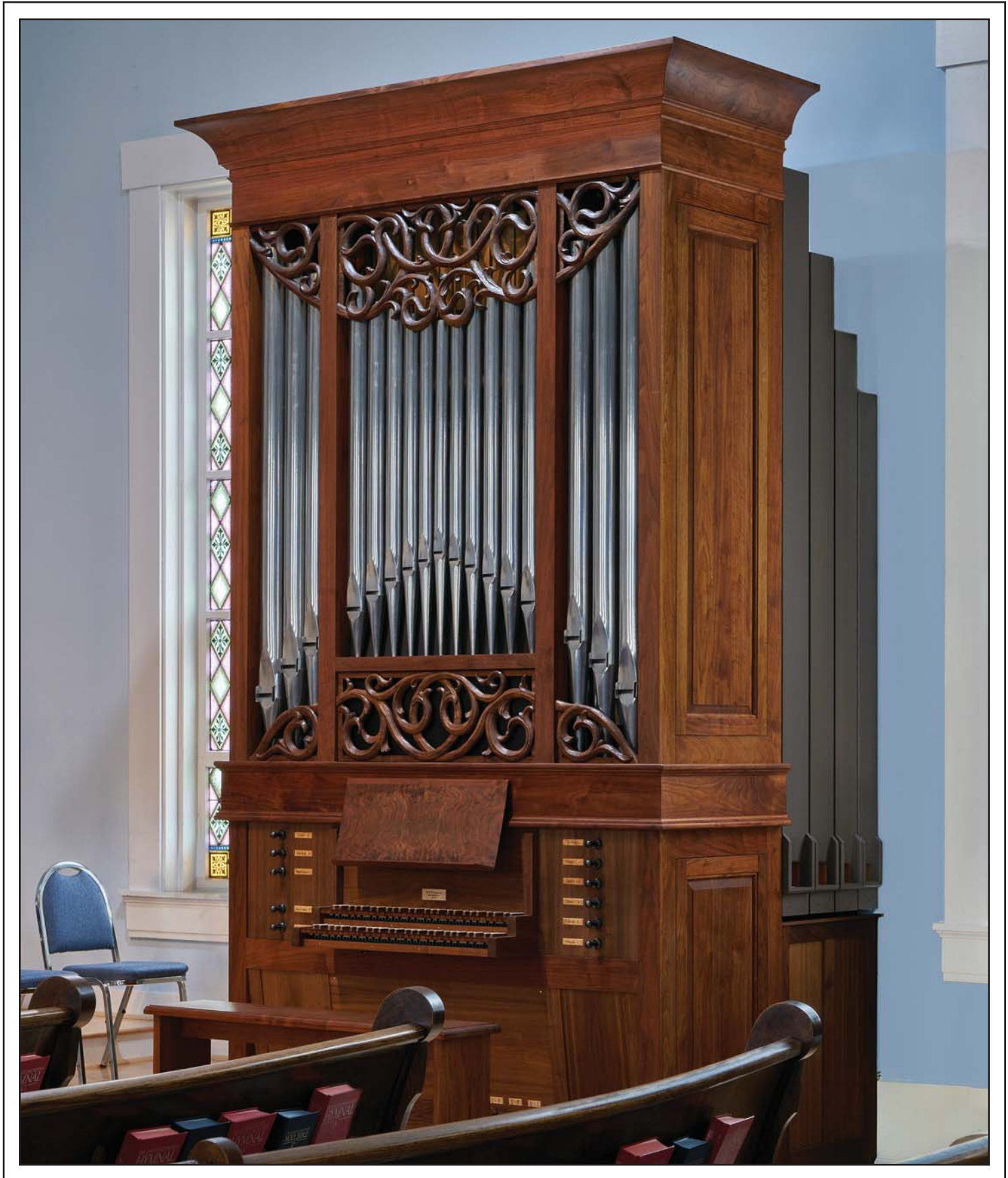


THE DIAPASON

FEBRUARY 2017



Newtown United Methodist Church
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Cover feature on pages 26-27

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(Scott Cantrell, *The Dallas Morning News*, April 2016)



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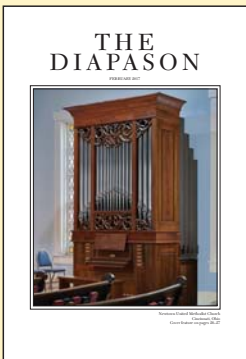
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COVER

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In the wind . . .

GAVIN BLACK
On Teaching

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Editor's Notebook

My first sermon . . .

I type this note to you, a few days before Christmas, with a bit of trembling in my fingers. It's a bit daunting to realize that I am your new editor of our dear and esteemed journal, THE DIAPASON. In its 108-year history, THE DIAPASON has had only seven editors: Siegfried E. Gruenstein (founder, 1909–57), Frank Cunkle (1958–70), Robert Schuneman (1970–76), Arthur Lawrence (1976–82), David McCain (1982–83), Jerome Butera (1983–2013), and Joyce Robinson (2013–16). What a history this publication is built on!

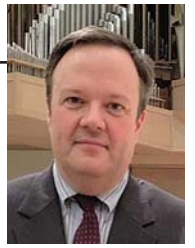
This month, we also welcome our new designer, Kimberly Pellikan. She will be working in this transition with Cathy Lepenske, who was our previous designer.

I have been a reader of THE DIAPASON since my student days at Duke and Yale universities. I have a nearly complete collection of printed copies dating as far back as 1943. For over a quarter century, I have turned to THE DIAPASON countless times for information on organs throughout the Midwest in research I have carried out for many of my publications. Even before I began to work for THE DIAPASON in 2013, I believed the journal has always carried the best of informative columns and features among the organ and church music journals of North America.

THE DIAPASON has experienced tremendous change in the past century. It is fascinating to read ancient copies, and it can be particularly amusing, for instance, when Siegfried Gruenstein would write about visitors of the organ profession to his office in downtown Chicago. While THE DIAPASON has always been headquartered in the Chicago metropolitan region, it has continually reached out to the world at large and has been an ongoing monthly publication with its finger on the pulse of the worlds of the organ, church music, the carillon, and the harpsichord. Where else can you, the reader, learn about all these topics?

While I am nervous about the work ahead, I am comforted to know that the last two editors of THE DIAPASON, Joyce Robinson and Jerome Butera, will be working closely with me (and

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looking over my shoulders). I doubt any of this journal's editors has had the privilege of that assistance and assurance.

As we continue to move through the 21st century, I believe we should all work together to ensure those things we hold dear in what THE DIAPASON covers will not only survive, but also thrive, so that we leave the next generation with beautiful instruments and music. In 2017, it is increasingly difficult for our students to find a promising future in the organ and church music profession; it is increasingly difficult for organ, harpsichord, and carillon builders to sign contracts for new instruments and restorations; it is increasingly difficult for composers and publishers to find markets to sell the music we want to hear, play, and share.

THE DIAPASON is not a perfect publication; nor is any other publication in our world of the organ, church music, carillon, and/or harpsichord. I am quite certain there are aspects of this journal that you look forward to reading, and others for which you may just flip the page to the next item. Because of the aspects of THE DIAPASON that you enjoy and cherish, let's work together to ensure all our work continues, not only the work that goes into producing this publication, but, even more importantly, the many great works that are covered in these pages. Subscribe to and read not only our magazine, but to others in our musical corner of the world. Encourage our advertisers when you contact them, and let them know their advertising is effective. After browsing our extensive calendar listings, attend an extra organ recital or choral concert this month. In these days of challenge, that's how our publications will survive. Let's guarantee THE DIAPASON will be around (at least) another 108 years!

Here & There

Events

The Cathedral of All Saints, Albany, New York, continues music events: February 2, Candelmas procession and Eucharist; 2/12, Crawford Wiley, followed by Evensong; March 5, Brian Kirk, followed by Evensong; 3/14, Haydn, *Lord Nelson Mass*; 3/26, Nathan Lively, followed by Evensong; May 14, Michaelle Harrison, followed by Evensong. For further information: www.cathedralofallsaints.org.



Fisk Opus 98, First Presbyterian Church, Evansville, Indiana

First Presbyterian Church, Evansville, Indiana, announces events to celebrate the 25th anniversary of the congregation's Fisk organ, Opus 98: February 3, Robert Nicholls, Bach's *Orgelbüchlein* (Advent and Christmas selections) with sung chorales; March 3, Carolyn Craig; April 7, Dalong Ding; 4/9, Helen Reed; May 5, Diana Chou; 5/21, Brahms's *Requiem* with two-piano and organ accompaniment; June 2, Chere Ko. For further information: www.firstpreesevansville.com.



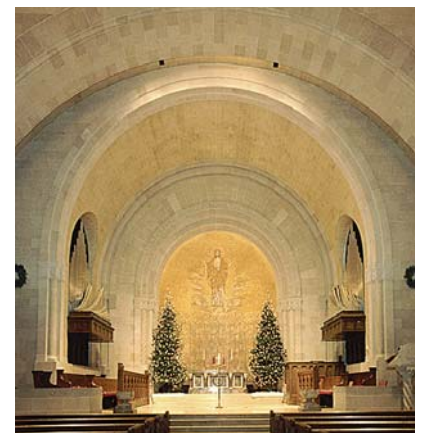
St. Mary's Cathedral, Ruffatti organ

St. Mary's Cathedral, San Francisco, continues its concerts, Sundays at 4 p.m. (except as noted): February 5, Susanna Veerman; 2/12, Gail Archer; 2/19, Wim Does; 2/26, 7:30 p.m., American Philharmonic Orchestra, Bruckner's *Ninth Symphony* (West Coast premiere of the reconstructed final movement); March 12, Diana Stork and Portia Diwa, harps; 3/19, Ennio Cominetti; 3/26, Naoko Maeda; April 2, Christoph Tietze, 25th anniversary recital; 4/9, Jisook Park, piano; 4/16, Sandra Simich, piano; 4/23, 5:00 p.m., Temple Hill Choir and Orchestra, *Lamb of God* by Rob Gardner; 4/30, Damin Spritzer. For information: www.stmarycathedralsf.org.

Houston Baroque presents concerts at 7 p.m. at venues in Houston, Texas: February 11, Music of Telemann, St. Philip Presbyterian; March 12, Music of French Masters, First Evangelical Lutheran; May 14, Handel's Secular

Cantatas, First Evangelical Lutheran. For information: www.houstonbaroque.org.

CONCORA (Connecticut Choral Artists) continues its concert season: February 12, Art and Music, Wadsworth Atheneum Museum of Art, Hartford; March 19, Making the Old New, Trinity College Chapel, Hartford; April 30, Bach Cantatas 29, 190, and 191, Immanuel Congregational Church, Hartford. For information: www.concora.org.



Shadyside Presbyterian Church

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its music events: February 12, Pittsburgh Camerata; April 14, Shadyside Chancel Choir, John Tavener, *Svyati*; 4/22, Pittsburgh Camerata and Chatham Baroque, Handel, *Messiah*; June 7, ► **page 4**

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► **page 3**

Pittsburgh Camerata, Handel, *Chandos Anthems*; 6/14, Steel City Men's Chorus; 6/21, Pittsburgh Camerata, A Chorus Divided: Music for Double Choir; 6/28, Raquel Winnica Young, mezzo-soprano, and Scott Pauley, theorbo. Candlelight Vespers are offered at 7 p.m. on Wednesdays in Lent (March 1, 3/8, 3/15, 3/22, 3/29, April 5). For information: www.shadysidepres.org.

The Ypsilanti Organ Festival continues its third season at the First Presbyterian Church, Ypsilanti, Michigan: February 12, "Love at First Sight" with Stephen Warner, organ, and Rose Randall Warner, soprano; March 26, La Scoperta chamber group in a program including organ; April 30, Christopher Houlihan; June 4, David Heinze. For more information: www.fpcy.org.

First Presbyterian Church, Arlington Heights, Illinois, continues its concert series: February 12, 32nd annual Organ Fest with Michael Gagne, Marianne Kim, Jeffrey Neufeld, Kirstin Synnstedt, and Christopher Urban; March 1, Kris Ward, handbells; 3/5, New Chicago Brass; April 5, Christopher Urban; 4/30, Chancel Choir, Chamber Singers, and orchestra. For information: www.fpcyh.org.

Westminster United Church, Winnipeg, Manitoba, Canada, continues organ recitals: February 17, Isabelle Demers; May 7, Simon Johnson. For information: westminsterchurch.org.

Christ Church, Easton, Maryland, continues its concert series: February 19, Eya Ensemble; March 19, Gail Archer; April 9, Christ Church Choir; May 21, Shrykov-Tanaka Duo, clarinet and piano. For information: www.christchurcheaston.org.

St. John's Episcopal Church, West Hartford, Connecticut, continues its music events. Choral Evensong is offered Sundays at 5:00 p.m.: February 26, March 26, and April 30. Other events include: March 11, Legacy of Spirituals; June 4, Chelsea Chen, with Joseph Lee, cello. Pipes Alive! organ recitals are offered Sundays at 12:30 p.m.: February 5, Scott Lamlein; March 5, Floyd Higgins; April 2, Christa Rakich; May 7, Peter Niedmann. For information: www.reddoormusic.org.

Advent Lutheran Church, Melbourne, Florida, continues its organ concerts, Sundays at 3 p.m.: February 26, Thomas Gaynor; May 21, Jack

Mitchener. For further information: www.adventlutheranbrevard.org.



Music Institute of Chicago

The Music Institute of Chicago's Academy for gifted pre-college musicians is collaborating with **John Sherer** of the Fourth Presbyterian Church of Chicago, Illinois, to present Francis Poulenc's *Concerto for Organ, Timpani, and Strings in G Minor* and Giovanni Bolzoni's *Minuet for Strings* in two performances: March 3, at Fourth Presbyterian Church, and 3/4 at Nichols Concert Hall, Music Institute of Chicago, Evanston, Illinois. For more information: www.musicinst.org.

The Canterbury Choral Society presents choral works, at the Church of the Heavenly Rest, New York City, 4 p.m.: March 5, Bach, *The Passion According to St. Matthew*; May 21, Mendelssohn, *Elijah*. For information: www.canterburychoral.org.

Musica Sacra of New York City performs music of Bach, Brahms, and Britten on March 8 at the Cathedral of St. John the Divine. For information: www.musicasacra.com.

The National Catholic Youth Choir (NCYC) announces its 17th season Camp and Tour, June 17–25. Applications are being accepted through March 24. Singers must be entering grades 9 through 12 in 2017. The choir is led by André Heywood of St. John's Abbey and University, Collegeville, Minnesota. Camp includes a concert tour, performances, and recreational activities. For more information, visit www.catholicyouthchoir.org.

The French Organ Music Seminar (FOMS) announces a tour in July. It will include five days of study in Paris, five days in Switzerland, and a nine-day seminar-tour of Italian organs featuring noted organs in Italy, including an opportunity to play the six organs of the Basilica of St. Peter in Vatican City—Walcker (1895), Vegezzi Bossi (1902), Tamburini



St. Peter's Basilica, Vatican City

(1962: 76 stops with two different organs playable on the same console), Morettini (1887 and 1914), and Tamburini (1974). Hosts for Italy will be Gabriel Marghieri, co-organist of the Sacré Coeur Basilica in Paris, and his wife, Elisabeth, who will serve as translator, as well as the organists of the churches. Other highlights are the Ruffatti organs and factory in Padua and environs, and organs in Bergamo, Venice, Bologna, and Florence. All seminars include playing time and instruction on each organ. Highlights of Paris and Switzerland include Muri Abbey and St. Ouen, Rouen.

Registrants can sign up for individual segments or for all three, which includes 19 days. The dates are July 9–27. Student fees are lower, and partial scholarships are available. Teachers bringing students are also eligible for student prices. Director Christina Harmon has organized these seminars since 1986. For information, including details on the organs and seminar fees: www.bfoms.com.

Witte Travel announces a tour of the cathedrals of England (with optional extension in London) July 16–26, with Randall Engle, tour host. Highlights included a private tour of Lambeth Palace and archives, a private organ tour at Westminster Abbey, a concert at Royal Albert Hall, and attendance at the Southern Cathedral Festival. Optional lectures will be offered on the history and origins of the Church of England and its worship and music. For further information: www.wittetravel.com.

The Eighth International Organ Competition Musashino-Tokyo will be held September 6–18 at the Musashino Civic Cultural Hall, which houses an organ built by Marcussen & Son in 1984. First prize is 1,200,000 yen and a CD release with Naxos; second prize is 800,000 yen; third prize is 600,000 yen. Judges are: Guy Bovet, Hans-Ola Ericsson, François Espinasse, Bernhard Haas, Hiroe Rie, Susan Landale, and Shin Dong-Il. For more information: www.musashino-culture.or.jp/iocm/eng/index.html.

The Sixth International Organ Competition of Dudelange, Luxembourg, will take place September 10–15. The featured organ in St. Martin Church is a four-manual instrument built by Eduard Stahlhuth, renovated in 2001 and 2002 by Thomas Jann. The competition jury consists of Iveta Apkalna (Latvia), Lionel Rogg (Switzerland), Andreas Rothkopf (Germany), and Alain Wirth (Luxembourg). (Jury members will provide masterclasses on September 15 and 16.) Awards are: first prize, €5,000 and a concert at the 2018 Dudelange Organ Festival; second prize, €2,500; third

prize, €1,250; audience prize, €750. The competition is open to organists born after September 1, 1982. Applications are due July 15. For more information, visit www.orgue-dudelange.lu.

People



David Jonies at St. Paul Cathedral, Pittsburgh

David Jonies has recently played recitals at Goshen College, Goshen, Indiana; St. Paul Cathedral, Pittsburgh, Pennsylvania; St. Helena Cathedral, Helena, Montana; Cathedral of the Epiphany, Sioux City, Iowa; the Cathedral of St. John the Evangelist, Milwaukee, Wisconsin; St. Joseph Parish, St. Joseph, Michigan; Queen of the Rosary Chapel, Sinsinawa, Wisconsin; St. John Cantius, Chicago, Illinois; Presbyterian Homes, Evanston, Illinois; and Immaculate Heart of Mary, Monona, Wisconsin.



James Kibbie

James Kibbie has recorded four additional works of J. S. Bach for the website offering free downloads of his recordings of the complete Bach organ works on original baroque instruments in Germany. The additions, recorded on the 1730 Trost organ in Waltershausen, Germany, reflect recent discoveries or scholarly reassessment of known works: *Trio in c*, BWV 21/1a, *Fantasia and Fugue in a*, BWV 561, *Trio in g*, BWV 584, and *Das alte Jahr vergangen ist*, BWV deest/BWV 288. The project is funded by a gift from Barbara Sloat in honor of J. Barry Sloat, with additional support from the University of Michigan. To download the recordings, visit www.blockmrecords.org/bach.



Kathy Schiano, Christa Rakich, and Alice Robbins

Christa Rakich and **Kathy Schiano** premiered the new *Sonata for Cello and Organ* by **Margaretha Christina de Jong** on September 11. The piece was commissioned through the generosity of the Marjorie Jolidon Fund of

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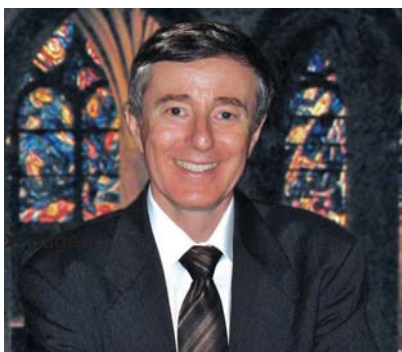
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Here & There

the Hartford chapter of the American Guild of Organists. The premiere was the conclusion of a program called "Battle of the Cellos," which included baroque works with harpsichord and gambist/cellist Alice Robbins. The concert used the Richards-Fowkes Opus 23 organ at the Somers (Connecticut) Congregational Church. The new piece, which will be published by Butz-Verlag, can be heard at www.youtube.com/watch?v=D794CDZF8Bs.

The organ works of **Godwin Sadoh** have been played in recent recital programs, including selections from *Impressions from an African Moonlight* played by **Chase Castle** at Bethel Lutheran Church, Biloxi, Mississippi, on January 7. **Monty Bennett** will present the Middle Eastern premiere of Sadoh's *Nigerian Suite No. 1* at the Israel International Organ Festival, February 24, at the Hecht Museum Auditorium, Haifa University.

Carol Williams has assumed the position of organist in residence at Court Street United Methodist Church in Lynchburg, Virginia. The church, home to a three-manual Schantz organ in a favorable acoustic, will be the venue for the Lynchburg International Organ Festival, which will start this June. Williams remains the artistic director of the Spreckels Organ Society and will continue to organize Sunday concerts until her replacement is found.



Christophe Mantoux

French organist **Christophe Mantoux** has joined **Penny Lorenz Artist Management** on a full-time basis. Mantoux is professor of organ and improvisation at the Conservatoire Régional de Paris and the Pôle supérieur de Paris/Boulogne-Billancour and titular organist at the historic church of St. Séverin in Paris. Winner of the Grand Prix de Chartres, he has performed in North and South America, Japan, South Korea, China, and throughout Europe. Recent engagements have taken him to the Müller organ in St. Bavokerk, Haarlem, the Netherlands and

Haderslev Cathedral in Denmark. He presented a week-long teaching residency and concert at Yale University and five concerts in China. His next tour to the United States will take place this September. For available dates, contact Penny Lorenz Artist Management, www.organists.net.



Stephen Buzard



Monica Czausz

Karen McFarlane Artists, Inc., announces the addition of **Stephen Buzard** and **Monica Czausz** to its roster of concert organists. Stephen Buzard is director of music at St. James Cathedral in Chicago, Illinois. Prior to his post in Chicago, he served as assistant organist at St. Thomas Church Fifth Avenue in New York City until the untimely passing of director of music John Scott in August 2015. Following this tragedy, Buzard became acting organist and director of music, directing the choir of men and boys in their routine of daily services. Buzard holds a master of music degree from the Yale Institute of Sacred Music, New Haven, Connecticut, where he studied organ with Thomas Murray and improvisation with Jeffrey Brillhart. While at Yale, Buzard served as organ scholar at Trinity Church on the Green, New Haven, as principal organist of Berkeley Divinity School at Yale, and as organist for Marquand Chapel at Yale Divinity School.

Stephen Buzard earned his bachelor of music degree from Westminster Choir College in 2010 where he studied organ with Ken Cowan. He was concurrently organ scholar at Trinity Episcopal Church, Princeton, New Jersey, and director of music for the Episcopal Church at

Princeton University. Before starting at Yale, Buzard spent a year in England as senior organ scholar of Wells Cathedral.

Stephen Buzard was the winner of the 2010 Arthur Poister Competition and the 2009 Joan Lippincott Competition for Excellence in Organ Performance. He is an Associate of the American Guild of Organists, winning the Elmer and Associate Prizes for highest score on an AGO exam nationally. He is a member of THE DIAPASON's 20 under 30 Class of 2016.

