

# THE DIAPASON

FEBRUARY 2015



St. Vincent Archabbey Basilica  
Latrobe, Pennsylvania  
Cover feature on pages 26–27

# CHRISTOPHER HOULIHAN WITH THE LOS ANGELES PHILHARMONIC BRASS AT DISNEY HALL

*“Houlihan is the next big organ talent...the evening belonged to Houlihan. The program included works for brass and organ, organ alone and brass alone. With an exception one or two, the standouts were the organ pieces... Houlihan’s glowing, miraculously life-affirming performances...with everything sumptuously detailed... a splendidly colored performance of Bach...fascinatingly majestic performance of Vierne...enthusiastic audience. Houlihan’s solo encore was the Scherzo from Vierne’s Second Organ Symphony, and it was, as Vierne seldom is in the hands of other organists, seductive.”*  
**(Los Angeles Times, by Mark Swed, 2014)**



Photo: Robert Lang, Spreckels Organ Society

*“A budding superstar with his own veritable set of followers affectionately known as ‘Houlifans.’... Think of it [performing with the Los Angeles Philharmonic brass section] not as an organ recital, but rather a chamber music concert featuring an atypical collection of wind instruments... Says LA Phil Principal Trumpet Thomas Hooten, of Houlihan, ‘He’s a very energetic, great player.’”*  
**(allisyar.com, by C.K. Dexter Haven, 2014)**

**“L.A. PHILHARMONIC  
BRASS KINGS, ORGAN  
SOLOIST DAZZLE AT  
WALT DISNEY HALL**  
*The Los Angeles Philharmonic brass section playing with one of the brightest stars in the new generation of organists, Christopher Houlihan...Thunderous ovation...Houlihan played with great passion...a rousing ovation...magic on the pedals of the organ.”*  
**(Pasadena Star-News, by John M. Sherrard, 2014)**

# THE DIAPASON

Scranton Gillette Communications

One Hundred Sixth Year: No. 2,

Whole No. 1263

FEBRUARY 2015

Established in 1909

ISSN 0012-2378

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

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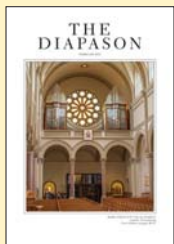
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## Editor's Notebook

### In this issue

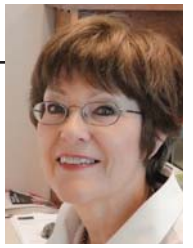
This month, John Speller reports on the Organ Historical Society's 2014 convention, held last August in Syracuse, New York. Speller's narrative is accompanied by the beautiful photography of Len Levasseur. John Collins provides details on composers of early organ music whose anniversaries, birth or death, fall in 2015; several of these are lesser-known names, but their works are certainly worth exploring. John Bishop reflects on the expressivity of the pipe organ, as well as the magnitude of the architectural and acoustical elements in New York City's Cathedral of St. John the Divine.

Gavin Black continues his essay on sight-reading, and Larry Palmer remembers George Lucktenberg, one of the founding members of the Southeastern Historical Keyboard Society (now part of the Historical Keyboard Society of North America). This month's cover feature is Buzard Pipe Organ Builders' instrument at St. Vincent Archabbey Basilica in Latrobe, Pennsylvania. All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and more.

### A gentle reminder

To all teachers, supervisors, co-workers, fellow students, choir members, etc.: *Please be sure to submit your nominations for our 20 under 30 awards by February 15.* We work in a

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challenging field, made no less challenging by its average age; thus THE DIAPASON wishes to acknowledge and encourage the up-and-coming younger members of our profession. Do not miss this chance to highlight the accomplishments of talented young people you know and work with! See the special bulletin below for more information.

### In preparation

In the coming months, we will be publishing reports on last year's Haarlem International Organ Festival and the University of Michigan Organ Conference, and the relocation of a Hinners organ in Roberts, Illinois, as well as an interview with Pamela Ruiter-Feenstra by David Wagner, and Lorenz Mayer's compilation of Alexander Boggs Ryan's correspondence with Marcel Dupré. Be sure your friends and colleagues do not miss out on these important feature articles. Encourage them to subscribe to THE DIAPASON (or give a gift subscription!). Contact me for details. ■

## Special Bulletin

### 20 under 30

THE DIAPASON reminds you to submit your nominations for our "20 under 30" awards. We will be recognizing 20 young men and women who have made significant achievements in the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday. Please consider whether any of your students, colleagues, or friends would be worthy of this honor. (Self-nominations will not be allowed.)

Nominees will be evaluated on how they have demonstrated leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluations will consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will close February 15, 2015. Nominees cannot have reached their 30th birthday before January 31, 2015.

Evaluation of the nominations and selection of the members of the Class of 2015 will take place in March; the winners will be announced in the May 2015 issue of THE DIAPASON.

You can submit your nomination at TheDiapason.com (click on "20 under 30").

If you are unable to use our website, you may submit a nomination by postal mail. Please include the nominee's name, birthdate, school or employer, and phone or e-mail address, along with a brief (300–600 words) statement on why they should be considered, which highlights their accomplishments. And don't forget your own name and contact information.

We look forward to receiving all your nominations! ■

# 20 UNDER 30

## Letters to the Editor

### November 2014 issue

I greatly enjoyed the review of the Boston AGO convention. We are on the same page for the spirit of playing and worship. We listen and appreciate hearing an instrument well used. Thanks for the reflections on the opening homily that we need to hear.

I knew about Fred Swann from my aunt, Eulalia Williams, whose husband, Dr. Daniel Day Williams, taught systematic theology at Union Theological Seminary. When I visited them, Fred insisted that I enjoy an hour on the Riverside organ. For several years I studied with Tom Matthews. What a saint of

the Church! For me, Shepherd Sunday means Tom's 23rd Psalm. He would play his new anthems for me and give me a copy.

Thanks for your work on THE DIAPASON. It's a pleasure to read.

John Oliver  
Lacey, Washington

## Here & There

### Events

**CONCORA (Connecticut Choral Artists)** continues its concert season: February 1, Steven Sametz, conductor; March 29, CONCORA's annual "Bach!" program. For information: concora.org.

**First Presbyterian Church**, Arlington Heights, Illinois, continues its concerts: February 4, soprano and baritone; 2/8, 30th annual Organ Fest; March 4, Kris Ward, handbells, with piano; 3/15, Timothy Brinkman, guitar; April 1, Christopher Urban; May 3, choral concert. For information: www.fpcch.org.

**St. Vincent Ferrer Church**, New York City, continues concerts: February 5, Mark Bani; May 3, Bach, *Magnificat*

*in D Major*, and works by Schubert and Sumsion. For information: www.stvincentferrermusicnyc.com.

Minneapolis-based choral ensemble **VocalEssence** continues its concerts: February 8, Witness: Let Freedom Ring; March 14–15, Radio Hour; April 10, P.D.Q. Bach & Peter Schickele Birthday Bash; May 2, Gather at the River with Mark Twain; 5/22, ¡Cantaré! Community Concert. For information: www.vocalescence.org.

**The St. Andrew Music Society of Madison Avenue Presbyterian Church**, New York City, continues its concerts: February 8, "Songs My Mother Taught Me"; March 1, Nadejda Vlaeva, piano; 3/15, The Elora Festival Singers;

3/19, Juilliard415, Vivaldi violin concertos; 3/22, Peter Vinograd, piano, "Mostly Bach"; 3/29, Bach cantatas and motets; April 19, New York City Children's Chorus; 4/26, Margaret Mills, piano; May 3, St. Andrew Chorale & New York City Children's Chorus. For information: www.mapc.com/music/sams.

**The 9th Mikael Tariverdiev International Organ Competition** will take place April through September 2015 in Lawrence (Kansas), Hamburg, Moscow, and Kaliningrad. The competition is held every two years in different cities, including Europe and the United States, with the final tour taking place in Kaliningrad, Russia. The 2013 competition featured musicians from 32 countries.

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1044. Fax 847/390-0408. E-mail: jrobinson@sgcmail.com.

Subscriptions: 1 yr. \$38; 2 yr. \$62; 3 yr. \$85 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$48; 2 yr. \$75; 3 yr. \$96. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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## Here & There

### ► page 3

First selection rounds for the ninth competition will be held in Lawrence, Kansas (April 8–10), Hamburg (April 20–24), and Moscow (August 29–31). The second and third rounds will take place in Kaliningrad (September 3–10). Application mailing deadline is February 15, 2015.

President of the jury for Kaliningrad is Arvid Gast (Germany). For information, contact Artistic Director Vera Tariverdieva, tariverdi@mail.ru, tel. (+7 499) 151 53 28, or Executive Secretary Olga Spiridonova, icf.moscow@gmail.com or spiridonova@mkfr.ru, tel. (+7 495) 710 46 19.

**Washington National Cathedral** continues concerts: February 22, Jeremy Filsell; March 1, Douglas Buchanan; 3/22, Jonathan Biggers; April 5, Christopher Betts, Benjamin Straley; 4/12, Kurt Ison; May 3, Jeremy Filsell; July 4, Christopher Betts, Benjamin Straley. For information: [www.nationalcathedral.org](http://www.nationalcathedral.org).

**The Cathedral Church of St. Paul**, Detroit, Michigan, continues music events: February 22, March 22, April 26, May 14, Choral Evensong; March 29, Jeremy David Tarrant, with Oakland Symphony; May 2 and 3, Three Cathedrals Choir Festival Concert (choirs of St. Paul's Cathedral, Buffalo, Detroit, and London, Ontario, Canada). For information: [jtarrant@detroitcathedral.org](mailto:jtarrant@detroitcathedral.org).

**The Cathedral of St. John the Divine**, New York City, continues its concerts: February 24, works of Machaut and Josquin; March 26, Verdi, *Requiem*; May 14, Cathedral Choir with Rose of the Compass. For information: [www.stjohndivine.org](http://www.stjohndivine.org).

### Twenty-Seventh Annual England Organ Tour July 14–27, 2015

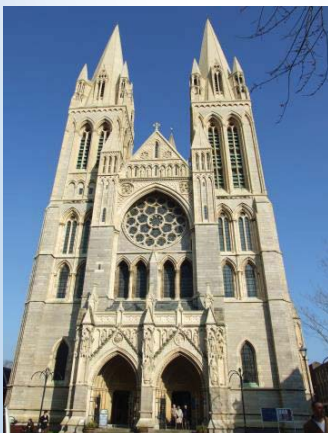
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**Quire Cleveland** concludes its season: February 27, *The Song of Songs* (Cathedral of St. John the Evangelist). For information: [QuireCleveland.org](http://QuireCleveland.org).

**Duke University Chapel**, Durham, North Carolina, presents organ recitals, Sundays at 5 p.m.: March 1, Marie Rubis Bauer; 3/22, Robert Parkins. For information: [chapel.duke.edu](http://chapel.duke.edu).

The **2015 Breda International Organ Competition** on the four-manual Flentrop organ in the Grote Kerk in Breda, the Netherlands, takes place from October 19 until October 31, 2015. The interpretation competition is open for professional organists born after November 1, 1980. Repertoire includes works by Bach, Messiaen, Alain, Langlais, and Eben, and a new composition by Thierry Escaich for the final round.

The jury, presided by Dirk Out, comprises Jelena Bazova, Arno van Wijk, Ignace Michiels, Jan Hage, and Thierry Escaich. The schedule also includes concerts, guided city tours, and a visit to the Van Gogh exhibition in the Breda Museum. Application is open until March 1, 2015. For information: [www.organcompetitionbreda.org](http://www.organcompetitionbreda.org), or [info@organcompetitionbreda.org](mailto:info@organcompetitionbreda.org).

**Fondation Académie d'Orgue de Fribourg** is offering a scholarship (5000 CHF/year) for organ students who want to study at Fribourg University of Music in the 2015–16 academic year. The successful candidate will also be invited to play a concert in the Fribourg International Organ Festival. Application closing date is March 1. For further application details, see the news item on [TheDiapason.com](http://TheDiapason.com), or visit [www.hemu.ch](http://www.hemu.ch).

**Musica Sacra**, New York City, concludes its concert season: March 4, at the Cathedral of St. John the Divine, three world premieres, including *The Wisdom of the Wise Old Man* by Juraj Filas, *Lux Aeterna* by Robert Paterson, and a new work by Michael Gilbertson. For information: [www.musicasacrany.com](http://www.musicasacrany.com).

**St. Luke in the Fields**, New York City, continues its concerts: March 5, Handel, *Esther*; April 30, Lassus, *Missa Congratulamini mihi*. For information: [www.stlukeinthefields.org/music-arts/concerts](http://www.stlukeinthefields.org/music-arts/concerts).

**The Indianapolis Symphonic Choir** continues its music events: March 7, Gala Bel Canto: New York, New York; April 24, Fauré *Requiem* & Fairouz Zabar; June 12, 13, and 14, Beethoven's Ninth. For information: [indychoir.org](http://indychoir.org).



RSCM-America Gulf Coast Course participants

**St. Paul's United Methodist Church**, Houston, hosted the 2014 **RSCM-America Gulf Coast Course** (June 30–July 6), housed at Rice University. Managed by Anna Teagarden, the course assembled 45 girls from Texas, California, Oregon, Arizona, Missouri, and Virginia. Guest clinician was Benjamin Hutto of St. Albans School, National Cathedral School, and St. John's Episcopal Church, Lafayette Square. Course organists were Ken Cowan (Rice University), Paolo Bordignon (St. Paul's, Houston), and students Bryan Anderson (Curtis Institute of Music) and Michael Caraher (Interlochen Academy). The course included sung Evensong, Eucharist, and Compline services (together with members of St. Paul's Choir), as well as a concert. The 2015 course (June 29–July 5) will be led by Frederick Teardo of Cathedral of the Advent, Birmingham, Alabama. For information: [www.rscmgulfcoast.org](http://www.rscmgulfcoast.org).



Choir of the Cathedral Church of St. Paul at Chichester Cathedral

The **Choir of the Cathedral Church of St. Paul**, Detroit, was in England from July 26 until August 6, 2014. In residence at Chichester Cathedral, the choir sang the daily service of choral evensong as well as a concert. A second concert in Canterbury Cathedral on August 1 was followed by the morning and evening services in Southwark Cathedral on Sunday, August 3. The choir had the honor of singing a third service at Southwark, a vigil in commemoration of the beginning of the First World War. The choir is under the direction of Jeremy David Tarrant, organist and choirmaster. Richard Newman, associate organist from 2010–14 served as organist for the tour.

**Polyphony: Voices of New Mexico**, announces upcoming concerts: March 13, MacMillan, *Seven Last Words from the Cross*, and Handel, *Messiah*, Part II, at Cathedral of St. John, Albuquerque; April 12, McCullough, *The Holocaust Cantata*, at Las Placitas Presbyterian Church, Placitas, New Mexico. For information: [www.polyphonymn.com](http://www.polyphonymn.com).

The **French Organ Music Seminar 2015**, directed by Christina Harmon, Masako Gaskin, and Cliff Varnon, will be

held July 14–27, featuring organs in Holland, Paris, southern France, and Spain. Instructors are Pieter van Dijk, Anton Pauw, François Espinasse, Daniel Roth, Olivier Latry, Christophe Mantoux, Aude Huertematte, Beatrice Piertot, Didier Matry, Yannick Merlin, Sophie Choplin, Eric LeBrun, Thomas LaCôte, Frederic Blanc, Jens Komdoerfer, and Ezequiel Menendez. Registration is still open, and student discounts are available. For information: [www.bfoms.com](http://www.bfoms.com).

The **2015 St. Albans International Organ Festival Competitions** will take place July 8–18. The interpretation competition will feature a new work commissioned from composer Paul Patterson, and a concerto final round, with the Wiener Akademie directed by Martin Haselböck. Improvisers will have an opportunity to perform in *alternatim* with sung chant and an array of percussion. The competitions are open to organists under the age of 33; closing date for receiving entries is March 16. For information: [www.organfestival.com](http://www.organfestival.com).

The first season of the **Terra Sancta Organ Festival** took place in Greece, Israel, and Palestine, from September 30 through November 28. Overseen by the Custody of the Holy Land (a part of the Order of Friars Minor [Franciscans] that supports the Christian presence in

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## Here & There



Hurricane Mama participants

Two special programs in the February schedule for American Public Media's *Pipedreams* show will highlight two of the foremost modern concert-hall organs in the United States, at the Walt Disney Concert Hall in Los Angeles and the Kimmel Center in Philadelphia.

Program #1506 (in distribution beginning 2/9/15) will highlight the 10th anniversary sold-out concert for "Hurricane Mama," the Glatter-Götz/Rosales pipe organ at Disney Hall, with its iconic Frank Gehry-designed façade, recorded on November 23, 2014. Shown in the photo are organists Carol Williams, Cameron Carpenter, Cherry Rhodes, Ken Cowan, Frederick Swann (who played the official inaugural concert on the instrument in 2004), Chelsea Chen, Christoph Bull, Aaron David Miller, Michael Barone, and *Pipedreams* host/producer Michael Barone. Works played were by Bach, Searle Wright, Robert Hebble, Dezsö d'Antalfy-Zsiross, Clarence Mader, Maurice Ravel, plus Williams, Miller, and Carpenter.

Program #1508 (in distribution beginning 2/23/15) is devoted to works by Marcel Dupré and Sergei Rachmaninoff. Along with Dupré's Opus 36 set of three preludes and fugues, soloist Jeremy Filsell will play his organ arrangement of Rachmaninoff's *Symphonic Dances*, Opus 45, and collaborate with Wanamaker organist Peter Richard Conte in Rachmaninoff's *Piano Concerto No. 1*, Opus 1. The Dupré and some of the Rachmaninoff selections were performed on the Fred J. Cooper Memorial Organ (by Dobson Pipe Organ Builders) in the Kimmel Center's Verizon Hall, and the concerto on the Wanamaker Organ in nearby Macy's department store.

Other February programs feature the music and commentary of American composer Gerald Near (#1505; 2/2/15) and finalists from the Miami International Organ Competition (#1507; 2/16/15). *Pipedreams*, distributed by American Public Media, is aired weekly at various times on ca. 130 classical-music/public-radio stations. For information and online program access: [www.pipedreams.org](http://www.pipedreams.org).

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the Holy Land), the festival featured organists Mark Pacoe (United States), Ulrich Pakusch (Germany), Eugenio Maria Fagiani (Italy), and Axel Flierl (Germany) presenting concerts in locations including Rhodes, Nazareth, Jaffa, Bethlehem, and Jerusalem. For information: [www.tsorganfestival.org](http://www.tsorganfestival.org).

**The American Guild of Organists**, through a bequest from the estate of Ronald G. Pogorzelski and Lester D. Yankee, awarded six scholarships for the 2014–15 academic year. Graduate scholarships were awarded to Chelsea Barton, McGill University, and Jacob Taylor, Indiana University; undergraduate scholarships were awarded to Clara Gerdes, Curtis Institute of Music; Garrett Lav, Cleveland Institute of Music; Prince Nyatanga, Eastman School of Music; and Mary Pan, University of Hartford.

Two new scholarships will be awarded for 2015–16, one for an incoming freshman (\$7,500), the other for a first-year graduate student (\$15,000). Application deadline is February 15. For information: [agohq.org/education](http://agohq.org/education).

**The Friends of the Kotschmar Organ (FOKO)** and the **Choral Art Society (CAS)**, Portland, Maine, have joined together in an alliance to bolster their creative output and reduce administrative overlap in their respective performance, outreach, and education programs. The two organizations will remain separate, but will share staff, office space, and equipment. CAS will collaborate with FOKO and the Portland Symphony Orchestra.

FOKO operates as a steward for the Kotschmar Organ, which has been housed in Merrill Auditorium for over a century. FOKO's concerts primarily

## Appointments

Buzard Pipe Organ Builders announces the addition of two new members to its staff in Champaign, Illinois.

**Mark Dirksen** is the new business manager for the firm, having recently moved to Champaign from the Boston area, where he operated his own real estate business on the North Shore and served as Associate in Music at All Saints Parish, Brookline. The Dirksen family roots are in Illinois where his grandfather was a designer/builder for the Reuter Organ Company; his wife, the Rev. Beth Maynard, is the Rector of Emmanuel Memorial Episcopal Church in Champaign.

**Viktoria Franken** comes to the Buzard firm from Germany, where she earned a Certificate of Successful Completion from the Oscar-Walcker School of Organbuilding in Ludwigsburg. An experienced pipe maker and voicer, Franken will assist Tonal Director Brian Davis in all areas of the tonal department, including voicing of new organs and organ rebuilding projects. She immigrates to the United States via an "O" Visa, which is reserved for persons of extraordinary abilities in their professions.

**Michael Kleinschmidt** has been appointed Canon Musician at St. Mark's Cathedral, Seattle, Washington, effective March 1, 2015. Since 2010 he has served as Canon for Cathedral Music at Trinity Cathedral in Portland, Oregon, having previously served at Trinity Church, Copley Square in Boston, All Saint's Parish in Boston, and St. Thomas-Fifth Avenue in New York City. Kleinschmidt holds degrees from the Eastman School of Music and Oberlin College Conservatory of Music. An accomplished organist, he has played recitals worldwide and presented an all-Bach concert on St. Mark's Flentrop organ in 2012. He also serves on the faculty of the Royal School of Church Music summer courses.

**Sigurd Melvær Øgaard** has been appointed Cathedral Organist at Christ Church Cathedral, Houston, Texas. In addition to his duties as organist, he will assist Robert L. Simpson (Canon for Music) with the daily activities of the music department. Originally from Norway, he studied organ, harpsichord, and church music at the Grieg Academy in his hometown of Bergen. He also spent a semester at the Conservatoire in Birmingham (UK) where he studied with David Saint and David Bruce-Payne, while serving as organ scholar at St. Mary's Collegiate Church, Warwick. He subsequently worked as assistant director of music and organist at First United Methodist Church, Lubbock, Texas, during which time he completed his master's and doctoral degrees in choral conducting under Dr. John Dickson, and for three years as the organist at Palmer Memorial Episcopal Church in Houston. Øgaard is an active recitalist, having performed at the Washington National Cathedral; St. Paul's, Westminster, Coventry, St. David's and Birmingham Cathedrals (UK); and St. Bavo Church, Haarlem. ■



Mark Dirksen



Viktoria Franken



Michael Kleinschmidt  
(photo credit: Dan Bronson)



Sigurd Melvær Øgaard

feature Portland's own Municipal Organist Ray Cornils as well as other performers and organizations from around the world. CAS comprises three ensembles, ranging from 17 singers in their Camerata Chorus. Founded by Dr. Harold Brown in 1972, CAS has been under the direction of Dr. Robert Russell since 1979. For more information about CAS or FOKO, please visit their respective websites at [choralart.org](http://choralart.org) and [foko.org](http://foko.org).

**The Estey Organ Museum** of Brattleboro, Vermont, has acquired a rare Estey Upright Minuette. Between 1929 and 1932, Estey produced some 56 of these two-manual, three-rank unit organs (diapason, flute, and string, or Vox Humana, flute, and string, most with five chime tubes), 30 resembling a grand piano (the "Grand Minuette") and 26 resembling an upright piano (the "Upright Minuette"). The museum's

► page 8

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Estey Opus 2819

new acquisition, Opus 2819, was previously owned by Joe and Jinny Vanore of Ridgewood, New Jersey, who were founders and long-time members of the Garden State Theatre Organ Society. Mrs. Vanore passed away two years ago, and Mr. Vanore is now in an assisted-living facility, and so the organ has been turned over to the museum. The instrument was first placed in the Estey studio in New York City. Another previous owner of the organ is Fred Feibel of Ridgefield Park, New Jersey, one of the organists of New York City's Paramount Theatre. The organ will be reassembled in the museum in the spring.

People

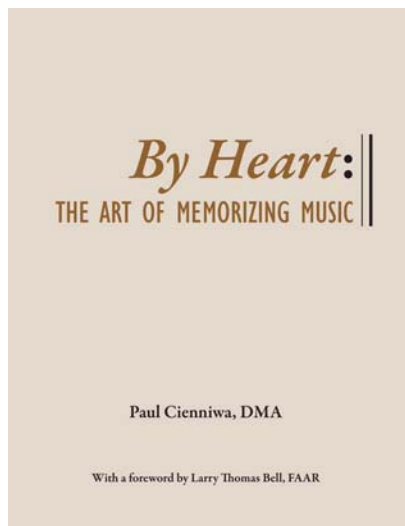


Malcolm Bilson, Janette Fishell, Peter Sykes

The 2014 Performa Clavis Internacional hosted by the University of Sao Paulo, Brazil, December 3-5, 2014, featured **Malcolm Bilson**, **Janette Fishell**, and **Peter Sykes**. Each presented lectures, masterclasses, and recitals utilizing the university's modern and historically inspired pianos, harpsichords, and organ. Janette Fishell also performed a recital in Sao Paulo's Catedral Evangelica.

**Paul Cienniwa** has released *By Heart: The Art of Memorizing Music* (ISBN-13: 978-1496180698, ISBN 10: 1496180690, \$12.95; available in print and Kindle formats at Amazon.com). (See Cienniwa's article, "Dear Harpsichordists, Why Don't We Play from Memory?" in the September 2011 issue of THE DIAPASON.)

The book presents practical skills for becoming a successful memorizing



Paul Cienniwa, *By Heart: The Art of Memorizing Music*

musician and will give newcomers to memorization the skills and techniques to get started with the process. Even those who already have a solid memorization practice will learn some new or different approaches while also reinforcing their own convictions. Many of the techniques presented are good for any type of practice, even for the non-memorizing musician.



Mario Duella

**Mario Duella** recently presented concerts in the Chicago area. On October 27, he performed his fourth recital on the Dobson organ in Elliott Chapel at the Presbyterian Homes in Evanston, Illinois; other recitals took place October 29, at the Cathedral of St. John the Evangelist in Milwaukee, Wisconsin, November 2 on the Fisk organ at St. Chrysostom's Church in Chicago, and November 5 at First Presbyterian Church, Arlington Heights. The last piece played was *Alleluia* by Giuseppe Rosetta, in 19th-century French toccata style.

Organist-composer **Norberto Guinaldo** announces his new website, which offers his entire catalog of organ music (58 pieces at this writing). The website features partial copies of each score and



Paul Jacobs with current and recent students at Bach marathon

On November 22, 2014, **Paul Jacobs** (shown front row, third from left) and his current and former students from Juilliard presented the complete organ works of J. S. Bach in an 18-hour marathon concert (New York City's first) at St. Peter's Lutheran Church in Manhattan, presented by the country's largest classical radio station, WQXR. The event began at 7 a.m. and continued through 1 a.m. the following morning; many of the time slots sold out, and a line of people had to be turned away at the door. Footage from the event can be viewed at [tinyurl.com/q9qgbmo](http://tinyurl.com/q9qgbmo); Paul Elie's commentary in *The New Yorker* can be read at [tinyurl.com/pwofvbs](http://tinyurl.com/pwofvbs).



