. Blvd. Voice 770-368-3216
 Suite 150-285 Fax 770-368-3209
 Duluth, Georgia 30096 www.parkeyorgans.com



NEW INSTRUMENTS MAINTENANCE RESTORATIONS
 974 AUTUMN DRIVE
 ANTIOCH, ILLINOIS 60002
 847-395-1919
 FAX 847-395-1991
 www.fabryinc.com

sound INSPIRATION
 Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training

www.riedelassociates.com • (414) 771-8966
 email: consult@riedelassociates.com
 819 NORTH CASS STREET • MILWAUKEE, WI 53202

RIEDEL
 hear the difference.



Hupalo Repasky
 Pipe Organ Craftsmen & Builders
 1785 Timothy Drive, Unit 4
 San Leandro, CA 94577
 Tel: 510 483 6905
 www.hupalorepasky.com

PIPE ORGAN BUILDERS - EST. 1877



SCHOENSTEIN
 SAN FRANCISCO
 www.schoenstein.com - (707) 747-5858



ORGANBUILDING & RESTORATIONS
 3165 Hill Road
 Eagleville, TN 37060
 (615) 274-6400
 Dennis, Derek, Jeff, Todd and Greg Milnar and Associates
 www.milnarorgan.com E-mail: DennisMilnar@milnarorgans.com



TEMPLE ORGANS
David Cool, Builder
 1717 Belle Street Ph. (816) 232-2008
 St. Joseph, MO 64503 www.TempleOrgans.com

A. David Moore, Inc.
 TRACKER ORGAN DESIGNERS & BUILDERS
 HC 69 Box 6, North Pomfret, Vermont 05053
 802/457-3914

Advertise in THE DIAPASON
 For rates and digital specifications, contact Jerome Butera
 847/391-1045
 jbutera@sbcmail.com



CORNEL ZIMMER ORGAN BUILDERS
 FOURTH GENERATION BUILDER...
 A NEW GENERATION IN EXCEPTIONAL QUALITY, CREATIVITY AND INTEGRITY.

731 CROSSPOINT DRIVE
 DENVER, NC 28037
 PHONE: 1-866-749-7223
 FAX: 704-483-6780
 WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

Méditation (*Suite Médiévale*), Langlais; *In India*, Stoughton; *Irish Air from County Derry*, Lemare; *Carillon-Sortie*, Mulet.

DAVID GELL, with Alan Satchwell, trumpet, and Anabelle Dalberg, organ, Santa Ynez Valley Presbyterian Church, Solvang, CA, March 21: *Trumpet Tune Cebell*, Purcell; *Prelude and Fugue in G*, BWV 541, Bach; *Trios in G, C, and D-flat (Ten Trios)*, Rheinberger; *Toccatina in D*, Nevin; *Litanies*, Alain.

STEPHEN HAMILTON, with the Queens College Brass Ensemble, Queens College, New York, NY, March 17: *Litanies*, Alain; *Andante in F*, K. 616, Mozart; *Partita sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cingue Mutanze*, Valente; *Passacaglia*, BWV 582, Bach; *Voluntary in D*, Clarke; *Grand Choeur Dialogué*, Gigout; *Rigaudon*, Campra; *Processional Entry*, Strauss.

CALVERT JOHNSON, organ and piano, with Qiao Chen Solomon, violin, First Presbyterian Church, Marietta, GA, March 10: *Sonata in G*, op. 6/5, Locatelli; *Melodie (Orfeo ed Euridice)*, Gluck, transcr. Kreisler; *Schön Rosmarin*, Kreisler; *Suite de Pièces*, op. 3, Coleridge-Taylor.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 17: *Andantino*, Santelli; *Prelude and Fugue in C*, Lübeck; *Sonata no. 2, detta del Gonzaga*, Fantini; *Partita on Lord, Keep Us Steadfast in*

Your Word, Powell; *Andante, Prelude (Sonata no. 1 in C, op. 27)*, Rheinberger.