Monica Czausz is organist at Christ Church Cathedral (Episcopal) in Houston, Texas, and is currently completing her fifth year of study with Ken Cowan at Rice University's Shepherd School of Music in Houston, where she is pursuing the five-year combined bachelor of music/master's degree program in organ performance. Czausz received first prize in numerous competitions, including the 2015 AGO Regional Competition for Young Organists (Region VII: Southwest), the 2015 Albert Schweitzer competition, the 2013 William C. Hall competition, the 2012 L. Cameron Johnson competition, and the 2011 Oklahoma City University competition. She is a member of THE DIAPASON's 20 under 30 Class of 2016. Czausz performed at the 2016 National Convention of the AGO in Houston, both as a "Rising Star" and as cathedral organist for Evensong at Christ Church Cathedral. She also performed at the 2016 Organ Historical Society convention in Bryn Athyn, Pennsylvania. In 2015, she was featured at the OHS convention in Western Massachusetts, the AGO regional convention in Fort Worth, Texas, and the East Texas Pipe Organ Festival in Kilgore. Over the summer of 2017, she will be featured at the regional convention of the AGO in Dallas, the joint AGO/RCCO convention in Montreal, and the OHS convention in Minnesota. Her performances have been broadcast on *Pipedreams*, WRTI Philadelphia, 91.7 Houston, and KTRU Rice Radio.

For booking information on these artists, please contact John McEl-liott at Karen McFarlane Artists, Inc., www.concertorganists.com.



Choristers from Valparaiso and Naperville choirs, St. Peter Basilica, Vatican City

The student choirs of **St. Paul Catholic Church**, Valparaiso, Indiana, and **Sts. Peter & Paul Catholic Church**,

Naperville, Illinois, recently completed a tour of Italy, December 26–January 2. During this excursion, the group sang for Masses at Assisi and Montecassino and participated with other visiting choirs for Mass on January 1 at St. Peter's Basilica, with His Holiness, Pope Francis as principal celebrant. Stephen Schnurr is director of the Valparaiso choir, and Matthew Sprinkle is director of the Naperville choir.

Publishers

A-R Editions announces a new publication: Antonio Salieri, *Plenary Mass in C with Te Deum*, edited by Jane Schatkin Hettrick; C 103, ISBN 978-0-89579-836-7 (2016), xviii + 265 pp., full score, \$495. Composed in 1799 for a peace celebration (which apparently did not take place), the pieces of the set were revised and their scoring greatly expanded for the 1804 service of thanksgiving (*Dankfest*) conferring the title of Emperor of Austria upon Holy Roman Emperor Franz II. The entire set consists of a plenary *Mass in C* with introit, gradual, and offertory, a *Te Deum* in D, and two verses of the hymn *Tantum ergo*. Salieri's only works for double choir, these constitute a plenary or composite Mass, and they are scored for an unusually large orchestra, which also makes this work a rarity in Mass settings of the classical period. For information: www.areditions.com.

The Association Jehan Alain and the Alain family announce that the manuscripts of Jehan Alain's organ works are now available online in facsimile form at the "Manuscripts" page of www.jehanalain.ch, the association's trilingual (English-French-German) website. A list of the documents will appear, together with instructions and commentaries.

A PayPal system gives access to the library for a donation of at least CHF/€/US\$ 10, which can be made using a credit card. The system immediately and automatically generates a personal password sent by e-mail, valid for one year and an unlimited number of entries. Users will be automatically informed a few days before the password expires.

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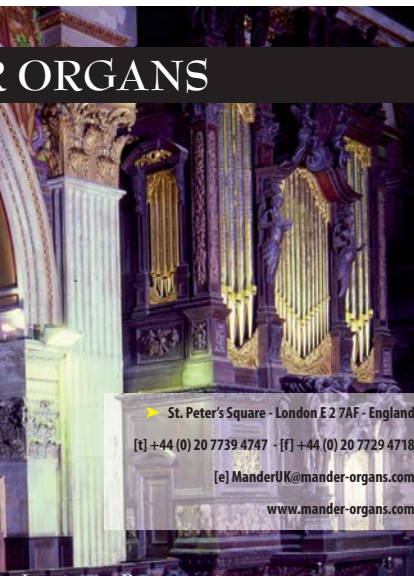
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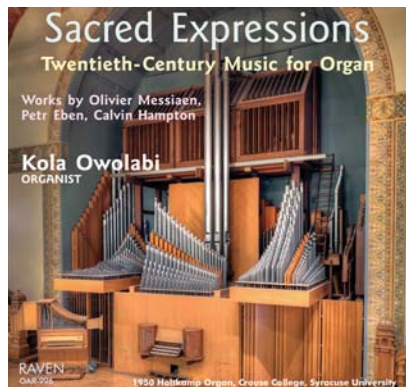
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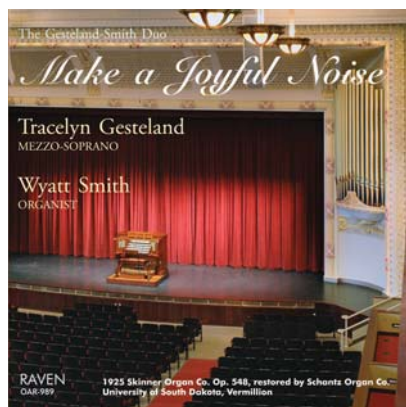
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all-new OneLicense.net website, music ministers can download and report music sung by the assembly and obtain streaming/podcasting and practice track licenses in one location. For additional information, contact: Brenna C. Cronin, General Manager, OneLicense LLC, 1-800-ONE-1501; brennac@onelicense.net; www.onelicense.net.

Recordings



Sacred Expressions



Make a Joyful Noise

Raven Recordings announces new releases. *Sacred Expressions: Twentieth-Century Organ Music* (Raven OAR-996, \$15.98) features organist Kola Owolabi playing the 1950 Holtkamp organ at Crouse College, Syracuse University. The organ incorporates many ranks of the 1889 Roosevelt and 1930 Estey organs that preceded it. Owolabi is associate professor of organ at the University of Michigan in Ann Arbor; from 2006 to 2014, he taught at Syracuse University and served as university organist there. He performs works by Messiaen, Eben, and Hampton.

Make a Joyful Noise (Raven OAR-989, \$15.98) features the Gesteland-Smith Duo (Tracelyn Gesteland, mezzo-soprano, and Wyatt Smith, organist) performing works by John Cook, Charles Ore, Herbert Howells, and

Charles Villiers Stanford, and commissioned works by Kurt Knecht, Carson Cooaman, and Deanna Wehrspann. Smith (of THE DIAPASON's 20 under 30 Class of 2016) plays the 1925 E. M. Skinner Opus 548 at the University of South Dakota, Vermillion, restored by Schantz Organ Company in 2010. For information: www.ravencd.com.



Great Organ Gala

Frederick Hohman is showcased along with the organ of the Cathedral of St. John the Divine in New York City in a new CD release, *Frederick Hohman's Great Organ Gala!* (Pro Organo CD 7272). This is the first new CD release from Hohman since *Soar Above* in 2011.

Great Organ Gala was recorded on October 27, 2015, the day before Hohman's concert appearance at the Cathedral. The program includes some traditional organ repertoire by Bach and Vierne, but centers on symphonic organ transcriptions by Edwin Lemare (1865–1934) and Hohman (b. 1955).

There is a bonus track made available as a free MP3 download only of Hohman's transcription of *Vocalise*, op. 34, no. 14, by Rachmaninoff. The track is found on the album page at www.ProOrgano.com. To find this album quickly, search the keywords "Great Gala."

Orgelradio.eu marked its first anniversary of continuous broadcast of organ music on January 4. Some 111,698 unique listeners from 150 countries have listened to Orgelradio. The country with the most listeners is the Netherlands with 54,259; the United States is fourth on the list with 5,777. Donations of recordings have created a library of some 2,226 discs. For more information, visit www.orgelradio.eu.

Organ Builders

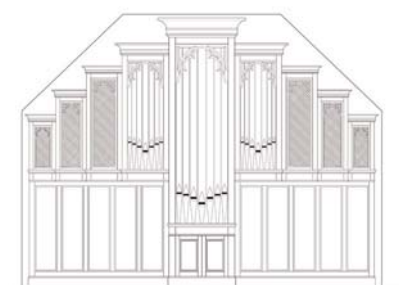
Casavant Frères, Limitée, of Saint-Hyacinthe, Québec, Canada, has relocated and rebuilt the Aeolian-Skinner organ (Opus 408D) formerly in Trinity Church Wall Street, New York, New York, for Johns Creek United Methodist Church, Johns Creek, Georgia. The



Johns Creek United Methodist Church
(photo credit: Jeremy Rush)

four-manual, 92-rank organ was formally dedicated in service on December 4. The dedication concert was held on January 29 in a program featuring present and former musicians of the church. Diane Bish will play a recital on March 19.

On October 30, Casavant Opus 3912, a new organ, was dedicated at Shallowford Presbyterian Church, Atlanta, Georgia. The three-manual, electro-pneumatic action organ features 38 ranks, including a three-stop floating Antiphonal division. For more information, www.casavant.ca.



Conceptual drawing, Schoenstein organ

Schoenstein & Co. of Benicia, California, is building a new three-manual, 16-voice, 18-rank organ for Grace Episcopal Church of Hartford, Connecticut. It is designed in the symphonic style with Great and Swell divisions enclosed and Swell high-pressure stops doubly enclosed within the Swell. The third manual borrows solo and ensemble stops from the Great and Swell. This instrument can be previewed on a YouTube video of a similar organ in New York City (search "Schoenstein Tonal Demonstration"). Grace Church is an Anglo-Catholic parish with an established liturgical tradition which the organ is designed to support. The instrument will stand in a case at the west end of the church. Installation is scheduled for May 2017. For more information, www.schoenstein.com

The **Pro Organo** label of recordings and its parent firm, **Zarex Corporation**, have entered the digital musical instrument field with a product called the **Orgamuse**. It was unveiled December 21 with a press release at www.ProOrgano.com and with videos posted at <https://Vimeo.com/ProOrgano>. The videos show Orgamuse being played by its designer and architect, organist Frederick Hohman. Hohman describes Orgamuse as a digital music "platform" with roots in the traditional pipe organ.

The prototype, developed between January and October 2015 at Pro Organo's studio in South Bend, Indiana, includes components from several American and Canadian craftspeople



Orgamuse

and vendors. The prototype has been designed and built primarily with Hohman's own composition work and concert touring in mind.

Orgamuse is a four-manual plus pedalboard MIDI and USB-driven digital music platform, which simultaneously plays or "keys" both classical, sample-based digital instruments (such as processor-intensive samples of traditional pipe organs) as well as the gamut of physically-modeled digital voices (which are not processor-intensive), many of which are from the synthesized music realm of pop and rock music. While the Orgamuse platform conforms to American Guild of Organists console specifications in its manual and pedalboard measurements, it features several innovations.

Support for its manuals and digital music rack is through a cold-rolled aluminum support beam. This single support is also the conduit through which Orgamuse's wiring passes down to its base. To achieve an open design, Orgamuse has no traditional organ bench, because benches often obstruct the view of the organist. Hohman has designed a sturdy welded-aluminum perch having a minimal footprint that allows for a full range of motion over the pedalboard.

The traditional foot rail of an organ bench has been replaced with a translucent arc which is attached to the pedalboard base through five vertical supports. The pedalboard is constructed of translucent and transparent materials. When in "light-show mode" its individual pedals glow brightly as they are played.

Although Orgamuse has only six toe studs, each toe stud can be cycled through a menu of user-defined functions. It also offers five expression shoes, one for each manual and the pedalboard, and these may also be cycled through a menu of user-defined functions. There are no stop jams or stop rails. All patches, voices, and stops are selected in "program mode" during rehearsal using a traditional keyboard and mouse that are stowed during presentation. Real-time display of "registrations" and sound patches appear on the detachable digital music rack.

A roll-around electronics equipment rack houses its sound-generating modules and computers and attaches to the platform through a single cable bundle. For information on the instrument and concerts, visit www.ProOrgano.com.

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A. E. Schlueter Pipe Organ Co.

Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schlueter Pipe Organ Co. for major renovation, tonal redesign and completion of their new IV-manual instrument, built by another firm who began installation in 2008. The project scope included complete tonal redesign of the instrument, chancel expression shade replacement, winding system replacement/rebuilding, tremolo replacement, pipework and windchest relocation for better tonal egress, rank replacement and major new additions, organ reed rebuilding/replacement, design and installation of a new String division, facade structural reinforcement, console renovations, and thorough tonal finishing. The completed organ boasts 93 pipe ranks.

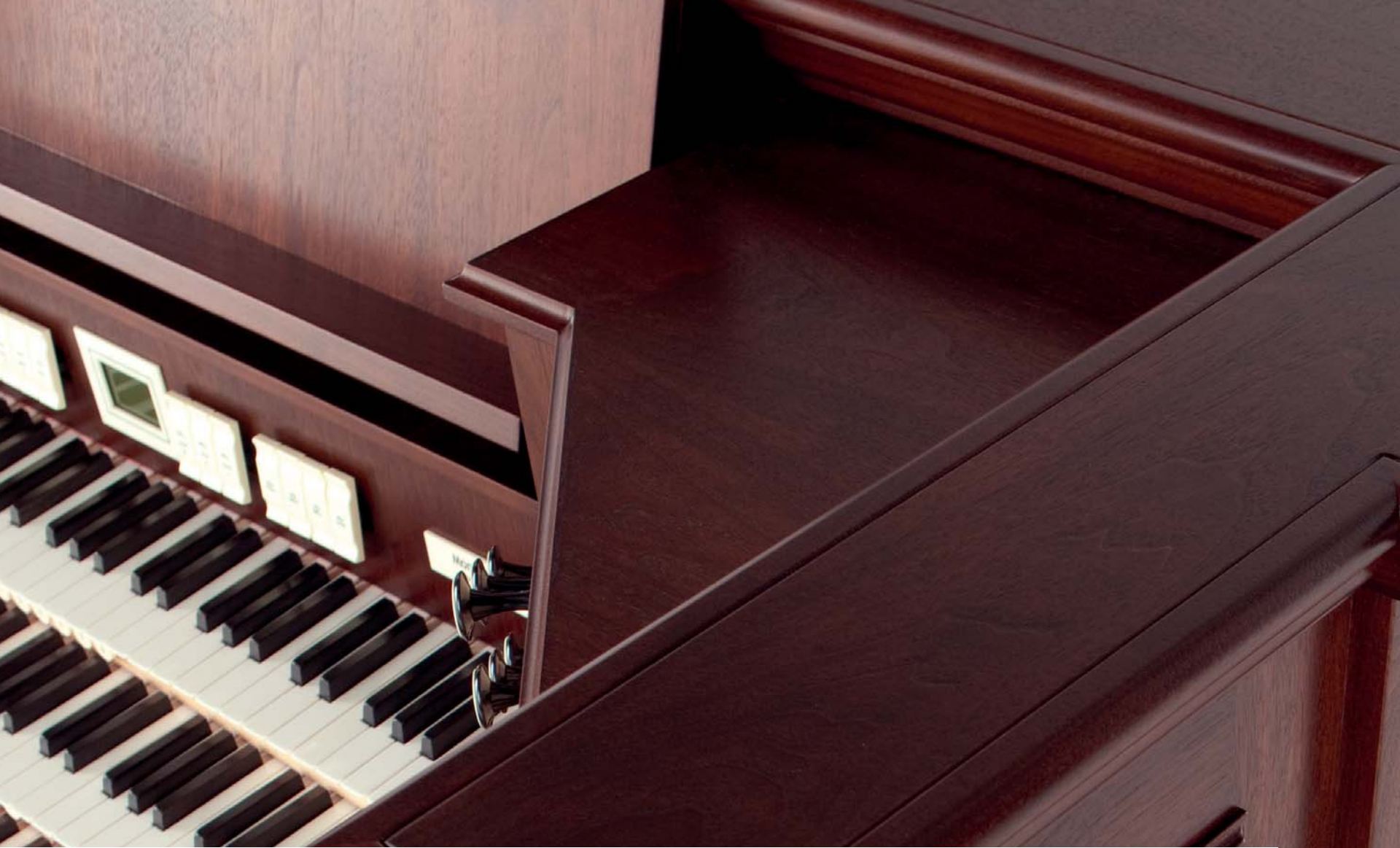


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Nunc Dimittis



Robert V. Clement

Robert V. (Bob) Clement, 67, of Avondale, Pennsylvania, died November 18 after a brief illness. An electrical engineer by profession, his greatest passion was music. He started piano lessons at age five, and on a visit to the U.S. Air Force Academy Chapel at age 17 he discovered the pipe organ. He immediately began

lessons and continued to play at churches for weddings and other services throughout his life. He studied electrical engineering at the University of Texas at El Paso, and moved to South Carolina after graduation to work for the DuPont Company in the Fibers Division. He served churches for 25 years, ending at Hanover Presbyterian Church.

Clement retired in 2011 after 38 years with DuPont/INVISTA. He married his interests in designing, model building, and music by building his own Hauptwerk organ in the basement of his home. He became treasurer of the Albert Schweitzer Organ Festival, joined the board of the Delaware American Guild of Organists chapter, and became the director of the English Cathedral Tour, which offered the chance to play pipe organs in famous cathedrals around the United Kingdom.

Clement's other hobbies included architecture (he designed two homes that were built in Lugoff, South Carolina), home computers, and learning about the *Titanic*. One of his lifelong dreams was completing a trans-Atlantic crossing by boat, which he did in 2012 during the 100th anniversary of the sinking of the *Titanic*. He was fascinated with London, its history and cathedrals, and golf.

Robert Clement is survived by his wife Karen Hudson of Avondale, Pennsylvania; son Chris Clement of Newark, Delaware; daughter Renee and husband Dan Roush of Haymarket, Virginia; grandchildren Megan Diehl, Davis Roush, and Maggie Roush; mother Shirley Fouts; and siblings Brian Clement, Carol Abraham, and Rosemary Schultz.



Richard Gordon Enright

Richard Gordon Enright, 93, died December 23, 2016, in Atlanta, Georgia. Born on November 29, 1923, in Freeport, Illinois, he had completed two years of study at the University of Dubuque when World War II broke out. Subsequently he served in Patton's Third Army of the 26th Infantry Division from 1943 until the war ended in 1946.

Enright received his Bachelor of Music degree from Northwestern University in 1948, followed by a Master of Music degree a year later and a Doctor of Music in 1961. While at Northwestern, he met his future wife, Clara Mae (Sandy) Sandehn, an organist and singer. They were married in 1949. Enright served on the faculty of the School of Music at Northwestern for 35 years, becoming chairman of the department of church music and organ in 1969 and serving until his retirement in 1989, when he was named Professor Emeritus of Church Music and Organ.

Enright pursued additional study at the Royal School of Church Music in England and at the

Staatliche Hochschule für Musik in Frankfurt, Germany. His text on organ instruction, *Fundamentals of Organ Playing*, continues in wide use. He lectured at Chicago Theological Seminary and at the Music Teachers Conference in Berkeley. He presented numerous recitals across the United States. He served as associate organist and choirmaster at Fourth Presbyterian Church of Chicago under the direction of his teacher Barrett Spach, followed by a 22-year tenure as organist and choirmaster at First Presbyterian Church in Evanston. He then served the First Presbyterian Church of Lake Forest as organist for 23 years, retiring at age 70. In 2005 Dick and Sandy relocated to Atlanta to be closer to their daughter and her family.

Richard Gordon Enright is survived by his wife of 67 years, Sandy, daughter Catharine (Walton Reeves) and son Steven (Krista) of Fort Worth, and grandsons Harrison Reeves and Kevin and Scott Enright. A memorial service was held January 6 at Trinity Presbyterian Church of Atlanta. Donations may be made in his memory to the Adele McKee Music Fund of Trinity Presbyterian Church, 3003 Howell Mill Road, NW, Atlanta, Georgia 30327.



Thomas Harmon

Thomas Harmon, organist and educator, died November 14 at age 77 in Medford, Oregon, after a long illness. Born in Springfield, Illinois, on February 28, 1939, he began playing the piano at age 6 and organ at age 11. He played regularly at the First Methodist Church, on radio, and in local restaurants and lounges. He also is remembered for

renovating the theatre organ from the Orpheum Theatre and moving it to Springfield High School.

Harmon earned bachelor's and doctoral degrees in music with honors at Washington University, St. Louis, and a master's degree in music with honors at Stanford University. He was awarded a Fulbright Scholarship to study organ in Austria with Anton Heiller. It was there that he met and married fellow Fulbright student Sue Snow in June 1964. His special research interest was the organ works of J. S. Bach.

Harmon's academic career was devoted to the University of California at Los Angeles (UCLA), where he began in 1968 as assistant professor and university organist. He went on to become full professor and served as chairman of the Department of Music for seven years. Harmon performed frequently as organist with the Los Angeles Philharmonic and Chamber Orchestras, American Youth Symphony, UCLA Philharmonic Orchestra, UCLA Wind Ensemble, and the Los Angeles Master Chorale.

Thomas Harmon performed recitals across the United States, with broadcasts on American Public Radio, the BBC, as well as in Mexico, Japan, and numerous European countries. As university organist, he oversaw a major renovation of the UCLA concert hall organ after damage from the 1994 Northridge earthquake. During his tenure at UCLA he also served for 20 years as organist of First United Methodist Church in Santa Monica.

Harmon retired in 2002 to Medford, Oregon, where he continued to perform in concerts and churches. He was preceded in death by his domestic partner, John Crutcher.

Thomas Harmon is survived by his brothers, Charles Harmon of Tulsa, Oklahoma, and Bob Harmon of Jacksonville, Florida, and his former wife, Sue

Harmon of Ashland, Oregon. A memorial service was held on November 21. Donations may be made to the American Guild of Organists/Southern Oregon Chapter, c/o Margaret Evans, 1250 Green Meadows Way, Ashland, Oregon 97520.



Sister Marie Juan Maney, OP

Sister Marie Juan Maney, OP, died December 2, 2016, at Sinsinawa, Wisconsin. Sister Marie Juan was born April 25, 1927, in Big Bend, Wisconsin. She made her first religious profession as a Sinsinawa Dominican 1947 and her final profession in 1950. She taught music for 37 years, served as liturgist and music director for six years, and directed numerous choirs and coordinated

musical events for 24 years, serving communities in Iowa, Wisconsin, Illinois, Nebraska, and Minnesota. As a liturgist and music director, she served St. Cajetan Parish, Chicago, 1984–1988, as well as St. Peter Parish, Forest Lake, Minnesota, 1988–1990. She was organist and choir director for St. Augustine Parish, Platteville, Wisconsin, 1990–2010, as well as at her motherhouse in Sinsinawa from 1990 until 2014. There, she also orchestrated the Elizabethan Dinner, the Sinsinawa Summer Organ Concert Series, and the annual Messiah concert at "Sinsinawa Mound."