Norberto Guinaldo

a complete recording by the composer of each piece. Celebrating 49 years as organist of the Garden Grove United Methodist Church, Guinaldo presides over the 1966 III/48 Reuter organ, for which he wrote his compositions and premiered them during services and in concert. Born in Buenos Aires, Argentina, Guinaldo studied organ there with the Italian organist Hermes Forti and harmony with Alberto Ginastera; further organ study was with Clarence Mader in the United States and with Jean Langlais in France. For information: [www.guinaldopublications.com](http://www.guinaldopublications.com).

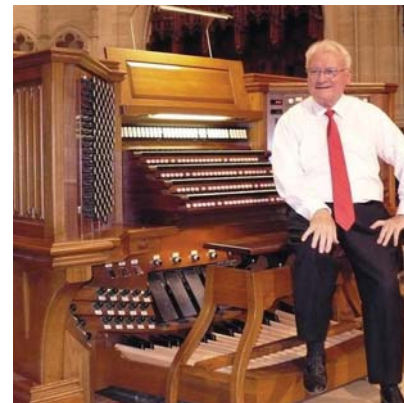
**Bernard Wayne Sanders** has completed several composition commissions. *Invocation*, for organ, brass quintet, and tympani, celebrating the completed restoration of the 1928 E.M. Skinner organ at the First Congregational Church in Saginaw, Michigan, was premiered on October 19, 2014, with the Saginaw Brass Quintet and music director Nicholas Schmelter on the organ. Further commissions include a multi-movement work for a house organ, and a *Mass in honor of Christ the King* for choir, soloists, organ, and strings to celebrate the 50th anniversary of Christ the King Church in Göppingen, Germany.

*Seven Propositions for Organ*, premiered by Hartmut Siebmanns in Pöbneck, Germany, on May 18, 2014, is in the form of a suite in French classical style; each movement bears the inscription of one of the "I am" phrases from the Gospel of St. John. Carson Cooman, composer in residence at the Memorial Church, Harvard University, commissioned a four-movement *Sonata da camera* for the dedication of a new two-stop instrument by John Bennett Early Keyboard Instruments of Westerly, Rhode Island. Cooman premiered the work on October 12, 2013. These two works were recently published by Christoph Dohr (Cologne, Germany) in a collection also

including Sanders' *Prelude, Recitative and Fugue*, commissioned by the Wichita AGO Chapter, and *Cradle Song*.

To celebrate their 20th anniversary of performing as a duo, Sanders composed for Dr. Martin Weidner *Rhapsody Nr. 3: Incline your Heart (Proverbs 2,2)* for trumpet and organ. They performed the premiere together in Nendingen, Germany, on April 6, 2014.

A native of DePere, Wisconsin, Sanders received his Bachelor of Music degree, magna cum laude, from St. Norbert College, the Master of Music degree from Wichita State University, and a diploma in organ performance from the Hochschule für Musik in Hamburg. He has also completed examinations for church music in Hamburg and Cologne. Sanders is full-time music director at the parishes of St. Gallus and Mary Queen of Heaven in Tuttlingen, diocesan liaison and an official organ consultant for the Tuttlingen area (Baden-Württemberg). In 2012, he joined the faculty at the Hochschule für Musik in Trossingen as a lecturer on the history of the organ and organ building.



Richard Szeremany

On Sunday, November 23, 2014, East Liberty Presbyterian Church in Pittsburgh, Pennsylvania, honored its former director of worship, music, and the arts, the **Reverend Dr. J. Richard Szeremany**, with the premiere performance of a new setting of *Joyful, Joyful, We Adore Thee* for organ, choir, and congregation by Alfred V. Fedak.

On the staff of East Liberty Church since September 1994, Szeremany had previously served several New Jersey congregations as both senior pastor and as organist/director of music ministries. At East Liberty Church he founded the Hope Academy of Music and the Arts, which offers more than three hundred children and young people a program including musical theater, dance, choral

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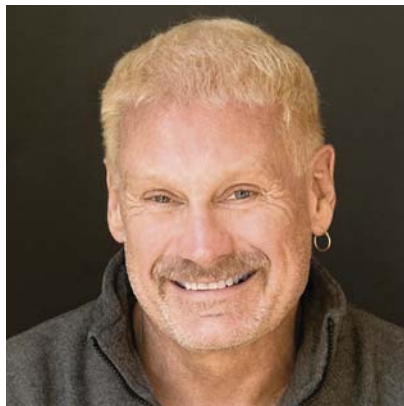
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## Here & There

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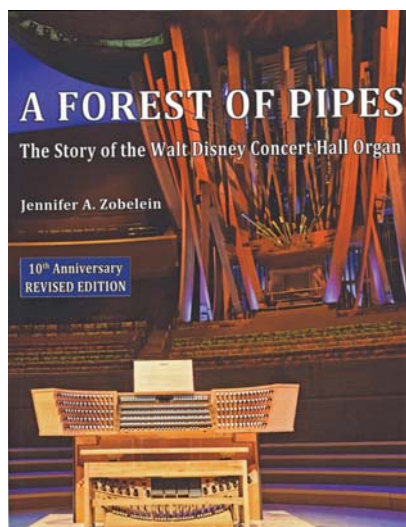
and instrumental ensembles, and private instruction in vocal arts, piano, organ, and other instruments. Upon his retirement in 2010, Szeremany was named Pastor Emeritus as well as Minister of Music Emeritus. He continues serving in interim positions and teaches organ and piano privately.



Joe Utterback

Joe Utterback was honored for 20 years of teaching at Sacred Heart University, Fairfield, Connecticut. Utterback teaches courses including music history, the history of jazz, and a survey of Broadway music. He celebrated his 70th birthday with a concert on October 5, 2014, at the First Congregational Church, Stratford, Connecticut, which included a performance by Andrew Shenton and David Allen Wehr of Utterback's organ and piano duet, *Celebrations*. Jazzmuze, Inc. has just published Utterback's *Five New Spirituals for Organ, volumes 1 and 2*; for information: [www.jazzmuze.com](http://www.jazzmuze.com) (search the category ORGAN IV).

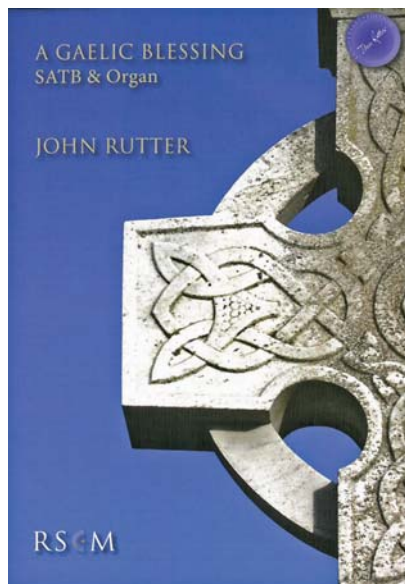
### Publishers



A Forest of Pipes

The newly revised 10th anniversary edition of Jennifer A. Zobelein's book *A Forest of Pipes: The Story of the Walt Disney Concert Hall Organ* has been released. The author interviewed the architects, designers, builders, and musicians; the book describes the planning, construction, installation, and enjoyment of the Glatter-Götz/Rosales organ at Disney Hall in Los Angeles, inaugurated in 2004. Printed in a larger format, the book includes updated information, color photographs, a clear diagram of the organ divisions, and a current stop list. For information: [aforestofpipes.com](http://aforestofpipes.com).

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John Rutter, *A Gaelic Blessing*

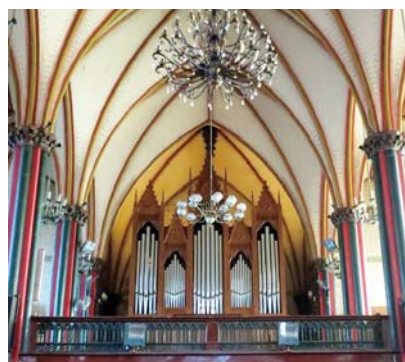
To mark John Rutter's 70th birthday year in 2015, the **Royal School of Church Music** has produced new anniversary editions of his music.

The four-part choral version of his popular anthem *A Gaelic Blessing* is now available from RSCM Music Direct, in a brand new edition, re-set by the composer on open staves, rather than the previous closed-stave version. Rutter's setting of the Prayer of St Francis, *Lord, make me an instrument of thy peace*, is also published in a new John Rutter anniversary edition. For information: [www.rscm.com](http://www.rscm.com).

### Recordings

**MSR Classics** has issued *Tapestries—The Choral Music of Dan Locklair* (MS 1463), a two-CD set featuring 15 of Locklair's choral works, performed by the Bel Canto Company, conducted by David Pegg, and the Choral Arts Society, led by Robert Russell. For information: [www.msrd.com/catalog/cd/MS1463](http://www.msrd.com/catalog/cd/MS1463). Other recordings of Locklair's works are available on Naxos, Ondine, Koch, Albany, Loft, Priory (UK), and other labels. His primary publishers are Ricordi and Subito. Dan Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina. For information: [www.locklair.com](http://www.locklair.com).

### Organ Builders



Casavant Opus 3905, Beijing

**Casavant Frères, Limitée**, of Saint-Hyacinthe, Québec, Canada, completed its first organ for a church in mainland China in late 2014. The North Cathedral "Beitang" in Beijing dedicated its new three-manual, 42-rank organ, Opus 3905,

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### Nunc Dimittis

**Malcolm D. Benson** died on January 1, 2015, in Ontario, California, of complications from pneumonia. He was 94. Born in Winchester, Indiana, on March 27, 1920, he served in the Army in New Guinea during World War II. He earned a bachelor's degree in music from the University of California, Los Angeles, and a master's in organ at the American Conservatory of Music in Chicago, where he studied with Frank Van Duzen. He was an assistant professor of music at Wheaton College in Illinois where he met the love of his life, Phyllis J. Holzwarth; they were married in 1950, and their son Daniel was born in 1953. They moved to San Bernardino in the mid-1950s where he worked for the local school district. He earned a second master's degree in library science from the University of Southern California and served as a public school librarian until the mid-1970s. In San Bernardino, Benson served as organist at St. Paul's Methodist Church, then as organist and choir director at St. John's Episcopal Church, a post he held for 30 years. He was a member of the American Guild of Organists, and a subscriber to *THE DIAPASON* since he was 19.

Malcolm D. Benson is survived by his son Daniel and his sister Eloise Nicholl of Pasadena.



Malcolm D. Benson

**Robert S. MacDonald**, 77, died on October 4, 2014. Born in Ipswich, Massachusetts, on December 1, 1936, he earned a bachelor's degree in organ performance from Boston University and a master's degree from the New England Conservatory of Music.

In New York City, he played at Grace Church and at Radio City Music Hall, where for many years he was the organist for the annual Christmas show. MacDonald then played at Sacred Heart Cathedral in Newark, New Jersey. He served as organist at the First Presbyterian Church in Fort Worth, Texas, where he played for 19 years before retiring. Upon his return to Massachusetts, he again was called on to play at the First Congregational Church in Rowley.

Robert S. MacDonald is survived by brothers Richard C. MacDonald and his wife Mary Ellen, and John E. MacDonald and his wife Judy, along with nephews Colin, Aiden, and Edward MacDonald, a niece, Jennifer Mariani, four grandnephews, and two grandnieces.



Robert S. MacDonald

on December 7, before a capacity crowd. A recital was presented by Daniel Tappe of Germany. Chinese and Canadian media covered the event. The organ's design is inspired by the 1888 Cavallé-Coll organ originally installed in the cathedral.

Here in the United States, the firm finished its new two-manual organ for the United Methodist Church of Mount Vernon, Iowa, Opus 3901, dedicated September 14 in a recital by the church's organist, Dr. Lynda Hakken.

In 2015, Casavant will be shipping an organ to St. Paul Parish in Bergen, Norway. The four-manual, 46-rank organ built in 1920 was salvaged from a closed church in Québec and thoroughly restored in Casavant's shop. Installation will be completed in collaboration with Åkerman & Lund, an organbuilding firm established in Sweden in 1860. For more information: [www.casavant.ca](http://www.casavant.ca).

**Randall Dyer & Associates, Inc., Pipe Organ Builders**, of Jefferson City, Tennessee, announces the signing of a contract for their organ #100, a new three-manual instrument of 31 ranks, for the First United Methodist Church, Lebanon, Tennessee. Rev. Charlie Overton is minister of music and worship; Joseph Walker is organist. In 2015, Randall Dyer begins his 50th year of professional pipe organ work. For information: [rdyerorgans.com](http://rdyerorgans.com).

**Schoenstein & Co.** is building a new organ of three manuals and 46 ranks

for Ladue Chapel Presbyterian Church of St. Louis, Missouri. The five-division instrument will be placed in chambers on either side of the chancel with an Echo organ in the west end gallery. The instrument is designed along symphonic lines with particular emphasis on variety of tonal color and dynamic control for accompaniment and support of the service. Chamber façades will be of classical style in keeping with the colonial architecture of the church, which seats 500. This leading St. Louis church has an extensive music program headed by Music Director David Erwin. The new organ is part of a sanctuary renovation plan that includes acoustical improvements under the direction of Scott R. Riedel & Associates. Completion is planned for fall of 2015. For information: [www.schoenstein.com](http://www.schoenstein.com).

**Sellcom** announces the Brick Wall AC Surge Suppressors/Powerline Filters, suitable for both pipe and digital organ installations. Brickwall surge protectors use a power filter technology now referred to as Series Mode—no surge diversion to ground, no sacrificial components (i.e., no failures), and exceptional powerline filtering. They also feature the fastest response time, lowest clamping level, and lowest let through voltage. Brick Wall PW2R15, 2-plug surge protector, dimensions: 3" H x 8.5" W x 4" D, \$169, plus shipping. For information: 800/735-5266, [sellcom.com/brickwall.html](http://sellcom.com/brickwall.html).

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**Remembering George Lucktenberg (1930–2014)**

Artist Walt Kuhn's serious but jaunty painting of a horse jockey graced a color postcard from George Lucktenberg, received in Dallas on October 26. Morose information overflowed the small space for writing on the reverse side of the card: sad news of the suicide of a mutual friend. George continued with several lines about his own deteriorating health: "MY news isn't quite THAT bad, but I AM in less-good shape than before . . ." Later the same day, while I sat at my computer trying to formulate some comforting words as a response, an e-mail arrived from harpichord maker Richard Kingston with the shocking report of George's massive heart attack and death that very day.

A person who contributed a great deal to the growth of an American harpichord culture in our time, Dr. Lucktenberg was indeed a man of many talents. We first met during my Virginia years (1963–70) when he and his violinist wife Jerrie Cadek Lucktenberg stopped the charmingly labelled "Harpis-cart" in Norfolk during one of their many tours as a violin-harpichord duo. George "looked me up" since we both owned German instruments from the Passau factory of Kurt Sperrhake. In 1969 George returned alone to marvel at my new William Dowd harpichord, which he told me was his first experience with an instrument constructed in a historically accurate style. George soon joined the swelling ranks of advocates for these ear-opening instruments.

After my move to Texas, there was another memorable encounter with George during the second harpichord weekend organized by Bruce Gustafson and Arthur Lawrence at St. Mary's College in Indiana (1979). A walk together back to the motel after an evening program gave opportunity for George to float the idea of organizing an early keyboard society. I, being inherently shy of organizations as time-consuming distractions from writing and practicing, suggested that perhaps the American Guild of Organists was already enough, and we interested players should try to include more harpichord information within the context of programs presented by that august body.

Obviously not sharing my reluctance, George returned to Converse College in Spartanburg, South Carolina (where he served on the faculty from 1960 until 1990), and within a few years he became the founding president of a new group: the Southeastern Historical Keyboard Society (1980). An offshoot of this organization was the founding of Aliénor: a privately funded interest group promoting the creation of contemporary repertoire for the harpichord. It probably comes as no surprise that George was its first executive director. Happily, if not surprisingly, both groups have flourished—sometimes together, sometimes separately. Currently both are included in the recently formed Historical Keyboard Society of North America, whose fourth annual conclave will take place May 21–24, 2015, in Montreal, and is scheduled to include the most recent iteration of Aliénor's harpichord-composition competition as the culminating event of the meeting.



SEHKS Presidents 1980–2006, by Jane Johnson; George Lucktenberg is at far left



Dr. Lucktenberg, with Dorothy (Dordie) Freeman, primary patron of Aliénor

Following retirement from Converse, George and his instruments moved to Georgia, where he taught in Atlanta and served as artist-in-residence at Reinhardt College in Waleska. There he was genial host to the annual meeting of his own offspring organization, SEHKS, a meeting made memorable by the incredible artistry of the jazz-harpichordist Don Angle. Incidentally, George was very proud of the double meaning that occurred in his society's acronym. At Reinhardt, Dr. Lucktenberg remained musically active, presenting his final public concert on February 17, 2013, in the college's Falany Performing Arts Center.

There was so much more to George's legacy than successful organizing and artistic performing, not the least of which included his 52 summers of teaching eager young students at the Interlochen Arts Academy in Michigan. Among his printed contributions are volumes of early music, editions of contemporary works, and, as a result of his many trips across the Atlantic Ocean to visit historic instruments, a 1997 Indiana University Press book, *Early Keyboard Instruments in European Museums*, co-authored with University of Iowa musicologist and harpichord builder Ed Kottick. From the preface to this volume:

... The more I found out about historical keyboard instruments, the more I wanted to know. A delightful discovery was the extent to which a similar passion existed in kindred spirits; a thirst for firsthand knowledge and a professional compulsion to share it with others led to the Lucktenberg Historical Keyboard Tours of Europe. On all but my earliest ventures I have been ably abetted and seconded by my esteemed colleague Edward Kottick, whose amiable presence and broad knowledge soon made him indispensable to the endeavor.

My own copy of this useful book came to me from the personal library of another departed friend, the noted scholar of early keyboards Dr. Martha Clinkscale. When I retrieved the volume from my overstuffed bookshelves, I found, inside its cover, a gracious note from George to Martha,

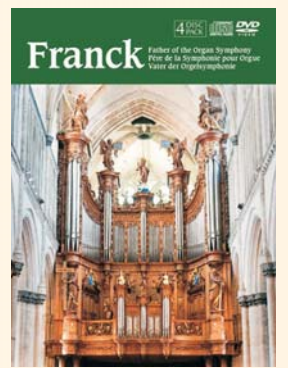
thanking her for her helpful reading of the original manuscript. Included as well were Martha's penciled jottings of possible corrections and some linguistic suggestions. Many years ago, another treasured colleague, Dr. Betty Louise Lumby, assured me that each departed friend leaves us a gift if only we are acute enough to realize what it is! I hope that George and Martha will let me know what they have discovered about even more resonant keyboard instruments in the hereafter (thereby joining J. S. Bach and Claude-Bénigne Balbastre in correspondence with your Harpichord Editor, who will, of course, share any such communications with our esteemed readers). But for now, I remain content with their substantial earthly contributions and keep in memory the warmth of their friendship. ■

*Comments and news items are welcome. Please send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275 lpalmer@smu.edu.*

**NEW! Franck Documentary Video**

**César Franck: Father of the Organ Symphony**

**César Franck (1822-1890)** founded the French symphonic organ school with twelve great compositions heard and discussed in this 2-DVD, 2-CD set: **Six Pièces, Op. 16-21** (published 1868): *Fantaisie in C; Grande Pièce Symphonique; Prélude, fugue et variation; Pastorale in E; Prière; Final. Trois Pièces (1878): Fantaisie in A; Cantabile in B; Pièce héroïque. Trois Chorals (1890): Choral in E major; Choral in B minor; Choral in A minor.* Additional works are heard as well. Three films explore Franck's life and work. Eric Lebrun concentrates on the organ and its music in his life, especially the organ of Sainte-Clotilde, Paris. David Noël-Hudson analyzes all twelve pieces. Joris Verdin brings historic facts to consider in performance of the works. Featured are Cavaillé-Coll pipe organs at Saint-Omer Cathedral, Saint Louis d'Antin, Saint Antoine des Quinze-Vingts, Notre-Dame Cathedral, Abbaye de Royaumont, Orléans Cathedral, and Sainte-Clotilde, and exemplary harmoniums. **Fugue State Films FSDVD-009 \$79.95 postpaid worldwide**



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## Reviews

### Music for Voices and Organ

by James McCray

#### Palm Sunday and Easter

This peerless dawn shuts night away.  
Rejoice, O Earth, in bright array;  
For Christ your Lord is ris'n today!  
Let all creation rise and say:  
Alleluia!

—*This Peerless Dawn*, Paul Gibson

Historians remind us that Easter was once the name of the old Germanic goddess of the dawn and spring, and a name that is connected with the east where the dawn rises. Originally, there was a festival that was celebrated at the time of the spring equinox and so, by confusion, one of the great Christian holidays bears a pagan name. In 2015, it will be April 5, two weeks later than spring's arrival on March 20. (Unlike Christmas and some other holidays, Easter's date changes each year.)

The Easter season lasts until Pentecost. In addition to its opening high point, the other significant day during this period celebrates the Ascension, a major holy day in the Catholic Church. For many Protestant congregations it has become a time of relative unimportance, and when it does not occur on a Sunday, Ascension is overlooked.

The Sunday before Easter is Palm Sunday, which is also called Passion Sunday. In many denominations, the focus on that Sunday is from the standpoint of the entrance of Christ and the waving of palms, often by people processing and/or singing in the aisles of the sanctuary.

These two days, Palm Sunday and Easter, are times of great celebrations in the life of the church. Music usually plays a key role in those celebrations, and music directors are urged to make early plans in selecting and rehearsing music for those days, which may draw the largest number of worshipers. Listed below are new choral settings for each of these important Sundays. Start preparing now by selecting and ordering music and hiring the extra musicians who will be needed. In these dark days of winter, spring is just around the corner, and I wish an early, heartfelt happy Easter to each of you!

#### Palm Sunday

**Ride On, Ride On in Majesty**, Mark Shepperd. SAB and keyboard, MorningStar Music Publishers, MSM-50-3520, \$2.25 (M).

This joyous, rhythmic setting will be very exciting for those choirs with limited tenors. The keyboard part is moderately difficult as its jagged rhythms keep both hands busy. Above it the choir begins in unison, then changes to two parts as the John 12:13 text is stated. The second section changes key, tempo, and text as it moves into a three-part texture. The ABA format is completed as the music returns to the opening material in a more contrapuntal style for the choir. Strongly recommended.

**Draw Nigh to Your Jerusalem, O Lord (An anthem for Palm Sunday)**, Robert Powell. SATB and organ, GIA Publications, G-7714, \$1.90 (M-).

The text by Jeremy Taylor (1611–1667) opens with unison statements above a chordal organ accompaniment on two staves. The second section is unaccompanied but not difficult. The final section returns to the opening material and is mostly in unison. There is a juxtaposition of E-minor and D-major harmonies in the outer two sections, which has a haunting attraction.

**Hosanna!, Christian Gregor (1723–1801)**, arr. Jeffrey Bliersch. SATB, children's choir, organ or piano, Concordia Publishing House, 98-4140, \$1.95 (M).

Using a children's choir on Palm Sunday is certain to be a hit with the congregation. Here they sing an independent line, often as an echo to the choir, and they participate throughout the entire work. The keyboard part, on two staves, is primarily chordal and a strong support for the choirs. This moderate, march-like tempo and style for the keyboard helps act like a processional, which adds to the joyful character.

**Hosanna to the King of Kings!**, Lloyd Larson. SATB and keyboard, Beckenhorst Press, Inc., BP 1950, \$2.00 (M-).

The tune is based on a traditional English melody that has a bold triumphal

spirit. Although there are moments of divisi for the choir, their music is not difficult. The text is a combination from writings of John, Zechariah, and Psalm 24. Delightful setting.

**Look Who's Coming!**, Michael Bedford. Unison with piano or organ and optional trumpet, Choristers Guild, CGA 1358, \$2.10 (M-).

Although the cover says unison, be advised that the score is mostly for optional two parts and in some passages, three. The trumpet part, in addition to a separate line in the score, is also provided separately on the back cover. Its music has a fanfare quality to it and is used throughout the setting. The singer's music is easy, antiphonal when in two parts, and usually jaunty. Lovely music for Palm Sunday.

#### SATB Easter music with brass choir

**Easter Alleluia**, Andrew R. Motyka. SATB, cantor, and brass quintet, Cantica Nova Publications, #3038, \$1.95, brass parts #3038-p, \$5.00 (M).

Brass used are two trumpets, horn, trombone, and tuba; their fanfare style in the first half will make it useful for an introit when only that is performed. The second half contains three choral verses, drawing on Psalm 118; here the brass has just brief, one-measure phrases. There is a reproducible four-measure phrase that may be sung by the congregation when the cantor sings. Exciting style in the first half of the setting.

**The Day of Resurrection!** Robert Buckley Farlee. SATB, organ, and optional brass quintet, and assembly, Augsburg Fortress, 978-1-451-9260-6, \$1.95 (M).

A full score and brass parts are available; they differ from this choral score, which only has an organ accompaniment. This setting has a majestic style with a long instrumental opening. There are two verses, which may be reproduced for the assembly, and two verses for the choir. All verses use the same basic thematic material.

**That Easter Day with Joy Was Bright**, Hal Hopson. SATB, organ with optional brass quartet, MorningStar Music Publishers, MSM-50-4125, \$1.65 (M).

The hymn tune LASST UNS ERFREUEN serves as the basis for Hopson's newly composed setting. This very popular melody is also joined with an *Adoramus te, Christe* setting in Latin that has overlay statements of *Puer Nobis*, sung by a treble ensemble (children) in English. That melody ties Easter to Christmas; all of these melodies are very familiar to the congregation so they will heighten the celebration surrounding Easter. The choral parts are on two staves, and this score has only organ accompaniment. A full score and parts may be ordered (MSM-50-4125A) for use with brass. The last broader section has a unison ATB melody of the hymn with a soprano descant that brings everything to a loud, final Alleluia. A sure winner.

**Welcome, Happy Morning!**, Dan Locklair. SATB and brass quartet, Subito Music Publishing, 91480630, \$2.35 (M).

There are six verses; three are strophic using the same music, and the other three, also strophic, use contrapuntal settings of different (yet related) music. The brass parts are available (91480361); their music is

used sparingly and does not dominate the choir. Sophisticated yet not overly difficult writing with lots of dynamic and meter changes.

