

THE DIAPASON

FEBRUARY 2013



Mayflower Congregational United Church of Christ
Oklahoma City, Oklahoma
Cover feature on pages 30-32

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(*The American Organist*)



THE DIAPASON

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CONTENTS

FEATURES

- Early Organ Composers' Anniversaries in 2013
by John Collins 21
- 2012 East Texas Pipe Organ Festival
Kilgore, Longview, and Nacogdoches, Texas
by Neal Campbell 22
- Copenhagen's Orgelsamling
A Treasury of Danish Organ Building
by Benjamin A. Kolodziej 26

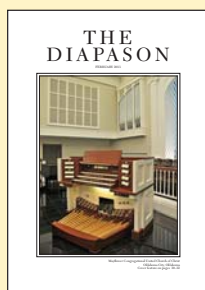
NEWS & DEPARTMENTS

- Editor's Notebook 3
- Letters to the Editor 3
- Here & There 4, 6, 8, 10
- Nunc Dimittis 10
- Carillon News by Brian Swager 10
- In the wind . . . by John Bishop 12
- On Teaching by Gavin Black 14
- Harpsichord News by Larry Palmer 20

REVIEWS

- Music for Voices and Organ 15
- Book Reviews 15
- New Recordings 16
- New Organ Music 17
- New Handbell Music 19

- NEW ORGANS 32
- CALENDAR 33
- ORGAN RECITALS 37
- CLASSIFIED ADVERTISING 38



COVER

Glick Pipe Organs, New York, New York;
Mayflower Congregational United Church of
Christ, Oklahoma City, Oklahoma 30

Editor & Publisher	JEROME BUTERA jbutera@sgcmail.com 847/391-1045
Associate Editor	JOYCE ROBINSON jrobinson@sgcmail.com 847/391-1044
Designer	DAN SOLTIS
Contributing Editors	LARRY PALMER Harpsichord
	JAMES McCRAV Choral Music
	BRIAN SWAGER Carillon
	JOHN BISHOP In the wind . . .
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Reviewers	John M. Bullard James Reed John L. Speller John Collins Jan-Piet Knijff Kenneth Udy Jay Zoller Leon Nelson

Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON, John Collins provides annotated listings of early organ composers' anniversaries in 2013. Larry Palmer reports on his experience as harpsichord recitalist at the second annual East Texas Pipe Organ Festival, and Neal Campbell provides a full report on the festival that took place in November in Kilgore, Longview, and Nacogdoches, Texas, which is the brainchild of Lorenz Maycher. Benjamin Kolodziej gives a description (with many photos) of the organ collection of St. Andreas Church in Copenhagen. The collection comprises nine small church organs built in the late nineteenth and early twentieth centuries, all of which were collected from throughout Denmark and represent various Danish builders. The cover feature is the new Glick pipe organ at Mayflower Congregational Church in Oklahoma City.

In his column "In the wind . . ." John Bishop muses on the cost of things: the value of used organs, the difficulty of trying to gauge the "cost per stop" of a pipe organ, the many factors that contribute to the cost of an organ, and the real and current cost of replacement of a pipe organ. Gavin Black offers part five of his organ method, focusing on pedal playing: looking at the pedals, heel and toe, flexing the foot, and judging distance from one note to another. Brian Swager offers an installment of "Carillon News." This is in addition to our regular departments

Letters

Jean-Baptiste Robin recording of Alain organ works

About Michael Fox's review of the Alain recordings by Jean-Baptiste Robin (December, pages 17–18), there are a couple of additions that need to be made.

First, Marie-Claire Alain has recorded the works of her brother more often than suggested in the article. In 2001 she recorded them at the Church of Saint-Ferjeux in Besançon, an organ on which Jehan Alain played several recitals, which often included his own new works when he performed, registering them there. In addition, Mme. Alain used the organ at the Abbaye de Valloires, another instrument that Jehan knew well and played often. The *Trois Danses* she plays at the Eglise de la Madeleine in Paris. She includes such additional pieces (not published in the Leduc edition of the organ works) as: *Lament in the ancient mode*, *Fugue en mode de Fa*, *Verset-Choral*, *Andante*, *Chant donne*, *De Jules Lemaitre*, *Fantasmagorie*, etc.

There are a couple of other good recordings of the works from the Leduc Edition: the 1995 recording by Eric Lebrun at the Church of Saint-Antoine des Quinze-Vingts in Paris, and a fine 1996 American recording by James Higdon on the Jaeckel organ at Pilgrim Congregational Church in Duluth, Minnesota.

Rather than trying to find the January–March 1970 copies of THE DIAPASON wherein Mme. Alain offers analyses of the works, one would do better to consult her *Notes Critiques sur les Oeuvres d'Orgue de Jehan Alain*, published by Leduc in 2001 (or the English translation, "Critical Notes on the Organ Works of Jehan Alain," also published by Leduc, 2003). Thirty years later she has more information, more acute analyses, more understanding after having performed the works around the world.

As for the recording of Jehan Alain on the Jewish synagogue organ, when I visited his wife in 1971 she gave me one of two copies of that small 78rpm disc. As soon as possible, I made a tape of it for Mme. Alain, who had not known of its existence until I showed it to her. She made the transcription for publication

from that. More recently I had a professional CD made from it as a gift for her 80th birthday.

After the 2011 centenary celebration of Alain's birth held in St. Germain-en-Laye, Mme. Alain's daughter, musicologist Aurélie Decourt, and I spoke about my doing a translation of her excellent definitive biography of Jehan Alain. On sabbatical this semester, I am in the midst of translating this interesting book containing, in addition to Dr. Decourt's narrative, many letters of Alain (written throughout his life) and many drawings heretofore unpublished. I hope to have it ready to be published by next summer, adding to our knowledge of this truly great composer.

Norma Stevlingson
Professor of Music
University of Wisconsin-Superior

Iberian articles

Many thanks for publishing the two very well-presented articles on aspects of Iberian keyboard instruments and music by Mark Merrill in November and December 2012. This repertoire is still little-known here in the UK, even though I have published many reviews of new editions of the music, and articles on performance practice in various journals. One reason for this is the extreme difficulty in obtaining the scores even in university music shops, since so many are published by Spanish publishers with no wholesale outlet, and have only a limited print run. These two articles by Mark Merrill should do much to stimulate interest in this repertoire in the USA. I would like to add just a couple of observations from my own experience of 30 years of researching the Spanish and Portuguese repertoires.

Firstly, in the discussion about the reed stops, Merrill writes that the most frequently found pitches for the Trompetas include the Trompeta Magna at 16' pitch in the left hand and the Chirimía Alta at 4' pitch in the right hand. According to Jesús Ángel de la Lama in volume 2 (*Segunda parte*, pp. 666–68) of his seminal work on the Spanish Baroque Organ (*El órgano barroco*

español, 1965; it is a great pity that this important work in four volumes is out of print), the Trompeta Magna dates from 1659 as an interior reed and from 1691 as an exterior—i.e., façade—reed, and is found mainly in the treble, with just four examples listed for the bass. The same volume states on pp. 610–12 that the Chirimía Alta is found about a dozen times, between 1746–1831, and only three times in both bass and treble, where it is found at 1' pitch in the left hand and 4' in the right hand. The most commonly found right-hand solo reeds tended to be at 16' and 8', with occasionally a 32', and the left hand solo reeds 8' and 4' and occasionally 2'. In the large organs of the 18th century these pitch differences produced some unusual effects, which were exploited by players.

Secondly, although the importance of the relationship of each tone to a specific planet with its attributes is included in Spanish treatises from Juan Bermudo (ca. 1549) to Pablo Nassarre (ca. 1723), I am not aware of any Iberian treatise that ties this relationship specifically to registration; although the Italians Antegnati and Diruta mention registrations applicable to each tone or mode, they do not discuss the planetary connection. Since Merrill did not include a table listing each tone's planetary correspondence, for those who are interested, from 1–8 they are Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, and finally all planets and stars. Well into the 19th century Spanish compositions included the tone in their title.

It was not touched on in the two articles, so may be the subject of a further article, but something else that needs to be studied with the greatest care is the application of ornamentation and rhythmic inequality, both of which are presented in highly detailed (and frequently contradictory) paragraphs in many prefaces and treatises from the 16th and 17th centuries as being essential and in no way an optional extra. Without such additions a performance will sound extremely empty and do a great injustice to the essential character of the repertoire.

John Collins
Worthing, West Sussex, UK



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

of news, reviews, new organs, an international calendar, organ recital programs, and more.

In preparation

In the coming months, we will be publishing articles on the University of Michigan Conference on Organ Music, organs in Poland, the national convention of the Organ Historical Society, the Ascension Organ Academy, early organ music activities in 2012, the organ music of Karg-Elert, an interview with Robert Clark, and much more.

Subscription promotionals

THE DIAPASON sends out subscription promotionals throughout the year, attempting to reach organists, builders, and lovers of organ music who do not yet subscribe. You can help, and I am always glad to send a free sample copy of THE DIAPASON to a friend, colleague, or student. And you can also send a gift subscription. Call or send a e-mail message and I will assist. ■

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Here & There

Events

St. Louis Cathedral, St. Louis, Missouri, continues its 20th anniversary season of concerts: February 2, Luther College Nordic Choir; 2/28, Chanticleer; March 10, gala 20th anniversary concert; 3/15, Tafelmusik Baroque Orchestra; April 6, Regensburg Cathedral Choir; May 18, St. Louis Archdiocesan Choir and Orchestra. For information: www.cathedralconcerts.org.

Washington National Cathedral continues its recital series on Sundays at 5:15 pm: February 3, Gail Archer; 2/10, Jeremy Filsell; March 3, Charles Tompkins; 3/10, Michael Bauer; 3/17, Marek Kudlicki; 3/31, Jeremy Filsell; April 14, Benjamin Sheen; 4/28, Christopher Dekker; May 5, Ines Maidre; 5/19, Richard Spotts; 5/26, Paul Carr; July 4, Christopher Betts and Benjamin Straley. For information: 202/537-5757; www.nationalcathedral.org.

The Music of First Church Boston concludes its Early Music Thursdays, a series of recitals on period instruments at 12:15–12:45 pm, on February 2, with Héloïse Degrugillier, recorder, and

friends. For information: 617/267-6730; www.firstchurchbostonmusic.org.

The Cathedral of St. John, Albuquerque, New Mexico, presents its 2013 concerts: February 8, Maxine Thévenot, with trumpets; 2/22, Maxine Thévenot, with mezzo-soprano; March 22, Rutter, *Requiem*; April 14, Parthenia consort of viols; May 19, cathedral choirs. For information: www.fcmaq.org.

Madison Avenue Presbyterian Church, New York City, continues its 2012–13 music series: February 10, pianist Nadejda Vlaeva; 2/24 and March 3, Juillard415 with violinist Monica Huggett; 3/24, Bach, *St. Matthew Passion*; April 14, Margaret Mills, piano; 4/28, Russian Chamber Chorus of New York; May 5, New York City Children's Chorus; 5/19, Haydn, *The Creation*. For information: 212/288-8920; www.mapc.com/music/sams.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its 2012–13 concert series: February 10, Thomas Sheehan; March 17, Nathan Laube; April 14, Hymns of Faith; 4/28, the Heritage Choral of Lancaster.

Holy Trinity also presents its Friday noon organ recitals: February 15, Terry Heisey; 2/22, Paul Reese; March 1, Ross Ellison; 3/8, Roger Kurtz; 3/15, Peter Brown and Timothy Mentzer; 3/22, Douglas Wimer. For information: 717/397-2734; www.trinitylanaster.org.

A Bach Organ Marathon takes place February 10 from noon until 6 pm at St. Giles Episcopal Church in Northbrook, Illinois. The marathon is a benefit for the Hunger Resource Network (www.hungerresourcenetwork.org) and a celebration of the 20th anniversary of the organ by Hellmuth Wolff et Associés. Participating organists include Bruce Barber, Allison Boccia, James Russell Brown, Julia Brueck, Richard Clemmitt, Robert Horton, David Jonies, Merlin Lehman, Jay Peterson, Ricardo Ramirez, David Schrader, and Richard Sobak. For information: www.saint-giles.org.

Emmanuel Church, Chestertown, Maryland, continues its music series: February 15, Gail Archer; March 15, Neil Harmon; April 12, Brian Harlow; May 9, Ascension Evensong; 5/17, Ken Cowan. For information: 410/778-3477; www.emmanuelchesterparish.com.

VocalEssence continues its 2012–13 season: February 17, Witness; March 9, University of Minnesota Wind Ensemble; April 26, 27, Britten, *Paul Bunyan*. May 21, ¡Cantaré! community concert. For information: www.vocalescence.org.

Musica Sacra San Antonio presents its third season of Solemn Evensongs at Our Lady of the Atonement Catholic Church in San Antonio, Texas: February 17, April 7, and May 19. Robert Finster is musical director. For information: www.MusicaSacraSA.org.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: February 17, flutes and piano; March 10, Bach birthday bash; April 28, Kirkin' o' Tartans; May 12, young artist showcase; June 16, David Gell, with piano and vocal quartet. For information: www.trinitysb.org.

Campbellsville University, Campbellsville, Kentucky, continues its fifth annual organ recital series, featuring the 1894 Farrand & Votey pipe organ in Ransdell Chapel [see the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, *THE DIAPASON*, September 2009]. The noon series (12:20–12:50 pm): February 19, David K. Lamb; March 19, Cliff Cason; April 16, Wesley Roberts. Evening program: February 21 (8 pm), Wesley Roberts. For information: Dr. Wesley Roberts, 270/789-5287; mwroberts@campbellsville.edu; www.campbellsville.edu.

First Presbyterian Church, Pompano Beach, Florida, continues its music series: February 20, Mark Jones; 2/24, Raúl Prieto Ramírez, dedication of new Jeffri W. Bantz Memorial Antiphonal Organ; 2/27, Matthew Steynor; March 6, Mark Jones, with harpist Bill van Patten; 3/13, Mark Jones, with flautist Emma Mellinger; 3/20, Charles Stanley; 3/24, Mark Jones, with choir and orchestra; April 14, Mark Jones and pianist Jon Robertson. For information: 954/941-2308 x112; www.pinkpres.org.

The William Ferris Chorale, Chicago, Illinois, continues its 2012–13 season: February 23 and 24, Music of Grayston Ives; April 27 and 28, The



Walt Disney Concert Hall organ

Walt Disney Concert Hall continues its organ recital series: March 10, James O'Donnell; April 21, Cameron Carpenter. Designed by Frank Gehry and Manuel Rosales, the organ was built by Glatter-Götz Orgelbau, in collaboration with Rosales. For information: 323/850-2000.

Chorale at the Opera. For information: 773/508-2940; www.williamferrischorale.org.

The Cathedral of Saint Paul, St. Paul, Minnesota, continues its music series: February 24, University of Minnesota's Campus Singers, Men's and Women's Choruses; April 4, Choir of King's College, Cambridge; 4/21, dedication of the restored cathedral organs; May 19, Steele Family Singers.

The Choral Mass series: February 17, Fauré, *Messe basse*; March 10, Monteverdi, *Messa a 4 voci*; 3/31, Langlais, *Messe Solennelle*; April 28, Widor, *Messe à deux chœurs et deux orgues*; May 19, Pärt, *Missa Syllabica*. For information: 651/228-1766; www.cathedralsaintpaul.org.

The Bratislava Philharmonie in Slovakia continues its concert series in the Slovak Philharmonic Concert Hall in Bratislava, on the new 66-stop, three-manual and pedal Rieger organ: February 24, Eva Bublova (Bach, Messiaen, Franck, Wiedermann, and Mozart); April 7, Monica Melcová (Bach, Messiaen, Franck, Vierne, and Melcová); June 2, Thierry Escaich (Franck, Duruflé, Vierne, Escaich). For information: <http://www.filharmonia.sk/index.php?page=concerts&cycle=128> Project Gallery.

The Houston Chamber Choir continues its 17th season: March 2, St. John the Divine, and 3/3, St. Thomas Episcopal Church, College Station; Mozart's *Great Mass in C Minor*, K. 427, May 18, St. John the Divine. For information: www.houstonchamberchoir.org.

The Church of St. Vincent Ferrer, New York City, continues its music series: March 10, St. Vincent Ferrer Chorale and Soloists, music by Tallis, Bach, and Mendelssohn. Mark Bani is director of music and organist. For information: 212/744-2080 x114.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its concert series: March 12, Concordia University-Nebraska Symphonic Band; 3/17, Alma College Choir; May 9, Choral Vespers. For information: 989/652-6141; www.stlorenz.org.

The Church of St. Luke in the Fields, New York City, continues its concert series: March 14, Telemann, *St. Luke Passion*; April 25, music by Allegri.

► page 6



University of Minnesota masterclass

Organ students of Dean Billmeyer at the **University of Minnesota** performed works of Bach, Franck, Brahms, Widor, Vierne, Paulus, and Gawthrop in a masterclass led by Gregory Hand, assistant professor of organ at the University of Iowa. The masterclass was held September 20, 2012 on the University of Minnesota's 1986 II/32 Van Daalen organ. Pictured, from left to right, are Geoffrey Olson, Brent Nolte, Philip Radtke, Eric Bigalke, Gregory Hand, Julie Yoonjeong Kim, Andrew Tessmann, Dean Billmeyer, and Stella Wiering.



(front) Jean Galard and Brett Maguire; (rear) Brigitte De Leersnyder and Lucia Clemente-Falco.

The French Connection ("Vierne Day in Worcester") was the **Worcester AGO chapter's** celebration on November 10, 2012, featuring St. Joseph's Church's unaltered 1928 Casavant (III/29). Chapter member Brett Maguire played Vierne's *Symphony No. 4*. Jean Galard was also featured on the program that followed an afternoon of lectures on the life and music of Vierne by Galard's wife, Brigitte De Leersnyder. The program was co-sponsored by the College of the Holy Cross and James David Christie, Distinguished Artist-in-Residence.



Colin Andrews
Adjunct Organ Professor
Indiana University



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Professor of Music/Organist
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Angela Kraft Cross
Organist/Pianist/Composer
San Mateo, California



Tong-Soon Kwak
Professor of Organ
Yonsei University, Korea



David K. Lamb
Organist/Conductor
Columbus, Indiana



Brenda Lynne Leach
Organist/Conductor
New York City



Yoon-Mi Lim
Assoc. Prof. of Organ
SWBTS, Fort Worth, TX



Ines Maidre
Organist/Pianist/Harpsichordist
Bergen, Norway



Katherine Meloan
Organist
New York, New York



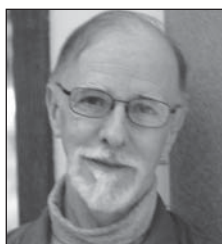
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University of Kansas



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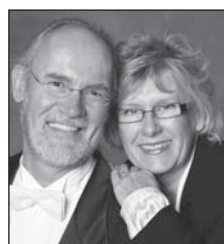
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► page 4

Palestrina, Josquin, and Anerio. For information: 212/414-9419; www.stlukeinthefields.org.

The VIII Mikael Tariverdiev International Organ Competition takes place this year. First round takes place in four places: USA, Kansas, April 12–13; Germany, Hamburg, May 13–17; Russia, Moscow, August 26–30; and Kazakhstan, Astana, August 31–September 2. Second and third rounds: September 5–11, Kaliningrad, Russia.

The opening ceremony of the competition will be held on September 5 in Kaliningrad Philharmonic Society Concert Hall. The closing ceremony of the competition and awarding the prizes will be held in Kaliningrad Cathedral.

All winners will be awarded with monetary and special prizes and diplomas (prize fund is \$18,000). Besides the monetary awards, the finalists will receive the Special Award of the International Organ Festival in Tallinn, Special Prize of the St. Micaelis Kirsche (Hamburg), solo recital in the main Catholic church of Russia, Catholic St. Maria Maiden's Chaste Conception Church in Moscow, Special Prize of the St. Petersburg Shostakovitch Philharmonic Society, solo recital in the Grand Hall, and prize of the audience.

The jury includes Thierry Escaich, James Higdon, Wolfgang Zerer, Keiko Inoue, and Lyubov Shishkhanova. For information: www.organcompetition.ru.

Interkultur and the World Choir Games announce the establishment of a permanent office in the U.S., located in the Village of Mariemont in Cincinnati, Ohio. The American office will support the development of new events in the USA, market and promote all Interkultur events in the United States, Canada, and the surrounding islands, and all choral operations for North American-based choral organizations.

The office has four full-time employees managed by Lori Lobsiger, director, Interkultur North American markets, and Kim Mann, U.S. artistic coordinator, chorus operations. For information: www.interkultur.com.

Notre-Dame Cathedral's (Paris) main organ was playable again as of December 12. The cathedral's large, symphonic organ had been out of commission since January 2012, due to replacement of its digital control system and console. These repairs outlined the first phase in the instrument's restoration and were part of a large cathedral renovation project, celebrating the cathedral's 850th anniversary in 2013. On Wednesday, December 12, celebrations commenced with a special Mass, led by Cardinal Vingt-Trois.

The second phase of the restoration is scheduled for 2014, at which point the organ will be dismantled and cleaned. Several historic parts (including Barker levers) will be restored, and the front pipes, which were damaged due to sagging, will be repaired. Additionally, the Petite Pédale division will be extended to g3. This creates an additional manual division (Resonance), which can be coupled to any of the instrument's five manuals. This expansion has already been included in the new console. In 2011, organbuilders Bertrand Cattiaux and Pascal Quoirin were selected to carry out both phases of the restoration.

—translated by Robert August

Crimson Concert Artists is an innovative new artist management company whose mission is to promote young

talent in the organ world. CCA organists are known for their fresh, engaging programs and world class musicianship. The roster includes organists Gregg Bunn, Brian Harlow, Randall Harlow, Christopher Jennings, Edie Johnson, Yun Kyong Kim, Andrew Kotylo, Mariko Morita, and Marko Petricic. CCA artists are available for recitals, masterclasses, and workshops. For information: crimsonconcertartists.com.

The Young Organist Collaborative of Portsmouth, New Hampshire, presented a faculty recital on October 14 on the Létourneau Opus 75 organ at St. John's Episcopal Church. Faculty performers including Bruce Amadi, Beverly Caldron, Barbara Flocco, Kevin Lindsay, Abbey Hallberg Siegfried, and David Wold, performing works of Buxtehude, Dubois, Bach, Vierne, Dupré, and Guilman. The collaborative is a program that was seeded by the New Hampshire Episcopal Diocese in 2001. The mission is to "invest in the next generation of organists," supporting young people in study of the pipe organ. The YOC has to date supported over 80 students, several of whom have gone on to study organ at university music programs. Richie Gress, a high school sophomore whose lessons are supported by the YOC, closed the program with the *Magnificat 6 (Finale)* by Marcel Dupré.

People



Gail Archer

Gail Archer is presenting "The Muse's Voice: A Celebration of International Women Composers," a five-concert series in New York City. The programs include music by Nadia Boulanger, Jeanne Demessieux, Sofia Gubaidulina, Judith Bingham, and Jennifer Higdon, along with the premiere of two works: the New York premiere of *The Everlasting Crown* by Judith Bingham, and the world premiere of *And the Greatest of These is Love* by Alla Borzova.

Gail Archer has celebrated composer anniversaries with her annual recital series in New York City: Liszt, Bach, Mendelssohn, and Messiaen. She was the first American woman to play the complete organ works of Olivier Messiaen for the centennial of the composer's birth in 2008. Her recordings include *Franz Liszt: A Hungarian Rhapsody*, *Bach, the Transcendent Genius*, *An American Idyll*, *A Mystic In the Making* on Meyer Media LLC and *The Orpheus of Amsterdam: Sweelinck and his Pupils* on CALA Records, London. Archer is college organist at Vassar College, and director of the music program at Barnard College, Columbia University, where she conducts the Barnard-Columbia Chorus. She serves as director of the artist and young organ artist recitals at New York's Central Synagogue.

The schedule: January 28, 7:30 pm, St. Paul's Chapel, Columbia University; February 11, 7:30 pm, Central Synagogue; March 10, 3 pm, Holy Trinity Episcopal Church; April 7, 3 pm, Park Avenue Christian Church; May 22, 7:30 pm, St. Paul the Apostle Church. For information: www.gailarcher.com.

Anthony Hammond is the author of a new book, *Pierre Cochereau: Organist of Notre-Dame*. The book examines the career of one of the twentieth century's greatest French organists, Pierre Cochereau (1924–84). It provides a biographical study compiled with the help of Cochereau's surviving family and friends and previously unexamined archival documents. The book covers Cochereau's life, his recordings, his work as organist at the Cathedral of Notre-Dame in Paris, and his battles for maintaining high standards at three major French conservatories.

Anthony Hammond is organist and director of music at Cirencester Parish Church in the United Kingdom. The book was released in December 2012, 978 1 58046 405 5, 372 pages, hardbound, £55.00, Eastman Studies in Music, University of Rochester Press. For information: http://boydellandbrewer.com/organ_books.asp.

Dan Locklair's *O Festive Day* (A Fantaisie for Organ) has been published by Subito Music. The six-minute, one-movement composition in three primary sections was given its world premiere on July 7 in a recital by Michael Lodico, Jr. at the First United Methodist Church in Waynesville, North Carolina. *O Festive Day* is the result of a private commission from Mr. Lodico's father, Michael Lodico, Sr., in honor of the 60th birthday of his wife and Michael Jr.'s mother, Mary Alice Lodico. The piece pays tribute to Mrs. Lodico's work teaching young children in France on a Rockefeller Foundation grant in 1989, and is based on three traditional French melodies. For information: www.subitomusic.com.



Kimberly Marshall

Kimberly Marshall is featured on a new recording, *The First Printed Organ Music*, on the Loft label. Recorded on the Paul Frifts organ at Arizona State University, the program includes works by Arnolt Schlick, Hans Buchner, Hans Kotter, Paul Hofhaimer, Heinrich Isaac, Conrad Paumann, and Leonhard Kleber; Marshall is joined by cantor Skye Hart. For information: www.gothic-catalog.com.



Margaret Phillips

Margaret Phillips is featured on a new recording, Volume VIII, the final installment in her series of Bach organ works, on the Regent label (REGCD328). Recorded on the Christian Müller organ at the Grote Kerk, Leeuwarden, the Netherlands, the two-CD set includes *Prelude and Fugue in D Major* (BWV 532), *Prelude and Fugue in D Minor* (BWV 539), *Prelude and Fugue in A Minor* (BWV 543), *Prelude in A Minor* (BWV 569), *Fugue in G Minor* (BWV 578), *Fantasia in C Minor* (BWV 562), *Fantasia et Imitatio in B Minor* (BWV 563), *Fantasia in G* (BWV 571), *Trio Sonata in E Minor* (BWV 528), *Trio in D Minor* (BWV 583), *Trio in C Minor* (BWV 585), and *Neumeister Chorales*. For information: www.regentrecords.com.



Nigel Potts

Nigel Potts plays recitals this season: February 3, Church of St. Ignatius Loyola, New York City; 2/5, Church of the Epiphany, Washington, D.C.; March 10, St. James' in the City Episcopal Church, Los Angeles; 3/12, St. John's Episcopal Cathedral, Los Angeles; April 12, St. Boniface Episcopal Church, Siesta Key, Florida; 4/14, Greene Memorial United Methodist Church, Roanoke, Virginia; 4/16, First Presbyterian Church, Spartanburg, South Carolina; May 18, Christ & St. Stephen's Church, New York City; June 1, King's College Chapel, Cambridge, England. For information: www.nigelpotts.com.

Wesley Roberts plays recitals this season: February 12, Central Synagogue, New York City; 2/20, Trinity Episcopal Church, Covington, Kentucky; 2/21, Campbellsville University, Campbellsville, Kentucky; March 23, Maxwell Street Presbyterian Church, Lexington, Kentucky; April 14, Christ Church Cathedral, Louisville, Kentucky; 4/16, Campbellsville University; 4/17, Sisters of Loretto, Nerinx, Kentucky.

► page 8

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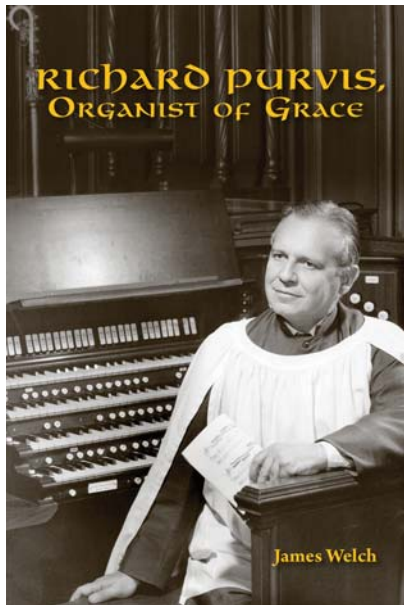
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► page 6



Richard Purvis, *Organist of Grace*, by James Welch

James Welch announces the publication of *Richard Purvis, Organist of Grace*, his biography of California's legendary organist and composer. A pupil of Alexander McCurdy and a classmate of Leonard Bernstein at the Curtis Institute in the 1930s, Purvis began composing widely programmed music before enlisting in the Army and fighting on the European Front, where he was captured by the Nazis during the Battle of the Bulge. A survivor in every sense, he wrote some of his most enduring music in foxholes and in prison camp.