Sister Marie Juan Maney is survived by two sisters, Eileen Nettesheim and Margaret Loughney, and her Dominican Sisters with whom she shared life for 69 years. The funeral Mass for Sister Marie Juan Maney was held in Queen of the Rosary Chapel at Sinsinawa, December 5. Memorials may be made to the Sinsinawa Dominicans, 585 County Road Z, Sinsinawa, Wisconsin, 53824-9701 or online at www.sinsinawa.org.



Philip D. Minnick

Philip D. Minnick, 68, died December 26 in Columbus, Ohio. He was born August 25, 1948, in Springfield, Ohio, and attended Capital University of Columbus, from 1966 to 1969, majoring in voice and organ studies. His interest in the pipe organ began in 1960 with the installation of an organ by M. P. Möller in

Central Methodist Church (now Faith United Methodist Church), Springfield. While in college he worked for A. W. Brandt Pipe Organ Company of Columbus. During this time, he met his future business and life partner, Robert W. Bunn, Jr. In 1969, the Bunn-Minnick Pipe Organ Company was formed in Columbus, a firm which has built organs for installations in Florida, Indiana, Kentucky, North Carolina, Ohio, Pennsylvania, and West Virginia. Philip Minnick was a founding member of the Ohio Village Singers, a member of the Columbus Maennerchor, the Broad Street United Methodist Church of Columbus, and the American Institute of Organbuilders.

Philip Minnick is survived by his business and life partner, Robert W. Bunn, Jr., of Columbus, sister Lisa of Ft. Myers, Florida, and adopted sister, Karen Freudigman of Columbus. ■

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The A Team: Antoinette Vischer's Commissions for Harpichord

Marguerite Bertha Antoinette Vischer (born February 13, 1909, in Basel, Switzerland) was the only child of a wealthy banker and his wife. She began her musical career as a pianist, and, with the connections that her affluent family was able to provide, had a fair success, although her hands were smaller than ideal for a pianistic career. In 1931 Vischer began her harpichord studies in Vienna with Herr Erhard Kranz, and there she made her debut as a harpichordist on an instrument of undoubtedly sturdy character, as was the wont of Germanic production instruments of the time. A brief press notice of the concert informed the public that "Fräulein Vischer played Bach's *C Minor Fantasia and Fugue* on a harpichord loaned by Herr von Hoboken."

During the same year, probably at the suggestion of Basel's musical guru Paul Sacher, Vischer studied with Wanda Landowska, the reigning priestess of the harpichord, at her "temple of early music" in St-Leu-la-Fôret, near Paris. Although it is not known just how many lessons Vischer had with Mme. Landowska, a communication regarding the price of study exists in the Vischer Collection at the Sacher Foundation: private lessons cost 400 French francs each; a bargain package of three could be had for 1,000.

Rolf Liebermann

Back home in Switzerland, Vischer spent the next 21 years concentrating on "old" music. She developed a group of devotees for her early music house concerts, many of them with collaborators Max Meili, tenor, and Fritz Wörsching,

lutenist. It was the Swiss composer and international opera administrator Rolf Liebermann who initiated Vischer's interest in contemporary music, beginning with a question to her, "Why only old music?" Since the harpichordist admired Liebermann's polyphonic style of writing, she offered her first commission to him, resulting in his *Musique pour clavecin* in 1952. An astute multi-faceted musician and administrator, Liebermann encouraged Vischer to record. Her first essay in this format included Liebermann's new piece as well as a work by another Swiss composer, George Gruntz.

Bohuslav Martinů

Liebermann also served as Vischer's conduit to other composers: a 1958 letter affirms his fulfillment of Vischer's wish that he contact Bohuslav Martinů, the Czech composer, at that time resident in Switzerland. This connection led to one of Vischer's finest commissions, Martinů's 1958 *Sonate pour clavecin*, as well as his *Deux Impromptus*, two small satellite pieces completed in 1959, the year of the expatriate composer's death.

From that first 1952 commission until Vischer's death in 1973 she commissioned at least 44 new works that bolstered (and sometimes battered) the contemporary harpichord repertoire. Composers rarely refused her offers: that she was the only daughter of a Swiss banker doubtless helped, but it was evident as well that she was interested in novel forms of musical expression—the more startling the sounds, or the method of producing them, the better.

Maurice Ohana

In 1960 Vischer turned to the French-Spanish-Moroccan composer Maurice



Ule Troxler's book, *Antoinette Vischer*

Ohana. His *Carillons for the Hours of the Day and of the Night* incorporated bell-like clusters, the French folksong *Frère Jacques*, and, for the accommodation of her small hands, two wooden rulers, one 12-inch, one 13½-inch, to achieve the spans of large diatonic and chromatic tone clusters, triple forte, composed as conclusion for the evocative work.

Luciano Berio

Vischer first met Luciano Berio during the intermission of a concert in Basel, and she gladly accepted the composer's invitation to visit him in Milan. Was it, perhaps, the influence of the "many shared whisks" which led to the unusual format of that harpichord composition, *Rounds*? This graphic work is to be played right-side up, then upside down, and finally repeated in its original format, but at a faster tempo. Perhaps because of the vocal prowess of Berio's wife Cathy Berberian, a voice part was added for an alternative version, which was the one Vischer chose to employ for her recording of the work.

In the waning years of the twentieth century when I visited the Sacher Foundation for some research in the Vischer Collection, it was a delight to discover a letter to Vischer from my first harpichord teacher, Isolde Ahlgrimm, who wrote:

Congratulations on the recording [of] the Berio piece . . . I find it fantastically played. I am, presently, in need of help because one of my students wishes to play the Berio without voice part, and I cannot read this notation. Never-the-less I am of the opinion that one cannot disregard this music, which is much better written than all the 'Pseudo-Bach' with wrong notes. (Letter dated February 10, 1970)

Cathy Berberian

The visit to Milan also resulted in a second commission: "Hurrah!" wrote Vischer. "Cathy [Berberian] will make for me a piece. I think some sort of mosquitos

[sic] played with the right hand, and the left has to kill the mosquito with claps on my knee!" The "score" of this creation consists of a pre-addressed postcard to be mailed to the composer, with the request for a return message; a table for translating that message into a rhythmic form of Morse code; a sample sketch of how this all works, followed by an outline of a possible performance, illustrating how the right hand begins playing notes at the very top of the keyboard, then descends gradually to the bass register, finally killing the imaginary buzzing mosquito by slapping the right hand with the left and exclaiming loudly "SPLAT." The title of this "drama in music," *Morsicathy*, is a four-way pun: Morsi is the Morse code used for the rhythm; Cathy is the author of the original message and the piece; Morsicat(h)y is the phonetic spelling of the Italian word "morsicati" or "bitten"—the fate of mosquito victims; Mors is the Latin word for death, and also the fate of THIS imaginary insect.

John Cage and Lejaren Hiller

Berberian's piece is a jolly scherzo compared to the mega-happening created by Americans John Cage and Lejaren Hiller. As early as 1962 Vischer had requested a work from the bad boy of chance music (John Cage), and had been put off with the suggestion that she consider performing a work that already existed: his models of indeterminacy *Variations I and II*. By 1967, however, Cage was thinking forward to a grand-scale extravaganza that came to be known as *HPSCHD* (the computer's six-letter name for the instrument).

While engaged in another of his "chance" performances, Cage typed a letter to Vischer (the amplified sounds of his typewriter forming one strand of the in-progress composition), requesting that she consider a trip to Illinois for the realization of his *HPSCHD* master plan. Eventually, it all came together, comprising the simultaneous collaboration of seven harpichordists playing random bits, Mozart excerpts chosen according to patterns from the Chinese *I Ching*, together with the assistance of 52 tape machines, 59 power amplifiers, 59 loud speakers, 40 projected motion-picture films, 208 computer-generated tapes, 6,400 slides shown by 64 projectors . . . a dizzying and overwhelming four and one-half hour assault on the senses in this May 16, 1969, premiere at the Assembly Hall of the University of Illinois, Urbana. *The New York Times* described it as "the multimedia event of the decade."

In a review of the Nonesuch recording of *HPSCHD*, Igor Kipnis commented that "At first noisy, this 'experience' ultimately becomes one of tedium and almost unrelieved boredom. Personally, I find the New York Subway offers as much sonic anarchy, and at least there you are

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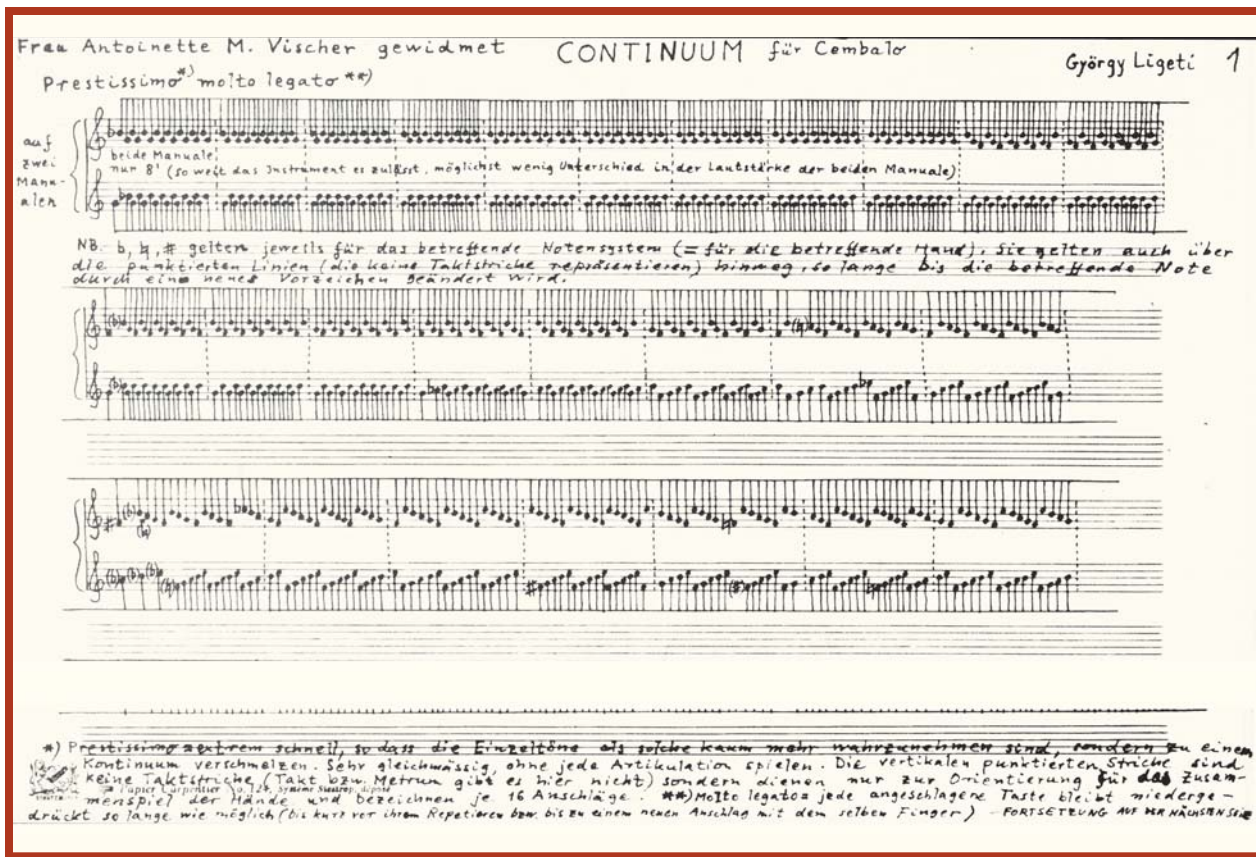
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Sections from Ligeti's *Continuum* manuscript. Antoinette Vischer Collection, Paul Sacher Foundation, Basel.

getting from one place to another." (*Stereo Review*, May 1970, p. 121.)

The price for this celebrity commission was 1,000 Swiss francs, the same amount paid to Martinů for his *Sonate*.

Duke Ellington

Another Vischer commission is the only harpsichord-related piece from the great jazz artist Duke Ellington, who at the request of a friend, had sent a copy of his *A Single Petal of a Rose* to Vischer at Christmas 1965. A longtime aficionado of jazz, Vischer included it on her Wergo recording *Das moderne Cembalo*, although correspondence shows that she was not certain if this work was dedicated to her, or whether the Duke planned to write something else for her. When at last she had the opportunity to meet Ellington following his concert in Basel, she presented him with a tape of her performance. As she remarked, "The tape fit under the arm more easily than a harpsichord." Ellington was quite pleased with the sound of the piece on her instrument, but he had to admit that he could not dedicate the work to her because it was "already dedicated to another lady." "Who might that be?" she inquired. "Why, Her Majesty, the Queen of England," Ellington responded.

György Ligeti

When Hungarian composer György Ligeti moved to the West in 1956 he espoused electronic music and the current avant-garde musical scene almost immediately. It was, however, not until 1965 that Vischer contacted him to suggest the possibility of a commission. He assured her right away that he was interested, and that the size of her hands would present no difficulty, since he planned to write something using narrow intervals. Completed in January 1968, Ligeti's "four-minute-or-less" composition *Continuum* is undoubtedly THE masterwork of all Vischer's commissions. It holds the position, for many of us, as the single most original solo harpsichord composition of the twentieth century.

Some of the composer's written comments to Vischer are enlightening: "I conceived the work completely from the instrument." [January 30, 1968.] "It should sound like a Zephyr wind—more like Debussy, had he composed for

harpsichord." [April 11, 1968.] "Play *Continuum* irrationally fast: even faster than possible." [February 15, 1968.] Improbable velocity is exactly what Vischer achieved in her recording! That the notes may have been recorded an octave lower and re-recorded at double speed is made clear by Ligeti's constant urging Vischer to play faster and his additional comments about recording studio manipulation in a letter of June 19, 1968, and by the known fact that Vischer's virtuosity did not extend to this level of dexterity in any other of her known performances.

It was, as well, an expensive commission for her: Ligeti refused to accept the standard 1,000 Swiss franc honorarium and charged her double that amount, explaining, "I spend much time on small works, reworking them to my satisfaction." [October 16, 1965.] The sheer physical effort of writing so many notes was certainly worth the higher fee, as was the outstanding masterpiece received. At

last a genius had provided a harpsichord work totally without any neo-baroque tendencies or antique references, but one that fit the instrument's capabilities in a perfectly idiomatic manner by exploiting the trill and tremolando throughout.

Mauricio Kagel

The final work added to the Vischer catalog was *Recitative-Varie for Singing Harpsichordist* by Mauricio Kagel. This creation is yet another mini-drama in which the female performer makes her entrance very slowly, proceeding with small steps while uttering some German titles from Bach cantatas, the words connected in such non-sequential ways that they become obscene. The vocal technique required is known as *Sprechstimme*, half speaking, half singing while employing non-specific pitches. The two hands are placed together in an attitude of prayer, these visual requirements all meant to remind an audience of the pre-performance mannerisms associated

with Wanda Landowska. After being seated at the instrument, the harpsichordist accompanies herself only with the left hand in "um-pah-pah" bass patterns borrowed from a Chopin nocturne, while continuing her vocal Bach-babbling. At the end, a lethargic exit from the stage completes the choreography.

Vischer never performed this ultimate work. She wrote to Kagel that her voice would not be adequate for the task, and that for someone else to learn the part would take an immense amount of time. He replied that "apparently, she had not understood the humor of the piece, and that a beautiful voice was unnecessary for its authentic performance." One doubts that a faux-Landowska performance of the Kagel work would have done any damage to Vischer's reputation, just as one imagines that this "camel" [meaning a hybrid constructed of opposites] was probably much better for her health than the number of Camels [American cigarettes] that she chain-smoked every day.

Vischer died of a heart attack in December 1973, just three months after the death of her father; the only child did not survive for long without family. Her legacy of 44 new works for the harpsichord almost certainly means that she will not be forgotten. Her friend, the distinguished Swiss author and playwright Friedrich Dürrenmatt, contributed these perceptive words to the notes for her first major recording (dated December 24, 1966):

Antoinette Vischer has gone down in the annals of musical history in the most legitimate manner: as patroness. She caused the modern and ultra-modern composers of our time to interest themselves in an old-fashioned instrument—the harpsichord. As a result, an old-fashioned instrument became modern, and its abstract quality suited modern music. By commissioning compositions for it, Antoinette Vischer led modern music on to new paths. The manner in which she did this proves how consciously she proceeded . . . She knew whom she was ordering from, and was supplied with what she wanted: musical portraits by composers of themselves, in that they had to occupy themselves with apparently unfamiliar tasks. Thus, through the wiles of a woman once again, something new was born." [Reprinted in Ule Troxler, *Antoinette Vischer: Dokumente*, p. 10; translated from the German by LP]

Comments are always welcome. Address them to lpalmer@smu.edu or Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

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Reviews

Choral Music

To our readers: Our choral editor, James McCray, is on hiatus. In his absence we will present reviews by guest choral editors. This month's reviews are by our reviewer of handbell music, Leon Nelson.

In my almost 40 years in full-time church music, I have come across a plethora of music for the Lenten season. The anthems included in this review have served my choirs well over the years and have proven to be an inspiration not only to the choirs I served, but to the congregations. The titles are clearly accessible for most choirs and are all in print to date. I hope these reviews are helpful in choosing music for this important season of the church year.

Palm Sunday

Draw Nigh to Jerusalem, by David H. Williams. Mixed voices, H. W. Gray/Alfred Music, G.C.M.R. 2410, \$2.25 (M-).

The Palm Sunday theme is expertly portrayed in this anthem. The organ begins with a pedal point introduction that gives the sense of a procession, with the text and music building to a grand climax at the end. This anthem has been around for a while and is still in print, probably because of its popularity. Highly recommended.

Hosanna in the Highest, by David W. Music. SATB, optional children's choir, Concordia Publishing House, #982797, \$1.80 (E+).

This spritely Palm Sunday anthem begins with unison choir, adding organ and optional percussion (tambourine, triangle, drum) through to the end. A children's choir, when available, would carry a verse and add to the ensemble on the last verse. This is a catchy, toe-tapping melody that will inspire the congregation as well as the singers. The piece can be used for just SATB choir alone, or, with slight adaptations it may also be sung by unison or two-part choir.

Holy Week

One Lonely Night, by Joseph M. Martin. SATB, Beckenhorst Press, JH525, \$2.00 (E+).

Lonely nights in the life of Christ are thoughtfully presented in a lullaby setting with an appropriate Kyrie section. Powerful text and music combine to make this an especially fitting anthem for Holy Week.

My Song Is Love Unknown, by Molly Ijames. SATB, Beckenhorst Press, BP1977, \$2.00 (M).

This powerful text by Samuel Crossman, written in 1664, is set in a compelling arrangement that beautifully enhances the text. This piece is arranged for piano accompaniment, although organ could easily be adapted.

We Adore You, O Christ, by Richard Proulx. SATB, Paraclete Press, PPM09836, \$1.60 (M).

The text of this anthem is from the Orthodox Good Friday service and makes a great choral piece for Holy Week, or even a second or third anthem for Easter Sunday. It is given unusual treatment with tenor and bass singing "Oh" in open fifths, while the women sing the text with the reverse happening later, and both parts coming together. There is a partial whole-tone scale in the melodic line, which gives the work an ethereal and beautiful feeling. The text is: *We adore you, O Christ, and we bless You, because by your Cross You have redeemed the world. We glory in your Cross, O Lord God; We praise and glorify your holy Resurrection; by virtue of your Cross joy has come. Save us and help us, O Lord. By your holy Cross You have redeemed us all.*

O Love Divine, Irish folk tune arranged by John Hudson. SATB, Beckenhorst Press, BP1900, \$2.00 (M+).

This lovely melody is beautifully arranged by John Hudson. The text effectively narrates the Passion theme through Christ's death on the cross. The accompaniment would be most effective with keyboard, as intended, although it could be adapted for organ. The ending text reads: *He died for you, He died for me and shed His blood to make us free. Upon the cross of Calvary the Savior died for me.* Poignant and stirring from beginning to end.

Were You There?, arranged by Lloyd Larson. SATB with brass quartet, Beckenhorst Press, BP1385, \$2.00 (M-).

Here is a sensitive, convincing arrangement of this favorite Lenten spiritual. Optional brass quartet (BP1385A) is available. The climax of this piece comes with a key change, and the last verse beginning in unison and spreading into full harmonic splendor: *Were you there when he rose up from the grave . . . shouting Glory, Glory!*

Easter

On the Third Day, by Allen Pote. SATB, with brass, handbells, timpani, and organ, Hope Publishing Company, F1000, \$2.20 (M-).

Easter morning arrives with brass, handbells, voices, timpani, and glorious organ. Using the Apostles' Creed for its text, the work begins softly, depicting the Crucifixion, building to the powerful statement "On the third day Christ arose!" This best seller will surely be the highlight of your Easter day. The piece is also available in an SAB arrangement. Brass, timpani, and handbell parts are available separately, as is a recent orchestration.

Fanfare for Easter, by Kenneth Walton. SATB with brass, Neil A. Kjos Music Company, #5234, \$2.50 (E+).

An Easter opening salute for mixed voices and optional brass quartet: two trumpets and two trombones. Instrumental parts included with each octavo. Festive and effective as an introit and/or an Easter choral benediction.

Alleluia! Christ Is Risen! (an Easter Introit) by Joel Raney and Jane Holstein. SATB, Hope Publishing Company, C5570, \$2.10 (E+).

Using the definitive Easter text by Christopher Wordsworth, which begins with the proclamation "Alleluia, Christ is risen," here is a festive selection to begin your Easter Day service. This short introit for choir and organ includes options for 3–5 octaves of handbells and two trumpets. The reproducible trumpet part is included in the anthem.

—Leon Nelson
Vernon Hills, Illinois

Book Reviews

More First Person Singular: Reflection on Worship, Liturgy, Church Music, and Children in Worship, by Carl Schalk. St. Louis: MorningStar Music Publishers, 90-51, \$12.00; www.morningstarmusic.com.

As the foreword to this small book explains, it is really a second volume to *First Person Singular*, published in 1998. Like its predecessor, the book deals with topics related to worship and church music, focusing on themes that have come to the fore since the first publication was issued. The purpose of the book is clear in that Schalk hopes the short essays will be useful to worship committees, musicians, and pastors, and that re-thinking of certain areas will result. Open mindedness is encouraged, and, although each essay is not prescriptive, it is hoped that the underlying recognition of the richness of the church's worship and music tradition is remembered and appreciated.

Topics are wide ranging, including how, what, when, and how much music is used or sung. For example, Schalk raises the question about what can be left out for Lent, and by contrast celebrate Easter for more than a day. Possibilities for the celebration of lesser feasts are given. He gives three examples and musical

suggestions for the congregation. Schalk emphasizes that worship and music are not entertainment, but need to be more substantive than mere entertainment. He encourages young church musicians, but also gives advice about restraint—for example: bigger is not necessarily better, faster or louder is not always better, simplicity can be better than pretention, and because you can do something doesn't mean you should. In other words, "Thou shalt not overdo."