**This Peerless Dawn**, Paul Gibson. SATB, organ, and optional brass quintet, ECS Publishing, No. 7862, \$3.40 (M+).

While this choral score on three staves clearly has organ registrations, it is not for use when brass are employed; a separate score and brass parts will be needed (6200 and 6201) for that performance. Each of the seven verses has varying textures and styles, including a doxology and an extended contrapuntal Alleluia for the final verse. This is a large (244 measures), sophisticated anthem with many tempo changes and a bravura character that will be a triumph for good choirs. Wonderful music and highly recommended for good, solid choirs.

#### Book Reviews

**Raabe, Nancy M. Carl F. Schalk: A Life in Song**. St. Louis: Concordia Publishing House, 2013. xv, 208 pp.; 1 black and white illustration, 17 musical examples. ISBN: 978-0-7586-4154-0. \$29.99 (paper), \$14.39 (Kindle edition).

Nancy Raabe closes her preface with the words of Martin Luther, words that clearly encapsulate the theology of music in worship for her subject, Carl F. Schalk:

Dear Christians, one and all, rejoice,  
With exultation springing,  
And with united heart and voice  
And holy rapture singing,  
Proclaim the wonders God has done,  
How His right arm the vict'ry won.  
What price our ransom cost Him!  
(xiv, *Lutheran Service Book* #556)

The theme is reiterated many times throughout this small volume. It is a necessary repetition, for it soon becomes evident that to understand Schalk is to understand that the basis of his entire *oeuvre* is the fundamental assumption that music in corporate worship is functional, the function of music is proclamation of the Gospel, and the function of the church musician is ministerial. Furthermore, the reader quickly realizes that Schalk is wholly committed to traditional (i.e., historical) liturgical Lutheran worship, and all of his philosophies on composition, choral music, and the roles of the choir, organ, and cantor grow from that commitment.

Several sites market *Carl F. Schalk: A Life in Song* as a biography, which is misleading—and a slight disservice in that Raabe omits numerous elements one might expect to find in a true biography, such as details of his family and childhood or his formative education and musical experiences. The book has biographical elements, to be sure, but simple biography does not seem to be the point. In some senses, actually, the book suffers from a lack of focus this issue brings to the fore. Is it a biography? Kind of. Is it compositional analysis? A little. Is it an overview of Schalk's philosophies? Definitely. Is it denominational chatter? Sometimes—and often uncomfortably so, at least from an outsider's point of view. *A Life in Song* does a bit of all that, and in so doing, never seemed to settle truly comfortably.

Lutheran church musicians will be pleased with the excellent analyses of representative examples of Schalk's compositions. These are not just of abstract scholarly interest, but are of practical assistance to the practitioner seeking insight into Schalk's choral pieces and hymnody. Raabe does occasionally lapse into effusive praise, if not

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the hyperbole she denies; for example, "... if the world had known Schalk's setting [of 'Lord, It Belongs Not to My Care'] first it would be hard to think of the text in any other musical guise" (p. 164). On the other hand, she does also include analysis or mention of a few less-than-successful pieces as well, such as "There Through Endless Ranks of Angels," for which the *Lutheran Book of Worship* (LBW) supplanted Schalk's tune with another—the decision that Schalk seems content to chalk up to preference—and "Look, Now He Stands," eliminated entirely from subsequent hymnals and Schalk acknowledges as "... trying to be something that I didn't know how to be" (p. 148).

These analyses are solid scholarly work that make a somewhat jarring juxtaposition with the more chatty nature of the first three chapters detailing Schalk's early work with churches and then with the *Lutheran Hour* and the development of the LBW. Nonetheless, those chapters likely hold great fascination for denominational old-timers who recall the turmoil surrounding the LBW or younger liturgically oriented church musicians within the Lutheran Church-Missouri Synod who perhaps never learned the backstory to their *Lutheran Service Book*. Likewise, some will find the greatest allure in the review of Schalk's theology of music in worship, developed over a lifetime of involvement in corporate Lutheran worship. It is not a critical analysis of his theology by any means, but Raabe has woven Schalk's theology and stances admirably throughout the entire book.

Lack of a complete works list of both music and word is a substantial disappointment. Raabe includes an index of titles of hymns and songs as well as an index of hymn tunes, but one presumes Schalk's total output of hymns is greater than what she happens to cite in a small book, not to mention choral or instrumental works. (Has Schalk composed instrumental works? Without a complete works list, the reader can only wonder.) Raabe mentions that, in honor of its 100th anniversary, Schalk offered to write a short history of music at Grace Lutheran Church, River Forest, Illinois, focusing on its organs and organists (p. 86). No further mention is made, and without a list of works, after a Google search, the reader is unable to determine if Schalk never wrote the history or if he wrote it, but it was never published. (Michael Costello, cantor at Grace Lutheran Church, reports that the church does have an unpublished history written by Schalk before Costello arrived at Grace. Communication with author, July 19, 2014.) Raabe utilizes extensive footnotes, thankfully, but even if she has cited each of Schalk's written works, because there is also no bibliography and she uses shortened citations for subsequent entries from the same work, the reader is forced to leaf back page by page to search for the full citation when first mentioned.

A slight printing glitch left a mislabeled running header through the final chapter, and anyone who has had dealings with publication proofs can only shake heads in understanding. The number of eyes that surely read multiple sets of proofs, and everyone missed that running header ... frustrating, but something like that almost always slips through. Fortunately, it is also an easy fix in the next print run.

All told, Raabe's book is an excellent addition to the body of research in Lutheran worship practices and in honor

of one of the true leaders in Lutheran worship music.

—Allison A. Alcorn  
Illinois State University

### New Recordings

**Solemn and Celebratory. Andrew Scanlon, organist; the C. B. Fisk organ, Op. 126, St. Paul's Episcopal Church, Greenville, North Carolina. Raven OAR 947, \$15.98; 804/355-6386, www.ravencd.com.**

This instrument is one held extremely dear to my own heart—having attended so many services prior to its installation, as well as its dedicatory service. It is a vast improvement on the electronic organ that preceded it and speaks wonderfully into the room from its somewhat unusual vantage point, at the west end of the building on ground level. The church is a rather ordinary, barn-like structure with the musical forces accommodated at the rear of the nave, and the openness of the room certainly assists the instrument in filling every crack and corner of the building. It is a beautifully voiced instrument and a real testament to the recent work of the Fisk workshop; the condensed specification is as follows:

Grand: 16 8 8 8 8 4 4 2½ 2 1½ II-VI VI 16 8 8 4

Récit: 16 8 8 8 8 4 2 III IV-V 16 8 8 4

Positif: 8 8 4 4 2½ 2 1½ IV 8 8

Pédale: 32 16 16 16 8 8 8 4 32 16 16 8 8 4

This panoramic tour of Fisk opus 126 begins with *Fanfare* by John Cook, a wonderfully exciting and thrilling work given a solid performance here, and showcasing the striking Tuba Mirabilis. Jean Langlais' *Mors et resurrection* (from *Trois Paraphrases Grégoriennes*) is a moving, spiritual, and dramatic piece that Scanlon handles well, especially the dynamics, giving a sense of continuous crescendo through the piece. Jean-Yves Daniel-Lesur's *In Paradisum* is equally moving, imbued with a wonderful sense of eternal, celestial mysticism, and beautifully realized by Scanlon. With its decidedly French personality, the instrument is wonderfully at home with these two, and the following *Suite du second ton* of Jean-Adam Guilain (*Prélude, Tierce en taille, Duo, Basse*

*de Trompette, Trio de Flûtes, Dialogue, Petit plein jeu*).

The *Sonata III in A* by Felix Mendelssohn-Bartholdy is given a very respectable performance, and Scanlon captures the grandeur and slightly sonorous mood of the work with an excellent *pleno* in the first movement, although the playing is perhaps a little too legato at times. Maurice Duruflé's *Sicilienne* (from *Suite*, op. 5) is beautifully played, despite the complex technical challenges of the piece, and both performer and organ seem to excel in this romantic French repertoire. *Master Tallis's Testament* (from *Six Pieces for Organ*) is a magnificent work, uttered in Howells' typically modal, melancholic language; Scanlon's realization is quite acceptable (although nothing can improve upon Jonathan Dimmock's performance on another Raven disc, *Sounds of an Empire*).

A solid performance then follows of J. S. Bach's *Fantasia and Fugue in G Minor*, BWV 542, with well-measured tempi, excellent registration, and fine articulation. The disc ends with the *Final* from Louis Vierne's *Première Symphonie* in which the instrument gives a fantastic account of itself, and as the piece progresses, Scanlon's controlled performance relaxes a little, and builds the work to a colorful and dramatic climax.

Scanlon is a talented musician, there can be no doubt (and the biography printed in the booklet certainly details an extensive list of past recital venues!). The instrument sounds exceedingly well under his control; although, personally, I feel it occasionally seems a little too well controlled and measured, lacking a certain excitement at times.

As is to be expected from Raven recordings, the audio quality is superb and clear, capturing the intimacy of the room as though the listener were seated at the front of the nave. The 12-page booklet is excellent; its approachable and interesting notes cover the instrument, repertoire, and performer. With several beautiful black and white photographs of the instrument contained therein, it is just a pity that the only full-color photograph on the front of the booklet could not have accommodated the gorgeous 16' Fisk façade, rather than the ponderous

image of the performer deep in score-reading concentration! Overall, however, this is a typical Raven disc with much to recommend it and a most worthwhile addition to any musician's collection.

—James M. Reed  
Worksop, England

**The American Symphonic Organ. Jean-Baptiste Robin, Skinner Organ of the Cincinnati Museum Center at Union Terminal. Brilliant Classics compact disc 94726; www.brilliantclassics.com.**

*La cathédrale engloutie*, Debussy; *Asturias (Leyendo)*, Albéniz; *Prélude à l'après-midi d'un faune*, Debussy; *Six Romanian Folk Dances*, Sz56 BB68, Bartók; *Entr'acte* (Act 2) from *Carmen*, Bizet; *Adagio for Strings*, op. 11, Barber; *Prelude in C-sharp Minor*, op. 3, no. 2, Rachmaninov; *Urlicht* from *Symphony No. 2*, Mahler; *Prelude and Fugue on BACH*, Liszt; *Cercles Lointains* from *Cercles Réfléchissants*, Robin.

The main concourse of the St. Louis Union Station is dominated by a magnificent semi-circular Louis Tiffany window featuring "The Spirit of St. Louis," and this window gave its name to the plane used in Lindbergh's first transatlantic flight. I have often thought that this would be a wonderful place for a big symphonic organ by Kimball or Skinner, though this might not go down too well with the Hilton Hotel, since the space is currently their foyer! So I am green with envy at Cincinnati where there is indeed a magnificent four-manual Skinner organ in the main concourse of the old Union Terminal. The Union Terminal houses a number of independent libraries and museums, comprising the Cincinnati Museum Center. The Skinner organ is Opus 660, originally in the Roman Catholic Church of the Immaculate Conception in Philadelphia, together with an Antiphonal division made up from Opus 726, which was originally in the residence of industrialist Powel Crosley, Jr., of Cincinnati. Altogether it comprises four manuals and pedals with a total of 79 ranks. The instrument was installed over a period of 25 years beginning in 1986. It certainly doesn't hurt the effect that the building has a

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reverberation period in excess of six seconds. This recording comprises mostly transcriptions made by the performer, Jean-Baptiste Robin, who is the organist of the Royal Chapel in the Palace of Versailles and professor of organ at the Conservatoire à Rayonnement Régional, Versailles. One track, *Urlicht*, from Mahler's *Symphony No. 2*, also features mezzo-soprano Stacey Rishoi as soloist.

The recording begins with Robin's transcription of Debussy's *La cathédrale engloutie*, so at once we have a chance to experience the particularly fine strings under expression, in a pianissimo with distant-sounding chimes evocative of the bells of the sunken cathedral. From here there is a seamless buildup to the full swell before a return to softer registrations in which particularly effective use is made of the Vox Humana. The distant bells return at the end, making for a very atmospheric performance.

The next piece, Isaac Albéniz's *Asturias*, is evocative in a different way, capturing the rich and vibrant culture of the Costa Verde. In its contrasts between vigorous Spanish rhythms and haunting melodies, it is very much suited to the colors of the Skinner organ. Debussy's *Prélude à l'après-midi d'un faune* is just the sort of music one would expect to come off well on the warm voices of this instrument, and so it is no surprise to discover that it does. I particularly liked Robin's effective use of rubato in this piece. After this, Bartók's *Six Romanian Folk Dances* give us an opportunity to hear the colors of the Skinner organ again, though this time in some rather more light-hearted pieces. Two further pieces that are obvious choices for such a recording are the *Entr'acte* (Act 2)

from Bizet's last great opera, *Carmen*, and Samuel Barber's *Adagio for Strings*. The Barber piece, of course, is frequently played on the organ, but I particularly liked this performance. I could not quite decide whether the particular richness of this version was due to Robin's transcription, or to the warm voices of the Skinner organ, or to both. The last of Robin's transcriptions for organ is Rachmaninov's well-known *Prelude in C-sharp Minor*. Robin's performance is particularly interesting for its sudden transitions between loud and soft, fast and slow. Played like this, the Skinner organ seems in some ways more expressive than the piano, for which the piece was written.

Robin's recording next features a transcription for organ and voice. Here we are treated to the lovely mezzo-soprano voice of the American opera singer Stacey Rishoi in *Urlicht* from Mahler's Second Symphony. The last two tracks on the compact disc are devoted to works composed for the solo organ. The first of these is Liszt's *Prelude and Fugue on BACH*, of which Robin gives a spirited performance. The last piece, *Cercles Lointains* ("Distant Circles"), is from a major organ work, *Cercles Réfléchissants* ("Reflecting Circles") of Robin's own composition. It was commissioned by the University of Kansas, the Marcelle and Robert de Lacour Foundation for Music and Dance, and the Association of Friends of the Organ of Nontron, Aquitaine, and composed in 2007–08. It is a complex work in seven movements, of which *Cercles Lointains* is the second. It would be nice to have been able to listen to the whole thing, though I did find a recording of one of the other movements, *Cercles de Vent*, on the Internet. I also discovered a separate orchestral

piece by Robin called *Crop Circles*. All these are remarkable because of Robin's unique ability to evoke different kinds of circular movement by means of music. The movement on this recording, *Cercles Lointains*, is remarkable for its virtuosity and rhythms.

This is altogether a very interesting recording—indeed it is likely to appeal to an audience much wider than just the organ community—and I am happy to recommend it.

—John L. Speller  
Port Huron, Michigan

**New Organ Music**

**G. F. Handel arranged by John Marsh: *The Grand Hallelujah in 'The Messiah' & Grand Coronation Anthem 'Zadok the Priest' and Two New Fugues*. Edited by David Patrick. Fitzjohn Music Publications £7.50 + shipping per volume. Obtainable from [www.impulse-music.co.uk/fitzjohnmusic.htm](http://www.impulse-music.co.uk/fitzjohnmusic.htm).**

The pieces that David Patrick has published in these slim volumes are taken from "Handel's Hallelujah in 'The Messiah', and Grand Coronation Anthem; to which are prefix'd Two New Fugues; the whole adapted & composed for 2 Performers on one Organ or Harpsichord by J. Marsh," originally published by Robert Bremner in 1783 and then republished by Preston from the same plates circa 1795.

The two fugues, both in C major, are each introduced by short preludes, both marked Largo and cadencing on the dominant. In the first prelude, progressing mainly in quarter notes, the second player's right hand is an octave lower than the first player's, whereas in the second prelude the first player has several fast upbeat runs (*tirades*). This piece was recycled as the first movement of Voluntary XVI from "20 Voluntaries for Organ second sett [sic]" which Marsh published ca. 1795. The subject of the first fugue covers an octave, with much of the second player's part in octaves (one note per hand). There are a few 16th-note runs for both hands, but most of the writing is in eighth notes at a lively tempo. The second fugue subject covers a sixth and includes three short sequential passages. It also proceeds mainly in eighth notes, with 16th notes entering in bar 60 for 15 bars; the second player also has many passages in octaves; bar 88 sees the subject given out in unison over four octaves! Both fugues conclude with cadences on the dominant followed by Adagio codas that include thick textured chords—quite a strain on the contemporary wind supply!

The Hallelujah setting follows the original closely, but the *Grand Coronation Anthem* is in two parts, a *Preludio* being followed by the section based on "God save the King." The introduction ("Zadok the priest and Nathan the prophet") and the triple-time vivace ("and all the people rejoiced"), which feature in Marsh's later adaptation for organ or pianoforte (Volume Two of the six volumes of adaptations published ca. 1809–28), are absent here. The long 16th-note runs on the "Amen" appear in each hand simultaneously and are also punctuated by eighth-note chords. The only registration indications included are Choir Organ in bar 22 and Great Organ in bar 37 of the Hallelujah; the tempo indications are limited to Adagio at the end of each piece and Largo e staccato for the *Preludio* to the *Grand Coronation Anthem*. The writing in these pieces, clearly aimed at the increasing amateur market, shows a good awareness of the economy of means.

The introduction includes Marsh's own comments from his journal on when, where, and with whom he played these pieces. As we have come to expect from David Patrick, the music is clearly printed, although page turns may prove difficult in a few places. These generally not over-demanding pieces will be great fun to play and should prove excellent experience in coordinating articulation and ornamentation for the two players; they would make excellent additions to the recital repertoire as well as being something different for a closing voluntary and offer excellent teaching material for either two students or for teacher and student.

—John Collins  
Sussex, England

**David Traugott Nicolai (1733–1799), *Organ Works (Fantasie [sic] and Fugue in G, Fugue in B-flat)*. The *Contrapuntal Tradition*, ed. W.A. Little, vol. 1. Wayne Leupold Editions, WL600276 (2013), \$19.00.**

This volume heralds Leupold's new series *The Contrapuntal Tradition*, whose aim it is "to offer the organ community unknown or unfamiliar works from the eighteenth to the present century that demonstrate the sustained vitality and resilience of contrapuntal music." Here then, to begin with, are two works by David Traugott Nicolai, a son of the Bach student David Nicolai. The younger Nicolai succeeded his father in 1764 as organist in Görlitz, Germany, where the latter had been appointed in 1729—recommended, incidentally, by none less than his great teacher.

The flagship of the volume is surely the highly chromatic *Fantasia in G*. (The title is spelled *Fantasia* on the first page of the score; elsewhere in the volume, the pair is consistently referred to with the linguistic hybrid "Fantasie and Fugue.") In his preface, the editor argues that the work "stands alone as the single greatest work written for the organ in the century between the death of Bach . . . and the publication of Mendelssohn's *Six Sonatas for the Organ*." Wait: Did I just hear Carl Philipp Emanuel Bach turn in his grave?

Still, the Fantasy is an interesting work from a period traditionally regarded as relatively unimportant in the organ repertoire. Remarkable for its time is perhaps not so much the chromaticism per se, but the bold use of chromatic scales. "The Fantasy has all the earmarks of an extended improvisation that has been successfully codified," Little concludes. I am not so sure that the "free," even rhapsodic, character of the work necessarily hints at a written-down improvisation; nor do I hear the sporadic dotted rhythms in the Fantasy as "faint echoes" of Bach's *Prelude in E-flat Major*, as Little suggests. A certain similarity with the *Fantasia in G Minor* (BWV 542) on the other hand is undeniable, but that may simply be due to the shared key rather than point to Bach's masterpiece as a source of inspiration.

The Fantasy starts clearly in G minor and there are B-flats in practically every bar until the ending on the dominant; the companion Fugue is in G major. The edition presumably follows the notation of the source in not applying a key signature in the Fantasy; moreover, accidentals apply only to the notes they precede immediately. The result is a rather busy text.

While the Fantasy is notated on two staves, the Fugue has a separate pedal staff from the moment the bass enters, in measure 16. I am not sure whether this notation reflects the first edition

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(Leipzig: Breitkopf, 1789; the autograph manuscript does not survive). If the original notation is on two staves, the question is whether the use of the pedal is indicated at all. In any event, about two-thirds of the fugue can easily be managed without pedal, and some passages seem more at home in the left hand. (The eighth-note D followed by an eighth rest on the downbeat of measure 62 in the “pedal,” coinciding with an eighth note D in the “left hand,” also points in this direction. Likewise, the missing F-sharp in the tenor on the downbeat of measure 60 is easily explained if it coincides with the same bass note in the same hand.) It is only from measure 98 that one needs the pedal and it is noteworthy that the pedal writing is much more straightforward in that section. To my way of thinking, an edition of the piece on two staves would be preferable. (Such an edition would of course not prohibit anybody from playing the bass in the pedal throughout; nor do I suggest that this would have been beyond the abilities of the best of late-eighteenth-century German organists.)

The second piece in the volume, a stand-alone *Fugue in B-flat Major*, can also be played conveniently by the hands alone and likewise appears more idiomatic that way. For example, in measures 64–75 the bass is most easily played by the left hand, with the right hand combining soprano, alto, and the suspiciously high tenor without much difficulty.

In this edition, measure 35 of the G-major fugue starts with an awkward open octave; surely a tied-over G-natural needs to replace the quarter rest in the tenor here. In the same piece, performers would do well to add frequent ties in the interest of better legato. As this standard aspect of performance practice is often overlooked, it might have been helpful to add ties—dotted or not—in the edition. In the B-flat-major fugue on the other hand, many tied notes might have been respelled without ties (using dotted quarters, half notes, and dotted halves). It would probably have been helpful to print a flat—even as a courtesy—before the last note in the soprano of measure 74.

The Fantasy and—at least in their present form with continuous pedal—both fugues are by no means easy to play. Nicolai’s counterpoint is sound, but that is not always the same as imaginative musical writing. Organists may like programming the fugues with the highly unusual Fantasy, however. And of course the connection with J. S. Bach adds significant interest to the musical output of the Nicolai family.

**Chelsea Chen, *Three Taiwanese Folksongs*. Wayne Leupold Editions, WL600279 (2013), \$21.50.**

Chelsea Chen, a graduate from the distinguished organ programs at Juilliard and Yale, has a strong interest in organ culture in Taiwan, or perhaps in the development thereof. As a composer, she has previously come to the fore with a *Taiwanese Suite* (2003) and *Taiwan Tableaux* (2007). Here are *Three Taiwanese Folksongs* in equally straightforward and elegant settings for organ.

It seems to me that the nature of the original material is the most appealing aspect of these pieces: something different, for once, than a Lutheran hymn, a Gregorian chant, or even a French *Noël*. In Taiwan, in particular, these pieces will find a grateful audience, I’m sure. Stylistically, Chen seems to lean towards the Dupré school—the central “Cradle Song” is somewhat reminiscent of Jeanne Demessieux’s intimate *Rorate*

*coeli*—although the pieces are not technically terribly demanding and harmonically fairly conservative (perhaps in keeping with the original material, there is very little modulation).

Frequent off-beat chords in the left hand provide rhythmic continuity and perhaps a mild “jazzy” element in the corner movements. In the last of the triptych, the “Song of the Country Farmer,” the parallel fifths and mild (diatonic) dissonances add a mild Bartókian flavor. In the first piece, “Four Seasons,” the C D C D C D C motive appears to echo Buxtehude (surely surprised to hear himself in this company!).

The edition is generally clear. Here and there it might have been advisable to divide beams for easier reading. The long trill in measure 2 starts on the C, not two notes earlier on the F.

It seems to me that these pieces are most attractive in the able hands of the composer herself, but organists traveling to Taiwan (or elsewhere in Asia) may want to take this cute little trio along.

**Pamela Decker, *Conditor alme sid-erum for Two Players at One Organ*. Wayne Leupold Editions, WL710012 (2013), \$37.00.**

Commissioned by Region IV of the American Guild of Organists for its 2013 convention and dedicated to the Chenaults (“with admiration”), here is an attractive and highly original composition for organ duet. That the piece is not terribly long—I would think some eight minutes—is perhaps one of its greatest strengths: a good performance will leave the listener wanting more, always a very desirable thing.

An extroverted *in mediis rebus* introduction is followed by the theme, the age-old Advent hymn, sung by the Flute, duly accompanied by the Voix céleste. In the first variation, the melody is offered by the Principal, counterpointed by a solo reed; a second variation places the tune in the pedal (played with a 4-ft. stop, so classy!) with the hands garlanding around it with sixteenth-triplets and thirty-second notes. A brief forte interlude is followed by the last variation, a toccata, the melody once again in the pedal, with the length of notes creatively varied.

The rather lean texture is part of what makes the score so attractive. Decker thus artfully avoids the enormous danger of overloading a piece for organ duet with thick chords or complex (but quite possibly hardly audible) counterpoint. The added benefit of this “light” writing is that the work is practically sight-readable for a pair of good organists, be it two seasoned professionals or a teacher with a good student. That the composer developed her own mode (based on the Dorian mode, but extended à la Messiaen) is surely of interest to music theorists and other Wise Men, but does not need to concern either the performers or the listener. I do love the C-major ending with last line of the hymn starting on E-flat!

The “left-hand” quintuplets for the second player on the last page surely want to be played with two hands (two notes left, three right); and most second players will want to add the hymn melody in the left hand in measures 153–54 (it’s not strictly necessary, but more fun to play at least with one hand than only with one’s feet).

This is a piece that deserves to be played widely in liturgical and semi-liturgical, perhaps even non-liturgical, contexts. Next year’s Lessons and Carols, ladies and gentlemen!

—Jan-Piet Kniff  
Louisville Classical Academy  
Louisville, Kentucky

**New Handbell Music**

**All Creatures of Our God and King, arranged by Linda R. Lamb for 2 octaves of bells. Agape (a division of Hope Publishing Company), Code No. 2590, \$4.50, Level 1+ (E+).**

Here is a creatively arranged setting of the tune LASST UNS ERFREUEN. It begins percussively by clicking mallet handles together, then playing with mallets for the first verse. Some ringing and some table damping effects, combined with the “clicking” motif, bring this piece to a brilliant finish.

**Be Thou My Vision, arranged by Sandra Eithun for 2 or 3 octaves of handbells. Choristers Guild, CGB819, \$3.95, Level 2 (E+).**

This brief arrangement, based on the familiar hymn tune, SLANE, contains

a variety of rhythmic and percussive motifs, which creates an unusual and almost whimsical feeling. Use of mallets makes this piece easily manageable, especially on the lower end.