KAETHE WRIGHT KAUFMAN and JONATHAN SCAROZZA, St. Luke's Episcopal Church, Evanston, IL, March 22: *Aralesque*, Vierne; *Cortège et Litanie*, Dupré; *O Gott, du frommer Gott*, op. 122, no. 7, Brahms; *Sonata II*, Hindemith; *Toccatina (Suite Gothique)*, op. 25, no. 4, Boëllmann.

DAVID LORNSON, with Megan Bauer, violin, The Presbyterian Homes, Evanston, IL, March 30: *A Mighty Fortress Is Our God*, Reger; *O Lamb of God, Most Holy*, BWV 656, Bach; *O Sacred Head, Now Wounded*, Brahms; *Wondrous Love (Variations on a Shape-Note Hymn)*, Barber; *Lamb of God*, Halley; *March on a Theme by Handel*, Guilman.

ALISON LUEDECKE, with Susan Barrett, oboe and English horn, University of Washington, Seattle, WA, January 11: *Sonata No. 4 in F*, Handel; *Sonata No. 3 in F*, Marcello; *Prelude and Fugue in E-flat*, BWV 552, *Sonata in E-flat*, BWV 525, Bach; *Trisonate in E-flat*, Telemann.

NICOLE MARANE, with Anne Steward, oboe, Peachtree Road United Methodist Church, Atlanta, GA, March 8: *Allegro Maestoso (Symphony No. 3, op. 28)*, Vierne; *Sicilienne (Suite, op. 5)*, Duruflé; *Kairois*, Decker; *Prélude et danse fuguée*, Litaize; *Ornament of Grace*, Sanders; *To his Servant Bach, God grants a final glimpse: The Morning Star*, Gothic *Toccatina*, Koehne.

ALAN MORRISON, St. Norbert Abbey, De Pere, WI, March 28: *Prelude and Fugue in B*, op. 7, Dupré; *Fantasy in A (Trois Pièces)*, Franck; *Scherzo*, op. 2, Duruflé; *Andante sostenuto (Symphonie Gothique, op. 70)*, Widor; *Toccatina*, Wilson; *At Evening, Quick Dance (Mountain Music)*, Stover; *Pageant*, Sowerby.

FRANCES NOBERT, Loyola University, Chicago, IL, March 15: *The Trumpet*, Sobaj;

Partita on Schmücke dich, Shaffer; *Dialog: Prelude with Choral*, Mägi; *Finale (Organ Symphony No. 1 in B)*, Andrée; *Prelude and Fugue in D*, op. 16, no. 3, C. Schumann; *Chorale Prelude on God Himself Is with Us*, Bitgood; *Romantic Passacaglia on a Twelve-Tone Theme*, Meier; *Meditation on the Love of God*, M. Biery; *Variations on O Filii et Filiae (Twelve Chorale Preludes on Gregorian Chant Themes for Organ)*, Demessieux; *Transplant*, Shapiro; *Variations on Peter*; *Go Ring Dem Bells*, Price.

WILLIAM PETERSON, Pomona College, Claremont, CA, March 8: *Prelude and Fugue in C*, BWV 547, *Partite diverse sopra il Corale: Sei gegrüßet, Jesu gütig*, BWV 768, *Fantasia in C*, BWV 562, *Allein Gott in der Höh sei Ehr*, BWV 676, *Dies sind die heiligen zehen Gebot*, BWV 678, *Duetto III*, BWV 804, *Fugue in E-flat*, BWV 552/2, Bach.

DANIEL ROTH, University of Redlands, Redlands, CA, March 10: *Final, Choral (Symphonie No. 7)*, Widor; *Scherzo for Piano and Harmonium*, op. 8, no. 5, Saint-Saëns, transcr. Roth; *Allegretto (Symphony in D)*, Franck, transcr. Roth; *Ménuet, Romance, Final (Symphonie No. 4)*, Vierne; *Fantaisie fuguée sur Regina caeli*, Roth; improvisation on submitted themes.

