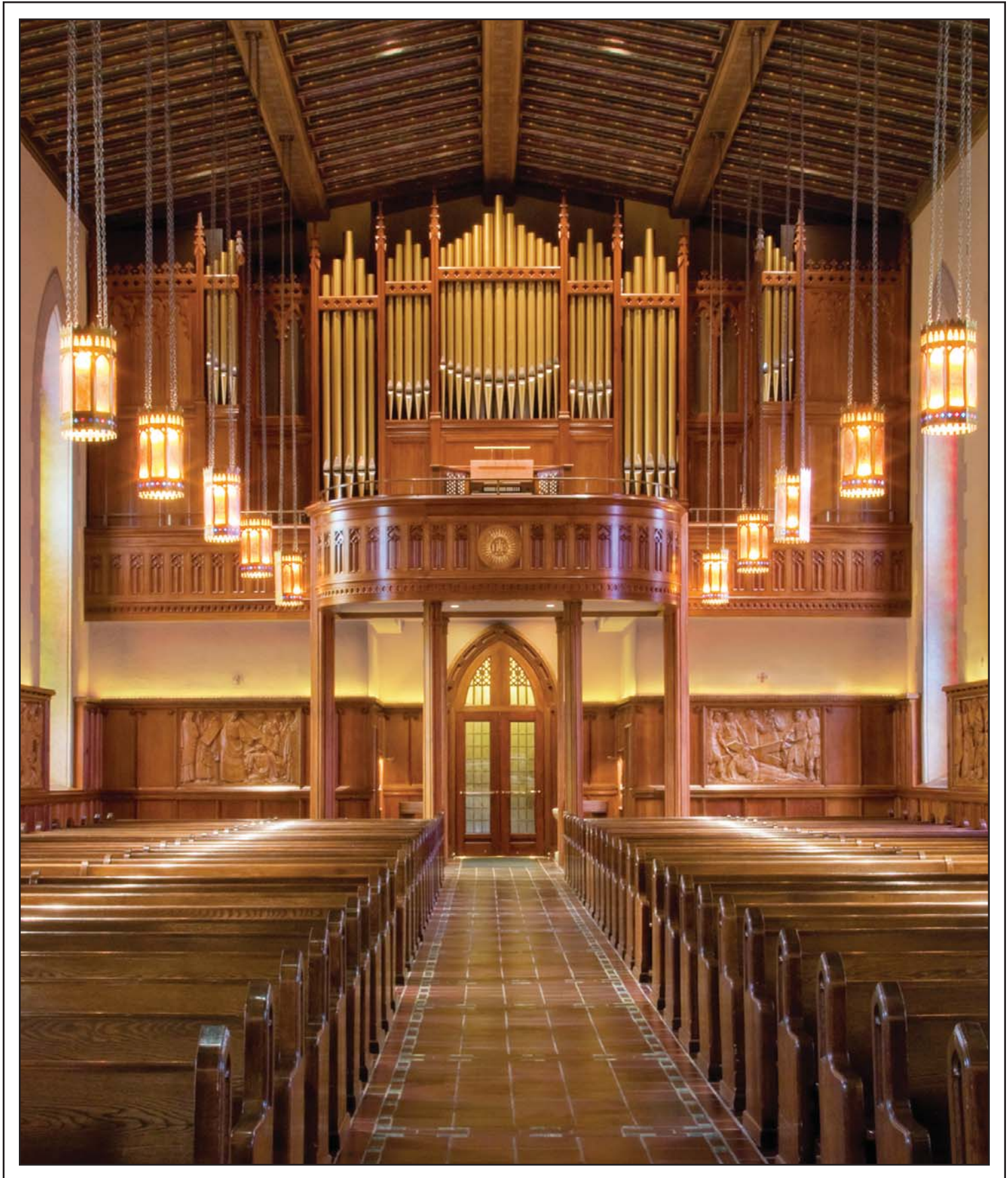


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DECEMBER 2013



Fordham University Church
New York City
Cover feature on pages 26–27

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THE DIAPASON

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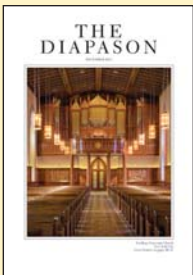
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In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **Jay Zoller**
James M. Reed
John Collins
Robert Jan August

Editor's Notebook

In this issue

This month we present Barbara Owen's report on the 58th annual national convention of the Organ Historical Society, which was held this June in Burlington, Vermont, and environs. This year's convention was on a geographically smaller scale than some previous OHS conventions, though no less delightful, as Barbara Owen's report makes clear. Many thanks to Bill Van Pelt, and also to Len Levasseur, for their photography.

Frank Ressler discusses a Leiden, Netherlands, organ project that used an 1892 Willis organ as the basis for an installation at the Hooglandse Kerk (St. Pancras)—with its seven-second reverberation, the church will provide a fine home for the organ.

Our cover feature this month is the new Schoenstein installation at Fordham University Church in New York City. Jack Bethards discusses the many issues involved in fitting a pipe organ into an existing space.

Larry Palmer elucidates Padre Antonio Soler's *Fandango*, available in a new edition from Ut Orpheus. His discussion includes how harpsichordists are dealing with the piece's ending (on the dominant), focusing in particular on the young Spanish harpsichordist Diego Ares.

John Bishop's column this month begins by discussing the "personality" one can feel with inanimate objects, and examines how styles in pipe organ design have evolved. He clarifies how styles need to fit into the right settings.

Letters to the Editor

Don Hustad

This is just a quick note to say thank you for Elizabeth Naegele's informative article about Don Hustad (*THE DIAPASON*, November 2013). For many years I have enjoyed playing Hustad's straightforward hymn arrangements. I also have used his worship textbooks for college teaching.

Don Hustad's life and career demonstrate that it is possible to be an evangelical Christian and a classically trained musician at the same time. I am most appreciative—of his life and of the good article in *THE DIAPASON*.

Stephen Vincent
Hillsboro, Kansas

St. Joseph's Oratory

The May issue of *THE DIAPASON* contains two excellent articles about the organ at St. Joseph's Oratory in Montreal. One is by Stephen Sinclair, of the Juget-Sinclair firm who restored the organ, the other by organist David Szanto. As I know the Beckerath organs well and have worked on the three instruments in Montreal I would like to add a few

comments. In addition, I have written a number of articles on the organ reform in Canada, on the history of the organ in Quebec (*ISO Journal*, #34 and #37), and on the relationship between Rudolf von Beckerath and Charles Letestu, in which the ties between some leading French organists, such as Letestu, Vierné, Marchal and the builder from Hamburg are elucidated. (<http://www.quebec.ca/musique/orgues/fqao20.html#Beckerath>).

One omission in the articles is the following: in my view the designer(s) of this organ case should have been mentioned. A few years ago I learned from Ruth Brunzema that the designer was her brother-in-law, architect Daniel Brunzema (known for his book about proportions in organ cases), brother of Gerhard Brunzema . . . His name is not mentioned anywhere and I have no idea why his collaboration has been kept secret; neither can I find the answer from former Beckerath employees. We might however find the answer in the archives of the Oratory, and/or of the present Beckerath firm . . .

Here & There

Events

Christ Church, Bradenton, Florida, continues its concerts. December 1: Richard Benedum, lecture on Handel's *Messiah*; 12/8, Lessons & Carols for Advent; January 18, Sarasota-Manatee Bach Festival (1/19 at Church of the Redeemer, Sarasota); February 9, Huv Lewis; 2/23, Ring Sarasota handbell ensemble; March 2, Mozart, *Mass in C Major*; 3/9, István Ruppert; 3/23, Ahreum Han. For information: www.christchurchswfla.org.

First United Methodist Church, Ocala, Florida, continues their Concerts with a Cause: December 1, Central Florida Master Choir; 12/7, Marion Civic Chorale; 12/8, Christmas Concert; February 16, Gainesville Civic Chorus & Chamber Orchestra; April 6, Central Florida Master Choir; May 4, FUMC

Praise Band; Saturday, 5/10, Marion Civic Chorale. For information: www.funccocala.org.

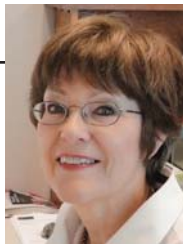
St. Peter in Chains Cathedral, Cincinnati, Ohio, presents music events: December 1, Advent Lessons & Carols; 12/13, Choir of Clare College; 12/20, Marco Panuccio, tenor; February 23, early music festival; March 10, Stile Antico; April 11, Chanticleer; 4/16, Ancient Office of Tenebrae. For information: www.stpeterinchainscathedral.org.

Holy Name Cathedral, Chicago, Illinois, announces its Advent organ recitals on Sundays in December at 3:30 p.m., followed by Vespers at 4 p.m.: December 1, Stephen Alltop; 12/8, Peter Kurdziel; 12/15, David Jonies; 12/22, Bruce Barber. For information: holynamcathedral.org.

St. Mary's Cathedral, San Francisco, continues its concerts, Sundays at 3:30 p.m.: December 1, Christoph Tietze; 12/8, Vytenis Vasyliunas; 12/15, Advent Lessons & Carols; 12/22, Angela Kraft Cross; 12/29, David Hatt; January 5, Epiphany Lessons & Carols; 1/12, Gail Archer; 1/19, Anthony Williams (co-sponsored with the San Francisco AGO Chapter); 1/26, Lyle Sheffler, classical guitar. For information: 415/567-2020, ext 213.

Trinity Episcopal Church, Santa Barbara, California, presents its Advent organ recitals, Sundays at 3:30 p.m.: December 1, Mahlon E. Balderston; 12/8, Kevin Rose; 12/15, Emma Lou Diemer; 12/22, David A. Gell. For additional information: www.trinitysb.org.

► page 4



Joyce Robinson
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Gavin Black continues his organ method, this month's installment providing further explanation and examples of learning to play contrapuntal passages.

In preparation

In the coming months, we will offer articles on the organ at St. James United Church in Montreal, Iberian battle music for organ, reports on the French and British organ music seminars, and more.

Happy holidays

This issue will reach you during the holiday shopping season—what better gift for an organist friend, colleague, or student than a subscription to *THE DIAPASON*? Look for the subscription coupon in this issue, and give a gift that is just the right size for any organist.

We also take this opportunity to wish you and yours peaceful, restful, and joyous holidays. ■

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Jon Gillock (front row, center) and Andrew Scanlon (front row, right) with East Carolina University students

East Carolina University hosted **Jon Gillock** for a short residency September 30 to October 3. Dr. Gillock taught a masterclass, presented a lecture on “Mysticism in French Organ Music from Titelouze to Messiaen,” and all organ students were able to have private lessons. Events were held at St. Paul’s Episcopal Church in Greenville, North Carolina, where C.B. Fisk Opus 126 resides. Pictured are organ students and faculty with Jon Gillock and East Carolina University professor, Andrew Scanlon.

► page 3

The Church of St. Louis, King of France, St. Paul, Minnesota, continues its organ recitals, Tuesdays at 12:35 p.m.: December 3, Andrew Schaeffer; 12/10, Jonathan Orwig; 12/17, Catherine Rodland; January 7, Karl Robson; 1/14, Jams Bobb; 1/21, David Jenkins; 1/28, Katherine Burk. For information: www.stlouiskingoffrance.org.

First Presbyterian Church, Arlington Heights, Illinois, continues its concert series: December 4, Michael Gagne; 12/8, The Glory of Christmas; February 5, Kris Ward, handbells; 2/9, 29th annual Organ Fest; March 5, Christopher Urban, with piano; 3/16,

Chicago Bronze, handbells; April 2, Christopher Urban; 4/13, choral concert. For information: www.fpcch.org.

The Church of St. Luke in the Fields, New York City, continues its concert series: December 5, A Baroque Christmas in Rome; January 23, David Shuler (works by Bach and Buxtehude); February 20, Palestrina choral works; April 3, music based on the Passion story, by Buxtehude and Schütz. For information: 212/414-9419; www.stlukeinthefields.org.

St. Malachy’s The Actors’ Chapel, New York City, presents its Pre-Theatre Fridays organ recitals, at 6:30 p.m.:



Pieter Saenredam, *The Interior of St. Odolphus Church in Assendelft*



Piet Kee

On Sunday, February 2, 2014, the Orgelpark in Amsterdam will present a “Composer’s Portrait” of **Piet Kee**. Colleagues and artists will perform works including *Bios* (organ), *Flight* (flute solo), *Psalms* (French harmonium), *Ringling Piece* (carillon), *Manual Pieces* (box organ) and, as the “main dish,” *The Organ*, a key piece in Piet Kee’s oeuvre. This composition will be performed on all six organs of the Orgelpark, inspired by an idea described by British organist Stephen Farr in a review he wrote for the periodical *Choir and Organ*.

The Organ is based on and inspired by “The Interior of the Saint Odolphus Church in Assendelft,” by Pieter Saenredam, a famous painting from the Dutch Golden Age, and “Bourges I” by contemporary Amsterdam artist Jan Dibbets. Both paintings will be projected on a large screen in order to show listeners the relationship with the music. There is no organ on Saenredam’s painting, while in the music the sound of an organ is gradually built up. The concert will end with *Magic Pipes* for panpipes and organ, one of Kee’s recent compositions.

December 6, Benjamin Sheen; 12/13, Christopher Candela; 12/20, Anthony Rispo; 12/27, Craig Williams. For information: www.actorschapel.org.

St. Chrysostom’s Church, Chicago, continues its concert series: December 6, Candlelight Carols; January 18, Wayward Sisters; February 23, St. Chrysostom’s Choir; March 23, Roger Stanley; May 11, early Baroque ensemble works; 5/18, parish recital; June 1, viol consort; For information: www.saintc.org.

Chamberlain’s Consort; 12/15, 9th annual carol sing; January 19, Trio Cavatina; 1/26, cello and piano; February 9, Vassily Primakov, piano; March 2, cello and piano; 3/23, Andrew Henderson; 3/30, New York Bach Artists; April 13, Handel, *Messiah*; 4/25, 4/27, Juilliard415, Corelli sonatas; May 4, New York City Children’s Chorus; 5/18, Saint Andrew Chorale and Orchestra, Bach cantatas. For information: 212/288-8920; www.mapc.com/music/sams.

Second Presbyterian Church, St. Louis, Missouri, concludes its Coups Music Series: December 8, Advent Vespers. For more information: www.secondchurch.net.

The Shadyside Presbyterian Church, Pittsburgh, continues its 2013–14 schedule: December 8, Poulenc, *Gloria*; 12/24, Candlelight Service; February 23, baritone Daniel Teadt; March 9, Virginia Glee Club; April 6, Choral Evensong; 4/27, Ahreum Han. For information: www.shadysidepres.org.

Madison Avenue Presbyterian Church, New York City, continues its music series: December 8, My Lord

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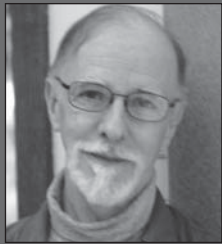
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Kent Tritle

Musica Sacra, Kent Tritle, music director, continues its 2013–14 concert season in New York City: December 12 and 15, at Carnegie Hall, Handel's *Messiah*; March 31, at Alice Tully Hall, Lincoln Center for the Performing Arts, works of Jocelyn Hagen (New York premiere of Jocelyn Hagen's oratorio *amass*) and Meredith Monk. For information: www.musicasacrany.com.

CONCORA presents concerts during this last season with Richard Coffey as conductor: December 14 and 15, Christmas with CONCORA; February 22, music of the Russian Orthodox tradition; March 30, Bach, *Mass in B Minor*. For information: www.concora.org.

As part of its fiftieth anniversary celebration, the **Choir of St. Paul's** in Cambridge, Massachusetts, will be in concert at the **Cathedral of the Holy Cross** in Boston on December 21. (The concert will be recorded for television broadcast.) The event includes a wine and cheese reception at 3 p.m. followed by a candlelight procession, the concert featuring the boys and men of the Choir of St. Paul's, and a Christmas Carol sing-along. For information: ChristmasattheCathedral.com.

The **Church Music Association of America Winter Chant Intensive** will be held January 3–4, 2014, at St. Clare of Assisi Catholic Church in Surprise, Arizona. This year's intensive includes two separate tracks for intermediate to advanced chanters who are interested in furthering their studies of the Gregorian modes or developing their skills conducting chant (chironomy). Faculty includes Jennifer Donelson and Edward Schaefer. For information: musicasacra.com.

The **National Conference for Sacred Music** will be held January

8–10, 2014, in Naples, Florida. The conference will include ideas on how to use social media with your church and choirs, choral technique classes, worship, concerts, and reading sessions featuring new publications from Augsburg Fortress, Hinshaw, and MorningStar Music Publishers. Classes will deal with growing the music ministry, strategic planning, educating the congregation about worship, and more. Presenters include Anton Armstrong, John Ferguson, and others. The conference is sponsored by the Association of Lutheran Church Musicians, the Presbyterian Association of Musicians, and the Fellowship of United Methodists in Music and Worship Arts. For information: www.augsburgfortress.org/ncsm/.

First Presbyterian Church, "The Pink Church" in Pompano Beach, Florida, announces its Spire Series of concerts: January 12, Marilyn Keiser; February 23, Mark Jones, with Lynn Conservatory orchestra; March 12, Mark Jones, with oboe; 3/19, Diana Aker; 3/26 Mark Jones, with piano; April 2, Mark Jones, with harp; 4/9, Mark Jones, with saxophone. For information: www.pinkpres.org.

The **Vienna University of Music** announces the 2014 *Laudate Dominum* conference for organists, choral conductors, singers, and church musicians, to be held February 2–8 in St. Pölten, Austria, just west of Vienna. Classes include organ literature and improvisation in private lessons and classes; choral conducting in master class settings; and vocal ensembles and private study with some of the leading singers in Austria. Classes in Gregorian chant will also be offered. English language study is available. Faculty include Wolfgang Reisinger, Erwin Ortner, Paul Crabb, Josef Habringer, and voice faculty members Ursula Langmayr, Gerda Hondros, Thomas Künne, and Gerd Kenda.

In addition to conference activities, American attendees are eligible for a musical sightseeing tour in Vienna, including tickets to major Viennese operatic and concert venues. For information, contact Wolfgang Reisinger at w.reisinger@gmx.net, or visit the conference web site, www.hiphaus.at.

On July 27, the **Cathedral of St. Patrick** in Norwich, Connecticut was rededicated following a three-year major building restoration. Originally built in 1872–73, its foundation was hand-dug by the Irish Catholics during Holy Week. The recent restoration-renovation was the result of an anonymous donation to



Houston Chamber Choir

The **Houston Chamber Choir** presents holiday concerts: December 7, *Messiah*, with the River Oaks Chamber Orchestra, 7:30 p.m. at the Church of St. John the Divine; 12/14 (3:30 p.m.) and 12/15 (7:30 p.m.), *Christmas at the Villa*, with guitarist/ lutenist Richard Savino, at the Chapel of the Villa de Matel. For information: www.houstonchamberchoir.org.

restore the interior as it looked in 1872. Hand-painted murals, a new Italian marble floor, refinished pews, a new Tabernacle, and compete repainting were completed.

The cathedral is home to Aeolian-Skinner Opus 1267, which was installed in 1953, and tonally finished by Allen Kinzey, and a 1989 McNeely tracker organ in the north transept. The original organ was a large 3-manual tracker by an unknown builder, possibly from New York. Four ranks—Pedal Bourdon, Dulciana, Stopped Diapason and Harmonic Flute—were reused by Aeolian-Skinner.

Music director Douglas Green recently celebrated his 37th year at the cathedral. His distinguished music program includes multiple children's choral and handbell choirs, the Cathedral Youth Singers, the Cathedral Choir and the Norwich Diocesan Choir.

Jens Lindemann, and joined conductor James Conlon, the Colburn Orchestra and others for performances of Benjamin Britten's *War Requiem*. His summer activities included organ concerts at the National Concert Hall in Taipei, Taiwan, and the International Organ Festival in Düsseldorf, Germany, and recording with in his hometown, Mannheim.

Future performances include: February 7, Northridge United Methodist Church; 2/21, Christoph Bull & Norton Wisdom, First Congregational Church, Long Beach; 2/28, Modesto First Christian Reformed Church. For information: www.christophbull.com.

Bull's son Maximilian Adrian Sebastian Bull, now over eight months old, enjoys music, including Glenn Gould's interpretation of the *Well-Tempered Clavier*, Wings' *Red Rose Speedway*, and 70s disco.

People



Christoph Bull gives son Maximilian his first organ lesson

Christoph Bull has been appointed organist-in-residence at First Congregational Church of Los Angeles. He will present a solo organ concert there December 8 at 3 p.m. Formerly principal organist (2007–2013) at First United Methodist Church in Santa Monica, Bull has presented a Baroque-to-Jazz program at Ascension Lutheran Church in Thousand Oaks with trumpet virtuoso



Elizabeth & Raymond Chenault

Duo-organists **Elizabeth & Raymond Chenault** played the world premiere performance of *Conditor Alme Siderum* by Pamela Decker July 4 for the Region IV AGO Convention in Columbia, South Carolina. The Chenaults played organ duets by Litaize, Paulus, Briggs, Callahan, Sousa/Chenault, plus the South Carolina premiere of *An American Suite* by Atlanta composer Melinda Lee Clark, and their new arrangement of Andrew Lloyd Webber's *Phantom of the Opera*.

► page 8

A. E. Schlueter Pipe Organ Co.

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

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► page 6

The Chenaults have commissioned and premiered over 40 organ duets and concertize under the management of Phillip Truckenbrod Concert Artists. Gothic/Loft Recordings has re-released their *20th Century Organ Music for Two*, and *Christmas at Spivey Hall*; a 2014 release will feature duets by Briggs, Decker, White, Callahan, and *Phantom of the Opera*, recorded on the 103-rank Opus 1024 Aeolian-Skinner at St. Andrew's Episcopal Church, Amarillo, Texas, and on the 189-rank organ at Washington National Cathedral. *The Triumph of the Saint*, a three-movement organ duet written by Stephen Paulus for the Chenaults, will be released here for the first time. The Chenaults' organ duets are available from their artist page at Phillip Truckenbrod Concert Artists (concertartists.com), and at gothic-catalogue.com.

Organists and choirmasters of All Saints' Episcopal Church in Atlanta for 38 years, the Chenaults will record their fifth organ-duet CD for Gothic/Loft Recordings to celebrate the tenth anniversary of the 87-rank James G. Kenan Memorial Organ, Opus 29 of John-Paul Buzard Pipe Organ Builders of Champaign, Illinois.