**Triune Praise, arranged by Thomas R. Pearce for 4–5 octaves of handbells. MorningStar Music Publishers, MSM 30-870, \$4.50, Level 2+ (M+).**

Some tricky rhythmic material makes this piece come alive, along with sets of polychords in various keys. This original ode of praise is a great tool for learning unusual rhythm patterns as a group. The end result will be gratifying.

**Praise to the Lord, the Almighty (Stralsund Gesangbuch, 1665), arranged by Hart Morris for 3–5 octaves of handbells and organ with optional 8 handchimes. Agape (a division of Hope Publishing Company), Code No. 2703, \$4.95; separate director/organ score, Code No. 2703D, \$7.95, Level 3+ (D).**

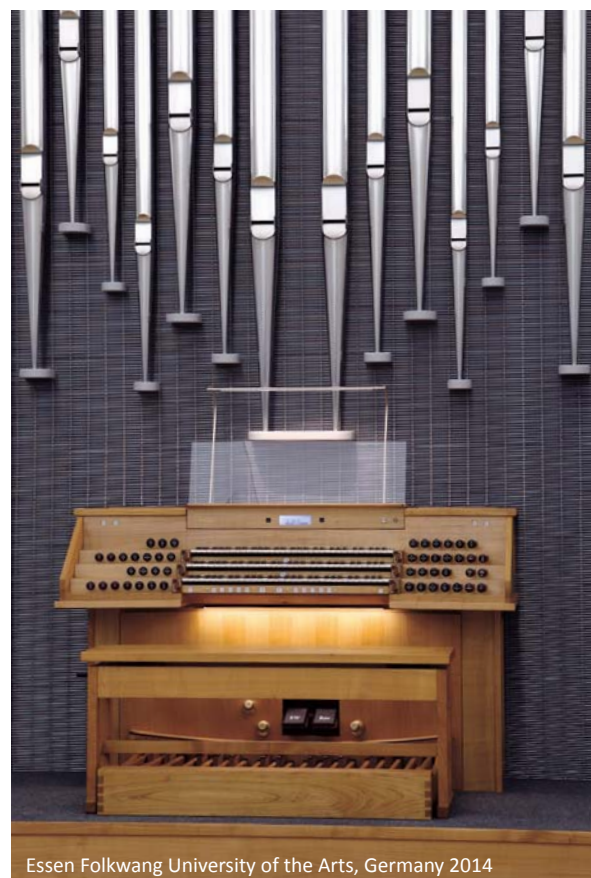
This setting of the hymn tune LOBEN HERREN pulls out all the stops, capturing the praise expressed by the text of this beloved hymn. There are a variety of dynamics, and the use of mallets and handchimes provides a change of mood from the gala opening statement. A brilliant meter and key change brings this arrangement to a resounding conclusion.

**Reproducible Rings II, arranged by Lloyd Larson for 2–3 octaves of handbells. Agape (a division of Hope Publishing Company), Code No. 2715, \$39.95, Levels 2–3 (E+–M).**

These eight hymn settings can be quickly learned and ready to perform with limited preparation time. Creative, engaging settings of these hymn tunes should have a broad appeal to both ringer and listener.

Titles include *Ah, Holy Jesus, All Glory, Laud and Honor, America, the Beautiful, Fairest Lord Jesus, I Know That My Redeemer Lives, Spirit of God, Descend upon My Heart, The Day of Resurrection!*, and *What Wondrous Love Is This*. Buy one book and copy all the music for use by your choir.

—Leon Nelson  
Vernon Hills, Illinois



Essen Folkwang University of the Arts, Germany 2014



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### “The Ugly Duckling”

I am a hopelessly besotted fan of Patrick O’Brien’s magnificent series of novels about the British Navy during the Napoleonic Wars. Through twenty-one novels, O’Brien carries his cast of characters from exuberant youth to deep old age, hardened by the experiences of more than twenty years at war. The main characters are “Lucky Jack” Aubrey and Stephen Maturin. We first meet Aubrey as an unruly lieutenant, who matures into one of the most illustrious post captains in the Navy. Captain Aubrey is impossibly unlucky and foolish when ashore, exposing himself to scams, cuckolding his superior officers, and occasionally winding up in prison for debt. When at sea, he is universally admired for his seamanship, leadership, intuition, courage, and cheerful demeanor.

His close friend is Stephen Maturin, a complicated and curmudgeonly character, who is a physician and “natural philosopher” (biological researcher). When we meet him he is flat broke because his wealthy patient died, and a servant made off with all the money. But as the story progresses, we learn that he is not only widely recognized as a brilliant scientist, but is one of the most important members of the British Naval Intelligence Service. Stephen is responsible for much of Jack’s seagoing success as he cooks up secret missions, insisting that Jack sail as captain with him.

In the opening paragraphs of *Master and Commander*, the first novel in the series, Jack and Stephen meet at a concert, and the first days of their friendship are based on music, the one thing they have in common. Jack convinces Stephen to sail with him in his first command to serve as ship’s surgeon, allowing him to take advantage of world travel to fuel his scientific studies.

Stephen plays the cello and spends a lot of time during long voyages, between battles, arranging various masterpieces for them to play together. Jack plays the violin, well enough that having received a “fortune in prize money” for capturing an enemy vessel, he indulges himself in the purchase of an Amati violin. (Stephen goes to the shop with him to offer his opinion about the instrument.)

They both play quite well for amateurs, often sharing a game of improvisation and finding relief in blasting through their favorite pieces, such as the “often played, yet ever fresh Corelli in C Major.” Night after night in the captain’s cabin, Aubrey’s steward, Preserved Killick, prepares toasted parmesan cheese in a silver chafing dish, complaining to his mate about the horrible noise of the tuning, “There they go again, screech, screech, scrape, scrape . . . and never a tune you could sing to, not if you were drunk as Davie’s sow . . .”

The musical subplot is always bubbling through this massive tale. It’s accurate and learned, and often very funny. One afternoon while in London, Jack takes refuge in a church where he is delighted to find that the organ is being played, but halfway through the piece, it whimpers to a stop mid-phrase and a surly teenager lurches out of the loft and onto the street. The priest who was playing comes down, apologizes for the sudden stop (the teenager was pumping the organ and the hour was up), and Jack compliments the beautiful playing. “Händel, wasn’t it?” The priest mentions that the organ was built by Father Willis. Jack offers to pump the organ himself so he can hear the end of the piece. As the music continues, Jack starts chuckling as he thinks, “it would be a pity to leave Händel (handle) up in the air for lack of wind.”

The many passages that describe the handling of those great nineteenth-century ships are equally colorful and accurate, making two passions of mine that are nurtured as I re-read these books.

Early on, Jack gets by on his innate seamanship alone, relying on others for the advanced mathematics necessary for navigation. But when Stephen is away on a mission and there’s no music, Jack listens in to the on-board schoolroom of his midshipmen (who are young teenagers), one of whom is so gifted that Jack is shamed into joining in. He is enchanted by spherical trigonometry (whatever that is!), and quickly adds deep scientific skills to his toolbox. That student, whose first name is Richard, is “horribly disfigured” by acne and is given the nickname of Spotted Dick, which is a dessert dish of custard and currants, popular among the officers.

Several novels later we meet up with Spotted Dick again, acne long past, who has matured into a “seagoing Apollo, perfectly unaware of his beauty.” He is serving as flag lieutenant under Admiral William Pellew, also a musician who “never sailed with anything less than a clavichord,” and “required his steward to take tuning lessons” in a long series of unlikely foreign ports, and who was known for “his appreciation of beautiful young men.”

The transformation from “Spotted Dick” to “A Seagoing Apollo” reminds me of Hans Christian Andersen’s tale, *The Ugly Duckling*, in which all the farmyard creatures make fun of the clumsy, unsightly little black bird and receive their comeuppance when he matures into a beautiful swan.

### There’s no such thing as bad publicity.

Over the years working in the organ business, I’ve enjoyed it when our projects have attracted the attention of the local press. When a little weekly country newspaper gets wind of an organ project in a church, they show up flannel-shirted with camera hanging from a strap and ask ridiculous, ubiquitous questions. As we answer, we can tell that they don’t understand what we’re talking about, and invariably, when the story is published it’s full of inaccuracies. I remember a front-page photo of my teenaged self proudly holding up a stenciled façade pipe, bearing the caption, “Organbuilder John Bishop voices an organ pipe.” That made two promotions for me—to organbuilder and voicer—and my co-workers bowed and scraped appropriately, tongue in cheek, dope-slaps included.

As I grew into my newly acquired “in name only” skills (I’m still not much of a voicer—I rely on my smarter colleagues for that), I learned to understand that the pipe organ is an arcane subject. I received an important lesson from a member of a church where the Organ Clearing House was delivering a rebuilt organ. We had organized an “Open House” in the nave of the church the evening after unloading the truck. Some fifty people showed up, and I walked about through the heaps of bewildering parts, picking things up and explaining their purpose, trying to give the group a general idea of the assortment of components it takes to make up a working pipe organ. One gentleman spoke up, saying that now he understood why it all cost so much.

When an organbuilder is selling or planning a project with a committee of a client church, he may be the only person in the room who understands the subject. Through those experiences, I realize what a responsibility it is to carry the trust



A frigate

of the client, who nods his head, signs the contract, and hopes for the best.

I often hear comments from parishioners indicating that it had never occurred to them that the organ was separate from the building, that it required maintenance, and was in any way sensitive to what goes on around it. How often have we finished a project, only to learn that the floors of the church would be sanded and refinished the next month? How could that have failed to come up as we neared the end of the project, BEFORE we put the reeds in?

### A shuttered view

It’s easy enough to understand innocent ignorance regarding the organ as a musical instrument, but it troubles me to realize that more than a few prominent symphony conductors consider the pipe organ to be expressionless. I think this notion comes from the concept that a violinist, clarinetist, or trumpeter can alter the volume and timbre within the duration of a note, while a single organ pipe can only play a single note at a single volume level. Also, the classical idea of terraced dynamics, which has played such an important role in our study of historically informed performance, enforces the idea of the uninitiated that the pipe organ is unexpressive.

These are simplistic views. Organists know that expression comes from the manipulation of stops and shutters. It’s a physical and mechanical fact that any accent, crescendo or decrescendo, “soloed out” melody, change of timbre—in short, any alteration of dynamics at all—is accomplished by the organist manipulating “the machine” by pushing buttons, operating pedals, drawing stops, each motion in addition to the simple playing of notes. The uninitiated may focus on the machine, but the effect is all art.

The apparent ugly duckling blossoms into the dramatic and beautiful expressive instrument.

I believe that the modern pipe organ, with its sophisticated combination actions and efficient and effective expression enclosures, is the most expressive of musical instruments. The skillful organist can take the listener smoothly from a distant whisper to a heroic roar in a few seconds—and today’s large instruments have a greater dynamic range than a full symphony orchestra.

There’s an apocryphal story that I believe is true about the first rehearsal of the Dallas Symphony Orchestra with the brand-new Fisk organ in the Meyerson Center. The orchestra was preparing (of course) Camille Saint-Saëns’ *Organ Symphony*. When the last movement started with the monumental C-major chord from the organ, a trombone player raised a white flag with his slide.



Nave of St. John the Divine (photo credit: Helena Kubicka de Bragança, courtesy of the Cathedral of St. John the Divine)

The Meyerson Fisk is a landmark in my opinion, as it was the first of a new wave of brilliant concert instruments with tracker key action.

And let’s not forget that early in the twentieth century, a tribe of brilliant concert organists, many of whom as municipal organists were city employees, played with just as a great a dynamic and expressive range, as they explored the extraordinary, newly conceived electro-pneumatic instruments being produced by such innovators as Ernest Skinner.

Perhaps twenty years ago, I was having a conversation with organ historian and consultant Barbara Owen, during which she asserted, “We need to get the organ out of the church.” At first I thought that was ridiculous. After all, without the long illustrious history of the organ in church, we wouldn’t have the pipe organ today. But reflecting on the (let’s face it) diminishing role of organized religion in American society, it’s true that if we would only find organs in churches, most people would never hear an organ.

### How ordinawy

So says Madeline Kahn as Lily von Shtupp as she receives a gift of flowers in Mel Brooks’s zany 1974 movie, *Blazing Saddles*.

When we think of the pipe organ, we might be thinking of the grand and glorious instruments that knock our socks off in church and in the concert hall. But we have to admit that for every inspiring and beautiful organ, there are at least two dowdy old tubs lurking in dusty balconies. Through decades of working in and around organs, I’ve been aware that thousands of people think of the organ as a wheezy, murky thing that utters incomprehensible sounds at unexpected moments. (I suppose that some of this may be operator error.)

I’ve written many times that it was the corporate assessment of these dull cousins that inspired the revival of classic styles of organbuilding that ultimately led to the further revival of interest in the spectacular electro-pneumatic instruments that dominated the early twentieth-century. Many people defined this movement as “organ wars,” known as the battle between electric and mechanical actions. But it was deeper than that—I think it was the battle between good and bad organs. Something had to be done in response to the content-lacking factory-produced organs of post-World War II America.

There’s that ugly duckling again.

### The best of both worlds

Last Thursday night, one of Wendy’s clients treated us to fancy “down front” seats at Paul Winter’s “Winter Solstice Celebration.” The venue was New York’s Cathedral of St. John the Divine,





**Philippe Petit** (photo credit: Chrisa Hickey, licensed under CC by 3.0)

affectionately known as St. John the Unfinished. It's a grand Gothic structure on Amsterdam Avenue, unfinished as the West End façade and towers are not complete, transepts haven't been built, and interior stonework is incomplete. We understand that it will remain in this state of perpetual incompleteness. The six-hundred-foot-long interior is breathtaking, and it has all the functions, chapels, and memorial spaces needed for majestic worship and pageant. As an unfinished edifice, it's a metaphor for Work in Progress, symbolizing the state of religious celebration and thought.

I am well aware that many colleagues disagree with the frequent secular use of that most grand of sacred spaces. Since the twelfth century, worshippers have been building Gothic spaces out of stone—spaces that are so lofty and massive as to be inspirations to us before the introduction of any content, whether religious or secular. The Episcopal Diocese of New York has condoned and promoted the liberal use of its landmark space for decades.

On August 7, 1974, Philippe Petit surreptitiously strung a high-wire between the two towers of New York's World Trade Center and famously spent forty-five minutes walking back and forth, saluting, kneeling, even lying on the wire. New Yorkers were transfixed and the police were baffled by the spectacle. That incredible feat and the years of planning that preceded it are documented in the award-winning documentary film, *Man on Wire*. To commemorate that singular public expression of self-confidence, theater, and the human spirit, the Cathedral of St. John the Divine includes Petit on a long list of Artists in Residence and has installed permanent fittings in the fabric of the building that allow him to hang a high-wire across the nave.

For thirty-five consecutive years, the cathedral has hosted the Paul Winter Consort's celebration of the winter solstice. The heavily amplified instruments of the Consort (saxophones, oboe, cello, bass, keyboards, percussion) and the Latino night-club style of Puerto Rican headliner Danny Rivera are not the usual fare of Episcopal cathedrals, but the production standards, the choreography, and the iconography combined to provide a deeply moving spiritual experience.

We were especially moved by the depiction of the sunrise that ended the first half of the three-hour production. A procession down the length of the seemingly endless nave, up the steps to the chancel, and all the way to the great granite columns that define the apse was accompanied by brilliant music dominated by the sounds of more than a dozen great bronze gongs. Dramatic lighting and smoky effects focused on the distant front of the church as the

sun, depicted as the mother of all gongs in polished, spotlighted brass, rose out the depths and ascended to a dizzying height. The thing must have been ten feet in diameter, big enough to look dramatic in that vast place. It was accompanied toward the heavens by a safety-harnessed "Gonger," wielding a mallet of suitable heroic size in a slow rhythm that produced a crescendo of earth-shaking tones that echoed throughout the cathedral.

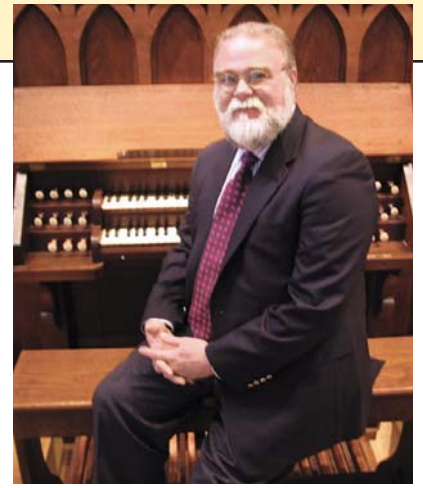
Wendy and I have visited the site of the quarry where those fifty-foot high columns were made on a specially built lathe. It's in Maine on the island of Vinalhaven in Penobscot Bay. As the spectacle of the sunrise unfolded, I remembered that visit and marveled at the role those columns were playing in that glorious theater.

In 2008, Quimby Pipe Organs completed a comprehensive rebuilding and renovation of the cathedral's great Skinner/Aeolian-Skinner organ. The Organ Clearing House was privileged to play a role in that herculean job, providing scaffolding and rigging and assisting

the staff of QPO with the installation of the completed organ. It was a thrill for us to experience that building "up close and personal," learning the legends of the place and experiencing the singular acoustics when the space was empty.

The organ was used heavily during the Paul Winter extravaganza, and I wept as we were enveloped by its gorgeous tones. The emotions generated by the scope of the sound were enhanced by memories of the spooky heights of the hoisting scaffolding, the difficulties of getting four semi-trailers full of organ parts into the hundred-foot-up organ chambers, and the incongruity of logistics meetings held while sitting in folding chairs surrounding the bronze medallion in the chancel floor.

Through the miracle of concert technology, the instrumentalists on the stage in the Great Crossing were effortlessly accompanied by the organ, more than a hundred feet away. I pointed out to our hosts that the organ was the only instrument that was not amplified, and while Paul Winter's soprano saxophone was much nearer to us, and the speakers



through which he played were almost directly in front of us, the organ was by far the more present—a triumph for acoustic music.

The majesty of the room, the creativity of the music and the production, the energy of the instrumentalists, singers, and dancers, and the enthusiasm of the vast audience (must have been over three thousand people) combined to create a beautiful artistic and spiritual experience. What's wrong with that? ■

By John Bishop

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Doing the same thing over and over again and expecting different results.  
~Albert Einstein

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## Sight-reading II

The first thing that is required for effective sight-reading is that the reading process itself not be impeded by anything practical. It is inefficient—and unfair to yourself and to your efforts—to work on sight-reading when there is too little light, or when you are trying to read from music that is small, cramped, poorly photocopied, annotated in a way that obscures the notes, or for any other reason difficult to see. There are times when we can't avoid problems of this sort. It is easy to forget that these things matter, but they do: it is worth some trouble to get all of this right if possible. Copying onto clearer paper, enlarging, erasing unneeded notes: all good ideas. Setting up good lighting: an extremely good idea. (And of course, good light should light the pages evenly, not cast bright light here and shadows there.) If there is a choice of edition, large size and clarity should be taken into account. (They don't trump accuracy of the musical text and any of its historical or musicological aspects when it comes to learning and performing pieces, of course, but they might for practicing sight-reading.)

It is also worth remembering to position the music in the most sensible way along the music desk. It is natural to put the beginning of a passage at the exact spot that seems easiest to read from (very possibly the middle) and then to have to cope with the fact that two-thirds (or so) of the music is sort of off to one side. It is fine to slide music about to get the part that you are currently reading into the best position, if there is time to do so. This can't always come out perfectly, but it is worth remembering to think about.

## Visual factors

It is interesting that the best position at which to read music is not the same from one person to another. This has to do in part with eyesight, and in part with habit. But it also has to do with the matter of the dominant eye. There is a simple test that you can do to determine which of your eyes is dominant. Sit or stand comfortably with your arms at your side. Look at something in the middle distance. Point to that thing with one of your index fingers—fairly quickly and spontaneously, without stopping to think about anything. Without moving your arm, hand, or finger, close first one eye and then the other. You should observe that with one eye open your index finger is actually pointing to the spot that you tried to point at, and that with the other eye open it is not. The eye that shows your finger pointing at the object is your dominant eye. This is completely different from the vision that is tested by an eye doctor or optometrist. You can see music more easily on the side of your dominant eye than on the other side.

Speaking of vision tests, it is most important that your eyes' focus on the music as it sits on the music desk be correct. Or in other words, that your glasses' prescription be right. Most reading glasses are designed to focus too near to the reader's eyes—maybe about fifteen inches—to be good for reading music on the music desk of a keyboard instrument. That distance is usually more like twenty-two inches. It is not a problem for an optometrist to create glasses that focus for reading at twenty-two inches, but you must ask for this. These should specifically focus at whatever distance you think is right for you, or that you actually measure. They should be traditional single-focus glasses, not part of

any sort of bi- or tri-focal or progressive lenses. Not everyone needs to make a change in this department. But if your visual focus on the music desk is uncomfortable, then correcting that is crucial.

## All things considered: Practice vs. performance

I am writing this about sight-reading. It is also true of any playing; just even more important for sight-reading. The same is true of other aspects of work on playing. To turn it around for a minute, much of what I have written about recently (and over the years) in connection with playing and learning to play is applicable to working on sight-reading, or just to the act of sight-reading, only more so. This is true, for example, of not needing to look at the hands and feet very much, and of being committed to keeping the music going, as well as of having an openness to seeing the keyboard score as being one texture played by ten fingers (rather than the upper staff's being the right hand part and the lower staff the left hand) and being in the habit of paying attention, in the pedals, to what each foot has last been doing, not just to what the last note of the pedal part was.

It is also true that any habitual approach to fingering can be an aid to sight-reading. It is likely that part of the reason for the existence of "normal" fingerings for certain kinds of passages—scales and chord shapes, primarily—is that those fingerings can, by their very nature as unconsciously available defaults, make sight-reading easier. The details of those fingerings have varied with time and place, for reasons that don't in themselves have anything to do with sight-reading. It is the very fact of their being learned defaults that makes them relevant to sight-reading.

On the other hand, there is one major theoretical conflict between sight-reading and ideal performance. In sight-reading, keeping the piece going is an absolute requirement. It should be in any performance as well, of course, and also in practicing. However, in sight-reading, by definition, no interpretive decisions have been made, and no interpretive ideas have been brought to bear on fingering and pedaling choices. So it must be very clear that interpretive dimensions of the "performance" do not have any priority. If in order to get the next notes you must use a fingering that creates a detached articulation when you might have preferred legato, or a pedaling that undermines clarity, or if an ornament has to be too slow or too fast or badly timed, or, for that matter, omitted, that must be judged to be OK. Likewise if, as you hear the music go by,

you have what might be called interpretive reactions—"how would this sound if I . . . ?" or "this should be more free, or more clear, or more jaunty, or . . ." then you should just ignore those feelings. In any case, nothing except getting the next note or notes on time and in the right rhythm has any priority whatsoever. This also includes anything having to do with registration, being on a keyboard other than the one you want to be on, swell pedal position, and so on. Finally, if you have to omit part of the texture—notes, chords, inner voices, one and/or the other, or the feet, or conceivably one foot—then that is all right: much better than breaking rhythm.

This stance or approach or attitude is very different from what we want in "real" performance. However, it is uncannily similar to what performance can feel like if something starts to go wrong (as it really does at least once in a while for everyone). When playing feels like this, we indeed often actually say, "It was as if I had never seen that piece before." Therefore, practicing sight-reading with this attitude also constitutes practice keeping any playing going when doing so partakes (fleetingly, we all hope) of that feeling of hanging on for dear life.

## A system for sight-reading

So what does it take to practice sight-reading systematically? As with aspects of doing sight-reading, practicing sight-reading is not so different from practicing any other keyboard skill (in particular, practicing pieces to learn them) but just requires being mindful of what the emphasis should be.

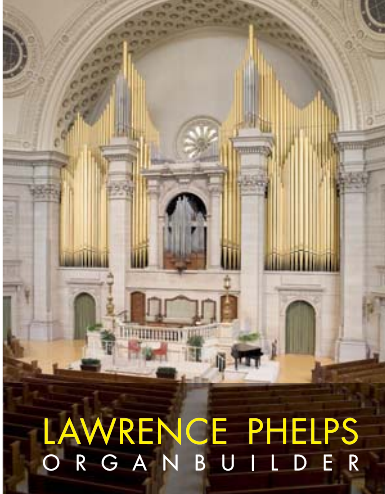
First of all, in order to practice real sight-reading, it is necessary to have a fairly extensive source of printed music available to you that you have never played and don't know very well (or at all) by ear. Very few of us want to purchase a lot of music expressly for the purpose of playing through it exactly once: that seems wasteful. There are a few ways to approach this. Of course you can acquire music that you are going to want to learn or to use for something beyond sight-reading practice, and then use it (once) for sight-reading practice. You can download free music, print it out, and then, if you don't have a musical use for it later on, use the reverse sides as scrap paper. You can put a computer—perhaps a tablet or something—on the music desk and sight-read directly off the screen. You can get music from the library, or find old volumes out of which you played just some of the pieces. (Just be careful to avoid the ones that you did play before: that really wouldn't be sight-reading.)

# THE OHS CATALOG

SHEET MUSIC ✦ BOOKS ✦ RECORDINGS

## LAWRENCE PHELPS ORGAN BUILDER


LAWRENCE PHELPS greatly influenced mid-20th-century American organbuilding through his design and use of compound stops, his advocacy for a return to slider windchests, more empirical scaling of pipes, full encasement, and mechanical action. Burton Tidwell's study chronicles Phelps's prolific work from his tonal design of the monumental Aeolian-Skinner in Boston's Mother Church and his pioneering work as tonal director of Casavant Frères, to the organs built by his own company, Lawrence Phelps & Associates. Profusely illustrated, the book pays homage to the quest of one musician to realize his vision of an ideal vehicle for communicating the great body of idiomatic organ literature while inspiring other musicians and composers.



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The good news is that, just as anyone can work on any piece no matter how difficult or “advanced” it is—if he or she will keep the tempo slow enough—likewise *any music can be used for sight-reading practice if you are willing to use an appropriate tempo*. There is nothing wrong with using music that is fairly simple—simple enough that you can sight-read it at a tempo that makes it “sound like music.” However, there is no reason to stick only to that sort of music. Since really well-developed sight-reading is a coping skill of sorts, it is not a bad idea to work on practicing sight-reading with anything that you can throw at yourself at random. However, again, it is only good practice if you keep the tempo realistic: the more difficult the sight-reading, the slower the tempo.