CAROLYN SHUSTER FOURNIER, with Marie-Christine Steinmetz, orgue de choeur, L'Église Sainte-Marguerite, Paris, France, March 29: *Voluntary et Fugue en la majeur*, Selby; *Seigneur Dieu à présent ouvre-moi le ciel*, BWV 617, *Allegro (Concerto en la mineur)*, BWV 593, Bach; *Pièce*, Calvière; *Thème et Variations dans le style de Grétry sur une romance de Marie-Antoinette: C'est mon ami*, J. Charpentier; *Grand Choeur en ré majeur (alla Haendel)*, op. 18, no. 1, Guilman; *Cloches*, Fournier; *Suite gothique*, op. 25, Boëllmann.

GERALD SKEELS, with Kathleen Shimazaki, soprano, and Richard Steffens,

narrator, First Church of Christ, Scientist, Lake Oswego, OR, March 22: *Chorale with Variations*, Overture, Jerusalem, thou that killest the prophets, But the Lord is mindful of His own, And Ananias went his way, I will sing of Thy great mercies, O Lord (*Paulus*, op. 36), *Allegro, Chorale and Fugue in D*, Allegretto (*Sonata No. 4*), If with all your hearts, Hear Ye, Israel, O rest in the Lord (*Elijah*, op. 70), *Adagio, Andante Recitativo, Allegro vivace assai (Sonata No. 1, op. 65, no. 1)*, Mendelssohn.

MARIJIM THOENE, Ancilla Domini College, Donaldson, IN, March 13: *Pièce d'Orgue—Fantasy in G*, BWV 572, Bach; *Habakkuk*, op. 434, Hovhaness; *Suite Médiévale en forme de Messe Basse*, Langlais; *Luttes (Trois Danses, JA 120)*, Alain; *Ave Maris Stella (Faenza Codex, ca. 1320)*; *Ave Maris Stella (Cinq Improvisations)*, Tournemire, reconstructed by Duruflé.

D'ARCY TRINKWON, Claremont United Church of Christ, Los Angeles, CA, March 4: *Chaconne in D*, BWV 1004, Bach, arr. Best; *Noël: Chantons de Voix Hautaine*, Dandrieu; *Sonata Eroica*, op. 94, Jongen; *In Paradisum*, De Monfred; *Toccatina Delectatione*, op. 5, Leidel; *Sonata, The 94th Psalm*, Reubke; *Scherzo Symphonique*, Cochereau.

CHERIE WESCOTT, Trinity Episcopal Church, Tulsa, OK, April 14: *Resurrection—The Ecstasy*, King; *Allegro con brio (Sonata IV, op. 65)*, Mendelssohn; *Allegro (Symphony I)*, Widor; *Sortie III in E-flat*, Lefébure-Wely; *Allegro maestoso e vivace (Sonata IV, op. 65)*, Mendelssohn.

WILLIAM WHITEHEAD, Peachtree Road United Methodist Church, Atlanta, GA, March 17: *Sonata No. 2 in C*, Mendelssohn; *III, Andante, IV, Comme un Scherzo, XIV, Modéré, XXI, Comme une Marche (The 24 Pieces for Organ)*, Fleury; *Prière*, Franck; *Tu es Petrus*, Mulet; *Fantasia and Fugue in B-flat*, Boëly; *Animal Parade*, Farrington.

Member APOBA (317) 637-5222
Goulding & Wood, Inc.
 823 Massachusetts Ave. Indianapolis, IN 46204

Advertise in THE DIAPASON
 For information on rates and digital specifications contact Jerome Butera
 847/391-1045, <jbutera@sgcmail.com>

Berghaus
 Pipe Organ Builders
 2151 Madison Street, Bellwood, IL 60104
 708-544-4052 • fax 708-544-4058
 dmcleary@berghausorgan.com • www.berghausorgan.com

NICHOLS & SIMPSON, INC.
 ORGANBUILDERS
 P. O. BOX 7375
 LITTLE ROCK, AR 72217
 501-661-0197
 C. JOSEPH NICHOLS WAYNE B. SIMPSON, III

ROSALES
 PIPE ORGAN SERVICES, INC.
 3020 EAST OLYMPIC BLVD.
 LOS ANGELES, CALIFORNIA 90023
 323-262-9253

TAYLOR & BOODY
 ORGANBUILDERS
 George K. Taylor John H. Boody
 8 Hewitt Road Phone: 540-886-3583
 Staunton, VA 24401 Fax: 540-886-3584
 e-mail: organs@taylorandboody.com
 website: www.taylorandboody.com