After the war, Purvis returned to his native San Francisco, where he achieved a national reputation as organist and master of the choristers at Grace Cathedral, concert artist, teacher, and composer of more than 100 works for organ. The 508-page biography provides facts, photos, and anecdotes published for the first time. *Richard Purvis, Organist of Grace* is available for the introductory price of \$19.95 at www.welchorganist.com; also available at www.createpace.com/4051786 and Amazon.com.

Carol Williams performed a non-stop 12-hour organ concert on the Spreckels Organ in Balboa Park to raise money for Operation Rebound. This organization looks after injured troops returning from war. The concert raised over \$12,500.

Williams has released the eighth TourBus DVD in the series, "TourBus goes Celtic." In this DVD, she visits Wales and Scotland, plus there are interviews with composer Karl Jenkins and organist

Kevin Bowyer. More information can be found about the TourBus DVD organ series at www.melcot.com.

In addition to her responsibilities in San Diego, Carol Williams has recently had the honor of being appointed the president of the North and Midlands School of Music in the UK. For more information: www.melcot.com.



Qi Zhang

In May 2012, Edition Schott published **Qi Zhang's** *Symphony in the Teapot*, the first organ work by a Chinese composer released by Schott. Inspired by the Chinese history and culture of tea, Ms. Zhang composed *Symphony in the Teapot* in 2005. Because there were very few pipe organs in China, this work was originally written for electone, an electronic organ that features orchestral and newly developed electronic sounds. In 2009, at the suggestion of Cherry Rhodes and Jean Guillou, Zhang arranged this piece for pipe organ and premiered it at St. Eustache in Paris.

Zhang was invited to compose a piano piece celebrating the 70th birthday of Dr. Peter Hanser-Strecker, the CEO of Edition Schott. Qi Zhang's *Dance of the White Horse* is included in *Dances of Our Time*, a collection of 70 new piano pieces written by composers from 26 countries under the Petrushka Project and published by Edition Schott.

Qi Zhang is currently enrolled in the DMA program at the University of Southern California, Thornton School of Music. Born in Shanghai in 1984, she received her bachelor's degree at the Shanghai Conservatory of Music in 2007. Her studies with Professor Lei Zhu, director of the department of modern instruments and percussion at

the conservatory, included performing and arranging for the electone organ. She has won first prizes in the Shanghai Electronic Organ Competition (2001), the International Electronic Organ Competition in Spain (2004), and the Oriental Youth Stars Art Series Competition in Beijing, plus the Best Performance Award, Youth Group (2005). Shortly thereafter, she came to the United States to study with Cherry Rhodes at the USC Thornton School of Music, receiving the Master of Music degree and Graduate Certificate in Organ Performance in 2009 and 2011. Her composition teachers include Meili Pai and Frederick Lesemann.

In 2009 Qi Zhang gave the opening performance at the conference TEDx-USC (Technology, Entertainment and Design), hosted by the University of Southern California. During that same year she won a scholarship to work with Jean Guillou in Paris.

Publishers

Advent Press announces their newest compact disc recording, *Awake! Arise! Voices of Trinity Church*, featuring the choirs of Trinity Church, Copley Square, Boston, Richard Webster, conductor; Colin Lynch and Ross Wood, organists. Hymns arranged by Richard Webster include "O Little town of Bethlehem" (ST. LOUIS/FOREST GREEN), "Brightest and best" (MORNING STAR), "Love divine, all loves excelling" (BLAENWERN), "Take my life and let it be" (COPLEY SQUARE), and "When Christ was lifted from the earth" (ST. BOTOLPH).

Anthems by Richard Webster include *The Dawning*, *He is the Way*, *O thou who camest from above*, *Adam lay Ybounden*, *A fair and delectable place*, *Christ upon the mountain peak*, and *Great and marvelous*. The program also includes (sung by Ryan Williams and Simon Sivers, trebles) *Pie Jesu*, Gabriel Fauré; *Ave Maria*, Bach/Gounod; *Vocalise Etude*, Olivier Messiaen; and *What love have I*, William Croft. For information: www.advent-press.com.

A new book about the famous **Compenius Organ at the Frederiksborg Castle** has recently been published. The book is bilingual—in English and Danish—and the book's two main articles are written by curator Thomas Lyngby, outlining the organ's history in Denmark, and organbuilder Mads Kjersgaard, who in detail describes his work and experience with the restoration of the Compenius organ.

The other articles include Dorothea Schröder's description of the organ's pre-Danish history, with an analysis of



Compenius Organ book

the organ's decorative embellishment. Gerhard Aumüller writes about the Compenius organbuilder dynasty, and Svend Prip deals with the measurement and description of the organ, which were carried out in 1940. Christian Gorm Tortzen has written about the interesting find of medieval parchment, which Compenius had used as sealing material in the windchests, and Kai Ole Bøggild has written about Finn Viderø's legendary recordings on the organ. Finally, the castle organist Sven-Ingvart Mikkelsen has written about his own experiences as a musician with the instrument.

The book is accompanied by a DVD, in which Sven-Ingvart Mikkelsen presents the Compenius Organ as a chamber music instrument with the Ensemble Authentia. The 213-page lavishly illustrated book is published by the Museum of National History at Frederiksborg Castle, in collaboration with the Frederiksborg Castle Church and the Danish Organ Society. The book can be purchased at the Museum of National History at Frederiksborg's Museum Store or by contacting the museum: frbmus@frbmus.dk. Price 249 DDK (€35 or US\$45) plus shipping.

ECS Publishing announces new releases: Alan Smith, *There is a flow'r* (#7780, \$2.25); Derek Healey, *Lord Jesus, think on me* (#7841, \$1.95); Daniel Pinkham, *The Small Passion* (#4452, \$4.90); Paul Gibson, *This Peerless Dawn* (#7862, \$3.40); Gerre Hancock, *An Easter Introit* (#7495, \$1.95); Giancarlo Aquilanti, *Stabat Mater* (#7795, \$2.80); Daniel McDavitt, *The Promised Land* (#7855, \$2.25); and David Conte, *Psalm of Praise* (#7793, \$2.80). For information: ecspublishing.com.




► page 10



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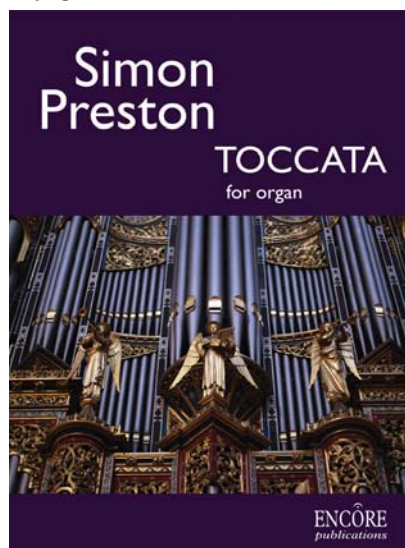
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Simon Preston *Toccata*

Encore Publications announces the release of Simon Preston's *Toccata* (1998) for organ. The starting point for this recital piece was the *Toccata and Fugue in D Minor* ascribed to J.S. Bach. Simon Preston has tried to retain the dramatic and virtuosic elements in his own work while, at the same time, seeking to free it from the harmonic restraints of D minor. To do this, he started with all the notes of the first two bars of Bach's *Toccata*, removed the note D, and created his own chordal, melodic, and rhythmic patterns with what is left.

Simon Preston studied at King's College, Cambridge, where he served as organ scholar. In 1962, he made his debut at the Royal Festival Hall in London. Shortly afterwards, he was appointed sub-organist of Westminster Abbey. In 1970, he became organist of the cathedral and tutor in music at Christ Church Oxford, before returning to Westminster Abbey from 1981–87 as organist and master of the choristers. Since leaving the Abbey, Preston has continued to pursue an active career as a concert organist. In 2009, he was made a CBE in the New Year's Honours list.

Duration 6'30", 16 pages, £8.50; for further information: www.encorepublications.com.

Michael's Music Service announces new organ sheet music. *Second Toccata*, by James H. Rogers (1857–1940), a spicy toccata from 1911, is not as hard as one might think based on the number of notes. *Onward Christian Soldiers*, by Samuel B. Whitney (1842–1914) is based on Arthur Sullivan's tune, ST GERTRUDE, which was first included in a hymnal in 1872, and it remains in many hymnals today. Whitney was organist at Boston's Church of the

Nunc Dimittis

Peter J. Basch died August 3, 2012, in Hoboken, New Jersey. He was 82. Born December 8, 1929 in Webster, New York, he studied at the Eastman School of Music. He was the first editor of *MUSIC Magazine*, 1968–73, and taught at the New York School of Liturgical Music. He also served as organist and choirmaster at the Church of St. John the Evangelist in New York City, and later at Holy Redeemer Parish, West New York, New Jersey.

In 1972 Basch commissioned *Cantique de Joie* from his friend and composer Serge de Gastyne, and played the premiere at Notre Dame de Paris in 1973. He wrote: "It's a very difficult piece for organ which took me nearly a year to memorize completely, mainly because of accidental and rhythmic intricacies."

W. Lindsay Smith III, age 96, died October 2 in Greenville, South Carolina. He earned his BA degree from Furman University and MSM and DSM degrees from Union Theological Seminary in New York. Professor of music and organist at Furman University for 38 years, he served an extended term as music department chair, and also a term as chair of the university faculty. Smith also held church music positions in Greenville, including for 18 years at Christ Episcopal Church and 25 years at Trinity Lutheran. He was an initial organizer of the Greenville AGO chapter. A frequent recitalist, Smith assisted many area church in the acquisition of pipe organs. W. Lindsay Smith III is survived by his wife, Charlotte, a son, a daughter, a sister, and two grandsons. ■

Advent. *Scherzo from "A Midsummer Night's Dream,"* by Felix Mendelssohn, was transcribed by Samuel P. Warren (1841–1915). Warren wrote this virtuosic tour de force to show off the organ and his incredible ability. Michael's Music Service's website includes a concert video of this piece, by Thomas Trotter, played on the Mander organ in the Cranleigh School Chapel. For information: <http://michaelsmusicservice.com>.

Recordings

An archival recording of Heinrich Fleischer playing the E. M. Skinner organ in Chicago's Rockefeller Chapel during the 1950s is now available in a recently released 2-CD set. The recording, issued by the H. Fleischer Archive at Martin Luther College, New Ulm, Minnesota, celebrates the 100th anniversary of Fleischer's birth. The program includes works by Bach, Franck, Bruhns, Reger, Langlais, Messiaen, and Lenel. Information about the recording, together with an order form, will be found at www.agosioxtrails.org.

Pro Organo announces new recordings in progress. **Daryl Robinson** was first prize winner of the 2012 NYACOP (National Young Artists Competition in Organ Performance). His recording will feature the Fisk organ at Rice University, Houston, where he is studying with Ken Cowan. **Isabelle Demers** recorded a new album on the Patrick J. Murphy & Associates organ at St. Patrick's Catholic Church, New Orleans, Louisiana. The program includes Raymond Daveluy's *Toccata*, Reger's transcription of Bach's *Chromatic Fantasy and Fugue*, and

other works by Thalben-Ball, Reger, Bull, and Mendelssohn. For information: www.ProOrgano.com.

Michael Tilson Thomas and the **San Francisco Symphony** have released *American Mavericks*, a hybrid SACD recorded live in concert at Davies Symphony Hall. The SFS Media recording includes works by Edgard Varèse, Henry Cowell (featuring piano soloist Jeremy Denk), and Lou Harrison's *Concerto for Organ with Percussion Orchestra*, which features organist **Paul Jacobs**. The 1972 concerto utilizes a variety of percussion instruments from glockenspiel, vibraphone, celesta, and tube chimes, to oxygen tanks and wood drums. The solo

organ part requires tone clusters played with the palm of the hand, and specially cut wooden slabs. For information: sfsymphony.org/store.

Organ Builders

Fratelli Ruffatti has built a two-manual, 25-stop organ for the cathedral in Härnösand, Sweden. The casework was designed by Michela Ruffatti, and was installed in June by a team from the factory, under the direction of Piero Ruffatti. Voicing was done in July by Francesco Ruffatti and Fabrizio Scolaro. The organ was dedicated by Lars G. Fredriksson, cathedral assistant organist, on September 9, 2012.

Ruffatti has restored the organ in S. Nicolò dei Mendicoli (St. Nicholas of the Beggars), one of the oldest churches in Venice. The builder of the restored organ is unknown. It is from the 18th century, but was built into an older case dating from the end of the 16th century. The paintings on the balcony rail are by Carletto Caliarì (1570–1596) of the Paolo Veronese school. The instrument has one keyboard and pedal, with 18 stop knobs. The stops are typical of the Venetian tradition, including the Tromboncini reed, placed in front of the Principal façade pipes, according to the same Venetian tradition. The organ can be hand-pumped or winded by a modern blower.

Ruffatti has built a new organ for the new Harbin Concert Hall in Harbin, China. Because of its bitterly cold winters, it has been called the "Ice City" and is noted for its ice sculptures in winter. The new organ, which has three manuals and 41 stops, will be installed in the fall of 2013, after the concert hall is finished. For information: www.ruffatti.com. ■

Carillon News



Belgorod Mobile Carillon

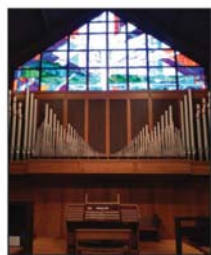
The Petit and Fritsen Bellfoundry delivered a new mobile carillon to the city of Belgorod, Russia. With 51 bells, the carillon has a compass from B-flat to D. Every year in Prokhorovka, approximately 40 kilometers from Belgorod, a significant combat operation between Germany and Russia is commemorated. A large number of tanks were destroyed in this "world's greatest tank battle," which also resulted in many casualties. The battle was a principal turning point in World War II. The carillon is intended to be used in an annual remembrance of the battle. The original plan was to install the carillon in the tower, but they opted for a mobile carillon so that it could be used for a wider variety of events.

Ottawa Dominion Carillonneur **Andrea McCrady** hosted the 2012 Percival Price Symposium at the Peace Tower carillon. The annual symposium celebrates the legacy of performance, teaching, and campanology of Percival Price, Canada's first Dominion Carillonneur from 1927 to 1939. Guest artist for the September 2012 symposium was **George Gregory**. ■

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail brian@allegrofuoco.com. For information on the Guild of Carillonneurs in North America: www.gcna.org.

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April 7, 3:00pm
Park Avenue Christian Church

May 22, 7:30pm
St. Paul the Apostle Church

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What's it worth?

When my kids were growing up, we were active in a small inland sailing club that ran weekly races from April to October. My son Michael was part of a group of five boys of the same age who were great competitors—one of them went on to race and win in the Olympics—and the five fathers had a blast supporting the boys as they competed in regattas in the fabled yacht clubs up and down the Massachusetts coast.

Our club was a modest place—annual membership was less than five hundred dollars, and even when I had been elected commodore, I was not immune from the regular chore of cleaning up after the geese that occupied the docks whenever we were not on the premises. Many of the clubs we visited for races were rich and formal affairs, with stewards in uniform, and clubhouses with catering kitchens that could handle high-society wedding receptions. One breezy afternoon, my sailing-dad buddies and I were sitting in a boat in Marblehead Harbor doing duty on the safety committee, seaward of the mooring area that is home to some of the most beautiful pleasure boats in the area, and I commented that there must be a half-billion dollars tied to those moorings.

It seems as though we are preoccupied with the value of things. "That purse must have cost a thousand bucks." "He has a million-dollar house and a hundred-thousand-dollar car." "That organ cost forty-grand a stop."

The other day I received a call from someone at a wrecking company in a big midwestern city. His company was about to demolish a church building and the diocese wanted bids for dismantling and preserving the organ, a

25-stop instrument built in the 1890s. He assured me that the organ was "one of the 20 best in the country, worth at least a half-million dollars." I didn't want the conversation to end prematurely so I kept my thoughts to myself. It would certainly cost a half-million dollars to build the same organ today, but the actual cash value is more like \$25,000. It's worth what someone would pay for it.

When you reflect on the thousands of hours it takes craftsmen to build a fine organ, and the tons of expensive materials involved, it's hard to accept that an organ would be worth so little, but at the risk of over-simplifying, there are two basic reasons: the high cost of renovating and relocating a pipe organ, and the huge number of redundant organs available around the United States and abroad.

You must remember this . . .

Yesterday there was an auction at Sotheby's in New York and a funny-looking piece of movie-prop memorabilia sold for \$500,000—plus \$102,000 in commissions. It's a good thing it was a black-and-white movie, because I doubt the sickly green-and-yellow paint job would have added to the poignancy of the moment. As a musical instrument, the *Casablanca* piano is hardly more than a ruse. It has only fifty notes; it's barely the height of a cheap spinet. A short video on the website of the *New York Times* showed artists playing it in an opulent room at Sotheby's—it looked a little like an adult riding a tricycle. And in the famous scene with Humphrey Bogart and Ingrid Bergman (listening to "As Time Goes By"), the guy at the piano wasn't even really playing. Dooley Wilson, who played Sam, was a drummer, crooning to the accompaniment of an

offstage instrument while he pretended to play. Of course, the scene wouldn't have worked if it were a full-size upright (like the one off which Lauren Bacall dangled her famous gams in front of Harry Truman¹) because the actors would have been hidden behind it.

I understand that the handsome price paid for the piano was not based on its artistic value. But in a world in which a cheap toy instrument would claim such a grand sum, and a magnificent pipe organ would be pretty much worthless, how do we assess and justify the value of a pipe organ?

How much per stop?

Think of a prospective home buyer calling a realtor and asking how much does an eight-room house cost? The realtor responds with a list of variables: how many acres of land, how many fireplaces, is there a swimming pool, central air, master bedroom suite, water view, three-car heated garage . . . ? These are all basic questions that would have a big effect on the value of an otherwise simply described house. And we haven't touched questions like new kitchen, Jacuzzi, great room with cathedral ceilings, or theater seats with cup-holders.

Asking an organbuilder "how much per stop" is equally meaningless. For fun, let's think about an organ with three manuals and 60 stops. It might be located in a chamber with a simple façade of zinc pipes sprayed with gold paint. Compare it to what must be the most famous visual image of a pipe organ, the one built by Christian Müller in the St. Bavokerk in Haarlem, the Netherlands—you know, the one with the lions on top. (It actually has 62 stops, no borrows!) Imagine what it would cost to build that case today. Two million bucks, three million? I have no idea. But let's say it would be two and a half million, and divide that by the number of stops. The case alone would cost \$40,322.58 per stop. And we haven't made a single tracker. Add forty grand per stop for the organ itself and we're over eighty. Woot!²

It's common to hear people in pipe organ circles talking about how a new organ cost "so much" per stop. It's typically a prominent instrument in a central church or concert hall where the price of the organ has been publicized—or leaked. When the local newspaper publishes the "three-point-five" price tag of the organ, the smart organist looks at the specifications, does the math, and comes up with "so much" per stop.

I think that it's counterproductive, even destructive, to refer to the cost of an organ as "so much" per stop. If an organist mentions at church that the organ in Symphony Hall cost fifty-grand per stop,

the church looks at its 20-stop organ as a million-dollar asset, and worse, vows never to consider acquiring a new pipe organ. They fail to realize that the simple organ in their church would cost a fraction as much to replace.

Get real.

There are many factors that contribute to the price of an organ in the same way that a sunken living room affects the value of a house. Let's consider a few of them.

There are plenty of organs out there that don't have "swell boxes," so we should consider the independent cost of building one. (We almost always call them swell boxes, even if they actually enclose a Choir, Positiv, Solo, or Echo division. "Expression enclosure" is a more accurate term.) A free-standing expression enclosure in an organ chamber might be something like a 10- or 12-foot cube of heavy hardwood construction. There's a bank of shutters, carefully built and balanced, that are operated by a sophisticated motor. Consider the challenge of building a machine that can operate a thousand pounds of venetian blinds in the blink of an eye, silently. A well-designed and built expression enclosure might add \$50,000 to the cost of an organ. And some organs have three or four of them.

When you're counting stops on a published list, they all take up the same amount of space. But in reality, you can house hundreds of 61-note Tierces in the space it takes to mount a single octave of 16' pipes. (The largest pipe in a Tierce is not much bigger than a paper towel tube.) Think of a 20-stop organ with a Pedal division that's based on a 16' Subbass, then add a 16' Principal as the twenty-first stop. That one extra stop doubles the size of the organ's case, increases the organ's wind requirements by 40 or 50 percent, and increases the scope of the instrument in just about every way. Maybe that one stop increases the price of the organ by \$100,000, or even \$200,000, which then is divided over the total number of stops to achieve the fabled "so much" per stop.

Take it a step further and think of a 32-footer. A 32' Double Open Diapason made of wood is worth a quarter of a million dollars when you combine the cost of pipes, windchests, racks and supports, and wind supply. The twelve largest pipes fill a large portion of a semi-trailer, and the cost of shipping, hoisting and rigging, and just plain lugging is hard to calculate. One large pipe might weigh a half-ton or more. Stops like this are relatively rare because they're so expensive and they take up so much space—but most of the big concert hall organs have them. So that impressive "so much" per



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stop you read about in the paper includes dividing the cost of Big Bertha the Diapason across the rest of the stops. The price of the Tierce went up by ten grand.

When the Organ Clearing House is preparing to dismantle a pipe organ, we arrange for scaffolding and hoisting equipment, packing materials, truck transportation, and we figure the number of pipe trays we'll need. We build trays that are eight-feet by two-feet and eight-inches deep. We usually figure one-and-three-quarter trays per real stop, which allows enough space to pack the pipes, small parts, shutters, and the odds-and-ends we call "chowder." That figure works for lots of organs. A four- or five-rank Mixture fits in one tray, an 8' string fits in one or two trays (low EE of an 8' stop fits in the eight-trays), and an 8' Principal fits in two or three trays. Most organs can be packed in seventy or eighty trays—the lumber for that many trays costs around \$3,000.

Sometimes we're fooled. A smallish two-manual tracker organ built in the seventies might have a 16' Bourdon and a Brustwerk division with five or six stops no larger than a skinny 8' Gedeckt. The entire Brustwerk division can be packed in two or three trays. Compare that to the mighty M.P. Möller organ, Opus 5819, built for the Philadelphia Convention Center, and now owned by the University of Oklahoma. There are four 8' Diapasons in the Great, all of large scale. We used 14 trays to pack those four stops. That organ ruined the curve—89 ranks packed in nearly 400 trays. Which organ was more expensive to build "per stop?"

Not responsible for valuables

Park your car at the airport or check a coat at a restaurant and you'll read a disclaimer saying that management is not responsible for valuables. Each time we add a gadget to our daily kit, the importance of the disclaimer advances. We cringe when our car gets hit by a careless shopper parked in the next space, and we're annoyed when a departing guest leaves a rut in the lawn. But we often fail to realize and respect the value of the organ in the church. Hardwood cases get beat up by folding chairs and organ chambers get used as closets. Façade pipes get dinged by ladders while people hang Christmas wreaths on the case, and we sweep the basement floor while the blower is running, wafting clouds of debris into the organ's delicate actions.

There are two principal reasons for assessing the value of an organ. One is for the unfortunate moment when it must leave the building, and is being offered for sale, and the other is when an insurance policy is being established or updated. A third and less usual reason is when an organ is privately owned and is being considered as a donation to a not-for-profit institution.

If the organ is being offered for sale, especially when it has to be offered for sale, the value is defined simply by what someone would pay for it. And the closer the church building gets to demolition or a real estate closing, the lower the value of the organ. It's usual for large and wonderful organs to sell for less than \$50,000. In fact, it's unusual for any existing pipe organ to sell for more than \$50,000. Recently we organized the sale of a large three-manual tracker organ built in the 1970s—a wonderful instrument whose installation was a momentous occasion—but the price for the entire instrument was equal to the hypothetical cost of one stop in a new large organ.

You might think that a lovely 150-year-old organ by E. & G.G. Hook is priceless—but put it up for sale and you'll

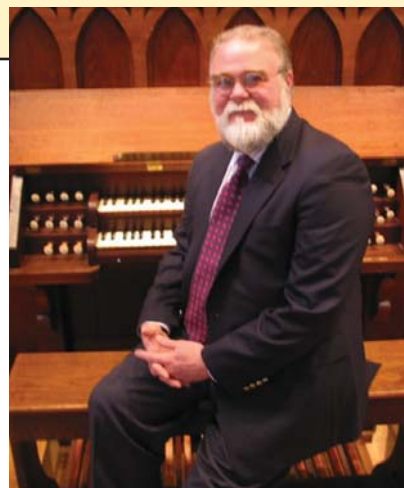
find that it will claim twenty grand, far less than the price of a good piano, and a tiny fraction of the supposed value of a tinker-toy movie prop painted kindergarten green!

The most important reason for assessing the value of a pipe organ is for the purpose of determining appropriate insurance coverage. The instrument is worth the most to the congregation that is actively using and striving to care well for its organ. In 1991, Hurricane Bob raced up the East Coast, pushed a 15-foot storm surge into Buzzards Bay at the southern end of the Cape Cod Canal, and drenched eastern Massachusetts with six inches of rain along with heavy winds. The slate roof over the organ chamber in a church in suburban Boston was compromised and the nice little E.M. Skinner organ got wet. The insurance coverage was based on the original price of the organ, purchased more than 60 years earlier. The damage to the organ was moderate—limited to one end of a manual windchest and a couple offset chests, but when the cost of repairs was pro-rated against the

insurance policy, the settlement offered would have covered the cost of a tuning.

If the real and current cost of replacement of a pipe organ is reflected in the insurance policy, not only will the organ be covered in the case of complete loss, but also the cost of repairing partial damage caused by fire, flood, vandalism, or even rodents would be covered. A thorough organ maintenance technician should regularly remind his clients of the importance of being sure that the organ is properly covered by insurance.

Just weeks ago, Hurricane Sandy brought terrific destruction to New England, especially New York City and the surrounding urban area in New Jersey and Connecticut. A few blocks from Grand Central Station, a section of the stone cornice of a thirty-story apartment building broke loose and plummeted through the roof of the church next door. The hole in the roof was right above the organ, while the trajectory meant that most of the rubble hit the floor in front of the organ. The stones caused minor damage to the organ, but it sure was raining hard. Hope the policy was up to date. ■



Notes

1. Before using the word *gam*, I checked the dictionary: "a leg, especially in reference to a woman's shapely leg." It's derived from the Old French *gambe*, which means "leg." Guess that's how the Viola da Gamba got its name. Could we call the Rockettes a "Consort of Gambas?"

2. I looked this one up too. I've often seen the word woot used on Facebook and assumed it means something like "woo-hoo." UrbanDictionary.com agrees, but adds that it's also a truncation of "Wow, loot," in the videogame community.

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Organ Method V

This follows directly from last month's column. The approach to learning pedal playing that I am outlining here is not materially different from that in my columns on pedal playing between November 2007 and February 2008. Here it is recast as something addressed directly to the student, which the student can use with or without a teacher. This month's column simply introduces the notion of learning the feeling of moving a foot from one note to the adjacent note. This feeling is, as far as I can tell, the best foundation upon which to build solid pedal facility.

Looking at the pedals while playing

Everyone is tempted to look at the feet, either from time to time or quite regularly. However, each time that you look at your feet while you are working on a pedal exercise or trying to learn a pedal part you deprive yourself of a chance to become more secure in your pedal playing. You might or *might not* increase your chance of accurately finding the note that you are looking for. Security at the pedal keyboard comes from a firm inner sense of the physical shapes and distances involved—the kinesthetics of the pedal keyboard. Any time that you do not rely on that sense, you fail to develop it further. Of course, the reason that players, especially beginners, are tempted to look at the feet is the fear that this physical sense of where the pedal keys are will fail. In fact, this sense can become extraordinarily reliable: it must, since the practice of looking at the pedal keyboard can be quite problematic if it is used at all regularly. (Looking at the feet makes it easy to lose your place in the music, and it tends to introduce small hesitations into playing.) The pedal exercises and learning strategy used here will enable you to rely on the kinesthetic sense from the very beginning—the sequence of exercises has been designed with that particularly in mind. In turn, relying on that sense from the very beginning will make it reliable. You will be comfortable looking at your feet very little indeed—or not at all. This approach asks you from the very beginning to understand what is going on physically in your pedal playing, and to participate quite consciously and actively in the creation of your own particular pedal technique. This has the added advantage of making the process more interesting.

Heel and toe

Playing pedals means pushing down pedal keys with the feet. In theory any part of the foot can be used to depress a pedal key, but the front and back of the foot—the toe area and the heel—are the most useful. Further, the toe area, at least, can be thought of as divided into parts: the inside of the foot, or big toe side, the outside of the foot, or little toe side, and the front or center of the foot, under the middle toes—the tip of the shoe. (The heel area could be thought of as divided into similar regions, however the shape and size of the heel makes it more natural to think of it as a continuum.) All of these areas are completely suitable for playing pedal keys. The choice of which particular part of the foot to use in playing which notes is referred to as *pedaling*—the pedal version of fingering. As with fingering, pedaling choices are influenced by many factors. Some of these are directly about the music: the shape of a musical line, considerations of tempo, articulation, and phrasing. However,

pedaling choices are also affected by logistic factors that are independent of the music itself: the height of the bench, the exact shape and size of the pedal keyboard—including details such as the size of the sharps/flats in relation to the naturals—and the physique and habitual posture of the player. Pedaling choices for the same passage of music, and overall tendencies in pedaling choices, will vary from one player to the next depending on all of the factors mentioned above; plus different types of repertoire require different approaches to pedaling.