Jonathan Dimmock

Jonathan Dimmock toured in Europe, playing nine recitals in five countries. Upon his return to the U.S., he accompanied the Santa Fe Desert Chorale, and Susan Graham, in two performances of the *Duruffé Requiem*. Dimmock has released a new Bach CD, "Bach in Haarlem," recorded on the Christian Müller organ at the Bavo Kerk in Haarlem, the Netherlands. The CD is available on Loft and through Naxos.

Organist and choir director at St. Ignatius Church and Congregation Sherith Israel, both in San Francisco, Dimmock won a Grammy Award for his work with the San Francisco Symphony. He has recorded nearly 40 CDs, and has founded a new organization, entitled *Resonance*, which uses music in international conflict resolution. For information: www.JonathanDimmock.com.



Evelyn Schlager, Emanuele Cardi, Joan Peck, and Jim Duff

Emanuele Cardi played a recital October 20 in Santa Rosa's Church of the Resurrection. Cardi is organist and choirmaster at the Ghilardi and Carli organs of St. Maria della Speranza church and sanctuary in Battipaglia, Italy, southeast of Naples. The recital offered compositions of Pietro Alessandro Yon (1886–1943), an American-Italian organist who worked in the Vatican and later as the music director of St. Patrick's Cathedral in New York City. Emanuele Cardi is represented by Concert Artist Cooperative.



Michael Hey and Ian Bousfield

Juilliard organist Michael Hey performed with the New World Symphony on September 15 in Miami Beach, Florida, in the premiere of a new arrangement of Wagner's *The Ring of Nibelung* by Timothy Higgins, principal trombonist of the San Francisco Symphony. The suite, which comprises sections from the four-opera fantasy cycle, is arranged for brass ensemble, percussion, and organ. This was the conducting debut of Ian Bousfield, former principal trombonist of the Vienna Philharmonic Orchestra. Michael Hey is a full-tuition recipient in his fifth and final year of the BM/MM accelerated degree program at the Juilliard School, and presently serves as assistant organist at Fifth Avenue Presbyterian Church in Manhattan.



David Jonies

David Jonies played recitals this spring and summer at St. Josef in Bonn, Germany; Muskegon, Michigan; the Cathedral of St. John the Evangelist, Milwaukee, Wisconsin; Queen of the Rosary Chapel, Sinsinawa, Wisconsin; St. James Cathedral in Chicago; on the historic Kilgen organ at Immaculate Conception Church in Chicago; and at the Lutheran School of Theology in Chicago. Jonies is the associate director of music at Holy Name Cathedral in Chicago.



James Kibbie

James Kibbie continues his annual holiday tradition of offering free downloads of a recording on his house organ, a 7-stop Létourneau tracker, as an "audio holiday card." This year's recording is Jan Koetsier's *Partita on Wacht auf* for trombone and organ, recorded with David Jackson, professor of trombone at the University of Michigan. It is available in MP3 and streaming audio formats at www-personal.umich.edu/~jkibbie.



Joe Utterback

Joe Utterback completed a commission by Thomas Marshall—faculty member at the College of William & Mary, Williamsburg, Virginia, and organist of the Williamsburg United Methodist Church—to honor Marilyn Mason at her retirement concert, September 30, 2013, in Hill Auditorium, Ann Arbor, Michigan, as part of the 53rd Conference on Organ Music. The work, *Dance of Celebration (Mambo for Marilyn)*, ends with a pedal passage using the Michigan "Fight Song." An *ossia* pedal score for the fight song is supplied with the score, available from Jazzmuze, Inc. for \$10, plus \$6 postage. For information and score samples: www.jazzmuze.com; 732/747-5227.

Ben van Oosten is featured on a new recording, *Camille Saint-Saëns: Complete Organ Works*, on the MDG Gold label (MDG 316 1767-2). The three-CD set was recorded on the Cavaillé-Coll organ at the Église de la Madeleine in Paris, France. For information: www.mdg.de.



James Welch

On September 10, at California Lutheran University, Thousand Oaks, California, James Welch presented a lecture-recital on the organ works of Dale Wood (1934–2003), marking the tenth anniversary of Wood's passing. In 1993, the university had honored Dale Wood with its Exemplar Medallion, "in recognition of his forty years of joyful service to the church and humanity through the inspiration of his music." Welch's recital included arrangements of American hymns, international folk hymns, chorales, gospel songs, and even Wood's theatrical setting of "Wonderful Words of Life." Welch also performed three pieces by Richard Purvis, Leroy Anderson, and George Shearing, all of whom influenced Dale Wood's compositional style. James Welch has recorded over 50 of Wood's more than 125 hymn settings; he is now writing a biography

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Photo: Michael Timms



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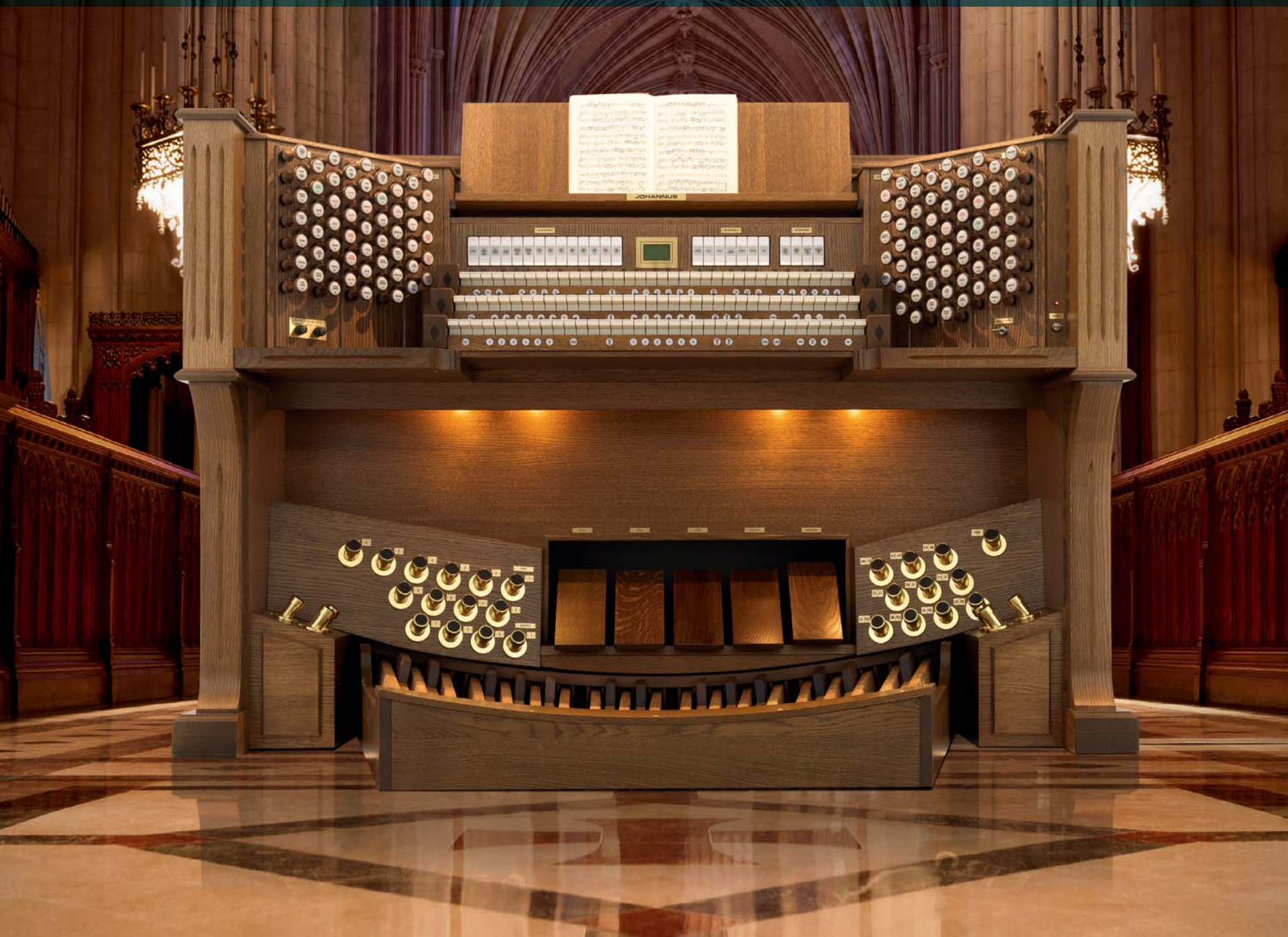


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JOHANNUS

Nunc Dimittis

Douglas E. "Doug" Bush died in his home on October 4 after battling cancer. Born in 1947, Bush grew up on a farm in western Montana; his interest in music began while in his high school choir. Bush attended Ricks College (now Brigham Young University Idaho); after a year at Ricks College, Bush was called on an LDS mission to Switzerland, following which he attended Brigham Young University, earning a bachelor's degree in music performance in 1972 and a master's degree in music in 1974. He received a Ph.D. in musicology in 1982 from the University of Texas at Austin.

Dr. Bush concertized extensively in the United States, Mexico, and Europe. He taught for many years at BYU and served as an organist for the Mormon Tabernacle Choir at Temple Square. He conducted numerous masterclasses and workshops, and published organ and choral music for church use. His musicological research focused on the use of the organ in the Roman Catholic and Protestant liturgies of the German Renaissance and Baroque periods, as well as the music of Samuel Scheidt, Nicolas de Grigny, and Johann Sebastian Bach. Bush had received several grants for European research, the Alcuin Fellowship for General Education at BYU (1991), several teaching awards, and BYU's Alumni Professorship award in 2011. Douglas E. Bush is survived by daughters Sarah Bush, Rebecca Buchert (Martin), Susan Bush (Joshua Trammell), Elizabeth Bush Campbell (Scott), and Christa Groesbeck (Garrett); 12 grandchildren; father, Josiah Douglas Bush (Mary Bush); brother, Rick Bush (Jackie) and sister, Dianne Reeder.



Douglas E. Bush

Michael A. Rowe of Denver, Colorado, died on September 13. Chair of the 1998 Colorado OHS Convention, Rowe was active in the restoration, rebuilding, relocation, and appreciation of many pipe organs, including the 1919 four-manual, 58-rank Austin organ at Memorial Hall in Pueblo, Colorado, and the 1911 Kimball rebuilt at Immaculate Conception Cathedral (RC) in Denver, both projects undertaken by Rick Morel of Morel & Associates in Denver.



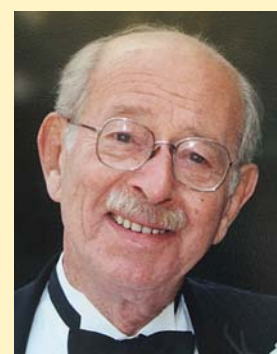
Michael A. Rowe

Rowe was born January 29, 1945, in Edgewater, Colorado, and majored in theater at the University of Colorado. He subsequently received a teaching certificate from Regis College. He made Boulder his home and worked for the Boulder Valley School District. His personal passions included advocating for Boulder-Denver commuter rail service, and historic preservation projects locally

and nationally. He worked to save and refurbish historic railroads and steam engines, including volunteering at Golden's Colorado Railroad Museum, where he helped with locomotive and car restoration projects and with special exhibitions at the museum. Michael A. Rowe is survived by sisters Janice Kraft and Regina Carter, both of Bailey, and Patricia Melby, of Conifer, as well as nieces and nephews. Donations may be made in his name to the Organ Historical Society, PO Box 26811, Richmond, VA 23261.

Joseph William "Joey" Smith died October 24 in Atlanta, Georgia, as a result of injuries sustained from a severe beating by three individuals. He was considered to be brain-dead shortly after being admitted to the neurological intensive care unit of the hospital. Although he was an organ donor, most of his organs were so badly damaged by the beating that they were no longer viable. Born in Fayetteville, Georgia, on January 26, 1977, the son of Sarah Allen Anthony, Smith had been employed by Michael Proscia Organbuilder, Inc., Bowdon, Georgia, since 2005, and was considered the "computer genius" of the firm. He loved all forms of music and enjoyed playing the guitar. A person who was happy all the time, he was happiest when he was with his two sons. In his spare time he loved hunting and fishing. Joseph William Smith is survived by his mother and stepfather, Sarah Allen Anthony and Montgomery Anthony, Sr. of Woodland, Alabama; sons Cain Fristad of Lithia Spring, Georgia, and Maliki Smith of Carrollton, Georgia; brothers Chris Smith of Piedmont, South Carolina, David Ball of Hogansville, Georgia, and Montgomery Anthony, Jr. of Woodland, Alabama; and a host of other family and friends.

Walter S. Teutsch passed away on September 25 in Ghent, New York, seventeen days shy of his 104th birthday. Born in Augsburg, Germany, on October 11, 1909, Teutsch was expected to follow in the footsteps of his father, a judge in the Bavarian State Court System. After receiving his Doctor of Jurisprudence degree, the younger Teutsch practiced law in Augsburg for twelve years, after which he began studies at the Leopold Mozart Conservatory, where he earned a master's degree. In the mid-1930s, Judge Teutsch felt that life in Germany under the Nazis was becoming difficult, and he arranged for his children to come to the United States. Walter Teutsch, his brother, and sister all settled in Utah; Teutsch taught music at Westminster College, Salt Lake City. He married his lifelong sweetheart, Gertrude, in Salt Lake City, and had two daughters. In 1954 Teutsch went to California Western University, to develop a music and opera program. He served as organist and choirmaster at All Souls Episcopal Church, Point Loma, and Mission Hills United Methodist Church, San Diego; he also played numerous concerts on the Spreckels organ at Balboa Park. Teutsch was active in the AGO, as a member of the La Jolla and San Diego chapters. Walter S. Teutsch is survived by his daughter and son-in-law, Karin and Daniel Haldeman.



Walter S. Teutsch

► page 8

of Dale Wood. Earlier this year Welch published an extensive biography of Purvis.

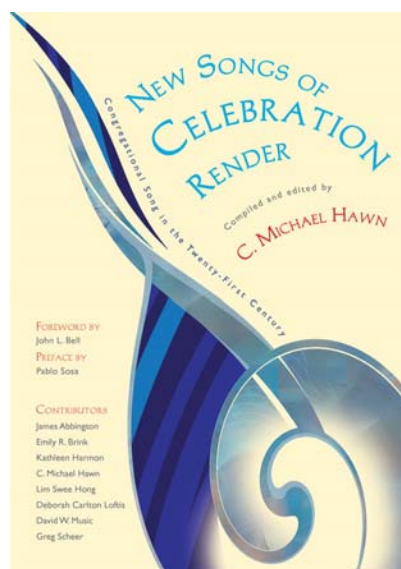
Premiered by Purvis in 1969, the concerto had not been heard at the Cathedral since then. Joining James Welch were members of the Master Sinfonia Chamber Orchestra under the direction of David Ramadanoff. Among friends, former students, and admirers of Purvis in attendance were choristers who had sung under Purvis at the Cathedral from 1948 through the early 1950s. Calling themselves the "Old Boys," they continue to hold an annual reunion.

Publishers

Michael's Music Service announces new organ sheet music. *A Tiny Liturgical Year*, twelve pieces from Advent to All Saints by Olivia Margaret Ontko (b. 1947), began as three separate hymn-tune introductions composed for Olivia's friends, who suggested she expand the number of pieces. *Ave Maria* and *Il Lamento*, by Adolf von Henselt (1814-1889), are transcribed by Herbert Brewer (1865-1928), and demonstrate imitating the sustaining pedal of the piano. *Reformation Fantasie* by Wilhelm Rudnick (1850-1927) is a three-movement dramatic fantasy in late-romantic style and includes the

melody of "A Mighty Fortress." A duet version is also available (arranged for four hands). Michael's Music Service is also offering a free organ dustcloth with a \$50 music order. For information: <http://michaelsmusicsservice.com>.

Celebration Render, C. Michael Hawn's compilation of essays on congregational song in the twenty-first century (G-7658, \$42.95). More than fifteen years in the making, Hawn's book comprises essays by James Abbingtion, John L. Bell, Emily R. Brink, Kathleen Harmon, Lim Swee Hong, Deborah Carlton Loftis, David W. Music, Greg Scheer, and Pablo Sosa. The essays explore diverse repertoire and practices that are available to enliven congregational song. An included compact disc features musical examples. For information: www.giamusic.com.



Cover, *New Songs of Celebration Render*



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The OHS Press announces a subscription for Rollin Smith's book, *Pipe Organs of the Rich and Famous*. Begun

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as a series of articles in *The American Organist*, the book discusses organs in more than 50 private homes, recounting a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home. Well-known subjects include Andrew Carnegie, Horace Dodge, Marcel Dupré, George Eastman, Henry Ford, Henry Clay Frick, Charles Gounod, John Hays Hammond, Robert Todd Lincoln, John D. Rockefeller, Louis Comfort Tiffany, Wm. K. Vanderbilt, Charles-Marie Widor, and Frank W. Woolworth.

Designed by Len Levasseur and illustrated with more than 250 photographs, this large-format, hardbound book documents the work of more than 25 organ-builders in the United States, England, France, and Germany; stoplists of each instrument are included.

Publication date is May 2014 and the subscription will close April 30. Subscribers receive a free copy of the book with their names printed. For information: www.organsociety.org/ohspress/.

Recordings



Edwin Henry Lemare

Pro Organo announces that volumes I–III of the *Lemare Affair* series of CDs are now all available. Edwin Henry Lemare (1865–1934) lived during the golden age of the symphonic organ; from 1895 to 1920, Lemare had played regularly to audiences numbering in the thousands upon large symphonic organs in concert halls in England, Australia, and the USA. His heyday just preceded the age of audio recording, but a glimpse into his artistry was preserved in dozens of organ roll recordings he made for Welte (of Freiburg, Germany) in 1913.

While earning his doctorate at the Eastman School, Frederick Hohman wrote a doctoral essay on Lemare, entitled *The Art of the Symphonic Organist*, which analyzes Lemare's playing style as deduced from his Welte organ recordings. One of the first to perform and record Lemare's original works in the late 1980s, Hohman has recorded the Lemare performances of others, producing their albums for Pro Organo. More than 15 albums in the Pro Organo catalog have Lemare connections, containing one or more of his virtuoso transcriptions or original concert organ works. For information: www.proorgano.com.

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Létourneau Opus 128, Church of St. Joseph, Greenwich Village

Orgues Létourneau Limitée announces the signing of a contract for a new pipe organ with the Church of St. Joseph in Greenwich Village, New York City. The III/39 organ will be built with mechanical key action and electric stop actions, and include a multi-level system of pistons. It will replace Aeolian-Skinner Opus 1225 (1952, rebuilt by Thomas Martin in 1975). Marking Létourneau's second instrument in New York City, their Opus 128's completion is expected before Christmas 2014. For information: www.letourneauorgans.com.



Johannus Ecclesia D-570, First United Methodist Church, Round Rock, Texas

Johannus Organs of Texas recently installed an Ecclesia D-570 church organ in the First United Methodist Church in Round Rock, Texas. The Ecclesia D-570 has an 18.3 audio system, four manuals, 80 voices, four 32-foot voices and a balanced set of speakers, well suited for accompanying the large congregation. First United Methodist Church, or First Church, has a rich heritage spanning over 100 years of ministry in the Round Rock community and beyond. Starting in 1879 as a circuit church, First Church has now grown to over 4,500 members.

The Johannus Ecclesia series is available in five different models. The digital instrument is based on a revolutionary, state-of-the-art audio system, and it is equipped with multiple amplifiers, subwoofers and speakers. For information: www.johannus.com/en-us/nieuws/ecclesia-d-570-first-united-methodist-church-round-rock-tx/.

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Members of St. Bridget's Boy Choir meet the new Buzard Opus 42 pipe organ

The new **Buzard Opus 42** organ at St. Bridget's Catholic Church, Richmond, Virginia, was introduced to the choristers of St. Bridget Parish Boy Choir immediately following the instrument's completion on October 1, as part of the choir's ongoing education about pipe organs. Organist and Choirmaster Allen Bean explained the various families of tone and the excited youngsters displayed their enthusiasm for what they saw and heard.

Allen Bean introduced the Buzard organ to the parish in concert on September 28, and an ongoing effort of "Organ Evangelism" is underway to interest young people in the workings and playing of the new organ.

St. Bridget Parish Boy Choir is a non-auditioned parish choir for boys with unchanged voices in second grade and older. Choir membership remains steady at 10–12 choristers each year, who benefit from the RSCM's *Voice for Life* program. The choir rehearses one hour per week during the school year, sings at liturgies approximately once a month, and for special liturgical and musical events. The Parish Boy Choir has sung with the Parish Girl Choir (of approximately 30 choristers) at the Kennedy Center for the Performing Arts in 2011 and as guests of the American Youth Harp Ensemble at Alice Tully Hall, Lincoln Center, in 2013.

The organ was inaugurated by Ken Cowan in concert on November 15. Ecclesiastical dedication of the organ will take place at the 5:30 Mass on Saturday, December 7. For information: www.buzardorgans.com.

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Harpsichord News

by Larry Palmer

Soler's *Fandango*

An urtext edition of *Fandango* (R146) by the Spanish composer Padre Antonio Soler (1729–1783) has been published by Ut Orpheus Editions of Bologna (ÉS67). Comprising 463 measures, the obsessively repetitive work is both lengthy and mesmerizing—truly a virtuoso exercise in baroque minimalism. The beautifully printed new publication is a careful transcription of the original manuscript. In his one-page Preface, editor Aapo Häkkinen lists a few of the “dozens, if not hundreds, of textual questions” facing a potential player, illustrating some of these by citing several of the measures in which they occur: Where should one apply or disregard accidentals? How could one decide on possible errors in the source? And, perhaps most vexing of all, is the piece complete as published, since it ends abruptly on a single-beat A-major chord rather than the expected cadence in the tonic key of D?

Häkkinen, playing from this edition for his recording of the work on compact disc (Deux-Elles DXL 1083), quite naturally chose to present it exactly as he published it. So do other players such as Swiss master Andreas Staier (heard on YouTube) and the brilliant young Spanish harpsichordist Diego Ares, who included the *Fandango* in a beautifully organized disc of works by Soler: “el Diablo vestido de fraile” [“the Devil dressed as a friar”] (PanClassics PC 10201). This artist’s thoughtful notes to his recording should be required reading for those who wish to learn more about Soler and the fascinating music he wrote. The sumptuous production includes complete texts in Spanish, German, French, and English, and is replete with illustrations. It is highly recommended. Ares’s CD was honored with a prestigious *Diapason d’Or* award in 2010.