Carl Schalk is a prominent Lutheran church musician, composer, and educator having taught at Concordia University in the Chicago area. Therefore, it can be understood that the frame of reference for this book is the Lutheran tradition as can be seen by the fact that Luther is mentioned multiple times. In one chapter, "Martin Luther's 'Lost' Christmas Hymn" is discussed in detail, and in another, "Finding the Center of Gravity," the Augsburg Confession is referenced, and the Lutheran Reformation's affirmation of the balanced role of music in worship is discussed. However, in this day of ecumenism the thoughts and ideas presented throughout this small anthology are transdenominational.

Each essay ends with a statement or question to provoke further thought or discussion. The book is easy reading and could be read through from beginning to end in a short period of time. While this approach is possible, it would be of added value to take each chapter, which could be used out of sequence, and discuss, think, or re-think, and view its contents in relation to a congregation's worship and music program.

—Myron Patterson
University of Utah

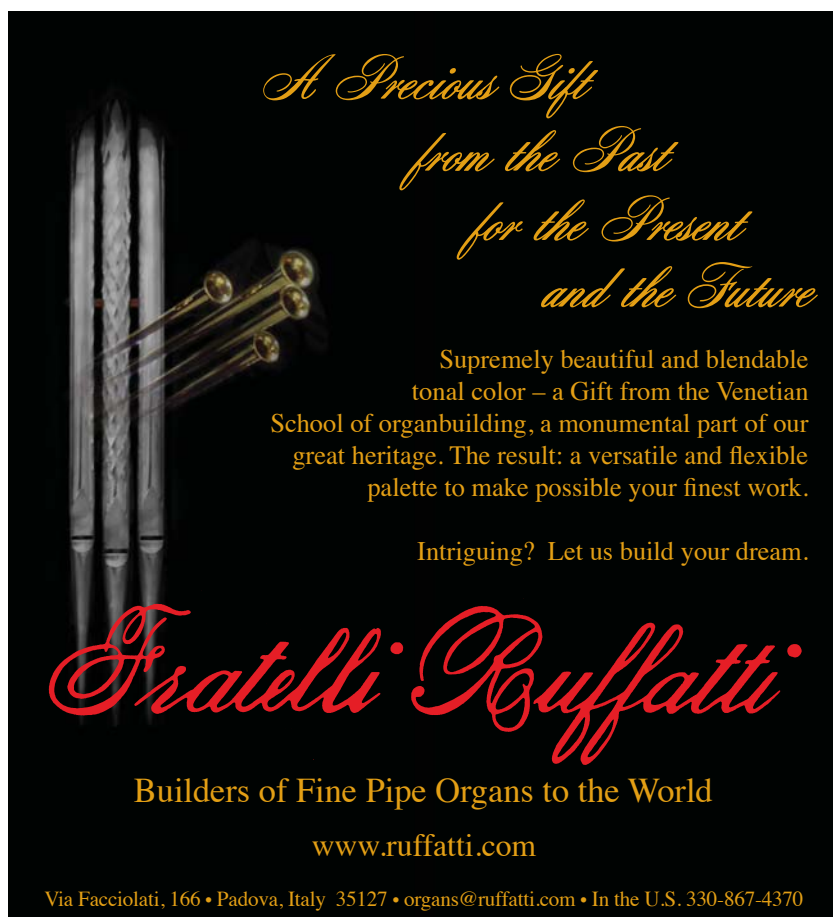
New Recordings

Music for a Princess. Annette Richards, organ. Loft Recordings, LRCD-1129, \$15.98; available from www.gothic-catalog.com.

Fantasia and Fugue in C Minor, BWV 537, J. S. Bach; *Duetto* (Fugue), Princess Anna Amalia of Prussia; *Ich ruf zu dir*, BWV Anh. II, 73, J. S. Bach, arr. C. P. E. Bach; *Toccata in F Major*, BuxWV 156, Buxtehude; *Num komm der Heiden Heiland*, Bruhns; *Sonata in G Major*, Wq. 70/6, C. P. E. Bach; *Schmücke dich, O liebe Seele*, BWV 654, J. S. Bach; *Pièce d'Orgue*, BWV 572, J. S. Bach.

This is a recording of music from the library of the Prussian Princess Anna Amalia. It was made on a new organ modeled after the 1706 Schnitger organ of Charlottenburg Palace (Berlin), the organ she grew up playing.

Those of us who attended the 2014 convention of the Organ Historical Society were treated to a lecture on the Cornell University Baroque organ given by Annette Richards and a recital on the instrument given by David Yearsley. The organ is a product of the Göteborg Organ Art Center (GoArt) in Sweden, an institution devoted to the design and construction of new organs in historical styles, together with Parsons Pipe Organ Builders and master woodworkers Christopher Lowe and Peter De Boer in the United States. It is based, although not slavishly, on the 1706 Arp Schnitger organ in the Charlottenburg Palace in Berlin, Germany, and has two manuals and pedals, 37 ranks and, of course, mechanical action. The instrument is installed in the Anabel Taylor Chapel of Cornell University and was dedicated in 2011. The room has pleasant acoustics, although it is relatively small. I had expected that the organ would be a little overpowering, but in fact the sound is



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pleasant, indeed I might say exquisite, and is perfectly suited to the room.

The great passion of Princess Anna Amalia of Prussia (1723–87), Abbess of Quedlinburg and sister of Frederick the Great of Prussia, was the organ. She studied with J. S. Bach's former student Johann Philipp Kirnberger, and during her lifetime had at least two residence organs built for her, which she played assiduously. Like her brother Frederick, she was very musical but unlike him liked sacred as well as secular music and left a variety of orchestral, instrumental, and choral compositions. She also had a considerable personal music library that was split between East and West Germany after World War II but is now happily reunited in the State Library in Berlin. It includes a vast amount of music ranging from Frescobaldi to eighteenth-century French and German compositions, including manuscripts of many of the works of J. S. Bach, who seems to have been her favorite composer.

Princess Anna Amalia grew up in the Charlottenburg Palace, so the Schnitger organ there was the instrument of her childhood. This makes the Charlottenburg "replica" at Cornell University a very suitable instrument for realizing the music in her library. Annette Richards, who originally came from England and obtained her master of arts degree at Corpus Christi College, Oxford, before coming to the United States and pursuing a Ph.D. at Stanford, is an expert on Italian and German Baroque music, and currently holds the post of professor of music and university organist at Cornell University in Ithaca, New York. She is thus an ideal performer for the styles of music contained in Princess Anna Amalia's library.

The first item on Richards's program is J. S. Bach's *Fantasia and Fugue in C Minor*, BWV 537. One of many of Bach's major organ works apparently familiar to Princess Anna Amalia, this one seems to have been a particular favorite—at least she took the trouble to obtain several manuscripts of it for her library. This is followed by a transcription of one of the princess's own compositions, her *Duetto* (Fugue), originally composed for violin and viola, but realized here on the organ. The princess preferred to write in a slightly archaic style, and her penchant for the duet as a musical genre may have originated in her fondness for Wilhelm Friedrich Bach's flute duets, a manuscript of which, copied by Kirnberger, is in Anna Amalia's library.

The next work is J. S. Bach's *Ich ruf zu dir*, BWV Anh. II, 73, from the *Orgelbüchlein*, as elaborated and updated by his son, C. P. E. Bach, with a new prelude, interludes, and an ending in the Galant style. It is not hard to see how such a work would have found its way into Anna Amalia's library. Carl Philipp Emanuel Bach was in the employ of Frederick the Great, and as his sister the Princess would have known him well, and seems to have much admired him.

This is followed by a work by the greatest organist of the generation before J. S. Bach, the celebrated Dieterich Buxtehude. His *Toccata in F* is a fine example of a Baroque free-form composition in the *stylus fantasticus*. This is appropriately followed by a composition by Buxtehude's student, Nicolaus Bruhns, whose early death robbed the musical world of one of the most promising composers of his time. Bruhns is represented by his chorale fantasia on the Advent hymn, *Nun komm der Heiden Heiland*. After this we return to C. P. E. Bach for his *Sonata in G Major*, Wq. 70/6, a work that the composer dedicated to Anna Amalia in

1755 and which was doubtless intended to be played on the new residence organ that she inaugurated in the same year. It comprises three movements: Allegro moderato, Adagio, and Allegro.

The final two compositions on the recording are both by J. S. Bach. The first is his chorale prelude *Schmücke dich, O liebe Seele*, BWV 654, one of the Eighteen Chorale Preludes composed around 1723. Finally we hear the *Pièce d'Orgue*, otherwise known as the *Fantasia in G Major*, BWV 572. Anna Amalia's library contained a great deal of French and French-influenced music, and given her predilection for J. S. Bach this is likely to have been another of her favorite pieces. The *Fantasia* falls into three sections, *Très vite*, *Gravement*, and *Lentement*.

I thoroughly recommend Richards's careful planning and performance of this music, which combines a beautiful "replica" Schnitger organ with a repertoire ideally suited to it, and at the same time gives a good impression of the kind of music played by a charming and uniquely gifted Prussian princess in the eighteenth century.

—John L. Speller
Port Huron, Michigan

New Organ Music

Robert J. Powell: *Prayerful Preludes, Set 2* (MSM-10-646), 2014, \$10; *Set 3* (MSM-10-789), 2014, \$10; *Set 4* (MSM-10-679), 2015, \$9. Morning-Star Music Publishers, www.morningstarmusic.com.

Set 2: *Blessed Assurance, Jesus Is Mine* (ASSURANCE), *Dear Lord and Father of Mankind* (REST), *Take Time to Be Holy* (HOLINESS), *What a Friend We Have in Jesus* (CONVERSE); Set 3: *It Is Well With My Soul/When Peace Like a River* (VILLE DU HAVRE), *Pass Me Not, O Gentle Savior* (PASS ME NOT), *Savior, Like a Shepherd Lead Us* (BRADBURY); Set 4: *Abide with Me* (EVENTIDE), *Blest Be the Tie that Binds* (DENNIS), *This Is My Father's World* (TERRA BEATA).

Robert J. Powell is a familiar and prolific composer and arranger who has contributed choral and organ music featured in numerous church denominations. Following the success of Set 1, Sets 2, 3, and 4 of *Prayerful Preludes* consist of three short (on average 50 measures) and easily accessible settings, each of gospel-style hymns that are ideal for offertories or brief preludes. Flutes and strings predominate in Powell's suggested registrations for Set 2 as well as the preludes in the companion volumes of Sets 3 and 4. While all of the settings in these three volumes are intended for two-manual and pedal instruments, allowing for hymn tune solo passages, the voicing of the arrangements most often allow for effective use on one manual and pedal instruments.

In Set 2, *Blessed Assurance, Jesus Is Mine* is in a gently rolling 9/8 meter with a semi-active pedal part. The predominant harmonizing intervals are thirds and sixths. The "prayerful" setting of *Dear Lord and Father of Mankind* features an expanded use of accidentals, providing special harmonic richness without modulation or shift in tonal center. *Take Time to Be Holy* continues to utilize the engaging harmonies upon which all Set 2 hymn tunes are based.

Set 3 opens with a prelude in D-flat major based on the hymn *It Is Well With My Soul*. This reserved setting features arpeggios and scalar running eighth notes representing the hymn's first line ("When peace like a river . . ."). The pedal passages here, and for all three preludes of Set 3, are slightly less active than the pedal passages of Set 2. However, all three

preludes in Set 3 are slightly longer than Set 2, nearing or exceeding 50 measures in length.

Pass Me Not, O Gentle Savior maintains the gentle nature of all of Powell's preludes, but utilizes some changes in dynamics, both gradual and terraced, as well as the registration suggestion of a soft 8' reed. More than the first half of *Savior, Like a Shepherd Lead Us* is written for two manuals sans pedals. Following an improvisatory introduction in the key of E-flat, the principal theme appears, embedded in chords in the key of G major. A concluding pedal solo of the hymn tune follows, and the subdued nature of the piece continues up to and through a monophonic codetta.

Set 4 opens with a very beautiful prelude on *Abide with Me*. Equally engaging is *Blest Be the Tie that Binds*, concluding with the melody in the pedal on an 8' reed. *This Is My Father's World* continues the use of warm melodic themes and harmonies.

Sets 2, 3, and 4 of *Prayerful Preludes* will be welcome additions to any library of short service music selections, and most of the selections are not beyond the challenge of sight-reading. While the \$30 investment may be a bit pricey for the amount of music, Powell's very musical settings are well worth every cent, especially my personal favorite, Set 4. Highly recommended.

—Jeffrey Schlegel
Ardmore, Oklahoma

New Handbell Music for Lent, Easter, and beyond

Ride On, Ride On in Majesty, arranged for 3–5 octaves of handbells with optional 3–5 octaves of handchimes by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2751, \$4.95, 2+ (M+).

This powerful setting of the hymn tune TRURO is a perfect piece for Palm Sunday. The malleted triplet accompaniment provides a majestic and exuberant feeling for the Lord's entrance into Jerusalem.

A Purple Robe, arranged for 3–5 octaves of handbells by Kevin Mazimas Ko. Agape (a division of Hope Publishing Company), Code No. 2745, \$5.50, Level 2 (M-).

Timothy Dudley-Smith's hymn text, *A Purple Robe*, has found its way into many of today's hymnals and depicts a reflection on the crucifixion. David Wilson's beautiful hymn tune has a folk-like quality and is arranged for handbells by Kevin Ko.

This Joyful Eastertide, arranged for 3–6 octaves of handbells by Cathy Moklebust. Concordia Publishing House, #97-7713, \$4.50, Level 2+ (M).

This "joyful" arrangement of the tune VRUECHTEN is arranged beautifully and uses some very effective special techniques. Here is a real gem for the celebration of Easter.

Easter Bells, arranged for 3–5 octaves of handbells by Michael Ryan. Agape (a division of Hope Publishing Company), Code No. 2742, \$4.95; also arranged for 2–3 octaves of bells, Code No. 2675, Level 2+ (M+).

This celebrative arrangement brings Easter alive with the very successful pairing of *All Creatures of Our God and King* with *Christ the Lord Is Risen Today*. Brilliantly written.

Crown Him Lord of All!, arranged for 3–5 octaves of handbells by Derek K. Hakes. Agape (a division of Hope Publishing), Code No. 2777, \$4.95, Level 2 (M-).


Here is an easy, straightforward setting of two familiar hymn tunes, CORONATION and DIADEM. There are no bell changes, but plenty of techniques, which will keep the ringers busy while sounding more difficult than it actually is. A great piece to celebrate the Resurrection.


You Are Mine, arranged for 3–5 octaves of handbells by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2696, \$5.25, Level 2+ (M).

David Haas's beautiful hymn has been given an inspiring setting for handbells. The melody is heard in the soprano voice, as well as given to the bass/middle clef. The effect throughout is inspiring and sure to enrich any service.


—Leon Nelson
Vernon Hills, Illinois

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Why it matters.

An hour ago, I finished my last “Christmas” tuning. It’s been a fun season involving lots of organs—some wonderful, and some a little less wonderful. I started tuning organs in Boston in 1984 when I joined Angerstein & Associates after returning from almost ten years in northern Ohio that included my years as a student at Oberlin, my first marriage, a long stint as director of music at a large Presbyterian church in Cleveland, and my terrific apprenticeship and friendship with Jan G. P. Leek. I still tune quite a few of the organs I first saw when working for Dan Angerstein in 1984—organs that were nearly new then and that have lots of miles on them now. In those churches I’ve outlasted as many as ten organists, five pastors, and who knows how many sextons.

It’s fun to return to these places several times each year, visiting the old friends who work in the buildings and monitoring the condition of the organs. Many of my tuning clients couple with a particular restaurant or sandwich shop. We were disappointed a couple weeks ago in Newburyport, Massachusetts, to see that the favorite sandwich shop near the church had been torn down. A sign indicates that they’ll reopen in a new building in the spring, but I think it will take twenty years to get the place seasoned so things taste right.

I’ve been fortunate over the years to be associated with some very special organs—special because of their size, their musical beauty, or their historical significance. It’s exciting to tune an organ that was played by Marcel Dupré, Lynnwood Farnam, or Pierre Cochereau. And I’ve had the thrill of preparing organs for concerts by such

giants as Simon Preston, Madame Duruflé, Catharine Crozier, and Daniel Roth. You sit in the audience waiting for the artist to play that C# in the Swell Clarion you had so much trouble with two hours ago. Hold on, baby, hold on!

Of course, most of those experiences happen in big city churches with rich histories, fabulous artwork, heavy tourist traffic, and outstanding musicians. I’ve always felt it’s a special privilege to work behind the scenes in those monumental places, surrounded by all that heritage. But let’s not forget the importance of the small church with the seemingly inconsequential organ.

Yesterday, I tuned one of the older Möller unit organs known as *The Portable Organ*. The opus list of M. P. Möller includes something like 13,500 organs, and while we know plenty of big distinguished instruments built by that firm, by far the most of them were these tiny workhorse organs with two, three, or four ranks. They built them by the thousand, and you find them everywhere. Maybe you’re familiar with the newer *Artiste* models that have a detached console, and one or two, or even three eight-by-eight-by-four foot cases stuffed full of pipes like a game of Tetris. The model I’m referring to predates that—they were popular in the 1940s, had attached keyboards, and usually three ranks, Spitz Principal (they called them Diapason Conique—oo-la-la), Gedeckt, and Salicional. The ranks were spread around through unit borrowing, each rank playing at multiple pitches, and there were compound stops such as “Quintadena” which combined the Gedeckt at 8’ and the Salicional at 2 $\frac{2}{3}$ ’.

The particular instrument I tuned yesterday was originally in a Lutheran



A Möller Portable Organ

church in Bronx, New York. As that parish dissolved a few years ago, the Organ Clearing House moved the organ to another Lutheran church in Queens. There was no budget for renovation, so we simply assembled it, coaxed all the notes to work, gave the case a treatment of lemon oil, and off we went. It had been a year since the last tuning, and it was fun to find that all the notes were working, the tuning had held nicely, and the organ sounded nice. I spent less than an hour tuning the three ranks, chatting with the pastor, and cleaning the keyboards.

When I got home this afternoon, I had a quick lunch and took a look at Facebook to be sure everyone out there was behaving. I was touched to see a post by colleague Michael Morris who works for Parkey OrganBuilders in the Atlanta area. He had just tuned another copy of the same Möller organ and wrote this:

It’s not always the quality of the instrument that makes a tuning job enjoyable. For some years now, my last regularly scheduled tuning has been in Georgia’s old capital of Milledgeville. It’s usually a pleasant drive through farm country to get to the antebellum Sacred Heart Church.

This was Flannery O’Connor’s parish, the center of her spiritual life and an influence in her writing. In 1945 Möller delivered a three-rank unit organ and placed it in the heart-pine gallery. It’s not a distinguished instrument, but it’s always easy to tune and I enjoy the thought that this instrument was part of the fabric of her life.

I’m always done just before the parishioners start the Rosary before noon Mass. I have lunch at a Mexican restaurant, then drive back to Atlanta knowing I have put another tuning season behind me.

Nice work, Michael.

Flannery O’Connor (1925–64) was a devout Roman Catholic. After earning a master’s degree at the University of Iowa, she lived in Ridgefield, Connecticut, with classics translator Robert Fitzgerald and his wife, Sally. In 1952, O’Connor was diagnosed with lupus (from which her father died in 1941) and returned to her childhood home, Andalusia Farm in Milledgeville, Georgia.

Her writing is spiritual, reflecting the theory that God is present throughout the created world, and including intense reflections on ethics and morality. The modest little organ in Sacred Heart Church in Milledgeville was present for her whenever she worshipped. On such a personal level, that three-rank organ is every bit as important as the mighty 240-rank Aeolian-Skinner at The First Church of Christ, Scientist, in Boston or the iconic Cavallé-Coll at Saint-Sulpice in Paris.

How did you get started?

After his ordination as an Episcopal priest, my father was rector of a small church in Somerville, Massachusetts. Subsequently, he was the first rector of a new parish in Westwood, Massachusetts, starting there when it was formed as a mission. I was two years old when we moved into the rectory next to the church building. The church building was designed as a very simple structure, sort of an A-frame with a linoleum floor. It was furnished with folding chairs, so the single room could be used for worship, dinners, and all sorts of other things. A few years later, the planned second phase was executed. An adjoining parish hall was built, and the original building was turned into a proper church with towers, stained glass, pews, and a rear gallery for organ and choir. The organ was also planned in stages. It was one of the first instruments built by Charles Fisk, back in the days when he was of the Andover Organ Company. It had six stops, mechanical action, and a detached-reversed console, all mounted on a six-inch-high platform down front. Get it? It was the console and Rückpositiv of an organ that could be expanded to include two manuals and pedal. When the second phase was under construction, there was a moment when the roof was off—and that’s the moment they moved the organ. They lifted the whole thing with a crane, pipes and all, and placed it in the new balcony. I would have a fit if someone did that with one of my organs today, but seeing that organ hanging from the hook of the crane is one of my earliest pipe organ memories. It was more than twenty years before the second case containing Great and Pedal was built.

When I was ten, we moved to Winchester, Massachusetts, where Dad became rector of the Parish of the Epiphany, home to an Ernest M. Skinner organ built in 1904 (Wow! That’s an early one.), during the time when Robert Hope-Jones was working with Mr. Skinner. I started taking organ lessons a couple years after we got there and was quickly aware that the organ was on its last legs. I didn’t play the Skinner organ much, because less than a year after I started taking lessons, I was playing for money at other churches. That organ was replaced by a twelve-stop Fisk in 1974, their Opus 65. Six additional stops that were “prepared for” were added in 1983. The on-site installation of those stops was under way when Charles Fisk passed away. A 16’ Open Wood was added in 2012.

My organ lessons continued a few blocks away at the First Congregational Church in Winchester, home to Fisk’s Opus 50.¹ During my high school years, I was assistant organist to George Bozeman at the First Congregational Church in neighboring Woburn, Massachusetts, where I played on the fabulous 1860 three-manual E. & G. G. Hook organ, which at 156 years old is still one of the very few remaining pre-Civil War three-manual Hooks. I didn’t know how lucky I was until I got to Oberlin a few years later and started hearing about the organs my classmates got started on.

All my college buddies were terrific organists, but I learned that some of them had never played a pipe organ before their audition at Oberlin. And while I had free access to those glorious organs by Fisk and Hook, some had only ever played on modest electro-pneumatic unit organs. The first time I played a tiny electro-pneumatic pipe organ was in a practice room at Oberlin! But thinking back and knowing that all of them were wonderful organists when

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they were in high school, I'm sure that thousands of parishioners in those few dozen churches were moved and excited to hear such young people play those organs so beautifully.