Flexing the foot

The physical gesture involved in playing a pedal key with the toes is a gesture that can take advantage of the full flexing ability of the foot. Playing with the heel can take much less advantage of that flexing, since the heel is located much closer to the ankle, and does not move up and down very much with the flexing of the foot. Playing with the heel is, therefore, a gesture that is controlled somewhat more with the leg. It is easier, in the earlier stages of learning to play pedals, to execute toe pedaling with a relaxed and fluid motion than it is heel playing. (In the long run it is just as possible to play in a relaxed and fluid manner with the heels: that is just something that comes about more naturally after a player is familiar with the pedal keyboard and comfortable on the organ bench.) It is also the case that the gesture of flexing the foot and, in a sense, *reaching* with the toes is a gesture that feels like pointing: it is easy and natural for even someone who is not yet a trained organist to know by feel *where the toes are* and *where they are pointing*. Again, it is not a problem—it is not difficult—to develop an equally secure sense of this for the heels: it just naturally comes later. Therefore, the first several pedal exercises that I provide are all meant to be played with the toes alone. Heel playing will be introduced shortly.

If we leave aside any artificial assistance, such as looking, or bumping the feet along the keys until you find the one you want, there are three ways to get a pedal note right:

- 1) finding a note in relation to where the foot that will play that note *last was*;
- 2) finding a note with one foot in relation to where the *other foot* is; and
- 3) finding a note “from scratch,” in relation to *where your body is* on the bench.

The first of these—which includes both moving the toe area of the foot from one note to another, and playing a note with the heel when you have just played another note with the toe—is the most reliable, and the most powerful tool for developing secure pedal facility. The other two come into play once in a while. The exercises and practice techniques that we start with here rely on—and strengthen—the first way of finding notes. Later on we will address the other two.

You have already noted which pedal key each of your feet rests on (or over) as you sit in a relaxed posture on the organ bench. Draw a pedal stop or two: make sure that you include at least one 8' stop. Now, without looking, flex one of your feet in such a way that the toe area of that foot moves downward and plays something. What do you hear? You might hear a note; you might hear two adjacent notes. Notice what part of your foot actually touched and depressed the key. In general, most of us cannot play pedal notes “straight,”

that is, with the tip of the shoe. Most feet are too wide for that. If you hear yourself playing two notes at once, then you need to turn your foot slightly so that one side or the other is touching the key. In general, people with wider feet need to turn more than people with narrower feet. There are some players whose feet are in fact narrow enough that they can play with the very end of the foot. If you find yourself to be one of those people, then you can ignore most of what I have to say about turning the foot to one side or another.

But assuming that you do need to turn your foot, which way should you turn? The fundamental answer to this is “whichever way is more comfortable.” Usually, in any given situation, one way *will* be definitely more comfortable than the other. If this is not the case—if they both feel much the same—then either will probably be fine. In general, however, if the note that you want to play is *outside wherever your knee is* then it will feel comfortable to turn the foot out and play from the big toe side; if the note that you want to play is *inside wherever your knee is* then it will probably work best to turn the foot in and play from the little toe side. (*Outside* means higher for a right-foot note and lower for a left-foot note; *inside* mean the opposite.) In first playing the note that lies under each foot, try turning each way. Is one easier or more comfortable? Which one? Does it conform to what I have suggested (outside/inside) or does it feel different from what that would predict? (Once you have turned each foot enough to play its note cleanly, make sure that you know what note it is. If you have perfect pitch, you will know. If not, play around on a manual keyboard until you match the pitch, then see what note it is. This is practice in not looking at your feet!) Fortunately, there are only two directions in which to turn your foot in order to play a pedal note, so it is always possible to try both and see which one works better. (Of course, by the time you perform a piece you should have worked this out long before.) There is enough variation among different people in the comfortable positioning of the knees—that is, in how close together or far apart the knees naturally fall while sitting on the organ bench—that it is not a good idea to try to come up with a general rule for which way a player should turn the feet for which notes. You the student must discover this for yourself. Furthermore, it is not something that is fixed. That is, you will not always turn each foot the same way for a given note, every time you play that note. Some particular musical or technical context may cause you to position a knee differently, which will change the angle of the foot, or something about the direction of a musical line—where the foot is going next—may affect things, perhaps in ways that can't be predicted in advance.

From one note to another

Once you have played your one note with each foot, play the next natural note up and the next natural note down. You should achieve this in the following way: gently release the first note; then move the foot—in the air just above the pedal keyboard—through a very small arc that you guess might take it to the space over the next (natural) note. When you have arrived at that place, again flex your toes downward and play the note over which you have arrived. Let your ears tell you whether you have indeed come to the next note up or down. It is fairly likely that you will have gone



too far. This is common, in fact almost universal at this stage. The gesture of moving one foot from one note to the next note is one of the smallest things that we humans ever do with our feet; it takes some getting used to. If you have gone too far—if the new note that you have just played is a third away from your starting note, or even more—then go back to your starting note and try again. *Move less far.* Don't think that you have to know exactly how much less far you need to move before you try it: just move less far. This thought and gesture will probably bring you to the correct note. It might lead you to drop down into the space between your starting note and the note that you were hoping to play next. If so, then go back to the opening note and this time move your foot a little bit farther.

This thought process is crucial to the work of learning to play pedals. In learning and in practicing you are trying things out. Everything will not be right the first time. The good news is that if you play a wrong note in working on a pedal exercise or a pedal part, only one of two things can have gone wrong: either you moved your foot too far or you didn't move it far enough. Furthermore, you can tell by listening which of these things happened. The way to arrive at correct practicing is simply to go back to the starting point, and move the foot again, correcting that motion in whichever direction is indicated. If you went too far before, go less far now; if you didn't go far enough before, go farther now. It is not necessary to try to calculate how much farther or less far to go: in fact, it is counterproductive to get too specific about it. It is always a small amount.

This way of thinking about it always gives good results.

After you have become comfortable moving each foot from the starting note (the note over which the foot naturally falls) to the adjacent notes up and down, try the same thing elsewhere on the keyboard. Move each foot around, to random places, in both directions. Then, after playing a note, move up, back, down, always moving by one step at a time, always moving the foot just up off the key that you have been playing and through the air to the next note. Always pay attention to the comfortable tilting of the foot to one side or the other. Note that this may change from one note to the adjacent note. Never accept an uncomfortable foot. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached, to offer thoughts about the column or for any other purpose, at gavinblack@mail.com.

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Music for Voices and Organ

by James McCray

Early Easter music

Tomb, thou shalt not hold Him longer;
Death is strong, but life is stronger;
Stronger than the wrong, the light;
Faith and Hope triumphant say
Christ will rise on Easter Day.

An Easter Carol
Philips Brooks

To paraphrase and expand on Charles Dickens' words, "It was the worst of times" (Good Friday) "and the best of times" (Easter); church choir directors need to be aware of the early date for Easter 2013. With Easter falling on March 31, many of the congregation members from the northern states may have to cover their Sunday finery with outer coats, and sore throats from winter's cold may impact singing. Some would prefer a consistent yearly date. For them, convenience would trump church doctrine. Yet, directors need to remind their choirs that it was almost two weeks earlier, March 20, that the Vernal Equinox (spring begins) was celebrated so although chilly, nature's bounty is quietly fermenting.

Easter, however, is not about apparel or sore throats, it is the central feast of the Christian year. This is the climax of 40 days of Lenten reflection, the astounding events of Holy Week, and the understanding of the promise of salvation. Churches not only will be filled with the usual weekly worshippers, but also with those folks probably not seen in the pews since Christmas Eve.

For you, dear readers, it is the Sunday when directors need to marshal their forces into a kaleidoscope of musical energies that helps the leaders of the church retell the well-known stories. The music is an exclamation point added to the Scripture. Congregation members expect to be moved and thrilled. Unlike the calm, sweet music of Christmas Eve, Easter's music demands the vigor of loud, triumphant singing. Richard Jeffries, in *The Story of My Heart*, describes this moment: "Now is eternity, now is immortal life." Even though many would say that should be enough, solid musical performances still will be expected and greatly appreciated.

The music discussed below is divided into categories in an effort to address the needs of diverse church choirs. While a large number of church ensembles will feature the addition of brass and percussion, other accompaniment options are also reviewed. Typically, the music sung on Easter is a mixture of previously performed and new works. Many church choirs sing multiple services, so the inclusion of something softer and not bombastic is recommended to give contrast within the hour.

Finally, for those wishing to contact me, my e-mail address is jamesemccray@msn.com. Suggestions, requests, and comments are welcomed. Since it will be a long post-Easter time this year, next month's column will feature music for spring services. Happy Easter to you and your families.

Choir with brass

Christ the Lord Is Risen Today, Douglas Wagner. SATB and congregation with optional brass quartet, timpani, and handbells (3–5 octaves), The Lorenz Corporation, 10/3490L, \$1.85 (M).

The work opens with a 19-measure energetic instrumental introduction that includes original choral music stating, "Death is vanquished, life has triumphed, Alleluia;" this is followed

by two verses of the EASTER HYMN in a mostly unison setting for choir and congregation. The final two verses are more elaborate but still appropriate for the congregation joining the choir until the loud, festive Alleluia coda. The congregation's part is on the back cover for duplication but the instrumental parts (99/20261 and 30/2026L) will need to be ordered separately.

Celebrate the Risen Lord, Gilbert Martin. SATB, organ, with three optional trumpets and timpani, The Sacred Music Press, S-547, \$1.75 (M).

The text is based on a versification of Psalm 150 by Charles Wesley. The trumpet music is included in the keyboard part, and while it adds a *brío* feeling that a congregation will enjoy, the setting will be effective with just the organ, which has ambitious solo passages throughout, including an extensive 44-measure introduction before the choir enters. There are three long verses set with a mixture of homophonic and polyphonic textures. The choral music is not difficult, but sounds more challenging than it is.

Easter Gospel Acclamation, Deo Gloria Alleluia, Carol Bowling. SAB, cantor, assembly, keyboard, guitar, with optional flute and two trumpets, GIA Publications, G-6402, \$1.40 (E).

Most of the choral music is a setting of the Alleluia refrain; the cantor (or choir) sings the seven Easter season verses. There is a descant on the final refrain. The flute part is on the back cover but the trumpets part will need to be ordered (G-6402INST, \$5.00). Easy music that is useful for small choirs.

Christ is Risen, Alleluia!, James Chepponis. Assembly, cantor, with optional SATB, handbells, flute, brass quartet, and percussion, MorningStar Music Publishers, MSM-50-8470, \$1.85 (E).

Although this may be performed as an anthem, it probably serves best for a processional or Gospel Acclamation, and may be performed with only assembly, cantor, and keyboard. The six verse texts have original music set to "I Know That My Redeemer Lives," which begins in two parts and then moves to four. The refrain is printed on the back cover for congregational use. Very easy and pragmatic music for service use.

Three Hymns for Easter Day, Craig Courtney. SATB, organ, with optional brass quintet, percussion, and handbells, Beckenhurst Press, BP 1687, \$1.75 (M).

The three hymns are "Christ the Lord Is Risen Today" (LYRA DAVIDICA), "The Strife Is O'er" (VICTORY), and "I Know That My Redeemer Lives" (DUKE STREET). The score does not contain the instrumental parts other than that for the organ, which is on two staves. These are very practical, easy arrangements of three very common Easter hymns that could all be used in one service. With some material for the choir alone followed by some easy arrangements that include congregational singing, this will be a bargain and something that will be used for many years to come.

Choir with orchestra

Easter Triumph, Mark Hayes. SATB and full orchestra or keyboard, The Lorenz Corporation, 10/3538M, \$1.95 (M).

"The Strife Is O'er" is the featured hymn sung by the choir; however,

"Alleluia! Sing to Jesus" occurs later in the setting where the congregation joins the choir; that melody is on the back cover for duplication. The orchestra parts when played on keyboard will require a solid performer and tend to be more challenging than the choral parts, which are on two staves. There also is a section that employs a few sopranos on a descant. This is a festive work in the Hayes bold style. A performance CD of the accompaniment is available (99/2947M).

He is Risen!, Mack Wilberg. SATB and full orchestra or keyboard, Oxford University Press, ISBN 978-0-19-386921-9, \$2.85 (M-).

Written for the Mormon Tabernacle Choir and Orchestra, this anthem has very easy choral parts with limited four-part writing. One extended unison verse has a descant above the tune. There is a dramatic 12-measure instrumental introduction, which could be reduced to four measures for keyboard performances. The anthem has a triumphant style and will be easy enough for most church choirs.

Choir with keyboard

Ye Choirs of New Jerusalem, Robert Benson. SATB and organ, Trinitas of OCM, 30110406, \$2.30 (M+).

Benson suggests that this anthem is appropriate for Easter Vigil, Easter Sunday, or "Low" Sunday in the Easter Octave. The organ part, on three staves, is filled with repeated chords in the right hand and often a doubling of the choir in the left hand. The syllabic chorus is of average difficulty. Sophisticated with a glorious "Alleluia, Amen" final section.

Christ Is Alive, Alleluia!, Mark Albrecht. Unison and piano, with optional C instrument and percussion, Augsburg Fortress, 0-8006-7746-3, \$1.60 (M-).

The full score contains all performance forces required, including percussion (tambourine and wood block). The energetic music is syncopated and exciting, with a very busy keyboard part. The loud Alleluia in the last section are eventually shouted in rhythm in the final measure.

This Is the Day, Kevin Siegfried. Unison or two-part treble and piano, with optional treble instrument, MorningStar Music Publishers, MSM-50-3090, \$1.70 (E).

Parts for either B-flat or C instrument are on the back cover. Half of the setting is in unison. The keyboard has gentle flowing lines that are easy.

Book Reviews

Christian Music: A Global History, by Tim Dowley. Minneapolis: Fortress Press; Oxford (UK): Lion Hudson, 2011; 264 pages, hardbound, profusely illustrated, \$35. ISBN: 978-0-8006-9841-6; www.augsburgfortress.org.

Anyone attempting to write a "global history" of anything is vulnerable to attack on several grounds. How limited in scope should it actually be? A narrow topic can swell into a multi-volume treatise. What subjects must be included in the survey? More importantly, what must be left out? What must be stressed, what subordinated? How objective and factual the approach? How opinionated, slanted, biased (should personal commentary be included)? The author's prejudices and perspectives must be accounted for. Tim Dowley has tackled an enormously ungainly topic. He admits that and recognizes, in his Foreword, the much-debated problem of defining what is meant by "Christian" music: Music for use in Christian worship? Music by Christian composers? Music using Christian themes or texts and lyrics? He even suggests "music which moves the listener and expresses spirituality?"—which could vaguely include almost anything, Christian or not. A safer approach was used by Wilson-Dickson in his 1992 *Story of Christian Music*, which focused on music used solely in Christian worship. Finally, the inescapable charge of superficiality always threatens.

These issues notwithstanding, Dowley has given us a most useful companion. The imprint of Augsburg Fortress, well known for publishing excellent works to high scholarly standards, would guarantee this book's reliability. Church musicians need this work and will find it extremely handy. Its brevity makes it convenient, and Dowley writes smoothly, clearly, and with authority. Moreover, he is musicologically *au courant*, as his treatment of the Mendelssohn controversy reveals. One might question, however, the anachronism of labeling the 9th-century BC Hebrew prophet Elijah as "Jewish," Judaism as a normative religion having developed after the Exile of 586 BC. For the same reason "Jewish Scriptures" comprise Torah (Pentateuch), and late Mishnah and Talmud, while "Hebrew Scriptures" correspond to the books of the Christian Old Testament. Dowley's selected bibliography ("Further Reading" plus "Some Essential Recordings" and "Internet") shows careful critical judgment and discriminating selection.

Readers may question the "globalness" of the history. True, he has

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► page 15

corralled the contribution of authors from far-flung places: Pablo Sosa on Latin America, Ivan Moody on Greek and Russian Orthodoxy, Nathan Corbitt on Africa, Angela Tam on China, Singaporean Michael Nai-Chiu Poon on Southeast Asia, Sugu Chandy on India, Mark Evans on Australia, New Zealand, and the Pacific Islands. But these vignettes are sometimes no more than a single page in length, with the result that the hapless reader is left tantalized.

The history is unfolded in a standard, predictable order, discussing the most significant composers and monumental works until we reach the nineteenth century. What Dowley calls the “Hymn Industry” leads to a distinct emphasis (after treating the great romantic art works) on what would be called “popular” and “commercial” music throughout both 19th and 20th centuries, culminating in “The Making of the Contemporary Christian Music Industry.” The use of “Industry” in these contexts is revealing and defining. No church musician today can avoid these challenging topics, and here is the most interesting, convenient, and sympathetic place to go to stay abreast.

Dowley organizes the book in 21 chapters:

1. Before the Church: The Jewish Musical Tradition.
2. Psalms and Hymns and Spiritual Songs: Music and the Early Church.
3. The Church Goes Public: Christian Music after Constantine.
4. Christian Chant: The Core of Medieval Worship.
5. Medieval Polyphony: The Church Discovers Harmony.
6. The Music of the Renaissance: The Peaks of Polyphony.
7. A Safe Stronghold: The Music of the Lutheran Reformation.
8. “In Quires and Places Where They Sing . . .”: The Making of the Anglican Tradition.
9. Psalms, Canticles, and Hymns: The Genesis of Christian Hymns.
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This is a very beautifully produced book, filled with colored illustrations. Strongly recommended.

—John M. Bullard, Ph.D.
Spartanburg, South Carolina

New Recordings

In Light or Darkness: Stephen Buzard, organist. Buzard Pipe Organ Opus 37, Second Presbyterian Church, Bloomington, Illinois. Delos Productions (DE3406); www.delosmusic.com.

Serious pipe organ enthusiasts will require little introduction to the organ building of John-Paul Buzard, whose relatively small opus list includes some of the country’s finest classically symphonic instruments—the stellar quality of construction and voicing of their instruments truly indicates a labor of love. They build in the style that they know, love, and thoroughly understand, and each one of their instruments is crafted with the care and attention to detail reminiscent of the great Carl Fabergé executing his art for the appreciative Russian nobility. Opus 37 is no exception—a substantial and comprehensive three-manual instrument sited in what can only (regrettably) be described as an acoustically deficient environment. (Imagine how such an instrument as this would sound in one of the great churches of the nation: St. Thomas Fifth Avenue, or the National Cathedral.) Despite this drawback, the sound of the organ is warm, rich, and clear, although the recording is, as a consequence, occasionally a little boomy. Perhaps less familiar to readers will be Buzard, Jr.—the young prize-winning performer playing on this disc.

Stephen’s parents are both organists: his mother, Linda Buzard, is organist and choirmaster at the Chapel of St. John the Divine in Champaign, Illinois; his father, John-Paul Buzard, is president and founder of the Buzard Pipe Organ Builders. Stephen graduated *summa cum laude* from Westminster Choir College in 2010, studying with Ken Cowan. While at Westminster, he served as organ scholar at Trinity Episcopal Church, Princeton, and as director of music for the Episcopal Church at Princeton University. He spent a year in England as senior organ scholar at Wells Cathedral; he is currently doing graduate study at Yale University and serves as organist at Berkeley Divinity School at Yale.

The complete *Sonata No. 4 in B-flat* (op. 65) of Felix Mendelssohn opens the program, with well-controlled tempi (no surprises here), albeit a little on the fast and flashy side for my personal taste, but absolutely well within the bounds of normal performance standards. Buzard manages his crescendo registrations well, although he is perhaps a little fast

to open the boxes on occasion, particularly in the second movement. The third movement here is a joy, and Buzard beautifully captures the lovely lieder nature with a delightful pizzicato-style pedal. The final movement is rich, loud, and absolutely thrilling.

Following the Mendelssohn, we have Buzard’s own arrangement of Franz Schubert’s *Du bist die Ruh*, which is a perfectly good arrangement, and sensitively performed. It is, of course, quite appropriate for a young American virtuoso to perform contemporary American organ literature on an American pipe organ. However, despite the rapturous reception of the work at the AGO Organ Spectacular, Stephen Paulus’s *Blithely Breezing Along* (which forms a movement of the yet-to-be-completed *Baronian Suite*, dedicated to Michael Barone, a man who has done wonders to promote organ music to radio listeners) does not add much (in my opinion) to this play-list, particularly when the program could have been augmented with the missing Vierne movements or the other two Howells psalm preludes. The strong dissonances, juxtaposed with the almost comic Lefébure-Wély/Dubois-style moments, make for a bizarre piece, although this is undeniably virtuosic playing from Buzard.

The Adagio and Final from Louis Vierne’s *Symphony No. 3 in F-sharp Minor* give plenty of opportunity to enjoy the rich tonal palette of the instrument, as Buzard revels in the lovely Adagio, which is given a highly sensitive performance; the Final is technically assured, but the registrations a little bright for my personal taste. *Psalms Prelude No. 2, Set 2* of Herbert Howells is given a thoroughly good performance, with many lovely softer registrations—the dry acoustics, sadly, rob the Howells of some of its effect, but it is, again, sensitive and controlled playing. The final selection, Julius Reubke’s *Sonata on the 94th Psalm*, is a mammoth work, and Buzard does it justice. The full dynamic range of the instrument is laid bare, and it is no exaggeration to describe the results as both breath-taking and exhilarating. Buzard paints the color and shape of every phrase with a maturity belying his youthfulness—it’s a thrilling, emotionally draining end to a generally well-balanced and constructed program.

The repertoire, with its Romantic era focus, gives us a fine tour around this majestic instrument, which was crafted for the performance of precisely such music. Solo stop demonstrations are aplenty, the precise details of which can be found in the booklet. The various choruses all receive good outings, as does the thrilling *pleno*, and even the cymbelstern gets its turn! The presentation of this disc (with the exception of the slightly blurry on-body printing) is absolutely first rate, and the superb 16-page booklet should serve as the definitive model for such—color photographs of the instrument abound, and there are comprehensive notes on the

repertoire, performer, instrument, and even the organbuilder. It’s a very good disc overall, and after hearing Buzard’s performance on his recording, one can only assume that many great things will be heard from this young man in years to come—admittedly, this is flashy, showman-like performance to be sure, but if this level of skill doesn’t dazzle you, then I do not know what will!

—James Reed
Bergen, Norway

The Organ Music of William Wolstenholme. Michael Harris, organ of Christ Church, Port Sunlight. Priory Records compact disc PRCD 1047; www.priory.org.uk.

Concert Overture No. 2 in G, op. 61; *Serenata*; *Scherzo in B-flat*; *Romanza*, op. 17, no. 1; *Allegretto*, op. 17, no. 2; *Fantasia in E*, op. 33, no. 1; *Allegretto Scherzando*; *Epilogue*; *Cantilene in A-flat*; *Die Frage* (The Question); *Die Antwort* (The Answer); *Finale in B-flat*.

William Wolstenholme (1865–1931) was a blind English organist and composer who attracted the attention of Sir Edward Elgar while at school in Worcester, as a result of which Elgar became his lifelong friend and champion. Wolstenholme pursued a successful career as a London organist and gave a recital tour of the United States in 1908. Once lauded as “the English Franck,” his music was largely forgotten in the second half of the twentieth century, and it is only now in the twenty-first that it is undergoing something of a revival. Most of Wolstenholme’s compositions date from before World War I, and there is a certain optimism about them that might not have been present if they had been composed later in the composer’s life. They are uniformly well crafted and pleasing to the ear.

The organ featured on this recording is a very rare beast indeed—an untouched Henry Willis II four-manual instrument. Before coming under its present management in the 1990s, Henry Willis & Sons was directed by four successive generations of the Willis family, and the general consensus among those familiar with the work of Henry Willis & Sons is that the brief tenure of Henry Willis II, between 1901 and 1910, when ill health unfortunately forced him to begin relinquishing control to his son, produced some of the finest instruments of all.

Port Sunlight, Cheshire, is situated on Merseyside, across the river a few miles south of Liverpool. It was a model village constructed by William Lever, the first Lord Leverhulme, for the employees of his Lever Brothers soap factory, which manufactures the famous “Sunlight” soap. The village includes Christ Church, built according to Lord Leverhulme to be “a church in whose worship all Christian people, except those of extreme views, could share,” and now affiliated with the United Reformed Church. Christ Church is a spacious building of red sandstone, designed

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in the English Gothic style by W. & S. Owen of Warrington, the architects of most of the other buildings in the village. The Henry Willis II organ was also the gift of Lord Leverhulme, and was installed when the church was built in 1904. It has 40 speaking stops spread over four manuals and pedals. Like William Wolstenholme's music, it is pleasing to the ear, beautifully voiced, and impressive without being overpowering.

The *Concert Overture No. 2 in G*, op. 61, is a vibrant piece that comes off well on the contrasting flue and reed choruses of the Willis organ. It has quite a bit in common with some of the compositions of Wolstenholme's contemporary Edwin H. Lemare. The waltz-like *Serenata* that follows allows us to hear the lovely Orchestral Oboe and some of the flutes for which the Willis firm is justly famous. The flutes feature again in the cheerful *Scherzo in B-flat* on track 3. In the central section we also get to hear extremely fine Swell strings.

Next we hear Wolstenholme's haunting *Romanza*, again featuring the Orchestral Oboe, as well as exploring some of the string stops. A high proportion of Wolstenholme's compositions are allegrettos, and the *Allegretto*, op. 17, no. 2, that we hear next is a typical example. Its style and treatment of motifs have quite a lot in common with the *Concert Overture* at the beginning of the recording, although in a much quieter idiom.

Another fine and quite substantial concert piece is the *Fantasia in E*—again much in the style of Edwin H. Lemare, to whom indeed Wolstenholme dedicated the piece. This composition includes some passages on full organ as well as some passages on the typically fine Willis Tuba. English Tubas, incidentally, are generally a little brighter than their American counterparts, since English organ builders understand *Tuba Mirabilis* as being the Latin for "Wonderful Trumpet," whereas American ones see it more as imitative of the darker orchestral tuba. The quieter central section is played partly on the diapasons. Henry Willis II's diapasons are much more foundational than those of Henry Willis I, such as the original ones at the Royal Albert Hall, which W. T. Best criticized as being like "mere gambas." This section is followed by a well-crafted fugue that segues back to a recapitulation of the opening of the piece. At around twelve and a half minutes in duration, it is the longest piece on the recording, and perhaps also the most profound.

The ebullient *Allegretto Scherzando* features more of the organ's colorful reeds and flutes. Like many of Wolstenholme's works, it is in ternary form, and the more serious central section includes some very rich harmonies. The *Epilogue* has something in common with the style of Elgar, particularly his first organ sonata, and in its modulations one can see why Wolstenholme was sometimes called the "English Franck." The *Cantilene in A-flat* is another of Wolstenholme's feisty

allegrettos and is particularly noteworthy for its soaring solo melody.

The twin pieces *Die Frage* (The Question) and *Die Antwort* (The Answer) were by far Wolstenholme's most popular compositions during his own lifetime. They were dedicated to his fiancée, Maud Baldwin—although sadly, owing to circumstances beyond the couple's control, the engagement later had to be broken off and neither of them ever married. Once again, these are both rather cheerful pieces. As might be expected, the first has a certain air of insistent questioning, while the second is has a certain air of responsive warmth. Their lyrical quality gives them something of the character of "songs without words" and one can imagine them appealing to the same kind of audience who found Lemare's *Andantino in D-flat* so attractive. Actually, I would judge them rather finer compositions than the Lemare *Andantino*. It is fortunate for Wolstenholme that no one ever tried to write words for them.

The last work on this compact disc, the *Finale in B-flat*, is a rousing march-like piece that features the Solo Tuba in its opening maestoso section. It might compare not unfavorably with Elgar's *Imperial March* or the *Pomp and Circumstance* marches, though unlike the latter it is in ternary rather than quaternary form. It ends with an elegantly crafted coda.

This recording is a combination of one of the finest organs in England, fine playing, and some very attractive repertoire. I particularly commend it to those who might be unfamiliar with Wolstenholme's music—they will be in for a treat.

—John L. Speller
St. Louis, Missouri

New Organ Music

Giovanni Fasolo, *Annuale*, 5 volumes, edited by Jörg Jacobi. Edition Baroque eba4029-33: vols. 1-2, €14.50 each; vol. 3, €14; vols. 4-5, €13.50 each; or €59 for the set; www.edition-baroque.de.

Giovanni Fasolo, a Franciscan monk who was born in Asti (between Turin and Genoa) ca. 1598 and later became choir master at Monreale, near Palermo, Sicily, published a substantial collection of pieces in Venice in 1645 that was clearly based on Frescobaldi's *Fiori musicali* of

1635; it contains verses for the *Te Deum*, a collection of hymns for the church year, three organ Masses, verses for eight Magnificats and the *Salve Regina*, as well as eight *ricercars*, eight *canzonas* and four fugues. The new edition from Edition Baroque comprises five volumes.