Another rousing performance by the late Rafael Puyana is preserved on his 1990 disc *Fandango* (L’Oiseau-Lyre 417 341-2), with a reading based on an edition by musicologist Samuel Rubio, who solved the problem inherent in the ending by adding a return to the opening measures, thereby fashioning a cadence



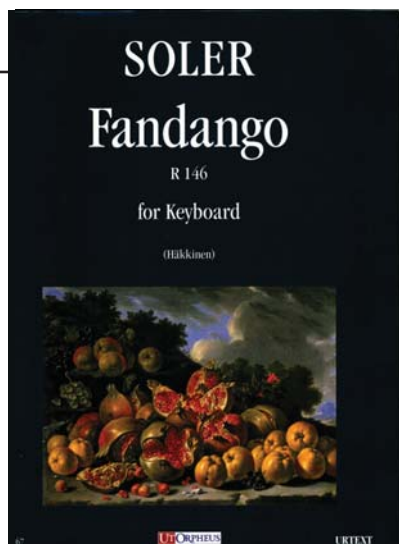
Diego Ares (photo credit: Mary Quintero)

in the work’s home tonality. Since I found Puyana’s rendition eminently satisfying, I decided to write Señor Ares to learn his rationale for concluding the piece as he did. With permission I quote from his generous and eloquent responses:

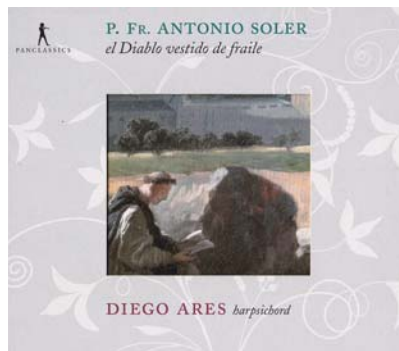
“The 18th century produced two fandangos that have become well known: the one by Soler, and another by Boccherini; unlike Soler’s, Boccherini’s ends on the tonic. Two others, less known, are by José de Nebra and Domenico Scarlatti, both of whom are prominent among Soler’s mentors. These two compositions both end on the dominant. [The work attributed to Scarlatti is included on Puyana’s disc. Both may be heard on YouTube.]

Why? Perhaps one reason could be the traditional choreography of the dance. The *New Grove* description of the dance-form *fandango* has it ending with an extreme accelerando. This gradual increase in tempo leads to an explosive climax on the final chord, leaving the dancers exhausted. The *fandango* was considered to be an extremely sensual dance.¹ Since it might be inappropriate for a monk (Soler) to compose such a thing, it might be that the ‘L.D.’ (*Laus Deo* [Praise God]) immediately following the dominant cadence in Soler’s manuscript, was meant to certify his religious vocation, even though he were momentarily to be seduced by such sensual rhythms!

The pioneering 20th-century harpsichordist Wanda Landowska probably



Ut Orpheus *Fandango* cover



Ares Soler CD box cover

would have suggested a lengthy *ralentando* for the ending of such a long piece, but if this is applied to a *fandango* it would destroy the relationship to the dancers’ movements. Ending with the dominant allows the quickening pace; ending in the tonic makes a slowing almost obligatory. But who knows? I could even imagine that she might have liked the *accelerando* effect for this particular type of piece!

When I [Ares] spoke with Puyana he told me that on his first recording he omitted some measures since he felt the piece was too long, and he played a *da capo* since it was in the Rubio transcription of the manuscript. This is not wrong! I would leave it to the taste of the player: if the person repeats the opening and cadences on the tonic I would relate this piece to the one by Boccherini; if the player ends the work



Diego Ares explains (photo credit: Susanna Drescher)



Diego Ares at harpsichord

on the dominant, it would relate more closely to the *fandangos* of de Nebra and Scarlatti.

The last chord of *Fandango* seemed to me a bit empty. So for my recording I thought some *acciaccatura* would give more color to the chord, and having in mind how Soler knew its use (for instance he uses this ‘ornament’ in his preludes and in some of his sonatas, the one in *C Minor*, SR 100, for example), and it was surely part of the Spanish keyboard tradition by his time. Some other harpsichordists repeat the final chord in a ‘polonaise rhythm’ [long-short-long] (Bob van Asperen, for one), or make free runs and *arpeggiations* (Nicolau de Figueiredo). I am thankful that there is no one “right or wrong” answer to this question!²

Editor Aapo Häkkinen espoused this same sentiment, as well, concluding his Preface with these words:

“My solution has been to provide a score entirely free of editorial emendations. Some will deem it performable as such, while many will undoubtedly adjust it to their preferences. Previous editions based on the source (. . . by Frederick Marvin 1957 and Samuel Rubio, 1971) have given fine solutions, unfortunately without revision details. With the present edition, performers will be able to judge for themselves.”

Notes

1. In the Ut Orpheus edition, the editor quotes a paragraph from the *Histoire de ma vie* by Giacomo Casanova, concerning the lascivious nature of the *fandango*. For an English translation of this French text, see www.tecla.com/extras/0001/0025/0025pref.htm, found as notes to Dionisio Aguado’s *Variations on the Fandango*, opus 16.

2. E-mail correspondence with Diego Ares received on October 21, 22, and 29, 2013.

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—Francis Patrick O'Brien
Epiphany Carol

The Epiphany story begins in the Old Testament and is foretold by prophets in several of its books: Numbers 24:17, Micah 5:2–45, Jeremiah 23:5, and Isaiah 7:13–14 and 9:7. There is even a reference in what may be the most popular book of the Old Testament, Psalms: “May the kings of Sheba and Seba bring gifts! May all kings fall down before him, all nations serve him!” (Psalms 72:10–11). The amazing story of these kings traveling about a thousand miles, following a morning star that shines in the sky each morning before dawn, is one of the most celebrated events of the Epiphany season.

In 2014, Epiphany (January 6) will fall on a Monday, yet this might be the year that very special music could be used. With careful rehearsal scheduling, performing Bach's Cantata 65, *They Shall Come Out of Sheba Together* (*Sie werden aus Saba alle kommen*) would be a wonderful contribution to the service. This will be the 290th year since it was first performed by Bach at St. Thomas in Leipzig on January 6, 1724.

The cantata has three movements for chorus, but two are very brief and include the chorale setting. The other movements are separate recitatives and arias for tenor and bass soloists. The tenor recitative explains the significance of the gifts of the Magi: gold symbolizes faith, incense symbolizes prayer, and myrrh symbolizes patience. This is a work suitable for most average church choirs, but will require accomplished soloists.

For less ambitious conductors, the *Epiphany Carol* (see review below) is very tuneful and easy. It is subtitled “An Epiphany Hymn Concerto” and will probably be a work that is frequently used by the choir for their annual Epiphany musical celebration.

In many churches, Epiphany is celebrated by having members dressed as the three Kings; their appearance usually consists of a procession followed by remarks about their purpose and their journey. This small costumed drama adds greatly to the service and even serves as useful balance to the candlelighting ceremonies of Advent. However, be reminded that the official season of Epiphany continues for several Sundays and music will be needed for other celebrations such as the Baptism of the Lord.

For many congregation members, the Sunday of Epiphany serves as the end of the winter church holidays that began at the end of November. Christmas trees are taken down in homes and stores, although most churches keep them up until Epiphany season officially concludes. The somnambulant blanket of winter covers the congregation, so consider the Weidner work reviewed below for these additional Epiphany Sundays. Choir directors and choirs tend to fall

into a less-frantic pace as they enjoy the lull before the buildup of Holy Week and Easter, which is not until the middle of April in 2014, so enjoy some relaxation.

Amid the Calm of Winter's Rest, Raymond Weidner. Unison or SATB and keyboard, Paraclete Press, PPMO1242 (E).

This very simple and brief setting, with a text by the composer, has three verses, which may be sung in unison with the keyboard playing a brief interlude between verses. Useful for January and February.

Peace Came to Earth, Carl F. Schalk. SATB and organ, Concordia Publishing House, 98-4146, \$1.75 (M-).

The tune was written by Schalk and subtitled DONATA NEW. In this arrangement, each of the four verses is treated differently, but always with the melody clearly recognizable. The keyboard part, on two staves, is simple, with the second verse intended to be unaccompanied. This gentle anthem closes each verse with “Immanuel, Immanuel.”

What Strangers Are These?, arr. Dan Forrest. SSA, keyboard, and optional flute and/or guitar, Beckenhorst Press, BP 1994, \$1.95 (M).

Based on a Scottish folk song, this old carol is also available for SATB choir (BP 1990). The melody has a folk-song character with its jagged rhythms and harmonies. There are three verses with extensive unison singing and a keyboard part with flowing arpeggios, which build to a more dramatic chordal ending.

Come to the Stable, Carol Browning. SATB, keyboard, guitar, flute or oboe, cello, and 9 handbells, GIA Publications, G 5421, \$1.40 (M-).

Each of the three verses has a refrain that is different from the others. A refrain part for the assembly is on the back cover for duplication. The choral music has + and - signs indicating where instruments are to play. This simple music urges those who are “tired and worn” to come and see “this little winter child.”

Epiphany Carol, arr. Francis Patrick O'Brien. SATB, keyboard, trumpet, and assembly, GIA Publications, C-5909, \$1.29 (M-).

Based on the tune BEACH SPRING, this delightful melody is given new words by the composer. There are four verses, with only one in SATB format; the others are unison or SB. The score contains separate parts for trumpet and with duplication for assembly. The keyboard part is on two staves and is very simple.

God's Holy Son, Denice Rippentrop. SATB and piano, Beautiful Star Publishing, Inc., BSP-263, \$1.80 (M-).

The gentle vocal lines quietly ask and then answer the question, “Why would you come to Bethlehem town that cold winter's night?” The 6/8 meter and smooth piano accompaniment create a calm mood that keeps the emphasis on the text.

O God of Light, arr. Sebulon Highben. SATB, organ, assembly, and optional trumpet, Augsburg Fortress, 978-1-4514-6242-5, \$1.29 (M).

Although not technically a text for Epiphany, this setting of the hymn ATKINSON would serve musicians well, especially in those weeks following January 6. The organ part is on two staves, with the trumpet part included in the choral score. There are four verses; the assembly sings on the first and last, with the second for two-part voices and third verse for unaccompanied four-part choir. In the *Lutheran Hymnal* this hymn appears in the section marked “Word of God.”

Glory to God from The Christmas Story, Ron Nelson. SATB divisi and organ with optional brass/percussion, Boosey & Hawkes, M-051-45321, \$2.75 (D-).

This very exciting movement from Nelson's cantata will require a big choir with solid voices. The music has driving accented rhythms, sparse accompaniment, and extended loud divisi areas; it will make an exciting climax for a concert and is both repetitive and very dramatic. Highly recommended for large community choirs.

While Shepherds Watched, arr. Ken Berg. Unison or two-part with piano and optional flute and oboe, Choristers Guild, CGA 1276, \$2.10 (M).

There is a sharp contrast between the lyric vocal lines and the staccato, accented accompaniment. The woodwind music has individual lines in the choral score and separate parts for the performer at the back. This traditional British carol is delightful and will make a happy, fun addition to Christmastide repertoire for a strong children's choir.

In the Bleak Midwinter, arr. Mark Shepperd. SATB, keyboard, with

optional oboe or chamber orchestra, Augsburg Fortress, 978-1-4514-6234-4, \$1.95 (M).

The popular Gustav Holst work has a flowing accompaniment, which will be especially effective if the strings and harp are used. The solo oboe has sensitive lines that play throughout most of the arrangement. There is a brief unaccompanied section. The music is warm and expressively beautiful.

Joy to the World, arr. Douglas Benton. SATB, organ, and optional brass, percussion, and handbells, Hope Publishing Company, C 5897, \$1.90 (M).

Published as part of the Hymn Concertato Series, this loud and joyful setting of the Handel tune ANTIOCH begins with a festive instrumental introduction. The choral parts are on two staves and are filled with parallel thirds and numerous repeated notes. Directors will need C 5827B, which includes a conductor's score and parts for three trumpets, three trombones, tuba, timpani, cymbals, and handbells. The music is not difficult but will create a festive atmosphere for any service or concert.

Christmastime, arr. Lloyd Larson. Two-part mixed, 3–5 handbells or piano, with optional children's or unison choir, Hope Publishing Company, C 5828, \$1.95 (M-).

The music is a combination of styles, pop music, and a mixed sacred intent. The very simple melody is filled with repeated notes and phrases; it moves through a series of key changes before arriving at the *Gloria in excelsis* tune from the hymn *Angels We Have Heard on High*. The keyboard provides a jaunty

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rhythmic accompaniment that doubles the melody. This happy music will certainly be a hit with the congregation or school audiences.

Book Reviews

The Song of Prayer—A Practical Guide to Learning Gregorian Chant, by the Community of Jesus. Paraclete Press, Brewster, Massachusetts, \$21.99, ISBN 978-1-55725-576-1, www.paracletepress.com.

Listening to Gregorian chant provides time of quiet reflection, a spiritual retreat from the beat of our world, calming for the mind and soul. I suppose it is that way for many people since it reflects an earlier age. It is not music that I have performed, and except for a smattering that I have picked up over the years, it has remained largely unexplored territory.

I was rather excited to read this little volume, which is quite complete in its history of, reasons for, and usage of Gregorian chant. From the beginning question of “what is chant?” to the life of St. Benedict and his handbook for how a community of monks and nuns should live together, his pattern of singing the chant offices has become the basis of all Western monastic prayer. By following the ancient biblical practice of prayer seven times a day, Benedict balanced worship and manual work and sang the entire Psalter once a week. This was done with seven “offices” each day. Matins, the Night Office, was set in the middle of the night, with the Day Offices set evenly throughout the day: Lauds, at daybreak, followed by Prime, Terce, Sext, None, Vespers, and finally Compline in the evening. Benedict did allow for variation in different monastic orders and so the practice has adapted to modern life. Oral tradition in singing chants continued until the 1830s when a young French monk, Dom Prosper Guéranger, standardized the chants. A growing appreciation has continued up to the present day.

One chapter explains why chant is for everyone and another concerns praying with the body as well as with the voice. Bowing, the sign of the cross, and sitting

and standing are explained historically—symbolic actions that we use in many churches today.

Several chapters teach how to sing chant. Square notation is explained, along with connected notes, special signs, clefs, and the system of bars. The modes are explained as well, in a very simple and understandable way.

A CD that comes with the book provides a corresponding musical example for each mode and each example. This allows one to look at the notation while listening to or singing with the CD—a most helpful addition!

To make this book easier to use, Compline (“Putting the Church to bed”) is used as the example for the various offices. Compline is an office that one could use with a small devotional group or by oneself for meditation. Chanting the Compline psalms, the modes used, and helpful suggestions for marking your copy of the Psalms for easier reading, are all included. With every step, listening to the CD is most helpful.

I found this book to be most informative and instructive and recommend it highly for individual or small group usage.

—Jay Zoller
Newcastle, Maine

New Recordings

The Complete Psalms of David (The Second Priory Psalm Series)—Volume Two. The Choir of Salisbury Cathedral; Daniel Cook, organist; David Halls, director. Priory Records (PRCD1045), 3 Eden Court, Leighton Buzzard, Bedfordshire, LU7 4FU, England; www.prioryrecords.co.uk.

Priory Records’ psalm series goes from strength to strength, the second volume (psalms 20–36) being recorded by the men and boys of Salisbury Cathedral choir. The first disc in the series (from Exeter Cathedral) was very good, this second recording is absolutely outstanding! The accompaniments of Daniel Cook are incredibly good, and just like the choir’s singing, dramatic, exciting, and incredibly musical. On very rare occasions, the organ drowns out a word or two of the choir (e.g.: the Tuba counter-melody in psalm 22) but otherwise the words are very clear,

and the pointing good (the Gloria Patri again uses the traditional “Ghost” rather than “Spirit” and, I am delighted to see, ends with the pointing: | end. – | A – | men.) There is a good balance between well- and lesser-known chants, and a significant proportion stem from Salisbury Cathedral musicians, past and present: Alcock, Carpenter, Shephard, South and Halls.

The Salisbury organ is another fine “Father” Willis instrument (1874) with modifications by the same firm in 1934, and subsequent work by Harrison & Harrison in 1978, and again in 2006 (console rebuild). Details of the instrument are regrettably absent from the booklet, but the synoptic specification is as follows: Great: 16 8 8 8 8 4 4 2½ 2 IV 16 8 4 / Swell: 16 8 8 8 8 4 4 2 III 16 8 8 8 4 / Choir: 16 8 8 8 8 4 4 2½ 2 1½ 8 / Solo: 8 8 8 4 16 8 8 8 4 / Pedal: 32 16 16 16 16 16 8 8 8 4 4 IV 32 16 8

This disc is an absolute treasure—sensitive, musical chanting by the choir, and first-class organ accompaniment, which is sensitive, exciting, and perfectly aligned with the texts. After several of the tracks, I simply had to go back and repeat them again, absolutely in awe of how well the text had been presented, and how beautifully the accompaniment sat underneath coloring it. This disc is a must-have for every lover of Anglican chant, and every Episcopal musician should order a copy for each and every member of their church choir—it will pay dividends!

—James M. Reed
Bergen, Norway

New Organ Music

Franz Xaver Anton Murschhauser: *Acht Instrumental-Arien und drei Weihnachtslieder mit Variationen*, edited by Rudolph Walter. Musikverlag Alfred Coppenrath, €18. Available from www.carus-verlag.com.

Murschhauser (1663–1738) was organist in Munich, where he published two collections of pieces based on the 12 tones (*Octi Tonium novum organicum*, 1696, and *Prototypon longo-breve organicum* of 1703 and 1707), followed in 1714 by this recently discovered volume containing eight arias with variations and three Christmas songs

with variations. (The 1696 set of versets included a dance suite and four sets of variations on Christmas songs and pastoral arias).

The eight arias published here show the influence of Pachelbel’s *Hexachordum Apollinis* of 1699 and also of his chorale partitas, although with markedly fewer variations, ranging from just one in the fourth, sixth, and eighth, two in the third and seventh, three in the second, and four in the first. The first and third are in the Dorian mode, fourth and fifth in Ionian, and sixth and seventh are in Aeolian, as is the eighth, but with an E final. The third is in 3/8, and the seventh in 3/2, with similarities to the minuet and sarabande respectively, the remaining arias being in C time. The second variation of the second aria is in 12/8 and headed *Guigue* (i.e., Gigue); the third is headed *Double*, and contains several sixteenth-note runs in thirds (these also feature in the variation to the fifth and sixth aria, the latter also including sixteenth-note triplets and thirty-second notes). The variation to the third aria contains the unusual right-hand rhythmic grouping of a sixteenth-note triplet followed by two sixteenth-notes to the quarter note. The final variation to the first aria is headed *Cromatica*, and is Murschhauser’s only use of this feature, used extensively by Pachelbel. All of the arias are in binary form.

The Christmas songs are considerably more extensive and complement the four sets published in 1696, having many stylistic similarities. *Caelo Rores* is followed by twelve variations, *Quis mutuos amores* by fourteen, and *Dein grosse Lieb O Jesulein* by six. *Quis mutuos* is in ternary form, the other two in binary, and, like the 1696 variations, all are in triple time.

Noteworthy points of *Caelo Rores* include the written-out oscillating thirds in thirty-second notes in the fourth variation, also found in Pachelbel, and in both hands simultaneously, single-note eighth notes in the fifth for alternating hands. The tenth variation is through-composed.

In *Quis mutuos amores* we find long written-out trills in each hand in the fifth variation, more oscillating trills in the tenth, and imitation of the cuckoo in the final two variations. Each song has variations that include runs in thirds.

The edition has a most informative introduction, alas in German only; the original idiosyncratic ornament signs have been replaced by modern equivalents. The profusion of these in some variations imply a slower tempo than may be expected so that they sound well integrated into the line, but they increase the technical difficulties quite considerably. While the arias deserve to be played throughout the year, the three tuneful Christmas song sets will offer a special seasonal charm to congregations. Since unlike other prints from Murschhauser (also available from Carus Verlag) there are no indications for the use of the pedals, these arias and songs can all be played on a single-manual chamber organ or a stringed keyboard instrument; a specification of a small contemporary Munich organ will give ideas for registration, but the player of a larger instrument can experiment to discover the potential for use of two manuals.

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Lasst uns das Kindelein wiegen, edited by Jörg Jacobi. Edition Baroque eba4003, €7.5. Available from www.edition-baroque.de.

This slim volume contains five pieces of Christmas music from South Germany and Austria, four of which come from manuscripts and one from a printed collection. The first item, by Anton Estendorffer (1670–1711), organist at various places in the Donau region, is a *Capriccio* (sic) on *Der Tag, der ist so freudenreich*. After the opening setting of the chorale melody there follow five variations, the first four building in intensity from eighth-note to sixteenth-note passagework, with a chordal triple-time variation to complete the set.

This is followed by a *Ricercar* on the same subject by Alessandro Poglietti of Vienna (d. 1683); the eleventh of a manuscript set of twelve, it is quite archaic in character and concludes with a triple-time section.

The third piece is a set of variations by Estendorffer on *Joseph lieber, Joseph mein*, with seven variations after the statement of the melody. The first variation includes eighth-note runs in sixths in the right hand; the second has a running eighth-note bass beneath quarter-note and half-note chords; the third has right-hand runs in thirds; the fourth has imitative figures that open in the left hand; the fifth is simply harmonized with more right-hand runs in thirds; the sixth consists of the melody in single notes in the right hand over a drone bass; and the final variation is another simple harmonization of the melody.

Another *Capriccio* (sic) by Estendorffer follows, this being on *Lasst uns das kindelein* (sic) *wiegen* and consisting of a simple harmonization of the melody followed by seven variations, of which the sixth is in 6/4; the fifth and the final one are in triple time. Variations one and three have running eighth-note passagework, two and four have sixteenth notes, and the fifth is another simple harmonization.

The collection closes with a set of six variations on the same melody taken from the *Octi Tonium Novum Organicum* of 1696 by Franz Xaver Anton Murschhauser, in which the melody is set in 3/2 throughout and much use is made of the falling minor third to denote the “imitation of the cuckoo”—a far more approachable set based on bird song than other examples by Poglietti, Kerll, Pasquini, Frescobaldi, and Steigleder.

These pieces are generally not difficult and would be most attractive for the Christmas period as a change from some of more frequently played fare.