A matter of scale

Many composers and musicians consider the string quartet one of the purest forms of music-making. The composer working with four musicians and four independent parts is writing intimately and minimally. Each measure, each individual chord is specially voiced and tuned for the moment. There is no blurring of the edges; everything is exposed. Compare that to a symphony orchestra with twenty first violins. Conductors are fond of saying that an instrumental or choral ensemble is only as strong as its weakest member. I've always thought that was baloney. It's a great cheerleading sentiment, but it seems to me that in a twenty-member violin section, the stronger players inspire and encourage their colleagues, helping them to achieve new heights. I've led volunteer church choirs whose collective ability far outshone the individual skills and musicianship of the weakest member.

We can draw an analogy with pipe organs. A tiny chamber organ with four or five stops is every bit as beautiful as a big-city monster with two hundred ranks. It's almost unbelievable that both are called by the same name. When you're playing a chamber organ, you listen to the speech of each individual pipe, but when you're whipping through a big toccata with a hundred stops drawn, each four-part chord involves four hundred pipes. There might be an individual stinker in the Swell Clarion (remember, the pipe I was having trouble with), or a zinger in a Mixture that stands out in the crowd, but otherwise, you're really not listening to individual pipes any more than you single out an individual violinist in a Brahms symphony.

If we agree that a tiny chamber organ and a swashbuckling cathedral job are both beautiful organs, we should also agree that they serve different purposes and support different literature. I suppose we should allow that it's likely to be more effective to play Sweelinck on a hundred stops than Widor on five. But we're lucky that we still have organs that Sweelinck knew, so we can imagine and even reconstruct how his playing sounded. I don't know if Widor had much opportunity to hear others play his music, but I bet he wouldn't have liked hearing "that Toccata" on a small two-manual organ in a two-hundred-seat church.

Will it play in Milledgeville?

I'm sure my colleague Michael Morris did a lovely job tuning that little Möller organ. I assume, or I hope that some caring person will be playing lovely music and our favorite Christmas carols on the organ in the next few days. Maybe the congregation will sing "Silent Night" while holding candles, lighting that simple sanctuary with magical twinkling. Maybe that lovely effect will make people's eyes go moist. Families will go home after Mass, whistling and humming those familiar tunes.

We know that Flannery O'Connor worshipped in that church during bleak moments in her life. There was that first Christmas after she was diagnosed with the disease that killed her father. There was that last Christmas before she died, when she must have been in terrible pain. But there was that organist doing that special thing that adds so much to worship at any time, and on any scale. And the organ was in tune.

One more thing . . .

I've tuned around forty organs in the last month. Some days it seems that all I do is carry my tools back and forth to the car. I've seen a ton of Christmas decorations—some gorgeous, and some horribly tacky. The brightly colored life-sized inflatable plastic Nativity scene was the nadir. I expect there will be some snickering going on there on Christmas Eve.

The sacred spaces that are the most worshipful are almost always beautifully kept. There are no ragged stacks of last Sunday's bulletin, no wastebaskets overflowing with Styrofoam coffee cups, and no inflatable Santas.

Wendy and I worship at Grace Church on lower Broadway in New York. It's a beautiful Gothic-inspired building with magnificent stained-glass windows, elaborate carvings around the pulpit and choir stalls, a big, shiny brass eagle holding up the lectern, and a fabulous organ built recently by Taylor & Boody. John Boody has a degree in forestry and a special affinity for beautiful wood. I believe that Taylor & Boody is alone among American

organbuilders in harvesting trees and milling and curing their own lumber. And the Grace Church organ sure looks it. Intricate enchanting grain patterns abound. The two facing organ cases and the massive freestanding console add their gleam to the place. It's nice that I've never seen a stack of music on the console.

There are lots of organ consoles that look like the day after a fire at a Staples store. Everything from Post-it notes to rubber bands, from cough drops to hair brushes festoon the cabinet. The organ console is a worship space, especially when it's visible from the pews. I know that the console at your church is your workspace. I know you have to view it and use it as a tool, a workbench—something like a cubicle. But you might think of creating a little bag that contains all your supplies, or installing a neat little hidden shelf to hold your hymnals. I bet your organbuilder would be happy to build you one.

Please don't let the state of your organ console intrude on someone's worship. Every week you're playing for people who are suffering, scared, sick, or



worried. Be sure that everything you do is enhancing their experience of worship. That's why we're there. ■

Notes

1. On the Fisk website, this organ is referred to as *Winchester Old* and Opus 65 is *Winchester New*. Another similarly cute organ nickname belongs to the Bozeman-Gibson organ at St. Paul's Episcopal Church in Brookline, Massachusetts—*Orgel-brookline*.

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Disjunct Motion III

For reasons that were random and fleeting, I did not write columns for November 2016 or January 2017. Thus these three columns on disjunct motion have themselves been presented in a disjunct manner . . .

As I have mentioned a couple of times in passing, disjunct motion can be created by an interval's being too wide for the player to get to the new note(s) before releasing the old. This is common. It is usually (always?) about an interval in one hand (or in one foot, but see below for a few thoughts about how all of this applies to the pedals), and it is easy to encapsulate in **Example 1** for almost everyone and in **Example 2** and **Example 3** for everyone.

One interesting thing often occurs in these situations. Having purposely not decided, for any interpretive reason, to make the interval detached and therefore not "owning" the feeling that it should be non-legato, a student will do something physical that represents a doomed effort to make it legato. For example, in **Example 1** (assuming right hand), someone might play the middle C with finger 1, and then stretch the hand out as much as possible, maybe getting the fifth finger as far as the air space over the E before having to release the C in order to play the G.

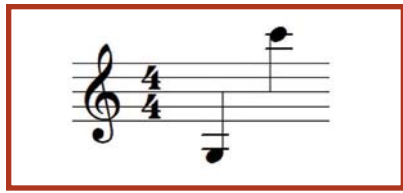
In the third example, someone might finger the first chord with 1-2-4 or 1-2-3, and try to stretch upward, with the fifth finger or with the fourth and fifth, while holding the chord, in an (again utterly doomed) effort to find a way to start the second chord sounding before the first chord is gone. These sorts of efforts twist the hand into uncomfortable positions for no actual gain or purpose.

Effect of articulation

For me, the first principle of comfortable execution of wide intervals is a fish-or-cut-bait attitude about articulation. If an interval is, though a real skip, one that you can physically play legato, and if you in fact want it to sound legato, then by all means it is important to choreograph that legato gesture in a way that works, even if it is difficult or (fleeting) awkward. If legato is impossible, as in the case of the intervals discussed here, then a half-way attempt to connect the notes will create



Example 1



Example 2



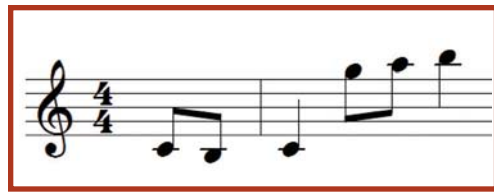
Example 3



Example 4

considerable awkwardness and tension. This is likely to lead to a more disjunct-sounding, more abrupt result. Embrace the non-legato happily!

So, in the examples above, the first question is what fingerings make the most sense. If we abandon the effort to stretch fingers 1 to 5 to make the leap (I'll come back to that word below) from C to G, then very likely any fingering that creates a comfortable hand position for each note is acceptable. It could be 1-5, of course. But maybe 2-5 or 2-4 would be more comfortable—might, in particular, allow for a more natural and relaxed hand position. This will differ from one player to another. The student should try all of these, especially any that initially seem counterintuitive specifically because they are farther from the unsuccessful legato attempt. The overriding point is this: where distance makes joining two successive events impossible, the fingering that is on paper closest to one that would have joined them is no more likely



Example 5



Example 6



Example 7

to give a musically successful result than a fingering that is maximally disjunct.

If this interval is in some context like **Example 4** or **Example 5** then that context might suggest something about fingering. And it is important that that fingering choice not be distorted by the false pull of legato. In the first instance, 2-1-2-5 or perhaps 3-2-3-5 might make sense. In the second case, perhaps 2-1-2-3-4-5 or 1-2-1-3-4-5 or even 3-2-3-3-4-5. The fixed points in the process of choosing fingerings are the notes before and after the "leap," not that interval itself.

In the chord example, the "obvious" fingering of 1/3/5—1/3/5 would probably work well. There are not as many other possibilities here as there can be with a one-note-at-a-time passage. For some players, 2/3/5—1/2/4 would work; it happens to feel especially comfortable to me. There are a couple of other possibilities, all of them entirely disjunct, as they must be for this note pattern.

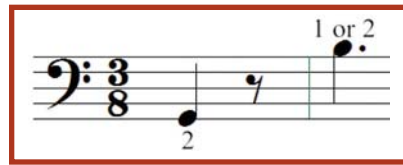
Once a student has accepted the notion of not trying for doomed legato fingerings when legato is physically impossible, the next step is to work on executing these fingerings in ways that takes full advantage of their potential to be comfortable. A starting point in thinking about this is the following empirical



Example 8



Example 9



Example 10

observation: if you start out practicing a disjunct interval with the break between the two events as big as is needed to feel comfortable, then it will (always) be possible to close that break up substantially as you practice it and get used to it. And, related to that, if, even with a comfortable fingering, you try as hard as you can to make a physically necessary break as small as possible too early in the practicing process, it will sound abrupt and disruptive from the beginning, and it may be hard to move it towards sounding smooth and natural.

So in the chord example above, the starting point is to allow it to come out, at first, something like **Example 6**, even if you want it in the end to sound like **Example 7**.

These notations are approximate. In particular the point of the first one is not for the chord to be a measured sixteenth-note, but for the player/student to allow it to be as short as necessary for the gesture to be comfortable. Again, practicing like this at first is the way to end up with the most convincing and non-disruptive breaks between distant notes or chords.

Leap or jump or . . . ?

The words "leap" or "jump" for certain intervals have always bothered me. They refer to intervals above a certain size (not well defined) that is probably pretty similar to the size at which an interval becomes necessarily non-legato. The problem is that these words suggest extra energy and an approach in which the crucial or active moment is the leaving of the first note or chord of the interval. After all, a leap or jump happens when you push off from the ground or trampoline or diving board or whatever. The rest—the landing—happens of its own accord. For playing a large and disjunct

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Example 11

interval on a keyboard instrument this imagery is wrong. The more the gesture that constitutes negotiating the interval can feel normal—no extra energy, no pushing off, no landing (in other words, no leaping, no jumping)—the more chance there is that the execution of the interval will be accurate and that the shaping of the articulation and timing will be under the player's control.

The key to this is the realization that, exactly opposed to the imagery of a leap or a jump, in playing a necessarily disjunct interval you actually don't have to do anything to release the first note or chord. It will be released whether it wants to or not: that is what it means for it to be a disjunct interval. The less you do to make that release happen, the better a chance it has of sounding natural, of avoiding sounding cut off or choked off, or of creating a feeling of brokenness in the line.

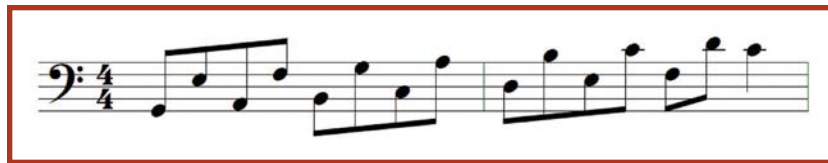
Practicing releases

There are two good and complementary ways to practice the feeling of releasing a note without a leaping or jumping gesture when that note will be followed, after the silence that defines disjunct motion, by a note that is far away. The first practice technique is to omit that first note, but start with the hand hovering over where that note would have been. So, based on the first exercise above, we would let the (right) hand hover over the middle C area of the keyboard, and count 1-2-3-4-1, and then on the next "2" just play the high G. This should be one smooth simple gesture. This can (should) start out slowly and then speed up. A variant of this is to play the first note or a cluster of notes in that region of the keyboard, early and unmeasured. Then do the same counting and playing of (in this case) that high G, starting with the hand not hovering above the keyboard, but, in effect, hovering *on* the keyboard, as in **Example 8**.

Try not to be aware that your fingers are playing any notes. It helps for the sound to be a quiet one, or perhaps for there to be no stops on at all.

The second approach is to play the first note or chord without any planning when you will release it. Hold the note(s) until you have felt yourself relax, perhaps after a comfortable breath or two. When you are completely relaxed, release the note(s) by letting your arm float upwards off the keyboard, drawing (inevitably) your fingers with it. Again, there is no need for a separate felt release of a note if you are moving to a region on the keyboard that is far away. Let your arm float in the direction of the note that is to be played next, but don't actually play it.

Example 9 presents a special case of disjunct motion created by a wide interval. At least there is a particular way of thinking about it that is fruitful. The wide interval that we seem to see is the low D to the middle B: an interval of an octave and a sixth. It is entirely likely, absent any other context, that the low note would be played with finger 5 and the high note with 1, though 2 could also make sense for the B. If these notes are to be played at anything other than a very slow tempo, it will be a challenge to get from the lowest to the highest note in a natural and smooth way. In part this is because the hand has just been moving



Example 12

downward, away from the direction of the "leap" that it must take. This observation, however, is the key to making the gesture work. If we don't let the hand really move or turn down, and in particular if we play the low note lightly, essentially just brush it, then the whole thing becomes easier. It should feel as if the wide interval being negotiated is actually from the G to the B, and the low D is sort of an afterthought, just hooked on lightly as the hand goes by.

We can practice this by leaving the low D out a few times, as demonstrated in **Example 10**. The fingering is determined by our awareness that we are going to add the low D back, but in every other respect we should forget about that for now. Keep the hand position comfortable, and remember everything that we have been saying about executing disjunct motion without tension. After you have played this a few times, add the low D back—lightly, and almost without noticing that it is there.

Pedal disjunct motion

In principle, the goal in executing disjunct motion in the pedals is the same as the goal when executing it in the hands. The awareness that we are releasing a note into silence should not be allowed to create tension or to manifest itself in a release that doesn't sound the way that we want it to sound. But the physical situation is different, for all of the usual reasons that pedal playing is different: we are using a whole foot at a time, not the toes (which would be the analogy to fingers, but which could never work!) and therefore are using bigger muscles; the keys are bigger, and we are traveling longer distances; the sounds are (usually) deeper, and their relationship to the acoustics of the room accordingly different. Also, pedal lines are shared between the two feet a much greater proportion of the time than lines are shared between the two hands in manual playing. So quite often if we want to release a note

early in a pedal line (that is, introduce an interpretive articulation) the foot releasing the note will remain, in effect, in silence for longer than that articulation, while the other foot plays the next note. The timing and feel of what that foot does often cannot be shaped as directly by the placement of the next note in the musical line.

The meaning of large, disjunct intervals in pedal playing is also different. In a passage that looks like **Example 11**, nothing about the articulation of the wide intervals is determined by the physical side of pedal playing and, conversely, nothing about the physical side of pedal playing either helps or hinders us in making articulation choices. Only for the last motion, middle D to middle C, are there interesting choices to be made about pedaling, and possible implications of those choices for articulation. If this were a passage to be played in one hand, this situation would be exactly reversed.

An exercise such as **Example 12** can be used in the manner of some of the manual exercises from the last couple of columns. First play it a few times as is—all the notes, alternating toes. Then leave out first the right-foot notes, then the left-foot notes. The purpose here is to try to let the releases of the notes feel the same whether the other notes are there or not. Try the same exercise, through the same stages, but playing all the notes with the heel, then alternating toe and heel in each foot's line. Is the comfortable control of releases easier with one part of the foot than with another? Do the two feel similar or different? Is it easier to keep the feeling of the releases the same when playing in only one foot with heel or with toe? Or is it the same?

It is important to be sitting at the right height to enable pedal note releases to be tension-free. In general, if a player is sitting too low, the act of releasing a note involves too much work on the part of the upper leg, and can become tense, even to the point of being painful. This



is true for releases that are not disjunct. But with releases into silence it is more exposed and easier to notice. If you are sitting too low, you may notice yourself releasing by pushing off rather than by floating up.

Sitting too high tends to be less common. It creates problems playing notes in the first place, which are easy to notice. But it also creates problems for releasing notes. If you are sitting too high, then a release may seem to lead inevitably to toppling over towards the keyboards. The effort to avoid this can cause tension in pretty much every muscle of the body. This is a problem whether the release is to silence or to a next note. It is circular but still true that the correct height can be recognized by the absence of the problems created by sitting either too high or too low. Releasing notes into silence is the most focused way to observe these issues. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com.

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Thoughts on Service Playing

Part III: Helpful hints for sight-reading and learning new music

By David Herman

This is the third installment in a series of articles that will offer ideas for enriching service playing. (The first installment, on hymn playing, appeared in the September 2016 issue of THE DIAPASON; the second installment, on transposition, appeared in the January 2017 issue.) These essays had their genesis in a series of articles written for *Crescendo*, the newsletter of the Philadelphia chapter of the American Guild of Organists, and are used with permission. This installment tackles the challenge of encountering and learning new music.

I. Sight-reading

The old joke: A visitor to Manhattan asks a policeman, "How do you get to Carnegie Hall?" The cop: "Practice, practice, practice!"

Sight-reading is a skill highly to be prized, but alas—there seems to be no shortcut in acquiring it. Nor is there much devoted to sight-reading skills in

the standard organ methods or other books. The solution seems to be the same as that offered by the New York cop! Here are some suggestions and words of encouragement.

Being a good sight-reader offers many advantages. It is an attribute that helps one secure and retain professional positions. Word gets around—"She can sight-read anything!" It is also helpful in playing through and learning new music. (There can be a downside: good sight-readers sometimes have a challenge in the business of working out details, especially fingering.) Sometimes we develop sight-reading skills in a non-voluntary way. I learned to sight-read some 55 years ago. At the church where I played during my high school years there was a Sunday evening service, the highlight of which (for them, not me) was a lengthy segment when members of the congregation called out hymn numbers to sing. I was expected to play each hymn at sight. Many of



Use a metronome.

us have had such experiences, and we look back on them with belated appreciation, realizing that in such situations our skills at sight-reading were being developed and honed. Here are some suggestions for practicing.

- An opening thought: Practicing sight-reading, at least of music for manuals, does not necessarily require a trip to the church; a piano does just fine. Or, how about on the kitchen table, for developing concentration? (See below.)

- Select music that is not overly difficult to play; let the challenge be in the reading, not in the complexity of the music. Choose music to sight-read that is less difficult than what you would normally select to learn.

- If sight-reading hymns is too difficult, practice sight-reading just the melody, then the melody with bass. Indeed, because traditional harmony is clearly defined by these outer voices, it is often possible to use only them in congregational singing; the organ registration helps fill in the middle.

- Bach chorale settings are like multivitamins; they provide many benefits.

- Other possibilities include Bach's *Notebook for Anna Magdalena* and manual pieces such as those found in eighteenth-century English voluntaries, Franck's *L'Organiste*, and many others.

- More vitamins: Warm up each day with scales on the piano. This benefits playing technique in general and, as a preparation for sight-reading, helps you think and play "in the key." (Vitamins such as scales also help increase the blood flow in the hands for us older organists.)

- Keep a strict tempo—do not permit hesitations as you move your fingers from note to note. Instead, play slower, using a metronome, if necessary, to ensure steadiness.

- Keep going. Don't stop to correct wrong notes—that's not sight-reading, it's practicing the piece!

- The experienced sight-reader looks slightly ahead, anticipating what is coming while also playing the notes of the moment.

- Keep the fingers in touch with the keyboard, anticipating the next notes and moving each smoothly but quickly.

- As with transposition and improvisation, "think in the key"—have the accidentals of the key in mind and anticipate upcoming modulations.

- Finally, as with practice of all kinds, play musically when sight-reading. Don't settle for just playing notes—think about lines, shape, phrasing, and touch.

Sight-reading resources

Anne Marsden Thomas's *The Organist's Hymnbook* (Boosey & Hawkes, £21.95, www.boosey.com) provides a wealth of hymns for sight-reading, arranged in graded difficulty, beginning with two-part manual settings. (Because these settings maintain traditional hymnbook harmony, they can also be used in congregational accompaniment.) Early sections of most organ method books also contain pieces suitable for sight-reading.

Hymnbooks, of course, provide many appropriate examples. Select hymn tunes with simple harmonies and textures, however—not ones that are rhythmically or chromatically complex or have busy, contrapuntal textures.

Other resources include:

Hall, Jonathan B. "Ten Tips on Sight Reading." *The American Organist*, March 2009, 84–85.

Harris, Paul. *Improve your sight-reading* (in six volumes). Alfred Music, 1998.

Stewart, Stephanie. *Ten Tips for Improving Sight Reading*. Blog from Sheet Music Plus: <https://blog.sheetmusicplus.com/2013/01/16/10-tips-for-improving-sight-reading>.

Nance, Daryl. *How to Practice Sight-Reading at the Keyboard*. <http://danwebs.com/chorg/sightread.html>.

I offer a suggestion, useful in all aspects of music learning, including sight-reading, improvisation, and new music: use a metronome in your practicing. The primary reason is that music unfolds through time; a metronome helps maintain a steady tempo and prevents you from playing faster than you're able.

There is an old story about André Previn arranging an audition with the great conductor George Szell. Previn, hoping to be invited to play a piano concerto with the Cleveland Orchestra,

NEW! Houston Baroque, ensemble with organ, 1st recording

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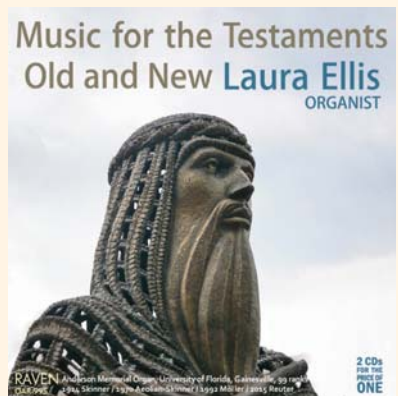
- Buxtehude:** Toccata in G Major, BuxWV 164*
- Handel:** *Meine Seele hört im Sehen*, HWV 207**
- Buxtehude:** Partita *Auf meinen lieben Gott*, BuxWV 179*
- Handel:** *Süßer Blumen Ambrafflocken*, HWV204**
- Buxtehude:** Canzona in G, BuxWV 171*
- Handel:** Violin Sonata in D Major, HWV 371****
- Buxtehude:** *Singet dem Herrn*, BuxWV 98****
- Buxtehude:** Chorale Prelude *Nun bitten wir den Heiligen Geist*, BuxWV 208*
- Handel:** *Das zitternde Glänzen der spielenden Wellen*, HWV203**
- Buxtehude:** Chorale Prelude *Puer Natus in Bethlehem*, BuxWV 217*
- Handel:** *Süße Stille, sanfte Quelle*, HWV 205**
- Buxtehude:** Chorale Prelude *Gott, der Vater wohn uns bei*, BuxWV 190*
- Handel:** *In den angenehmen Büschen*, HWV 203**
- Buxtehude:** *Giacona in E Minor*, BuxWV 160*



*organ alone; **soprano, violin, viola da gamba, theorbo, lute, harpsichord; ***violin, harpsichord; ****violin, soprano, harpsichord

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went to Szell's hotel room as instructed. He looked around. "Where is the piano, maestro?" "Ah, we don't need a piano. You can play it on that," he said, pointing to a table. Somewhat unnerved, Previn sat down and began to play the piano part of the concerto. And Szell immediately began to criticize Previn's playing. "Too loud; too soft; not legato enough; the chords are not well voiced." Finally, Szell stopped him, saying "It's no use; it is unfortunately clear that you can't play this piece." And Previn said, "I don't understand, maestro; it went fine on my kitchen table this morning."