I should mention here that there are nowadays quite a few websites that offer music for sight-reading practice. I will not mention specific ones, as I don’t have enough experience with any one of them to offer an assessment (let alone an endorsement) and, of course, they are likely to change all of the time. At any moment when you are undertaking to practice sight-reading systematically (or a student is), it is not a bad idea to do a search on a phrase such as “sight-reading materials” or “sight-reading resources” and see what turns up. Some of these services offer music that you or the student will certainly not have seen before, since it is generated for the purpose. They mostly do seem to offer music arranged according to a difficulty scale. I would probably recommend some of the time sticking to the next few pieces up in that scale, and some of the time leap-frogging ahead a bit, and slowing the tempo down.

**So, once there is music on the desk and you are ready to drill sight-reading, what should you do?** Essentially just start playing, but slowly, with a very strong commitment to moving your eyes forward systematically, and keeping the playing going.

Again, this is not so different from practicing a piece. In a sense, the main difference is just that you have purposely put a piece in front of your eyes that you have not seen before. Some differences in emphasis are these:

—You should just ignore and forget whatever just happened (no need to try to remember any problems in the back of your mind to inform future practice, as we would do when playing a piece that you are working on to learn);

—You should use your eyes very purposefully, scanning a note or two ahead, scanning steadily up and down—all the voices or components of the texture; perhaps you should use a voice in your head to explicitly mention pitch names as they come up (I seem to find this helpful, though I could also imagine its being a distraction);

—You should be consciously aware of not expecting any pre-awareness (or so-called “muscle memory”) to kick in;

—As we have said, you should neither look at and study the pieces and passages in advance, nor use the same material more than once.

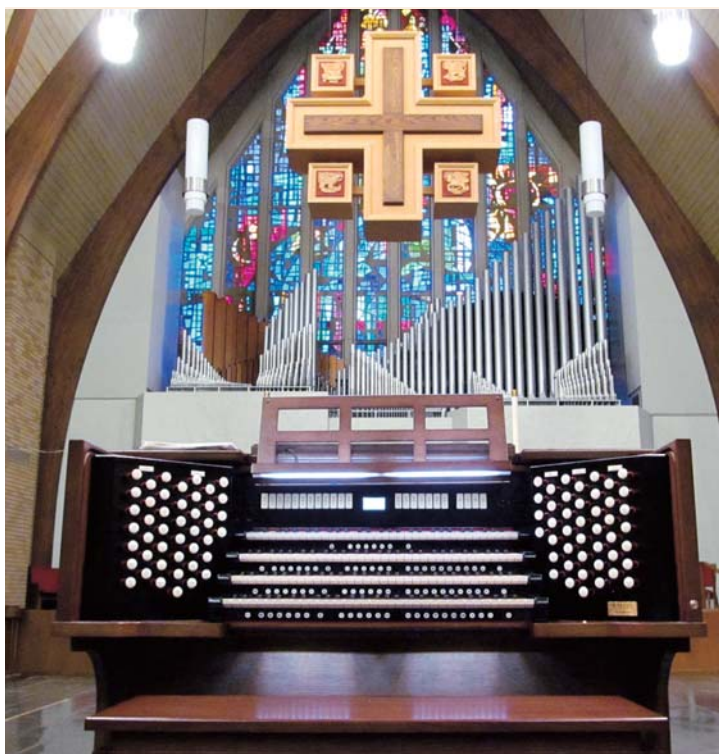
“Not looking” is important, but also creates a sort of paradox. If in order to practice sight-reading strictly you need to have the sight-reading moment be the first time you so much as glance at a piece, but you also want to do the sight-reading practice at a slow enough tempo, then how do you determine, even approximately, what that slow enough tempo

will be? This involves compromise, and different people can find their own exact ways. I would say that *choice of tempo can depend in part on key signature*—which you should look at in advance—and *on a very rough scan of the overall density of notes*. For some people this rough scan should include noticing how active the pedal part is, how many accidentals there seem to be, how much is chordal and how much is scale or passage-work, and what the smallest common note-value is. The correct slow enough tempo has to do not with the “beat” as defined by the time signature, but with the smallest prevailing note value.

I mentioned last month that I myself can do a spiffier job of sight-reading pieces that are in styles most familiar to me as a performer than I can music with which I have less learning and performance experience. I can sight-read Buxtehude or Scheidemann or Froberger more readily (which essentially means at a tempo closer to performance tempo) than I can Reger or Widor or Rheinberger. I am certain that this is about my experience and the expectations that it creates, not about anything intrinsic to the repertoire. The “hardest” Reger pieces, for example, are probably harder than the hardest Buxtehude pieces, but I believe that in developing my understanding of my own experience with sight-reading I am correcting for that. I do believe that most players can more readily sight-read music that is closer in compositional style to music that they have studied and played. I assume that the mechanism of this is that a kind of generalized “muscle memory” kicks in: that you can anticipate what the composer probably did next, even though you don’t know what the composer

actually did next. Subconsciously your mind narrows down the possibilities and likelihoods about where your fingers and feet should be heading. This also explains why different people find different repertoires difficult. But, since we are talking here about sight-reading, we should note that these perceived differences in difficulty are often mediated by assumptions or experiences of trying to sight-read different types of repertoire, rather than trying to practice it patiently and systematically. Practicing sight-reading unfamiliar repertoire can be fruitful in de-mystifying that repertoire and in making the real learning process for that repertoire seem more accessible, if that sight-reading is done (again) slowly enough and with good focus. ■

*Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He has recently begun making informal recordings of some of his harpsichord and organ performances available through Soundcloud: <https://soundcloud.com/gavinblack>. Gavin can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).*



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# OHS 2014: Syracuse Pipe Organ Holiday

The Organ Historical Society's Annual Convention, August 11–14, 2014

By John L. Speller

The Organ Historical Society's 59th Annual Convention took place in central New York with the historic Genesee Grande Hotel, Syracuse, as convention headquarters, though some of us stayed at the equally pleasant Park View Hotel three or four blocks away, owing to a lack of accommodation at the main hotel. One might not normally bother with such details, but I would like to begin by mentioning that Birnie's Bus Service of Rome, New York, provided the OHS with the best bus service I think I have ever experienced on any convention. I also have to say that after the Vermont convention of last year, perhaps the best OHS convention ever, I was not expecting the Syracuse convention to be nearly as good. But in the event, I was very presently surprised to find that, if a little shorter than last year's, it was in many ways equally fine. Enormous credit for this is due to Ryan J. Boyle, the chair of the convention, and his committee, as well as the Richmond staff and the Board of Directors of the OHS.

## Sunday, August 10, and Monday, August 11

On Sunday, August 10, there was a pre-convention tour of New York State wineries, and on Monday morning there were further wine events, tours, and museum visits. The pre-convention events included a recital by **Jillian Gardner**, a student of James David Christie at the Oberlin College Conservatory of Music. Gardner's recital took place in the Lodi Historical Society on E. & G. G. Hook Opus 140, a two-manual organ built in 1852.

The convention proper, however, began at 8 p.m. on Monday evening with **Hector Olivera's** recital on the 1952 Walter Holtkamp, Sr., III/61 organ, Job number 1659, in Hendricks Chapel, Syracuse University. This organ incorporates much of the action and pipework from the previous Aeolian organ, Opus 1771 of 1930. The instrument was designed in consultation with the redoubtable Arthur Poister (1898–1980), who served as music director of Hendricks Chapel from 1948 to 1965. Mr. Olivera is, of course, a great



Silviya Mateva

showman in the tradition of Virgil Fox and, ably assisted at the console by his frog Harry, gave us a very entertaining recital. His performance of the *Aria* from Bach's *Suite in D Major*, BWV 1068, reminded me a great deal of Virgil's. Among other things, he gave us some very interesting stereophonic cuckoo effects in the *Allegro* from Handel's *Organ Concerto No. 13* ("The Cuckoo and the Nightingale"), and ended with an improvisation on a submitted theme, which turned out to be the hymn tune LASST UNS ERFREUEN, finishing with a skillfully improvised fugue.

## Tuesday, August 12

Tuesday, August 12, began with a short bus trip to Temple Concord in Syracuse. This is one of the oldest Reform synagogues in the United States; its present building dates from 1911.

**Joby Bell** treated us to a recital on the IV/44 Tellers organ, Opus 998 of 1965. The Tellers Organ Company, successors to A. B. Felgemaker & Co. of Erie, Pennsylvania, was of course a relatively local company in this part of the country. I had never heard any of their instruments from the 1960s before and was quite impressed with the sound of this organ. It has a neo-baroque specification, but is a warm sound with no tendency toward



Bryan Anderson

screechiness in the voicing, such as one finds in many instruments of the period. That such an instrument could sound so fine in a relatively unfavorable acoustic is a great tribute to the Tellers firm. The organ proved an excellent medium for Bach's *Prelude and Fugue in E-flat* ("St. Anne") while Jean-Yves Daniel-Lesur's haunting *In Paradisum* gave Joby Bell the opportunity to show off the contrasting flutes of the Antiphonal and Echo divisions. The recital ended with a fine performance Sowerby's *Pageant*.

We proceeded then to St. Anthony of Padua Catholic Church in Syracuse where **Silviya Mateva**, one of last year's OHS Biggs Fellows, treated us to a recital on the church's 1951 Casavant organ. This organ, which replaced an earlier one by Morey of Utica, was an old-style Stephen Stoot Casavant, built at the time when the firm had hardly begun to take note of the neo-classical movement. Its rich tone suited it extremely well to the *Elegy* of William Grant Still, and Ms. Mateva made good use of the Swell Cornet as a solo stop in Bach's *Chorale Prelude on 'Allein Gott in der Höh sei ehr.'* BWV 662. Lionel Rogg's *Partita on 'Nun freut euch'* also came off very well despite being a modern piece in neo-baroque style. I did feel, however, that the organ was a little heavy for the Buxtehude *Präludium und Fuge D-Dur*; BuxWV 139, and though it was very well played, I rather wished she could have chosen a piece more suited to this particular instrument.

After lunch at the Franciscan Church of the Assumption, where we were able to inspect the historic plumbing in the restrooms, we took the buses to St. Cecilia's Catholic Church in Solvay, New York. The City of Solvay developed largely around Ernest Solvay's ammonia-soda process for the production of sodium carbonate. The Solvay plant closed in 1986, leaving the city both economically depressed and environmentally compromised, but following massive redevelopment, things have greatly improved in recent years. I was particularly looking forward to hearing the organ at St. Cecilia's, a II/15 tracker by J. H. Willcox & Co. of Boston, Opus 23 of 1872. Since in the 1980s, I



Kola Owolabi

belonged to Trinity Episcopal Church in Bethlehem, Pennsylvania, which originally possessed an 1872 Willcox with a practically identical stoplist; this organ had been electrified by Durner c. 1920 and replaced by Aeolian-Skinner Opus 1240 in 1955.

I was therefore looking forward to hearing what an original Willcox sounded like, as there are very few of them still around. Organist and organ-builder J. H. Willcox was one of several members of the E. & G. G. Hook firm that left and started their own companies shortly after Frank Hastings took over from the Hook brothers. After a couple of years, J. H. Willcox & Co. morphed into Hutchings, Plaisted & Co., and then into Hutchings & Co. I was by no means disappointed in my expectations, since the Willcox organ turned out to be one of the outstanding organs of the convention, and **Christopher Marks** gave an excellent recital on it. The organ has some exquisite strings and flutes, a bright, sparkling Great chorus and a surprisingly impressive full Swell. Among other things, the recital included some interesting pieces by American composers. Among these were the *Miniature Suite* of James H. Rogers (1857–1940) and the *Variations on an American Air* (Stephen Foster's "Old Folks at Home") by I. V. Flagler (1844–1909), of whom there will be more to say more anon. The recital concluded with the first ever performance of *Romance and Tarantella* by Kurt Knecht (b. 1971), commissioned for this convention by Christopher Marks.

Later in the afternoon, we went to Westminster Presbyterian Church in Syracuse to visit another delightful tracker organ, a II/21 instrument William A. Johnson of Westfield, Massachusetts, Opus 43 of 1855, enlarged by Johnson & Son c. 1865. The recital was given by **Robert Kerner**, one of the principals of the organbuilding firm of Kerner & Merchant, and again we were by no means disappointed. Though more refined and less brilliant than the Willcox, the Johnson organ proved to be an excellent medium for both classical and romantic music, including Sweelinck, Buxtehude, Bach, Franck, and Böellmann. Kerner included some

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St. Cecilia's Catholic Church, Solvay, 1872 J. H. Willcox Opus 23

movements from Franck's *L'Organiste*, and I thought the beautiful flute stops of the Johnson organ were particularly effective in these. We heard again the *Prière à Notre-Dame* from Boëllmann's *Suite Gothique*, also included in Hector Olivera's recital at Hendricks Chapel the previous evening, and I have to say I much preferred hearing Mr. Kerner play it on the Johnson.

Later in the afternoon we took the buses to Plymouth Congregational Church in Syracuse, which is the home of one of the finest four-manual Möller organs I have ever heard, Opus 5827 of 1930, with some tasteful additions made by Kerner & Merchant in 2012. The organist was **Bryan Anderson**, a four-year student at the Curtis Institute who is surely going to be one of the outstanding organists of his day. Brilliant, yet quiet and unassuming, he played the recital entirely without music. The main work in his program was Karg-Elert's *Homage to Handel*, a series of 54 variations on a ground bass. Besides being highly virtuosic, this is a wonderful piece to demonstrate an organ, since in the course of its 54 variations it uses just about every registration conceivable.

Following cocktails and dinner at the Drumlins Country Club, we finished Tuesday's program with a recital given by the Syracuse University Organist (now on the University of Michigan faculty), **Kola Owolabi**, with **Gabriel DiMartino**, trumpet. This was performed on another three-manual Walter Holtkamp, Sr., organ, Job number 1649 of 1950, in the Setnor Auditorium, Crouse College, Syracuse University. It incorporates pipework from previous instruments by Roosevelt and Aeolian. It was a groundbreaking instrument at the time it was completed. Crouse College was originally the women's department of Syracuse University; then it became the performing arts center, and now—the artists and dramatists having moved to other buildings—it is occupied exclusively by the music department. The concert included Bach's *Prelude and Fugue in G Major*, BWV 541, as well as Mussorgsky's *Pictures at an Exhibition* transcribed for organ and trumpet by Vincent DiMartino, Gabriel DiMartino, and Kola Owolabi. In



Westminster Presbyterian, 1855 William A. Johnson Opus 43



Setnor Auditorium, Syracuse University, 1950 Holtkamp Job number 1649

the middle of the recital, we also heard Owolabi play J. G. Walther's *Partita on 'Meinen Jesus lass ich nicht'* on the other organ in Setnor Auditorium, a 1/4 tracker with pull-down pedal by the Strasbourg firm of Schwenkedel, Opus 123 of 1968. It is a very pretty little instrument of its kind. And so to bed . . .

### Wednesday, August 13

The Wednesday program required us to get up a little earlier than normal for a day trip to Ithaca, New York. On the way we stopped at St. Mary's Catholic Church in Cortland, New York, where **John Ronald Daniels** gave us a recital on the church's II/21 Morey & Barnes tracker, Opus 165, which was first used on Christmas Day of 1895. The organ is feisty, bright, and forthright. In some of its moods it reminded me of the work of Father Willis in England. It had previously been visited 34 years ago on the 1980 OHS convention.



John Ronald Daniels at St. Mary's, Cortland, Morey & Barnes Opus 165



Annie Laver plays 1966 Brombaugh Opus 2 at Trinity Lutheran, Utica



First Unitarian Society of Ithaca, 1975 Hellmuth Wolff Opus 16

Following some several solo organ pieces by Théodore Salomé, Daniels was joined by the **Clinton String Quartet** in Salomé's exceptionally beautiful *Berceuse*, op. 59, no. 5 (1894). This piece was written for a concert organized by Guilmant, but not performed, and has rarely if ever been performed since until now. Following it came Rheinberger's well-known *Cantilène* from *Sonata 11*, which furnished an opportunity to show off the organ's uncommonly fine Oboe. The Trumpet was similarly showcased in David N. Johnson's *Trumpet Tune in E*. The recital ended with Lefébure-Wély's wonderfully tasteless *Boléro de concert*. I shall probably not be around to see it, but it is very much my hope that this fine Morey & Barnes organ will still be there to be enjoyed by future OHS members in another 34 years' time.

On our arrival in Utica we split into two groups, and the group I was in went first to Trinity Lutheran Church for a

short recital by **Annie Laver** on John Brombaugh's Opus 2 of 1966, a small one-manual-and-pedal instrument of nine ranks. The recital included works by Buxtehude, Böhm, and Reincken. Following lunch at First Presbyterian Church (whose fine IV/84 instrument by Russell & Co., Opus 47 of 2006, we were unfortunately unable to hear owing to construction work in the church) we went to the First Unitarian Society of Ithaca, New York, which is the home of Hellmuth Wolff & Associés Opus 16 of 1975. This is a II/26 tracker, and it has a sister organ in Wolff's Opus 6, formerly in the Anabel Taylor Chapel of Cornell University in Ithaca, and now at Binghamton University (SUNY). **Jonathan Biggers**, who played the recital at the Unitarian Church in Ithaca, is professor of organ at Binghamton, so he gets to play the other Wolff organ there. He gave an excellent recital of Bach, Böhm, and Bruhns

## Convention report

(the G major), and the organ sounded exceedingly fine, though perhaps a little loud for the room.

After lunch we moved to the Uris Hall Auditorium for the OHS Annual Meeting, after which we divided into three groups, which perambulated the Cornell campus for the rest of the afternoon. My group went first to the Sage Chapel of Cornell University for a recital given by **Gregory Crowell** on the I/7 Vicedomini organ built in Italy in 1748. As well as seven speaking stops, this instrument has an Ussignoli (Nightingale) stop and a double-acting Sforzando marked "Tiratutti." Appropriately, Mr. Crowell's recital consisted mostly of early Italian music, though an exception was James Woodman's *Gagliardo*, which gave us an opportunity to hear the Ussignoli. Another piece, Bernardo Storace's *Ciaccona*, enabled us to hear the 8-ft. Voce Umana (Principal Celeste).

Our group next went to Barnes Hall Auditorium for a lecture by Cornell music professor and university organist, **Annette Richards**, on "The Genesis of the Cornell Baroque Organ," describing how the Wolff organ in the Anabel Taylor Chapel was replaced by a replica Schnitger organ built in collaboration with GOArt at the University of Gothenburg, Sweden. This collaborative effort was overseen by Munetaka Yokota, and involved a cooperative enterprise between workers from GOArt, Parsons Pipe Organs, and CCSN Woodworking of Ithaca, the latter being responsible for the case. The Schnitger organ chosen for replication was that of the Court Chapel at Charlottenburg, built in 1706 and unfortunately destroyed in World War II, though not before every aspect of it had been painstakingly catalogued by Karl Schucker. The case was based on the instrument at Clausahl-Zellerfeld and the mechanism on several North German Schnitger organs. However, the tonal design of the Charlottenburg organ that has been duplicated was most unusual in being, unlike other Schnitger organs, designed primarily for the performance of music of the Galant style. The room where the lecture was held also contains a GOArt pipe organ, a I/5 with divided keyboard built in 2003, but we unfortunately did not get to hear this.

After the lecture we went to the Anabel Taylor Chapel to hear a recital on the II/42 GOArt Schnitger replica organ of 2009–10 that Professor Richards had been discussing. The recital was given by another Cornell music professor, **David Yearsley**, who appropriately included mostly repertoire from the Galant style. The organ case dominates the Anabel Taylor Chapel, and I was afraid that the sound might prove overwhelming. I was pleasantly surprised, however, to discover that the volume was just right for the room, and that it was indeed a magnificent instrument of its kind.



Sage Chapel, Cornell University, 1748 Vicedomini



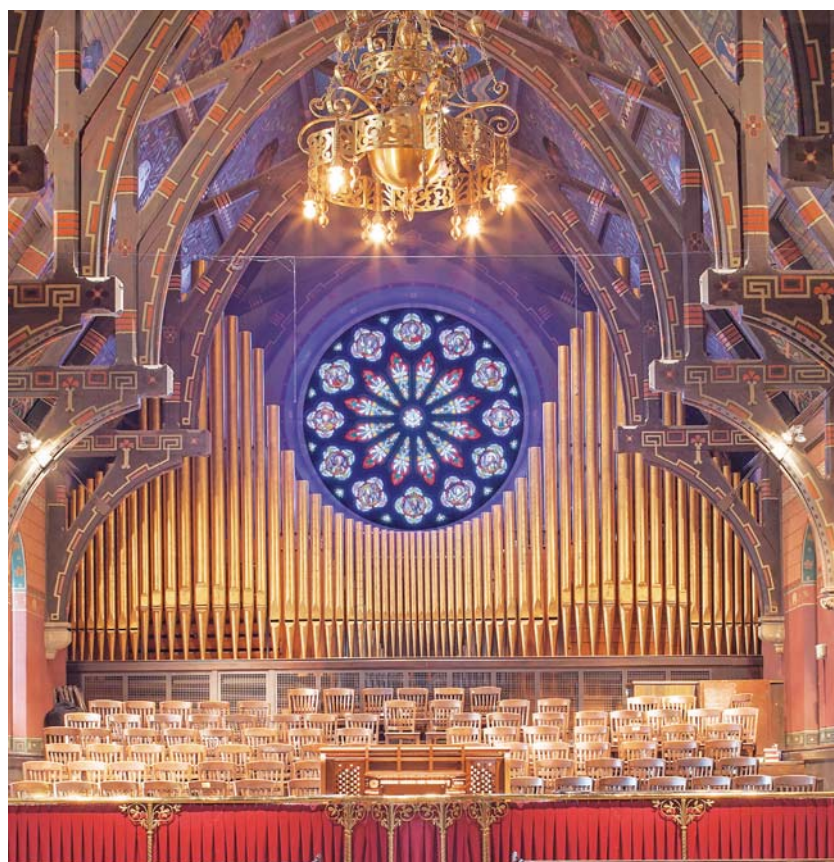
Anabel Taylor Chapel, Cornell Baroque Organ



Annette Richards



David Yearsley



Sage Chapel, Cornell University, 1940 Aeolian-Skinner Opus 1009

Following a cash bar and dinner at the Celebrations Banquet Hall in Ithaca, we returned to Sage Chapel for the evening recital given by **Christopher Houlihan** on the celebrated III/68 Aeolian-Skinner organ, Opus 1009 of 1940, which incorporates quite a bit of pipework from the previous organ, Ernest M. Skinner Company Opus 175 of 1909. This was a landmark organ in its day. The recital included three works by J. S. Bach, together with the *Grande pièce symphonique* of Franck. Although the latter is probably my least favorite of Franck's twelve major organ works—I find it a little long and rambling—Houlihan gave a magnificent performance of it. At the end of the recital we were treated to the *Scherzo* from Vierne's *Symphony No. 2* as an encore, and I also thought this came off very well on the organ. Houlihan played the three Bach pieces, including the *Passacaglia in C Minor* BWV 582, extremely well, but here I thought the Aeolian-Skinner basses a little ponderous for Bach—certainly in comparison with the GOArt organ we had just heard. Organ design has come a long way since 1940! And so back to Syracuse . . .

### Thursday, August 14

The doyen of Syracuse organists is Cornell University Organist Emeritus **Will Headlee**, a familiar figure at OHS conventions. Thursday, August 14, began with a recital given by Professor Headlee on the Ernest White Möller organ at the Episcopal Church of the Saviour, Syracuse, New York. This was M. P. Möller Opus 9734, an instrument of three manuals and five divisions, built in 1962. The recital was titled, "Homage to Ernest White 1901–1980," and I was expecting something rather screechy-sounding. Once again I was pleasantly surprised for, as Professor Headlee explained, the church asked for an organ in the English Cathedral tradition and this is exactly what Ernest White gave them. Two manual doubles and independent, pure-tuned mutations on the Pedal division add to the instrument's rich effect. Indeed, I thought it in many ways more useful as an eclectic organ than the Aeolian-Skinner in Sage Chapel, being equally at home, for example, in works by Bach and Karg-Elert.

Following this we all piled in the buses for a visit to St. Michael's Lutheran Church in Camillus, New

York, home of a II/21 Schlicker of 1965. **Allison Evans Henry** gave a recital of Bach, Howells, Vierne, and from the *Syracuse Collection*, *Homage to Persichetti* by Janet M. Correll (b. 1942). We also heard a charming arrangement for Vivaldi's *Concerto in D Major*, arranged for organ and classical guitar. The solo guitarist was **Timothy Schmidt**. This was a very nice little organ, and indeed I don't think a small church looking for value for money in 1965 could have done any better than to buy a Schlicker organ such as this. We then split into groups again, and my group went first to Cazenovia College for an extremely pleasant luncheon. For anyone who is looking for a college for their undergraduate degree and who is especially fond of ice cream, Cazenovia College ought to be near the top of the list.