—John Collins
Sussex, England

Samuel Adler: The Complete Works for Solo Organ, vols. 3 and 4, edited by Christina Cogdill. Wayne Leopold Editions, WL600197 and WL600238.

Contents of vol. 3: *Two Meditations for Organ* (Arioso, Pastorale); *Toccata, Recitation, and Postlude*; *The Feast of Weeks*; *The Lord of All*; *Welcoming the Sabbath*; *Reflection*; *Fantasy on the Name Craighead*; *Hymnset—Four Chorale Preludes on Old American Hymns* (And Will the God of Grace Perpetual Silence Keep; Oh Thou Whose Hand the Kingdom Sways; How Firm a Foundation; Deep in Our Hearts); *Epistrophe*. Contents

of vol. 4: *Festive Proclamation for Solo Organ*; *In Praise of Bach: A Fantasy for Organ on Bach*; *Sonata for Organ Solo* (Toccata, Intermezzo, Scherzo, Gigue); *Partita for Organ* (Overture; Minuet; Piccolo Scherzo; Pavane; Tarantella). Level: Medium to difficult; \$50.00 each. Available at www.wayneleopold.com.

Wayne Leupold Editions has published the complete works (through 2008) of Samuel Adler in four volumes. Volumes 1 (*Wind Songs*) and 2 (*The Organ Is King—Organ Demonstrator* for high school and adults) are not as extensive as volumes 3 and 4. Early in his career, Adler served as music director at Temple Emanu-El in Dallas; the limited organ repertoire for Jewish worship prompted him to write a substantial number of organ works. After his appointment as professor of composition at the Eastman School of Music, Adler became close friends with faculty organ professors David Craighead and Russell Saunders, which resulted in several organ compositions, including his 1971 *Organ Concerto*, commissioned for David Craighead, to commemorate the 50th anniversary of the Eastman School. After 1971, numerous commissions generated an extensive output of organ works. These works are suitable for concerts, as well as temple/church worship. Though the price for vols. 3 and 4 might seem a bit steep, they are worth every penny. Highly recommended.

—Robert Jan August
Mansfield, Texas

New Handbell Music

Long Ago, Prophets Knew (Personent Hodie), arranged for 2 or 3 octaves of handbells by Linda R. Lamb. Choristers Guild, CGB808, \$3.95, Level 1 (E+).

This popular seasonal tune, also known as “On This Day Earth Shall Ring,” is written in a fanfare style throughout. Short in length, it would be a nice introit for worship, or part of a collection of pieces.

Joy to the World, arranged for 3–5 octaves of handbells with optional brass/percussion by Douglas J. Benton. Agape (a division of Hope Publishing Company), Code No. 5827HB, \$4.50, 5827B (brass/percussion \$24.95, and C 5827 (SATB score \$2.05), Level 2 (M-).

This piece, arranged for SATB voices and organ with optional handbells, brass, timpani, and congregation, is a wonderful setting for the Christmas season. Opening with an eighth-note pattern resembling tower chimes, the rest of the piece is essentially quarter and half notes, and is easily learned. The handbell arrangement can stand alone as a piece just for bells.

The First Noel, arranged for 2 or 3 octaves, or 3, 4, or 5 octaves of handbells by Kevin McChesney. Choristers Guild, CGB199 (2–3 octaves), CGB744, (3, 4, or 5 octaves), \$4.50, Level 2 (M).

This setting of the 17th-century English carol is creatively arranged, with the melodic material changed to elongate the melody. This fresh approach, along with some special effects, makes this seasonal favorite come alive. There are two arrangements, for smaller or larger choirs.

O Come, All Ye Faithful, arranged for 3–5 octaves of handbells by Michael R. Keller. Agape (a division of Hope Publishing Company), Code No. 2645, \$4.50, Level 3 (M+).

This uplifting setting of the Christmas favorite ADESTE FIDELES is arranged with very syncopated and rhythmic material against brilliant flourishes throughout. The final section, featuring malleting on the table and martellatos, brings the piece to a resounding conclusion.

Christmas Carols for Twelve Bells, arranged by Jason W. Krug. Choristers Guild, CGB790, \$5.50, Level 2 (E+ – M-).

Here are five carols in F major using 12 bells, F5–C7 (*Good Christians All, Rejoice; Away in a Manger; In the Bleak Midwinter; Infant Holy, Infant Lowly; and Silent Night*). With no bell changes,

these arrangements are great for ringing without tables. They are creatively arranged and can be assigned to three, four, five, or six ringers.

Repeat the Sounding Joy, G. F. Handel and J. S. Bach, arranged for 3–6 octaves of handbells with optional 2 octaves of handchimes and orchestral chimes by Susan T. Nelson. Agape (a division of Hope Publishing Company), Code No. 2641, \$4.95, Level 2+ (M).

Bach's *Brandenburg Concerto No. 3* is molded into this piece and adds a whole new dimension to Handel's “Joy to the World.” The concerto “frames” the carol, and, with handchimes and a malletted bass line, along with optional orchestral chimes, this brilliant arrangement will be a hit in any venue during the Christmas season.

—Leon Nelson
Vernon Hills, Illinois



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In the wind...

It's alive.

There's a small category of inanimate objects that seem alive to those who appreciate and use them. A friend is an avid cyclist who rides hundreds of miles each week. He has a sophisticated bike that was custom-built for him, and he talks about it as though it is a living partner. He's at one with the machine when he shifts gears, powers up a long hill, or throws it into a turn. The sound of the wind in the whirling spokes is like a song to him.

A parishioner at a church I served as music director owned several vintage Jaguar XKEs. Those are the sleek little two-seater roadsters with twelve-cylinder engines that date from the mid 1960s. The garage at his house was his workshop, where he had hundreds of high-quality tools hanging polished on labeled hooks. The workbench had obviously seen a lot of use, but every time I saw it, it was neat and clean—except for one time I visited, when he had one of those marvelous engines dismantled for an overhaul. Each part had been degreased and was spotless. As he talked me through his project, he handled the parts, almost caressing them with his fingers. One Sunday afternoon when he took me for a long ride, I could see how much he enjoyed his relationship with that machine. As an organbuilder, I cringe when I hear the phrase “amateur labor.” But I wouldn't hesitate for a moment to put a Jaguar engine in John's amateur hands.

Sailboats are another great example. Our boat is made of fiberglass, but it has lots of character. Although this was only the first summer we've had her, I've noticed some fun little things she seems to like. On a port tack broad reach, she makes a little skip each time the bow rises to a wave on the port bow. I think that little skip tells me that she likes that particular motion. That skip doesn't happen on a starboard tack, and it doesn't happen when waves cross the starboard bow on a port tack.

And if you think a fiberglass boat can have personality, you should stand on a dock surrounded by wooden sailboats and listen to their skippers. You'd think those guys had all just been out on a first date. There's a special term for that—boatstruck. A boat lover can go simply ga-ga at the sight of a beautiful boat. One of our friends did exactly that a few weeks ago, and it was only a few days between his catching sight of this boat and its presence on a trailer in his yard.

One of the most magical moments in any day in a sailboat is when you've motored away from the dock, raised the sails, gotten the boat moving under the power of the wind, and shut off the

engine. The boat surges forward—in good wind, any sailboat is faster under sail than under power—and the surrounding noise changes from that of the engine's exhaust to that of the motion of wind and water. The nature of the machine shifts from mechanical to natural power.

Harnessing the wind

That magical shift is a little like starting the blower of a pipe organ. When you touch the switch, you might hear the click of a relay, and depending on where it's located, you might hear the blower motor coming up to speed—but you certainly hear or sense the organ fill with air. It's as though the organ inhaled and is now ready to make music. You might hear a few little creaks and groans as reservoir springs take on tension, and while most organists ask that step to be as quiet as possible, I like hearing those mechanical noises because they remind me of all that is happening inside the instrument.

Many organists are unaware of what goes on inside their instrument when they start the blower. We're all used to switching on appliances, noticing only the simple difference between on and off. But when you switch on that organ blower, air starts to move through the organ as a gentle breath that soon builds to a little hurricane. As each reservoir fills, it automatically closes its own regulating valve. When all the reservoirs are full, the organ is alive and ready to play. There's a big difference between the sense you get inside an organ when the blower is running and all the reservoirs are full of pressure, compared with the lifeless state when the blower is not running.

When I'm inside an organ with the blower running, it feels alive to me. It's almost as though it's quivering with excitement, waiting for someone to play. I compare it to the collective inhalation of all the wind players in a symphony orchestra. The conductor mounts the podium and the players give him their attention. He raises his baton and the instruments are at the ready. He gives the upbeat and everyone inhales. The split second before air starts pouring through those instruments is like the organ with blower running, reservoirs up, and windchests full of air pressure, ready to blow air through those pipes when the organist opens the valves by touching keys.

Besides the notion that the organ is a living, breathing thing is the personality of a good instrument. There certainly are plenty of “ordinary” organs that don't exhibit any particular personality. But a well-conceived and beautifully made instrument almost always shares its being with the players and listeners. Just as our boat tells us what it likes, so



Harnessing the wind



Schlicker organ at First Lutheran

an organ lets the player know what it likes and what it doesn't. How many of us have put a piece of music back on the shelf just because the organ didn't seem to like it?

And besides the idea that an organ might have opinions as to what music it plays best, so a good instrument lends itself to a particular form of worship. My work in the Organ Clearing House is centered on finding new homes for redundant organs, and by extension, I'm always thinking about the strengths and weaknesses of each instrument we handle, especially from the point of view of what type of church it might be suited for.

A tale of two cities

St. Mark's Episcopal Church in Glendale, California, is a peppy, active place with lots of young families. I got to know it about four years ago when they put their 1973 three-manual Schlicker organ on the market. While I am not able to visit each organ that comes across my desk, it happened that I was in California on other business, and took the opportunity to see the instrument, take measurements, and assess its quality and condition. St. Mark's building has pseudo-gothic lines, and is built of concrete reinforced with steel (it's earthquake country). Most of the Schlicker organ was located in a chamber on the nave wall, in the place where a transept would be. The Positiv division was in a little cubby above the choir seats in the chancel, twenty feet behind the rest of the organ, the exact opposite of traditional placement of a Positiv division.

Herman Schlicker was a third-generation organbuilder, born in Germany, who immigrated to the United States in the late 1920s. He founded the Schlicker Organ Company in 1930, and along with Walter Holtkamp, was at the forefront of the revival movement that shifted interest toward the style of classic instruments, and of course later to the powerful revolution that reintroduced mechanical key action to mainstream American organbuilding. Through the 1960s and 1970s, Schlicker built instruments with

slider chests, low wind pressures, and open-toe voicing with few, if any, nicks at the pipe mouths. There are plenty of mutations and mixtures, and a higher-than-usual percentage of tapered ranks like Spitzflutes.

I felt that the Schlicker organ at St. Mark's was not a great success because the low wind pressure and relatively light amount of deep fundamental tone meant that the organ could not project well from the deep chamber. And all that upperwork meant there was not a big variety of lush solo voices with soft accompaniments that are so important to much of the choral literature featured in Anglican and Episcopal churches. It's a fine organ, but it was a boat in the wrong water.

St. Mark's was offering the Schlicker for sale because they had acquired a beautiful three-manual organ by E. M. Skinner from a church in Pennsylvania. Foley-Baker, Inc., of Tolland, Connecticut, would renovate the Skinner and install it in the same chamber then occupied by the Schlicker. (See “Skinner Opus 774 Is Saved,” *THE DIAPASON*, December 2012.) The Skinner organ (Opus 774), built in 1929, has higher pressures than the Schlicker, two expressive divisions, and of twenty-seven ranks, eighteen are at eight-foot pitch (including reeds), and there are three independent sixteen-footers, plus a sixteen-foot extension of the Swell Cornopean to produce a Trombone. That's a lot of fundamental tone.

The people of St. Mark's felt that the Skinner organ would be more useful for the particular liturgy they celebrate. And because of the higher pressures and larger pipe scales, there is more energy to the sound, allowing it to travel more effectively out of the chamber and across the sanctuary.

§

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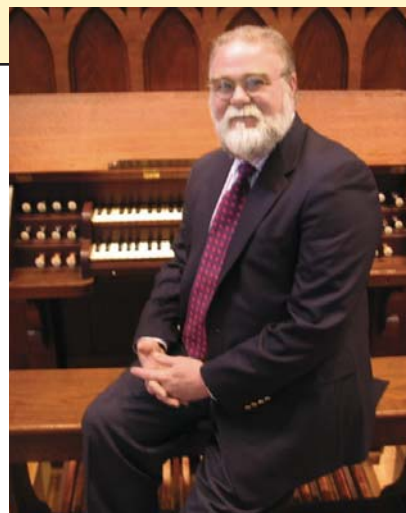
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day, traveling through the many tunnels. You never saw so many buses as pass through the Lincoln Tunnel during any rush hour. These are the people whose lives came to a standstill after Hurricane Sandy caused New Jersey Transit to cancel train service for two weeks. To add to the maelstrom, sixty percent of the gas stations in New Jersey were closed because fuel delivery systems and storage facilities were damaged by the storm. It took months to restore the normal massive flow of traffic.

Five years ago, I received a call from Will Moser, the pastor of the First Lutheran Church in Montclair, New Jersey, in the heart of that area. His church was home to an aging and relocated Austin organ that had, through some inept handling earlier in its life, passed through its period of greatest distinction. Much later in this story I learned that Will had grown up learning to play the organ, and worked as a professional organist before going to seminary. He grew up in a church in Western Pennsylvania that had a Schlicker organ, and as he matured into his ministry, he dreamed of having a Schlicker in his church. (Can you tell where this is going?)

I visited the church in Montclair and found a nice variance on the ubiquitous A-frame building. Rather than straight walls supporting the wooden pitched ceiling, the side walls are broken into roughly ten-foot sections, set in gentle parallel angles and divided by windows. The ceiling is supported by heavy beams of laminated wood. And there is a spacious balcony above the rear door—the perfect place for an organ with low wind pressure, clear voicing, and well-developed principal choruses.

It was just a few weeks after my visit to Montclair that the Glendale Schlicker came on the market, and I immediately thought of Will. With three manuals and about thirty-five stops, this organ was larger than what Will and I had discussed, but it sure seemed as though it would be a good fit. I got back on the train under the Hudson and put the specifications and photos of the Glendale organ in Will's hands. It wasn't long before he got to California to see the organ, and we agreed pretty quickly that the church should acquire the organ.

We dismantled the organ and placed it in storage while the people in Montclair gathered the necessary funds, and now, several years later, the organ is in place, complete, and sounding terrific. The organ's tone moves easily and unobstructed through the sanctuary. Each stop sounds great alone and in combinations. The full organ is impressive, but not overpowering. The reeds are colorful, and the bass tones project beautifully.

We might describe the result of the Glendale/Montclair caper as a Lutheran organ in a Lutheran church and an Episcopal organ in an Episcopal church.

When smart organbuilders design new organs, they consider all the elements that make up the physical location and acoustics of the room. They calculate the volume, and consider the lines of egress over which the organ would have to speak. They divine how much sound energy will be necessary and calculate the pipe scales and wind pressures accordingly. Each organ is designed for the space in which it is installed. I imagine that Mr. Schlicker felt that he was building an organ that would sound great at St. Mark's. And he was building it at a time when many organists and organbuilders felt that the ideal organ had low pressure and plenty of upperwork.

Fashion conscious

I write frequently about the revolution in American organbuilding in the second half of the twentieth century. We celebrate the renewal of interest and knowledge about building tracker-action organs while simultaneously lamenting the loss of those organs they replaced. At the same time we should acknowledge that there was another twentieth-century revolution in American organbuilding that started and progressed exactly fifty years earlier. If in 1950 we were building organs with classic stoplists and thinking about tracker action, in 1900 they were building organs with romantic stoplists and thinking about electro-pneumatic action. In 1970, dozens of new tracker organs were being built and in 1920, hundreds of electro-pneumatic organs were installed. And as those electro-pneumatic organs had American organists in their thrall, so many distinguished nineteenth-century organs were discarded to make space.

What I celebrate about early twenty-first century organbuilding is that the last fifty years of intense study and

experimentation have allowed American organbuilders to become masters in all styles of organ building. We have firms that build tracker organs based on historic principles, and tracker organs inspired by the idea of eclecticism. Other firms build electro-pneumatic organs with symphonic capabilities, or electro-pneumatic organs with the "American Classic" ethic. And I love them all.

Looking back over forty years, I wonder if that Schlicker organ was the best choice for St. Mark's. I have not read the documents from the organ committee to know what drove or inspired that choice, and I don't know the history surrounding it. But I bet that part of the decision was driven by the style of the day. Everyone was buying organs like that, whether or not history has proven them all to be the right choice. And we all wore paisley neckties.

I'd like to think that Mr. Schlicker would be pleased with the new home we've given his organ.

Through my travels during thirty years in the organ business, I know

of many organs that were acquired by churches at the instigation of persuasive organists. Some of them were great successes. But some were under-informed mistakes based on the personal taste of the musician without proper consideration of the architecture or liturgy of the individual church. If an organ is to be a success, it needs to be a boat in the right water. You'd never wear blue socks with a pink shirt. ■

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Organ Method XIV

This month's column is a continuation of last month's discussion of learning to play contrapuntal passages.

In the second movement of Felix Mendelssohn's *Sonata in C Minor*, Opus 65, No. 2, the left-hand part is mostly in two voices. Any part of that movement makes wonderful material for practicing multiple voices in one hand in the way that we have been discussing. Here are the first several measures of that piece, shown in Example 1.

There are more than thirty measures that are constructed like this. Each of the two left-hand voices (marked Clav. I) is quite intricate by itself, so, in practicing each of them separated into two hands, you will have to take some care with the fingering and a fair amount of time. For using this piece to explore this method of practicing, it is not necessary to work on all of it at once: any few measures will be fruitful.

Example 2 shows another Bach passage with two voices in the right hand. It is from the *Sinfonia in D Major*, BWV 789, beginning just after the downbeat of m. 5.

In this passage, the two right-hand voices briefly cross, and in one spot, one voice passes through a note that is being held by the other voice. In playing the two voices separately on two keyboards, none of this causes any problems or is particularly noteworthy. Can you use this exercise to make it possible—or more natural—to hear those voices clearly as they cross, when you put them back together?

We now move on to three special issues in manual playing. Two of them are approaches to fingering that apply to certain types of writing that are common in the repertoire. These are 1) the fingering of repeated notes, and 2) substitution. The other is an exercise designed to help with the playing of trills and other passages that call for rapid, light playing. I will describe the trill exercise first, and then move on to the other two, which are in fact closely related to one another.

This exercise is not written in music notation, and does not involve playing passages of music, but rather only simple pairs of notes. Its purpose is to create an awareness of a feeling of lightness and ease of touch, which can then be carried into the playing of other exercises and

passages of music, especially of trills, other rapid ornaments, and rapid passages in general. It is physically easy to do, though it requires a certain kind of focus that can take a while to achieve. It is equally appropriate and helpful for seasoned players, for absolute beginners, and for anyone in between. It goes like this:

1) **Choose two fingers on the same hand.** (The first time you play this exercise, the fingers should be 4/3 or 3/2, in either hand. Later on it is especially

Example 1

valuable to play it with 5/4, and any two fingers can be suitable, even non-adjacent fingers.)

2) **Choose two notes**—at first they should be adjacent naturals, but later on it is valuable to include sharps/flats as well. As with some of the exercises from earlier in this series, it is important that you choose notes that lie in the part of the keyboard where your arm and hand are naturally more-or-less straight when you are playing (that is, your wrist not cocked or twisted). This is, of course, normally near the top of the treble clef in the right hand and near the bottom of the bass clef in the left hand. It is a good idea to position the fingers near the ends of the keys, and to let the thumb float in the air in front of the keyboard. (But see below for using this exercise with the thumb.)

3) Once you have chosen the two notes and the two fingers, rest the two fingers on the notes and **relax** your hand, arm, neck, shoulders, etc. Sit in a comfortable position, and take a deep breath or two. Then **play one of the notes**—either one—lightly and smoothly, **and hold it**. When you feel completely relaxed, then:

4) **Play the other note and the original note in succession**, as quickly

and as lightly as you can: a quick, light two-note gesture. While you are playing these two notes, your hand and wrist should feel more as if they are floating upwards than as if they are bearing down. This two-note gesture will leave you holding the same note that you played first, and it will have created at least a little bit of tension in your hand. Once again you should wait for your hand, arms, etc., to completely relax. Then repeat the two-note gesture, and do this a few times in a row. It is

7) The following “special cases” of the exercise **require extra thought**: the thumb, sharps and flats, and non-adjacent fingers. In these cases, particular care must be taken about hand position. Make sure that the alignment of the fingers with respect to the notes permits the hand to remain in (or constantly regain) a tension-free state. For example: using 2/1 on adjacent naturals is usually too awkward to be good for this exercise; however, using 2/1 or 3/1 on a natural and a sharp/flat is often

Example 2

crucial to wait each time for your fingers, hand, arm, shoulders, neck, back, etc., to completely relax. Thus, it is not appropriate to develop a steady rhythm or beat in doing this exercise. If you do, you are probably not allowing yourself to relax thoroughly enough between playing notes.

5) After you have done this a few times with a particular pair of fingers and notes in one order, **play it with the same fingers and notes in the opposite order**. It is important to stop before it begins to feel “routine” and thus impossible to achieve a combination of concentration and relaxation. Usually it makes sense to play it about 4 to 6 times each (up/down and down/up) and then leave it. This varies from one person to another. It is better to do a little bit of this often than to do a lot of it in one sitting.

6) It is not necessary to segue from this exercise directly into playing a trill or other fast passage. Rather, the point is to **remember the feeling of the exercise when you next play a trill or fast passage**. If you do a little bit of this exercise most days, spreading it around to several pairs of fingers (not neglecting 5/4), and working with both hands an approximately equal amount, the feeling of it will spill over quite naturally into your playing.

Example 3

very comfortable, and indeed a good thing to practice (thumb on the natural, obviously). Using 4/2 on F# and D (right hand) is usually fine, but using 4/2 on A and F# (right hand) is usually not. Using 3/2 on a natural and a sharp/flat is usually OK if 2 is on the natural, but not if 3 is on the natural. The point is to make sure that the wrist is not cocked or twisted outwards very much (ideally not at all), that the fingers are not so curved that they don't have good leverage in pushing down the keys, and that it is possible to remain near the ends of the keys. (These are all normal considerations in organ fingering, but this exercise only retains its purpose if the hands are very comfortable, whereas in playing repertoire, the complexity of the music often makes some compromise in comfortable fingering unavoidable.)