II. Learning new music

To play the organ properly, one should have a vision of Eternity.

—Charles-Marie Widor

Music, being identical with heaven, isn't a thing of momentary thrills, or even hourly ones. It's a condition of eternity.

—Gustav Holst

Our profession offers a marvelous variety of activities. Most of us hold positions in churches and synagogues; some of us teach or play recitals. Through all these, I hope we continue to be students—studying new music, expanding our techniques, even learning from our students. Some of us study new music with the assistance of a teacher, while others learn on our own. A third possibility might be informal playing for a colleague: receiving encouragement and constructive feedback from a friend.

This might sound strange, but when I do this I prefer playing for musicians who are not organists. Other instrumentalists will provide useful comments about lines, the need to breathe (Hurford: "Music must breathe if it is to live.") and, especially, rhythm. They usually don't sugarcoat their reactions. I remember, many years ago, trying out my first attempt at early French rhythms on a colleague, who was a clarinetist. "(Expletive deleted!)," he hollered; "Can't you count?" I must have been going a little too far with my "inequalities." Instrumentalists, unencumbered by what we organists know about styles, performance practice, and the idiosyncrasies of our instrument, will let you know some essential truths about your playing—especially rhythm and tempo!

Here are some suggestions for learning music. First, whether working alone or with a teacher, those starting out should have access to one or more organ method books (organ "tutors," as our British colleagues say). Even advanced players return to these for their musical "vitamins"—pedal exercises, manual studies, scales, and more.

There are many excellent method books currently available, and I will mention but a few here (see details in the list of references, below). The Gleason book (Harold Gleason, *Method of Organ Playing*, eighth edition, 1996) continues to be a standard. I return to it when my feet are not behaving. I appreciate *The Organist's Manual* by Roger Davis (1985) and very much admire the book by George Ritchie and George Stauffer, *Organ Technique Modern and Early* (2000), with its reference to techniques both old and new. *A Practical Guide to Playing the Organ* by Anne Marsden Thomas (1997), an experienced British pedagogue, is thorough and innovative. Her book even includes useful tips for practicing in a cold church: "Strap one or two hot water bottles to your body with a long scarf."

As you work on new music, some of the following may be helpful or thought provoking, as they have been for me. Anne Marsden Thomas writes:

- Concerning exercises: Play them as beautifully as you can.

- Do not confuse touch with phrasing. (Touch is for clarity; phrasing is for breaths.)

- Accent is an illusion on the organ. (An accent cannot be accomplished by merely pressing harder on the key.)

- Fingering is the means to an end. (Pedaling, too.)

Touch is perhaps the most critical of all the organist's tools, for it is with touch that we communicate the essentials of music: rhythm, pulse, accents, breath. Touch should not be artificial or draw attention to itself. Rather, it is for the organist what diction is for the singer: in communicating to our listeners, we rely on touch to make the music clear. Peter Hurford offered an imaginative suggestion (recalled from a masterclass many years ago): Communication is accomplished by consonants—touch, articulation, and the space between notes. Emotion is expressed through aspects of legato touch—the vowels. I heartily commend Hurford's slim but profound volume, *Making Music on the Organ*—a wonderful title!—published by Oxford University Press (revised edition, 1990, \$51.00; <https://global.oup.com>).

Additional suggestions

In choosing pieces to learn, first, it is important to like the music you are playing, so select works that you have heard and enjoy, or those written by a composer whose music you like. Second, choose music appropriate to your technical skills. It is more important to play well, of course, than to play an overly difficult piece. For example, many settings in Bach's *Orgelbüchlein* are more challenging to play than the eight ("little") preludes and fugues. (I once knew a teacher of a beginning student who said: "You're just starting off, so let's do something in the key of C—it's the easiest." So the student was assigned Bach's *Prelude in C Major*, but not from the "eight little;" no, he was told to begin with BWV 547—the "9/8!")

Regarding ornaments, do not get bogged down in reading about how to

play them. Seldom is there only one "correct" way of playing an embellishment. Ornaments should occur naturally. Work out your interpretation of the ornamented passages, massaging them into place. (Hurford: "Ornaments should marry with the music which they embellish.") Then try them out on your teacher or a colleague who has a good understanding of the style. An oft-quoted line of Ralph Vaughan Williams, about studying: "I have learnt almost entirely what I have learnt by trying it out on the dog."

With aspects of interpretation and performance practice, it is here that a teacher can be especially valuable. And, in a variation of this, what about two or more colleagues playing for one another? A group of learners, perhaps facilitated by an American Guild of Organists chapter, could meet together regularly: sharing ideas, techniques, and solutions while cheering each other on. Or, try it on the dog. In any case, play for as many people as possible. Each time we do this, we become more confident and less apprehensive about performance.

The metronome can be very helpful in increasing the efficiency and effectiveness of a practice session. When working out a new piece of music (after writing in solutions to any fingering or pedaling challenges), set the metronome to a comfortably slow tempo, one distinctly slower than the tempo at which you are able to play the notes with accurate pitches and rhythm. You may wish to begin with right hand and pedal, left hand and pedal combinations. While repeating one page or section, gradually increase the tempo one click at a time. This ensures an overall increase in tempo, but accomplished gradually so that comfort and accuracy do not suffer. As time goes by we seem to have less and less time for practicing; fortunately, at the same time we get smarter! This method can go a long way in helping you achieve the best results in the shortest time.

Finally, quoting Anne Marsden Thomas once more: "Always play the right note." Now, that might seem too obvious to mention. But the fact is, in playing a note incorrectly more than one time, we are in fact practicing that mistake. In a short time, we're able to play the wrong note perfectly! It can be very



Keep a strict tempo.

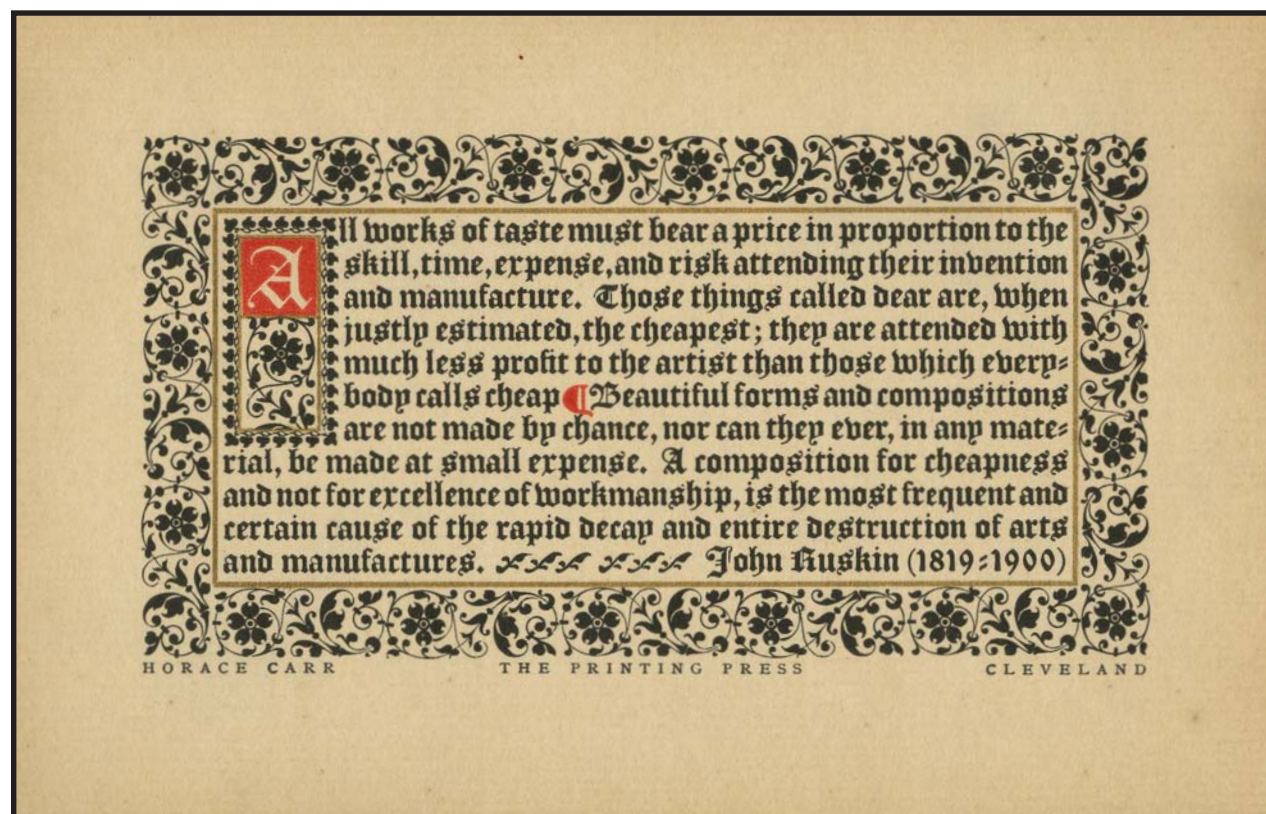
difficult to erase that mistake from our motor memories.

Happy practicing! And play the right notes. ■

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- Hurford, Peter. *Making Music on the Organ*. Oxford: Oxford University Press, 1988; revised edition, 1990.
- Ritchie, George H. and George B. Stauffer. *Organ Technique Modern and Early*. New York: Oxford University Press, 2000.
- Thomas, Anne Marsden. *A Practical Guide to Playing the Organ*. London: Cramer Music, Ltd., 1997. Accompanying volumes contain graded literature.

David Herman, DMA, MusD, is Trustee Distinguished Professor Emeritus of Music and University Organist at the University of Delaware. The author of numerous reviews for *THE DIAPASON*, he has enjoyed playing hymns in churches of various denominations for more than fifty years. His recent CD includes music by his teacher Jan Bender and by Bender's teacher, Hugo Distler.



Taken from the Holtkamp Archive, ca. 1920.

2016 Albert Schweitzer Organ Festival Hartford

By Phillip Truckenbrod

Turning nineteen is a pretty awesome event—exploding horizons, new responsibilities, new friends, leaving home for an exciting new place to live, long-held goals coming within range, and dreaming ever bigger for the future.

The nineteen-year-old I want to talk about here left a home of eighteen years in the suburbs to take up residence in the city, and there found new friends, new status, and big new horizons.

But this teenager already has a job, and that job is helping flesh and blood teen-aged and twenty-something organists advance their careers, test their skills against peers, and collect cash prizes. Our teenager's name is the Albert Schweitzer Organ Festival Hartford (ASOFH), which offers two competitions, for high school musicians and for "Young Professional" organists, every year with three finalists in each division all winning prizes. The competition is set in a context of two public concerts and other public events.

The nineteenth season in 2016 took place for the first time in Hartford and West Hartford, September 30 to October 2. The competition was held at Trinity College Chapel and other events at the Cathedral of St. Joseph (Catholic), both in Hartford, and at two Episcopal churches in West Hartford.

"What was so wonderful about ASOFH was that it truly was a 'festival' rather than 'get in, play, get out,' like some other competitions I've participated in," said Joseph (Joey) Fala, a Young Professional finalist in 2016, a member of THE DIAPASON's 20 under 30 Class of 2016, and now a graduate student at Yale University by way of Honolulu.

"While centered around the contest, the weekend was about more," he continued, "like celebrating music, the pipe organ, and the legacy of a great humanitarian. I so very much appreciated this emphasis and the effect it had on filling

the weekend with an atmosphere of inspiration rather than creating an environment of competition. That was one of my biggest takeaways."

Here are some of the advances made between season 18 and season 19, all thanks to the hard work of the ASOFH volunteer board of directors.

- A newly added program produced in cooperation with the Albert Schweitzer Institute at Quinnipiac University in Connecticut made its debut, and each year will explore various aspects of the life and work of Schweitzer.

- All prizes were increased and a new one added—a Prize of the Audience.

- The competition took up residence at Trinity College as mentioned above, along with new homes for other events.

- For the first time ASOFH had a professionally designed and printed full color program booklet comprehensive of competition, concerts, symposium, and biographies of participants and competitors.

- Attendance at the two competition sessions gathered record large audiences.

- A recital by the previous year's two winners was incorporated into the festival itself and brought a healthy audience turn out.

- Donors to the festival expanded from individuals to include several local foundations, including that of the Greater Hartford American Guild of Organists chapter.

"My hope is to evolve the festival into a destination event," says ASOFH president Robert Bausmith, "centered around a world-class competition."

Destination event? Well, let's look at 2016. The two-plus day 19th season was attended by organ enthusiasts from at least ten states, just working from memory, plus others from Canada and Europe.

World-class competition? The first winner back in season number one was Paul Jacobs, a rather convincing start.



Judges and competitors, L to R: Isabelle Demers, Collin Boothby, Faythe Freese, Martin Jones, Elena Baquerizo, Colin MacKnight, Katherine Johnson, Christopher Houlihan, Joey Fala. (photo credit: Vaughn Mauren)

Subsequent winners have included Nathan Laube, Christian Lane, Monica Czausz, Simon Thomas Jacobs, Christopher Houlihan, and Jonathan Ryan. Ring any bells?

The prize money may have room to grow, but it has steadily increased with every session for years. As an every-year double competition, the ASOFH prize money awarded in a three-year span actually compares favorably with many "bigger prize" triennial competitions—ASOFH just spreads it out and includes more winners.

Bausmith was enthusiastic in assessing growth achieved by the nineteenth season, saying "Support from the Hartford community was overwhelming."

Competitor Fala agreed. "It was a full-blown extravaganza," he said. "I really felt a part of something that was 'a big deal'."

His fellow Young Professional competitor Collin Boothby, a Texas Christian University graduate student, agreed. "The experience as a whole was a wonderful weekend of making friendships and sharing music together in a beautiful setting."

Judges for the 2016 session were Isabelle Demers, Faythe Freese, and Christopher Houlihan, who won the ASOFH High School division top prize in 2003. They all agreed that the caliber of the 2016 competitors was very encouraging. "The contestants were of a very high level—I wish I had been able to play that well when I was a high-schooler," commented Isabelle Demers.

Faythe Freese summed it up this way, "We heard some remarkable performances from high school and college students alike. If these exciting performances were any indication of the vitality and health of our discipline, then the next decades are in great shape for the world of the pipe organ."

Here are the 2016 winners:

- Colin MacKnight, New York City, Young Professional Division, First Place and Prize of the Audience



The competitors gather outside Trinity College Chapel: Colin MacKnight, Joey Fala, Katherine Johnson, Elena Baquerizo, Collin Boothby, Martin Jones. (photo credit: Marla Darius)

- Collin Boothby, Texas, Young Professional Division, Second Place and Hymn Playing award

- Joey Fala, Connecticut, Young Professional Division Third Place and Hymn Playing award

- Katherine Johnson, North Carolina, High School Division, First Place

- Elena Baquerizo, Florida, High School Division, Second Place

- Martin Jones, New Jersey, High School Division, Third Place and Prize of the Audience and Hymn Playing award

The festival was founded by David Spicer and the then head of the Albert Schweitzer Institute at Quinnipiac, Harold Robles. The first season was held in 1998 at the First Church of Christ in Wethersfield, Connecticut, and continued there through 2015. Spicer continues as artistic director of ASOFH.

"I can't say enough good about the weekend," said Joey Fala. "I wouldn't be surprised to see event attendance grow in the coming years because of the various changes made."

To learn more and to keep up with the ASOFH, be sure to visit www.albertschweitzerorganfestival.org. ■

Phillip Truckenbrod recently retired from the agency Phillip Truckenbrod Concert Artists, which he founded 50 years ago this year. He is vice president of the Albert Schweitzer Organ Festival Hartford.

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Renovating a Steer & Turner

A Grandall & Engen tonal and electrical renovation of an altered 1875 pipe organ

By David Engen

We first saw the much-altered 1875 Steer & Turner organ at First Baptist Church in downtown St. Paul, Minnesota, in 2003. There were dead notes, some pipes were leaning and about to fall over, the pedal wiring included a number of jumper cables as well as dead notes, and the stoplist was somewhat bewildering. The combination action was slow and made a lot of noise. We began researching the organ's history; it was full of twists and turns driven by technology, resulting in an organ significantly smaller and less versatile than its original design. Steer & Turner had originally built a tracker-action organ in Springfield, Massachusetts, yet here was an organ on electric pitman chests, with a Möller console, behind the original 16' façade. (Regarding spelling: Steer added the final "e" to his name around 1880–90, thus becoming Steere.)

Most bewildering was the presence of the bottom half of a splendid 16' Open Wood Diapason, which did not play. It

was looming in the shadows, difficult to see. The entire top octave and a half was missing. In the Great we found a three-rank mixture on a four-rank toeboard. The Swell mixture was missing entirely. The Choir was based on an 8' Koppelflute, which was obviously not part of the original 1875 design, and it was paired unsuccessfully with a wood harmonic Melodia as a celeste.

As we dug further we located documentation that outlined the gradual shrinkage that took place over time. The original 41-rank organ, dedicated by Clarence Eddy to a full house on May 26 and 27, 1875, had shrunk to 31 ranks by 2003. The treble half of the 16' Open Wood, along with its windchest, was found in the basement near the blower. Next to the pile of pipes was a waterlogged box containing much of the original Great Mixture IV, with many spurious pipes that clearly were not part of the original. Some treble harmonic flutes (tapered) in

the Swell had been cut in half at the hole; the Swell 4' Principal had been moved to 2' and played from the 4' drawknob; the bottom five pipes of the Celeste were missing. The Dulciana and Unda Maris had been switched at tenor C. We found Great Diapasons in the Swell and Swell Diapasons in the Great! There was an octave of 4' diapason pipes nested and lying on the floor under the Great, along with a rat's nest of unit pedal wiring that included several clip leads.

What had happened here? Did someone try to turn this organ into something it was never designed to be? And why did it shrink? The entire original mechanism was gone. Besides the original stoplist, how could we tell what Steer & Turner had originally built?

A "sister" organ

Just 100 miles away, in the mother-house chapel of the School Sisters of Notre Dame in Mankato, Minnesota, is

the 54-rank William Johnson organ built in Westfield, Massachusetts, in 1877. John Wesley Steer(e) (1824–1900) was a protégé of William A. Johnson. It would be reasonable to suspect that these two organs share some amount of common DNA, just a few miles apart. Indeed, the Clarinets in each organ are both flared, and there are other similarities in pipe construction and stoplist.

The Johnson was originally installed at St. Mary of the Sacred Heart Catholic Church in Boston. It was a tracker-action organ, but W. W. Laws added electro-pneumatic pull-downs in 1922, supplying a detached console. In 1975 the organ was moved from Boston to Mankato, and in 1995 Dobson Pipe Organ Builders of Lake City, Iowa, did extensive restorative work. They took it back to the 1922 state by removing non-original ranks, restoring the wind system with two large weighted reservoirs, and adding a new console that references an earlier style. The Johnson has undergone fewer changes than has the Steer & Turner, so the Johnson can inform us about the original layout of the First Baptist organ. The Johnson Great is immediately behind the 16' Great Diapason façade, with the unenclosed Solo behind the Great. The huge Swell is above, with the diatonic pedal split on each side. It remains on its original slider windchests from 1877. The 16' façade consists of zinc pipes for the Great. There is a large 16' Open Wood Diapason against the back wall, along with a 16' wood string.

A history of shrinkage

Like the Johnson, the Steer was electrified, but not until 1939. Arthur Fellows added pull-downs on the tracker chests along with a new Reisner electric console. This of course retained the original slider windchests and the original specification, but with electric action it must have been much easier to play. Just 19 years later, in 1958, the entire mechanism of the original organ was discarded. New chambers were built behind the façade with walls made of 2x4s, some sheetrock, and a great deal of 1/4" Masonite. New Durst pitman windchests replaced the originals, and the entire layout was changed. Reservoirs were added for each division. Work was done by J. R. Gould of St. Paul. All divisions were enclosed, with Great and Choir (changed from a presumably unenclosed "Solo") side by side behind the façade impost, with the Swell above. The Pedal became a unit affair, with its pipes spread on both sides. It was at this time that the original stenciling was most likely painted over with gold. The sound of the original organ was modified to adhere to the ideals of the late 1950s. The dedication was played November 1, 1959, by Frank Steinhäuser, organist of the church.