Volume one contains fifteen short, imitative verses for the *Te Deum* (it is probable that the editor has omitted the sharp before the C in the final chord of those verses that end on A), and 23 hymn settings. The hymn settings were intended to give the organist a compendium that covered the liturgical year and comprise either three or four short verses each; the *Pange Lingua* has five. In several of them, in allusion to the Trinity, the final verse is in three voices, frequently in triple time, and it sometimes carries the comment that the soprano is to be played with the right hand an octave higher, the other two parts with the left hand, which requires some dexterity. Some of the hymns have an alternative set of verses marked *più facile*, *più moderni*, or *più allegri*, which are indeed lighter in style. All of the verses are short, nowhere approaching the scale of the settings by Titelouze or Hieronymus Praetorius; because of this they could well be most useful to the organist today who needs short pieces during the liturgy.

Volume two presents three organ Masses, quite rare in southern Italian sources (Giovanni Salvatore also included three in his publication of 1641). They include the *Missa in Dominicus Diebus*, *Missa in Duplicibus Diebus*, and *Missa Beatae Mariae Virgine*. Each comprises nine pieces: Kyrie (four verses, with an Alleluia in the *Duplicibus Diebus*), Gloria (nine verses), Post Epistle, Offertory, Sanctus (two verses), Benedictus and Elevation, Agnus Dei, Post Agnus and Deo Gratias, which is a repeat of the first Kyrie. Most of the verses for the Kyrie, Gloria, Sanctus, and Agnus Dei are short and imitative, with occasional forays into 16th-note figures. The fifth verse of the Gloria in *Duplicibus Diebus* is a rare exception of exuberance. The *elevazioni* are very slow chordal pieces similar to *durezze* and *ligature*, far closer to Ercole Pasquini and de Macque than to Frescobaldi's toccatas. The Post Epistle pieces are more substantial, particularly the *Duplicibus Diebus*, which has a central

triple time section; the example in the *Beatae Mariae Virgine* is in two sections. The Offertories are marked *Gravis* and are much weightier pieces; the one for *Dominicus Diebus* has a triple time central section. The Post Agnus pieces are all considerably more lively; the one in the *Beatae Mariae Virgine* is an extended work, again with a triple-time central section. These settings are very different from the extended and highly ornamented ones by Merulo and Andrea Gabrieli, and probably reflect the change in style and fashion some 60 years on.

Volume three includes the settings of the Magnificat for the eight tones (those on the fifth tone are transposed down a fourth) and of the *Salve Regina*. The Magnificats comprise six verses, which range from 10–ca. 25 bars (apart from the eighth tone, which has only four), and a longer Post Magnificat, which replaces the concluding antiphon; that on the fifth tone is untransposed. The final verse of the first tone is headed *Gloria Patri*. The verses are mainly imitative, with those on the fifth and seventh tones being in longer note values. The third verse on the second tone is based on the descending chromatic tetrachord (i.e., proceeding by semitone steps from G to D in the opening statement); the sixth verse makes use of the *chiasmus* figure, named from its falling diminished fourth. There are five verses on the *Salve Regina*, the first three moving mainly in half and quarter notes, but the fourth and fifth are more lively, with eighth-note passagework.

The final two volumes contain the contrapuntal works, which comprise eight *ricercate* and eight *canzone* (on each of the eight tones, although *canzone* nos. 2 and 5 have been transposed and no. 3 mixes the third and fourth), and four fugas. Volume four offers the eight *ricercate* and the first four *canzone*, with the remaining four *canzone* and the fugas in volume five. The opening *ricercata* is based on the descending chromatic tetrachord, one of the popular themes of the late 16th and the 17th centuries; the others are based on abstract themes. Each *canzona* opens with the typical dactylic rhythms, apart from no. four, which has a chordal quasi prelude opening. Apart from nos. two, three, and eight,

► page 18

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they contain a central triple-time section in which the theme is varied rhythmically; as with the canzone in Frescobaldi's second book of toccatas, there are transitional toccata-like passages. Number two is in three sections, each of which is marked to be repeated. The preface tells us that these pieces may be played in the place of the antiphon, offertory, or gradual during the service. The four fugues are based on the *Bergamasca*, *Girolmeta* (both used ten years previously by Frescobaldi in his *Fiori Musicali*), *Bassa Fiamenga* (a very popular theme in the late 16th and early 17th centuries, used by Frescobaldi in his *Libro di Capricci* of 1624 and as basis for a set of variations by Scheidt), and the ascending hexachord (i.e., the major scale from C to A). The collection of fugues by Johann Klemm of 1631 also concludes with this popular theme. The first fugue is more akin to a capriccio or canzona, being the only one with a triple-time section. All of the contrapuntal works reveal a high standard of craftsmanship and are exceptionally rewarding to play.

The printing is well laid out and clear in the first three volumes, which contain up to six systems per page, but in the fourth and fifth volumes the font size is decreased somewhat to squeeze in seven systems, which makes it less comfortable and causes problems in reading, especially when there is only a slight gap between notes in different parts. A big plus is the insertion of blank pages to eliminate page turns in the middle of a piece. For the English player the big drawback is the lack of a translation into English of Fasolo's lengthy and most informative preface, which gives much invaluable information on performance practice; it is given in the original Italian and with a parallel German text. The quality of the music is generally high and should give much pleasure to the player.

Whilst the pieces do not attain the standard of Frescobaldi, this rare example of a southern Italian print of such a liturgical scope still contains pieces of a high standard. Despite their relative brevity, in addition to the contrapuntal works, several of the verses will require careful practice when inner parts have to be passed between the hands; they

display a wide variety in their miniature scale, and merit exploration by today's players. For those organists who may not have the opportunity to use the verses during the liturgy, although many of them would be of value for filling short gaps, the fourth and fifth volumes will be of greatest interest; a generous discount is available to those who wish to purchase the complete set of five volumes. All the pieces can be played on manuals only, which will also enhance their appeal to harpsichordists and clavichordists.

—John Collins
Sussex, England

Johann Sebastian Bach, Complete Organ Works. Vol. 7: Orgelbüchlein (ed. Sven Hiemke), 102 pp., €19.80, Edition Breitkopf 8807.

Vol. 7 of Breitkopf's new edition of Bach's organ works contains Sven Hiemke's edition of the *Orgelbüchlein*. At first glance, Hiemke's edition looks very similar to that of Heinz-Harald Löhlein (1983) in the New Bach Edition (NBA). Breitkopf's self-proclaimed compactness only occasionally leads to a choice for one page instead of two in NBA. In addition to the original clefs in NBA, Breitkopf gives incipits, offering a bit more information about the original notation (although rarely crucial). Given the obligato character of the pedal throughout the collection (after all, that was one of Bach's main points with the whole *Orgelbüchlein* project!), the new edition uses three staves, as did NBA. (Ulrich Leisinger's edition for Wiener Urtext offered, in my opinion, an interesting experiment with two-staff notation, but it seems that most of today's organists are not too fond of this idea.)

As we are used to from NBA (and from countless other Urtext editions today), rests that are missing in the source (at least from some theoretical point of view) are printed in small print. I personally find that more often than not this practice does little more than unnecessarily burden the score. For example, m. 8 of *Nun komm* would, in my view, be perfectly fine without the half plus quarter rest in lower part of the left hand. (At least Breitkopf was not quite as obsessive in this regard as NBA,

which added a half rest in the last bar to justify the entrance of the "sixth voice" at the end!)

As in NBA, repeat signs and first and second endings have been modernized. This is undoubtedly convenient for the present-day organist, but also takes away some of the charm of the original notation. In *In dir ist Freude*, the first repeat (mm. 2–18) is written out, as in NBA and perhaps all other editions (the Bach-Gesellschaft edition wrote the second repeat out as well), even though retaining the repeat would have made the notation more compact (the piece would surely have fitted on two pages). More importantly, I think the notation with repeats would in such cases help clarify the structure of the composition.

An interesting case is the end of *Puer natus in Bethlehem*. The incomplete bar in Breitkopf can only be understood as leading back to the beginning. But there is no repeat sign; nor does the Hiemke edition offer a suggestion for a second ending. It seems to me that a repeat is in fact indicated in the autograph manuscript (I find it difficult to interpret the funny sign otherwise), but that still begs a solution for the second ending. Just such a solution is offered in the form of an alternative reading in manuscripts by the elder Krebs and Walther and given by Hiemke in the commentary. It seems to me that this variant—with its attractive Picardy third—has enough scholarly and practical relevance to be somehow incorporated in the main text.

Various possibilities for the use of double pedal in *Orgelbüchlein* chorales have been suggested over the last few decades. In *In dulci jubilo*, the Bach-Gesellschaft edition interpreted the last four notes—the *quinta vox*—as belonging in the pedal. Although neither NBA nor Breitkopf follow this suggestion, it is possible that the autograph has in fact an accolade here (although now very faint), which in combination with the downward stems might support the double pedal.

Hiemke suggests that in *O Lamm Gottes unschuldig* the autograph contains information about hand division. It is a pity that he is not more explicit about this, as I find it hard to find those indications in the online facsimile on Bach

Digital, and it seems to me that they would be highly relevant to performers.

In *O Mensch*, too, Hiemke's notes in the commentary seem so relevant that it is hard to understand why they were not incorporated in the main text. Over the second beat in m. 13 in the autograph, Hiemke observes something that could be interpreted as a mordent sign. It is true that there is 'something' in the autograph, and yes, a mordent makes good sense here. Would it not be reasonable to put the sign there in brackets in the text, perhaps with a question mark, or even in a footnote on the page itself? More serious in my view is the third note in the alto in m. 19. Hiemke admits that the autograph has no accidental here, which in standard eighteenth-century notational practice would mean that this note is a D-natural, not a D-flat. I personally prefer the D-natural, but even if Hiemke follows NBA in believing a D-flat is correct, the D-natural should somehow have been given—as an option at least—in the main text. (The Bach-Gesellschaft edition has a D-natural.)

On the other hand, the absence of a tie—even an editorial one—in the alto in m. 13 of *Der Tag, der ist so freudenreich* must surely be an omission, even if that tie is absent in the autograph.

A CD-ROM in the back of the volume includes the early versions for four chorales, which were also printed in NBA. Perhaps more interesting are the four "arrangements" of other chorales. The extended version of *Ich ruf zu dir* was first published in Russell Stinson's well-known monograph. The "arrangement" of *Christe du Lamm Gottes* (basically a version on four staves) may suggest performance with oboe and organ. Interesting is the simplified version (in 3/4) of *In dir ist Freude*, though I doubt that many organists will consider performing it. The remarkable extended version of *O Mensch* is somewhat comparable to *Ich ruf zu dir*, although clearly inferior to the original, these arrangements show how at least some eighteenth-century performers used Bach's carefully crafted masterpieces "in their own way" (perhaps not wholly unlike certain twentieth-century performers).

Despite the points offered here for discussion, I found Breitkopf's new edition of such a central part of the organ repertoire intellectually stimulating and a pleasure to play from.

—Dr. Jan-Piet Knijff, FAGO
Armidale, NSW, Australia

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Raymond Weidner (b. 1947) is director of music and organist at First Presbyterian Church, Lynchburg, Virginia and teaches composition at Lynchburg College. He composed this three-movement suite full of his trademark colorful French harmonies for his father's 90th birthday in 2008. The whole suite is accessible, yet fresh, and the instrumental parts are easy enough to be played by amateur instrumentalists. Each movement is in ABA form.

1. *Intrada* (4:00) is scored for organ, brass quintet, timpani, bass drum, and cymbals. It opens with a regal fanfare leading into a majestic march. The middle section is a contrasting legato organ solo for manuals only, which then builds to an exciting crescendo followed by a *da capo* and gripping coda.

2. *Arioso* (5:30) is a lovely, simple movement in F-sharp minor scored for

organ and solo trumpet. Again, the middle section is for organ solo. The trumpet part is easy enough for a student to play and could be played on a variety of solo instruments, not just trumpet.

3. *Finale* (6:00) is scored the same as *Intrada*, with the addition of glockenspiel. The organist begins with three arresting chords, then the movement breaks into a joyous French-style bell march crowned with glockenspiel ostinato fourths. The middle section features solo brass lines over an undulating organ accompaniment. The march theme returns and the movement ends with chords, as in the beginning, but with the addition of full brass and percussion punctuation.

Edwin T. Childs: *Communion Hymns for Organ, Volume 1*, ED018841 (\$20.00) and *Volume 2*, ED018446 (\$25.00). Augsburg Fortress; www.augsburgfortress.org.

Edwin T. Childs (b. 1945) is Professor of Music Theory and Composition at Moody Bible Institute in Chicago, Illinois. Dr. Childs is a master composer, and these settings are very useful and interesting. Particularly attractive are his seamless modulations and his prominent placement of the hymntunes in the music. The two volumes cover 41 of the 42 hymns in the Holy Communion section (460–502) of the ELCA's current hymnal, *Evangelical Lutheran Worship* (2006). (Only the Taizé song, *Eat This Bread*, is omitted.) Each volume is arranged alphabetically by title.

Volume 1 contains 19 arrangements mostly of established tunes, including PICARDY, LET US BREAK BREAD TOGETHER, ST. COLUMBA, ADORATE, GREENSLEEVES, O WELT, ICH MUSS DICH LASSEN, and two settings of SCHMÜCKE DICH. Volume 2 contains 22 harder-to-find arrangements of mostly newer tunes, including effective settings of *Draw Us in the Spirit's Tether* and *Gift of Finest Wheat* (in triple meter). The publisher indicates that these settings are designed to be played either before or after the singing of the hymn; however, several of the settings also would also work well in services requiring soft organ background during communion.

—Kenneth Udy
University of Utah
Salt Lake City

***Aria, Opus No. 1*, by Cameron Carpenter. C. F. Peters Corporation, no. 68310, \$8.95.**

This six-page aria is supposed to take about three minutes to play. The composer's note on the title page states: "no registration: just dynamics and signs to observe or omit." With that in mind, the marking at the beginning of the music reads "Lonely," which is not found in my *Harvard Dictionary*, but which in my *Standard College Dictionary* means solitary or frequently alone. With these thoughts in mind, I began playing.

Moving eighth notes outline some scale-like passages, which, with judicial ties, begin to accumulate into larger chords. In general, I thought the music was rather uninspired. However, what was inspired were the difficulties that the composer began to throw at the performer. By the end of the first page, which was soft, provided you chose to follow the dynamic indications, a very fast short crescendo is called for, which in the space of four 32nd notes builds to a chord that has 15 notes in it. I came to a complete halt as I attempted to see if it could even be played. My hands are fairly large, but this chord needed to have the thumbs play three notes apiece, while the little finger took at least two, depending on how you wanted to contort your fingers. Ties to the following chords told me the passage should be legato, but the chords themselves made it difficult to impossible.

This problem continued throughout the piece. By the second page, little squarish notes indicated that they were to be played on another manual. Again, any kind of legato was next to impossible as the texture thickens and two against three figurations in various parts build to yet another, even larger crescendo. After this, the volume reduces through pages four and five. Marked "warmly," the melodies from the beginning reassert themselves and are spread over multiple manuals and occasionally double pedal.

A coda, which fills a little more than the last page, features a low double-pedal part in 16th notes. I found this to be exceedingly muddy at 16' pitch, although the composer apparently conceived it at 2' pitch. No further instruction is included for registration of that part, but the use of a 2' puts these two

pedal lines up above everything else. If you have a 2' in the pedal of your organ, perhaps now is the time to use it. It would have been much better to have the parts distributed in some other manner, which would have made the piece easier to understand, easier to play, and probably easier to listen to. The final four bars are once again soft, tapering off to pianissimo.

There will be those who might like the technical challenges of this piece; to them I say good luck and Godspeed. For me, the difficulties are not warranted by the musical result. A large organ with a plethora of stops is certainly called for. Now, I need to put ice on my fingers and, just maybe, my physical therapist can put my thumb joints back together.

—Jay Zoller
Newcastle, Maine

New Handbell Music

***Shalom Chaverim*, arranged by Susan E. Geschke for 2 octaves of handbells with optional 2 octaves of handchimes. Agape (a division of Hope Publishing Company), Code No. 2604, \$4.50, Level 2+ (M-).**

This unique and vibrant setting of the traditional Hebrew melody opens peacefully, with the tempo accelerating to a very dramatic ending. Techniques include LV, shakes, martellatos, and martellato lifts, which add to the overall effectiveness of the piece. The handchimes provide a hauntingly beautiful mood when employed. This is the ninth piece in Susan Geschke's *Two-Octave Gem Series* of pieces designed specifically for the smaller two-octave choir.

***Keep It Simple 3*, arranged by Lloyd Larson for 2 octaves of handbells.**

Agape (a division of Hope Publishing Company), Code No. 2593, Code No. 2439 for 3 octaves, \$10.95, Level 1 (E).

This series was created with beginning ringers in mind. These easily accessible arrangements of eight hymn tunes feature the following titles: *Deep River*, *Amazing Grace!*, *What Wondrous Love Is This?*, *America, the Beautiful*, *My Country 'tis of Thee*, *Jesus Loves Me*, *This I Know*, *Reflections on BEACH SPRING*, and *Lord, I Want to Be a Christian*. These collections are a bargain with so much material under one cover.

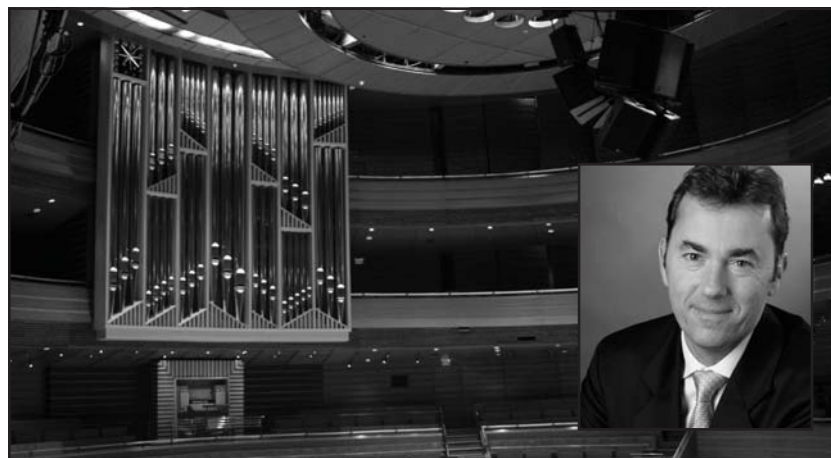
***There Is a Balm in Gilead*, arranged by Cynthia Dobrinski for 3–7 octaves of handbells with optional 3–7 octaves of handchimes. Agape (a division of Hope Publishing Company), Code No. 2594, Level 2+ (M).**

This popular and moving traditional spiritual is beautifully crafted; the arrangement includes striking harmonies with the use of mallets with suspended bells and vibrato. The optional handchimes would only enhance the effect of this piece.

***He's Got the Whole World*, arranged by Valerie W. Stephenson for 3, 4, or 5 octaves of handbells. Choristers Guild, CGB 739, \$4.50, Level 2 (M).**

The arranger has created a rhythmic and exciting feeling throughout, with special percussive effects and full, lush, expansive chords in the key of C major. This spiritual, known around the world, is probably written in every musical genre possible. This setting is one that should be in every handbell library.

—Leon Nelson



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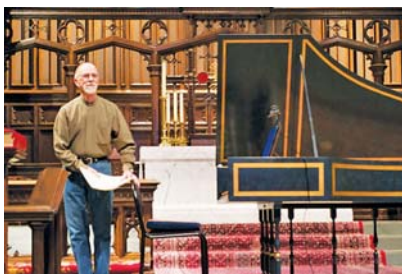
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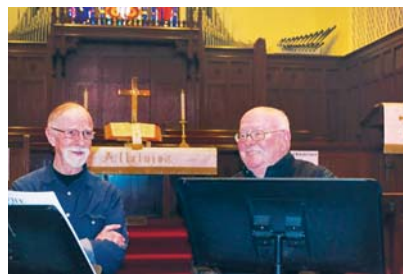
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Larry Palmer at 74, Trinity Episcopal Church, Longview



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Larry Palmer and Charles Callahan, St. Luke's United Methodist Church, Kilgore



Larry Palmer meditating, Longview

A harpsichordist in Aeolian-Skinner land: 2012 East Texas Pipe Organ Festival

One recurring category in my performing career has been as a harpsichord soloist for conventions of organists: filling in when the planners wish to utilize an historic space in which the organ is not as interesting as the building (St. George's Methodist Church, Philadelphia, for the International Congress of Organists, 1977); to showcase a lovely church in which the organ is not playable (New Orleans, Organ Historical Society, 1989); or to feature an orchestra hall bereft of any pipe organ whatsoever (Minneapolis, Twin Cities American Guild of Organists national convention, 1980).

Thus, an invitation to play harpsichord during the 2012 East Texas Pipe Organ Festival (November 12–15) was not a total novelty. The justly famous mid-20th-century Aeolian-Skinner organs in Kilgore and Longview were the primary focus for this second annual gathering of organ enthusiasts, but Kilgore's First Presbyterian Church organist Lorenz Maycher, the originator and organizational wizard who put it all together and made it run smoothly for the 75 registered participants as well as large numbers of local concert attendees, decided that a quieter musical offering at mid-day on November 13 (my 74th birthday) might serve as a respite for "ears tired of too many mixtures." While my program in Longview was ultimately scheduled for Trinity Episcopal, a church without an Aeolian-Skinner instrument, the parish's three-manual organ by Fort Worth organbuilder Ross King was featured beforehand in a stellar morning recital by Jeremy Bruns, who demonstrated the organ and showed it to be a thoroughly satisfying and versatile musical instrument in a warm acoustical space.

Often the greatest obstacle to a successful harpsichord recital turns out to be the instrument on which it is played, so the decision was made to transport my own 1994 Richard Kingston Franco-Flemish harpsichord for the program. When asked if a concert would be expensive, I responded, "No, but moving my harpsichord will be!" Longview is 110 miles east of Dallas, an easy but time-consuming trek for my local

instrument mover, himself a busy professional percussionist. Lorenz solved the transport problem by enlisting the aid of the Rader Funeral Home's J Mitchell, who agreed to provide harpsichord moving. The Rader firm already had a history of supporting the local organ scene by moving large pipes during installation and recording projects. I was expecting that my nine-foot-long "Big Blue" would be transported in a hearse (reminiscent of at least two harpsichord deliveries from Willard Martin, who customarily bought used hearses, citing the ease of double parking them without penalty for deliveries "even in New York City")! However, Mr. Mitchell substituted an unmarked white van and also provided its careful driver, Logan Montana, a student at Kilgore College.

Another necessity for a successful recital is the thoughtful choice of an appropriate program. How often have I attended a concert played for a general audience only to be underwhelmed by an overly esoteric choice of repertoire! For this particular outing, I figured that the audience would be appreciative and knowledgeable about organ music, but perhaps somewhat less familiar with the harpsichord offerings. Therefore I attempted to choose some works that might have at least a tenuous connection to the organ. After many draft programs were drawn up and discarded, I settled on one that included works by several composers likely to be known to the festival registrants. From J. S. Bach, two compositions to end each half of the recital: first, a transcription of his profound *Chaconne in D Minor* (from the *Solo Violin Partita*, BWV 1004) in an unpublished 1944 arrangement by the American harpsichord maker John Challis (who was also an organist), and, to conclude the concert, Bach's shortest harpsichord *Toccata* (in *E Minor*, BWV 914), which opens with an ostinato figure suggestive of an organ pedal motive, includes a highly dramatic recitative, and ends with a brilliant chromatic fugue.

Additional composers probably familiar to organists included Herbert Howells (represented by three short dance movements from *Lambert's Clavichord*) and Gerald Near, whose *Triptych for Harpsichord* I commissioned in 1982. This work, beginning with an atmospheric *Carillon*, proved site-appropriate, since

the church's hour chimes struck at two, providing thereby an unforeseen, but appropriate, introduction to the recital. To these works I added pieces that have been favorites in many of my concerts: Bohuslav Martinu's *Sonate pour Clavecin* (1958), and two idiomatic baroque works: *La D'Héricourt* and *La Lugeac* by Claude-Bénigne Balbastre. Finally, a rarity newly added to my repertoire this season, Duke Ellington's unique harpsichord work *A Single Petal of a Rose* (1965) in my own revision of an unpublished arrangement by Igor Kipnis and Dave Brubeck. It must have worked, for applause solicited an encore, *Cantilena* (from *Trifles*) by Texas-born, Denver-resident composer Glenn Spring.

The four-day festival sported a roster of players that easily might be the envy of most convention planners: evening recitalists included Ken Cowan (Rice University), Richard Elliott (Mormon Tabernacle, Salt Lake City), Thomas Murray (Yale University), and Bradley Welch (Highland Park Methodist Church, Dallas). In morning and afternoon programs the attendees heard organists Walt Strony, Jeremy Bruns, Ann Frohbieter, Charles Callahan, Christopher Houlihan, Scott Davis, and Christopher Jennings. A late evening showing of the silent film *Phantom of the Opera* featured organ accompaniment by Brett Valliant. Michael Barone, host of the nationally syndicated organ program *Pipedreams*, recorded all the concerts, and was a familiar and supportive presence throughout the festival.

A larger-than-expected number of registrants had indicated an arrival well before the official opening recital on Monday evening, so the resourceful Lorenz added a shopping tour of Kilgore antique and specialty stores, lunch, and an afternoon program at St. Luke's United Methodist Church, during which Charles Callahan gave an effective brief improvisation in the form of a stop-by-stop demonstration of the church's two-manual Aeolian-Skinner organ (1952) as a musical prelude to an informal conversation between the two of us on our assigned topic "Composers We Have Known." Charles and I had not met previously, but we formed an instant camaraderie as we reminisced for more than an hour about associations with Leo Sowerby (and heard a recording of his anthem for SAB choir and organ, *Jesu Bright and Morning Star*), Gerald Near (with brief examples from his three-movement *Concerto for Harpsichord and Strings*), Daniel Pinkham, Thomas Matthews, Paul Creston, Alexander Schreiner, Olivier Messiaen, Jean Langlais, George Thalben-Ball, Francis Jackson, Alec Wyton, Calvin Hampton, Herbert Howells, Vincent Persichetti, Ross Lee Finney . . . quite a diverse compilation of memorable luminaries!

Housing in the Comfort Suites at Kilgore was truly comfortable, with a full hot breakfast available each morning at no extra charge, a complimentary late afternoon happy hour (if one happened not to be at a recital), and an "even

happier hour" that extended late into the night, where all could mingle to talk of the day's events, enjoy a libation and snack, or purchase recordings, books, and music presented for sale by the festival artists. What better place could there be to acquire Callahan's *Kilgore Suite* or reissues of historic Aeolian-Skinner organ recordings on compact discs produced by Lorenz Maycher's Vermont Organ Academy?

The festival honored the life and work of Roy Perry (1906–1978), Aeolian-Skinner tonal finisher and Texas sales representative, a much-beloved musician and unforgettable character who served as organist of Kilgore's First Presbyterian Church from 1932 until 1972. Perry is buried in the private Thompson Family Cemetery, a quiet and peaceful gravesite visited by the bus-travelling attendees on their way to a celebratory lakeside dinner in honor of the Crim family, donors of Aeolian-Skinner's 1949 opus 1173 at First Presbyterian. Celebrated as well were the musical achievements of the Longview-born organist Alexander Boggs Ryan (1928–1978), who was remembered with a recital at First Baptist Church, Longview, featuring several works he had played there in 1959 on Aeolian-Skinner's 1951 instrument (opus 1174), an exhibition at the Gregg County Historical Museum, and a gala reception.

It is this sense of connection, of place, and of gratitude to those whose gifts caused such treasured instruments to be built in these Texas churches that assures the festival's success not only with those who come from afar, but also for the local residents who attend in generous numbers. All the musical programs are open to the general public at no charge, and it was especially gratifying to see many young people at these recitals, including students from the local college and a group of organ students from Appalachian State University in Boone, North Carolina, who had made the long trip to Texas in a van with their teacher Joby Bell.

It was an honor to be a part of this event, and I felt a great sense of anticipation when informed that my picture (in color) had been published in the Longview *News-Journal* for Wednesday, November 14. When the festival bus arrived back at the hotel late that evening, I set out on foot to find a copy of the paper, and, after two false attempts, actually found one! And there, at the bottom of page 6A was the photo with the caption, "Larry Palmer performs Tuesday on an autochord at Trinity Episcopal Church." For years I have collected misspellings of the word harpsichord (and there are many of them that have appeared in print), but here was a totally unique attribution, only one of many pleasant experiences afforded by the East Texas Pipe Organ Festival, 2012.

For a more detailed account of this festival, see Neal Campbell's report on pages 22–25 of this issue. For more information about past and future festivals, see www.EastTexasPipeOrganFestival.com.

Photo credit: Bill Leazer

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Early Organ Composers' Anniversaries in 2013

By John Collins

In 2013 there are several composers whose anniversaries can be commemorated, albeit some of the dates are not known for certain; there are a few lesser-known names here whose compositions are well worth exploring.