In the afternoon we went first to the First Presbyterian Church in Cazenovia, home of C. B. Fisk Opus 70, a II/32 tracker of 1976. The organ contains some pipework from the previous instrument by J. G. Marklove. **Christopher J. Howerter** treated us to a program of de Grigny, Bach, Buxtehude, and Canadian

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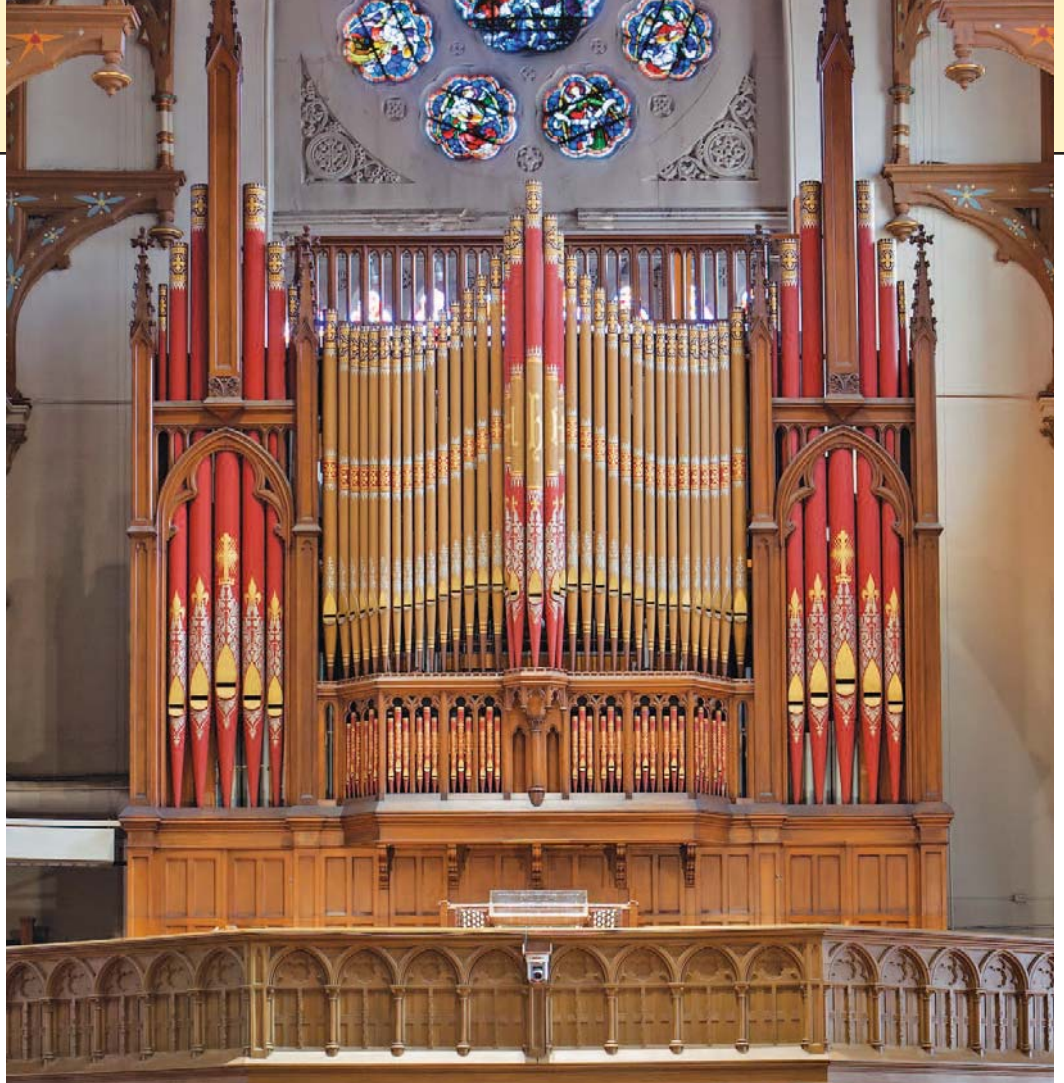
First Presbyterian, Cazenovia, 1976 Fisk Opus 70



May Memorial Unitarian-Universalist Society, Syracuse, 1965 Holtkamp



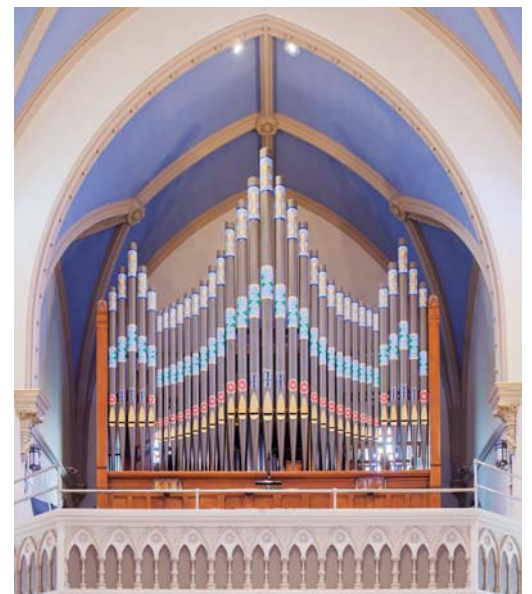
Willard Memorial Chapel, Auburn, c. 1891 Steere & Turner



Cathedral of the Immaculate Conception, Syracuse, 1892 Frank Roosevelt Opus 520



First Baptist Church, Meridian, 1872 Johnson & Son Opus 510



St. Mary of the Assumption, Auburn, 1890 Carl Barckhoff

composer Sir Ernest Campbell MacMillan's *Cortège académique*. We also heard our Convention Chair, **Ryan J. Boyle**, singing bass, and alto **Abby Witmer**, accompanied by the organ in Dudley Buck's "The Lord is My Light." This is an excellent organ all round; one of Charles Fisk's best, I would say.

We went then to the May Memorial Unitarian-Universalist Society of Syracuse where we heard a recital given by **Glenn Kime** on the II/28 Holtkamp organ, Job Number 1797 of 1965. The repertoire consisted of Pachelbel's *Praeludium in D Minor*, three Bach chorale preludes, the last movement of Mendelssohn's *Sonata No. 1*, and two movements from *Spirits and Places* by Ernst Bacon. These were very pleasant and most unusual, and we were honored to have the composer's widow in the audience. In spite of it having no swellbox, I thought that this was the most versatile and attractive of all the Holtkamp instruments we heard during the convention.

Following dinner in the Armory Square neighborhood of Syracuse, we walked to the Catholic Cathedral of the Immaculate Conception for the last, and one might say culminating, recital of the

OHS convention. Immaculate Conception's organ is a three-manual built by Frank Roosevelt of New York City, Opus 520 of 1892, rebuilt and tastefully augmented by Schantz in 1980. Schantz's head voicer, Bob Maye, did excellent work matching the new work to the old, and the organ now has three manuals and pedals and 60 ranks. Our recitalist was the internationally acclaimed **Diane Meredith Belcher**, who played an excellent program commencing with the *Passacaglia on a theme by Dunstable* by John Weaver, who was present in the audience and indeed as an OHS member had attended the whole of the convention. This was followed by the *Lullaby* from the *Second Suite* of Calvin Hampton, Gigout's *Pièce jubilaire en forme de prélude et fugue*, *Étoile du soir* from the third suite of Vierne's *Pièces de fantaisie*, and Rheinberger's magnificent *Sonata No. 8 in E Minor*. Altogether a wonderful end to a wonderful OHS convention.

#### Friday, August 15

On Friday morning, my wife and I departed Syracuse and wended our weary way through Ontario and

back to the Midwest. The lucky few got to stay another day for the optional post-convention tour. This included visits to Johnson & Son Opus 510 of 1878 at First Baptist Church, Meridian, New York, to Skinner Organ Company Opus 644 of 1927 at St. James Episcopal Church, Skaneateles, New York, a Steere & Turner of c. 1891 at Willard Memorial Chapel, Auburn, New York, and St. Mary of the Assumption Roman Catholic Church in Auburn, New York, which has both an 1890 Carl Barckhoff Church Organ Co. organ and another one of 1872 by Garret House. Recitals were given by **Carol Britt**, **Rosalind Mohnsen**, **Matthias Schmelmer**, and **Nicholas Bideler**. For an even more select few who had been able to register early, there was also a lunch cruise aboard the Judge Ben Wiles motor launch. ■

*Dr. John Speller has degrees from the Universities of Bristol and Oxford in the United Kingdom. He is a retired pipe organ builder and has been a member of the Organ Historical Society for more than thirty years.*

*Photos by Len Levasseur*



St. Mary of the Assumption, Auburn, 1872, Garret House

# Early Organ Composer Anniversaries in 2015

By John Collins

In 2015 there are several composers whose anniversaries can be commemorated, albeit some of the dates are not known for certain; some of the names need no introduction but there are also several lesser-known names listed here whose compositions are well worth exploring. No claim is made for completeness and there is no guarantee that every edition is in print—there may well also be editions by other publishers.

**Christopher Gibbons** (1615–76). Eldest surviving son of Orlando Gibbons, he was organist of the Chapel Royal and Westminster Abbey; only a few compositions for keyboard survive in various manuscripts, comprising two short pieces (corrente and saraband) for harpsichord, four verses or voluntaries and three verses or double voluntaries (i.e. requiring two manuals for their execution), with passages for solos on Cornet, Sesquialtera, and Trumpet. Some versions of these double voluntaries seem to have been considerably amended and elongated by the scribe. All nine pieces have been re-edited by John Caldwell for American Institute of Musicology's *Corpus of Early Keyboard Music* series (CEKM 18).

**Spiridionis a Monte Carmelo** (1615–85). German organist, who traveled widely in Belgium, Germany, and Prague before taking a position in Bamberg in 1664. He composed sacred music and also published a two-volume keyboard tutor, *Nova instructio pro pulsandis organis, spinettis, manuchordiis*, in Bamberg, of which the first part, which appeared in 1670, contained a very large number of cadences, 35 canzonas, and 15 dances including corrente, and the second part, which appeared the following year, contains mainly cadenzas, as well as ten canzonettas, seven toccatinas, two gagliardas, and four correntes. Part three contains more formulas for *cadentiae* followed by *ligaturae* and *trilli*; part four contains the *actuarium* for parts one and two, an aria, allemanda, sarabanda, and *modus variandi*. A modern edition by Edoardo Bellotti of parts one and two has been published by Andromeda. Parts three and four have also been edited by Bellotti and published by Il Levante,

obtainable via La Stanza della Musica, Rome ([www.lastanzadellamusic.com](http://www.lastanzadellamusic.com)).

**Gregorio Strozzi** (ca. 1615–after 1687). Organist in Naples and doctor in both civil and canon law, in addition to sacred works he left a *Capricci da sonare cembali et organi*, published in open score in Naples in 1687, which is indebted to Trabaci, Mayone, and Frescobaldi, its 31 pieces covering the main compositional genres of the time including three capriccios, three ricercatas, three sonatas, four toccatas, two balletti, three gagliardas, three sets of variations, eight correntes, a mascara, and a *Toccata de passacagli*. This important print has been re-edited by Barton Hudson for American Institute of Musicology in the *Corpus of Early Keyboard Music* series (CEKM 11).

**Heinrich Bach** (1615–92). Great uncle of Johann Sebastian and organist in Arnstadt, almost all of his compositions in various genres have unfortunately been lost. He was the father of Johann Christoph and Johann Michael Bach, who also became composers. For keyboard he left a *Chaconne in A*, edited by Laura Cerutti for Armelin, and two chorale preludes, on *Erbarm dich mein* and *Da Jesu an dem Kreuze stund*, included in *Organ Works by the Bach Family*, edited by Diethard Hellmann for Edition Peters.

**Tarquino Merula** (ca. 1594–1665). Organist and violinist active mainly in Cremona, he published a number of sacred concertos, Mass and psalm settings, as well as madrigals and ensemble canzonas. Fourteen keyboard works have survived in manuscripts, including a chromatic *Capriccio and Sonata*, the former based on the chromatic tetrachord, the latter on a figure covering a major ninth by semitone (!), although many subsequent entries are limited to the tetrachord. There are three *intonazioni cromatiche* (which may well be incorrectly attributed), a toccata (which contains a fugal section sandwiched between sections akin to Merula's toccatas but lacking his inventiveness), a capriccio with an insistent rhythmic figure and much sequential writing,

and five canzonas, of which the first, an arrangement of his ensemble piece *La Loda*, has basic similarities to the capriccio, and the second is based on an intriguing sequence of four descending broken triads. The next three canzone have been attributed tentatively to Merula, no. 3 being a version of his ensemble *Canzona La Marca*. All of these pieces together with a cromatica by Soncino and a canzona by Fasolo have been edited by Alan Curtis and published by L'Organo, Brescia, as *Monumenti di Musica Italiana Series 1, Organo e Cembalo*, vol. 1, available from Armelin. There is also a reprint by Kalmus, which lacks the introduction.

**Wolfgang Ebner** (1612–1665). Organist of St. Stephen's Cathedral, Vienna, and court organist, contemporary with Froberger. Three works certainly by him include three toccatas, a courante, a *Capriccio sopra L'aria Pergamasco*, the *Partite sopra l'Aria Favorita* with seven variations, and the 36 variations divided into three groups of 12 (the second and third groups being in the form of a courante and sarabande) on an *Aria in A Minor* composed by Ferdinand III. Works of uncertain authenticity include 56 versets encompassing various forms (i.e. toccata, capriccio, fugue in the eight church modes), eight of which are variants of pieces by Froberger and one by Frescobaldi, two preludes, a partita in A, and eight individual dance movements. Published by Bärenreiter in 2 volumes, edited by Siegbert Rampe, the publication also includes keyboard works by Georg Muffat.

**Nikolaus Bruhns** (1665–97). Pupil of Buxtehude, he became organist in Husum in 1689. Comparatively well known to players today, particularly for his preludes in E minor, Bruhns was also a highly skilled violinist who, according to undoubtedly reliable contemporary accounts, accompanied his violin playing at the organ by a bass played with great dexterity on the pedals. None of his organ works were printed in his lifetime, and no autograph manuscripts have survived. His small opus survived in a virtually unbroken transmission in both manuscripts of the 18th century and printed editions from the 19th forward. He wrote chamber music, which regrettably has not survived, and 12 cantatas, and left four brilliant *praeludia* for organ in manuscripts—multi-sectional, and clearly showing the influence of his

teacher as well as echo devices. A highly ornamented *Chorale Fantasia on Nun komm der Heiden Heiland* also shows continuation of the North German tradition of Scheidemann, Reincken, and Tunder. Modern editions, which also include an adagio and a praeludium, of which only fragments survive, have been prepared by Klaus Beckmann, published by Schott in the series *Masters of the North German School* vol. 13, and also edited by Harald Vogel for Breitkopf & Hartel.

**Johann Hanff** (1665–1712). Organist in Hamburg and Schleswig, only three of his cantatas and six chorale preludes survive in manuscripts. Five of the preludes are in a similar style to Buxtehude's, with highly ornamented melodies in the right hand, but in *Erbarm dich mein* two verses are set, the second verse opening with a fugue based on the descending chromatic fourth before reverting to a right hand solo of the ornamented melody. They have been edited by Ewald Kooiman for Harmonia Uitgave, Incognita Organo Part 7.

**Johann Fischer** (ca. 1665–1746). Kapellmeister to Ludwig Wilhelm of Baden, he published chamber and vocal music. His keyboard works include four sets of pieces, comprising two sets of suites for harpsichord/clavichord in 1696 and 1738, which show the French influence, and two sets of pieces for the organ, which show a more Italianate influence. *Musikalischer Blumenstrauß* of 1732 is a collection of pieces on the eight tones comprising a praeludium, six fugues, and finale for each tone. *Ariadne Musica*, of 1702 and 1715, contains 20 short preludes and fugues, each in a different key (including B, E-flat, and A-flat major, B, F#, and C# minor), which were known to J. S. Bach, who used some of the subjects in his *Well-Tempered Clavier*, and five ricercars on hymns for Advent, Christmas, Quadragesima, Passiontide, and Easter.

The complete keyboard music has been edited by Ernst von Werra for Breitkopf & Hartel. The *Ariadne* has been edited by Ernst Kaller for Schott as *Liber Organi* vol. 7 and the *Musikalischer Blumenstrauß* by Rudolph Walter for Musikverlag Alfred Coppenrath, Altötting as *Süddeutsche Orgelmeister des Barock* vol. 1, available through Carus Verlag. Facsimile editions have been published by Broude Bros in the Performers' Facsimiles series nos. 197 (*Ariadne*) and 199 (*Musikalischer Blumenstrauß*).

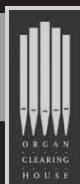


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**Johann Molter** (1696–1765). German organist in Eisenach and Karlsruhe whose comprehensive works embrace all genres. Six chorale arrangements have been edited by Siegbert Rampe for Bärenreiter in *German Organ and Keyboard Music from Bach's Period*.

**Xarava y Bruna** (ca. 1640–1715). Nephew of Pablo Bruna. Two pieces by him, an *Ydea Vuena por a la mi re* and fuga, and an *Obra en lleno de 3 Tono* (a *tiento accidental* found in the Jaca manuscript is a short version of the fuga), are to be found in one of the Martín y Coll manuscripts, and have been edited by Julian Sagasta for Union Musical Española in *Tonos de Palacio y Canciones Communes* vol. 2, and by Carlo Stella and Vittorio Vinay for Zanibon in *Composizioni Inedite dal 'Flores de Musica' di Antonio Martin y Coll*.

**Georg Wagenseil** (1715–77). Organist and composer to the court in Vienna, he composed operas, chamber music, concerti, and organ and harpsichord music. Although considered as one of the most important Viennese composers of the 18th century, very few of his many keyboard works have been published, and conspicuous by their absence are the organ works, including 97 versets in various tones, a cycle of *Praeambula and Versets on the Eight Tones*, and numerous other individual pieces. Five pieces have been edited by Erich Benedikt and included in *Viennese Organ Music from around 1750* published by Doblinger as DM1335 in the Diletto Musicale series, including a praeludium on the 1st and on the 2nd tones, a *Fuga in D Minor*, a piece titled *Das Glockengeläut zu Rom dem Vatican* (in C minor), and an *Andante in D minor* taken from the third *Divertimento* of opus 1, better perhaps suited to stringed keyboard instruments.

**James Nares** (1715–83). Became organist of York Minster in 1735. In addition to much sacred music including services and secular vocal music, he left several publications for keyboard including two sets of lessons for harpsichord and a set of six fugues with introductory voluntaries for organ or harpsichord, which are available in a modern edition by Greg Lewin as well as in facsimile from Oxford University Press. Only nos. 1, 3, and 5 are preceded by an introduction. Also available in facsimile from Oxford University Press is *Il Principio, or A Regular Introduction to Playing on the harpsichord or Organ*, which gives basic information on ornamentation and fingering followed by a graduated series of pieces.

**Georg Reichardt** (1715–89). Pupil of Jakob Adlung. His *Sechs fugierte Orgeltrios* have been edited by Rudolph Walter for Hänssler Verlag and are available from Carus Verlag.

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**Charles-Joseph van Helmont** (1715–90). Organist in Brussels, he composed a large quantity of sacred vocal music including Masses and motets and a much smaller amount of secular vocal music. His keyboard works comprise the *Pièces de clavecin* of 1737, which include two suites, the pieces of which have French titles. The first suite and four fugues have been edited by J. Watelet and published by Vereniging voor Muziekgeschiedenis te Antwerpen in 1948 as *Monumenta Musicae Belgicae* vol. 6 (also contains pieces by Dieudonné Raick), with the second set edited by Laura Cerutti for Armelin, with a facsimile edition published by Anne Fuzeau. The complete set of *Six Fugues* has been edited by Jan Vanmol for Calcant.

**Johann Doles** (1715–97). Pupil of Bach in Leipzig, where he became Kantor, he composed much sacred and secular vocal music, harpsichord sonatas, and some chorale preludes, of which four pieces from the fifth volume of *Singbare und leichte Choralvorspiele* has been edited by Eberhard Hofmann for Musica Rinata in *Orgelpräludiven vom Barock zur Klassik*.

**John Alcock Sr.** (1715–1806). Organist at Lichfield Cathedral from 1750 until 1765, and thereafter at Sutton Coldfield and Tamworth, he composed sacred choral music, numerous secular vocal works, *Six Suites of Easy Lessons* and a *Trumpet Tune* for the harpsichord, which has been edited by Richard Jones and published by the Associated Board of the Royal Schools of Music, as *Easier Piano Pieces* (vol. 15), and a set of *Ten Voluntaries for the Organ or Harpsichord*, a new edition of which has been edited and published by Greg Lewin.

**Carlmann Kolb** (1703–65). Organist of the community of Asbach and priest, he left a sinfonia for harpsichord and strings and the *Certamen aonium* published in 1733, a set of pieces on the eight tones, including a fairly expansive prelude, 3 fugal verses in a variety of styles and meters, and a toccata-like cadenza. Some of the preludes, particularly the third, are almost extravagantly eccentric in their modulations and dramatic rests. Modern editions by Rudolf Walter for Musikverlag Alfred Coppenrath, Altötting as *Süddeutsche Orgelmeister des Barock* vol. 5, available through Carus Verlag, and by Gregor Klaus for Willy Müller Süddeutscher Musikverlag, available from Bärenreiter.

**Jose Ferrer** (1745–1815). Organist in various Spanish cathedrals, including Oviedo, he composed mainly secular and chamber music. Seven sonatas for keyboard by him are preserved in a manuscript now in Zaragoza, and a further six have been attributed to him on stylistic grounds, although as no. 8 is by

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[www.corpusmusicae.com/cekm.htm](http://www.corpusmusicae.com/cekm.htm)

**Armelin:** [www.armelin.it](http://www.armelin.it)

**Associated Board:** [shop.abrsm.org](http://shop.abrsm.org)

**Bärenreiter:** [www.baerenreiter.com](http://www.baerenreiter.com)

**Breitkopf & Hartel:** [www.breitkopf.com](http://www.breitkopf.com)

**Broude Bros:** [www.broude.us](http://www.broude.us)

**Calcant:** [www.janvanmol.be](http://www.janvanmol.be)

**Carus Verlag:** [www.carus-verlag.com](http://www.carus-verlag.com)

**Doblinger Verlag:** [www.doblinger-verlag.at](http://www.doblinger-verlag.at)

**Fuzeau:** [www.editions-classique.com](http://www.editions-classique.com)

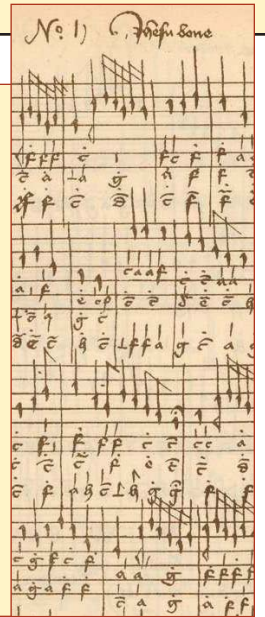
**Greg Lewin Music:** [www.greglewin.co.uk](http://www.greglewin.co.uk)

**Monumenta Musicae Belgicae:** [www.dbnl.org](http://www.dbnl.org)

**Musica Rinata:** [www.berliner-chormusik-verlag.de](http://www.berliner-chormusik-verlag.de)

**OUP:** [ukcatalogue.oup.com/category/music.do](http://ukcatalogue.oup.com/category/music.do)

**Schott Music:** [www.schott-music.com](http://www.schott-music.com)



Domenico Scarlatti, it may well be that further pieces are by other composers. Many of the sonatas are far better suited to stringed keyboard instruments but nos. 9–11 sound well on the organ. All 13 sonatas have been edited as *Sonatas para Clave* by Dionisio Preciado and published by Real Musical, Madrid, as *Teclado Espanol Siglo XVIII*, vol. 1. No. 2 in G minor and a further *Sonata in C Minor*, both taken from MS 1665 at Montserrat, are included in *Early Spanish keyboard music: an anthology—Vol. 3, The eighteenth century*, edited by Barry Ife and Roy Truby for Oxford University Press.

**Pietro Morandi** (1745–1815). After studying with Padre Martini in Bologna he worked in Pergola and Senigallia cathedrals. He composed sacred and secular vocal and dramatic music and also left *12 Concerti per L'Organo solo*, with instructions for registration, and twenty sonatas and sinfonias, all of which have been edited in four volumes by Maurizio Machella for Armelin.

**Giuseppe Gherardeschi** (1759–1815). Organist in Pistoia, first of S. Maria dell'Umiltà and then the cathedral, he composed much sacred vocal music and several sonatas for harpsichord or fortepiano plus violin and also concerti. His numerous organ compositions, which include versetti, offertorios, elevazioni, sonatas, and rondos, contain precise instructions for registration, including drum pedals and toy stops such as the Uccello. Many have been edited by Umberto Pineschi in *Musiche pistoiesi per organo* (Biblioteca Classica dell'Organista, vol. M05 and M06), *Antologia del Settecento organistico pistoiese* (Biblioteca Classica dell'Organista, vol. 19), *Musiche d'organo a Pistoia* (Biblioteca Classica dell'Organista, vol. 30);

*Letteratura organistica toscana dal XVII al XIX secolo* (Accademia di musica italiana per organo, Pistoia). Some twenty pieces have been edited by Maurizio Machella in two volumes for Armelin as *L'organo Italiano nell'Ottocento* (OIO 222 and OIO 223). An official download of Gherardeschi's complete organ works, together with many other pieces from the Pistoia cathedral archives, is available from [www.accademiagherardeschi.it/eng-partiture.php?pid\\_sezione=6](http://www.accademiagherardeschi.it/eng-partiture.php?pid_sezione=6) for a payment of 10 Euros.

**Domenico Puccini** (1772–1815). organist in Lucca and grandfather of the famous opera composer, he composed both sacred and secular vocal music, as well as operas. He left 42 one-movement sonatas for organ in manuscripts, which have been edited in four volumes by Maurizio Machella for Armelin. A further volume contains sonatas for violin with accompaniment for organ or fortepiano.

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 modern versions of complete or individual works, are to be found on various free download sites, most noticeably IMSLP; however, the accuracy of some modern typesettings is highly questionable, and all should be treated with caution before use. ■

*John Collins has been playing and researching early keyboard music for over 35 years, with special research interests in the English, Italian, and Iberian repertoires. He has contributed many articles—on repertoire and performance practice, including translations and commentaries on treatises in German, Spanish, and Portuguese, and reviews to European and American journals, including THE DIAPASON. He has been organist at St. George's Church, Worthing, UK, since June 1984.*



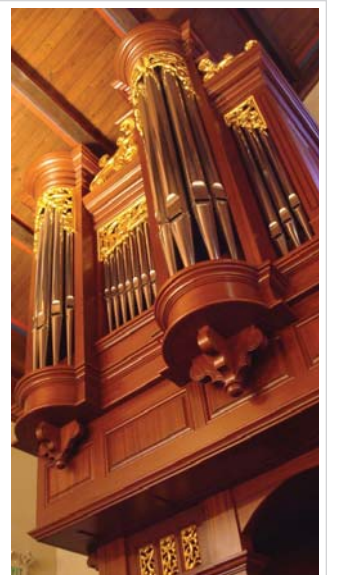
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**Buzard Pipe Organ Builders  
Champaign, Illinois  
St. Vincent Archabbey Basilica,  
Latrobe, Pennsylvania  
Buzard Organs Opus 40  
Gallery Organ, and  
40-R Apse Organ**

**From the organbuilder**

It has been a high honor for me and my firm to design and build this new three-manual pipe organ for the St. Vincent Archabbey Basilica. The new Gallery Organ of 51 stops and 72 ranks of pipes was installed beginning in July 2014 and completed in October, having spent the previous two years in construction. The basilica is home to St. Vincent Archabbey, the oldest American Benedictine monastery, St. Vincent Parish, St. Vincent College, a four year co-educational institution, and St. Vincent Seminary.

This organ is the culmination of 18 years of thought, prayer, vision, and tenacity on the parts of the Benedictine community and the organbuilder. Nearly 20 years ago, I was asked to provide consulting services to address the failing organ previously installed in the basilica. The need for a new organ had

become apparent to most all the monks because of the old organ's deteriorated mechanical condition, but its greatest flaw was that the former instrument was tonally only about 30 percent as large as would be required to fill this large building with a wide variety of tone colors and volume levels. Abbey Organist and Choir Director Rev. Cyprian Constantine, OSB, embarked on a tireless effort to educate his confreres and superiors to what was really required, if sacred music at the abbey, parish, college, and seminary were to be taken to the highest level.