In 1962, the 23-year old 1939 Reisner console was replaced with a large pneumatic Möller console made of walnut,

1875 Steer & Turner/Grandall & Engen

First Baptist Church
St. Paul, Minnesota

1875 (41 ranks)

GREAT (Manual 2)

- 16' Open Diapason
- 8' Open Diapason
- 8' Viola da Gamba
- 8' Doppel Flote
- 4' Octave
- 2½' Twelfth
- 2' Fifteenth
- Mixture IV
- 8' Trumpet

SWELL (Manual 3, enclosed)

- 16' Lieblich Gedacht
- 8' Open Diapason
- 8' Salicional
- 8' Dolce
- 8' Quintadena
- 8' Stopped Diapason
- 4' Flute Harmonique
- 4' Violina
- 2' Flautino
- Mixture III
- 8' Cornopean
- 8' Oboe & Bassoon
- 8' Vox Humana
- Tremulo to Swell

SOLO (Manual 1)

- 8' Geigen Principal
- 8' Stopped Diapason
- 8' Dulciana
- 8' Flauto Traverso
- 4' Flute d'Amour
- 4' Fugara
- 2' Flageolet
- 8' Clarionet
- Tremulo to Solo

PEDALE

- 16' Open Diapason (wood)
- 16' Bourdon
- 16' Contra Gamba
- 5' Violoncello
- 4' Flote
- 8' Fagotto

2000 (30 ranks)

GREAT (Manual 2)

- 16' Open Diapason
- 8' Diapason
- 8' Viola da Gamba
- 8' Doppel Flute
- 4' Octave
- 2½' Twelfth
- 2' Fifteenth
- Mixture III

SWELL (Manual 3, enclosed)

- 16' Bourdon (ext)
- 8' Open Diapason
- 8' Salicional
- 8' Vox Celeste (1958)
- 8' Dolce
- 8' Stopped Diapason
- 4' Flute Harmonique
- 4' Violina
- 2' Principal (4' in console)
- 16' Trombone (ext)
- 8' Trumpet
- 8' Oboe
- 4' Clarion (ext)
- 8' Vox Humana
- Tremolo

CHOIR (Manual 1, enclosed)

- 8' Koppelflute
- 8' Dulciana (1958)
- 8' Unda Maris (original Dulciana)
- 4' Flute d'Amour
- 4' Geigen Principal
- 4' Dulciana
- 2½' Dulciana
- 2' Harmonic Piccolo (not harmonic)
- 2' Dulcet
- 8' Clarinet
- Tremolo

PEDAL

- 32' Resultant
- 16' Open Diapason (Gt)
- 16' Bourdon
- 16' Contra Gamba
- 16' Lieblich Gedeckt (Sw)
- 8' Principal (Gt)
- 8' Flute (ext)
- 4' Choralbass (Gt)
- 16' Trombone (Sw)

2014 (38 ranks)

GREAT (Manual 2)

- 16' Open Diapason
- 8' Open Diapason
- 8' Viola da Gamba
- 8' Doppel Flote
- 4' Octave
- 2½' Twelfth
- 2' Fifteenth
- Mixture IV (restored)
- 8' Trumpet (from Swell)

SWELL (Manual 3, enclosed)

- 16' Lieblich Gedacht (ext)
- 8' Open Diapason
- 8' Salicional
- 8' Voix Celeste (1958)
- 8' Dolce
- 8' Stopped Diapason
- 4' Flute Harmonique (restored)
- 4' Violina
- 4' Geigen Octave
- 2' Flautino
- Mixture III
- 16' Trombone (ext)
- 8' Trumpet
- 8' Oboe & Bassoon
- 8' Vox Humana
- Tremulo

CHOIR (Manual 1, enclosed)

- 16' Dulciana (ext)
- 8' Stopped Diapason (Möller)
- 8' Dulciana (original)
- 8' Unda Maris (1958)
- 4' Flute d'Amour
- 4' Fugara
- Cornet II (new)
- 2' Flageolet (harmonic)
- 8' Clarionet
- Tremulo

PEDAL

- 16' Open Diapason (Wood)
- 16' Bourdon
- 16' Contra Gamba (Cone)
- 16' Lieblich Gedacht (Sw)
- 10½' Quinte (Sw)
- 8' Octave (Gt)
- 8' Flote (ext)
- 4' Fifteenth (Gt)
- 16' Trombone (Sw)
- 8' Trumpet (Sw)



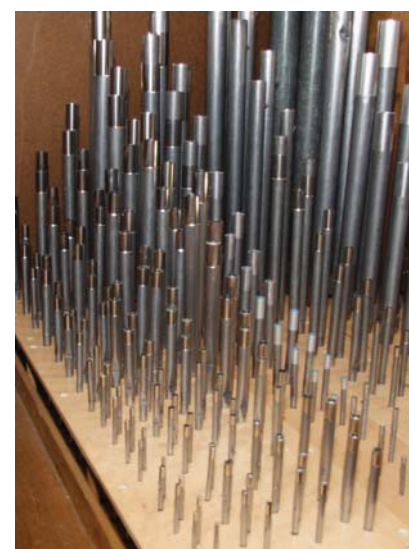
1875 Steer & Turner façade at First Baptist Church (photo credit: Len Levasseur)



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Open Diapason trebles



Great division Mixture

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UNION OF VOICES
UNITY OF HEARTS

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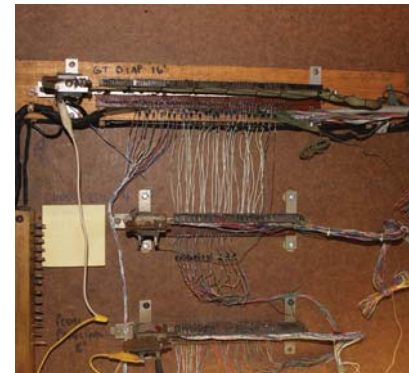
funded through memorial gifts from the Brandenburg family. The Reisner console had been at the side of the loft, but the Möller console was placed at the middle of the loft, where it remains today. It had a full complement of 16' and 4' couplers, which, of course, had not been in the original instrument.

In 2000, Steve Lethert made further modifications. Perhaps of most benefit was new leather on some of the reservoirs and the addition of lighting throughout. The Mixture III was removed from the Swell, and its toeboard was converted into a walkboard to allow for tuning access, previously almost impossible. The Great Mixture IV was placed in a box in the basement, and the higher-pitched Swell Mixture was moved to the Great. The 16' Open Wood Diapason was disconnected and its treble chest and pipes were moved to the basement where we found them. The organ continued to shrink.

The 8' strings in the Swell had been rescaled. The original 8' Salicional was rescaled by four notes, with extra pipes fitted in at tenor C. The bottom octave remains the original Steer & Turner scale. The Voix Celeste, which was evidently added in 1958 (the pipes are clearly not original), was enlarged by five notes, and the chest holes for tenor C through tenor E were plugged so the celeste started at tenor F. We found the original Choir Dulciana had been exchanged with the Choir Unda Maris (added in 1958?) from tenor C to the top. Again, the pipes of these two ranks date from different periods.

Historic preservation grant

In 2013-14 we undertook mechanical and tonal renovation, funded through a grant from the State of Minnesota for historic preservation. Our overriding philosophy was to attempt to return the



Wiring before the renovation

organ as much as possible to its original specification within the restrictions of the 1958 electric windchests. The primary tasks were to (1) restore the 16' Open Wood Diapason to the Pedal, (2) restore the Mixture IV to the Great, and (3) restore the Mixture III to the Swell. In addition, we returned pipes to their original locations, replaced missing pipes, and placed replicas where any pipes had been cut off or otherwise damaged. The 1875 organ had 58-note keyboards and a 27-note pedal. All original ranks thus have mongrel pipes to fill out the range to 61/32. Our unending thanks go to A. R. Schopp's Sons for making the needed pipes. We also did the mundane work of replacing packing leather on wood pipes, cleaning, adding tuning slides to damaged pipes, repairing and painting the plaster on the chamber back walls, and regulating all of the pipes.

When we opened the box of pipes for the Mixture IV we found a combination of original pipes along with other pipes with grossly mismatched scale and construction. It was impossible to reconstitute what was there without discarding the extra pipes and starting from scratch to define the original composition. This was



Pedal Open Diapason (wood)

difficult since all pipe labels were scribed by hand with a florid script that was very difficult to read. Through a process of elimination we figured out what was missing and needed to be reproduced. One curiosity in the original scaling is that all of the quint ranks are scaled much smaller than the unisons. In fact, each quint is approximately the same diameter as the next smaller unison on the same note. The resulting Mixture IV works perfectly with its chorus on the Great, giving rise to the question of why this stop was modified and then discarded. Steer & Turner clearly knew what they were doing!

In the Swell we found that the pipes of the 8' Open Diapason from tenor C to the top were actually the pipes for the 4' Octave on the Great, and the Great 4' Octave formed the upper part of the Swell Diapason. The pipes on the floor under the Great windchests were found to be the bottom octave of the Swell 4' Geigen Octave, which in turn had been moved to 2' in the absence of the Mixture. We built a new three-stop chest for the Swell to hold the 8' Vox Humana, the 2' Flautino (which we moved here from the Choir), and the Mixture III, moved back to its original home from the Great. The 4' Harmonic Flute has a stopped wood bottom octave, a few notes of open wood Melodia pipes, and then the pipes are tapered double-length lead. (These are original, yet the original stoplist describes them as wood.) The pipes for the top several octaves had been shortened from harmonic to natural length, so these were replicated by Schopp's, and we now have the full harmonic flute running to the top. It is one of the most charming voices in the organ.

The top end of the wood 8' Stopped Diapason had a few original tapered lead pipes mixed with a group of miscellaneous diapasons. Again, Schopp's replicated the pipes so this rank is now contiguous. It has a progressive scale such that the treble wood pipes are of very narrow scale, giving the stop a bit of a Coke-bottle sound. The basses are of standard scale for a manual 16'.

The Choir also presented some challenges. Clearly the 8' Koppelflute had to go since this was not a voice used in nineteenth-century American organs. Its tone was completely out of character with the rest of the organ. We acquired a Möller wood Stopped Diapason, which has proven to be the perfect foundation for the Choir. The Flute Celeste was marked 8' Melodia (although it is not shown in any original stoplist), with harmonic wood trebles. This may have been the original 8' Flauto Traverso, but there was no room for it at 8' and the bottom octave was missing. We used it as the 2' Flageolet with new harmonic metal trebles from Schopp's.

The Dulciana and Unda Maris had been exchanged from tenor C to the top. We switched them back so the original Steer & Turner pipes can again be heard from bottom to top as a lovely Dulciana,



Mixture and Pedal chest pre-renovation

with 1958 pipes as the Unda Maris. There are two tenor C stops on this chest—used for the Unda Maris and the Flute Celeste. With the Flute Celeste pipes moved to the 2' position, we had a tenor C stop available. We do not know what this was in the 1958 rebuild, so we took the opportunity to add a Cornet II, which was not on the original organ but is a useful solo voice.

The original Great Trumpet, Swell Cornopean, and Pedal Fagotto are long gone, and there is no room on the Durst chests for them. We "restored" the Great Trumpet electrically by making the Swell Trumpet available on the Great. Should the church ever wish to restore this trumpet, there is room to add the pipes on a new chest; the stop knob can easily be rewired to play it.

The console was gutted and new electric components replaced the pneumatic. It now has Syndyne draw knobs, relay, and a combination action with multiple memory levels and a transposer. Swell motors were replaced with new Peterson motors, and instead of 45 degrees the shutters now open a full 90 degrees.

In returning much of the organ back to the (almost) original tonal design, we also opted to restore the original stop names and remove the sub and super

couplers that were never part of the original concept. The idea for the 10 $\frac{2}{3}$ ' Quinte in the Pedal was borrowed from the Mankato Johnson.

Aftermath

This project took a long time. We attempted to keep the organ partially playable as we focused on each division. A number of components took longer to deliver than we'd anticipated, and holiday tuning season interrupted construction. With the Minnesota state grant, there was a 2014 completion requirement.

Returning the stoplist (mostly) to the original design has been a revelation. The organ today is vastly more versatile than it was before we started. The net increase of eight ranks played a large part. Restoration of the Great Mixture, at its lower pitch, has given the division more gravitas. In hindsight I wish we had removed the Masonite walls to give its chamber better reflection into the room. Removal of the swell shades improved egress, and nobody has missed them.

In the room, the organ is far from loud, although the sound is very full and robust. The ceiling is not covered with wood, but apparently with some sort of absorbent material, probably invented and added after the original construction to reduce reverberation.

Another question is wind pressure. Today the entire organ is on 4", but we found a number of pipes coughing and belching, especially in the Pedal. This leads us to suspect that the original pressure was less than 4". A higher pressure was probably a concession to the pitman chests and the new reservoirs in 1958. Were the pipes revoiced for a higher pressure? There is no evidence of cutup changes, but many toes were badly damaged. In some cases they barely sat in the chest holes. A few of the 8' zinc pipes needed new lead toes. We may never know for sure what happened with the pressure.

The Choir now has a lovely minor chorus and some delightful flute colors. The Dulciana and Unda Maris combination, with shutters that now close and open completely, is appropriately ethereal. The Clarionet, with its flared resonators, is one of the best clarinet voices we've ever heard.

Whereas the Swell was overly heavy with 8' stops in relation to upperwork

before we started, restoration of the 4's and the 2' along with the Mixture has made this division bloom and given it great versatility. The 4' Violina has the effect of a super coupler to the strings, but is more successful. The original Oboe/Bassoon is a lovely and dark voice without being too soft—a perfect foil to the Clarionet. The 1958 trumpet is out of character with the other voices. The restored 4' Harmonic Flute, with its tapered pipes, is one of the most beautiful stops in the organ. The mixture sits nicely on top of the restored 8' and 4' diapasons.

The restored 16' Open Wood Diapason needed to be regulated softer than it was when we "turned it on" again—the original pipes are cut fairly low, and they were coughing. At a softer level they produce a fairly dull purr with a power that you can hear through the walls and down the hallway. Likewise, the 16' Bell Gamba was pushed too hard, and at a softer level it has a lovely, fast speech that imparts a slight stringiness in the bass. Though its pipes are zinc and have the compound conical shape of the bell gamba, in effect it is very much like the wood Violone on the Mankato Johnson. We lament the loss of the Pedal 8' Fagotto in the 1958 rebuild, along with the Great Trumpet and the Swell Cornopean.

In many ways the final result has been surprising. The organ is far more versatile and holds some really lovely combinations and solo voices, yet the room does not help it very much. It is now evident that the introduction of current technology over its life degraded the organ tonally while making it physically easier to play. Even though First Baptist Church sits at the confluence of several freeways and the blower draws in polluted air, the 56-year old leather in the wind chests is still in good condition. The "resurrected" organ should serve this church and the Twin Cities community well for many decades to come. ■

David Engen holds degrees in organ from St. Olaf College and the University of Iowa, and a master's degree in software engineering from the University of St. Thomas. He has been in the organ business since 1970. He is currently president of Grandall & Engen LLC in Minneapolis where he shares duties with vice-president David Grandall.

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**M. P. Rathke, Inc., Indianapolis, Indiana, Opus 8
Newtown United Methodist Church, Cincinnati, Ohio**

From the director of music

II Corinthians 5:17 reminds us that “[t]he old becomes new again.” Organ-builder Michael Rathke’s Opus 8 at Newtown United Methodist Church (NUMC) in Cincinnati, Ohio, tangibly exemplifies just that. Rathke repurposed four ranks of century-old pipework—unanticipated gifts to NUMC from a neighboring church—juxtaposed them with a fresh principal chorus, Stopped Diapason, and Trumpet, and housed the result within a sleek, hand-crafted, solid walnut case to make the old new again.

In 2011, members and friends of NUMC began the process of selecting a new organ for their historic church. At first blush, artistic and practical considerations elicited from the modest membership of 106 people two responses: exhilaration and trepidation. Inspiration came from organbuilder Michael Rathke, organ consultants Thom Miles and Roberta Gary, and administrative council chair Larry White. White significantly reframed an increasingly nagging question, “How can we?” to an affirmative new mantra: “How can we not?” The decision to pursue the purchase of a pipe organ—a first in the church’s history—thus held stewardship on an equal footing with artistic goals. Larry White, Reverend Howard D. Preston, and Craig Correll (facilities manager and chair of the organ committee) led church members and friends in the purchase of an instrument that would prove an investment in the future of NUMC and a commitment to the values and history that had long been integral to the church.

All recognized the need for an eclectic instrument rooted in historical principles: sufficiently versatile to accompany solo, choral, and instrumental music; sufficiently rich to satisfy a wide range of liturgical requirements; and sufficiently responsive to evoke artistry in the performance of the organ repertoire. Paramount was an unwavering commitment to good stewardship and to honoring the architectural integrity of the worship space. Rathke Opus 8, a mechanical key- and stop-action organ modeled on centuries-old organ building practices, far exceeded our initial expectations. This instrument inspires us to become new again.

—Dr. Kristy Swift
Director of Music

From the organbuilder

Nothing lasts forever. This cheerless reality surely haunted the earliest artists and builders who, observing decay in the natural world, would have foreseen the eventual deterioration of even their most careful work. Yet they designed, labored, and built all the same. Perhaps they were encouraged that, although nothing endures indefinitely, some things do last for a very long time. And pipe organs happen to be among the longest-lived



M. P. Rathke Opus 8, Newtown United Methodist Church, Cincinnati, Ohio (photo credit: R Wesley Thompson)

of all human creations; this is especially true of their component wood and metal pipes, whose life spans are often measured in centuries.

Newtown United Methodist Church is located in a historic village on the near southeast side of Cincinnati, Ohio. The 1867 building was apparently constructed without a pipe organ, nor does one seem to have been installed during its first century and a half. Then in 2012 came a confluence of several related factors: quality vintage pipework offered for essentially the price of retrieving it, the creative vision of music director Kristy Swift, and the strong support of Pastor Howard Preston.

The deteriorating state of Newtown’s aged electronic organ had given church leadership pause for thought. A generous and welcome bequest from a parishioner in years past, it had reached the end of its anticipated life span and was no longer able to be repaired. In response to Pastor Preston’s directive, the church formed a committee led by Kristy Swift, which in turn retained consultants Thom Miles and Roberta Gary. That a modest pipe organ would be the preferred solution soon emerged, but then there was the small matter of funding. Although the congregation was healthy and, in fact, led the local Conference in per-capita giving, it was far from being rich, and the decision to procure a new instrument of any sort would be approached thoughtfully and prayerfully.

Then this remarkable church, which had given so much to others, received a

surprise gift of its own in the form of several ranks of excellent vintage pipework from a neighboring church. This tipped the scales, so to speak; the Newtown congregation was able to raise the balance of funds for a modest two-manual, seven-stop pipe organ, a contract for which was signed in 2012 with M. P. Rathke, Inc., of Indianapolis.

Once the project was approved and local interest grew, several donors stepped forward and asked if they might contribute toward making the organ larger and more flexible. Dr. Swift subsequently met with the organbuilder and consultants; together they settled on an enlarged ten-stop specification, including an independent 8’ Open Diapason in the Pedal, as well as a full-length German Trumpet of hammered lead.

Placement

Where the organ would be situated and how it would relate to the worship space were twin issues that first had to be resolved. It is axiomatic that pipe organs generally sound their best when placed high in a room and speaking down its long axis; yet here we had limited ceiling height (16’) and a space that was nearly as wide as it was long, offering no obvious long axis. The choir’s historic location in the acoustically advantageous right-hand front corner of the room—visible to the congregation yet by no means the center of attention—ended up being a critical consideration. We thus decided to place the instrument near the choir in a compact, freestanding walnut case, against a



Nameplate: calligraphy by Linda Cook (photo credit: Lindsey Redder)

side wall near the front of the building, and centered between two windows—a solution that, happily, did not require appreciably more usable floor space than the previous electronic organ console.

Engineering

Once the organ’s placement and footprint had been established, we faced a familiar conundrum of fitting the proverbial ten pounds into a five-pound bag. In so doing, we were challenged to design a playing mechanism that was reliable, durable, and responsive; to ensure ready tuning and maintenance access; and to provide all pipework with sufficient speaking room. This last consideration was especially vexing because, unusually for a small instrument, fully five of its ten stops are at 8’ pitch; four of those five stops comprise full-length, open pipes.

M. P. Rathke, Inc., Opus 8

Newtown United Methodist Church, Cincinnati, Ohio

MANUAL I

- 8’ Principal (façade to middle C, polished 25% tin; rest hammered 50%)
- 8’ Gemshorn* (ex Kimball 1–25, zinc & 50% tin; rest new, 50% tin)
- 4’ Octave (hammered 40% tin)
- 2½’ Twelfth (hammered lead)
- 2’ Fifteenth (hammered lead)

MANUAL II

- 8’ Stopped Diapason (poplar)
- 4’ Open Flute* (1–18 poplar, 19–58 50% tin)
- 8’ Trumpet (hammered lead)

PEDAL

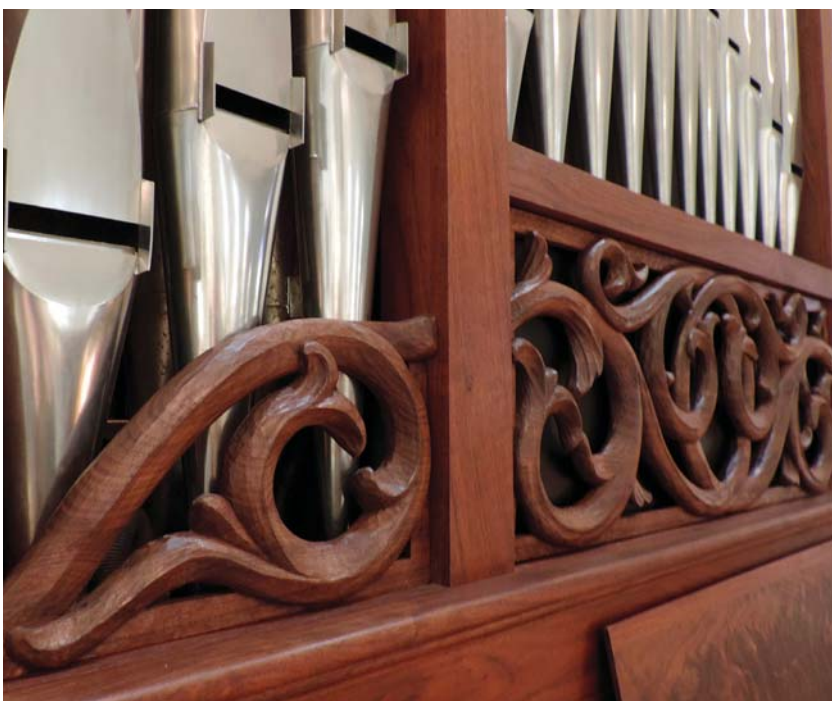
- 16’ Bourdon* (white pine)
 - 8’ Open Diapason* (zinc & 30% tin)
- *ex 1908 Kimball, wholly or in part

Couplers (toe, hitchdown)

- I–P
 - II–P
 - II–I
- Tremulant (general)
Pedalboard: flat and non-radiating
Temperament: Kellner, A-441 @ 72° F



Close-up of pedalboard (photo credit: Lindsey Redder)



Close-up of carved pipe shades (photo credit: Lindsey Redder)

The organ utilizes mechanical stop action and suspended mechanical key action, the latter playing through splayed tracker runs to keep the action simple and vertical space requirements to an absolute minimum. Manual I and Manual II share a common windchest with alternating divisional key channels in the chest grid, a space-saving expedient that has the knock-on effect of housing most manual pipework on the same level for optimal tuning stability. Two registers—the 4' Open Flute and the 8' Stopped Diapason—are tubed from the main windchest up to a so-called flying toeboard, much in the manner of a mounted Cornet. This configuration, while economizing on windchest depth, also lends a spatial aspect to Manual II, whose pipes are located higher in the case than Manual I and thus provide an interesting “stereo” effect when the two divisions are played in dialogue, and a special richness when coupled. But because the vertical distance is minimal (36 inches) there is essentially no negative effect on tuning stability or the two divisions’ tendency to hang together with regard to cohesion and blend.