John Bull (ca. 1563–1628). Organist of Hereford Cathedral, Chapel Royal, and, after fleeing the country in 1613 when charged with adultery, Brussels and Antwerp, he composed a large amount of keyboard music, much of which poses extreme difficulties for the player, including fast runs in thirds and sixths for both hands. There are doubts over ascriptions in some manuscripts, and there is also the possibility that some unascrbed works may in fact be by him. A few pieces were included in *Parthenia* in 1612–13. Some 18 fantasias, as well as ostinati, liturgical pieces (over 30, including 12 *In Nomine* settings), and five Dutch carol settings have been edited by John Steele and Francis Cameron, revised by Alan Brown for *Musica Britannica*, Vol. 14 (although in some pieces the note values have been halved) and, more suitable for stringed keyboard instruments, many dances, variations, and character pieces have been edited by Thurston Dart in Vol. 19. A good selection is included in the *Fitzwilliam Virginal Book* (modern edition by J. Fuller Maitland and W. Barclay Squire for Dover). An excellent book on the keyboard works is *The Keyboard Music of John Bull* by Walker Cunningham (1984).

Giles Farnaby (ca. 1563–1640) composed vocal music and over 50 pieces for keyboard, including 11 highly individual fantasias, pavans, variations, other dances (including an alman for two virginals), and descriptive character pieces, almost all of which are included in the *Fitzwilliam Virginal Book*. Modern complete edition of Farnaby's *Keyboard Music*, edited by Richard Marlow, in *Musica Britannica*, Vol. 24.

Heinrich Scheidemann (ca. 1595–1663). Pupil of Sweelinck and organist of the Katharinenkirche, Hamburg, he left a large corpus of keyboard music in manuscript, including over 30 chorale preludes. These range from short single-verse settings to lengthy fantasias and multi-verse settings, and 12 motet intabulations (most of which require pedals), Magnificat settings on the eight tones, unusually with only four verses, and one additional fantasia-like one-verse setting on the eighth tone, all of which require pedals, and some 20 praeambulae, fugues, fantasias, canzonas, and toccatas, most of which are for manuals only. Three of the latter, along with another 27 variations and dances, all manuals only, and particularly suited to stringed keyboard instruments, have been edited by Pieter Dirksen for Breitkopf & Härtel (EB8688). The keyboard works have been edited by Klaus Beckmann (vols. 1–3) and Claudia Schumacher (vol. 4, motets) for Schott Music. The earlier edition (in three volumes, omitting the motets) by Gustav Fock for Bärenreiter does contain several pieces that have recently been excised from the canon

but are nevertheless attractive, including some chorale preludes. An invaluable book on the keyboard works is *Heinrich Scheidemann's Keyboard Music* by Pieter Dirksen (2007).

Friedrich Wilhelm Zachow (1663–1712). Organist in Halle and teacher of Handel, he left some 53 chorale preludes (including a splendid set of 12 variations on *Jesu meine Freude*), the great majority of which are playable on one manual and do not require pedals, and 13 secular pieces that are also suitable for the clavichord, including preludes, fugues, fantasia, capriccio, and a *Suite in B Minor*. There are modern editions by Heinz Lohmann for Breitkopf & Härtel, and Klaus Beckmann for Schott, which omits the suite.

Franz Xaver Murschhauser (1663–1738). Organist in Munich, where he studied with Kerll, he published three volumes for organ, of which the first in 1696 included sets of a praeambulum, five fugues, and a finale on the eight tones, followed by four sets of variations for the Christmas season, including one with cuckoo imitations, and a suite. The second volume (published in two parts in 1703 and 1707) includes praeambulae, toccatas, canzonas, and fugues on the first to third, seventh, eighth, and tenth to twelfth tones, many of which do not require pedals; a set of eight arias with variations and three *Weihnachtslieder* with variations was published as op. 7. All three volumes are edited by Rudolph Walter for Alfred Coppenrath, obtainable from Carus Verlag. The suite is found only in the *Denkmäler der Tonkunst in Bayern* edition of ca. 1904.

Giuseppe Paganelli (1710–63) worked in Venice, Bayreuth, Munich, and Madrid, where he may have succeeded Domenico Scarlatti. In 1756 he published *XXX Arie Pro Organo et Cembalo*, a collection of short one-movement binary-form pieces intended for the Elevation. Modern edition by M. Machella for Armelin AMM163. He also published sonatas and sonatinas for stringed keyboard instruments.

Johann Ludwig Krebs (1713–82), pupil of J. S. Bach, organist at Altenburg, left a large corpus of organ works in manuscript. Edited in four volumes by G. Weinberger for Breitkopf & Härtel, the secular works comprise seven preludes and fugues, two toccatas and fugues in volume one, with seven praeludia, three fantasias, two fantasias and fugues, twelve fugues, and 17 trios in volume two. Volume three includes some 34 chorale preludes and volume four contains the *Clavierübung erste Lieferung*, or 13 chorales in three movements (praeambulum, chorale with melody and figured bass, and a chorale *alio modo* in the form of a prelude). There are also some 20 pieces for organ and obbligato solo instrument. Krebs published numerous works for stringed keyboard instruments, including sonatas, sonatinas, and suites. Some of the sonatas and sonatinas work well on the organ and are available from

Carus Verlag, which also publishes *Six Fugues*; some of these require pedals for sustaining long notes rather than for the performance of one of the voices. A set of six newly discovered sonatas has been published by Dr. J. Butz Musikverlag and was reviewed in *The Organ*, no. 358.

William Russell (1777–1813). Organist of St. Anne's, Limehouse, he published two sets of *Twelve Voluntaries* for organ or pianoforte in 1804 and 1812; the 1804 set concludes with a three-movement voluntary in C minor followed by two movements in C major, which can be considered as two separate voluntaries. These voluntaries contain writing that is technically advanced, using the galant language of Haydn and Mozart, with several pieces containing an independent pedal part on a third stave as well as indications for its use in the two-stave layout. There are several occurrences of the figure 8 beneath bass passages, which refers either to playing them in octaves or in employing the pedals. Dialogues between Cremona and Hautboy, as well as Trumpet movements in E-flat, C minor and E minor are included, and the Cornet movements conclude with a passage for the Diapasons, following contemporary treatises. Voluntaries VII–XII in the first set, and VIII–XII in the second conclude with extended fugues. Modern editions of both sets by Geoffrey Atkinson for Fagus Music and Greg Lewin for Greg Lewin music. The Atkinson edition of the 1812 set contains an extra voluntary in G edited by Gillian Ward Russell.

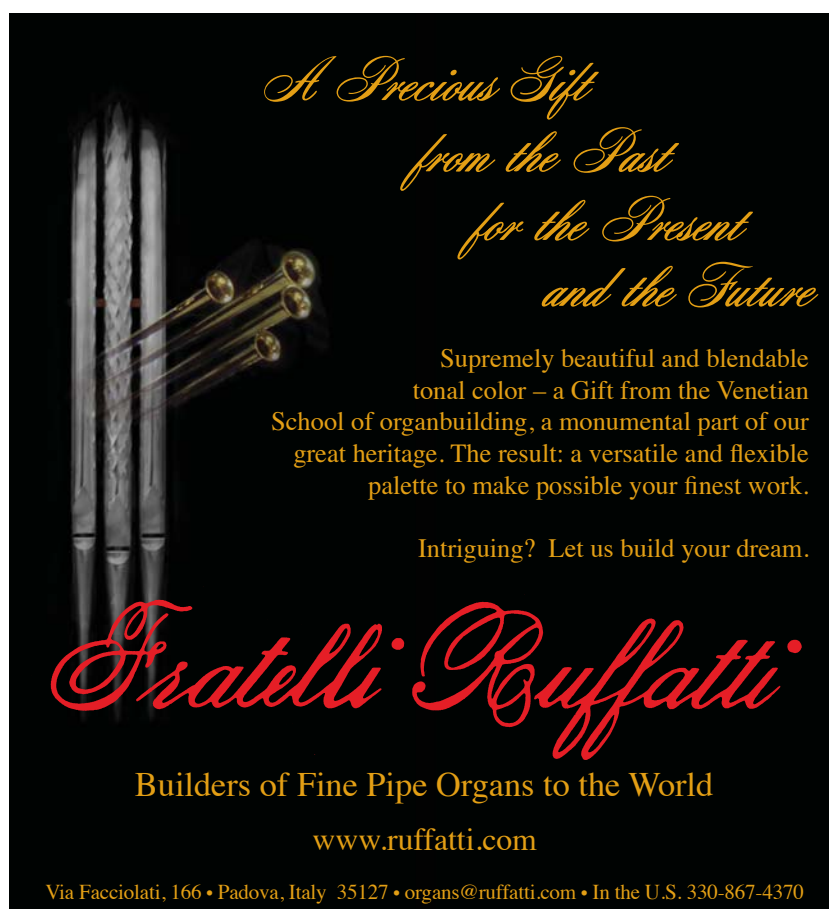
A composer who left no works for solo keyboard but whose works for other instruments have been extensively

transcribed for keyboard is **Arcangelo Corelli** (1653–1713). Although many of his chamber sonatas and concerti were arranged during the 18th century, only a few are available in modern editions. Those that are available include Edward Miller's adaptations of opp. 1 and 3, edited by Jörg Jacobi for Edition Baroque (eba4001/12), and Thomas Billington's adaptations of the *Celebrated 12 Concertos* available in Performers' Facsimiles PF94.

An increasing number of pieces, ranging from complete original publications/manuscripts (which present the usual problems of multiple clefs as well as original printer's errors) to selected individual works, are to be found on various free download sites, most noticeably IMSLP.org; however, the accuracy of some modern typesettings is highly questionable, and all should be treated with caution before use. Publishers' websites include:

Schott Music: www.schott-music.com
Breitkopf & Härtel: www.breitkopf.com
Bärenreiter: www.baerenreiter.com
Armelin: www.armelin.it
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John Collins has been playing and researching early keyboard music for over 35 years, with special interests in the English, Italian, and Iberian repertoires. He has contributed many articles and reviews to several American and European journals, including THE DIAPASON, and has been organist at St. George's, Worthing, West Sussex, England for over 26 years.



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Bradley Welch prior to his recital at First Baptist Church, Longview, Texas



Roy Perry standing in downtown Kilgore, Texas

◀ Roy Perry during tonal finishing on the 1951 Aeolian-Skinner Opus 1174 at First Baptist Church, Longview, Texas

2012 East Texas Pipe Organ Festival

Kilgore, Longview, and Nacogdoches, Texas

By Neal Campbell

Background

For the second time in as many years, I attended the East Texas Pipe Organ Festival held November 12–15, 2012, honoring the life and work of Roy Perry (1906–1978), featuring four organs built by Aeolian-Skinner that Perry designed and finished. The rationale for such an event is best summed up in Roy Perry's own words in a brochure he wrote in 1952, shortly after the organs in First Presbyterian Church and St. Luke's Methodist Church in Kilgore, and First Baptist Church in Longview were built:

A decade and a half ago the tonal designs of G. Donald Harrison were considered revolutionary, mostly because of the considerable publicity given a few of his organs built in the so-called Baroque style. At the present time, when tastes range all the way from extreme Romanticism . . . to the bleak austerities of the Baroque, his tonal ideas represent a temperate middle-of-the-road. The flexibility of his thinking is well demonstrated in the three organs considered in this booklet. None of these organs is extreme in any direction. They are alike only by way of family resemblance, but each in its way is a work of art. They provide a generous education in contemporary organ building as interpreted by this great artist, and are happily concentrated in a small geographical area.

It is clear from his own words that Roy considered G. Donald Harrison, and not himself, to be the designer of these organs. This raises the question: did Perry design these (or any other) A-S organs? Roy himself would have been the first to say it was GDH, whom he revered during their association. But it is also true that Roy had a lot of design control over the organs he sold for A-S and that GDH relied heavily on Perry's knowledge in setting parameters. In the last fifteen years of A-S's existence following Harrison's death, Roy's influence over "his" organs was even greater, sometimes even surreptitiously so!

However, the real signature that manifests itself in each of Roy Perry's organs is the result of the finishing process in which he and the Williams family of technicians brought the factory-completed instruments to their

full flower through installing and tonal finishing on site. (See Lorenz Maycher, "The Williams Family of New Orleans: Installing and Maintaining Aeolian-Skinner Organs," *THE DIAPASON*, May 2006.) This, multiplied over the span of his 20-plus-year career with A-S, puts a musical imprimatur on Roy's organs that is hard to miss, although difficult to quantify by means of scientific measurement. Writing to Henry Willis III in 1955, Donald Harrison says that Roy

. . . has supervised, with the aid of Jack Williams [sometimes known as T. J.] and his son [Jim or J. C.], most of our important installations in Texas. He is an accomplished organist and has a wonderful ear. He is a top notch finisher and during my periodic visits to Texas I cannot remember a time when I have had to suggest that something might have been done a little differently. He just has that kind of organ sense.

Festival itinerary

Unlike AGO conventions and denominational conferences with which I personally have been involved, these festivals were my first experiences with a topic-specific conference, and the rewards for those who love these organs were enormous. All of the playing was memorable and the organs were in excellent condition, which made for an exhilarating week. [For an account of last year's festival, readers are referred to Michael Fox's review in the February 2012 issue of *THE DIAPASON*.]

My complete participation was somewhat compromised by having to play services in Connecticut on Sunday morning, so I missed the pre-festival recital by **Bradley Welch** on Sunday evening in Longview. Further, part of my mission in attending was to provide transportation and note-holding for organ technician Stephen Emery. But I did attend all of the recitals on the four Aeolian-Skinner organs—the three in Kilgore and Longview, and one in Nacogdoches.

In addition to honoring the legacy of Roy Perry, this year the life and career of Alexander Boggs Ryan, noted teacher and performer from Longview, was commemorated in the Wednesday

afternoon and evening sessions in Longview when the program departed from its A-S-centric (and even its organ-centric) scheme in an organ recital and a program of harpsichord music in Trinity Episcopal Church, the Ryan family church and organ. There was also a display of memorabilia on the lives of Perry and Ryan at the Gregg County Historical Museum.

Just as no discussion of these organs in their earlier generation would be complete without mention of the Williams family of organ technicians from New Orleans who installed and maintained them, so the work of **Steve Emery** was central to the success of this festival. For a week prior to the festival itself, and throughout the week of events, Steve gave these four organs the type of careful, knowledgeable, sympathetic attention that has earned him his reputation as an expert on the maintenance and restoration of these types of organs.

This circuit-rider approach to organ maintenance is not unlike what took place in the years following these organs' initial installations and on other A-S installations throughout the region: the Williamses—T. J. and Sally, Jim and Nora, or some combination—would arrive on site, check into a motel and stay for a week or ten days *once a year at the most!* to do a thorough tuning and some planned repairs. Between these annual visits Roy Perry, assisted by locals, would tune and make minor repairs.

Monday

Before the festival officially opened, there was an opportunity in the afternoon to gather in **St. Luke's United Methodist Church in Kilgore** for a demonstration of the organ and for some reminiscences and conversation with **Charles Callahan** and **Larry Palmer** on composers they had known and with whom they had worked.

Larry offered remembrances of his several commissions from and first performances of the works of Gerald Near, and Charlie told of his encounters with Leo Sowerby, David McK. Williams, and

Thomas Matthews. Of particular interest, however, were his remembrances of visiting with Alexander Schreiner, pupil of Widor and Vierne, whom we know primarily as the organist of the Mormon Tabernacle immediately prior to and following the installation of A-S's legendary five-manual organ. But Schreiner's Ph.D. degree was in composition and he composed a lot of music, most of which is unknown.

The opening recital of the festival was given by **Thomas Murray** at the **First Presbyterian Church in Kilgore** on Monday evening and was the second annual recital honoring James Lynn Culp, organist emeritus of the church. At the mid-point in the evening a plaque was shown honoring Culp's thirty years of service to the church, which will be placed in the chancel along with those to Roy Perry and G. Donald Harrison.

Murray's use of the organ was the most conservative of the week and the organ obliged completely and effectively in replicating a sound more typical of the house of Skinner in its pre-Harrison days, even in his hefty dose of Bach—the *Concerto in C after Ernst*, and the *Pas-sacaglia*. The rest of the program, and particularly the Franck *Grande pièce symphonique*, was informed by a 19th-century aesthetic. In the scherzo of the Franck, in particular, Professor Murray's solid and assured technique was put to good use.

Tuesday

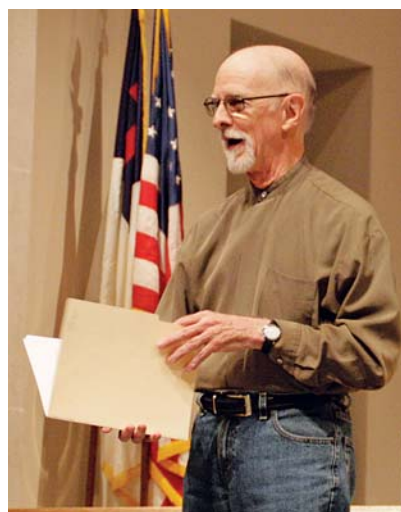
The morning recital was again at First Presbyterian Church and could not have been in greater contrast to the use of the organ the previous evening. I had not heard **Walt Strony** previously, although I had known his name and—erroneously, as it turns out—had assumed he was strictly a theatre organist. What I quickly learned was that his approach, technique, and style defies description in typical academic terms; Strony seems completely at home in concert, theatre, and church settings. It must have been this type of all-commanding wizardry put to solid musical principles that led



St. Luke's United Methodist Church, Kilgore, Texas



Walt Strony following his organ recital at First Presbyterian Church, Kilgore, Texas



Larry Palmer during his harpsichord recital at Trinity Episcopal Church, Longview, Texas



Richard Elliott prior to performing the Alexander Boggs Ryan Memorial Concert at First Baptist Church, Longview, Texas

throngs to hear organists Edwin H. Lemare and Archer Gibson in the early 20th century.

He used the organ in all of its permutations and possibilities. The standard groupings of organ tone and registration were clearly evident, but the imaginative exploitative quest for color and drama was also always apparent, and tastefully so. Walt's biography in the program booklet says that he has written a book on theatre organ registration, which has become a standard reference work for theatre organists. I wish he would write one for classical organists, too. We have a lot to learn from him, especially those who attempt effective transcriptions.

Walt's program was an eclectic mix of original works for organ, transcriptions, paraphrases of classical standards, and some dazzling arrangements of his own. His hymn arrangements made me ache for the pre-praise-band days when the organ was still the instrument of choice in evangelical churches. I particularly liked his inclusion of an arrangement of a Fats Waller piece, reminding us that Waller was an organist and knew Dupré! His performance of Lemare's transcription of the *Liebestod* easily stood its own with Virgil Fox's recording at Wanamaker's. The *Carmen Fantasy* and closing *Kismet* suite on music by Borodin were the organist's counterpart to a standard 19th- and 20th-century piano virtuoso's staple—the symphonic paraphrase. In this case Walt struck me as being the Horowitz of the organ! Richard Purvis's music (*Capriccio on the Notes of the Cuckoo*, and *Thanksgiving from Four Prayers in Tone*) captured the essence of the Kilgore organ, which was easily the equal of its slightly older and larger cousin, Grace Cathedral, the organ for which it was conceived.

I was impressed most of all by the fact that Walt Strony seemed comfortable in stepping aside and letting the organ take center stage in its own right. He did not try to mold it into his preconceived notion, or filter it through any established aesthetic. He didn't attempt to make it sound like a theatre organ, or a so-called symphonic organ, or a classic organ, although elements of each were clearly present. It was simply the modern American organ playing music—and, in a word Roy Perry liked to use in describing this very organ, it was “deluxe!”

Tuesday afternoon the conference moved to Longview, about a ten-minute drive from Kilgore, and was devoted to a visit to Trinity Episcopal Church in Longview, the Ryan family church. **Jeremy Bruns** demonstrated the Ryan Family Organ built by Ross King, and **Larry Palmer** played a harpsichord

recital featuring several works—modern works by Near, Martinu, Howells, and arrangements of Duke Ellington—which I was particularly sorry not to hear, but Steve Emery and I had our work cut out for us in tuning the large organ in the First Baptist Church. (See “Harpsichord News,” page 20.)

The history and aesthetic of the **First Baptist Church in Longview** is the stuff of legend. Its complete history is far too rich to adequately tell here. Suffice it to say that it could only have taken place due to three important and independent factors: the oil-rich location in East Texas, the population boom of the post-World War II era, and the visionary leadership of its pastor from 1945–1971, the Rev. Dr. W. Morris Ford.

Unlike some so-called “high” ecumenical Baptist churches in the South with impressive music programs and facilities to match—such as Myers Park in Charlotte, or River Road in Richmond (or even Riverside in New York)—First Baptist in Longview was always more or less a typical Southern Baptist church.

Dr. Ford was a cultured man with an earned doctorate, a love of music, and a fine singing and speaking voice. He sang both as soloist and with the church choir, and it was he who infused the church and its services with an innate sense of classical dignity in all things, which was his authentic response to the calling of the Gospel. This he did without diminishing the essential tenets or manifestations of the Baptist tradition.

When it was decided to build a new church, the vision was big and bold. The local architect B. F. Crain, who trained at Harvard, and built several notable buildings in the area, was selected and the style of the new church was determined to be “Modern Gothic.” To be frank, there is little that is Gothic about it in the textbook sense, but the scale and towering spaciousness—even its domination of its local surroundings—is obviously inspired by the Gothic aesthetic stripped to its essential unadorned lines. It seats 1,700 and was designed with the organ's success in mind from the beginning. Taken in this light, the 87-rank organ seems modest, at least on paper. But its tonal impact is comprehensive and monumental. Writing in the aforementioned booklet about the organ when it was new, Roy Perry says:

Although this organ leans toward the Classic style, it affords five pairs of strings, a Vox Humana, and percussions, not to mention the wonderful flutes and small reeds. It will do justice to any music, even the humblest; in grandeur it holds its own with the great organs of the world.

The organ seems to have suited the needs and vision of the church

perfectly; it was appreciated as an asset to the community and was played by the great organists of the day. Virgil Fox inaugurated the organ and ultimately played there several times, and Catharine Crozier made two notable LP recordings on it, which were iconic in publicizing and documenting the organ when new.

In the ensuing years recitals and concerts took place with regularity in the yearly round of church services and activities, including a performance in 1962 of the Bach *St. John Passion* sung by the Robert Shaw Chorale, of which by this time Dr. Ford's son, David, was a member. The church may not have styled itself as anything but a typical Southern Baptist church, but during Dr. Ford's tenure as pastor there were

many opportunities to be presented with world-class music, in nearly perfect acoustical surroundings, by well-known recitalists and ensembles.

Richard Elliott, organist of the Mormon Tabernacle, played the Alexander Boggs Ryan Memorial Concert at First Baptist Church on Tuesday evening. The recital featured several pieces from various eras and genres, which presented the organ to excellent effect. Ryan had played a recital at the church in 1959 that included three pieces sung by the Rev. Dr. Morris Ford. These three songs (*The Heavens Are Telling*, op. 48—Beethoven; *Panis Angelicus*—Franck; and *Recessional*—Reginald De Koven) were here sung by David Ford, and it was good to hear the organ in its role as accompanist, which was a significant

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Festival Report



Alexander Boggs Ryan



Trompette-en-Chamade, 1949 Aeolian-Skinner Opus 1173, First Presbyterian Church, Kilgore, Texas



Festival organ curator Steve Emery and Aeolian-Skinner Opus 1174, First Baptist Church, Longview, Texas



Christopher Houlihan at Aeolian-Skinner Opus 1175, St. Luke's United Methodist Church, Kilgore, Texas



Audience, including organ students from Appalachian State University, awaits Charles Callahan's recital at St. Luke's United Methodist Church, Kilgore, Texas

part of the organ's duty in the normal round of services.

Richard played the technically demanding program with the ease and confidence audiences are accustomed to from his weekly broadcasts. The concluding work was the familiar *Vierne Carillon de Westminster*, which was characterized by an intense rhythmic drive throughout, and the gradual building up of dynamic forces, which continued throughout the piece until the very end. Elliott obviously knew how to elicit the most drama out of the organ. Many an organist wouldn't be able to resist pulling out all the stops too soon; here the various climaxes were gauged and measured, saving something for the final few bars. It reminded me of the old Columbia recording of Alexander Schreiner playing this work at the Tabernacle, and it wouldn't surprise me if Richard had patterned his scheme on it.

consistently well played from memory. Having heard the Bach *Passacaglia* on Monday evening, it was interesting to hear it again on this organ. Christopher's interpretation sounded more at home in this setting. Houlihan has made a specialty of the *Vierne* symphonies, playing all six in marathon sessions around the country. Here he planned three movements (including the Final) from the Sixth, but after practicing at the organ, substituted three movements from the Second, which was a wise move.

I particularly liked the Bach trio sonata (C major) and his transcription of the slow movement of Debussy's opus 10 string quartet. Each seemed to capture the chamber-music aspect of the music, which ideally suited this organ and this room. Christopher is certain to have a bright career ahead of him, and it was good to have someone from the younger generation on the festival roster. Incidentally, there were a good number of young people at the festival for individual events, and Joby Bell's entire studio from Appalachian State University in North Carolina attended the entire week.

Wednesday evening was movie night at First Presbyterian Church as **Brett Valliant** accompanied the silent classic "The Phantom of the Opera." Brett's accompaniment was lyrical and lush and may have been inspired by the theatre organists of the past, but this, like Walt Strony's program Tuesday morning, was simply the Kilgore organ rising to yet another musical task with satisfying musical results.

Wednesday

The first event of the day was a delightful program by **Charles Callahan** at St. Luke's United Methodist Church that consisted of lesser-known gems by Bach, Fiocco, Charles and Samuel Wesley—honoring our host denomination—Peace, Wolstenholme, and three of his own compositions. The program was carefully chosen to highlight the great variety and nuance of this remarkable organ, and were played with charm, elegance, and lyricism. I sat in the back of the full, completely carpeted church and the organ had remarkable presence in the room, which itself was completely devoid of reverberation. This is a testament to the success of the organbuilder's art.

Before lunch we walked the few blocks to First Presbyterian Church for **Ann Frohbieter**'s well-chosen program, which, with the exception of Houston composer Michael Horvit's *The Red Sea*, consisted of standard, well-known organ repertoire by Reger, Vivaldi-Bach, Ives, Barber, Vierne, and Liszt. But the playing was anything but standard! Each piece was thrillingly played with an obvious affinity and understanding of the inherent resources and beauty of the organ. To me it was the perfect foil to Strony's program the previous morning, showing the same thrilling approach to the organ via the repertoire. *The Red Sea* is a programmatic work of eleven sections that depicts the biblical drama of the escape and deliverance of the Israelites from the Egyptians through the Red Sea.

After lunch we walked back to St. Luke's for a recital by **Christopher Houlihan**. The program was heroic for the small organ and room, but

Thursday

Thursday morning the festival moved to **Nacogdoches**, where the smallest of the four A-S organs—located in the **First Baptist Church**—was featured. The worship space here is slightly larger than St. Luke's in Kilgore and the factors involving the acoustics are much more favorable. The organ is a model of careful voicing, scaling, and finishing, is ideally suited to its surroundings, and is entirely satisfying on its own, in spite of its small size.

The program began with **Scott Davis** leading the audience in singing a hymn, with his improvised introduction, an interlude, and concluding stanza. Scott also concluded the program with an extended multi-movement improvisation in the style of his late teacher Gerre Hancock. These—the hymn singing and improvising—were the only nods during the week to the liturgical effectiveness these organs also possess.

The centerpiece of the program was another of **Charlie Callahan**'s signature programs of interesting, lesser-known



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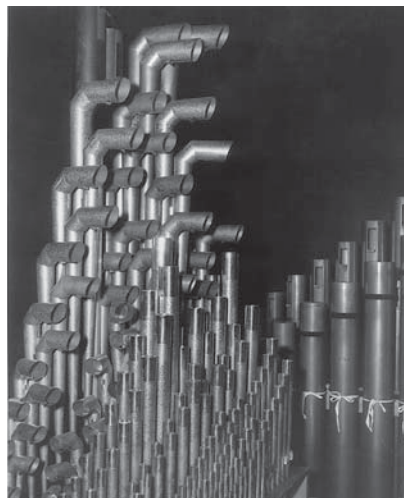
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Charles Callahan and the 1952 Aeolian-Skinner Opus 1175 at St. Luke's United Methodist Church, Kilgore, Texas



Bombarde division, 1951 Aeolian-Skinner Opus 1174, First Baptist Church, Longview, Texas



Nameplate, Aeolian-Skinner Opus 1153a, First Baptist Church, Nacogdoches, Texas

► **Ken Cowan during the festival closing concert at First Baptist Church, Longview, Texas**

▼ **Aeolian-Skinner Opus 1153a, First Baptist Church, Nacogdoches, Texas**



works, which were carefully selected and performed to present the organ in its most favorable light—works by Clarence Dickinson, Nathaniel Dett, Joseph Clokey, and Richard Purvis's *Melody in Mauve*, a harmonically rich and evocative gem. Charlie also played two recent compositions of his own: *Alleluia* (an energetic miniature, similar in feel to his more virtuosic *Fanfares and Riffs*) and *Festival Voluntary on "St. Anne" for Horn and Organ*, which received its first performance.

Charlie also spoke at some length about Roy Perry and the Williams family, and some of the other Aeolian-Skinner personalities he has known over the years growing up in Boston, particularly Arthur Birchall, for whom as a young man he held notes on tuning and finishing jobs. This was a valuable spoken addition to the otherwise instrumental nature of the week's events.