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An important note: In 4) above, I use the phrase “as quickly and as lightly as you can.” The most important part of this is “as you can.” Quickness is the point, but it cannot be pushed. If you try to execute this simple gesture faster than you can comfortably do it, you will defeat the purpose of the exercise.

Playing repeated notes

Repeated notes on the organ are often seen as something of a problem—and with some reason. In order to repeat a note on organ, you must release it all the way. This is also true on harpsichord, but not on piano, and not consistently on other instruments. When you combine this need to release a note before you can sound it again with the sustaining quality of organ sound, you get a situation in which repeated notes can stick out: they can sound disconnected from the rest of the sonority, texture, and musical shape of a piece or passage. If a line or passage is being played fully legato, then two notes in a row that are the same will be articulated differently from the non-repeated notes around them. Repeated notes cannot be fully legato. Even in a line or passage that is being played in an overall detached style, repeated notes can stand out, since the way in which they are detached can sound different—more crisp or abrupt.

It is a reasonable goal to be able to play repeated notes as naturally as possible, that is, to reduce as much as possible the extent to which they stand out or draw attention to themselves. It

the more at risk you are for introducing tension into the hand. The paradox arises that trying to make the repetition more “legato” actually makes it more abrupt: more of a conspicuous break.

If you repeat a note with a different finger, then you can be preparing the new finger to play the note before you have released it with the old finger, and you can release the note smoothly. Sometimes it will make sense to release down and towards your body sitting on the bench or off to one side, rather than straight up above the note that you are holding and that you need to play again. The new finger can move in and replace the old finger smoothly. This gesture creates less tension and gives you the greatest possible flexibility in timing and articulation. The repeated note still must be detached, but, if you want, it can be only slightly detached—almost imperceptibly.



Example 4

is also a good thing to be able to control and shape the playing of repeated notes—timing, articulation, sonority—with as much flexibility as possible. This is true of all notes and all playing, but with repeated notes it calls for some extra thought.

In general, the discovery made by organists over many centuries and through all sorts of different schools of organ composition and organ playing is that it is a good idea, when possible, to play repeated notes with different fingers—to change fingers from one note to the repetition of that same note. This is not always possible to do. Repeated notes that are octaves or that are embedded in chords, especially four- or five-note chords, sometimes must be played using the same fingers. However, the changing of fingers on repeated notes is a practice that is important to learn and to get used to.

If you have just played a note with a given finger and you are still holding it, then in order to repeat it with that finger you must do all of the work of releasing and replaying the note with that finger. You need time to move the finger up off the note, and then bring it back down. This sets a limit on how little time there can be between the release of the first note and the playing of the second. Not only must there be a break between the two (same) notes, but that break must be a certain length. Also, the gesture of moving a finger up and back down is likely to produce tension. The shorter you try to make the break between the two notes,

Start getting used to using different fingers on repeated notes with the simplest possible exercises, such as that shown in Example 3.

You can move this to different notes and use different fingering patterns. (For example, try 2-3-4-3-2-3-4-3, or 2-1-2-1-3-1-3-1.) Remember to keep hands, arms, shoulders, and so on completely relaxed. Release notes smoothly but cleanly: that is, do not inadvertently slip the new finger onto the note prior to releasing it. If you do that, you are in fact practicing substitution—which we come to next—but not playing repeated notes with different fingers. Experiment with different amounts of articulation, and with patterns of differing articulation between the different notes.

Another useful pattern for practicing is illustrated in Example 4. The fingering given is just one set of possibilities. You can devise and try others, preserving the principle of changing fingers on the repeated notes. Try different things with articulation: making the non-repeated notes legato, with different amounts of break at the repeated notes; articulating all of the notes the same; using varied detached articulation for all of the notes, and so on. ■

To be continued.

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. He writes a blog at www.amorningfordreams.com.

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A Henry Willis organ in Leiden, the Netherlands

By Frank Ressler



Willis organ in the Hooglandse Kerk, Leiden, Netherlands



Hooglandse Kerk

Roughly midway between Amsterdam and The Hague lies Leiden, at one time the second largest city in the Netherlands. Leiden boasts numerous monumental buildings, typical Dutch canals, and world-famous museums. The city also has a number of old churches, two of these being quite large, all of them with interesting, historic organs, and all within walking distance of one another. In fact, Leiden has the nickname ‘City of Organs.’ To be found in the heart of the city is the Hooglandse (or St. Pancras) Kerk. The Gothic, cathedral-sized church, with its incredible seven-second reverberation, is the home of a project initiated by the Stichting Cathedral Organ Leiden.

This foundation’s aim is to install a large English Romantic organ (IV/P/50) in the church. When completed, the organ will be significant, not only in Leiden but also in the Netherlands—and perhaps even in the whole of mainland Europe. The realization of this project will permit the performance of the widest possible range of organ music. The organ will not only be used in religious services, but also in a variety of other events, for CD recordings, and for educational purposes.

The church’s choir (the Leidse Cantorij), which will benefit greatly from the installation of the instrument, is regularly invited to sing services in major U.K. churches, such as York Minster, St. Paul’s Cathedral, London, and St. George’s Chapel, Windsor Castle.

It is worthy of note that Leiden has a strong connection with both the U.K.

and the U.S.A.: the Pilgrim Fathers settled in Leiden (1609–1620) before sailing to America. A museum dedicated to them is located opposite the Hooglandse Kerk’s tower.

The foundation has been fortunate in acquiring an original 1892, 30-register (Great, Swell, Choir, and Pedal) “Father” Henry Willis organ, which is to form the basis of the Hooglandse Kerk’s organ. This instrument was originally installed in St. Mark’s Church, Birkenhead (U.K.). When the church closed in 1991, a Dutch organ enthusiast bought the organ, which he then rebuilt in his specially constructed private “concert barn,” as he called it. After he moved, he offered the organ to the foundation, at whose request organ builders and independent advisors examined the organ, confirming its unique qualities. The instrument has many of the typical “Father” Willis features, including his famous Corno di Bassetto 8’, and will serve as an ideal basis for the proposed organ.

After several consultations it was decided that, subject to the availability of sufficient funds, Henry Willis & Sons Ltd.—who still have tools used at the time that the organ was built—would realize the project. As a result, in early 2012, the “Father” Willis organ was moved to their Liverpool workshop for refurbishing and expansion.

The first phase of the project will be the installation of the restored Willis organ, complete with a new case. It will be located in the first bay of the north

transept, speaking south into the choir but reaching all parts of the church with ease. The Great organ will be expanded by the addition of a Double Open Diapason 16’, forming the new front pipes. This division will be given a 16’ reed stop. The same applies to the Swell organ, which will be extended with a 16’ Contra Fagotto. A Vox Angelica 8’ and tierce mixture will also be added. It is intended that the Pedal organ will have the 32’ Double Open Wood in phase one, funds permitting. The Great 16’ reed will be made playable on the Pedal organ. All these additions will be in true “Father” Willis style, and will be incorporated in the existing console.

The second phase will include the addition of the Solo division. Again, this will be designed in Willis style, but besides having a second pair of string stops, it should also include a high-pressure Tuba 8’. The Pedal organ will be expanded with independent reed stops, including 32’ and 16’ Ophicleides. The Solo organ and Pedal will not be playable from the original console but from a new, four-manual mobile console. The specification of the original Willis organ is shown below.

Despite the current difficult economic climate, the foundation continues its efforts to secure sufficient funds for both phases of the project. Readers are invited to visit the English section of website, www.cathedralorgan.nl, or to ask for further information via info@cathedralorgan.nl. Donations will, of course, be most welcome. The names of all donors will be listed on a special plaque attached to the organ. In case of a major benefactor, the organ might even be dedicated to this donor. Remarkably enough, the foundation already has donors in more than ten countries, including the United States and Canada, proving great international interest in the project.

It is hoped that the Willis organ will be heard in 2015, the year that the Hooglandse Kerk celebrates its 700th birthday. ■

Frank Ressler is a tax lawyer specializing in international VAT. He is also an organist in Leiden, the Netherlands, at de ‘Regenboogkerk’ (‘Rainbow Church’), where he accompanies services on an 1875 Forster & Andrews organ, imported from the U.K. (13/II/P). He is one of the founders of the English organ project.

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Willis organ, current specification

- GREAT**
 16’ Bourdon
 8’ Open Diapason I
 8’ Open Diapason II
 8’ Hohlfute
 4’ Principal
 2½’ Twelfth
 2’ Fifteenth
 III Mixture
 8’ Trumpet
 4’ Clarion
- SWELL**
 16’ Lieblich Bourdon
 8’ Open Diapason
 8’ Lieblich Gedackt
 8’ Salicional
 4’ Principal
 2’ Piccolo
 8’ Trumpet
 8’ Hautboy
 4’ Clarion
- CHOIR**
 8’ Claribel Flute
 8’ Dulciana
 8’ Viola da Gamba
 4’ Flute Harmonique
 2’ Piccolo Harmonique
 8’ Corno di Bassetto
- PEDAL**
 16’ Open Diapason
 16’ Violine
 16’ Bourdon
 8’ Octave
 8’ Bass Flute

Willis organ, future specification

- GREAT**
 16’ Double Diapason
 16’ Bourdon
 8’ Open Diapason I
 8’ Open Diapason II
 8’ Hohlfute
 4’ Principal
 2½’ Twelfth
 2’ Fifteenth
 III Mixture
 16’ Trombone
 8’ Trumpet
 4’ Clarion
- SWELL**
 16’ Lieblich Bourdon
 8’ Open Diapason
 8’ Lieblich Gedackt
 8’ Salicional
 8’ Vox Angelica
 4’ Principal
 2’ Piccolo
 III Mixture
 16’ Contra Fagotto
 8’ Trumpet
 8’ Hautboy
 4’ Clarion
- CHOIR**
 8’ Claribel Flute
 8’ Dulciana
 8’ Viola da Gamba
 4’ Flute Harmonique
 2’ Piccolo Harmonique
 8’ Corno di Bassetto
- SOLO**
 16’ Contra Gamba
 8’ Harmonic Flute
 8’ Gamba
 8’ Voix Celestes
 4’ Concert Flute
 8’ Cor Anglais
 8’ Tuba
- PEDAL**
 32’ Double Open Wood
 16’ Open Diapason
 16’ Violine
 16’ Bourdon
 8’ Octave
 8’ Bass Flute
 8’ Violoncello
 4’ Principal
 32’ Double Ophicleide
 16’ Ophicleide
 16’ Trombone
 8’ Posaune
 4’ Clarion

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Albert Schweitzer Organ Festival

Sixteenth Anniversary

By David Spicer

What a treat to hear such wonderfully prepared young organists at the Albert Schweitzer Organ Festival in September! It speaks well of them developing their God-given talents, and of their excellent teachers. That, combined with wonderful organ music, set the stage for the sixteenth annual festival, held at First Church of Christ in Wethersfield, Connecticut. We are grateful to be able to encourage young organists with this competition. We had some wonderful applicants who sent in outstanding CDs, and we thank Charles Callahan for serving as the screening judge for these applications. Judges for this year's festival were Diane Meredith Belcher, Cherry Rhodes, and David Hurd.

On Friday evening, September 6, the traditional opening concert was held. The service/choral portions were played by this writer: *Andante Espressivo* (Sonata in G Major, op. 28), Elgar; *Psalms 150*, Franck; *Christ Is Made the Sure Foundation* (CHRIST CHURCH), Dirksen; *Kyrie* (from *Messe Solennelle*, op. 16), Vierne; *He Comes to Us* (text by Albert Schweitzer), Marshall; *Go Ye Into All the World*, Wetzler; *Let Heaven Rejoice* (ROCK HARBOR), (text by Hal M. Helms), tune by Alan MacMillan.

At the Friday evening opening concert, each of the judges played selections of their own choosing on the Austin organ. A video camera, via closed-circuit television, projected a view of the organists in the balcony onto a screen downstairs. The selections: *Salix* (from *Plymouth Suite*), Whitlock; *Prelude and Fugue in G Minor*, op. 7, no. 3, Dupré, played by Diane Meredith Belcher; *Variations sur un Noël bourguignon*, Fleury; *Toccata in B Minor*, Gigout, played by Cherry Rhodes; *Arioso and Finale*, Hurd, played by David Hurd.

Saturday morning, from 9 a.m. to 12 noon, the high school division finalists played the required repertoire. At 2 p.m. the young professional division finalists were heard. All finalists were required to play the hymn tune ST. THOMAS (WILLIAMS).

The high school division finalists and the works they played were:

Anna Pan—Bach, *Prelude and Fugue in G Major*, BWV 541; Widor, *Andante Sostenuto* (from *Symphonie Gothique*); Demessieux, *Te Deum*, op. 11; hymn tune, AR HYD Y NOS.

Bryan Dunnewald—Bach, *Prelude and Fugue in D Major*, BWV 532; Widor, *Adagio* (from *Symphony No. 2*, op. 13); Duruflé, *Fugue* (from *Prélude et Fugue sur le nom d'Alain*, op. 7); hymn tune, AR HYD Y NOS.

Alexander Pattavina—Bach, *Fantasia and Fugue in C Minor*, BWV 537; Hancock, *Air for Organ*; Widor, *Meditation* (from *Symphony No. 1*, op. 13); hymn tune, AR HYD Y NOS.

The Young Professional Division finalists and the works they played were:

Alcée Chriss III—Bach, *Trio Sonata No. II in C Minor*, BWV 526; Franck, *Choral No. 1 in E Major*; Duruflé, *Toccata* (from *Suite*, op. 5); hymn tune, SLANE.

Derek Remeš—Bach, *Prelude and Fugue in G Major*, BWV 541; Franck,



David Spicer, Anna Pan, Alexander Pattavina, Bryan Dunnewald, David Hurd, Diane Meredith Belcher, Cherry Rhodes, Derek Remeš, Patrick Kreeger, Alcée Chriss III, and Linda Henderson (photo by Marla Darius)

Choral No. 3 in A Minor; Langlais, *Fête*; hymn tune, DIADEMATA.

Patrick Kreeger—Bach, *Toccata and Fugue in F Major*, BWV 540; Franck, *Choral No. 3 in A Minor*; Vierne, *Finale* (from *Symphony No. 5*); hymn tune, SLANE.

Later that evening, all finalists and judges had a chance for interaction and discussion over a delicious meal provided by Dana Spicer at Trinity Episcopal Church in Wethersfield.

On Sunday, September 8, the young professional finalists played portions of the 9 a.m. worship service. In addition, we thank Ezequiel Menéndez, who invited the finalists to play portions of the 11 a.m. Mass at the Cathedral of St. Joseph in Hartford. In Wethersfield at 1:30 p.m., a masterclass with the three judges was held. Many topics were covered, and awards were presented.

The judges' decisions

High school division, first place, Bryan Dunnewald from Arvada, Colorado (Interlochen Center for the Arts), student of Thomas Bara; second place (tie): Anna Pan from Burlington, Connecticut, student of Joseph Ripka; and Alexander Pattavina from Stoughton, Massachusetts, student of Philip Jones.

Young professional division, first place, Alcée Chriss III from Oberlin, Ohio (Oberlin Conservatory), student of James David Christie; second place, Derek Remeš from Rochester, New York (Eastman School of Music), student of David Higgs; third place, Patrick Kreeger from New Haven, Connecticut (Yale University), previously a student of Alan Morrison at the Curtis Institute of Music, and currently studying with Martin Jean.

We are grateful to Robert Bausmith and Jill Peters-Gee, M.D., for giving the young professional division first prize of \$3,500; the young professional division second prize of \$1,500 came from several individuals in the First Church family and others; our thanks to Evelyn Lee and Betty Standish for the \$2,000 award for first prize in the high school division, and to Marilyn Austin and family for the



Bryan Dunnewald (seated), first place, high school division, and Alcée Chriss III, first place, young professional division (photo by Dave Gilbert)

high school division second place prize of \$1,000. Thanks go to John Gorton and Richard Pilch for providing \$1,000 for the David Spicer Hymn Playing Award; \$500 was given to high school division finalist Bryan Dunnewald and \$500 to young professional division finalist Derek Remeš.

Special thanks go to Bon Smith and Alex Belair of Austin Organ Service Company of Avon, Connecticut, who were on hand throughout the Saturday competition to offer assistance, should the organ have needed it. (It did not!) We are also grateful to Bon Smith for his gracious gift of maintenance for this festival. Alex Belair and Michael Tanguay of Austin Organ Service Company are the regular curators of this instrument. Thanks to Linda Henderson, festival coordinator and associate, for so ably performing the organizational work that made the festival run smoothly and efficiently.

Churches that allowed their instruments to be used for additional practice included Bethany Covenant Church, Berlin, Olga Ljungholm, minister of music; the Cathedral of St. Joseph, Hartford, Ezequiel Menéndez, director of music; Covenant Village of Cromwell,

the Reverend Glen Halvorsen; First Church of Christ, Glastonbury, Angela Salcedo, director of music ministries; First Congregational Church, Southington, John Parsons, minister of music; and Trinity Episcopal Church, Wethersfield, Father Scott Lee, rector.

Our 2013 first-place winners, Bryan Dunnewald and Alcée Chriss III, will perform in recital on Sunday, March 23, 2014, at 4:00 p.m. at the First Church of Christ, Wethersfield, Connecticut.

Plans are underway for the 2014 Albert Schweitzer Organ Festival, including the opening concert of the festival on Friday evening, September 5 at 7:30 p.m. Information about the Albert Schweitzer Organ Festival and current requirements for the competition are available by telephone at 860/529-1575, ext. 209, by e-mail at music@firstchurch.org, or by viewing the ASOF website: www.firstchurch.org/ASOF. ■

David Spicer began as Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut, in 1986. In 1996, he and Dr. Harold Robles founded the Albert Schweitzer Organ Festival. Spicer is a graduate of the Curtis Institute of Music, where he studied with Dr. Alexander McCurdy, and the Eastern Baptist Theological Seminary.

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OHS 2013: In the Green Mountain State

Burlington, Vermont, June 24–29, 2013

By Barbara Owen

The 58th annual Organ Historical Society national convention differed in several ways from some of the recent ones. Its hub, Burlington, is the largest city in northern Vermont, but hardly in the same size league as Washington, Pittsburgh, or Chicago—the sprawling urban sites of recent conventions. Yet it is accessible via train, plane, and interstate, culturally vital, and full of amenities from good food to spectacular views of Lake Champlain, not to mention parking. Burlington has some important recent organs, although no really huge ones, and is within easy distance to a pleasing array of smaller towns to the north, east, and south, with a corresponding selection of smaller and older organs, all of them discussed in interesting detail in the substantial accompanying *Atlas*, edited and largely written by Stephen Pinel. However, that was bedtime reading for many of us, as all the programs, stoplists, and performer biographies were contained in a well-organized and more portable schedule booklet.

Monday, June 24

The convention opened on the evening of Monday, June 24 in the Recital Hall of University of Vermont's Redstone Campus, with welcoming words by Executive Director **James Weaver**, Convention Chair **Marilyn Polson**, and outgoing President **Scot Huntington**. This year's Biggs Fellows were introduced, and the 2013 Ogasapian Book Prize was awarded to **David Yearsley** for his groundbreaking work on organ pedaling and its history.

This was immediately followed by a recital on UVM's French-influenced **1975 Fisk** organ by well-known recital and recording artist **Joan Lippincott**, who impressively displayed its French personality in works by Marchand (an opening and decidedly grand *Grand Jeu*) and de Grigny, and its more hidden German flavor in works by Bach, which included a knowledgeable performance of the classic *Prelude and Fugue in E-flat Major* as the "sandwich" of a varied program that included de Grigny's *Veni*

Creator, performed liturgically with baritone John McElliott singing the appropriate chants between the registration-oriented organ movements.

Tuesday, June 25

Tuesday morning we were off and running in buses heading for the east of Burlington, beginning with **Hook & Hastings organs** in Plainfield (United Methodist, 1873) and Cabot (UCC, 1896)—coincidentally 1,000 opus numbers apart. Although of similar small size, their tonal philosophy differed noticeably, yet both were surprisingly capable of varied repertoire tastefully registered and played by **Lynette Combs** (Plainfield) and **Permelia Sears** (Cabot). In these two programs we heard excellent interpretations of music from the Baroque (Pasquini, Boyce, Muffat, Pachelbel, Homilius), 19th century (Thayer and Buck), and 20th century (Murphy, Langlais, Huston, Sears).

Two more organs, both somewhat tonally altered (although not greatly to

their detriment), rounded out the day's offerings. The resources of a small organ in Hardwick by a little-known Vermont builder, **Edward H. Smith** (1887), were capably employed by **Robert Barney** in a Bach concerto, a Mendelssohn sonata, and a short trio by Vermont native S. B. Whitney, while **Samuel Baker** also made excellent use of a larger **1868 Johnson** organ in Greensboro, which began and ended with 20th-century works by Gawthrop and Willan, sandwiching four varied Baroque and contemporary preludes on *Wer nur den lieben Gott* by Bach, Krebs, Walcha, and Dupré in between.

The evening program was back in Burlington at the Congregational Church. It was unique in that it featured two 21st-century continuo organs by **A. David Moore** and **Scot Huntington**, plus an Estey reed organ, in a program of concerted works by Soler, Froberger, Caldara, Wagenseil, and Dvorák (this last with the Estey), all admirably interpreted by organists **David Neiveem** and **Mark Howe**, with string players of the Burlington Ensemble.

Wednesday, June 26

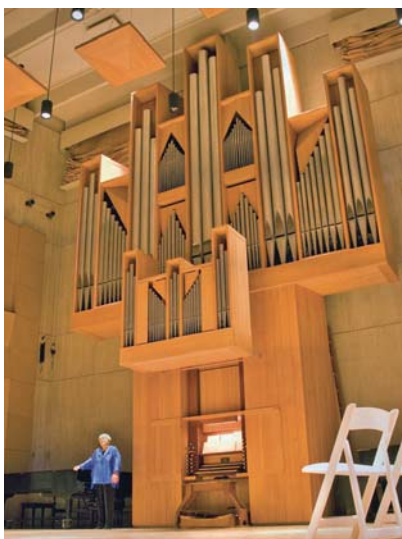
Wednesday brought us to the Montpelier area and three larger two-manual organs, all by notable Boston builders. In



Introduction of 2013 OHS Biggs Fellows



S. L. Huntington continuo organ (photo credit: Len Levasseur)



Joan Lippincott with 1975 Fisk



Lynette Combs at 1873 Hook & Hastings, Plainfield



Permelia Sears at 1896 Hook & Hastings, Cabot



Robert Barney at 1887 Edward H. Smith, Plainfield



Carol Britt at 1866 Stevens, Montpelier



Paul Tegels at 1884 Hutchings, Montpelier



John and Marianne Weaver, with 1885 Estey reed organ



Samuel Baker, with 1868 Johnson, Greensboro



1892 Ernest Desmarais, St. Albans



1893 Hook & Hastings, Congregational Church, St. Albans

Montpelier's Unitarian Church, **Carol Britt** displayed the **1866 Stevens** organ's varied colors well in four chorale preludes by Willan and Brahms, and showcased the Oboe stop in a delightful *Récit de hautbois* by Emmanuel Chôl, before closing with a robust transcription of an Elgar March.