LEVSEN
 ORGAN COMPANY
 Restorations and New Organs
 221 Maple Street - PO Box 542
 Buffalo, Iowa 52728
 PHONE: (563)881-1242 FAX: (563)881-1257
 E-mail: LevsenOrg@AOL.com
 http://www.levsenorg.com

J.F. NORDLIE COMPANY
 PIPE ORGAN BUILDERS
 504 South Charlotte Avenue • Sioux Falls, SD 57103-2612
 (605) 335-3336 (800) 456-0834 Fax (605) 334-8843
 email:jfnordlie.com http://www.jfnordlie.com

Visit The Diapason website:
www.TheDiapason.com

WAHL ORGANBUILDERS
 320 N. DURKEE ST. — APPLETON, WI 54911
 WAHL@ATHENET.NET — 920.749.9633
 WWW.WAHLORGANBUILDERS.COM

CLASSIFIED ADVERTISING RATES

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

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

Regular Classified, per word	\$.95
Regular Classified minimum	20.00
Display Classified, per word	1.30
Display Classified minimum	25.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 15.00
 (\$25 if not ordering print ad)

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

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$4.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON • 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
 847/391-1044 • jrobinson@sgcmail.com

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

Category _____ Regular Boldface
 Place on website

Ad Copy _____

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

PAYMENT MUST ACCOMPANY ORDER

MISCELLANEOUS

Large music library for sale. CDs (classical, organ), organ books, methods, sheet music, collections, etc. All in good to excellent shape. Prices 50% or less of original. For list, contact sporter@boisefumc.org.

PUBLICATIONS/ RECORDINGS

Edith Lang, fixture of the Boston organ world for decades, wrote and played music for all organs, from church to theatre. She even wrote a book about film accompaniment! We have restored her most famous piece, *Meditation*, which works beautifully on all types of organs. michaelsmusicsservice.com; 704/567-1066.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. *Historic Organs of Indiana*, 31 organs on 4 CDs, \$34.95. *Historic Organs of Louisville* (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. *Historic Organs of Maine*, 39 organs on 4 CDs, \$29.95. *Historic Organs of Baltimore*, 30 organs on 4 CDs, \$29.95. *Historic Organs of Milwaukee*, 25 organs in Wisconsin on 2 CDs, \$19.98. *Historic Organs of New Orleans*, 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. *Historic Organs of San Francisco*, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbutera@sgcmail.com.

PUBLICATIONS/ RECORDINGS

Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

Aging of Organ Leather by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4.50 shipping for entire order (within USA). Order online at www.ohscatalog.org.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

PUBLICATIONS/ RECORDINGS

Peterson Electro-Musical Products, Inc. announces a series of one- to three-minute videos demonstrating some of the most popular features of the ICS-4000™ pipe organ control system. These videos show organists and organ builders how easy it is to do such tasks as set up the programmable crescendo, use the built-in record/playback system, utilize Peterson's proprietary "Organist Folders™" system, and save piston registrations onto a USB flash drive memory stick. Over a dozen videos are presently available, with more to follow soon. Visit www.PetersonEMP.com, then click on "ICS-4000 Instructional Videos."

PRO ORGANO (a CD label of Zarex Corporation) is pleased to announce the first in its series of new DVD video / CD audio dual-disc products: *Praise the Eternal Light*, with Gerre Hancock. The 68-minute program, produced in full HD and Dolby Surround Sound, features improvisations upon the windows of Cathedral of St. Joseph in Hartford, Connecticut. Available at special introductory price of \$20 (plus post) by phone, FAX, or mail order with MasterCard/Visa. Call 1-800/336-2224 (USA/Canada) or 574/271-9151. FAX 574/271-9191. Mail: PRO ORGANO / ZAREX, PO Box 8338, South Bend IN 46660-8338. Item #7233.