Back to Kilgore for the afternoon recital by **Christopher Jennings** for what was anticipated as a highlight of the week: the complete performance of Clarence Dickinson's *Storm King Symphony* at First Presbyterian. We know that Dickinson played individual movements from among the five, but there is no documentation of his (or anyone else's) ever playing the entire work, and this was one of several times this season when Christopher has played it in its entirety. The program notes told us that the symphony "reflects impressions made on the composer by the varying moods of the stately Storm King mountain, which stands guard over the Highlands of the Hudson" near Dickinson's home.

It is a pity that in most circles Dickinson's compositions aren't taken very seriously today. He wrote so many small works and carol arrangements that are so accessible that the larger forms, which require significant technical prowess, are basically unknown. Taken as a whole, the entire symphony could easily supplant the effect and aura of either the Reubke *Sonata* or Liszt *Ad nos* on a recital program.

Christopher's use of the organ was informed by the early 20th-century organs that Dickinson would have known, but in a commanding and vivid way that did not sound retrospective. The natural power and expressiveness of the organ was entirely satisfying and there was not the impression that he was under-using the organ, even though he elected to leave out most of the upper-work. On occasion he used the famous Trompette-en-Chamade in chorus, Bombarde-wise, and it was very effective. The sound is not as ferocious as it

looks, at least out in the church. In fact, it is one of the standard A-S Trompette Harmonique designs mounted horizontally, on reasonable wind pressure, which can in fact function as a chorus reed capping the full ensemble when called upon to do so.

I regretted that I could not attend the second half of the program, consisting of works by New York composers Alec Wyton, Calvin Hampton, and Gerre Hancock, as Steve Emery and I had to get over to Longview to touch up the tuning.

Ken Cowan played the concluding recital at First Baptist Church. In advance publicity on its Facebook page, festival director Lorenz Maycher wrote: "On the questionnaire, where his manager asked what kind of program we'd like, I put HEAVY DUTY. That's exactly what we got. I love it when that happens!" There's really not a lot that I can add to that. It was a huge program, played from memory, characterized by effortless technique in the service of the music, and impeccable use of the organ's vast resources. It was epic and (sorry Virgil Fox) I don't recall a better organ recital in my life.

When the Kilgore organ was new, one of the first players to present a recital on it was William Watkins, then not 30 years old. He had just won the Young Artist Award of the National Federation of Music Clubs, at the time the most prestigious competition to which *any* young musician could aspire; it was open to all instrumentalists. Watkins was the first organist to win it, and Roy Perry wisely brought him to play the new organ to a full church. The review in the *Kilgore News Herald* of February 17, 1950, which Watkins used in his publicity for many years, was written by Roy Perry himself, concluding "This boy is one of the great interpretive artists of the century." The same can truthfully be said of Ken Cowan in this century. ■

Neal Campbell has been director of music and organist of St. Luke's Parish, Darien, Connecticut, since 2006. Prior to that he held church, synagogue, and college positions in Washington, Philadelphia, New York, New Jersey, and Virginia. Growing up in Washington as a student of William Watkins, he first met Roy Perry in 1972 when he was a finalist in the AGO National Organ Playing Competition in Dallas. He continued his association with Perry during the years Perry presided over the work at Washington National Cathedral and he played and recorded on the Kilgore organ several times. For a fuller account of the festival, including complete programs and stoplists, the reader is referred to Neal's blog at <http://nealcampbell.wordpress.com>.

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◀ Sankt Andreas Kirke

▲ Badskær Kirke organ, 1890

▶ Krummerup organ with Dr. André Palsgård



Copenhagen's Orgelsamling

A Treasury of Danish Organ Building

By Benjamin A. Kolodziej

At the north end of Copenhagen's city center, nestled peacefully near the botanical gardens on Gothersgade, lies the Sankt Andreas Kirke. Its exterior, unassuming by European standards, belies the musical treasures harbored within its cavernous interior, namely a collection of nine small church organs built in the late nineteenth and early twentieth centuries, all of which were collected from throughout Denmark and which represent various Danish builders. These small pipe organs, ranging in size from one to four ranks, comprise *Orgelsamlingen i Sct Andreas Kirke*, or "The Organ Collection of St. Andreas Church," a cooperative collaboration between the church and the collection's curator, Dr. André Palsgård, a Copenhagen physician. Although the first organ was renovated and installed in the gallery in May 1998, the collection was not inaugurated until February 2000, at the time comprising only four organs.¹ The *Orgelsamling's* growth and development during the last decade, attributable to the passion and effort of Dr. Palsgård, not only allows scholars and church musicians a glimpse into Danish organbuilding practices, but also serves as an educational, interactive museum by which the pipe organ and its music are promoted.²

Historical background

Interested in music since a child, André Palsgård began acquiring and restoring modest pipe organs during the 1970s, even building a larger home to accommodate his growing collection of musical instruments, including a harmonium and a pneumatic organ that had been stored in a hen house! As Dr. Palsgård cultivated his knowledge of organ restoration, his colleagues would

approach him regarding organs that had become redundant. His first such relocation project occurred in 1989 when he discovered that the I/6 organ built by Immanuel Starup (1862–1944) for the village church in Smørum was to be replaced with a new organ. Through his initiative, it was brought to Copenhagen to install in the chapel of the Sundholm, a social welfare institution. Although this idea never came to fruition, it was eventually installed as the choir organ of the Helligåndskirken, the Church of the Holy Spirit, in the medieval center of Copenhagen, undergoing a restoration by Svend Nielsen in 1998, which included the addition of significant casework and gilding.³ The redundant organs that would become available were not always the simple discards of a thoughtless church committee. That none of them have pedals and that all of them have unpretentious tonal schemes, negating the ability to play much organ literature, prompted some of their organists to campaign for their replacement with more complete, modern instruments.

Recognizing the need for a permanent location for several historic instruments that might otherwise face destruction, Dr. Palsgård approached the pastor of the Sct Andreas Kirke, Mads-Bjørn Jørgensen, a former flight museum administrator and a proponent of organ music, with the idea of establishing a permanent home in the church's wrap-around balcony. Having found a favorable reception, the *Orgelsamling* has been housed in the spacious side balcony since 1998 and has grown to seven instruments upstairs, one beneath the balcony, and one in the chancel, and all within view of the imposing Frobenius organ, the

primary instrument for the church's liturgy, in the west gallery.

These organs must be considered in their proper historic context within the greater purview of the Northern European organbuilding tradition, Denmark being thoroughly Scandinavian, yet heavily influenced by its southern neighbor, Germany. Since its founding in 1806, Marcussen & Søn, established by Jürgen Marcussen and, at least by 1820, assisted by Andreas Reuter, has dominated the Danish organ landscape, with instruments attractive to buyers as much for their reliability as for their aesthetic ideals. Marcussen, based since 1830 in Åbenrå, found itself annexed to Prussia (and subsequently Germany) from 1864 until 1920 with all of Northern Schleswig, allowing its remaining Danish competitors room to develop, if not to flourish. And it is these competitors, some of whom specialized in the market for small church organs, or whose pipe organ building encompassed only a small portion of an output otherwise dedicated to pianos or harmoniums, whose work is represented in the organs of the *Orgelsamling*. In this essay, each organ shall be referred to by its place of origin.

The collection includes:
 Badskær Kirke organ, 1890
 Krummerup Kirke organ, 1898
 Venø Kirke organ, 1900
 Indslev Kirke organ, 1900
 Øster Hjermtals Kirke organ, 1902
 Børglum Kirke organ, 1903
 Alling Kirke organ, 1906
 Øland Kirke organ, 1906
 "Dr. Felter's House Organ," 1943.

Nineteenth-century organs

Frederik Nielsen (1844–1903), who had established himself as a piano

manufacturer in Copenhagen before adding organbuilding to his marketable skills, established an organ *fabrik* in Århus, where he published a catalogue with nine different organ models from which to choose. **The Badskær Kirke organ** in the collection, built in 1890, is the first and cheapest of his nine specifications; an 1887 catalogue listed the price as 950 to 1000 kroner. Although the specification of this instrument is Principal 8', Gedact 8', and Fløite 4', Nielsen's catalogue promoted other instruments with a Bordun 16', a practical advantage for any instrument lacking a pedal division. The keydesk is located on the side of this rather squat, square instrument, with its multiple Doric columns lending an air of neo-classicism. A number of these instruments have keydesks located on the side, a practical necessity for a small village church with minimal space and possibly no choir loft. In this case, the organ's original location had been in the back corner on the ground floor, providing sufficient tonal egress as well as allowing the organist to see the chancel.

The **Krummerup Kirke organ** dates from 1898, when it was built by Christian Anton Schuster (1850–1911) for the Johan P. Andresen & Company. Johan Andresen (1854–1926), an amateur musician, opened a furniture factory in Ringkjøbing in 1882 in which he also repaired harmoniums, giving impetus to his interest in building the musical instruments that he called "Orgel-Harmoniums." Although his firm would build 15,000 harmoniums from 1891, Andresen apparently employed Schuster in his pipe organ division, a fact that might not have been known except for Schuster's signature within the organ. Schuster's exact role in the building of



◀ Venø Kirke organ, 1900

▲ Indslev Kirke organ, 1900

▶ Øster Hjermitslev Kirke organ, 1902



this instrument is not known, but the questions raised elucidate some of the common business practices in which organ firms engaged.

Born in Denmark, Schuster apprenticed with organbuilders in Copenhagen before settling in Sweden, where his instruments are known. However, between 1896 and 1901 he seems to have built no instruments, although his address in 1898 was in Ringkjøbing, suggesting a connection with Andresen. Both Schuster and Andresen had been to Germany in 1896 to study contemporary building methods, and it is possible they entered into an agreement for Schuster to work at the Andresen factory. It is also likely that, rather than building new organs for Andresen, Schuster merely assembled them as they were shipped to Denmark from a continental builder, a fact suggested by the windchest of at least one Schuster organ, which bears a stock number, implying a larger factory than Andresen's, ostensibly either Laukhuff or Rieger. Indeed, Rieger-Kloss factory records indicate that 19 organs were delivered to Denmark between 1900 and 1905, including one in 1902 to Ringkjøbing.⁴ Schuster's role, then, seems to have been as an assembler and voicer of Rieger organs that would then bear the Andresen name.

The Krummerup organ, restored in 1995–96 by Dr. Palsgård, was the first in the Orgelsamling and contains a Violinprincipal 8', Gedacht 8', and Fugara 4', to which a Gemshorn 2' was added in 1956, in addition to an original bass and treble coupler that is activated via a pedal. As with all the organs in the collection, a modern blower has been added, even though all the original hand-pumping apparatus remains.

Turn-of-the-century organs

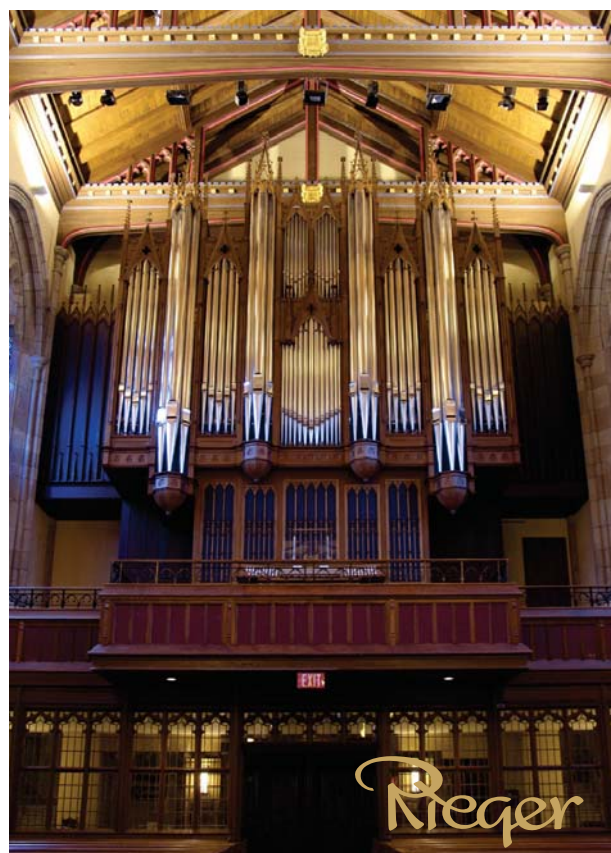
These chronological distinctions being rather arbitrary, the **Venø Kirke organ** dates from 1900, only two years later, again from the Johan Andresen firm through the craftsmanship of Christian Schuster. This little organ, bearing the appellation "the smallest organ in Denmark," contains only a Geigenprincipal 8', supplemented with a bass and treble coupler of the same mechanism as employed by contemporary harmoniums.

The late nineteenth century was epochs removed from the outset of the century during which traditional methods of organbuilding continued much as they had for centuries prior. By the turn of the century, industrialization had been incorporated into organbuilding methods, with factories encouraging an economy of scale unimaginable to the provincial builder only decades before. Such industrialization could result in standardization of organs that could be built cheaply, efficiently, and be delivered to their ultimate destination through the clockwork reliability of the European railroad system. Social interaction, fostered by increasingly reliable forms of transportation and communication, encouraged a free interchange in which organbuilders could learn and employ new ideas. Andresen, for example, toured southern Germany during the summers of 1896 and 1897, visiting significant installations by notable builders in order "to study the

new and improved design of church organs."⁵ The Venø Kirke organ, having been placed in two successive churches, a museum, and finally an abbey church before coming into Dr. Palsgård's possession in 2003, evidences in its compact simplicity the potential Andresen might have seen in the small church market. Requiring no more space than a harmonium, here was an instrument that could be constructed, shipped, and installed with economical ease.

Technological innovation was a logical consequence of this progressive *Zeitgeist*, evident in the **Indslev Kirke organ**, built in 1900 at Rørslev Margaards Pianoforte-og Orgelfabrik at Nørre Aaby. Hans Jørgen Hansen, apparently a largely self-taught builder, studied books on pianos and organs and visited organ factories in Odense and Germany before founding the firm in 1892, building about 6,000 pianos and 70 organs before the company's closure in the late 1920s. This organ possesses a Bordun 16' in addition

to a Principal 8', Gedacht 8', and Fløite 4' on a slider windchest, boasting also an "adjustable collectiv," a type of mechanical system reminiscent of the *freikombination* assists on pneumatic instruments. Each stop knob is paired with a smaller knob situated below. These small knobs may be drawn in order to prepare a new stop combination that is only engaged with the pull of a lever on the organist's left side. The strength required to engage the adjustable *collectiv*, as well as its location, suggests that this would have been the task of an assistant in addition to the *calcant* (bellows pumper) located on the other side of the case, resulting in a four-rank organ requiring no fewer than three people to play! Dr. Palsgård posits that this rather unwieldy arrangement might have been an attempt to imitate the characteristics of pneumatic action without actually having to incorporate the new technology, which only by the turn of the century had reached southern Denmark. Unable to escape



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Pipe Organ Collections



Børglum Kirke organ, 1903



Børglum double-labial pipes



Alling Kirke organ, 1906



Øland Kirke organ, 1906



Øland organ keydesk

technological progress, the Indslev Kirke organ is marred by a 1929 modernization project, which installed swell shutters over the façade pipes; although the swell mechanism has been removed, a superfluous swell pedal remains.

Later organs

The **Øster Hjermitslev Kirke organ**, built in 1902 but acquired by the Orgelsamling in 2007, sits beneath the balcony. Having a Geigenprincipal 8', Gedackt 8', and Gemshorn 4', a pull-down pedalboard had been added but was removed with the restoration. Although its exact provenance is uncertain, with its conspicuous tripartite façade it bears a similarity to the organ at the Garder Church in Norway, an instrument built in 1900 by Rieger. So, too, would Rieger have built this instrument under the auspices of Andresen. Dr. Palsgård observes that this instrument utilizes slider chests, placed in an organ case typical of Rieger's, which normally employed cone chests (*Kegellade*). Interestingly and perhaps surprisingly for organs of such limited tonal resources, none of the instruments has a divided keyboard, as their American contemporary equivalents certainly would have had. A conclusion is dangerous to posit, especially given Denmark's rather isolated and parochial organ culture, but one can surmise that, if the primary goal of these instruments was to lead the congregation in the chorales, there would be as little use for a divided keyboard as there would be for colorful solo stops.

Gebrüder Rieger likewise built the **Børglum Kirke organ** as Opus 837, but the instrument was delivered and installed by the Andresen firm in the Bangsbostrand Kirke in Frederikshavn in 1903, where it remained until it was moved to Børglum in 1945. This mechanical cone chest instrument has a Rorfloite 8', Principal 8', and Octave 4', with a Bordun 16' extended from the Rorfloite. The Rorfloite is curiously double-labiated, with the mouths oriented on opposite sides of the pipe to form the equivalent of a Doppelflöte but with the *ror* (chimney.) The only registrational aid is a tutti pedal. The organ was restored by Dr. Palsgård in 2000 and entered the collection the following year.

The Børglum organ demonstrates one hitherto unexplored characteristic of Dr. Palsgård's restoration technique, namely the color scheme. Painted pink with light blue trim and green cornices, complete with faux marble on the Doric columns of the façade, the organ certainly appears more vibrant than its original oaken hues. The Venø organ is light blue, the Badsker organ is the same color with red and white trim, and the Krummerup organ is pastel pink and blue, with only the Indslev organ retaining its original varnished wood. The controversial color scheme broadly reflects some of the church's own colors, with the pews trimmed in green and red. Additionally, the brighter colors, some of which are more reminiscent of carnival or theatre instruments than those in

service to the church, lend an aura of visual excitement to the many student groups who visit the collection.

The **Alling Kirke organ**, also from Roerslev Margaard Pianoforte- og Orgelfabrik in 1906, has a mechanical cone chest with an Aeoline 8', Gedackt 8' (the lower octave of which is shared with the Aeoline), and a Flöte 4'. Again reflecting neo-classical casework, the organ stands only 208 cm and its flat top was flush with the flat ceiling of the choir loft in the Alling Kirke, where its façade pipes spoke only a few centimeters above the railing. Additionally, the case's ornamental woodwork mirrors the symmetry and patterns of the original decorative patterns of the church and choir loft, suggesting an organ uniquely tailored for its location even by a "factory" builder. This distinctive character is only enhanced with a silver plaque on the keydesk, which notes that the organ was a gift in memory of Søren Lauersen and his wife Johanne Kathrine Westergaard.

In his restorations, Dr. Palsgård has retained each rank's original voicing, revealing principals of clear but mellow character, and flutes of restrained, pure tone. Each of these organs exhibits a comparable specification based on the Principal 8' (with the occasional addition or substitution of a weighty string for a principal), their stoplists dictated by the ubiquitous practicalities of liturgical performance and hymn singing rather than by any sort of Danish national musical stylistic consciousness. Instead,

the Danish musical aesthetic is present in the voicing and character of each stop, Dr. Palsgård equating these sounds with the bowing of a stringed instrument, producing a lively "singing" tone whose affinity to the human voice promotes hymn singing. Ole Oleson, researcher at the Danish National Museum, characterizes Danish organbuilding during the late nineteenth and early twentieth centuries as producing "... dignified, mellow instruments with no brashness, special effects or spicy sounds, and devoid of the intense, almost indecent obtrusiveness which is also a part of the Romantic-symphonic organ's personality."⁶ None of these instruments is of sufficient size to bear a tonal palette beyond the most fundamental, yet they all exhibit that particular Danish melodious lyricism whose primary task is to support the human voice.

The **Øland Kirke organ**, built by AC Zachariassen Orgelfabrikken in 1906 and an early acquisition of the collection, exemplifies the belated adoption of pneumatic technology in Denmark. Although pneumatic action had been developing for almost two decades in the German lands, Denmark had been reticent in espousing the new technology. However, a number of practical reasons had begun to mitigate the predominant use of the slider chest. The gradual installation of furnaces in church buildings, often engaged shortly before a service, resulted in abrupt changes in temperature and humidity to which slider chests were not acclimated, pneumatic action being less susceptible to leaks. Furthermore, the homophonic and colorful textures of Romantic repertoire necessitated playing aids such as octave couplers, *freikombinationen*, and the *Walze* or crescendo pedal, all of which could be easily and cheaply achieved with pneumatic action. Smaller instruments, such as those by Zachariassen, were primarily designed for liturgical, not concert use, and pneumatic action was more of a hindrance in terms of increased maintenance and a sluggish key response; in the Øland organ, Dr. Palsgård modified the keyboard slightly to generate a more responsive action.

The Zachariassen firm traced its lineage to P. U. F. Demant (1802–1868), an Odense builder whose son J. A. Demant (1830–1878) profited from organ work in Jutland when Åbenrå, where the Marcussen firm was located, was reappropriated into German territory. After the younger Demant's death, Frederik Nielsen took over the company, which went bankrupt in 1906 after Nielsen's own son was unable to maintain profits. As a consequence of the bankruptcy, organbuilder A. C. Zachariassen (1877–1954) bought Nielsen's tools and machines, eventually establishing his

own organ factory in which the illustrious organbuilder Theodore Frobenius (1885–1972) was hired in 1907. A. C. Zachariasen had observed and possibly apprenticed with German builders prior to establishing his own firm. His 330 pipe organs include many in Copenhagen and even a large installation in Iceland, Zachariasen himself voicing each instrument. The Øland organ, which was electrified in 1943, has an Italianate disposition of Bordune 16', Principale 8', Salicionale 8', and Flauto 4'.

The final organ, referred to as “**Dr. Felter’s House Organ**,” differs greatly from the remainder of the instruments in the collection. Built by Danish builder Wilhelm Hemmersam (1909–1994) as his Opus 1 in 1943, this organ reflects the ideals of the *Orgelbewegung* both in terms of its façade and disposition. Its lack of non-functional casework contrasts with the neo-classical or semi-Victorian casework of the instruments dating from only four decades prior. The stoplist of Gedakt 8', Principal 4', Quintatön 2', and Quint 1½' utilizes slider chests.

Wilhelm Hemmersam trained with Marcussen and would build 25 organs, mostly in Sweden. This organ was built for the Jægersborg Kirke in 1944 but went through a succession of owners before it was purchased by Dr. Ralph Felter, a specialist in diagnostic radiology, as his home organ around 1971. In 2003 Dr. Palsgård, with the help of Pastor Mads-Bjørn Jørgensen, negotiated to purchase this organ for the collection from Dr. Felter’s children, Pastor Thomas Felter and Charlotte From. The organ is placed in the chancel, where it is able to serve the church as a choir instrument.

A living legacy

The *Orgelsamling’s* nine organs are supplemented by seven more instruments, including a four-rank organ built by Jens Johan Peter Schierf in 1843, which are undergoing renovation and have yet to be displayed. All stand as a testimony to those builders and musicians who supplied music to small churches over a century ago. Yet, their legacy is not merely liturgically academic or scholarly; rather, these instruments still contribute to the musical life of Copenhagen. Dr. Palsgård hospitably welcomes and demonstrates the organs to an array of visitors, including foreign performers and interested American scholars and organists. His presentation “How Do Organs Speak to Themselves and Each Other?” is aimed toward Danish schoolchildren who are captivated by the organs’ bright colors and gentle sounds. The *Orgelsamling* presents a



A view of the collection in the upper balcony

busy concert schedule, featuring performances of Danish music as well as transcriptions and even jazz arrangements for these small instruments. The collection even inspired English musician Peter Lea-Cox to compose his *Pièce pour cinq orgues*, which was first performed on the instruments in September 2003.

The rather esoteric focus of this collection—small organs from *fin de siècle* Denmark—might seem too abstruse to have much appeal in an era characterized by a fascination for that which is increasingly bigger, faster, and louder. Long ago bypassed by popular music as well as by the organbuilding world, these instruments are a tribute to a difficult but not exceedingly different time. Most are the products of an industry struggling to make a profit while attempting to integrate new technologies reflecting increased industrialization. These builders must have striven to maintain their artistic integrity while concurrently attempting to ensure their survival by advertising through new media such as printed catalogues. They reflect a conservative cultural and national identity that was being challenged by foreign interactions, which, over the next several decades, would plunge all of Europe into war. Reflecting the simplicity of the Danish Church, these instruments perhaps represent a time of ecclesiastical hegemony that the twentieth century would soon subvert. These concerns are as applicable to the present day as they were over a century ago and, for organists, it is a pleasant lesson when it can be learned from the singing tone of a well-crafted organ pipe.



Jazz saxophonist Karsten Kristensen and his wife organist Simone Fought

Notes

1. The majority of the information contained in this article was taken from an interview by the author with Dr. André Palsgård at St. Andreas Kirke, June 10, 2010.
2. Scandinavian languages use the post-positive definite article, meaning the definite article (en or et) is placed at the end of the word. Therefore, *orgelsamlingen* means “the organ collection” while *orgelsamling* means an unspecified organ collection. Although Danish does not capitalize all nouns, this essay will consider *Orgelsamling* a proper noun, thus capitalizing it.
3. Ole Olesen, “Organs in Denmark.” http://orgel.natmus.dk/oversigt_oid_rammex.htm.
4. André Palsgård, *Kirkeorgelafdelingen*

på harmoniumfabrikken Joh. P. Andresen & Co., Ringkjøbing, 1897–1908 (Søborg, DK: Eget Forlag, 1997), p. 8.

5. Ibid, 8ff.

6. Ole Olesen, “Musical Fragrance in a Romantic Fantasy,” *The Nordic-Baltic Organ Book*, ed. Anna Frisk, Sverker Jullander, and Andrew McCrea (Göteborg: Göteborg Organ Art Center, 2003), 212–213.

Benjamin Kolodziej holds graduate degrees in sacred music and theology from Southern Methodist University, Dallas, Texas, where he has served as a chapel organist since 1999. He is also organist and director of music at Lord of Life Lutheran Church, Plano, Texas, and also the current Dean of the Dallas AGO chapter.



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Glück Pipe Organs, New York, New York
Mayflower Congregational United Church of Christ, Oklahoma City, Oklahoma

An essay in determination

The quest to replace a six-stop unit organ in Oklahoma City became a study in considered choices made by a fully involved group who gave to the future an instrument that serves worship, choral programs, solo recitals, and orchestral concerts. The organ committee at Mayflower Congregational United Church of Christ, in cooperation with their pastorate and director of music Richard Jobe, worked with consultant Scott Riedel of Milwaukee to develop an architectural, acoustical, and musical plan. They enthusiastically educated themselves, traveled the nation to see and hear instruments, and selected their architects, contractors, and organbuilder.

Living with a mid-twentieth century stock-design instrument, the church was moving from a position of extreme limitation to one of enormous freedom—and its attendant responsibility. It was known from the outset that the stoplist would evolve; omissions would be reinstated, new ideas would be raised and abandoned. That is how pipe organs are refined toward their final design once the builder is selected, a process that at times both disappoints and elates during the pursuit of cleverness.

There was no focus upon an idiom that would back the organ into a stylistic or nationalistic corner. Mayflower's instrument is by all means an American pipe organ, from its geographic location to the fact that its components were built by Americans in selected shops throughout this nation. Nonetheless, the term "American Classic" never entered our thoughts or vocabulary. That era remains a crucial and brilliant transition, to be acknowledged for its contributions, but it was dotted with obstacles to the full understanding of organ literature and history. Many of its lessons still apply, but should its templates?

Architectural placement

The spatial arrangement of pipe organs has been under discussion for centuries, as evidenced by myriad cyclical catchphrases—"mixing chamber," "line-of-sight," "functional display," "high and encased," "tone chute," and "entombed."

All incarnations present compelling effects, from jumping between main and dorsal cases in a North European organ, to the roaring, shuttered reeds scraping at the triforium of an English cathedral. The choice at Mayflower UCC was an arrangement that addressed the new chancel and choir area as if it were a concert hall, surrounding the proceedings with four well-engineered, highly effective chambers that were proximate enough to cooperate without losing individuality. Rigid walls, properly shaped ceilings, and thick, tightly fitting shutter blades make for an enormous range of amplitude.

Tonal development

Traditional structure—independent Principal forces for at least two manuals and the Pedal—anchors the organ in terraced levels of open tone at 16' for the Pedal, 8' for the Great, and 4' for the Swell. The Pedal has no chorus, *per se*, but a dedicated, extended rank retained from the previous instrument, voiced so that *movement* of the pedal line is heard. An additional 8' Open Diapason, extended up from this Pedal stop, is enclosed with the Choir division. There was no room in the Swell for a desirable 8' Principal, but this voice serves as an English Second Diapason, as well as a solo under expression to be accompanied by other divisions.

The Pedal 16' Contra Bass is not intended to be a 16' Principal, but to add definition through distinct tone and a substantial degree of independence from the unit rank. Making evident the motion of the pedal line was the goal, and it works as well under full forces as it does under the two undulants during introspective passages. Pedal power comes from the 16' Sub Bass, the 16' Trombone, and the harmonic complexity of duplexed mezzo-forte voices from the compound Great/Choir section.