Following the old organ's demise, use of an electronic instrument gave the community the time to raise the funds to begin construction. Sufficient funds had been raised from the parish in a previous campaign to allow us to design and construct a small Apse Organ and a console, which would control both it and the planned-for Gallery Organ. The Apse Organ is installed in two small chambers carved out of the sacristy behind the apse and utilizes the best pipework from the previous organ as well as new stops. From its installation in 2007 until the new Gallery Organ arrived, the Apse

Organ accompanied the college's choral ensembles and monastic services in the Great Choir; the electronic instrument was used for parochial Masses and services in the nave.

When it was determined to proceed with the Gallery Organ, the budget allocated for it 18 years previously was insufficient for the complete instrument and could not be increased. We had a dilemma on our hands: if we built an organ to simply accommodate the budget, it would repeat the past mistake of being too small for the basilica's heroic size, volume, and the musical requirements placed upon an instrument in such an important and enormous place. So, we decided to build an organ with the infrastructure of a complete instrument of the correct size, installing the Great, Swell, and Pedal, but preparing the Choir division for future addition. This would provide the abbey with heroic bodies of sound to support the liturgical needs and accommodate a goodly body of the solo organ literature. The prepared-for Choir division will include a wide variety of softer orchestral reed colors and flue choruses for more registrationally involved choral accompaniments, and will act as a secondary foil to the Great for playing solo literature requiring three independent manual divisions. Currently a single console controls both organs. A second gallery console is also prepared for future addition for recitals and solo work, so the organist doesn't have to suffer the delay of sound reaching his ears—while playing in real time—as at present.

Architecturally, the gallery posed a challenge: the gallery is not large, nor is the wheel window located high enough up on the wall to allow a generous configuration of pipes and their mechanical systems to live under it. Additionally, we were instructed that the organ must be located entirely in the gallery with no pipes over the rail. After reviewing the many drawings I had made during past years, Rev. Vincent Crosby, OSB, the abbey's resident artistic director, suggested that he simply wanted to see pipes in the gallery, with only the amount of casework necessary to support them. This general direction and a rough sketch was the genesis for the visual design.

The Great division is split into two windchests located just behind the front of each of the large façade pipe groupings. The Swell is located on the right; the prepared-for Choir division

will be on the left. The large 32' and 16' Pedal Trombone resonators and the 16' Double Open Diapason basses are made of wood so that they can lie down under the window, with the remaining Pedal stops, the Solo Tubas and Trombas standing vertically under and around the window. The large façade pipes are all made of copper-lined polished tin, comprising the Pedal 16' First Open Diapason, the continuation of the Great 16' Double Open Diapason from the wood basses behind, the Pedal 8' Principal, and the Great 8' First and Second Open Diapasons. The smaller façade pipes in the central display are from the Pedal 4' Open Flute. The largest pipe in the façade, low CCC of the 16' Pedal First Open Diapason weighs over 350 pounds and required six men to hoist into the gallery; the smallest pipe's speaking length is only an eighth of an inch. The metal pipes were all made in the south of Germany, coincidental to the south German heritage of St. Vincent Archabbey.

The decorations on the cases' wood-working take their cues from the painted decorations in the colonnades in the basilica. These include 24-karat red-gold-leafed interlocking rings on a deep green background between maroon and gold-leaf striping, with blue enameled rosettes with gold-leaf highlights centered in each ring. Although the lower portion of the case cannot be seen from the main floor, being blocked by the solid balcony rail, it is made of 1½"-thick solid white oak, incorporating Romanesque arches in each panel opening, stained and finished to match the other wood-working in the basilica.

John-Paul Buzard's tonal style is easy to describe, but the most difficult to carry out successfully: "classically symphonic" (a term coined by a reviewer in THE DIAPASON), Buzard organs intend to play music from every historical and nationalistic school with musical éclat and flair. (A bold statement, to be certain!) The challenge in achieving success in this difficult style is how to create an instrument that plays most everything, yet has its own singular and very individual artistic character. But, because we are Americans in the 21st century, I believe that our liturgical and concert organs need to be able to play everything. Therefore, every historic and nationalistic style of organbuilding is represented to some degree in each Buzard organ, but interspersed through the instrument evenly so that a balanced eclecticism is achieved.



Nearly 1,200 people attended the dedication service and concert (photo credit: Kim Metzgar)

**Buzard Organs Opus 40 Gallery Organ, and 40-R Apse Organ**

St. Vincent Archabbey Basilica, Latrobe, Pennsylvania

<p><b>GREAT</b> 4" wind pressure Manual II, unenclosed Large pipes in the case façade 16' Double Open Diapason (polished tin in façade) 8' First Open Diapason (polished tin in façade) 8' Second Open Diapason (1-8 from 16', in façade) 8' Viole de Gambe 8' Flûte Harmonique (polished tin in façade) 8' Bourdon 4' Principal 4' Spire Flute 2½' Twelfth 2' Fifteenth 8' Cornet V (tc) 2' Mixture V 1' Scharf III 8' Trompete Tremulant 8' Trombas (Pedal Trombone) 4' Clarion (ext 8' Trombas) 8' Tuba Mirabilis</p>	<p><b>SWELL</b> 4" wind pressure Manual III, expressive 8' Open Diapason 8' Stopped Diapason 8' Salicional 8' Voix Celeste (CC) 4' Principal 4' Harmonic Flute 2½' Nazard 2' Octavin 1½' Tierce 2½' Grave Mixture II 1½' Plein Jeu III 16' Bassoon 8' Trompette Harmonique 8' Oboe 8' Vox Humana 4' Clarion Tremulant Cymbalstern 8' Tuba Mirabilis</p>	<p><b>CHOIR</b> (Prepared for future addition) 4" wind pressure Manual I, expressive 16' Lieblich Gedeckt (stopped wood) 8' English Open Diapason 8' Melodia (open wood) 8' Gedeckt Flute (ext 16') 8' Flute Coelestis II (Ludwigtone) 4' Principal 4' Koppel Flute 2' Doublette 1½' Larigot 1½' Fourniture IV 2½' Sesquialtera II (2½' &amp; 1½') 16' English Horn 8' Cornopean 8' Clarinet Tremulant 8' Trombas (Pedal) 8' Tuba Mirabilis</p>	<p><b>PEDAL</b> Large metal pipes in the case façade 32' Double Open Diapason (1-12 digital) 32' Subbass (1-12 digital) 32' Lieblich Gedeckt (1-12 digital) 16' First Open Diapason (tin in façade) 16' Second Open Diapason (Great) 16' Bourdon 16' Lieblich Gedeckt (Choir) 8' Principal (tin in façade) 8' Violoncello 8' Bourdon (ext 16' Bourdon) 4' Gedeckt Flute (Choir) 4' Choral Bass (ext 8' Principal) 4' Open Flute (ext Bourdon) 2½' Mixture IV 32' Contra Trombone (wood) 16' Trombone (wood &amp; metal, ext 32') 16' Bassoon (Swell) 8' Trumpet (ext 16') 4' Clarion (ext 8') 8' Tuba Mirabilis</p>
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51 stops, 72 ranks  
Choir division of 13 stops prepared



Rt. Rev. Douglas Nowicki, Archabbot, dedicates the new organ (photo credit: Kim Metzgar)



A part of the central façade



The Swell Plein Jeu

We don't create this by building entire divisions of the organ in single styles as many do: a German Great, a French Swell, an English Choir, for example. The reason that we could in good conscience prepare the Choir division for the future is because of this even-handed dispersion of the style of the stops' construction and voicing. When the Choir division is installed, then this instrument will be a complete artistic achievement. Although this organ is currently very impressive sounding, I liken it to a tapestry that is missing a color or two of embroidery.

The sumptuous acoustical environment of the basilica allowed us to truly freely exercise our voicers' art. The St. Vincent Archabbey Basilica has, at its maximum, a reverberation time of 6.5 seconds; bass frequencies are nicely amplified by means of hard reflective surfaces on the walls, floor, and ceiling. This allowed us to achieve the rare effect that depending upon the piece of music played, you can easily imagine yourself in Paris, Haarlem, or York Minster!

The organ was dedicated in a solemn service and concert on Sunday, November 23, 2014. Our own tonal associate, Jonathan Young, filled in for Father Cyprian Constantine, OSB, as recitalist, due to Father Cyprian's need for emergency retinal surgery. Everyone on the staff of Buzard Pipe Organ Builders brings his or her own individual talents to the family table (although not every one of us can sit down and play a concert with two weeks' notice!). And a new generation of organbuilders is being nurtured at the Buzard shop, as you will note in the "Here and There" column of this issue of THE DIAPASON.

Deepest thanks to Father Cyprian Constantine, OSB, Father Donald Raila, OSB, Father Stephen Concordia, OSB, Archabbot Douglas Nowicki, OSB, and all the priests and monks at St. Vincent who were so complimentary and encouraging of the project.

Thanks especially to the staff of Buzard Pipe Organ Builders for their tireless efforts.

Charles Eames, Executive Vice President and general manager  
 Brian K. Davis, Tonal Director  
 Keith Williams, Director, Service Department  
 David Brown, Foreman, Service Department  
 Shane Rhoades, Foreman, Production department  
 Trevor Dodd, Service Technician  
 Christopher Goodnight, Master Cabinetmaker



The Swell 8' Voix Humaine

Dennissia Hall, Receptionist and Administrative Assistant  
 John Jordan, Service Technician  
 Michael Meyer, Master Cabinetmaker  
 Dennis Northway, Chicago-area Representative and Service Technician  
 Jay Salmon, Office Manager  
 Stuart Weber, Service Technician  
 John Wiegand, Service Technician  
 Ray Wiggs, Console and Windchest specialist

Jonathan Young, Tonal Associate  
 —John-Paul Buzard

#### From the tonal associate (and recitalist)

There are some unusual sounds in this organ, designed and scaled by our Tonal Director Brian Davis, who grasped the potential of the basilica and took full advantage of the unique acoustical environment to use some stops that don't typically work in American churches. The empty room features around six seconds of reverberation and, perhaps more importantly, strong side and rear reflections, especially from the curved wall at the apse. The organ contains no fewer than three harmonic flutes, including the very wide-scale 8' on the Great that functions like a true French Flûte Harmonique. The chorus reeds in the Swell are harmonic as well, and contrast nicely with the German-style Great Trumpet. Very unusual among American organs is this Vox Humana, built in French style and based on an example by Callinet. The large 8' Great First Open Diapason and a mounted Cornet elevated six feet above the north Great windchest are particularly effective in the accompaniment of congregational singing; the



Pedal 16' First Open Diapason



Organist Jonathan Young addresses the congregation (photo credit: Kim Metzgar)

bass-friendly room enables the pedal registers to provide a generous amount of gravitas without being pushed. A main chorus that extends up through five-rank Mixture and three-rank Scharff provides clarity in an acoustic that has the potential to be muddled at times.

Not surprisingly, the organ plays French music with ease. But, some of the stops that we might think of as being peculiarly "French" lend themselves very well in this room to other schools. The Vox Humana in particular is quite the chameleon, at home in Böhm's *Vater unser im Himmelreich* as much as it is in Franck's *A-Major Fantasy*. One of the more ravishing sounds on the instrument is the Swell Celeste, which extends all the way to low C.



The right pedal tower



The Great 8' Trompette

I had the honor of playing the dedication recital when Fr. Cyprian Constantine, the incumbent organist, had to undergo emergency eye surgery. I chose a program that was French-biased but eclectic, including music from Preston, Widor, Franck, Bach, Vaughan Williams, and Tunder—the latter, music that typically isn't played on "symphonic" organs like this. But the variety of colors, clear principal choruses, generous flutes, and panoply of reeds enable a wide range of literature to be rendered effectively. Tunder's chorale fantasy on *In dich hab' ich gehoffet, Herr*, especially, sounds amazing here—not what one would expect!

—Jonathan Young  
 Photos by John-Paul Buzard  
 except as noted

## New Organs

**Rieger Orgelbau,  
Schwarzach, Austria  
Basilica of the Holy Sepulchre,  
Jerusalem;  
Basilica of All Nations,  
Gethsemane**

In 2014, two new organs were delivered to important churches in the Holy Land by Rieger Orgelbau of Austria: the Basilica of the Holy Sepulchre in the old city of Jerusalem, and the Basilica of All Nations in Gethsemane.

The Basilica of the Holy Sepulchre is a large complex dating from the time of the first Christian emperor, Constantine, who had churches erected over the sites of Christ's crucifixion and burial in 325 to 326 A.D. Over the years, despite damage by fire, earthquakes, wars, and many alterations, these buildings were preserved and eventually united into one complex, of which the primary custodians are the Orthodox, Armenian, and Roman Catholic Churches, the latter being represented in the Holy Land by the Franciscan Order.

The Basilica of the Holy Sepulchre has housed a substantial Rieger organ of 39 stops since 1982. Being placed on the second story of the ambulatory of the basilica's main dome, it is almost out of sight of the thousands of pilgrims streaming through the church.

In 2014, this instrument was supplemented by a choir organ of two manuals and fifteen stops. The choir organ is divided into two sections, with the first manual's stops in a small, but fine case in the area adjacent to the tomb itself, allocated to the Franciscans, and the second placed behind a screen on a gallery close by. This also houses the general console from which the main organ and divisions of the choir organ can be played.

As a result, the main organ and two sections of the choir organ together form one large instrument, which, with the aid of the building's generous acoustic, can fill the basilica with glorious sound; on the one hand returning the tranquility needed in such a mystical venue by transcending the hustle and bustle of countless visitors; on the other, triumphantly heralding Christ's victory over the tomb.

The Basilica of All Nations is an early 20th-century building built on the foundations of a former Byzantine church over the rock that, it is believed, Christ prayed on in the Garden of Gethsemane



Close-up view of choir organ façade, Basilica of the Holy Sepulchre



Basilica of the Holy Sepulchre, Jerusalem



Basilica of All Nations, Gethsemane

on the night that he was betrayed. The name reflects the contributions from many nations used to construct the building, which is now in the custody of the Franciscans. The ceiling vaults and walls of the three front apses are covered with beautiful mosaics portraying Christ's agony in the garden at night; the floor mosaics replicate the mosaics of the former Byzantine church; together, turning the building into a jewel of this art form.

The organ built for these beautiful surroundings takes these factors into

account. With no provision for an organ having been made by the architect, and the danger of a large instrument obstructing the view of the magnificent mosaics, the organ has been designed to be small, low, and mobile—made possible by having both the organ and the detached console on wheels. The specification is economical with a complete chorus of principal-toned stops on the first manual, of sufficient strength to fill the basilica tonally but not overly strong, and a number of flute and string-toned stops for quieter effects and

accompaniment, the latter group being borrowed for the second manual.

The result is a quite versatile instrument, despite its having only nine independent stops (Manual II stops are shared with Manual I). Its tone is rich and warm with a beautiful singing quality and quiet brilliance that complement the hauntingly beautiful interior of this unique church.

Details of both of these instruments are to be found on [www.rieger-orgelbau.com](http://www.rieger-orgelbau.com).

—Stephen Hamilton

Photo credit: Rieger Orgelbau

## Rieger Orgelbau

**Basilica of the Holy Sepulchre, Jerusalem  
Basilica of All Nations, Gethsemane**

### Holy Sepulchre—Choir Organ

#### Manual I (C–g3)

- 16' Bordone
- 8' Principale
- 8' Flauto
- 8' Bordone
- 4' Ottava
- 2' Decimaquinta
- 1½' Ripieno III

#### Manual II (C–g3)

- 8' Principalino
- 8' Viola da gamba
- 8' Quintadena
- 8' Bordone a camino
- 4' Flauto
- 2' Flautino
- Tremolo

#### Pedal (C–f1)

- 16' Subbasso
- 8' Bordone

Couplers  
II/I, I/P, II/P

### All Nations Organ

#### Manual I (C–g3)

- 8' Principale
- 8' Salicionale
- 8' Bordone
- 4' Ottava
- 4' Flauto
- 2½' Duodecima
- 2' Decimaquinta
- 1' Ripieno II–III

#### Manual II (C–g3)

- 8' Salicionale
- 8' Bordone
- 4' Ottava
- 4' Flauto

#### Pedal (C–f1)

- 16' Subbasso

Couplers  
II/I, I/P, II/P



View of nave, Basilica of All Nations

# 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

**Cameron Carpenter**; Jorgenson Center for the Performing Arts, Storrs, CT 3 pm

**Thomas Trotter**; Third Presbyterian, Rochester, NY 4 pm

Bach Vespers; Holy Trinity, New York, NY 5 pm

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

**Chelsea Chen**; First Presbyterian, Rutherford, NJ 3 pm

**Raúl Prieto Ramírez**; Front Street United Methodist, Burlington, NC 4 pm

**Adam Pajan**; Advent Lutheran, Melbourne, FL 3 pm

Mozart, *Mass in F Major*; Christ Church, Bradenton, FL 11 am

**Bradley Hunter Welch**; Christ Church, Bradenton, FL 4 pm

Organized Rhythm; Christ Presbyterian, Canton, OH 4 pm

Early Music Festival; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

**Jonathan Rudy**; St. Catharine of Siena, Cincinnati, OH 3 pm

**Vincent Dubois**; First Presbyterian, Ypsilanti, MI 4 pm

Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

**Phillip Kloeckner**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Women's Voices Choral Festival; Rockefeller Memorial Chapel, Chicago, IL 5 pm

**Gerrit Lamain**; St. Stephen's Lutheran, St. Paul, MN 4 pm

### 16 FEBRUARY

**Mickey Thomas Terry**; First United Methodist Church at the Chicago Temple, Chicago, IL 7:30 pm

### 17 FEBRUARY

**Thomas Trotter**; Overture Hall, Madison, WI 7:30 pm

### 18 FEBRUARY

**Robert Bates**; Fairchild Chapel, Oberlin College, Oberlin, OH 8 pm

### 19 FEBRUARY

**Stefan Engels**; Lake City Presbyterian, Lake City, SC 7:30 pm

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

### 20 FEBRUARY

St. James School Choir; St. John's Episcopal, Hagerstown, MD 7 pm

**Nicholas Schmelter**, with flute; First Congregational, Saginaw, MI 12:15 pm

### 21 FEBRUARY

**Thomas Trotter**; Spivey Hall, Clayton State University, Morrow, GA 3 pm

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

### 22 FEBRUARY

**Scott Lamlein**; St. John's Episcopal, West Hartford, CT 12:30 pm

**Colin MacKnight**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Evensong; Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm

**Christian Lane**; Christ Lutheran, Baltimore, MD 2:30 pm

Choral Society of the Palm Beaches; Florida Atlantic University, Jupiter, FL 7:30 pm

**John Scott**; Sykes Chapel, University of Tampa, Tampa, FL 2 pm

Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

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

**Anthony & Beard**; Auburn United Methodist, Auburn, AL 3 pm

**Harry van Wijk**; St. Chrysostom's, Chicago, IL 2:30 pm

Bach, *Cantata 106*; Grace Lutheran, River Forest, IL 3:45 pm

### 23 FEBRUARY

Choral Society of the Palm Beaches; Florida Atlantic University, Jupiter, FL 4 pm

**Cameron Carpenter**; Orchestra Hall, Detroit, MI 7:30 pm

**Harry van Wijk**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 24 FEBRUARY

Julliard 415; Holy Trinity, New York, NY 12 noon

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

**James Hicks**; First Presbyterian, Allentown, PA 6:30 pm

### 25 FEBRUARY

**Mark Jones**, with harp; First Presbyterian, Pompano Beach, FL, 12 noon

### 26 FEBRUARY

**Nancy Siebecker**; Christ Church, Bradenton, FL 12:15 pm

### 27 FEBRUARY

**Gavin Black**, harpsichord; Christ Congregation, Princeton, NJ 8 pm

**Chelsea Chen**; Concordia Covenant Presbyterian, Richmond, VA 7:30 pm

Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

**Cameron Carpenter**; Norton Center for the Arts, Danville, KY 8 pm

**Nicholas Schmelter**; First Congregational, Saginaw, MI 12:15 pm

### 28 FEBRUARY

**Craig Cramer**; Anabel Taylor Chapel, Cornell University, Ithaca, NY 8 pm

Concordia College Choir; First Presbyterian, Pompano Beach, FL 7:30 pm

Rockefeller Chapel Choir; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

### 1 MARCH

**Jonathan Ryan**; St. John's Episcopal, Stamford, CT 4 pm

**Chelsea Chen**; Hitchcock Presbyterian, Scarsdale, NY 4 pm

**Karen Beaumont**; St. Thomas, New York, NY 5:15 pm

**Marilyn Keiser**; West Side Presbyterian, Ridgewood, NJ 3 pm

**Douglas Buchanan**; Washington National Cathedral, Washington, DC 5:15 pm

**Marie Rubis Bauer**; Duke University, Durham, NC 5 pm

**Ken Cowan**; Englewood United Methodist, Englewood, FL 3 pm

Fauré, *Requiem*; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

**Alan Morrison**; St. Luke's Presbyterian, Dunwoody, GA 4 pm

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

**Richard Clemmitt & Jay Petersen**; St. Chrysostom's, Chicago, IL 2:30 pm

**Aaron David Miller**, with sopranos; House of Hope Presbyterian, St. Paul, MN 4 pm

### 2 MARCH

**Nathan Laube**; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

### 3 MARCH

**Paul Detterman**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon

**Elizabeth Walden**; Lutheran School of Theology, Chicago, IL 12:15 pm

### 4 MARCH

Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

**Brian Rotz**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

**Timothy Brumfield**, First Presbyterian, Pompano Beach, FL, 12 noon

**Kris Ward**, handbells; First Presbyterian, Arlington Heights, IL 12:10 pm

## Bert Adams, FAGO

Park Ridge Presbyterian Church  
Park Ridge, IL

Pickle Piano / Johannus Midwest  
Bloomington, IL

## Christopher Babcock

St. Andrew's by the Sea,  
Hyannis Port

## Dean W. Billmeyer

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## Calendar

5 MARCH  
**Cameron Carpenter**; Sanders Theatre, Harvard University, Cambridge, MA 8 pm  
 Handel, *Esther*; St. Luke in the Fields, New York, NY 8 pm  
**Julane Rodgers**, harpsichord; Christ Church, Bradenton, FL 12:15 pm  
**Yun Kyong Kim**; Westminster Presbyterian, Dayton, OH 12:10 pm  
**Katherine Meloan**; All Saints Chapel, University of the South, Sewanee, TN 7:30 pm

6 MARCH  
**James O'Donnell**; St. Paul's Episcopal, Cleveland Heights, OH 7:30 pm  
**Tom Trenney**, silent film accompaniment; First Presbyterian, Savannah, GA 7 pm  
**Carl Angelo**; First Congregational, Saginaw, MI 12:15 pm  
 University Chorus and Women's Ensemble; Rockefeller Memorial Chapel, Chicago, IL 7 pm

7 MARCH  
 Schola Cantorum on Hudson; St. Malachy's, New York, NY 8 pm  
**James O'Donnell**, choral conference; Trinity Episcopal Cathedral, Cleveland, OH 9 am  
 Apollo Chorus; University of Chicago, Rockefeller Chapel, Chicago, IL 7:30 pm

8 MARCH  
**Domecq Smith, Gail Archer, William Enriken, and Ryan Kennedy**; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm  
 Pittsburgh Youth Symphony Orchestra; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
**Paul Jacobs**; Evangelical Lutheran Church, Frederick, MD 3 pm  
**Shannon Mendoza**; St. John's Episcopal, Hagerstown, MD 3 pm  
**Mark Jones**, with vocalists; First Presbyterian, Pompano Beach, FL 4 pm  
 Bach Society of Dayton, Mozart works; Kettering Adventist, Kettering, OH 7:30 pm  
**Kim Heindel**, Mendelssohn's 1840 Bach recital; St. Mary's Cathedral Basilica of the Assumption, Covington, KY 3 pm  
 Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm  
 Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
**Jonathan Rudy**; St. Mary's Cathedral, Peoria, IL 3:30 pm

10 MARCH  
**Christopher Berry**; Church of the Gesu, Milwaukee, WI 7:30 pm

11 MARCH  
**Mark Jones**, with flute; First Presbyterian, Pompano Beach, FL 12 noon

12 MARCH  
**Rosalind Mohnsen**; Busch Museum, Cambridge, MA 12:15 pm  
**Eric Dudley**; St. Ignatius of Antioch, New York, NY 7 pm  
**Cynthia Roberts-Greene**; Christ Church, Bradenton, FL 12:15 pm  
**Judy Bede**; Westminster Presbyterian, Dayton, OH 12:10 pm

13 MARCH  
**Steven Egler**; First Congregational, Saginaw, MI 12:15 pm  
**Cameron Carpenter**; Edwin J. Thomas Performing Arts Hall, Akron, OH 8 pm  
**James O'Donnell**; First Congregational, Columbus, OH 8 pm

14 MARCH  
**Kim Heindel**, Bach works; Trinity Episcopal, Covington, KY 4:30 pm  
 Bach, *St. John Passion*; Nativity of Mary Catholic Church, St. Paul, MN 7:30 pm  
 Oratorio Society Chorus; Augustana Lutheran, West St. Paul, MN 7:30 pm

15 MARCH  
 Schubert, *Mass in G*; St. John's Episcopal, West Hartford, CT 4 pm  
**The Chenaults**; First United Methodist, Schenectady, NY 3 pm  
 Elora Festival Singers & Andrew Henderson; Madison Avenue Presbyterian, New York, NY 3 pm  
**Eric Dudley**; St. Peter's Episcopal, Savannah, GA 2 pm  
**Raúl Prieto Ramírez**; Piedmont College, Demorest, GA 4 pm

**Ahreum Han**; Christ Church, Bradenton, FL 4 pm  
**Gail Archer**; Divinity Lutheran, Parma Heights, OH 3 pm  
 Cincinnati Children's Choir; Christ's Church, Mason, OH 4 pm  
 Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
**David Jonies**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

16 MARCH  
**Marilyn Keiser**; St. Peter's Episcopal, Charlotte, NC 12 noon & 7:30 pm

17 MARCH  
**Thomas Murray**; Church of the Resurrection, New York, NY 8 pm  
**Andrew Henderson**; Syracuse University, Syracuse, NY 8 pm