In the auditorium of the Montpelier College of Fine Arts, the **1884 Hutchings** organ was expertly put through its paces by **Paul Tegels** in a varied program ranging from two of Haydn's chirpy "Musical Clock" pieces to three movements of Mendelssohn's Second Sonata, and closing with contrasted settings of *Wer nur den lieben Gott* by Böhm and Bach.

In nearby Stowe, the **1864 Simons** organ in the Community Church, although twice rebuilt and enlarged (but retaining mechanical action), proved a perfect vehicle for an engaging program by **John Weaver** and his wife, flutist **Marianne**. Beginning with a smashing Bach *Tocatta and Fugue in D Minor* and ending with Franck's *Choral in E Major*, it included two fine works by Weaver, plus his pleasing arrangement for organ and flute of an excerpt from Franck's *Fantasia in A*, performed with a borrowed Estey reed organ. Although rain had been threatening all day, the sky cleared that evening for an enjoyable and relaxing sunset dinner cruise on beautiful Lake Champlain.

Thursday, June 27

On Thursday we journeyed north to towns near the Canadian border. St. Albans was the first stop, with three programs. **Isabelle Demers** led off in Holy Guardian Angels Church in a full-scale program well suited to the resources of the organ built in 1892 by **Ernest Desmarais**, a Canadian who built organs for a short time in Vermont. Beginning with



Rosalind Mohnsen at 1889 Jardine in St. Luke's Church, St. Albans

some little dances by Praetorius, she segued into another set of short pieces by contemporary Canadian composer Rachel Laurin, and then a fine interpretation of Mendelssohn's Fourth Sonata. The real *pièce de résistance*, commented upon by many, was her own transcription of four excerpts from Prokofiev's *Cinderella* (operatic transcriptions are not dead!), and was followed by a rousing performance of Dupré's *Prelude and Fugue in B Major* as a closer.

Christopher Anderson led off his program on the **1893 Hook & Hastings organ** in the Congregational Church with four pleasingly light pieces from Daniel Pinkham's *First Organbook*, followed by a sensitive performance of two hitherto unknown and very contrasted works by the young Charles Ives (only published in 2012): a sedate and melodic *Canzonetta* and a rather crazily bitonal smash on "London Bridge." Demers had included some

of the recently republished Reger and Straube organ expansions of Bach harpsichord pieces, and Anderson did likewise in his closing selections.

The **1889 Jardine organ** in St. Luke's Church was the final St. Albans stop, and OHS favorite **Rosalind Mohnsen** did not disappoint in a varied full-scale program that began brightly with the solo organ version of Handel's Fifth Concerto. Works by Dubois and Dvorák followed, authentically registered on this organ's Romantic colors, and a *Fuga* by Cernohorsky revealed its classical side. Contrasting American works were Elmore's brash *Alla Marcia*, and a sensitively performed Air from the *Suite No. 1* by Florence B. Price, a gifted African-American composer whose classically crafted works have only recently begun to appear on concert programs, as have those of Anglo-African Samuel Coleridge-Taylor, whose *Impromptu* closed Mohnsen's program.



Gregory Crowell at 1837 Henry Erben, Highgate Falls

From the Romantic and orchestrally flavored late 19th-century organs of St. Albans, a fairly short trip to two nearby rural towns transported us back to the English-inspired early 19th century, represented by two delightful and more gently voiced organs by New York's **Henry Erben** in the Episcopal churches of Sheldon (1833) and Highgate Falls (ca. 1837), both remarkable for being unaltered, sensitively restored, and still in use liturgically. Most unusual was the Highgate Falls instrument, with only three stops—Stopped Diapason, Principal, and Trumpet (yes, you read that right). **Gregory Crowell** made imaginative and effective use of these stops in "period" selections by Handel, Mozart, Loud, and Byrd, plus one of Daniel Pinkham's *Saints' Days* pieces in honor of St. John, for whom the church is named.

The Sheldon organ is larger, though still of only one manual, transplanted

Convention report



George Bozeman at 1912 Estey, United Church of Randolph



Detail of 1836 Hook, St. Mary's Episcopal Church, Northfield



Glenn Kime at 1894 Hutchings, Bethany United Church of Christ, Randolph



1833 Henry Erben at Grace Episcopal Church, Sheldon (photo credit: Len Levasseur)



James Cook at 1865 Simmons, St. John the Evangelist, Northfield



Tenor Edson Gifford with Lois Regestein at 1836 Hook in Northfield

many years ago from St. Paul's in Burlington. Period-appropriate works by Shaw, Taylor, Pasquini, Stanley, and Rinck again predominated in Peter Crisafulli's nicely varied program, but the organ also proved equal to a more Romantic *Elevazione* by Peeters, and even Alec Wyton's prelude on "We Three Kings," a tribute to its Vermont-born author, grandson of Vermont's first Episcopal bishop.

Evening brought us back to Burlington, and the fine 1864 Hook organ of the First Baptist Church, where Ray Cornils presented an imaginative program of mostly shorter works by American, German, French, and Spanish composers designed to showcase "The Colors of This Organ." Beginning with Fanny Mendelssohn Hensel's *Prelude in F Major*, it ran the gamut from Bach's *Prelude and Fugue in G Major* to works featuring flute and trumpet solos, a French toccata by Bédard, and even a theatre-organ staple, Nigel Ogden's smile-producing *Penguin's Playtime*.

Friday, June 28

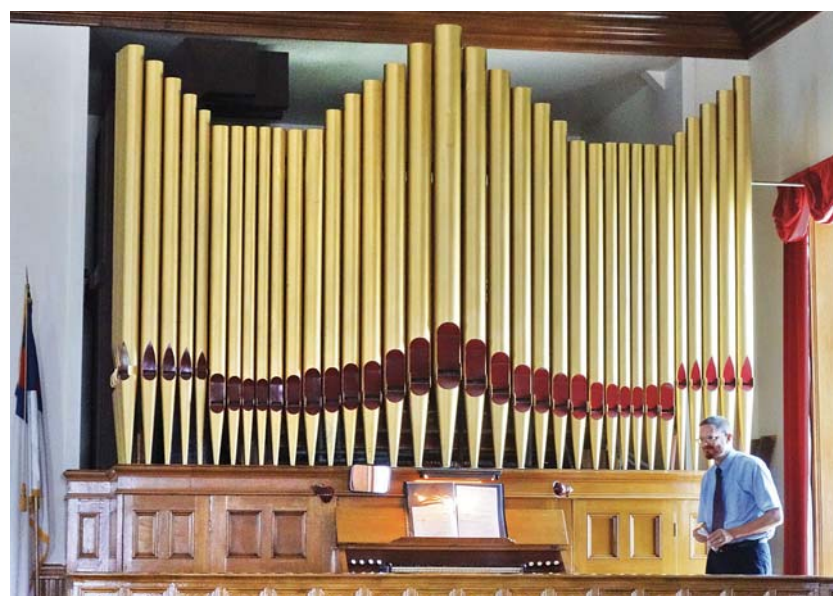
Friday, the last full day, began with two organs in Randolph. On the United Church's 1912 organ by Vermont's most notable organ builder, Estey, George Bozeman expertly brought out its warm and Romantic flavor in his creative use of its eight ranks (and various couplers) in decidedly "period" works by Honegger (*Two Pieces*, 1917) and Frank Bridge (*Three Pieces*, 1905). A nicely varied program of works by 20th-century American composers Nevin, Near, Thomson, and Pinkham played by Glenn Kime showcased the 1894 Hutchings organ in Bethany UCC Church, and by concluding with a well-paced performance of the *Fugue in E-flat Major* proved the organ to be quite capable of convincing Bach performance as well.

The next stop was Northfield, home of a Hook and two Simmons organs—all, interestingly, "transplants" from other churches. The Hook in St. Mary's Episcopal Church, dating from 1836 and the builder's earliest extant two-manual, took us back to the gentler sounds heard the afternoon of the previous day. The English flavor of these early 19th-century American organs was fully exploited by Lois Regestein in a program that began with varied works by Purcell, Stanley, Samuel Wesley, S. S. Wesley, and Arne. The latter's "Rule Britannia" was given an authentic performance with the verses sung by tenor Edson Gifford, with appropriate interludes. The program concluded with a Trio by Vermont-born S. B. Whitney, and a selection from contemporary composer David Dahl's *English Suite*.

The versatility of the substantial 1855 Simmons organ in the United Methodist Church was exploited in a varied program by Lubbert Gnodde that included two nicely registered works by Jehan Alain, and seemed quite ideal for two of Karg-Elert's chorale preludes as well as the smashingly executed Finale from Vierne's *Symphony No. 1* that closed the program.

Another Simmons of a decade later in St. John the Evangelist Catholic Church also proved equal to a varied program by James Heustis Cook that began with a flowing Frescobaldi Toccata on the warm 8' Principals and a bright Albrechtsberger *Prelude and Fugue in B*. Works different styles by 19th-century composers Hauser, Lemaigre, Mendelssohn, and Whitney followed, along with orchestrally inspired works by once popular 20th-century composer Harry Vibbard.

It will be observed that throughout the week, works by 19th-century American composers, both early and late, appeared



Christopher Marks, 1868 William Nutting, United Federated Church, Williamstown

on many programs. And in the final tour stop in the Federated Church of Williamstown, on an organ originally built by Vermonter William Nutting in 1868 and rebuilt by another Vermonter, Harlan Seaver, in 1895, Christopher Marks treated us to a program that was not only based on works by American composers born mostly in the middle decades of the 19th century, but works by these composers—Yon, Lutkin, Whitney, Chadwick, Parker, and Buck—in which canonic forms of the classical style occurred. Yet the ways that they did so also displayed great variety. Yon's *Eco* was a double canon, Lutkin's a quiet *Pastorale*; five of Chadwick's *Ten Canonic Studies* displayed a variety of registrations, and even the hymn sung was the well-known TALLIS' CANON. But the climax was Marks's brilliant performance of Buck's *Choral March*, in which "Ein

fest' Burg" and other themes are expertly canonically woven.

Back in Burlington, we gathered for the final concert on the 1973 Karl Wilhelm organ in the modernistic and acoustically fine St. Paul's Cathedral that had risen after a devastating fire. While by no means lacking foundation, the organ's tonal design is Baroque-based, and James David Christie was in fine form for a varied program of Baroque works by Sweelinck, Schildt, Scheidemann, Vivaldi, Krebs, Buttstedt, and, of course, Bach. High energy was displayed throughout, not only in the brilliance of Scheidemann's *Alleluia! Laudem dicite Deo* and works by Krebs and Buttstedt, but also in the more somber *Paduana Lagrima* variations of Schildt, the delicately registered little dances from the Van Soldt manuscript, and Christie's own "Bachian" transcription



Demetri Sampas at ca. 1820 (anonymous) organ, Round Church, Richmond



Philip Stimmel at 1927 Estey, Vergennes United Methodist Church



Margaret Angelini at 1862 Hook, St. Paul's Episcopal Church, Vergennes



1973 Karl Wilhelm, St. Paul's Cathedral, Burlington (photo credit: Len Levasseur)

of Vivaldi's *Concerto in D Major*. A vigorous and driving interpretation of Bach's *Fantasia and Fugue in G Minor* brought the audience to its feet at the close, and proved a fitting conclusion to a week of fine organs, music, and fellowship.

Saturday, June 29

But wait, there's a bit more. Just as a shorter and quieter encore can complete a more vigorous concert, so does a lighter optional coda often follow an intensive OHS convention. So on Saturday a smaller number signed up for a brief tour south of Burlington. The first stop was in the unique Round Church (now a museum) in Richmond, where **Demetri Sampas** successfully coaxed short pieces by Zeuner, Whitney, and Krebs from a rather strange little 19th-century chamber organ of anonymous parentage.

The next stop was in Vergennes, where in a well-chosen program of works by Bingham, Albright, Langlais, Yon, and Reger at the Methodist Church, Estey expert **Philip Stimmel** impressed us with what the (on paper) seemingly limited resources of a nine-rank **1927 Estey** were capable of in the hands of one who knows what can be done by judicious use of sub and super couplers.

Also in Vergennes is a pleasing one-manual **Hook organ of 1862** in St. Paul's Episcopal Church, where **Margaret Angelini** stepped a bit out of the expected box by proving it capable of three short pieces by Jongen, a reed organ *Service Prelude* by W. H. Clarke, and Daniel Pinkham's six *Versets* for



Detail of 1869 Derrick, Felgemaker & Co. at Shelburne Museum Meeting House

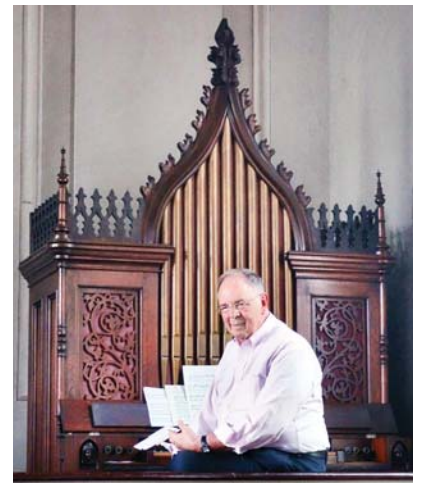
Small Organ, which indeed worked well on this small organ.

The final stop was the sprawling and impressive Shelburne Museum, where we had a leisurely time to wander around some of the exhibits and have lunch in its restaurant before the final program in the Meeting House, home of a small transplanted five-rank **Derrick, Felgemaker & Co. organ** of ca. 1869, where the OHS's current Executive Director, **James Weaver**, also slightly "out of the box," treated us to a varied program of short works by Stanley, Pachelbel, Merula, and Bach, closing with Domenico Zipoli's lively *Toccata all' Offertorio*.

All OHS members, whether attendees or not, received a copy of the impressively researched, written, and illustrated 234-page *Atlas*, with its detailed history of the organ in the State of Vermont. Non-members, including libraries and historical societies, may still obtain a copy from catalog@organsociety.org. In addition, the closing recital at St. Paul's Cathedral was digitally recorded, and has become available. ■

Barbara Owen holds degrees in organ and musicology from Westminster Choir College and Boston University. She is the author of numerous periodical and anthology articles, entries in The New Grove Dictionary of Music, and several books, including The Organ in New England, E. Power Biggs: Concert Organist, The Registration of Baroque Organ Music, The Organ Music of Johannes Brahms, and The Great Organ at Methuen. She has served the American Guild of Organists as regional councillor and chapter dean, is a past president of the Organ Historical Society, is a trustee of Methuen Memorial Music Hall, and is currently active as an organist, lecturer, and organ consultant.

Photo credit (except as noted): William T. Van Pelt III



James Weaver at 1869 Derrick, Felgemaker & Co. in Shelburne



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2014 E. POWER BIGGS FELLOWSHIP

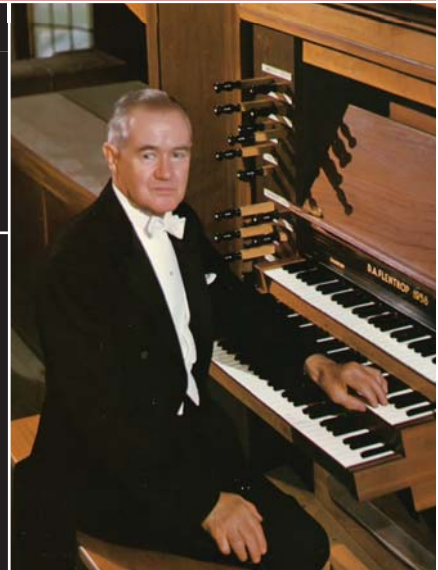
HONORING A NOTABLE ADVOCATE FOR examining and understanding the pipe organ, this year's E. Power Biggs Fellows will attend the OHS 59th Annual Convention in the Finger Lakes Region of New York State, with headquarters in Syracuse, August 11-14, 2014. Hear and experience a wide variety of pipe organs in the company of professional musicians and enthusiasts.

The Fellowship includes a two-year membership in the OHS and covers these convention costs:

- ◆ Travel
- ◆ Meals
- ◆ Hotel
- ◆ Registration

2013 FELLOWS

SARAH JOHNSON
CHRISTOPHER KEADY
SAMANTHA KOCH
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Cover feature

**Schoenstein & Co.,
Benicia, California
Fordham University Church,
New York City**

Behind the Scenes in the Drafting Room

But Will It Fit?

The plan was to design an organ that would fit in approximately the space occupied by the original 1879 Roosevelt organ, the façade of which remained. Despite trying every layout trick we could think of, we couldn't find room for a stop list large enough to satisfy the musical requirements of this major university program. (See *The American Organist*, May 2013.) Working with Robert Minotti (music director) and Richard Alexander (consultant), a stop list that would get the

musical job done without any frills and that would fit the acoustic of this large church was agreed on with nothing but great expectations that we could figure some way to make it fit! When a builder is faced with this, he can either squeeze everything in and hope he is gone before the next generation of organ tuners and mechanics throw epithets at him, or figure out a way to expand the space. Having seen far too many organs that die prematurely because no one could reach things that needed fixing, we chose the latter.

Here is how the layout design process worked. As seen in the photo of the Roosevelt façade and the old gallery layout, there was little space, if any, to expand the organ forward. Choir space was already constricted around the console and to the sides, with some extra space at the left for a few instrumentalists.

Furthermore, there were clear glass windows on either side of the organ case. These were not original to the building, but were old and let in a fair amount of light. They were not to be disturbed. Hopeless, right? Well, not quite. Our first thoughts were to offset bass pipes at the sides of the case and at both side walls of the gallery and to bring the case forward a bit. We kept trying rearrangements and didn't get very far. Then, we employed the most important of all engineering techniques—power from the top. Fortunately, this project was under the personal supervision of the President of the University, Fr. Joseph McShane and the Vice President for University Mission and Ministry, Msgr. Joseph Quinn. The project also had full support from the administrative offices under Vincent Burke. Our direct project manager, Aldo Di Vitto, who is a trained architect, lived with this project almost as a member of our team from beginning to end. After learning the specifics of the situation, they cleared the way for blocking the windows and using the space at either end of the balcony, provided we could retain enough space for a small choir and possibly some instrumentalists.

Our design director, Glen Brasel, in conjunction with plant superintendent Louis Patterson, developed a layout placing the Swell at the far left of the balcony, the Great on the far right with the Choir and Pedal in the center. All chorus work for flues and reeds is on the second level. Flutes, mutations, and most of the color reeds and strings are on the first level. The Vox Humana, which is in its

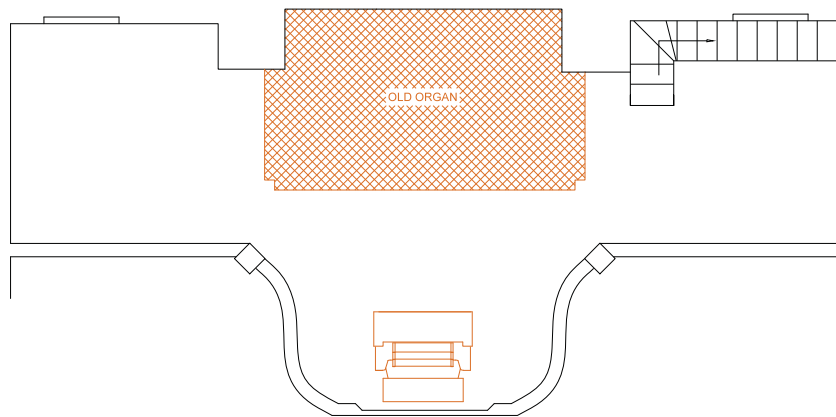
own expression box, is also on the first level but on the right-hand side.

When we outlined the planned structure of the organ in blue masking tape on the floor, it became terribly obvious that although enough room remained for choir and instrumentalists, it would be an unpleasant ordeal for them. Fr. McShane and Msgr. Quinn immediately recognized the problem and solved it by authorizing an enlargement of the gallery as shown in the final layout plan. One problem remained—the Roosevelt case. We needed a wider central case and the opportunity for more front pipes to help relieve the space constraints inside the instrument. It was finally agreed that if we could retain the spirit of the old case in a new one, then the old one would be sold.

There were plenty of other technical issues. For example, the blower had to be located in the bell tower behind the gallery, which was somewhat open to the elements. This was cleverly solved with the architect's suggestion of a prefabricated walk-in refrigerator box—one of the most perfect blower rooms we have ever seen. Another problem was re-routing vents from rooms below the gallery and removing other obstructions in order to provide a clear floor on which we could install the organ. A major concern was maintaining the stairway access on the right-hand side of the balcony. Our idea of having people walk through the organ was greeted with skepticism, but was accepted when we assured the lawyers that people wouldn't have to climb over wind conductors or trip on cables!



Sanctuary organ case



Old gallery layout

Schoenstein & Co.