The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851-2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgmaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

PIANOFORTE FOR SALE

Brown and Allen/Boston square grand piano-forte. 73 keys. Very good condition. Best offer. Nelson, 847/367-5102 or 312/304-5287.

REED ORGANS FOR SALE

Mason and Hamlin, three manual and pedal. \$9,500, including blower. Rare. A.D. Moore Inc., 802/457-3914.

PIPE ORGANS FOR SALE

1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32' reed. Three-manual console. No casework or façades; instrument is in good condition but will need re-leathering. Asking \$50,000 "as is" or can be rebuilt with some modifications. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

11-rank Wicks pipe organ. \$4,400. 248/471-1515; 586/202-9960.

Continuo organ. 8', 4', 2'; 8' principal c1-g3; playable at A-440 or A-415; portable. \$39,000. A. David Moore Inc., telephone: 802/457-3914.

Last Aeolian-Skinner built (1971) with many recent upgrades. Excellent condition. Three new keyboards, 33 stops, 46 ranks. Contact First Presbyterian, Grand Forks, ND, attn: Gretchen, 701/775-5545 or gretchen@firstpresgf.org.

Don't miss out on THE DIAPASON's e-mail newsletters! Register at www.TheDiapason.com.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



GLÜCK NEW YORK ORGAN BUILDERS

170 Park Row, Suite 20A
New York, NY 10038

212.608.5651
www.glucknewyork.com



Attention Organbuilders
For information on sponsoring a color cover for THE DIAPASON, contact editor Jerome Butera, 847/391-1045
jbutera@sgcmail.com

Send a copy of THE DIAPASON to a friend: Editor, The Diapason, 847/391-1045; e-mail: jbutera@sgcmail.com

For Sale: This Space
For advertising information contact:
The Diapason
847/391-1045 voice
847/390-0408 fax
jbutera@sgcmail.com e-mail



Andover
Fine Mechanical Action Organs
Telephone 888-ORGAN CO
www.andoverorgan.com

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215




Lohson
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8865



Muller
Pipe Organ Company
P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER - INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



THE Reuter ORGAN COMPANY
1220 Timberedge Road
Lawrence, Kansas 66049
(785) 843-2622
www.reuterorgan.com



Wicks
ORGAN COMPANY
WWW.WICKSORGAN.COM
877-654-2191

THE DIAPASON

3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/391-1045
fax 847/390-0408
e-mail jbutera@sgcmail.com
web www.TheDiapason.com

Classified Advertising

Classified Advertising Rates
will be found on page 33.

PIPE ORGANS FOR SALE

Portable organ: Designed for small choral or baroque ensembles. Four stops: 8', 4', 2', and 1-1/3', with the last two divided into bass and treble registers and an adjustable point of division (b24/c25 or c25/c#26). Adjustable pitch between A=440 Hz and A=415 Hz. Quarter-sawn white oak case. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

1973 Schlicker tracker, 17 voices, 21 ranks—an exquisite organ in pristine condition. Move it and play it. Making room for a new instrument. Asking \$90,000. For more information and arrangements to see and play the organ contact Teresa at St. John's Lutheran Church, Sinking Spring, PA. 610/678-1088 or tkissling@stjohnss.org.

1972 two-manual, 14-rank electro-pneumatic unit organ. Built by Burger of Minneapolis; supply-house parts. Unified to 44 stops. Subbass, Gedackt, and chimes NOT for sale. Make offer. Buyer to remove during July–August 2009. St. John's Lutheran Church, 803 First Street West, Park Rapids, MN 56470, 218/732-9783.

8-rank Wangerin near Detroit is seeking a good home. I am in good condition and will bring joy to my new owner. Owner is asking \$3,500 and buyer to remove. For information please contact 248/356-0896 or mcclungave@comcast.net.

1960s Walcker (German) 14-rank tracker organ. Open toe voicing on 2" wind pressure. Reverse console built into case. Footprint is 6' wide by 11'6" deep (including console and pedal stops), 9'10" tall. All encased with 4' Principal façade. Manual I—8' Gedackt, 4' Octave, II Sesquialtera, II–III Mixture. Manual II—8' Gemshorn, 4' Rohrflöte, 2' Principal, 1-1/3' Quinte. Pedal—16' Bourdon, 8' Flute, 4' Chorlbass. Playing and in use regularly. Asking \$16,500. For recordings and pictures contact djgeslin@gmail.com.