The mixtures are kept to an even number of ranks for harmonic balance, and achieve different effects. The Great Mixture is unenclosed, speaks directly down the nave, sits at the front of the soundboard, breaks successively lower, and keeps its quints two scale diameters smaller than the unisons, resulting in a fuller treble. While I am personally disinclined toward the guttural infusion of a bold twelfth entering the chorus too far down the compass, it was eased in carefully during tonal finishing, avoiding the "pull," and in this case, actually appears



The new organ in the rebuilt chancel. The left chamber houses the Swell division and the Pedal 16' Trombone, with the right chamber accommodating the Choir, Great II, and Pedal flues. Behind the façades that flank the central window is the unenclosed Great I; the bottom octave of the division and the Haskelled Pedal 16' Contra Bass are behind the speaking façade on the left, and the main windchest is behind the non-speaking façade on the right.

to strengthen the alto voice in the middle and soprano octaves. The Swell mixture breaks less frequently, maintaining a slightly higher aggregate pitch in the contrapuntal range, the shimmer enhanced by power parity between harmonic components. Toward the top of the compass, a larger-scaled 8' pitch enters to fortify the unison line in the absence of an independent 8' Principal.

The compound Great/Choir

Between the wars, Mr. Skinner's three- and four-stop Choir divisions unintentionally opened a window onto Classicism for those Americans who had looked beyond the vested American *zeitgeist* during their overseas travels; in recent organs, I have followed his lead with very small third manuals that can make playable more of the literature with satisfying accuracy while enhancing the service of prayer.

I was determined not to make the Choir a garage for miscellanea at the expense of filling out the Great, and recommended to the consultant and the organ committee that we strip and re-leather Mayflower's original six-stop unit windchest to accommodate enclosed voices that could both embolden the Great and furnish a small Choir division. Four of the organ's seven

ranks were revoiced and incorporated, while the Clarinet and Harmonic Flute are new to the organ.

The key was to make certain that independent voices could be drawn at each pitch, and that if two stops on the same division were drawn from the same rank, we strive for a two-octave separation to minimize "missing pipe syndrome." The benefits are an elegant, clear third ensemble punctuated by the sparkle of the 1' Gemshorn, an historically dictated position for the Clarinet, and the nuance enabled by a second expression enclosure. The Great gained the indispensable 8' Harmonic Flute for the French literature and a solid 16' Bourdon to carry hymnody and undergird the plenum.

The mutations

For an instrument furnished with only one tierce combination, published works—both treatises and scores—from the 17th through 19th centuries provide guidance. Historically ensconced in the Choir or Positiv, the cylindrical half-length reed (here the Clarinet) cannot be roommates with the Tierce combination and perform the French dialogues of the Baroque (why deprive future organists of that option?), and it is well unwise



The console

Glück Pipe Organs, Opus 14

GREAT I – Manual II, unenclosed		CHOIR – Manual I, enclosed	
8' Open Diapason	50% tin	8' Solo Diapason* (Pedal 8' Princ)	
8' Holz Gedect	pine	8' Bourdon* (ext)	
4' Principal	50% tin	8' Gemshorn*	50% tin
2' Fifteenth	50% tin	8' Vox Angelica*	50% tin
Chorus Mixture IV	50% tin	4' Gemshorn* (ext)	
C 1 19 22 26 29		4' Harmonic Flute	pine
A#11 15 19 22 26		2' Principal* (ext, Ped 8' Princ)	
G#21 12 15 19 22		2' Recorder* (ext, Bourdon)	
F#31 8 12 15 19		1' Fife* (ext, Gemshorn)	
E41 1 8 12 15		8' Clarinet	30% tin
G#57 1 8		Tremulant	
8' Trumpet (Swell)		Chimes (25 tubes)	
Chimes		Zimbelstern (unenclosed with Gt I)	
Great I Silent		16' Choir to Choir	
		Choir Silent	
		4' Choir to Choir	
GREAT II – Manual II, enclosed with Choir			
16' Bourdon*	mahogany		
8' Harmonic Flute (Choir)			
C1–B12 from 16' Bourdon			
8' Gemshorn (Choir)			
8' Vox Angelica (Choir)			
4' Nason Flute (ext, Bourdon)			
8' Clarinet (Choir)			
Tremulant (duplicate control)			
4' Great II to Great			



The Swell soundboard nearest the expression shutters (left to right): 8' Voile de Gambe, 8' Stopped Diapason, 8' Voix Céleste, 4' Principal, 8' Trumpet (with harmonic resonators), 8' Oboe d'Amore



The compound Pedal/Great/Choir (left to right): Pedal 16' Sub Bass (painted Portland blue), 8' Bourdon, 8' Pedal/Choir Open Diapason, 4' Harmonic Flute, 8' Clarinet, 8' Vox Angelica, 8' Gemshorn, expression shutters. The 16' Bourdon extension stands in the background.



Panoramic view of the Swell division. In the background, mitered to follow the roof line, stands the 16' Bassoon, with the Pedal 16' Trombone behind. The angled ceiling and heavily braced walls enhance the tone's blend and clear projection into the sanctuary.

to lock up two of the most pungent solo effects on the same manual. The Nazard and Tierce (originally conceived as a Cornet II until funds made it possible to separate them), reside in the Swell, benefiting from the recombinant capabilities of the fully independent flute choir, and where they can engage with the reeds for the fiery *Grand Jeu*, an effect unique in the world of music.

The undulants

The Choir Gemshorn and GG-compass Vox Angelica are the source for gentle tone with more slowly tuned undulation. They were well-made pipes that the church already owned, and with revoicing and tonal finishing, they serve well in services of prayer; sacrificed were the likes of an English Horn and a bit more Choir independence, both of which had been on the "wish list." By contrast, the Swell strings are authentically brilliant, cutting, shimmering, and unapologetically orchestral, taking the vibrantly tuned undulant all the way down to 8' CC. This type of tone, desired and characteristic during the fourth quarter of the 19th century and well into

the last, is vital to the performance of the literature and should not be diluted.

The three reed stops

The reed allotment challenge in a small organ is one of both color and pitch. The three historically primary colors (Trumpet, Clarinet, Oboe), and relative unison pitches (8' for the manuals, 16' for the pedal) jockey for position, and the balance tips inevitably when one is limited to a single rank of Trumpets that is hoped might fulfill the needs of the Great, Swell, and Pedal departments. The dilemma of rationed budget and space is not new, and Americans have faced it for decades. It is for this reason that I chose to place the organ's three reed stops on individual electro-pneumatic valve actions and present a candid acknowledgement of the available assets. Tonal directors choose sleights of scaling and make accommodation in the voicing so that musicians might take their cues from the resulting resources. If the conservative builder or designer chooses not to sustain the compromise, the clients and their successors must manage without.

Carrying the chorus reed burden of the entire organ, the Mayflower Trumpet is large, bold, brilliant, and must be handled with care. Fortunately, it could be scaled and voiced with abandon as it descends into the Pedal 16' Trombone extension where it needs not serve two masters. Part of the rank's success is that it grows toward the bass in the French tradition, and there is no 4' Clarion extension to pierce and fragment the grandeur.

The Swell 8' Oboe d'Amore, extended to 16' as the Bassoon, is firm, full, and warm, avoiding nasal tone in favor of a plump, round voice that is essential to the *fonds d'ruit*. The richness achieved with full-length resonators facilitates blend when introducing milder reed tone into ensembles for textural buildup or choral accompaniment. In the American tradition of the last century, it is duplexed into the Pedal at 16' and 8' pitch.

The Choir 8' Clarinet makes no concessions, free to be gutsy, woody, and forthrightly characteristic. Highly identifiable to the "non-organ" ear (the target audience of the future?), the evocative, orchestral style of Clarinet fulfills the needs of both the solo and

anthem literature in lieu of a caricature voice that might elicit questions of taste or judgment. The Clarinet is made available in the enclosed Great II section so that it can be accompanied by stops from its own department, and appears in the Pedal as a *cantus firmus* voice.

The 32' stops

The new acoustic at Mayflower could support gently balanced 32' tone, but there was no available space for the pipes. Resultant basses almost never work effectively in American organs, although they appear to be standard equipment, false hope in the form of a switch. They succeed in brief ranges, with certain scales, and with pipes of particular tonalities, but only if carefully placed in relationship to their neighbors and to the physical structure that houses them. The failure rate is compounded by the assumption that any stopped flute will suffice and that physics will intuitively provide a musical effect. Fortunately, the Mayflower 16' Sub Bass is of the scale, cutup, voicing, and positioning that it produces an unobtrusive and pervading 32' tone without muddying the waters.

Now that weight had been achieved, something unusual had to be introduced. What would prove to be most interesting? Resultant 32' Dulcianas date back at least to Hilborne Roosevelt's 1879–1883 double organ at the Cathedral of the Incarnation in Long Island City. The concept resurfaced in 1922 in Casavant's tonal recasting of the 1902 Hook & Hastings built for Temple Beth-El in Detroit, but the Mayflower 16' open metal proved too incisive and exposed to achieve such an effect with the desired subtlety, so I opted for a hint of spectacle. Cavaillé-Coll's 1880 organ for La Cathédrale Saint Croix in Orléans sports a clamorous 10% Bombarde, breaking to 32' at C13, labeled Contre Bombarde. While such noise would be utterly inappropriate at Mayflower UCC, the transfer of this effect to the Bassoon is telling but unobtrusive.

The console

The keydesk was inspired by the Aeolian organs for the homes of the aristocracy during the nation's Progressive Era, and further informed by later Hook & Hastings consoles. The balanced tablets on side jambs permit the musician to "read" the specification quickly and clearly; each

Mayflower Congregational United Church of Christ, Oklahoma City, Oklahoma

SWELL – Manual III, enclosed

8'	Voile de Gambe (slotted)	90% tin
8'	Voix Céleste (slotted)	90% tin
8'	Stopped Diapason	pine
4'	Principal	50% tin
4'	Chimney Flute	50% tin
2 1/2'	Nazard	50% tin
2'	Piccolo	50% tin
1 3/4'	Tierce (breaks to 4' at F54)	50% tin
	Mixture IV	50% tin
	C 1 19 22 26 29	
	C13 15 19 22 26	
	C25 12 15 19 22	
	C37 8 12 15 19	
	A46 1 8 12 15	
	G#57 1 8	
16'	Bassoon (ext)	30% tin
8'	Trumpet	30% tin
8'	Oboe d'Amore	30% tin
	Tremulant	
16'	Swell to Swell	
	Swell Silent	
4'	Swell to Swell	

PEDAL – enclosed except for 16' Contra Bass

32'	Infrabass§	
16'	Contra Bass† (ext)	zinc
16'	Sub Bass	pine
16'	Bourdon (Great)	
8'	Principal*	50% tin
8'	Gemshorn (Choir)	
8'	Bourdon (Great)	
4'	Fifteenth* (ext)	
4'	Flute (Great)	
2'	Choral Bass* (ext)	
32'	Contrabassoon§§	
16'	Trombone (ext)	zinc
16'	Bassoon (Swell)	
8'	Trumpet (Swell)	
8'	Bassoon (Swell)	
4'	Clarinet (Choir)	
	Chimes	

* Four ranks of pipes revoiced from the original organ

† C1 through G8 with Haskell re-entrant tubes, extension of Great 8' Open Diapason

§ C1–B12 resultant from Sub Bass; 32' Sub Bass at C13

§§ C1–B12 resultant from Bassoon; 32' Bassoon at C13

Interdivisional Couplers

8'	Great I to Pedal
8'	Swell to Pedal
8'	Choir to Pedal
16'	Swell to Great
8'	Swell to Great
4'	Swell to Great
16'	Choir to Great
8'	Choir to Great
4'	Choir to Great
8'	Great II to Swell
8'	Swell to Choir
8'	Great and Choir Reversed

Wind pressures

Pedal Trombone and Swell: 5 inches
Remainder of the organ: 4 inches



Sebastian M. Glück, artistic and tonal director; Albert Jensen-Moulton, general manager; Robert Rast, senior technician (photograph by Robert Rast)

field of stop controls is in the same location that it would be if drawknobs had been used. It glides less than half an inch above the floor with the gentle push of a hand as it is repositioned for its many uses in association with Mayflower's ministries. As with all Glück consoles, it is equipped with a high-capacity combination action, MIDI interface, and record and playback capabilities, yet the clutter of gadgetry is kept to a tasteful minimum.

The visual design

When developing organ cases, I call upon my university training as a preservation architect to develop visual statements that take their cues from their surroundings. Ornamentally and proportionally, this firm's new instruments appear as though they had always been in the buildings they serve. A relaxed presence and aesthetic harmony are achieved through the use of sympathetic materials and elegantly adapted details that are meaningful to the community. The classical arcuated pediment of the central window, the visual focus of the church since its construction in 1957, served as my guide. Where there were once two blank, sheer walls now stands a pair of pendant cases that echo the ceiling vault and the central window in order to accommodate the unenclosed Great I and Pedal Contra Bass.

Putting it all together

Pipe organs are made real by teams of people, and this firm's lean business model benefits from collegial cooperation. The staff at Glück Pipe Organs, including Joseph DiSalle, Albert Jensen-Moulton (general manager), and Robert Rast

(chief technician), was supplemented by students from the American Organ Institute at the University of Oklahoma and volunteers from Mayflower Congregational Church during the removal of the church's original pipe organ and the installation of the new one. Along with the trusted American suppliers with whom this firm has worked for over a quarter of a century, they liberated me to focus upon the design, scaling, voicing, and tonal finishing, with a view toward the artistic and musical outcome.

Scott Riedel, working with both Glück Pipe Organs and Steve Matthews, principal and project manager at Architectural Design Group, made it clear that consultants do not choose pipe organ builders, but guide institutions toward educated decisions—not hopeful guesses. The joy with which this project came together is heard in the sound of the pipes, and we are thankful to have been chosen by this growing church, educational center, and outreaching community unique in Oklahoma City.

Videos and compact discs

A short documentary on the Mayflower organ, a time-lapse film of its installation, and videos of other recent Glück pipe organs may be viewed at <http://www.youtube.com/user/GluckPipeOrgans/videos>. Four compact discs are available of Glück organs directly from the builder's website: <http://www.gluckpipeorgans.com>.

—Sebastian Matthäus Glück

Cover photo by Robert Rast.
All other photographs are by Sebastian M. Glück, unless otherwise noted.

New Organs

Scott Smith Pipe Organs, Lansing, Michigan Newman Residence, Clio, Michigan

When the builder was first approached about this project, the concept was merely to combine two identical three-rank Wicks organs into a single instrument. By the end of the initial meeting, and with a little arm-twisting, the owner became convinced that with a few changes, a much more musically satisfying outcome was possible.

To say that organist and choir director Richard Newman is a devoted music lover is an understatement. His ever-evolving music room contains three reproducing grand pianos, one upright, two Victrolas, a disk-type music box, and at least two harmoniums in addition to the pipe organ. Elsewhere in the house are two more reproducing grands, several other harmoniums, and more music boxes. The space, a converted three-car garage open to the rafters, has been expertly finished by the owner in a manner compatible with the historic 1860s farmhouse to which it is attached, replete with beveled glass entry doors, stained-glass windows, custom-milled paneling, and period furnishings. Acoustics are good, and the organ fills the room well, without being either mousy or overwhelming.

The two original instruments, built ten years apart, were identical in some ways, and quite different in others. Both began life with similar two-manual consoles and choice of ranks: 16'-2' Stopped Flute, 8' (T.C.) Open Diapason, and 8'-4' (GG) Viole. The comparative scalings of the Violes and the Stopped Flutes were somewhat similar, but oddly, it was the later instrument that contained the larger-scale Open

Diapason. The older instrument, Opus 1743 (1935) from Sacred Heart Catholic Church in nearby Flint, offered a typically simple but handsome case for the Wicks Sonata line, which became the Great division. The other instrument, from the mid-1940s, was originally installed in an unknown church in Ohio, and forms the basis for the Swell.

The original Bourdon bass in the Great was a rather demure, almost inaudible set, and was replaced by another Wicks Bourdon originally installed in an unknown Flint church. In an ironic twist, this orphan Bourdon was picked up rather coincidentally by the builder during an acquisition trip in Wisconsin, and has now returned to the other side of "The Lake" to a location near where it played for many years. Being of larger scale, the Bourdon now resides outside the case, and the holes that previously held the original Bourdon now contain an orphan 8' Diapason bass; something it never had before, and as we found it, remarkably mitred to fit inside the case perfectly. The Great Viole was moved to the Swell to become the celeste for the matching set there, and replaced by a Wicks Dulciana, whose overall tonal characteristic is similar to that of a small Diapason. The middle portion of the Stopped Flute was removed and replaced with a wooden Harmonic Flute from a 1916 Aeolian residence organ in Grand Rapids. The large Open Diapason was moved to the Great, displacing the smaller set to the Swell.

Builders who worked on the project include Joe Granger, Scott Smith, with assistance from Richard Newman. Many thanks to Richard Swanson of Grand Ledge, whose advice and parts proved to be invaluable.

—Scott Smith

Scott Smith Pipe Organs

Newman Residence, Clio, Michigan

Summary

- 16' Harmonic Flute (97 pipes, 1-24 stopped; 1-18 exposed)
- 16' Stopped Flute (97 pipes, 1-61 stopped)
- 8' Open Diapason (73 pipes)
- 8' Geigen Diapason (TC, 61 pipes)
- 8' Viole (GG, 78 pipes)
- 8' Viole Celeste (TC, 49 pipes)
- 8' Dulciana (GG, 78 pipes)

GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute
- 4' Dulciana
- 2' Piccolo
- 2' Dulciana
- Tremolo
- Swell to Great

SWELL

- 16' Bourdon
- 8' Violin Diapason
- 8' Stopped Flute
- 8' Quintadena (derived)
- 8' Viola
- 8' Voix Celeste
- 4' Octave
- 4' Flute d'Amour
- 4' Violina
- 2 3/4' Nazard
- 2' Piccolo
- 1 3/4' Tierce
- Tremolo

PEDAL

- 16' Subbass
- 16' Lieblich Bourdon
- 8' Gedeckt
- 8' Bass Flute
- Swell to Pedal
- Great to Pedal

Two manuals, seven ranks
Expression: Swell & Great
Action: Electro-mechanical

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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 FEBRUARY

Paul Cienniwa, harpsichord; Assumption College, Worcester, MA 12 noon

Harry Huff; Trinity Church, Copley Square, Boston, MA 12:15 pm

Alan Morrison; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 7:30 pm

Terry Heisey; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Gail Archer; Emmanuel Church, Chestertown, MD 8 pm

Christopher Houlihan; Rollins College, Winter Park, FL 8 pm

Bradley Johnson; Speed Memorial Church, Sellersburg, IN 12 noon

16 FEBRUARY

Michel Bouvard, masterclass; Lippe Concert Hall in Slee Hall, SUNY Buffalo, Amherst, NY 10 am

James David Christie; Vassar College, Poughkeepsie, NY 8 pm

Ken Cowan; Spivey Hall, Clayton State University, Morrow, GA 3 pm

Judith Hancock, masterclass; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 10 am

Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Jonathan Ryan, with Gaudete Brass Quintet; St. James Cathedral, Chicago, IL 7 pm

17 FEBRUARY

Judith Hancock; St. Peter's by-the-Sea Episcopal, Bay Shore, NY choral anthem accompaniment 10:15 am, recital 4 pm

Michel Bouvard; Lippe Concert Hall in Slee Hall, SUNY Buffalo, Amherst, NY 5 pm

Tom Sheehan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Alan Morrison; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm

Tom Trenney, silent film accompaniment; Trinity Lutheran, Camp Hill, PA 4 pm
Choirs of Peace Presbyterian and St. Paul's Episcopal; St. Paul's Episcopal, Greenville, NC 5 pm

Hector Olivera; Venice Presbyterian, Venice, FL 3 pm

The Florida Voices; Christ Church, Bradenton, FL 4 pm

Britten, *Noye's Fludde*; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

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

Simon Jacobs; Christ Church Cathedral, Indianapolis, IN 4:30 pm

Olivier Latry; West End United Methodist, Nashville, TN 4 pm

VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

18 FEBRUARY

Thomas Trotter; The Riverside Church, New York, NY 4 pm

19 FEBRUARY

Irene Beethe; Park Congregational, Grand Rapids, MI 12:15 pm

Lynne Davis; Hope College, Holland, MI 7:30 pm

David Lamb; Campbellsville University, Campbellsville, KY 12:20 pm

Olivier Latry; St. Louis Cathedral, New Orleans, LA 7:30 pm

20 FEBRUARY

Mark Jones; First Presbyterian, Pompano Beach, FL 12 noon

Katie Timm; St. Paul's Lutheran, Columbus, IN 12 noon

Wesley Roberts; Trinity Episcopal, Covington, KY 12:15 pm

21 FEBRUARY

Benjamin Sheen; Trinity Church, Copley Square, Boston, MA 12:15 pm

Pittsburgh Gospel Choir; Shadyside Presbyterian, Pittsburgh, PA 8 pm

Steven Strite; Christ Church, Bradenton, FL 12:15 pm

Wesley Roberts; Ransdell Chapel, Campbellsville University, Campbellsville, KY 8 pm

22 FEBRUARY

Carson Cooman; Trinity Church, Copley Square, Boston, MA 12:15 pm

Paul Reese; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Stefan Engels; St. Paul's Episcopal, Richmond, VA 7:30 pm

Palestrina, *Missa Papae Marcelli*; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7 pm

John Scott; St. Joseph Cathedral, Columbus, OH 7:30 pm

David Lamb; Central Christian Church, New Albany, IN 12 noon

23 FEBRUARY

Olivier Latry, masterclass; First Presbyterian, Gainesville, FL 10 am

Paul Jacobs, masterclass; Ball State University, Muncie, IN 10 am

Felix Hell, with trumpet; Overture Hall, Madison, WI 7:30 pm

24 FEBRUARY

Judith Hancock; St. Joseph Memorial Chapel, College of the Holy Cross, Worcester, MA 3 pm

Heinrich Christensen, with saxophone; King's Chapel, Boston, MA 5 pm

Concert of Spirituals; First Church, Wethersfield, CT 4 pm

Jamie Hitel; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Solemn Evensong and Benediction for Lent; St. Mary's Parish, Burlington, NJ 4 pm

Lenten Choral Evensong; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Chanticleer; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Mark King; St. John's Episcopal, Hagerstown, MD 7 pm

Jonathan Biggers; Duke University Chapel, Durham, NC 5 pm

Gail Archer; Church of the Advent, Spartanburg, SC 4 pm

+Raúl Prieto Ramirez; First Presbyterian, Pompano Beach, FL 4 pm

Olivier Latry; First Presbyterian, Gainesville, FL 4 pm

Nathan Laube; St. John United Methodist, Augusta, GA 3 pm

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

Paul Jacobs; Ball State University, Muncie, IN 4 pm

Choral Evensong for Lent; Cathedral Church of the Advent, Birmingham, AL 4 pm

James Dorroh; Bluff Park United Methodist, Birmingham, AL 4 pm

Choral Evensong; St. Giles Episcopal, Northbrook, IL 3 pm

University of Minnesota choral concert; Cathedral of St. Paul, St. Paul, MN 2:30 pm

Stephen Hamilton; Como Park Lutheran, St. Paul, MN 4 pm

Andrew Henderson, DMA; Madison Avenue Presbyterian Church, New York, NY

www.andrewhenderson.net

25 FEBRUARY

Jackson Borges; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

26 FEBRUARY

Nancy Granert; The Memorial Church, Cambridge, MA 7:30 pm

Nathan Laube; Trinity United Presbyterian, Uniontown, PA 7:30 pm

Olivier Latry; Emerson Concert Hall, Emory University, Atlanta, GA 8 pm

27 FEBRUARY

Mendelssohn, *Elijah*; Borden Auditorium, Manhattan School of Music, New York, NY 7:30 pm

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

Jeremy Vigil; Morrison United Methodist, Leesburg, FL 12 noon

Matthew Steynor; First Presbyterian, Pompano Beach, FL 12 noon

Olivier Latry, masterclass; Emerson Concert Hall, Emory University, Atlanta, GA 9 am

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Calendar

David Lamb; First United Methodist, Columbus, IN 12 noon
Anita Werling, with horn; First Presbyterian, Springfield, IL 12:15 pm

28 FEBRUARY

Karen Beaumont; Princeton University Chapel, Princeton, NJ 12:30 pm
Mary Mozelle; Christ Church, Bradenton, FL 12:15 pm

1 MARCH

Julie Evans; Trinity Church, Copley Square, Boston, MA 12:15 pm
Ross Ellison; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Nathan Laube; The Ballroom, Longwood Gardens, Kennett Square, PA 8 pm
James O'Donnell; Sykes Chapel, University of Tampa, Tampa, FL 6 pm, 8 pm
Dennis Blake; Trinity United Methodist, New Albany, IN 12 noon

2 MARCH

Solemn Evensong; Christ & St. Stephen's Episcopal, New York, NY 5 pm
•**Gail Archer**, workshop; First Presbyterian, Englewood, NJ 10 am
Judith Hancock, masterclass; Leith Symington Griswold Hall, Baltimore, MD 2 pm
David Higgs, masterclass; Covenant Presbyterian, Charlotte, NC 9:30 am

3 MARCH

Bryan Mock; Cathedral of St. John the Divine, New York, NY 5 pm
Sergio Militello; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
•**Gail Archer**; First Presbyterian, Englewood, NJ 3 pm
Raúl Prieto Ramírez; Cathedral Church of the Nativity, Bethlehem, PA 4 pm
Lenten Choral Evensong; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Choral Evensong; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Charles Tompkins; Washington National Cathedral, Washington, DC 5:15 pm
Judith Hancock; Leith Symington Griswold Hall, Baltimore, MD 4 pm
David Higgs; Covenant Presbyterian, Charlotte, NC 3 pm
Hymn Festival; Brevard-Davidson River Presbyterian, Brevard, NC 4 pm
Choir of St. Peter in Chains Cathedral; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Michael Hey; First Lutheran, Rockford, IL 3 pm
Thomas Trotter; First Trinity Presbyterian, Laurel, MS 4 pm
Ahreum Han; University of St. Thomas, St. Paul, MN 3 pm

4 MARCH

Bruce Neswick; Cincinnati Museum Center, Cincinnati, OH 7:30 pm
Marilyn Keiser, workshop; Germantown United Methodist, Memphis, TN 7 pm

5 MARCH

Nathan Laube; The Memorial Church, Cambridge, MA 7:30 pm
Georgia State University Singers and University of Georgia Hodgson Singers; Peachtree Road United Methodist, Atlanta, GA 7 pm
Thomas Trotter; Cathedral of St. Philip, Atlanta, GA 8 pm
Rhonda Sider Edgington; Park Congregational, Grand Rapids, MI 12:15 pm

6 MARCH

Anthony Ciucci; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Mark Jones, with harp; First Presbyterian, Pompano Beach, FL 12 noon
Colin Andrews & Jennifer McNamee; First Presbyterian, Columbus, IN 12 noon
Kirstin Synnestvedt; First Presbyterian, Arlington Heights, IL 12:10 pm

7 MARCH

Carol Hawkinson; Christ Church, Bradenton, FL 12:15 pm

8 MARCH

Hans Hielscher; Trinity Church, Copley Square, Boston, MA 12:15 pm
Roger Kurtz; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Gary Pope; St. Mark's United Church of Christ, New Albany, IN 12 noon
Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

9 MARCH

Thomas Trotter; Verizon Hall, The Kimmel Center, Philadelphia, PA 3 pm
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm
Ted Reinke, community hymn sing; Overture Hall, Madison, WI 11 am

10 MARCH

Paul Cienniwa; St. Anthony of Padua Church, New Bedford, MA 3 pm
Christopher Houlihan; First Church of Deerfield, Deerfield, MA 3 pm
Amanda Mole; The Memorial Church, Cambridge, MA 7:30 pm
Gail Archer; Holy Trinity Episcopal, New York, NY 3 pm
St. Vincent Ferrer Chorale and soloists; St. Vincent Ferrer Church, New York, NY 3 pm
Carol Williams; Cathedral of St. John the Divine, New York, NY 5 pm
Harold Stover; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Joseph Arndt, Vincent Carr, Preston Dibble & Mark Pacoe; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Joan Lippincott; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
Andrew Scanlon; Holy Trinity Lutheran, Greenville, PA 3:30 pm
Lenten Choral Evensong; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Michael Bauer; Washington National Cathedral, Washington, DC 5:15 pm
Cathedral Choir; Cathedral of Mary Our Queen, Baltimore, MD 5 pm
Marilyn Keiser; First Presbyterian, Cheraw, SC 3 pm
Herndon Spillman; St. Joseph's Catholic Church, Orlando, FL 3 pm
Daryl Robinson; St. Catharine of Siena Church, Cincinnati, OH 3 pm
Scott Atchison & Zachary Hemenway, Passion of the Christ: The Musical Stations of the Cross; Peachtree Road United Methodist, Atlanta, GA 7 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Janette Fishell; Trinity Lutheran, Sheboygan, WI 4 pm
Buxtehude, *Jesu meine Freude*; Edgebrook UCC, Chicago, IL 10 am
Barrington Children's Choir; First Presbyterian, Arlington Heights, IL 4 pm
Tom Ferry, with trumpet; Como Park Lutheran, St. Paul, MN 4 pm
Michel Bouvard; St. Louis Cathedral, New Orleans, LA 6 pm