18 MARCH  
**Chuck Stanley**; First Presbyterian, Pompano Beach, FL 12 noon

19 MARCH  
**Michael Edward Stuart**; Christ Church, Bradenton, FL 12:15 pm  
**Kathy Maresca**, with flute; Westminster Presbyterian, Dayton, OH 12:10 pm  
**Cameron Carpenter**; Foellinger Great Hall, Urbana, IL 7:30 pm

20 MARCH  
**Mickey Thomas Terry**; St. Paul's Episcopal, Greenville, NC 7:30 pm  
**Brian Jones**; Emmanuel Church, Chestertown, MD 7:30 pm  
**James Gladstone**; First Congregational, Saginaw, MI 12:15 pm  
 Orpheus Choir; Buchanan Chapel, Fourth Presbyterian, Chicago, IL 12:10 pm  
**Cameron Carpenter**; Wilson Center for the Arts, Brookfield, WI 8 pm

21 MARCH  
**Alan Morrison**; St. Vincent Archabbey Basilica, Latrobe, PA 8 pm  
**Cameron Carpenter**; Overture Hall, Madison, WI 8 pm  
**Isabelle Demers**; St. Norbert Abbey, De Pere, WI 2 pm

22 MARCH  
 The Dessoff Choirs; Peter Norton Symphony Space, New York, NY 7 pm  
 Seton Hill *Una Voce* Choir; Shadyside Presbyterian, Pittsburgh, PA 12:30 pm  
**Barbara Bruns**; St. Paul Cathedral, Pittsburgh, PA 4 pm  
**Jonathan Biggers**; Washington National Cathedral, Washington, DC 5:15 pm  
**Robert Parkins**; Duke University, Durham, NC 5 pm  
**Lutz Felbick**, with saxophone; Sykes Chapel, University of Tampa, Tampa, FL 2 pm  
**Gail Archer**; St. Joseph Catholic, Macon, GA 3 pm  
**Scott Atchison & Zachary Hemenway**; Peachtree Road United Methodist, Atlanta, GA 7 pm  
 Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
 Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
 Mozart, *Requiem*; Regina Dominican High School, Wilmette, IL 3 pm  
 Bach, *Mass in B Minor*; Grace Lutheran, River Forest, IL 4 pm

23 MARCH  
**Derek Nickels**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
 Choir of King's College, Cambridge; Cathedral of St. Paul, St. Paul, MN 7:30 pm

24 MARCH  
**Cameron Carpenter**; Brooks Center for the Performing Arts, Clemson, SC 7:30 pm  
 GSU Singers, UGA Hodgson Singers, Emory University Concert Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
 Choir of King's College; Fourth Presbyterian, Chicago, IL 7:30 pm

25 MARCH  
**Gail Archer**; Asylum Hill Congregational, Hartford, CT 7 pm  
**Mark Jones**, with piano; First Presbyterian, Pompano Beach, FL 12 noon

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## Calendar

Choral concert; Corbett Auditorium, University of Cincinnati, Cincinnati, OH 8 pm

26 MARCH

**Olivier Latry**, with Boston Symphony; Symphony Hall, Boston, MA 8 pm  
Oratorio Society of New York; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Haig Mardirosian**; Christ Church, Bradenton, FL 12:15 pm

27 MARCH

**Olivier Latry**, with Boston Symphony; Symphony Hall, Boston, MA 1:30 pm  
The Philadelphia Singers; Temple University, Philadelphia, PA 7:30 pm  
Choir of St. Lorenz Middle School; First Congregational, Saginaw, MI 12:15 pm  
**Christian Lane**; First Presbyterian, Royal Oak, MI 7 pm  
**John W. W. Sherer**, Fourth Presbyterian, Chicago, IL 12:10 pm

28 MARCH

**Olivier Latry**, with Boston Symphony; Symphony Hall, Boston, MA 8 pm  
The Philadelphia Singers; Temple University Philadelphia, PA 7:30 pm

29 MARCH

**Scott Lamlein**; St. John's Episcopal, West Hartford, CT 12:30 pm  
CONCORA; Immanuel Congregational Church, Hartford, CT 4 pm  
Professional Choir of MAPC & St. Andrew Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm  
Handel, *Messiah*, Part II; Grace Church, New York, NY 4 pm  
Bach Vespers; Holy Trinity, New York, NY 5 pm  
Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 5 pm  
Everglades Legacy Choir; First Presbyterian, Pompano Beach, FL 4 pm  
**Frederick Teardo**; Cathedral Church of the Advent, Birmingham, AL 2:30 pm  
**Jeremy David Tarrant**, with orchestra; Cathedral Church of St. Paul, Detroit, MI 4 pm

31 MARCH

**Olivier Latry**, with Boston Symphony; Symphony Hall, Boston, MA 8 pm

UNITED STATES  
West of the Mississippi

15 FEBRUARY

St. Olaf Choir; Orchestra Hall, Minneapolis, MN 3 pm  
**Gail Archer**; Bethel Lutheran, Rochester, MN 4 pm  
**Douglas Cleveland**; St. Mark's Episcopal, St. Louis, MO 3 pm

Evensong; St. John's Cathedral, Denver, CO 3 pm

**Lyn Loewi**, harpsichord, with violin; St. John's Cathedral, Denver, CO 7:30 pm  
**Hans Uwe Hielscher**; St. Mary's Cathedral, San Francisco, CA 4 pm

16 FEBRUARY

**James Welch**; Holy Family Roman Catholic Church, South Pasadena, CA 1 pm

20 FEBRUARY

**Mark Steinbach**; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

21 FEBRUARY

Houston Chamber Choir; South Main Baptist, Houston, TX 7:30 pm

22 FEBRUARY

**Dorothy Young Riess**; Mayflower Congregational, Oklahoma City, OK 3 pm  
**Clive Driskill-Smith**; St. Paul's Cathedral, Oklahoma City, OK 5:30 pm

24 FEBRUARY

**Thomas Trotter**; California Lutheran University, Thousand Oaks, CA 7:30 pm

25 FEBRUARY

**Scott Schilbe**; First Presbyterian, Rochester, MN 12:15 pm  
**Lynn Trapp**, with Age to Age Choral Ensemble; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

26 FEBRUARY

**James Welch**; Aspen Community Church, Aspen, CO 6 pm

27 FEBRUARY

Estonian Philharmonic Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm

1 MARCH

**Stephen Distad**; Chapel, St. Mary's Hospital, Rochester, MN 3 pm  
**Bradley Hunter Welch**; Boston Avenue United Methodist, Oklahoma City, OK 5 pm  
**James Hicks**; Pacific Lutheran University, Tacoma, WA 8 pm  
**Stephen Hamilton**; Grace Cathedral, San Francisco, CA 5 pm

3 MARCH

**James O'Donnell**; St. Mark's School, Belmont Chapel, Dallas, TX 7 pm

4 MARCH

**Rosalie Alcoser**; First Presbyterian, Rochester, MN 12:15 pm  
**James Hicks**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:30 pm

6 MARCH

**James Hicks**; Trinity Episcopal, Reno, NV 12 pm

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# Calendar

7 MARCH

**Scott Dettra**; St. John the Divine, Houston, TX 5 pm

8 MARCH

**Michael Hey**; Our Lady of Lourdes Church, Sun City, AZ 3 pm  
**Jonathan Dimmock**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**Isabelle Demers**; Davies Symphony Hall, San Francisco, CA 3 pm  
**James Hicks**; St. Mary's Cathedral, San Francisco, CA 4 pm  
**Simon Thomas Jacobs**; St. James Episcopal, Los Angeles, CA 6 pm

10 MARCH

**James O'Donnell**; St. James Episcopal, Alexandria, LA 7 pm

11 MARCH

**Cynthia Betz**; First Presbyterian, Rochester, MN 12:15 pm

12 MARCH

**John Salveson**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm  
**Isabelle Demers**; First Presbyterian, Bryan, TX 7:30 pm

13 MARCH

Handel, *Messiah, Part II*; Cathedral of St. John, Albuquerque, NM 7 pm

15 MARCH

Evensong; St. John's Cathedral, Denver, CO 3 pm  
**Scott Dettra**; Broadway Baptist, Fort Worth, TX 7 pm  
 Evensong; Christ Episcopal, Tacoma, WA 5 pm  
 Macalester Concert Choir; Christ Episcopal, Tacoma, WA 7:30 pm  
**Iveta Apkalna**; First Congregational, Los Angeles, CA 3 pm

16 MARCH

**Daryl Robinson**; Herrick Chapel, Occidental College, Los Angeles, CA 8 pm

17 MARCH

**Bryan Dunnewald**; Aspen Community Church, Aspen, CO 6 pm

18 MARCH

**Gail Thurnau**; First Presbyterian, Rochester, MN 12:15 pm

20 MARCH

**Judith Hancock**; Christ Episcopal, Little Rock, AR 7:30 pm  
**Richard Robertson**; St. John's Cathedral, Denver, CO 7:30 pm  
**Paul Hesselink**; Doc Rando Hall, University of Nevada, Las Vegas, NV 7:30 pm  
 Macalester Concert Choir; Christ Episcopal, Tacoma, WA 7:30 pm

22 MARCH

**Nathan Laube**; St. Louis Cathedral, New Orleans, LA 5 pm  
 Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm  
**Stephen Hamilton**; Trinity Episcopal, Tulsa, OK 5 pm  
**Joan Lippincott**; St. Alban's Episcopal, Tucson, AZ 3 pm  
**Cristina Garcia Banegas**; Resurrection Parish, Santa Rosa, CA 3:30 pm

25 MARCH

**Andrew Galuska**; First Presbyterian, Rochester, MN 12:15 pm

28 MARCH

Houston Chamber Choir; South Main Baptist, Houston, TX 7:30 pm

29 MARCH

**Gerrit Lamain**; St. Stephen's Lutheran, West St. Paul, MN 4 pm  
**Stephen Hamilton**; First Lutheran, Sioux Falls, SD 3 pm  
**Annette Richards**; Trinity Lutheran, Lynnwood, WA 7 pm

## INTERNATIONAL

15 FEBRUARY

**Ryan Leonard**; St. Paul's Cathedral, London, UK 4:45 pm  
**Paul Carr**; Westminster Cathedral, London, UK 4:45 pm  
**Martin Ford**; Westminster Abbey, London, UK 5:45 pm  
**Benjamin Straley**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm  
**David Stratkauskas**; Ryerson United Church, Vancouver, BC, Canada 3 pm

16 FEBRUARY

**Thomas Trotter**; Town Hall, Birmingham, UK 1 pm

17 FEBRUARY

**Jeremy David Tarrant**; St. Paul's Cathedral, London, ON, Canada 12:15 pm

20 FEBRUARY

**Edward Norman**, silent movie accompaniment; Holy Rosary Cathedral, Vancouver, BC 8 pm

21 FEBRUARY

**Martin Stacey**; Priory Church of St. Dominic, London, UK 2:15 pm masterclass, 4:30 pm recital  
**Jennifer Bate**; St. Albans Cathedral, St. Albans, UK 5:30 pm  
**Isabelle Demers**; Maison Symphonique de Montreal, Montreal, QC, Canada 8 pm

22 FEBRUARY

**Daniel Cook**; St. Paul's Cathedral, London, UK 4:45 pm  
**Kristiaan Seynhave**; Westminster Cathedral, London, UK 4:45 pm  
**Jeremy Woodside**; Westminster Abbey, London, UK 5:45 pm

24 FEBRUARY

**Philip Bricher**; St. Andrew's, Rugby, UK 1 pm

27 FEBRUARY

**Edward Norman**, silent film accompaniment; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

7 MARCH

Bach, *St. Matthew Passion*; Pablo Casals Symphony Hall, San Juan, Puerto Rico 8 pm

17 MARCH

**Jeremy Lloyd**; Town Hall, Reading, UK 1 pm

21 MARCH

**Pieter van Dijk**; St. Saviour's, St. Albans, UK 5:30 pm

F. ALLEN ARTZ, III, Crescent Avenue Presbyterian Church, Plainfield, NJ, October 26: *Concerto in a*, BWV 593, Air for the G String (*Suite in D*), Bach; *Partita on Freu dich sehr*, Böhm; *Fugue No. 1 in B flat*, Schumann; *Fugue in g*, BWV 578, Bach; *Prelude and Fugue in d*, op. 37, no. 3, Mendelssohn; *Cortège et Litanie*, Dupré; Bells (*Three Characteristic Pieces*), Langlais; *Les Cloches*, le Bègue; *Von Gott will ich nicht lassen*, BWV 658, Bach; *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*, Duruflé; *Carillon*, Sowerby; *Carillon de Westminster*, Vierne.

DANIEL BECKWITH, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, October 5: *Comes Autumn Time*, Sowerby; *Flute Tune*, Arne; *Prelude on Iam sol recedit igneus*, Simonds; Final (*3ème Symphonie pour Orgue*), Vierne.

MICHAEL COSTELLO, Grace Lutheran Church, River Forest, IL, October 12: *Prelude and Fugue in C*, BWV 547, *Komm, Heiliger Geist, Herre Gott*, BWV 651, *O Lamm Gottes, unschuldig*, BWV 656, *Nun danket alle Gott*, BWV 657, *Schmücke dich, o liebe Seele*, BWV 654, *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, *Concerto in C*, BWV 595, *Wir glauben all an einen Gott*, BWV 1098, *Erhalt uns, Herr; bei deinem Wort*, BWV 1103, *Aus tiefer Not schrei ich zu dir*, BWV 1099, *Canonic Variations on 'Vom Himmel hoch da komm ich her'*, BWV 769, *Ach Gott, tu dich erbarmen*, BWV 1109, *Num lasst uns den Leib begraben*, BWV 1111, *Herzlich lieb hab ich dich, O Herr*, BWV 1115, *Christ, der du bist der helle Tag*, BWV 1120, *Liebster Jesu, wir sind hier*, BWV 731, *Prelude and Fugue in D*, BWV 532, Bach.

PHILIP CROZIER, Karlstad Domkyrka, Karlstad, Sweden, August 6: *Praeludium in e*, Bruhns; *Canzon Quarta*, Frescobaldi; *Variations: Cantilena Anglicana Fortunae*, SSWV 134, Scheidt; *Deux danses à Agni Yavishita*, *Postlude pour l'office de Complies*, *Fantasmagorie*, *Intermezzo*, Alain; *Passacaglia in d*, BuxWV 161, Buxtehude; *Komm, Heiliger Geist, Herre Gott*, Tunder; *Aria in F*, BWV 587, J. S. Bach; *Hommage à Dietrich Buxtehude*, Eben.

Lemvig Kirke, Lemvig, Denmark, August 8: *Variations: Cantilena Anglicana Fortunae*, SSWV 134, Scheidt; *Aria in F*, BWV 587, J.S. Bach; *Postlude pour l'office de Complies*, Alain; *Praeludium in e*, Bruhns; *Adagio*, Bédard; *Toccata*, op. 7, no. 3, Barié.

MARIO DUELLA, Presbyterian Homes, Evanston, IL, October 27: *Fantasia in a*, 'Schmücke dich, o liebe Seele,' Kittel; *Fantasia in g*, BWV 542, 'Valet will ich dir geben.'

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Bach; *Marcia festiva*, op. 118, no. 8, Bossi; *Lied per organo*, Wolstenholme; *Sinfonia in C*, Candotti.

ANDREW PAUL FREDEL, St. Mary's Catholic Church, St. Mary's Ridge, WI, October 12: *Sonata III*, op. 65, no. 3, Mendelssohn; *Herzlich tut mich verlangen*, op. 122, no. 10, Brahms; *Wachet auf ruft uns die Stimme*, BWV 645, *Fugue in G à la Cigue*, BWV 577, Bach; *Two Gregorian Paraphrases*, Bedard; *Ubi caritas*, Biery; *Were You There*, Bennett; *Capriccio on the notes of the Cuckoo*, Purvis; *Berceuse*, Vierne; *Spinning Song*, Young; *Ave Maria*, Bossi; *Postlude in d*, op. 105, no. 6, Stanford.

WILLIAM GUDGER, St. Luke's Chapel, Charleston, SC, October 4: *Sonata in a*, C.P.E. Bach; *12 Partite super 'Freu dich sehr o meine Seele'*, Böhm; *Freu dich sehr (Cantata 32)*, J.S. Bach; *Requiem*, Liszt.

CHRISTOPHER HOULIHAN, Trinity College Chapel, Hartford, CT, October 24: *Toccata*, Sowerby; *Vocalise-étude en forme de Habanera*, Ravel, arr. Houlihan; *Italian Concerto*, BWV 971, Bach, arr. Houlihan; *Passacaglia and Fugue in c*, BWV 582, Bach; *Romance and Final (Symphony No. 4)*, op. 32, Vierne.

PAUL JACOBS, Grace Lutheran Church, River Forest, IL, October 19: *Prelude and Fugue in D*, BWV 532, *Von Gott will ich nicht lassen*, BWV 658, *Prelude and Fugue in a*, BWV 543, Bach; *Voluntary in d*, op. 5, no. 8, Stanley; *Andante in F*, K. 616, Mozart; *Organ Sonata in d*, op. 42, no. 1, Guilman.

DAVID JONIES, St. Joseph Catholic Church, Lake Linden, MI, July 21, First Lutheran Church, Iron Mountain, MI, July 23, St. Paul's Episcopal Church, Marquette, MI, July 25: *Concert Variations on The Star Spangled Banner*, op. 23, Buck; *Organ Concerto in B flat*, op. 4, no. 2, Handel, arr. Dupré; *Fugue on the Magnificat*, BWV 733, Bach; *Amazing Grace, I Love Thee, My Lord, Once More, My Soul (Sacred Sounds for Organ)*, Shear-

ing; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Naiades*, op. 55, Vierne; *Pasticcio (Organ Book)*, Langlais; *Andantino*, op. 51, Vierne; *Carillon*, op. 27, no. 4, Dupré.

JEANNINE JORDAN, St. Georgenkirche, Glauchau, Germany, September 7: *Komm, Gott, Schoepfer, heiliger Geist*, BWV 667, *Nun komm' der Heiden Heiland*, BWV 659, *Jesus Christus, unser Heiland*, BWV 665, *Fantasia super Komm, heiliger Geist*, BWV 651, *Prelude and Fugue in b*, BWV 544, *Fugue in E-flat*, BWV 552ii, J.S. Bach; *Prelude in D, Fugue in d, Adagio per il Organo*, C.P.E. Bach; *Fuge in g, Chorale prelude on Wir Christenleut han jetzund Freud*, W.F. Bach.

DEXTER KENNEDY, United Presbyterian Church, Binghamton, NY, October 10: *Fantasia and Fugue in B-flat*, op. 18, no. 6, Boëly; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Concerto in d*, BWV 596, Bach; *Fantasia and Fugue in c*, C.P.E. Bach; *Transports de joie d'une âme devant la gloire du Christ qui est la sienna (L'Ascension)*, Messiaen; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Scherzo (Douze Pièces)*, Lit-aize; *Adagio (Symphonie No. 3)*, op. 28, Final (*Symphonie No. 2*, op. 20), Vierne.

CHRISTINE KRAEMER, St. Luke Episcopal Church, Evanston, IL, September 14: *Comes Autumn Time*, Sowerby; *Toccata, Adagio and Fugue*, BWV 564, Bach; *Diptyque: essai sur la vie terrestre et l'éternité bienheureuse*, Messiaen; *Sonata No. 4 in B-flat*, Mendelssohn; *Sarabande (Partita for Organ)*, Howells; *Choral Varié sur le Theme du 'Veni Creator'*, op. 4, Duruflé.

WOLFGANG KREUZHUBER, St. Andrew Catholic Church, Salzburg, Austria, September 14: *Magnificat du 1er ton*, Lebègue; *Tiento de falsas 1 tono*, Cabanilles; *Präludium und Fugue in e*, BWV 548, J.S. Bach; *Sonate in g, Wq 70/6*, C.P.E. Bach; *Fuge Nr. 6 (Sechs Fugen über den Namen Bach)*, Schumann; improvisation.

MARK LAUBACH, St. George's Episcopal Church, Schenectady, NY, September 19: *Grand Choeur Dialogué*, Gigout; *Allegretto (Sonata for Organ in e-flat)*, op. 65, Parker; *Prelude and Fugue in E-flat*, BWV 552, *Lobe den Herren*, BWV 650, Bach; *Olivet*, Jones; *Hyfrydol*, Phillips; *Improvisation on St. Clement*, Hancock; *Nun danket alle Gott*, Hovland; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Psalm-Prelude*, op. 32, no. 1, *Psalm-Prelude*, op. 32, no. 2, Howells; *Variations on a Noël*, op. 20, Dupré.

NATHAN LAUBE, Winnetka Congregational Church, Winnetka, IL, September 27: *Clavierübung III*, Bach.

PHILIP MANWELL, Resurrection Parish, Santa Rosa, CA, October 26: *Choral in E, Prelude, Fugue and Variation, Cantabile, Fantasia in A, Prière, Choral in a*, Franck.

LARRY PALMER, organ and harpsichord, Southern Methodist University, Dallas, TX, September 8: *Allegro giocoso (Seven Improvisations)*, op. 150, no. 7, Saint-Saëns; *Récit de Tierce en Taille*, de Grigny; *Come Holy Ghost, Our Souls Inspire*, Held; *Consonance*, Hampton; *Allegro (Concerto in G)*, BWV 592, Bach; *Carnival*, Hewitt-Jones; *Prélude (Premier Livre)*, Air Grave pour les Incas du Pérou (*Les Indes galantes*), La Dauphine, Rameau; *Sonatina 'ad usum infantis, pro clavicimbalo composita'*, Molto tranquillo, *Andantino melancolico, Vitace, Molto tranquillo, Polonaise*, Busoni; *Allegro (Ten Little Preludes)*, op. 35, Hessenberg; *Prelude in D, BWV 874 (The Well-Tempered Clavier, Book II)*, Bach; *Canción y Danza X*, transcr. Palmer, Mompou; *Sonata in D*, K. 119, Scarlatti.

H. RICARDO RAMIREZ, Loyola University, Chicago, IL, September 21: *Litanies*, JA 119, Alain; *Scherzo*, op. 2, *Prélude et Fugue sur le nom d'Alain*, op. 7, *Meditation*, op. Posthum., *Prélude, Adagio et Choral Varié sur le theme du 'Veni Creator'*, op. 4, Duruflé.

ANDREW SCHAEFFER, St. John Evangelical Lutheran Church, Forest Park, IL, September 21: *Les cloches de Hinckley (Pièces de Fantaisie)*, Vierne; *Aria*, op. 51, Peeters; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Three Preludes Founded on Welsh Hymns*, Vaughan Williams; *Two Pieces Based on Early American Hymns*, Shearing; *Symphony No. 1*, op. 14, Vierne.

NICHOLAS SCHMELTER, First Congregational Church, Saginaw, MI, September 26: *Fanfare*, Wyton; *Prelude Through All Major Keys*, op. 39, no. 2, Beethoven; *Variations on 'Old Folks at Home'*, Buck; *Sinfonia aus der Kantate Nr. 29*, BWV 29, Bach; *Country Gardens, The Sussex Mummings' Carol*, Grainger; *Passacaglia*, Sowerby; *Nave*, Hebble; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

DAVID SCHRADER, Lutheran School of Theology, Chicago, IL, October 4: *Toccata and Fugue in d*, BWV 538, *Prelude and Fugue in d*, BWV 539, *Schübler Chorale Preludes, Toccata and Fugue in F*, BWV 540, Bach.

ANDREA TOSCHI, Presbyterian Homes, Evanston, IL, September 22: *Variationi capricciose*, Pasquini; *Schmücke dich, o liebe Seele*, BWV 654, J.S. Bach; *Sonata VI, Ich ruf zu dir, Herr Jesu Christ*, C.P.E. Bach; *Elevazione*, Bergamo; *Ballet (Petite Suite)*, Debussy.

ELISABETH ULLMANN, with Samuel Bisson, cello, and ORGANIX String Ensemble, Our Lady of Sorrows Church, Toronto, ON, Canada, October 19: *Prelude in C*, Bux-WV 138, Buxtehude; *Canzona IV, Canzona V*, Kerll; *Ciacona in G, Toccata Octava (Apparatus musico-organisticus Salzburg)*, Muffat; *Sonata in F, K. 244, Sonata in G, K. 274, Sonata in C, K. 328, Sonata in C, K. 336*, Mozart; *Prelude and Fugue in C*, BWV 547, *Trio Sonata III in d*, BWV 527, Bach; *Four small Choral-Preludes*, Schmidt; *Adagio: In Festo Corporis Christi (Sonata II)*, Heiller.

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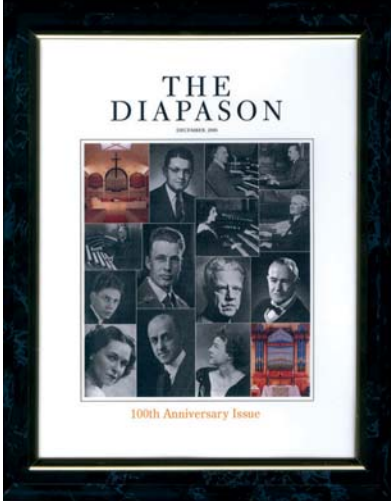
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**The clock is ticking! Be sure to submit your nomination for THE DIAPASON 20 under 30 awards. Deadline is February 15. Visit [www.TheDiapason.com](http://www.TheDiapason.com) and click on 20 under 30. To submit an entry without accessing our website, please contact Joyce Robinson, jrobinson@sgcmail.com, 847/391-1044.**

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

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MEMBER *Associated Pipe Organ Builders of America* 823 Massachusetts Ave.  
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**THE DIAPASON** reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

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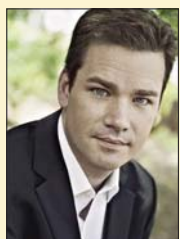
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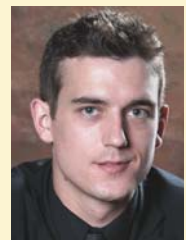
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Alan Morrison



Thomas Murray

## Choirs

The Choir of  
 Trinity College  
 Cambridge, UK  
 Stephen Layton, Director  
 September 2015

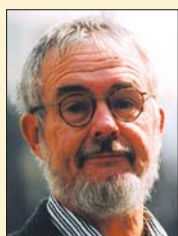
The Choir of  
 Saint Thomas Church, NYC  
 John Scott, Director  
 April 2016



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Jane Parker-Smith\*



Peter Planyavsky\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan

**Celebrating  
 Our 94th  
 Season!**



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

\*=Artists based outside  
 the U.S.A.