MISCELLANEOUS WANTED

Schlicker console wanted, three manuals, contemporary styling only. Flamed copper pipes wanted for façade, contemporary styling only, not necessary to speak. Please call 201/835-5311 or Will1234@aol.com.

MISCELLANEOUS FOR SALE

Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcast.com (not comcast), phone 215/353-0286 or 215/788-3423.

Atlantic City Pipe Organ Company—3-rank unit Wicks: \$4000 or best offer; 8' Kilgen Harmonic Doppel Flute: \$800; 16' Gemshorn with chests: \$3000; 8' OSI Harmonic Trumpet, tapered shallots: \$1100; 4' OSI Oboe, tapered shallots: \$850; Vox in a box: \$500. 609/641-9422, acorgan@comcast.net.

4-manual console, circa 1964, by Reuter, good condition, \$3600; Steinway 7' square piano, circa 1882, great shape, \$4500. Colorado; 303/671-6708.

Wood pipes. Missing pipes made to match. Damaged pipes in any condition repaired. Over 25 years experience. Filip Cerny, 814/342-0975.

ATTENTION ORGAN TEACHERS! Attract new students with our great new game—*Pipe Organ Hero!* This music video game comes complete with a 3-manual plus pedal peripheral that attaches to a gaming console. Gives kids the challenges of hitting the right pedal notes and grappling with three manuals! Our most recent releases feature Tournemire transcriptions and Dupré-style improvisations. Those guitar games will be wimpy in comparison with the difficulties of the organ! **Box Hero-Con, THE DIAPASON; jrobinson@sgcmail.com.**

SERVICES/ SUPPLIES

Austin actions: Come to the source. Fast delivery. Guaranteed. 860/522-8293; www.austinorgans.com.

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

Highest quality organ control systems since 1989. Whether just a pipe relay, combination action or complete control system, all parts are compatible. Intelligent design, competitive pricing, custom software to meet all of your requirements. For more information call Westcott Organ Systems, 215/353-0286, or e-mail orgnbldr@comcast.com.

Austin actions recovered. Over 40 years experience. Units thoroughly tested and fully guaranteed. Please call or e-mail for quotes. Technical assistance available. Foley-Baker, Inc., 42 N. River Road, Tolland, CT 06084. Phone 1-800/621-2624. FAX 860/870-7571. foleybaker@sbcglobal.net.

Need help with your re-leathering project? All pneumatics including Austin. Over 45 years experience (on the job assistance available). 615/274-6400.

ALL REPLIES TO BOX NUMBERS

that appear
without an address
should be sent to:

THE DIAPASON
3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005

SERVICES/ SUPPLIES

Releathering all types of pipe organ actions and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. www.columbiaorgan.com/col.

THE DIAPASON's website now presents featured artists in its SPOTLIGHTS section—with photos, biographies, and contact links. Visit www.TheDiapason.com to view details: in the left-hand column, under *Spotlights*, click on *Featured Artists*.

Tours of the World's Largest Pipe Organ in Atlantic City's Boardwalk Hall are now available by reservation. The two-hour docent tours include the ballroom Kimball organ and the 33,000+ pipe Midmer-Losh organ, with its 7-manual console and 5-manual portable console. Tourgoers will see the 64' pedal stop, the immense 32' Diapasons, and areas of the organs not open to the casual visitor. Tours cost \$20, which goes directly to support the restoration of these instruments; children under 12 are admitted free. For reservations: acchostour@gmail.com. For information: www.acchos.org.

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

THE DIAPASON's classified ads are now available on THE DIAPASON website—including photographs and convenient e-mail links directly to the sellers! Visit www.TheDiapason.com and in the left-hand column, look for SPOTLIGHTS, then click on *Classified Advertisements*. Follow the links to the classifieds that interest you, and click the e-mail button to contact the sellers. What could be easier?