11 MARCH

David Jones; St. Paul Episcopal, Muskegon, MI 7:30 pm

12 MARCH

Amanda Mole; The Memorial Church, Cambridge, MA 7:30 pm

13 MARCH

Mark Jones, with flute; First Presbyterian, Pompano Beach, FL 12 noon
John Simpson; Sandy Hook United Methodist, Columbus, IN 12 noon
Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm

14 MARCH

Olivier Latry, Saint-Saëns, *Symphony No. 3*; Symphony Hall, Boston, MA 8 pm
Choir of St. Luke in the Fields, Telemann, *St. Luke Passion*; Church of St. Luke in the Fields, New York, NY 8 pm
Felix Hell, with Baltimore Symphony; Meyerhoff Symphony Hall, Baltimore, MD 8 pm
Matthew Woods; Christ Church, Bradenton, FL 12:15 pm

15 MARCH

Jonathan Ortloff; Trinity Church, Copley Square, Boston, MA 12:15 pm
Olivier Latry, Saint-Saëns, *Symphony No. 3*; Symphony Hall, Boston, MA 1:30 pm
Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. Ignatius of Antioch, New York, NY 8 pm
Peter Brown & Timothy Mentzer; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Felix Hell, with Baltimore Symphony; Strathmore Music Center, Washington, DC 8:15 pm

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Calendar

Neil Harmon; Emmanuel Church, Chesertown, MD 7:30 pm
Gail Archer; St. Helena Episcopal, Beaufort, SC 12 noon
Nathan Laube; St. Petersburg College, Gibbs Campus, St. Petersburg, FL 7:30 pm
Janette Fishell & Colin Andrews; Trinity Lutheran, Akron, OH 8 pm
Judith Miller; First Presbyterian, Jeffersonville, IN 12 noon
Tom Trenney; Second Presbyterian, Louisville, KY 7:30 pm

16 MARCH
Olivier Latry, Saint-Saëns, *Symphony No. 3*; Symphony Hall, Boston, MA 8 pm
Felix Hell, with Baltimore Symphony; Meyerhoff Symphony Hall, Baltimore, MD 7 pm
Christopher Houlihan; St. Norbert Abbey, De Pere, WI 2 pm
Jonathan Ryan; St. James Cathedral, Chicago, IL 7 pm

17 MARCH
Aaron David Miller, hymn festival; First United Methodist, Schenectady, NY 3 pm
Jason Wright; Cathedral of St. John the Divine, New York, NY 5 pm
Kenneth Miller; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Nathan Laube; Holy Trinity Lutheran, Lancaster, PA 4 pm
Marek Kudlicki; Washington National Cathedral, Washington, DC 5:15 pm
Felix Hell, with Baltimore Symphony; Meyerhoff Symphony Hall, Baltimore, MD 3 pm
 Basilica Choir, with Emerald String Quartet; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 3 pm
Jonathan Dimmock; Christ Church, Bradenton, FL 4 pm
C. Ralph Mills; St. Andrew United Methodist, St. Albans, WV 4 pm
Jeremy Filsell; First Congregational Church UCC, Columbus, OH 4 pm
 Alma College Choir; St. Lorenz Lutheran, Frankenmuth, MI 4 pm
 Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Bruce Neswick, hymn festival; Pilgrim Lutheran, Carmel, IN 7 pm
Kimberly Marshall; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 4 pm
 Lutheran Choir of Chicago; Lutheran School of Theology, Chicago, IL 4 pm
Michel Bouvard; University of St. Thomas Chapel, St. Paul, MN 3 pm

18 MARCH
Katie Minion; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

19 MARCH
Suzanne Tiemstra; Park Congregation-al, Grand Rapids, MI 12:15 pm
Clif Cason; Campbellsville University, Campbellsville, KY 12:20 pm

20 MARCH
 Fauré, *Requiem*; Cathedral of St. John the Divine, New York, NY 7:30 pm
Charles Stanley; First Presbyterian, Pompano Beach, FL 12 noon
Ed Bruenjes; Asbury United Methodist, Columbus, IN 12 noon

21 MARCH
 Bach, *St. Matthew Passion*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Ann Stephenson-Moe; Christ Church, Bradenton, FL 12:15 pm

22 MARCH
Jacob Reed; Trinity Church, Copley Square, Boston, MA 12:15 pm
Douglas Wimer; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Theresa Bauer; St. John Presbyterian, New Albany, IN 12 noon

23 MARCH
Wesley Roberts, Bach Marathon; Maxwell Street Presbyterian, Lexington, KY 8 pm
David Briggs; Overture Hall, Madison, WI 7:30 pm
 Lutheran Choir of Chicago; Glenview Community Church, Glenview, IL 7 pm

24 MARCH
 Stainer, *The Crucifixion*; King's Chapel, Boston, MA 5 pm

Bach, *St. Matthew Passion*; Madison Avenue Presbyterian, New York, NY 3 pm
Keenan Boswell; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Robert Parkins; Duke University Chapel, Durham, NC 5 pm
Mark Jones, with orchestra; First Presbyterian, Pompano Beach, FL 4 pm
Michael Burkhardt, hymn festival; St. Andrew Lutheran, Mundelein, IL 8:30 am

25 MARCH
Benjamin Sheen, Dupré, *Le Chemin de la Croix*; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

26 MARCH
Peter Sykes; The Memorial Church, Cambridge, MA 7:30 pm
 Couperin, *Leçons de Ténèbres*; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

27 MARCH
 Tenebrae; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 7:30 pm
 Ancient Office of Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

28 MARCH
 Bach, *St. Matthew Passion*; Carnegie Hall, New York, NY 8 pm
 Dubois, *Seven Last Words of Christ*; First United Methodist, Columbus, IN 7 pm

29 MARCH
 Good Friday Concert; Trinity Church, Copley Square, Boston, MA 5:30 pm
 Bach, *The Passion According to St. Mark*; First Church of Christ, Wethersfield, CT 7 pm
 Choral Meditations on the Passion of Our Redeemer; Christ & St. Stephen's Episcopal, New York, NY 7 pm
 Memorial Concert; First Church, Wethersfield, CT 7 pm
 Crescent Singers, Good Friday Tenebrae; Crescent Avenue Presbyterian, Plainfield, NJ 7:30 pm
 Arvo Pärt, *Passio*; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
 Bach, *St. John Passion*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

31 MARCH
Frederick Teardo & Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 2:30 pm
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

UNITED STATES
 West of the Mississippi

15 FEBRUARY
Bradley Hunter Welch; Pulaski Heights United Methodist, Little Rock, AR 8 pm
David Baskeyfield; Baylor University, Waco, TX 7:30 pm
Richard Elliott; St. Mark's Cathedral, Seattle, WA 7:30 pm

17 FEBRUARY
Janette Fishell; Congregational United Church of Christ, Iowa City, IA 4 pm
 Choral Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm
James Welch; Mission Church, Santa Clara University, Santa Clara, CA 3 pm
Robert Plimpton; St. Paul's Cathedral, San Diego, CA 6 pm
Craig Cramer; All Souls Episcopal, San Diego, CA 4 pm

20 FEBRUARY
Michael Olson; First Lutheran, Fargo, ND 12:45 pm

21 FEBRUARY
Olivier Latry; A&M United Methodist, College Station, TX 7 pm

22 FEBRUARY
Maxine Thévenot, with vocalist; Cathedral of St. John, Albuquerque, NM 7 pm

24 FEBRUARY
+Frederick Hohman; Third Baptist Church, St. Louis, MO 4 pm
Christopher Houlihan; Broadway Baptist Church, Fort Worth, TX 7 pm

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Calendar

Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:45 pm

25 FEBRUARY

•**Frederick Hohman**, workshop; Third Baptist Church, St. Louis, MO 6:30 pm

27 FEBRUARY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

28 FEBRUARY

Chanticleer; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

1 MARCH

Maxine Thévenot, with piano; Cathedral of St. John, Albuquerque, NM 7 pm

Christopher Houlihan; Barrus Concert Hall, Brigham Young University, Rexburg, ID 7:30 pm

2 MARCH

Houston Chamber Choir; Church of St. John the Divine, Houston, TX 7:30 pm

3 MARCH

James O'Donnell, masterclass; Parker Chapel, Trinity University, San Antonio, TX 2 pm

S. Wayne Foster; Episcopal Church of the Transfiguration, Dallas, TX 7 pm

Houston Chamber Choir; St. Thomas Episcopal, College Station, TX 6 pm

Bálint Karosi, works of Bach; Trinity Lutheran, Lynnwood, WA 7 pm

4 MARCH

James O'Donnell; Parker Chapel, Trinity University, San Antonio, TX 7:30 pm

6 MARCH

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

James O'Donnell; Cathedral of Christ the Light, Oakland, CA 8 pm

8 MARCH

Andrew Peters; Third Baptist, St. Louis, MO 12:30 pm

Christian Lane; St. John's Cathedral, Denver, CO 7:30 pm

•**William Porter**; First Presbyterian, Albuquerque, NM 3 pm

New York Polyphony; Cathedral of St. John, Albuquerque, NM 7 pm

Eric Kinsley & Kyle Johnson, organ duets and works for two organs; California Lutheran University (Samuelson Chapel), Thousand Oaks, CA 7 pm

9 MARCH

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

Raúl Prieto Ramírez; Cathedral of St. John Berchmans, Shreveport, LA 7 pm

•**William Porter**, masterclass; First Presbyterian, Albuquerque, NM 10 am

10 MARCH

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; First United Methodist, Clear Lake, IA 4 pm

•Bach Birthday Bash; Our Savior's Lutheran, Sioux Falls, SD 4 pm

Rodney Gehrke; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Sergio Militello; St. Mary's Cathedral, San Francisco, CA 3:30 pm

J. S. Bach & Friends Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Nigel Potts; St. James' in the City Episcopal, Los Angeles, CA 6 pm

James O'Donnell; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

Nathan Laube; Central Union Church, Honolulu, HI 4 pm

12 MARCH

Choir of the West; Christ Episcopal, Tacoma, WA 7:30 pm

James O'Donnell; St. Margaret's Episcopal, Palm Desert, CA 7 pm

Nigel Potts, with mezzo-soprano; St. John's Episcopal Cathedral, Los Angeles, CA

13 MARCH

David Tryggstad; Sacred Heart Music Center, Duluth, MN 12:15 pm

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

15 MARCH

Tafelmusik Baroque Orchestra; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

Thomas Murray; First Presbyterian, Little Rock, AR 8 pm

James Kibbie; Christ Church Episcopal, Las Vegas, NV 7:30 pm

17 MARCH

Gail Archer; St. Mark's Episcopal, St. Louis, MO 3 pm

Ken Cowan; Chapel Hill United Methodist, Oklahoma City, OK 7 pm

Paul Jacobs; Our Lady of Lourdes Church, Sun City West, AZ 3 pm

John Grew; Kane Hall, University of Washington, Seattle, WA 3 pm

Choral Evensong; Christ Episcopal, Tacoma, WA 5 pm

Jun-A Lee; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Diane Meredith Belcher; All Saints Episcopal, Beverly Hills, CA 5 pm

20 MARCH

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

Gail Archer; First United Methodist, Casper, WY 12:15 pm

21 MARCH

Larry Palmer; Meadows Museum, Southern Methodist University, Dallas, TX 5:30 pm

22 MARCH

Gail Archer; First United Methodist, Casper, WY 7:30 pm

Rutter, *Requiem*; Cathedral of St. John, Albuquerque, NM 7 pm

24 MARCH

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

Nathan Laube; Boston Avenue United Methodist Church, Tulsa, OK 5 pm

James Warren; St. Mary's Cathedral, San Francisco, CA 3:30 pm

27 MARCH

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

INTERNATIONAL

16 FEBRUARY

Marc D'Anjou; Queens Avenue United Church, New Westminster, BC, Canada 7:30 pm

17 FEBRUARY

Gerard Brooks; Methodist Central Hall, Westminster, London, UK 3 pm

Karen Electra Christianson; Westminster Abbey, London, UK 5:45 pm

Marc D'Anjou; Ryerson United Church, Vancouver, BC, Canada 3 pm

19 FEBRUARY

Jack Spencer; Marlborough Road Methodist, St. Albans, UK 12:30 pm

21 FEBRUARY

Edward Howell; St. Martin's Dorking, London, UK 1 pm

Jérôme Faucheur; St. Margaret Lothbury, London, UK 1:10 pm

23 FEBRUARY

Stephen Cleobury; St. Albans Cathedral, St. Albans, UK 5:30 pm

Jane Watts; Bloomsbury Central Baptist, London, UK 4 pm

24 FEBRUARY

James O'Donnell; Westminster Abbey, London, UK 5:45 pm

26 FEBRUARY

Robin Coxon, with soprano; Marlborough Road Methodist, St. Albans, UK 12:30 pm

28 FEBRUARY

Martin Ellis; St. Martin's Dorking, London, UK 1 pm

7 MARCH

Jens Korndoerfer; St. Margaret Lothbury, London, UK 1:10 pm

12 MARCH

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

13 MARCH

William McVicker; Reading Town Hall, Reading, UK 1 pm

15 MARCH

Valerie Hall; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

17 MARCH

Ronny Krippner; Methodist Central Hall, Westminster, London, UK 3 pm

23 MARCH

Matthew Martin; St. Albans Cathedral, St. Albans, UK 5:30 pm



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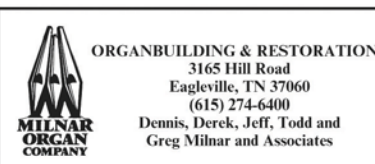
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BLAIR BAILEY, St. James' Anglican Church, Orillia, ON, Canada, August 15: *Toccata in G*, Dubois; *Plazas Las Glorias* (A Glorious Meeting-Place), Janzer; *Meditation on 'Akatombo'*, Bovet; *Danse des Papillons*, Rawsthorne; *Ritzy* (An Art Deco Suite for Organ), Ogden; *Toccata Nuptiale*, Maxim; *Line Dance*, Rawsthorne.

CHRISTIAN BACHELEY, St. James
United Church, Montreal, QC, Canada,
August 7: *Pavane*, Byrd; *Livre d'Orgue*, Du
Mège; *Trio in d*, BWV 583, Bach; *Canon in*
a, op. 56, no. 2, Schumann; *Suite du premier*
ton. Bédard.

PHILIP CROZIER, Sint Janskerk, Gouda, Holland, July 18: *Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn; *Nun freut euch lieben Christen g'mein*, BuxWV 210, Buxtehude; *Praeludium in e*, Bruhns; *Fantasia Chromatica*, Sweelinck; *Grand Choeur*. Reed.

Maria Magdalenakerk, Goes, Holland,
July 20: *Cantilena Anglica Fortunae*, SSWV
134, Scheidt; *Trio Sonata No. 1 in E-flat*,
BWV 525, Bach; *Sonata No. 4 in B-flat*, op.
65, no. 4, Mendelssohn; *Nun freut euch li-
eben Christen g'mein*, BuxWV 210, Buxte-
hude; *Fantasia Chromatica*, Sweelinck; *Trois
Voluntaries*, Bédard.

JOAN DeVEE DIXON, with Alice Fiedlerová, piano, Sinsinawa Mound, Sinsinawa, WI, August 15: *A Festive Trumpet Tune*, Martin; *Suite Sunday for Organ and Piano*, Diemer; *Toccata e Canzone for Organ and Piano*, Tucapsky; *Lord of the Dance*, Shall

We Gather at the River, Ramey; *Saints Hallelujah*, Dixon; *Concert Etude 'On the seashore,'* op. 17, Smetana; *Bohemian Dances for piano duet*, op. 15, Novák; No. 1 in C, No. 2 in e, No. 3 in A-flat, No. 4 in F, No. 8 in g (*Slavonic Dances for piano duet*), Dvorak.

RICHARD HANSEN, St. James' Anglican Church, Orillia, ON, Canada, August 29: *Prelude and Fugue* in C, BWV 546, Bach; *Aberystwyth*, Willan; *Rhosymedre*, Vaughan Williams; *Cornet Voluntary*, Travers; *Angel Song*, Stanford; *Panis Angelicus*, Franck; *Prelude in Classic Style*, Young.

DAVID C. JONIES, Sinsinawa Mound, Sinsinawa, WI, August 1: *Prelude and Fugue in G*, BWV 541, Bach; *Tiento partido de mano derecho de 1o Tono*, Cabanilles; *Requiescat in Pace, Fantasy for Flute Stops*, Toccata, Sowerby; *Amazing Grace, I Love Thee, My Lord, Once More, My Soul (Sacred Sounds for Organ)*, Shearing; *Andantino (Pièces de Fantaisie*, op. 51), Vierne; *Allegro vivace (Fifth Symphony*, op. 42), Widor.

JEANNINE JORDAN, Schlosskirche,
Wittenberg, Germany, August 14: *Ein feste
Burg ist unser Gott, Bender; Von Himmel
kam der Engel Schaar, Dupré; Von Himmel
hoch da komm ich her, Leavitt; Erhalt' uns,
Herr, bei deinem Wort, Peeters; Christ lag in
Todesbanden, Held; Gott der Vater wohn',
Manz; Mit Fried' und Freud' fahr ich dahin,
Willan; Fantasie über den Choral, Ein feste
Burg ist unser Gott, Reger.*

WILLIAM MADDOX, St. James' Anglican Church, Orillia, ON, Canada, August 22: *Toccatà in d*, Renaud; *Organ Concerto in B-flat*,

op. 4, no. 2, Handel, arr. Peasgood; *Serenade* (Hassan), Delius, arr. Fenby; *The Liberty Bell March*, Sousa, arr. Linger.

ROSALIND MOHNSEN, Old West Church, Boston, MA, August 7: *Prelude and Fugue* in E, Luebeck; *An Old Psalm from Dalarna*, Lindberg; *Sonata III*, op. 4, Thayer; *Abstraction* (alla Schoenberg) (*Portraits*, op. 101), Karg-Elert; *Mozart Changes*, Gårdonyi; *Prelude and Fugue* in C, op. 109, no. 3, Saint-Saëns.

VIRGILE MONIN, St. James United Church, Montreal, QC, Canada, August 14: *Sinfonia (Cantata 29)*, Bach; *Three Pieces for Musical Clocks*, Haydn; *Ouverture du Songe d'une nuit d'été*, op. 21, Mendelssohn; *Deuxième symphonie*, op. 26, Dupré.

RAYMOND NAGEM, Old West Church,
Boston, MA, August 28: *Toccata in d*, BWV
538, Bach; *Sonata III*, Hindemith; *Six Trios*, op.
47, Reger; *Variations on a Villancico*, Nagem.

YUKA SARUWATARI, REIKO OKAMOTO, and KUMI SHIBUSAWA, Old West Church, Boston, MA, August 14: *Passacaglia in c*, BWV 582, Bach; *Schmücke dich, o liebe Seele, Herzlich tut mich erfreuen*, Brahms; *Troisième choral en la mineur*, Franck; *Allein Gott in der Höh' sei Ehr'*, BWV 662, Bach; *Fuge über den Namen BACH*, op. 60, no. 6, Schumann.

SISTER M. ARNOLD STAUDT, OSF,
with Sister Carol Hemesath, OSF, narrator,
Sinsinawa Mound, Sinsinawa, WI, August 22:
Prelude and Fugue in g, Buxtehude; *In dir-
ist Freude*, BWV 615, Bach; *The Creation*:

A Biblical Sonata for Organ and Narrator, Visser; Bryn Calfaria, Rhosymedre (*Three Preludes for Organ*), Vaughan Williams; *Litanies*, Alain; *Postlude*, Vierne.

CHARLES SUNDQUIST, St. Charles Church, Monte Carlo, Monaco, August 19: *Prelude and Fugue in G*, BWV 541, Bach; *Unter der Linden grüne*, Sweelinck; *Trio Sonata in e*, BWV 528, Bach; *Elegy*, Thalben-Ball; *Fantasia in E-flat*, Saint-Saëns; *ARIA*, Final (*Symphonie VI*). Vienne.

MARIJIM THOENE, St. Teresa Church, Bialowieza, Poland, July 15: *Pièce d'Orgue*, BWV 572, Bach; *Pastorale*, Zipoli; Ave Maris Stella (*Faenza Codex*); Ave Maris Stella: So now as we journey, aid our weak endeavor (*Fifteen Pieces for Organ Founded on Antiphons*, op. 18), Dupré; Prelude, Tiento, Improvisation-Élévation (*Suite Médiévale*), Langlais; Magnificat: My soul doth magnify the Lord, Gloria (*Fifteen Pieces for Organ Founded on Antiphons*, op. 18), Dupré.

WILHELMINA TIEMERSMA, St. James' Anglican Church, Orillia, ON, Canada, August 8: *Canzon: Qui li dira*, A. Gabrieli; *Praeludium in e*, Bruhns; *Romance*, op. 32, no. 4, Vierne; *Finale (Symphonie VI)*, op. 42, no. 2). Widor.

BRIAN TURNBULL, St. James' Anglican Church, Orillia, ON, Canada, August 1: *Processional* in C, Hopson; *Let All Things Now Living*, Larson; *Fanfare and Processional*, Giasson; *Prelude on Londonderry Air*, Rawsthorne; *Postlude* in F, Guilmant; *The Imperial March (Star Wars)*, Williams; *Introit*, Liszt; *Sing to the Great Jehovah's Praise*, Smith.

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Classified Advertising

PUBLICATIONS / RECORDINGS

Prelude in G Minor by Rachmaninoff is a famous piano piece and you'll be surprised by its effect on the organ. Watch a video of it by the great Thomas Murray. I think it's a dandy number for Halloween organ programs! michaelsmusicsservice.com; 704/567-1066.

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. slpinel@verizon.net; 609/448-8427.

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

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbutera@sgcmail.com.

PUBLICATIONS / RECORDINGS

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

Wayne Leupold Editions announces new publications. *The Keyboard Manuscript of Francis Hopkinson*, Volume 2 (WL600270, \$37.50), edited by H. Joseph Butler, an anthology of keyboard music popular in America in the second half of the eighteenth century, contains musical styles ranging from middle Baroque to early Classical. Historical editions include *Susanne van Soldt Klavierboek* (WL600275, \$42.00), and *The Netherlands, 1575–1700* (WL500018, \$59.00) both edited by Calvert Johnson. Congregational song titles include Gracia Grindal's *A Treasury of Faith: Lectionary Hymn Texts, Old Testament, Series A, B, and C* (WL800043, \$32.50). 800/765-3196; www.wayneleupold.com.

The Organ Historical Society announces new items from its catalog: *The Auditorium Organ*, by David Pickering (\$19.95); *Jan Lehtola Plays Works of Kalevi Aho* (\$16.98); *Organ Collection: Signum Classics Anniversary Series* (\$17.98); and *Processional Grand March*, for organ and brass quintet, by Samuel Brenton Whitney (\$22). 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.

PUBLICATIONS / RECORDINGS

The Church Music Association of America has released the *Parish Book of Psalms*, by Arlene Oost-Zinner, a collection of a cappella Responsorial Psalm settings, easy and accessible for congregations, that provides a way to introduce plainchant in English in the average parish. Volume includes psalms for the complete three-year lectionary cycle of Sunday and holy day Masses according to the liturgical calendar for the USA. 450 pages, hardback, \$18. Antiphons are carefully structured to reflect the text and are not difficult to sing. Verses are all notated. www.MusicaSacra.com/pbp.

Dom Bedos de Celles: The Organ-Builders. Damaged, unbound, 2-volume sets of the beautifully printed English translation by Charles Ferguson are available in very limited quantity. Originally published 1776–1778 in four installments, it includes information on geometry, mechanics, and tools; detailed instructions for making all the parts of an organ; voicing, tuning, enlarging, and maintaining a finished instrument; models of stoplists and a specimen contract for having an organ built; how to test an organ; registration suggestions. The instructions for translating printed music into mechanical organ form give insights into mid-18th century French performance practices. With minor damage (minimal stains on some pages, a few creased pages) \$250 per set. With moderate damage (more staining) \$175 per set. With severe damage (major ugly staining, creases, perhaps a minor tear at a page edge) but still usable, especially the drawings and scaling sheets from volume 2 to be used in the workshop, \$95. Shipping costs are extra. Please contact Bill Van Pelt 804/355-6386 or bill@ravencd.com to order the damaged volumes, which will be shipped by OHS. Undamaged and hardbound, the 2-volume set sells directly from OHS for \$550 to OHS members and \$650 to non-members (makes sense to join OHS for \$60 or less and buy the book for \$550) + \$30 shipping in the U. S. (more outside U. S.) at 804/353-9226; www.ohscatalog.org.

PUBLICATIONS / RECORDINGS

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

Five New Single Editions for organ solo from Fruhauf Music Publications—*Fantasy on DOWN AMPNEY*; *Seven Variations on a French Noel*; *Toccata on LAST UNUS ERFREUEN*; *Fantasy on MORNING SONG*; and *Carillon-Toccata on St. ANNE*. All five are suitable for church or recital use, moderately difficult, and priced at \$12 or under. Visit www.frumuspub.net, or contact: Eafruhau@aol.com; 805/682-5727, mornings, Pacific time. By mail: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA, USA 93121-2043.

3 Baroque Transcriptions for Organ—New single editions from Fruhauf Music Publications. J. S. Bach: *Sinfonia from Cantata 29*, \$10; G. F. Handel: *Organ (or Harp) Concerto in B-flat Major*, \$9; and A. Vivaldi: *Lute Concerto in D Major*, \$9. Visit www.frumuspub.net, or contact: Eafruhau@aol.com; 805/682-5727, mornings, Pacific time. By mail: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

Theodore Presser Company announces the release of the *Complete Organ Music of Charles Ives* (443-41003, \$29.99). Featured are two critical editions of the *Variations on "America,"* shedding light on both the familiar 1949 edition and the original draft from 1892. Over a dozen more unfamiliar works are presented, along with historical and critical notes. For information: www.presser.com.



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1986 Rudolph von Beckerath, 2/15 (20 ranks) 162" H, 146" W, 114" D. \$150,000, Organ Clearing House, john@organclearinghouse.com, 617/688-9290.

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1978 Reuter pipe organ, 15 stops in excellent condition tonally and great working condition. For specifications or more information, visit www.milnarorgan.com.

1938 Kimball studio/practice organ, 4 ranks, 21 stops, excellent condition, 91" H, 85" W, 56" D (+pedalboard). Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32' reed. Three-manual electro-pneumatic console. No casework or façades; instrument is in good condition but will need re-leathering. New price: Asking \$35,000 "as is" or can be rebuilt. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

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ANNOUNCEMENTS

The VIII Mikael Tariverdiev International Organ Competition first round takes place in Kansas, April 12–13; Hamburg, Germany, May 13–17; Moscow, Russia, August 26–30; and Astana, Kazakhstan, August 31–September 2. Second and third rounds: September 5–11, Kaliningrad, Russia. Opening ceremony will be held September 5 in Kaliningrad. Prize fund is \$18,000. Jury includes Thierry Escaich, James Higdon, Wolfgang Zerer, Keiko Inoue, and Lyubov Shishkanova. Information: www.organcompetition.ru.

2013 Ruth and Clarence Mader National Organ-playing Competition awards prizes of \$6,000/\$4,000/\$2,000, plus transportation and lodging. Recorded (CD) preliminary round selects three finalists; final event is a concert open to the public. Open to all U.S. residents under age 35 as of Nov. 9. 30–45 minutes playing time; *Fanfare Prelude* by Clarence Mader is required. Applications/CDs due Aug. 1; finalists will be notified by Sept. 1. Final competition November 9, 2013, at Claremont United Church of Christ, Congregational, Claremont, CA (3-manual, 77-rank 1998 Glatter-Götz/Rosales). Applications/ information: Dr. Frances Nobert, 900 E. Harrison Avenue, #B-26/27, Pomona, CA 91767; fnobert99organ@aol.com.

ANNOUNCEMENTS

French Organ Music Seminar 2013 featuring organs in England, Lyon, the French Alps, Burgundy, Reims, and Paris; July 25–August 7. www.bfoms.com.

Eleventh Prix André Marchal international organ competition will be held October 22–26 €3000 grand prizes for interpretation and improvisation competitions; special €1000 prizes plus audience prizes. Open to organists of any age or nationality. International jury will be chaired by Gilles Cantagrel of France. Program, rules, and regulations available from Ralph Tilden; 910/256-5139.

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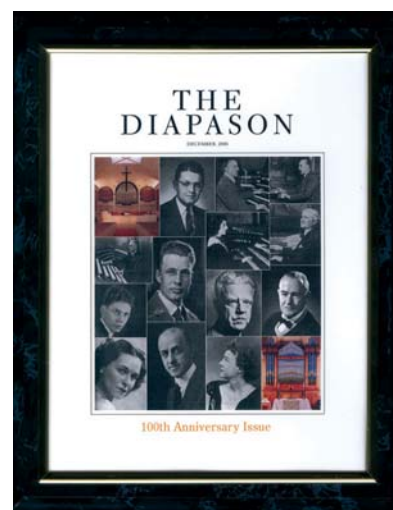
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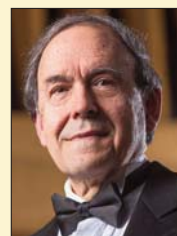
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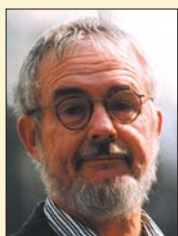
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