Gallery Organ (3 manuals, 35 ranks)

GREAT (I)

Unenclosed Stops

16'	Diapason (Ext. Choir)	12 pipes
8'	Grand Diapason (Ext. Ped)	17 pipes
8'	Diapason (Choir)	
8'	Harmonic Flute (Choir)	
8'	Chimney Flute (Choir)	
4'	Principal (Choir)	
2 3/4'	Twelfth (Choir)	
2'	Fifteenth (Choir)	
8'	Tuba Major (Choir)	
	Tremulant (Choir)	

Enclosed Stops

8'	Cello	61 pipes
8'	Cello Céleste	61 pipes
4'	Grand Octave	61 pipes
4'	Viola	12 pipes
4'	Viola Céleste	7 pipes
2'	Grand Chorus (IV)	217 pipes
16'	Bombarde	12 pipes
8'	Harmonic Trumpet	61 pipes
8'	Corno di Bassetto	61 pipes
	Chimes (digital)	
	Tower Bells (digital)	

CHOIR (II)

Unenclosed Stops

16'	Bourdon (TC)	
8'	Diapason	61 pipes
8'	Harmonic Flute	61 pipes
8'	Bourdon	61 pipes
4'	Principal	61 pipes
4'	Chimney Flute	61 pipes
2 3/4'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
8'	Tuba Major (FF#)	43 pipes
	Tremulant	

Sanctuary Stops

8'	Open Diapason (unenclosed)
8'	Harmonic Flute (unenclosed)
4'	Principal (unenclosed)
16'	Bourdon
8'	Salicional
8'	Stopped Diapason
8'	Echo Gamba
8'	Vox Angelica
4'	Salicet
4'	Flute
2'	Salicetina
1 1/2'	Mixture (II-V)
16'	Double Trumpet (TC)
8'	Trumpet
8'	Rohrschalmei (TC)
	Tremulant

SWELL (III—Enclosed)

16'	Echo Bass	12 pipes
8'	Diapason	61 pipes
8'	Concert Flute	61 pipes
8'	Voix sérénissime	61 pipes
8'	Voix céleste	61 pipes
4'	Gemshorn	61 pipes
4'	Silver Flute	61 pipes
2 3/4'	Nazard (TC)	49 pipes
2'	Piccolo	12 pipes
1 3/4'	Tierce (TC)	42 pipes
1'	Fife	
2'	Mixture (III-V)	263 pipes
16'	Trombone	12 pipes
16'	Fagotto (TC)	
8'	Trumpet	61 pipes
8'	Oboe	61 pipes
8'	Vox Humana <i>f</i> & <i>p</i>	61 pipes
4'	Clarion	61 pipes
	Tremulant	
8'	Tuba Major (Choir)	
	Orchestral Harp (digital)	

PEDAL

32'	Diapason (resultant)	
32'	Echo Bass (resultant)	
16'	Contra Bass (wood)	12 pipes
16'	Diapason (Great)	
16'	Echo Bass (Swell)	
8'	Octave	32 pipes
8'	Principal (Swell)	
8'	Harmonic Flute (Choir)	

8'	Celli (II, Great)	
8'	Concert Flute (Swell)	
8'	Bourdon (Choir)	
4'	Super Octave	12 pipes
4'	Fifteenth (Swell)	
4'	Harmonic Flute (Choir)	
2'	Piccolo (Swell)	
1'	Fife (Swell)	
32'	Harmonics (V, Swell)	
32'	Contra Trombone (Swell)	12 pipes
16'	Bombarde (Great)	
16'	Trombone (Swell)	
8'	Harmonic Trumpet (Great)	
8'	Trumpet (Swell)	
4'	Harmonic Clarion (Great)	
4'	Corno di Bassetto (Great)	
	Tower Bells (Great)	
	Sanctuary Stops	
32'	Bourdon (resultant)	
16'	Double Bass	
16'	Bourdon	
8'	Harmonic Flute	
8'	Stopped Diapason	
8'	Echo Gamba	
4'	Harmonic Flute	
8'	Trumpet	
4'	Rohrschalmei	

The layout has a few interesting features to make it serviceable despite fairly tight quarters, such as spring-loaded walkboards that lift out of the way when climbing between levels, and an L-shaped Swell box that provides just enough extra room for the last Swell stop. The 32' reed in the Swell, by the way, is full length and is located at the back of the Swell box along the left-hand side wall.

Organs Are Vertical— Not Horizontal!

All the cleverness created a thoroughly horizontal instrument stretching from wall-to-wall, so our next challenge was to give it some sense of verticality and pay homage to the Roosevelt's 19th-century style. The obvious answer was to feature the center portion of the organ and, even though it was a bit wider than normal, emphasize height by selecting narrower scale pipes and also making them over-length, thus appearing taller. The over-reach of center pipes in each flat, as well as the tall finials, adds to this impression.

The next problem was de-emphasizing the side sections. Our first thought was to use grille work only, but that just made the side sections of the instrument appear to be more massive. The small, narrow-scale pipes at the forward corners of each side were added to provide a bit of interest and an explanation as to why there were large boxes on either side of the organ!

As can be seen from the cover photo and from the plan of the enlarged balcony, there is now adequate room for a choir, and instrumentalists are not stuck back in the corner.

How Can We Dress It Up?

The process of case design usually starts with a simple pencil sketch just to get an idea of the general proportion and massing of elements, the number of front pipes, etc. Usually this is given to the church architect who makes comments and suggestions. Sometimes, many levels of approval are involved and the sketch becomes more-and-more elaborate until a full mechanical drawing is made. When this is accepted, we often have the specialist pipe organ renderers, Pipeslayers of Orem, Utah, do their magic to interpolate our mechanical drawing into a photograph of the church. The mechanical drawing and rendering are shown at right, for comparison with the final product shown on the cover.

This project involved a second completely separate but inter-connected organ in the sanctuary. The design process was much simpler with the exception that we had to develop a design within two arches set at a 90° angle with the face of the organ projecting diagonally across the church, so that the case would be attractive from many perspectives.

The organs were dedicated in a Mass of Dedication and Celebration on April 21, 2013. The inaugural recital with Ken Cowan playing the works of Bach, Reger, Willan, Vierne, Widor, Laurin, and Wagner was played to a very large and appreciative audience on September 8, 2013.

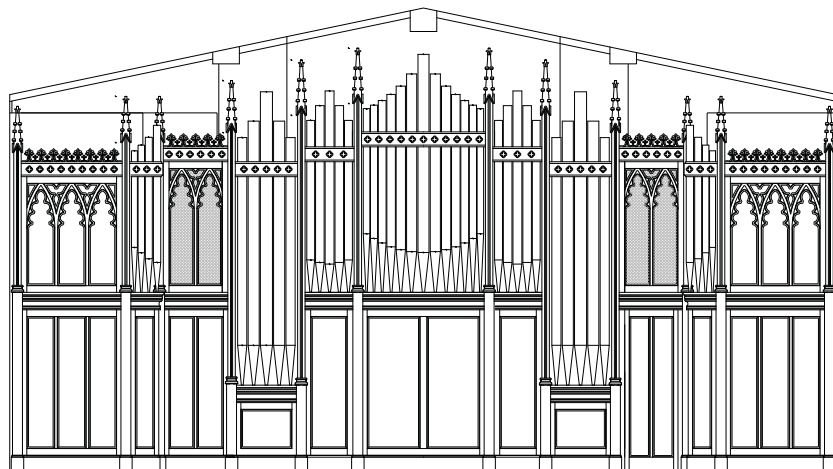
—Jack M. Bethards

President and Tonal Director
Schoenstein & Co.

Photo credit: Louis Patterson
Rendering by Pipeslayers



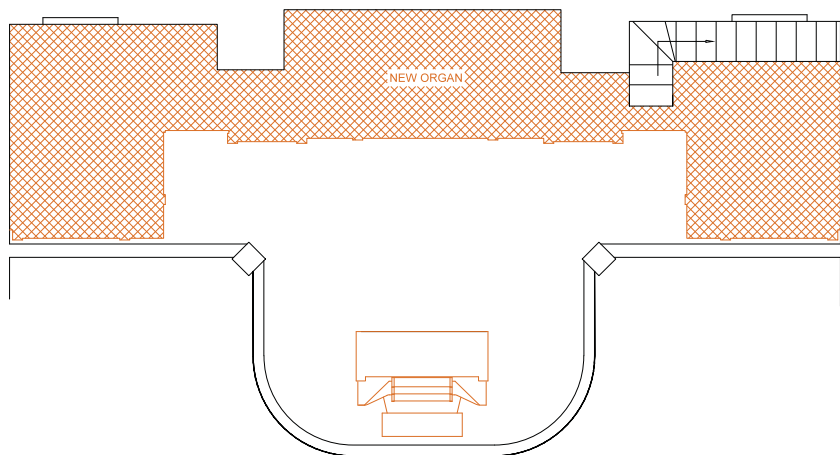
Fordham University Church, gallery with 1879 Roosevelt organ



Mechanical drawing, gallery organ case



Rendering, gallery organ case



New layout, showing enlarged gallery

The University Church, Fordham University, New York City

Sanctuary Organ (2 manuals, 14 ranks)

GREAT (I)

8'	Open Diapason	61 pipes
8'	Harmonic Flute	61 pipes
4'	Principal	61 pipes
16'	Bourdon (Extend Choir)	12 pipes
8'	Stopped Diapason (Choir)	
2'	Mixture (II-V, Choir)	
16'	Double Trumpet (TC, Choir)	
8'	Trumpet (Choir)	
8'	Rohrschalmei (TC, Choir)	37 pipes
	Tremulant (Choir)	

CHOIR (II)

8'	Salicional (common bass)	49 pipes
8'	Stopped Diapason	61 pipes
8'	Echo Gamba	61 pipes
8'	Vox Angelica	61 pipes
4'	Salicet	12 pipes
4'	Flute	12 pipes
2'	Salicetina	12 pipes
2'	Mixture (II-V)	206 pipes
8'	Trumpet	61 pipes
8'	Tuba Major (Gallery Choir)	

PEDAL

16'	Double Bass (Harm. Flute)	12 pipes
16'	Bourdon (Choir)	
8'	Harmonic Flute (Great)	
8'	Stopped Diapason (Choir)	
4'	Harmonic Flute (Great)	
8'	Trumpet (Choir)	
4'	Rohrschalmei (Great)	

Full array of couplers and mechanicals on both consoles
Manual I/II Transfer and Pedal Divide on Gallery console



Gallery console

NEW! Faythe Freese, Giant New Organ, Magdeburg Cathedral

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Faythe Freese, Organist
2008 Alex. Schuke Organ, 4-106

Faythe Freese plays the huge new organ in the Cathedral of Magdeburg, Germany, including the "unplayable" Reger work; the seldom heard Wunderlich Sonata, and a brand new 3-part work by Pamela Decker, commissioned by Faythe Freese and inspired by 3 works of art (also commissioned by Freese) created by the artist known as Nall.

Raven OAR-948 \$15.98 postpaid

Max Reger: Variations & Fugue, op. 73

Heinz Wunderlich: Organ Sonata on a Single Theme

Pamela Decker: The Freese Collection



Faythe Freese

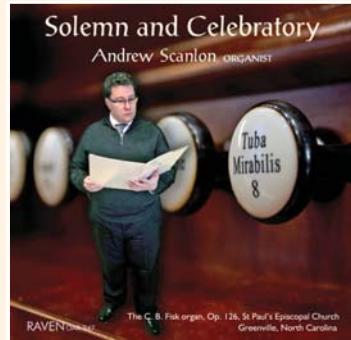


New Organs



Bigelow Opus 36, St. Ambrose Catholic Church, Salt Lake City, Utah (Photo credit: David Chamberlin)

NEW! Andrew Scanlon & The Greenville, NC, Fisk Organ



Solemn and Celebratory

Andrew Scanlon, Organist
2005 C. B. Fisk 3m, 57 ranks, Greenville, NC

Andrew Scanlon's impassioned playing soars grandly in the Kirkegaard acoustic of St. Paul's Episcopal, Greenville, NC, where Scanlon is organist and instructor at East Carolina University.

Raven OAR-947 \$15.98

COOK: Fanfare

LANGLAIS: Mors et Resurrectio

GUILAIN: Suite du 2. ton

MENDELSSOHN: Sonata 3

DURUFLE: Sicilienne from Suite, op. 5

HOWELS: Master Tallis's Testament

BACH: Fantasia & Fugue in G Minor

DANIEL-LESEUR: In Paradisum

VIERNE: Final, Symphony 1



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Reviews *The Diapason*, October, 2013:

"Spectacular instrument . . . playing demonstrates exceptional sensitivity, control . . . clearly a master at work . . . whirlwind trip around this luxuriant new Fisk"

C. B. Fisk organ, 3m, 58 stops
Covenant Presbyterian, Nashville, Kirkegaard acoustics

Raven OAR-931 \$15.98 postpaid



Murray Somerville

BACH: Fantasia & Fugue in g, BWV 542

BACH: Chorale Prelude, Herr Jesu Christ, dich zu uns wend', BWV 709

LISZT: Prelude & Fugue on B-A-C-H

TOURNAIRE: Suite Evocatrice, 2 mvts

MESSIAEN: Apparition de l'Eglise éternelle

STANLEY: Voluntary in a, op. 7, no. 8

TOMKINS: A verse of 3 parts

DARKE: Elegy

J. C. HODGSON: Wedding March

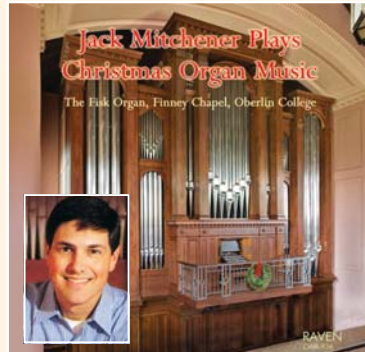
HAAN: Softly and Tenderly

COOMAN: Rondino on I love to tell the story

CALLAHAN: Prelude on Union Seminary

SAM BATT OWENS: Land of Rest

Jack Mitchener Plays Christmas Organ Music



Jack Mitchener

Jack Mitchener plays Christmas organ music on the 75-rank Fisk in French style at Finney Chapel, Oberlin.

Raven OAR-936 \$15.98 postpaid

Guilman: Noël polonais Gigout: Rhapsodie sur des noëls

Paul Manz: Gabriel's Message Yon: Pastorale Gesù Bambino

Balbastre: Où s'en vont ces gais bergers?

Vaughan Williams: Fantasia on Greensleeves

Durufle: Prélude sur l'Introit de l'Épiphanie

Gerald Near: Freu dich Sehr (Comfort, Ye My People)

Eric Thiman: Postlude on Adeste fideles

Daquin: Noël X (Grand Jeu et Duo); Noël Étranger

Brahms: Es ist ein Ros' entsprungen Mulet: Noël (Byzantine Sketches)

Bach: In dulci jubilo, BWV 729 Adolphe Adam: O Holy Night (arr. Noble)

Dupré: In dulci jubilo (from 79 Chorales, Op. 28)

**Bigelow & Co., Inc., Organ Builders, American Fork, Utah
St. Ambrose Catholic Church, Salt Lake City, Utah**

St. Ambrose Parish in Salt Lake City has been blessed with a beautiful, large, and acoustically gracious worship space, a talented and ambitious director of music (Christopher Huntzinger), excellent choirs, and supportive clergy (Rev. Andrzej Skrzypiec)—but, until recently, only a seven-rank pipe organ (with no reeds). When the 44-rank Holtkamp organ from St. Mark's Episcopal Cathedral in downtown Salt Lake City became available (replaced by a new Bigelow instrument), St. Ambrose's musicians and clergy wasted no time in procuring it. Having maintained the Holtkamp instrument for many years, and having dismantled and removed it to make way for the new organ, Bigelow & Co. was the obvious choice to reconstruct it as a new instrument for St. Ambrose.

Bigelow Opus 36 includes the console, chests, and 42 ranks of pipes from the Holtkamp, all seven ranks from the previous organ, and one new reed rank, for a total of 50 ranks. Only four ranks were substantially voiced, otherwise voicing was limited to minor adjustments required by changes in wind pressure and different acoustics.

A handsome new oak case, including a Rückpositiv, harmonizes with the interior of the church and presents the organ as a new instrument.

The inaugural recital was played by Clay Christiansen of the Mormon Tabernacle on January 25, 2013. Dr. Christiansen, who had served St. Mark's Cathedral for ten years when the Holtkamp was new, commented afterward about the new instrument, calling it a "very satisfying eclectic instrument, wonderfully well suited to its environment."

—David Chamberlin

Bigelow & Co., Inc.

Opus 36, St. Ambrose Catholic Church, Salt Lake City, Utah

POSITIV – Man. I	2' Nachthorn
8' Prestant (ext, 1–6 = Copula)	III Fourniture
8' Copula	16' Fagott
8' Dolce (Gt)	8' Cornopean
4' Prestant	8' Oboe
4' Rohrflöte	4' Fagott (ext)
4' Dolce (Gt)	
2' Principal	PEDAL
2' Blockflöte	32' Resultant (Bourdon)
1' Octave	16' Principal
II Sesquialtera	16' Bourdon (Sw, 1–12 unenclosed)
III Scharf	16' Bourdon doux (Bourdon, 1–12 lower pressure)
8' Cromorne	16' Quintadena (Gt)
Swell to Positiv	8' Octave
	8' Flauto
GREAT – Man. II	4' Choralbass
16' Bourdon (Sw, 1–12 = Ped Bdn doux)	4' Bourdon (Sw)
16' Quintadena	III Rauschpfeife
8' Open Diapason	16' Posaune
8' Principal	16' Fagott (Sw)
8' Gedeckt	8' Trumpet
8' Dolce	4' Schalmey
4' Octave	Great to Pedal
4' Spitzflöte	Positiv to Pedal
2' Doublette	Swell to Pedal
IV Mixture	
8' Trumpet	Electro-pneumatic and some Direct Electric® (Wicks) action
Positiv to Great	Holtkamp console (1967) with additional stop keys and pistons
Swell to Great	New oak and oak veneer case
SWELL – Man. III	128-level combination action
8' Viol-Principal	Zimbelstern (5 bells)
8' Bourdon	Three manuals, 50 ranks
8' Flute	
8' Salicional	
8' Celeste (FF)	
4' Principal	
4' Harmonic Flute	
2 3/4' Nasat	

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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 DECEMBER
 Holiday concert, with brass; First Unitarian, Worcester, MA 4 pm
 Christmas with CONCORA; Westminster Presbyterian, West Hartford, CT 4 pm
 Handel, *Messiah*; Church of St. Joseph, Bronxville, NY 3 pm
 Lessons & Carols; St. Vincent Ferrer Church, New York, NY 3 pm
 Carol Sing; Madison Avenue Presbyterian, New York, NY 4 pm
 Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm
Tuomas Pyrhönen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
 Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm
 Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 5 pm
 The Philadelphia Singers; Cathedral Basilica of Sts. Peter and Paul, Philadelphia, PA 3 pm
 Christmas concert; St. Paul's United Church of Christ, Trenton, PA 3 pm
 Lessons & Carols; Doylestown Presbyterian, Doylestown, PA 4 pm
 Lessons & Carols; St. Paul's Episcopal, Greenville, NC 5 pm
 Pennsylvania State College Choral Society; St. James Catholic Church, Charles Town, WV 4 pm
 Handel, *Messiah*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
John Linker; Episcopal Church of the Good Shepherd, Lexington, KY 4:15 pm
 Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 3 pm
 Holiday concert; Demmer Recital Hall, Ripon College, Ripon, WI 3:15 pm
David Jonies; Holy Name Cathedral, Chicago, IL 3:30 pm

16 DECEMBER
Messiah Sing-In; Avery Fisher Hall, Lincoln Center, New York, NY 7:30 pm

17 DECEMBER
Ray Cornils, Christmas with Cornils; Cathedral of St. Luke, Portland, ME 7:30 pm
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm
 Lessons & Carols; St. John's Lutheran, Allentown, PA 7:30 pm
Jack Mitchener; Christ Episcopal, Macon, GA 7 pm
Catherine Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

18 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm
 Christmas Carol Sing; Cathedral Basilica of the Sacred Heart, Newark, NJ 8 pm
Michael Rickman; Advent Lutheran, Melbourne, FL 12 noon

19 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm
 A Renaissance Christmas; St. Bartholomew's Episcopal, New York, NY 1:15 pm
 Britten, *A Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
 Christmas Carol Sing; Cathedral Basilica of the Sacred Heart, Newark, NJ 8 pm
Mary Mozelle; Christ Church, Bradenton, FL 12:15 pm

20 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 11 am
Anthony Rispo; St. Malachy's, New York, NY 6:30 pm
 Lessons & Carols; St. Luke United Church of Christ, Nazareth, PA 7:30 pm

21 DECEMBER
 Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm
 Lessons & Carols; St. Luke United Church of Christ, Nazareth, PA 7:30 pm
Jelani Eddington, silent film accompaniment, *A Christmas Carol*; Phipps Center for the Arts, Hudson, WI 2 pm

22 DECEMBER
 Candlelight Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm
 Lessons & Carols; St. Luke United Church of Christ, Nazareth, PA 3 pm
 Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
 Lessons & Carols; Episcopal Church of the Good Shepherd, Lexington, KY 5 pm
Bruce Barber; Holy Name Cathedral, Chicago, IL 3:30 pm

23 DECEMBER
 Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

24 DECEMBER
 Community Carol Celebration; Church of the Resurrection, New York, NY 5 pm
 Festival of Nine Lessons & Carols; Grace Church, New York, NY 8 pm
 Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm
 Music for the Holiday Season; Christ Church, Bradenton, FL 10:30 pm
C. Ralph Mills; St. Paul Lutheran, Charleston, WV
John Linker; Episcopal Church of the Good Shepherd, Lexington, KY 6:15 pm

25 DECEMBER
Stephen Williams; St. John's Lutheran, Allentown, PA 3 pm
Christopher Betts & Benjamin Straley; Washington National Cathedral, Washington, DC 5:15 pm

27 DECEMBER
Craig Williams; St. Malachy's, New York, NY 6:30 pm

28 DECEMBER
Eric Bowman; St. James Catholic Church, Charles Town, WV 6:30 pm

31 DECEMBER
 Cathedral Choir, with orchestra; Cathedral of St. John the Divine, New York, NY 7 pm
 Saint-Saëns, *Christmas Oratorio*; Church of St. Joseph, Bronxville, NY 8 pm
William Trafka; St. Bartholomew's Episcopal, New York, NY 11 pm
Douglas Cleveland; Central Reformed Church, Grand Rapids, MI 8 pm

2 JANUARY
 Aula Harmoniae; St. Bartholomew's Episcopal, New York, NY 1:15 pm

5 JANUARY
 The Adult Choir; Grace Church, New York, NY 4 pm
 Epiphany Lessons & Carols; Church of St. Joseph, Bronxville, NY 3 pm
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

7 JANUARY
Karl Robson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 JANUARY
Janet Yieh; St. Agnes Church, New York, NY 4:30 pm

12 JANUARY
 Melodeon; Church of the Epiphany, New York, NY 4 pm
Simon Leach; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
James Hicks; Washington National Cathedral, Washington, DC 5:15 pm
Marilyn Keiser; First Presbyterian, Pompano Beach, FL 4 pm
 Men & Boys Choir; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

14 JANUARY
James Bobb; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

18 JANUARY
 Carrollton Chorale; Morristown United Methodist, Morristown, NJ 7:30 pm

Bert Adams, FAGO

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Baroque Chamber Orchestra; Christ Church, Bradenton, FL 7:30 pm