Harris Precision Products

Builders of high quality
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (562) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

HAGERSTOWN
ORGAN COMPANY, INC
New • Rebuilding • Solid-State Updating
Musical Instrument Digital Interface (MIDI) Systems
P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740
(301) 797-4300

REPAIRING TUNING ADDITIONS
R. W. KURTZ ORGAN CO.
CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
Fax 856/769-0025 e-mail: kurtz2@comcast.net

J. H. & C.S. Odell
PIPE ORGAN BUILDERS
East Hampton, Connecticut • 860-365-0552 • odellorgans.com
REFINED INSTRUMENTS FOR WORSHIP SINCE 1859

Advertise in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

H.W. DEMARSE
TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12804-1930

New!
Classified advertising on
THE DIAPASON website:
www.TheDiapason.com

GUZOWSKI & STEPPE
ORGANBUILDERS INC
NEW INSTRUMENTS
REBUILDS - ADDITIONS
TUNING & SERVICE
1070 N.E. 48th Court
FT. LAUDERDALE, FL 33334
(954) 491-6852

Lewis & Hitchcock, Inc.
Pipe Organ Builders Since 1915
10153 Bacon Dr.
Beltsville, MD 20705
1-800/952-PIPE

CHARLES W. McMANIS
In Memoriam
March 17, 1913–December 3, 2004

PATRICK J. MURPHY
& ASSOCIATES, INC.
ORGANBUILDERS
300 Old Reading Pike • Suite 1D • Stowe, PA 19464
610-970-9817 • 610-970-9297 fax
PMurphy129@aol.com • www.pjmorgans.com

Michael Proscia
Organbuilder, Inc.
Box 547 Bowdon, GA. 30108
770-258-3388
Prosciaorgans.com
Pipe Organs - Reed Organs

Jacques Stinkens
Organpipes - since 1914
Flues - Reeds
Bedrijvenpark 'Seyst'
Woudenbergseweg 19 NL - 3707 HW Zeist
Tel. +31 343 491 122 info@stinkens.nl
Fax +31 343 493 400 www.stinkens.nl

W. Zimmer & Sons, inc.
pipe organ builders
429 Marvin Road Fort Mill, SC 29707
Phone/Fax: 803-547-2073
wzimmerandsons.com
benzimmer@windstream.net

THE DIAPASON
3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005

Name _____
Street _____
City _____
State _____ Zip _____

NEW SUBSCRIBER
 RENEWAL

ENCLOSED IS
 \$70.00—3 YEARS
 \$55.00—2 YEARS
 \$35.00—1 YEAR

FOREIGN SUBSCRIPTIONS
 \$85.00—3 YEARS
 \$65.00—2 YEARS
 \$45.00—1 YEAR

Please allow four weeks for delivery of first issue
on new subscriptions.

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578

Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



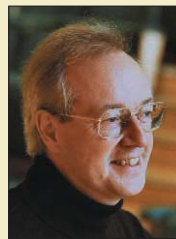
George Baker



Diane Meredith Belcher



Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Michael Unger
AGO National
Competition Winner
Available 2008-2010



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Frédéric Champion
Canadian International
Organ Competition Winner
Available 2009-2011



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Marilyn Keiser



Susan Landale*

CHOIRS AVAILABLE

The Choir of Saint Thomas
Church, NYC
John Scott, Director
March 16-23, 2009
Spring 2010

The Choir of New College
Oxford, UK
Edward Higginbottom, Director
April 10-25, 2010

The Choir of St. John's College
Cambridge, UK
Andrew Nethsingha, Director
Spring 2011

European artists available
2008-2009 and 2009-2010



Olivier Lattry*



Joan Lippincott



Alan Morrison



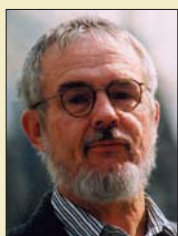
Thomas Murray



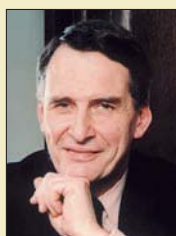
James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



Daniel Roth*



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:

www.concertorganists.com