19 JANUARY
Karen Beaumont; Calvary Baptist, New York, NY 3 pm
Jens Korndoerfer; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
 Carrollton Chorale; Calvary Lutheran, Cranford, NJ 3 pm
Matt Glandorf, Alan Morrison, & Jeffrey Brillhart, with chamber orchestra; Verizon Hall, Kimmel Center, Philadelphia, PA 2:30 pm
 The Philadelphia Singers; Church of the Holy Trinity, Philadelphia, PA 3:30 pm
Dexter Kennedy; Washington National Cathedral, Washington, DC 5:15 pm
 Baroque Chamber Orchestra; Church of the Redeemer, Sarasota, FL 5:15 pm
 Schola; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

21 JANUARY
David Jenkins; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 JANUARY
David Shuler; St. Luke in the Fields, New York, NY 8 pm
Ken Cowan, masterclass; Trinity United Methodist, Huntsville, AL 4 pm

24 JANUARY
Ken Cowan, with choir; Trinity United Methodist, Huntsville, AL 7:30 pm

25 JANUARY
 Evensong; Christ & St. Stephen's Episcopal, New York, NY 5 pm

26 JANUARY
 Super Bell XXII Handbell Concert; First Church of Christ, Wethersfield, CT 4 pm
 Junior Choristers; Grace Church, New York, NY 4 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
 Impulse Handbell Ensemble; Doylestown Presbyterian, Doylestown, PA 4 pm
David Arcus; Duke University Chapel, Durham, NC 5 pm
Donald Verkuilen; St. Mary of the Lake, Gary, IN 3 pm

27 JANUARY
Andrea Handley; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 JANUARY
Katherine Burk; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

30 JANUARY
 St. Thomas Choir of Men and Boys, with Juilliard415; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
 Concitato; St. Bartholomew's Episcopal, New York, NY 1:15 pm

31 JANUARY
Tom Trenney, recital & silent film accompaniment; Faith Presbyterian, Cape Coral, FL 7 pm
 Luther College Nordic Choir; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm
 Montevallo Early Music Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 3 pm

UNITED STATES
 West of the Mississippi

15 DECEMBER
Raymond Johnston, Messiaen, *La Nativité du Seigneur*; Cathedral Church of St. Mark, Minneapolis, MN 3 pm
 VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
 Handel, *Messiah* sing-along; St. Olaf Catholic Church, Minneapolis, MN 6:30 pm
 Choirs & instrumentalists of St. Paul's; St. Paul's Lutheran, Des Peres, MO 4 pm
 Singing Girls of Texas; St. Stephen Presbyterian, Fort Worth, TX 7 pm
 Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm, 7:30 pm
 Rose Ensemble; Christ Church Cathedral, Houston, TX 5 pm

Festival of Nine Lessons & Carols; St. Mark's Episcopal, Berkeley, CA 4:30 pm
Robert Gurney; California Palace of the Legion of Honor, San Francisco, CA 4 pm
 Advent Lessons & Carols; St. Mary's Cathedral, San Francisco, CA 3:30 pm
 Advent Lessons & Carols (in German); Resurrection Lutheran, Oakland, CA 3 pm
Emma Lou Diemer; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Davitt Moroney; Hertz Hall, University of California, Berkeley, CA 3 pm

17 DECEMBER
Todd Wilson; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

18 DECEMBER
David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

19 DECEMBER
 Evensong; Grace Cathedral, San Francisco, CA 5:15pm

20 DECEMBER
 Festival of Nine Lessons & Carols; Cathedral Church of St. Mark, Minneapolis, MN 7:30 pm
 Christmas Carol Sing-Along; Trinity Episcopal, Santa Barbara, CA 3:30 pm
 Chanticleer; Walt Disney Concert Hall, Los Angeles, CA 8 pm

21 DECEMBER
John Karl Hirten; California Palace of the Legion of Honor, San Francisco, CA 4 pm

22 DECEMBER
 Festival of Nine Lessons & Carols; Cathedral Church of St. Mark, Minneapolis, MN 5 pm
Mark Fideldy, with Hymnus Angelicus; Gethsemane Lutheran, Hopkins, MN 4 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

26 DECEMBER
 Evensong; Grace Cathedral, San Francisco, CA 5:15 pm

27 DECEMBER
 Polyphony; Voices of New Mexico; Cathedral of St. John, Albuquerque, NM 4 pm

29 DECEMBER
David Hatt; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Keith Thompson; California Palace of the Legion of Honor, San Francisco, CA 4 pm

31 DECEMBER
 Ars Lyrica Houston; Zilkha Hall, Hobby Center for the Performing Arts, Houston, TX 9 pm
James Welch; The Mormon Tabernacle, Salt Lake City, UT 5:30 pm

5 JANUARY
 Epiphany Lessons & Carols; St. Mary's Cathedral, San Francisco, CA 3:30 pm

6 JANUARY
Tom Trenney, hymn festival; Church of St. John the Divine, Houston, TX 7:30 pm

7 JANUARY
Tom Trenney, masterclass; Church of St. John the Divine, Houston, TX 9 am
Johann Vexo; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

8 JANUARY
Philippe Lefèbvre; Bates Recital Hall, Rice University, Houston, TX 7:30 pm

9 JANUARY
Jungjoo Park; St. Barnabas Lutheran, Plymouth, MN 12:30 pm
George Baker & Ken Cowan; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7:30 pm

10 JANUARY
David Cherwien, with Mount Olive Cantorei, hymn festival; Mount Olive Lutheran, Minneapolis, MN 7:30 pm
Gail Archer; Aspen Community Church, Aspen, CO 4 pm

Calendar

Nathan Laube; Christ Episcopal, Little Rock, AR 8 pm
James Welch; University of California, Santa Barbara, CA 7:30 pm
Christian Lane; Christ Church, Portola Valley, CA 7:30 pm

12 JANUARY

•**Craig Cramer**; St Mark's on the Campus, Lincoln, NE 3 pm
Daryl Robinson; Christ Church Cathedral, Houston, TX 4:15 pm
 Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm
David Higgs; Memorial Chapel, University of Redlands, Redlands, CA 3 pm
Gail Archer; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Jonathan Ryan; St. James Episcopal, Los Angeles, CA 6 pm

17 JANUARY

Douglas Cleveland; First Congregational, Boulder, CO 7:30 pm
Jonathan Wohlers; Christ Episcopal, Tacoma, WA 12:10 pm
James Welch; Church of Jesus Christ of Latter-day Saints, Newport Beach, CA 7:30 pm

18 JANUARY

•**Ken Cowan**; Lord of Life Lutheran, Sun City West, AZ 2 pm

19 JANUARY

Martha Sandford; St. John's Cathedral, Denver, CO 3 pm
 •**Ken Cowan**; Lord of Life Lutheran, Sun City West, AZ 3 pm
 •**Anthony Williams**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

24 JANUARY

•**Aaron David Miller**, silent film accompaniment; First Lutheran, Duluth, MN 7 pm
 •**Jonathan Dimmock**; Doc Rando Recital Hall, University of Nevada, Las Vegas, NV 7:30 pm

25 JANUARY

Nathan Laube; Augustana Lutheran, Denver, CO 7:30 pm
George Baker, improvisation workshop; St. Edmund's Episcopal, San Marino, CA 11 am, 2 pm

26 JANUARY

Craig Cramer; First & Calvary Presbyterian, Springfield, MO 2:30 pm
Janette Fishell; Episcopal Church of the Transfiguration, Dallas, TX 7 pm
 Choral concert; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm
Sharon Porter Shull; Trinity Lutheran, Lynnwood, WA 7 pm

28 JANUARY

Ken Cowan; St. Margaret's Episcopal, Palm Desert, CA 7 pm

31 JANUARY

James Welch; The Mormon Tabernacle, Salt Lake City, UT 5:30 pm
Melody Steed, with trumpet; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7:30 pm

INTERNATIONAL

15 DECEMBER

Jean-Luc Ho, organ and harpsichord; Collégiale, St-Ursanne, Switzerland 5 pm
Stephen Hamilton; St. Paul's Cathedral, London, UK 4:45 pm
Nicholas Sutton; Westminster Cathedral, London, UK 4:45 pm

17 DECEMBER

Paul Dewhurst; Marlborough Road Methodist, St. Albans, UK 12:30 pm

21 DECEMBER

Choir of Kaiser-Wilhelm-Gedächtnis-Kirche; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm
Patrick Wedd; Christ Church Cathedral, Montreal, QC, Canada 4:30 pm

22 DECEMBER

Rheinberger, *Der Stern von Bethlehem*; Jesuit Church of St. Michael, Munich, Germany 4 pm

24 DECEMBER

Vespers, with trumpet; Altenberger Dom, Odenthal, Germany 9 pm
Hans-Dieter Meyer-Moortgat; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 9 pm

25 DECEMBER

Andreas Meisner; Altenberger Dom, Odenthal, Germany 3:30 pm

26 DECEMBER

Rolf Müller, with violin; Altenberger Dom, Odenthal, Germany 3:30 pm
Stefano Barberino; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm

28 DECEMBER

Martin Rost; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 6 pm

29 DECEMBER

Parker, *The shepherds' vision*; Ovensjö Church, Kungsgården, Sweden 6 pm
 Britten, *A Ceremony of Carols*; Altenberger Dom, Odenthal, Germany 3:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

31 DECEMBER

David Franke; St. Wenzel's Church, Naumburg, Germany 9 pm
Silke Hamburger; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 11 pm

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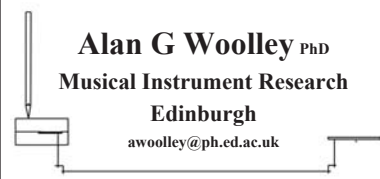
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STEPHEN HAMILTON, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 23: *Partite Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cingue Mutanze*, Valente; *Prelude, Fugue and Variation*, Franck; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Prelude and Fugue in c*, BWV 546, Bach; *Benedictus*, Regger; *Toccata, Villancico y Fuga*, Ginastera.

JAMES HAMMANN, Sinsinawa Mound, Sinsinawa, WI, June 26: *Passacaglia for Organ*, Near; *Trumpet Minuet*, Hollins; *Fountain Reverie*, Fletcher; *Fantasia and Fugue in g*, BWV 542, Bach; *Sonata No. 6 in d*, op. 65, Mendelssohn; *Scherzo (Symphony No. 2 for Organ)*, Vierne; *Pilgrims Chorus and Grand March from the Opera Tannhäuser*, Wagner.

MATTHIAS HAVINGA, First Unitarian Church of Worcester, Worcester, MA, June 14: *While the king sitteth at his table, I am black but comely, Lo, the winter is past, How fair and pleasant art thou, As we journey, aid our weak endeavor, Amen (15 Versets sur les Vepres de la Vierge)*, op. 18, Dupré; *Clair de Lune (Suite Bergamasque)*, *L'isle joyeuse*, Debussy; *Sonata de Chiesa*, Andriessen; *Etoiles du soir, Impromptu, Carillon de Westminster (24 Pièces de fantaisie, Troisième Suite)*, op. 54, Vierne.

Trinity Episcopal Church, Haverhill, MA, June 21: *Psalm 24*, Noordt; *Passacaglia*, Welmers; *Sonata da chiesa*, Andriessen; *15 Versets sur les Vepres de la Vierge*, op. 18, Dupré; *Etoiles du soir, Impromptu, Carillon de Westminster (24 Pièces de fantaisie, Troisième Suite)*, op. 54, Vierne.

CALVERT JOHNSON, Centennial Associate Reformed Presbyterian Church, Columbia, SC, July 5: *Suite No. 1*, Price; *St. Louis Blues*, Handy; *Obangiji, Joshua Fit de Battle ob Jericho*, Sowande; *Nuptial Song (The Nuptial Suite)*, King; *Impromptu in F*, op. 78, no. 1 (*Three Impromptus*), Coleridge-Taylor; *Toccata on a Spiritual*, Braithwaite; *Deep River*, Burleigh; *Deep River (Four Spiritual Preludes)*, Hurd; *This Little Light of Mine (Five Spirituals for Organ)*, Taylor; *Meditation on 'Were You There'*, Simpson-Curenton; *Fantasy and Fugue on 'My Lord, What a Mourning'*, Simpson; *A Spiritual Service*, Inmiss; *Spiritual Set*, Da Costa; *Procession of the Gargoyles (Suite Sebastienne)*, Kerr; *Pools of Living Water*, Weston; *Three Organ Pieces*, Fax; *We Shall Overcome*, Willis; *Toccata on 'Veni Emmanuel'*, Hailstork.

EDWARD LANDIN, Old West Church, Boston, MA, July 9: *Grand Dialogue in C (3e Livre d'Orgue)*, Marchand; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Praeludium in a*, BuxWV 153, Buxtehude; *Fantasia in c*, BWV 562, *Liebster Jesu wir sind hier*, BWV 731, BWV 732, *Toccata in F*, BWV 540, Bach.

OLIVER LATRY, Loyola University, Chicago, IL July 21: *Marche des Marseillois et l'air Ça-ira*, Balbastre; *Pièce d'orgue*, Calvière; *Final (Première Sonate)*, Guilman; *Trois Pièces de fantaisie*, Vierne; *Trois Préludes*, Leguay; *Boléro sur un theme de Charles Racquet, pour orgue et percussion*, Cochereau; *Improvisation*, Latry.

COLIN LYNCH, Old West Church, Boston, MA, July 16: *Boléro de concert*, op. 166, Lefébure-Wély; *Trio Sonata No. 4 in e*, BWV 529, Bach; *Variations on a Theme by Paganini for Pedal Solo*, Thalben-Ball; *Deuxième Fantaisie*, Alain; *Prelude and Fugue in B*, Dupré.

PAUL PAVIOUR, with John Lander, tenor; Ladonna Manternach, soprano, Rochelle Rochelle, piano, and Genevieve Gourley, violin:

Sinsinawa Mound, Sinsinawa, WI, July 3: *Fanfare and Processional*, Charpentier; *Introduction and Allegro*, Walond; *Prelude on RHOSYMEDRE*, Williams; *Mary Magdalene*, Paviour; *Prelude and Fugue in c*, Bach; *Abstractions for Organ, Refractions of the Heart*, Paviour; *Variations on America*, Ives.

H. RICARDO RAMIREZ, First Lutheran Church, Iron Mountain, MI, June 26; St. Paul's Episcopal Church, Marquette, MI, June 28; and St. Joseph's Church, Lake Linden, MI, July 2: *Hornpipe (Water Music)*, Handel; *Trio Sonata in G*, BWV 530, Bach; *Prelude on TOKYO*, *Prelude on BAI*, *Prelude on VIETNAM*, *Prelude on LE P'ING*, Jones; *Canción de Cuna*, M. de Elías; *Jesus, Mi Amor*, Ramirez; *Toccata (Sonata)*, A. de Elías; *Lacquiparle, Kum ba Yah (Eight Preludes)*, Diemer; *Variations on 'The Last Rose of Summer' for organ*, op. 59, Buck; *Scherzo*, op. 2, Duruflé; *Prelude et fugue sur le nom d'Alain*, op. 7, Duruflé.

ROBERT SIGMUND, St. James United Church, Montreal, QC, Canada, July 16: *Estampie 'rétrové'*, Anonymous; *Fantasy*, Byrd; *An Wasserflüssen Babylon*, BWV 653, *Fantasy in G*, BWV 572, Bach; *Sonate Pontificale*, Lemmens.

BRIAN SWAGER, California Palace of the Legion of Honor, San Francisco, CA, June 29 and June 30: *Fanfare*, Cook; *Pastorale*, Bach; *Two Offertories with Thunder Effects: Grand jeu, Rondeau*, Corrette; *Rhosymedre*, Vaughan Williams; *Elegy*, Thalben-Ball; *Prelude and Fugue in G*, BWV 541, Bach; *Meditation from 'Thaïs'*, Massenet; *Carillon de Westminster*, Vierne.

JOHN WALKER, St. James United Church, Montreal, QC, Canada, July 23: *Homage to Pérotin*, Roberts; *Marche Religieuse on a Theme of Handel*, op. 15, Guilman; *Fantaisie et fugue en si bémol*, Boëly; *Si c'est pour ôter la vie*, Dandrieu; *Par ma vie, par ma mort*

(*Le Tombeau d'Olivier Messiaen*), Hakim; *Berceuse à la Mémoire de Louis Vierne*, Cochereau; *Final (Symphonie I*, op. 14), Vierne.

ANITA EGGERT WERLING, with Cristina Werling, horn, Sts. Peter and Paul Catholic Church, Nauvoo, IL, July 21: *Toccata in e*, Pachelbel; *Toccata for the Elevation (Fiori Musicali)*, Frescobaldi; *Echo Fantasia in a*, Sweelinck; No. 3 in E-flat, No. 2 in g, No. 5 in c (*Studies in Canonic Form*, op. 56), Schumann; *Attende Domine, Domine Jesu (Chorale Preludes on Gregorian Chant Themes for Organ)*, Demessieux; *Von Gott will ich nicht lassen*, BWV 658, *Komm, Gott, Schöpfer, heiliger Geist*, BWV 667, Bach; *I Attempt from Love's Sickness to Fly*, Purcell; *La Hieronyma (Musicali Melodie)*, Cesare; *Partita on Veni Creator Spiritus*, Eggert; *Reflection and Ramble for Horn and Organ*, Sibbing.

GEOFFREY WIETING, Old West Church, Boston, MA, June 30: *Toccata alla rumba*, Willscher; *Berceuse sur deux notes qui cornent*, *Choral cistercien*, *Postlude pour l'Office de Complies*, Alain; *When the Lord is pleased with a man and his ways (Proverbs III)*, Pinkham; *Christe-Trio en passacaille (Messe de deuxième ton)*, Raison; *Passacaglia in c*, BWV 582, Bach.

CECILIA WINTER, with Valentín Hernández, percussion, Catedral de Oaxaca, Oaxaca, Mexico, July 1: *Marcha Gira Triunfal*, Serna; *Llévame Oaxaqueña*, Mondragón; *Jarabe del Valle*, *Danza de la Pluma*, Sánchez; *Cantaro de Coyotepec*, Mondragon; *Canción Mixteca*, Alavez; *Jarabe Mixteco*, Corro; *Himno al Rey Condoy*, *Jarabe Mixteco*, Roviroso; *Tortolita Cantadora*, Mondragón; *Sones de Pochutla*, *Pinotepa*, Carrillo; *La Martiniana* (traditional); *El Feo*, López; *La Tortuga*; *La Llorona* (traditional); *La Sandunga*, Ortiz; *La Tonalteca*; *Flor de Piña*, Mondragón; *Mi Linda Oaxaca*, Kendis; *Dios Nunca Muere*, Alcalá.

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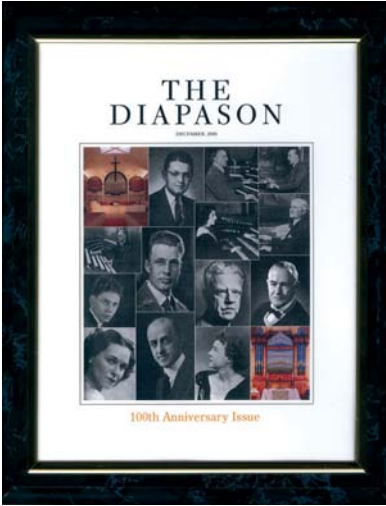
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Announcing a new book. *Only His Organs Remain: The Life of New York State Pipe Organ-builder Robert S. Rowland*, by Richard Triumpho. ISBN: 978-0-9717214-8-7, 242 pages; \$24.95 + \$4.00 S&H. Available from: Sunnyside Press, 297 Triumpho Road, St. Johnsville, NY 13452; 518/568-7853.

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2014 OHS Organ Calendar featuring beautiful color photographs of diverse instruments of Syracuse area, including six instruments that have been awarded OHS Citations. Included with the calendar will be an article with copious illustrations about the instruments and performers to be featured at the 2014 OHS Convention. Membership in the OHS includes a copy of the 2014 Organ Calendar. Visit the OHS Web site for membership information and to purchase a calendar: www.organsociety.org.

PUBLICATIONS / RECORDINGS

Harpsichord Technique: A Guide to Expressivity—2nd edition with CDs, by Nancy Metzger, now reduced 30% at author's website: www.rcip.com/musicadulce.

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

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

Holiday Organ Music from Fruhauf Music Publications: *Prelude on Rosa Mystica* (Germanic Hymn Tune Settings); *Seven Variations on a Noel* (Hymns for All Seasons); *Prelude on Greensleeves and Paraphrase on 'God Rest You Merry'* (Hymn Tunes from the British Isles, Vols. 1 & 2); and abbreviated Advent and Christmas hymn settings (*Free Harmonizations, Vols. 1 & 2*). Visit www.frumuspub.net; write P.O. Box 22043, Santa Barbara, CA 93121-2043 USA; or phone 805/682-5727 (M-F AM Pacific Time).

PUBLICATIONS / RECORDINGS

The OHS Organ Atlas chronicles the organs and the history of the area visited by OHS conventions. Available since 2006, these beautiful full-color journals include stoplists, photographs, and well-researched articles on the organs and venues visited during the convention. Of special interest is the recently-published *Atlas* from the 58th convention of the OHS in 2013 celebrating the bicentennial of the pipe organ in Vermont, 1814–2014. Researched and written by archivist Stephen Pinel, this 235-page publication includes evocative writing about the state of music-making and organ building during a period of two hundred years, as well as a particularly fine history of Vermont's most famous and ubiquitous organ builder, the Estey Organ Company of Brattleboro. An extraordinary compendium by E. A. Boadway, Jr. is a complete index of pipe organs found today throughout the state. Readable and entertaining—a collector's item! Visit www.ohscatalog.org.

Pro Organo presents Eric Plutz on a new recording, *French Trilogy* (Pro Organo CD 7255). Recorded on the Aeolian-Skinner Opus 1257 organ at Winthrop University, Rock Hill, South Carolina, the program includes Pierné, *Trois Pièces*; Saint-Saëns, *Three Preludes and Fugues*, op. 99; and Vierne, *Deuxième Symphonie*, op. 20. www.proorgano.com.

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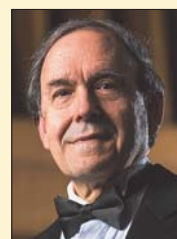
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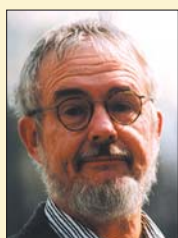
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