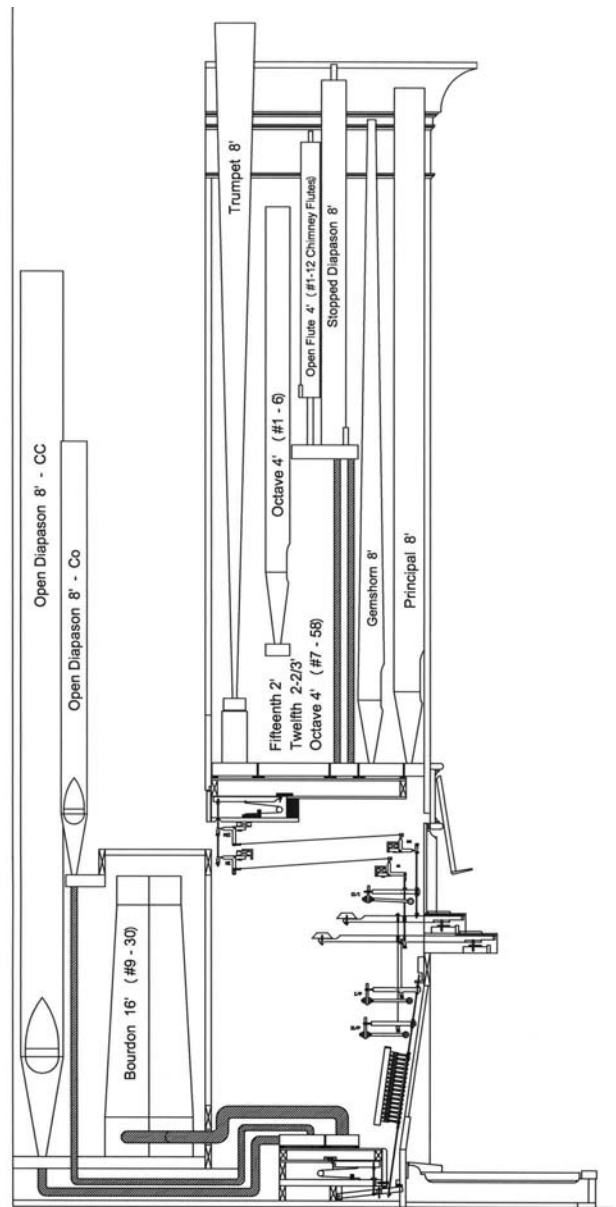
All Pedal pipework is similarly tubed off from its own windchest, which sits immediately behind the pedalboard. This somewhat unusual arrangement was chosen for several reasons. First, had we placed the Pedal chest deeper

into the instrument, beneath the pipework it controls—the most common solution, and appropriate to most situations—it would have simplified our design work considerably, but it would have introduced a potential maintenance nightmare: a bit of dirt on a pallet could necessitate a half-day’s disassembly. Now one needs only to remove the pedalboard for full access to the division’s pallet box. Being entirely tubed off, pipework may be placed for maximum space efficiency. An added bonus is further enjoyed by the largest bass pipes, which typically speak their best when fed via wind conveyances of reasonable length.

Tonal design

Here the roles of consultants Roberta Gary and Thom Miles cannot be overstated. In a small instrument, especially, every stop must be something of a chameleon, functioning effectively not only on its own but also in a variety of combinations. The late addition of the 8' Trumpet to the organ’s specification in particular required some serious discussions among church staff, consultants, and organbuilder. How much space, already at a premium, would it add to case depth? What would its tonal character be? And from which division would it play?

The first question was the easiest, answered by conventional drafting and



Elevation drawing

geometry and mitigated by careful chest layout. The second question received more spirited discussion, but a Trumpet of North German character (this one based on Tobias Brunner’s fine example at Tellingstedt) soon emerged as the unanimous choice, largely on account of its rich, dark, and blending sonority, which one listener colorfully described as “German chocolate.”

The third question—in which division would this German Trumpet live?—occupied somewhat more time than anticipated. The celebrated historic instruments of North Germany and Holland, important points of departure for the Newtown organ’s design, would almost always have placed the Trumpet in the primary manual division. Secondary manual divisions would either have had no reed, or else a lighter reed register, often half- or quarter-length.

It was Dr. Gary who first suggested departing from tradition and placing the Trumpet on Manual II for the following reasons: 1) it could be played in dialogue with the Manual I Principal chorus; 2) it could be accompanied by any number of 8' + 8' or 8' + 4' combinations on Manual I; and 3) it could be coupled directly to the Pedal, thus lending substance and independence to this two-stop division.

Final Thoughts

At this point, many organbuilders will conclude by writing about the fine sound and appearance of their instrument, the excellent quality of pipe construction and voicing, the sensitive and responsive action, and the like. And we certainly hope others will write similar things about our work for Newtown Methodist in due course. For now, we will refrain

from saying much ourselves because, as builders, we can’t pretend anything close to objectivity. We think we’ve built a beautiful and estimable instrument; but in the end, our thoughts aren’t the really important ones. We are encouraged that feedback thus far has been positive, we are proud of the work we have done for this remarkable congregation, and we hope our efforts will stand the test of time and inspire the worship of generations to come. And we unhesitatingly invite interested readers to visit, see, play, listen, and decide for themselves.

Nothing in this world lasts forever. It is nonetheless our sincere hope that our Opus 8 will last for a very long time, indeed, and that it may speak to future generations of those things which are truly eternal. *Ad majorem Dei gloriam.*

—Michael Rathke

Builders of the organ

Ana Carlson
Christopher Church
Timothy McEwen
Michael Rathke
Paul Rathke +
Lindsey Redder
Luke Redder
Caleb Ringwald
Nicholas Ringwald
Christopher Sedlak

Specialist Artisans

Linda Cook: calligraphy for stop labels, coupler labels, and builder plate
Louise Pezzi: design and fabrication of wrought-iron drawknobs
Morgan Faulds Pike: design and carving of walnut pipe shades

Cover photo: R Wesley Thompson

New Organs

Buzard Pipe Organ Builders, Champaign, Illinois, Opus 44 Grace Episcopal Church, Sandusky, Ohio

Buzard Pipe Organ Builders Opus 44, a three-manual and pedal instrument, contains 47 independent registers and 61 ranks of pipes, retaining many ranks from the parish's former instruments.

Grace Church's culture is one of intense concern for stewardship and sustainability. They waste nothing; they cherish items of value from the past whenever possible. The need for a new organ therefore posed both a challenge and an opportunity. They asked us to save everything that was good about the previous instrument, but not at the expense of mechanical reliability or tonal cohesion. The previous organ had been rebuilt and substantially altered three times, and everyone acknowledged that it was time for the instrument to speak consistently with a single artistic voice.

The organ started its life in 1893 as Opus 793 of Johnson & Son of Westfield, Massachusetts. It was well-made and typical of late 19th-century mechanical-action instruments. The original façade of stenciled pipes wrapped around the case front to the side facing the congregation. In the 1960s, the Schlicker Organ Company rebuilt the organ under the guidance of Robert Noehren, retaining some of the Johnson's pipes and the mechanical key action. However, string pipes were cut down to play at higher pitches, mixtures were added, some new reeds appeared, others were retained and made to play on significantly lower wind pressures, and the character of the organ was changed forever. In the early 1970s, the organ was rebuilt again, this time by Daniel Pilzecker. The wrap-around stenciled façade pipes were replaced with polished zinc and dark brown flamed copper Pedal Principal pipes, and the façade was given its current contemporary look utilizing simple rectangular frames. The central portion of the Pilzecker façade sported a narrow-scaled Trumpet stop. The Pilzecker rebuild also retained the organ's mechanical key actions.

This was not a happy organ. Its thin and bright sounds did not carry into the church. Pipes originally voiced on 5" of wind pressure were tasked to play on pressures less than half of that. The mechanical action was clumsy, heavy, and the cause of increasing frustration. In the 1980s the congregation addressed the musical deficiencies by building a ten-stop Antiphonal organ in twin C-and-C# cases on either side of a window in

the rear gallery. Although this assisted in musically supporting congregational singing, its electrical connection to a failing mechanical system spelled further doom for the Johnson/Schlicker/Pilzecker organ in the chancel.

Grace Church's organist, Randall Ruthsatz, a long-standing veteran of the old instrument, knew that the only real way for an organ to succeed at Grace was to start over. But, the parish's culture of placing high value on its past efforts posed a potential problem. Several current parishioners were part of the 1970s rebuilding project; the parish had just said good-bye to a much-loved priest; the interim rector was both holding the church together and finding ways to widen the parish's ministry to the people of Sandusky. This would be a difficult time to undertake a large project.

In order to determine what could be possible, we thoroughly researched the existing instrument. Chief engineer Charles Eames and tonal director Brian Davis found ways to re-use as much as possible from the three iterations of previous organs—and yet be able to create a Buzard organ. The instrument had to be considered new; but the parishioners needed to be able to take comfort in that a great amount of their old instrument would be represented in it, and that by doing so they would be extraordinarily better stewards of the church's history and finances than if they had rebuilt the



Console

organ yet again. Keith Williams and I met with then interim rector Jan Smith Wood (who later became Grace Church's permanent rector) and communicated the most important benefit that a properly designed, scaled, voiced, and built organ could provide: inspired worship and deepened connection with God.

Knowing that this was likely the last opportunity that Grace Church would have to undertake an organ project, we recommended that they retain



Buzard Pipe Organ Builders Opus 44

consultant Scott Riedel to guide them through the process and provide them with a comfort factor in view of the project's cost. He confirmed the wisdom of our approach and communicated to the vestry our high reputation for respect of original builders' work in other projects in which we had previously collaborated—and our reasonable pricing.

We kept the beautiful Johnson wooden flutes, although Brian rescaled them a few notes larger; the Great and Positiv mixtures from the 1960s were re-composed and revoiced for the new context and to be compatible with our style; the dark flamed copper 16' Pedal Open Diapason pipes were cut up higher and winded properly; the Pedal Principal and Mixture using original Johnson pipes were retained, as was the original Vox Humana. The Vox was most unhappy, having been originally voiced on 5" wind, but being made to play on 2 1/4". Brian re-tongued the pipes, shortened their resonators, and modified the caps to produce a colorful, more Continental sound. It can be as Romantic as you like, but without the tremulant it colors the Swell flues quite convincingly for Baroque literature.

Because so much of the original pipe-work was previously altered to appeal to an "Organ Reform" sensibility, we felt the need to keep the tonal leaning of the

organ to the classic side. However, we created our signature warmth and tonal vitality with both the voicing techniques Brian employed on the old pipes and the new flues and colorful reeds we added. Since we retained the 16' Pedal Diapason pipes in the façade, we also reused the façade's toeboards and their pipe spacing to provide an overall appearance similar to the previous organ. But where the 8' Trumpet formerly stood (or sagged!), we installed a new wooden 8' Dulzian, which plays on the Choir. Its warm, round, and mildly throaty tone is magic with Renaissance music, but it blends and balances with any flue stop in the enclosed portion of the Choir located in the expression box behind and above it. I had fun enameling and decorating its maple resonators.

The result is a dynamic liturgical instrument, which, because of careful and informed scaling and rescaling, voicing and revoicing, will play anything thrown at it musically and energetically. Just like on the HGTV show "Fixer-Uppers," we encountered some unexpected flaws in quality of one of the previous rebuilds, completely inconsistent with the high level of the original Johnson workmanship. This is where our commitment to excellence in the finished product was not only put to the test but confirmed by the end result.

—John-Paul Buzard

Buzard Pipe Organ Builders Opus 44

Grace Episcopal Church, Sandusky, Ohio

GREAT	SWELL	CHOIR	
16' Lieblich Gedeckt	8' English Open Diapason	8' Wood Gedeckt	16' Gallery Bourdon (Gallery Organ)
8' Open Diapason	8' Stopped Diapason (wood)	8' Sylvestrina	8' Principal
8' Chimney Flute	8' Salicional	8' Voix Celeste (TC)	8' Bourdon (ext 16' Bourdon)
8' Viola da Gamba	8' Voix Celeste (TC)	4' Principal	8' Gedeckt Flute (Gt)
4' Principal	4' Principal	4' Koppel Flute	4' Choral Bass
4' Open Flute	4' Flute Octaviant	2 1/2' Nazard	4' Open Flute
2 1/2' Twelfth	2 1/2' Nazard	2' Doublette	2' Nachthorn (ext 4' Open Flute)
2' Fifteenth	2' Flageolet	2' Wald Flute	2' Mixture III
Cornet V (Lieblich Gedeckt plays at 8' as rank I)	1 3/4' Tierce	1 1/2' Tierce	32' Contra Trombone (digital voice prepared for future addition)
1 1/2' Mixture III-IV	2 3/4' Grave Mixture II	1 1/2' Larigot	16' Trombone
8' Trumpet	1 1/2' Plein Jeu III	1' Cymbale II-IV	16' Bassoon
Tremulant	16' Bassoon	8' Clarinet	8' Tromba (ext 16' Trombone)
Cymbalstern	8' Trompette	Tremulant	8' Trumpet
8' Tromba (transmission from Pedal 16' Trombone)	8' Oboe	8' Dulzian (mounted in front of case)	4' Clarion (ext 16' Trombone)
4' Tromba Clarion (extension of 8' Tromba with double flue trebles)	8' Vox Humana	8' Tromba (transmission from Pedal 16' Trombone)	8' Dulzian (Ch)
	4' Clarion (ext 16')		4' Zink (ext Dulzian)
	Tremulant		
	8' Tromba (transmission from Pedal 16' Trombone)		
		PEDAL	
		32' Subbass (digital voice prepared for future addition)	
		16' Open Diapason	
		16' Bourdon	
		16' Lieblich Gedeckt (Gt)	

(The organ has a complete set of full couplers at 16', 8', and 4' pitches. These and the stops from the Gallery Antiphonal Organ have been omitted for ease of reading the speaking stops of the new Main Organ.)

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

Julie Pinsonneault; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
David Goode; St. Andrew's Chapel, Woodberry Forest, VA 7 pm

16 FEBRUARY

Orchestra of St. Luke's; Carnegie Hall, New York, NY 8 pm
Todd Wilson, masterclass; Rollins College, Winter Park, FL 3 pm
•**Katelyn Emerson**, workshop; St. Paul's Episcopal, Chattanooga, TN 6:30 pm

17 FEBRUARY

Jason Roberts, silent film accompaniment; St. Bartholomew's Episcopal, New York, NY 7:30 pm
TENET; Weill Auditorium, Carnegie Hall, New York, NY 7:30 pm
Carole Terry; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Ted Davis; Emmanuel Church, Chestertown, MD 7:30 pm
David Goode; St. Stephen's Episcopal, Richmond, VA 7:30 pm
Eastman School of Music organ students; Peachtree Road United Methodist, Atlanta, GA 7 pm
Todd Wilson; Rollins College, Winter Park, FL 7:30 pm
Bruce Neswick; Episcopal Church of the Good Shepherd, Lexington, KY 7 pm
Katelyn Emerson; St. Paul's Episcopal, Chattanooga, TN 7:30 pm
Joel Bacon; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Bella Voce, Ars Antigua, St. Luke's Choir, Bach cantatas; St. Luke's Episcopal, Evanston, IL 7 pm
Chicago a cappella; Pilgrim Congregational, Oak Park, IL 8 pm
Tom Trenney, silent film; Westminster Presbyterian, Rockford, IL 7 pm

18 FEBRUARY

Josiah Hamill; Dwight Chapel, Yale University, New Haven, CT 7:30 pm
Lexington Chamber Choir; Second Presbyterian, Lexington, KY 7:30 pm
Rockefeller Chapel Choir; Rockefeller Chapel, University of Chicago, Chicago, IL 7:30 pm
Tom Trenney, improvisation workshop; Westminster Presbyterian, Rockford, IL 9 am

19 FEBRUARY

Concert of spirituals; First Church of Christ, Wethersfield, CT 4 pm
Renée Anne Louprette; Vassar College, Poughkeepsie, NY 3 pm
Damin Spritzer; St. Patrick's Cathedral, New York, NY 3:15 pm
Clara Gerdes; Cathedral of St. John the Divine, New York, NY 5 pm
Ian Tomesch; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Jeremy David Tarrant; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Richard Benedum, Carol Hawkinson, & Dwight Thomas, with choir; Christ Episcopal, Bradenton, FL 4 pm
Mark Jones, with piano; First Presbyterian, Pompano Beach, FL 4 pm
Bruce Neswick, Evensong; Church of the Good Shepherd, Lexington, KY 7 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Grant Nill, with Schola Cantorum; Loyola University, Chicago, IL 3 pm
Bach, *Cantata 127*; Grace Lutheran, River Forest, IL 3:45 pm
Chicago a cappella; North Central College, Naperville, IL 4 pm
Mary Newton; Como Park Lutheran, St. Paul, MN 4 pm

21 FEBRUARY

Cathedral Choir, with orchestra, Duruflé, *Requiem*; Cathedral of St. John the Divine, New York, NY 7:30 pm
Christopher Wallace; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 FEBRUARY

Choral concert; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Huw Lewis; LaGrave Avenue Christian Reformed, Grand Rapids, MI 7:30 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
Motet Choir; Harper Memorial Library, University of Chicago, Chicago, IL 7:30 pm

25 FEBRUARY

Johann Vexo, with tenor; Our Lady of Refuge Catholic Church, Brooklyn, NY 7 pm
Ken Cowan; Episcopal Church of Sts. Andrew and Matthew, Wilmington, DE 7 pm
Georgia Boychoir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

26 FEBRUARY

Daryl Robinson; Trinity Lutheran, Worcester, MA 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Bryan Dunnewald; St. Patrick's Cathedral, New York, NY 3:15 pm
Nicholas Haigh; Cathedral of St. John the Divine, New York, NY 5 pm
Daniel Hyde; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Benjamin Sheen; St. Stephen's Episcopal, Millburn, NJ 4 pm
St. James School Choir; St. John's Episcopal, Hagerstown, MD 4 pm
Jonathan Moyer; Duke Chapel, Duke University, Durham, NC 5 pm
Leon Couch; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Schubert, *Mass in G*; Christ Episcopal, Bradenton, FL 11 am
Thomas Gaynor; Advent Lutheran, Melbourne, FL 3 pm
Craig Cramer; Plum Street Temple, Cincinnati, OH 4 pm
Choral Evensong; Christ Church Cathedral, Lexington, KY 4 pm
Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Gargoyle Brass and choir; Cathedral of St. John the Evangelist, Milwaukee, WI 3 pm

27 FEBRUARY

Lucas Fletcher; Auer Hall, Indiana University, Bloomington, IN 5 pm
Marianne Kim; Presbyterian Homes, Evanston, IL 1:30 pm

28 FEBRUARY

Eric Whitacre Singers; Duke Chapel, Duke University, Durham, NC 8 pm

1 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

2 MARCH

Yale Schola Cantorum, Juilliard415; Alice Tully Hall, New York, NY 7:30 pm
Glen Olsen; Christ Episcopal, Bradenton, FL 12:15 pm

3 MARCH

Daniel Ficari & Alexander Pattavina; St. James's Episcopal, West Hartford, CT 7:30 pm
Yale Schola Cantorum, Juilliard415; St. Joseph Catholic Church, New Haven, CT 7:30 pm
Carolyn Craig; First Presbyterian, Evansville, IN 7 pm
John Sherer, with Music Institute of Chicago orchestra, Poulenc, *Organ Concerto*; Fourth Presbyterian, Chicago, IL 7 pm
University Chorus; Logan Center, University of Chicago, Chicago, IL 7:30 pm

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Winners will be announced in early March, and profiled in the May issue.

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

20 UNDER 30

Calendar

4 MARCH

Daryl Robinson; Westminster Choir College, Princeton, NJ 7:30 pm
Michel Bouvard, masterclass; Syracuse University, Syracuse, NY 10 am
Gail Archer; First Congregational, Hudson, OH 8 pm
John Sherer, with Music Institute of Chicago orchestra, Poulenc, *Organ Concerto*; Music Institute of Chicago, Evanston, IL 7 pm

5 MARCH

Ray Cornils, children's program; Merrill Auditorium, Portland, ME 7:30 pm
Floyd Higgins; St. John's Episcopal, West Hartford, CT 12:30 pm
Michel Bouvard; Syracuse University, Syracuse, NY 4 pm
Renée Anne Louprette; All Souls Unitarian, New York, NY 5 pm
Eric Plutz; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Bryan Kirk; Cathedral of All Saints, Albany, NY 2:30 pm, Evensong 3 pm
Jeffrey Fowler; Longwood Gardens, Kennett Square, PA 1 pm
Nathan Laube; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Julane Rodgers, Mark Kroll, Ann Stephenson-Moe, & Richard Benedum, harpsichords, Bach concertos; Christ Episcopal, Bradenton, FL 4 pm
Isabelle Demers; Mayflower Congregational, Grand Rapids, MI 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
North Shore Choral Society, Bernstein, *Chichester Psalms*; St. John Brebeuf Catholic Church, Niles, IL 3 pm
Newberry Consort; Logan Center, University of Chicago, Chicago, IL 3 pm

6 MARCH

Christopher Keady; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Katelyn Emerson; Church of the Ascension, Knoxville, TN 7:30 pm

7 MARCH

Parker Kitterman; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon
John Stender; St. John's Church, Savannah, GA 12 noon
Chelsea Chen; Siesta Key Chapel, Sarasota, FL 7 pm
Erik Wm. Suter; Overture Hall, Madison, WI 7:30 pm
Joseph Trucano; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 MARCH

Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Mark Jones, with trumpet; First Presbyterian, Pompano Beach, FL 12 noon

9 MARCH

John Fenstermaker; Christ Episcopal, Bradenton, FL 12:15 pm

10 MARCH

David Simon; Center Church on the Green, New Haven, CT 7:30 pm
Christopher Houlihan; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Andrew Scanlon; Grace Church Cathedral, Charleston, SC 12:15 pm
Michel Bouvard; First Congregational, Columbus, OH 7:30 pm
Elizabeth Lenti; Fourth Presbyterian, Chicago, IL 12:10 pm

11 MARCH

Choir of St. John's Church; St. John's Episcopal, West Hartford, CT 7:30 pm

12 MARCH

Gail Archer; St. Anthony of Padua Catholic Church, New Bedford, MA 4 pm
David Simon; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Forrest, *Requiem for the Living*; Peachtree Road United Methodist, Atlanta, GA 7 pm
Ken Cowan; Moorings Presbyterian, Naples, FL 4 pm
Stephen Hamilton, Dupré, *Le Chemin de la Croix*; Christ Episcopal, Bradenton, FL 4 pm

David Higgs; St. Joseph Cathedral, Columbus, OH 3 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Philip Brisson; St. Margaret Mary Catholic Church, Louisville, KY 2:30 pm

14 MARCH

Olivier Latry, Vierne, *Messe Solennelle*; Cathedral of St. Joseph, Hartford, CT 7 pm
Haydn, *Lord Nelson Mass*; Cathedral of All Saints, Albany, NY 7 pm
Lucas Brown; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon
Isaac Drewes; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

15 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Mark Jones, with viola; First Presbyterian, Pompano Beach, FL 12 noon
DeLaLande, *Leçons de Tenebrae*; St. Chrysostom's Episcopal, Chicago, IL 7 pm

16 MARCH

Choir of St. Luke-in-the-Fields; St. Luke-in-the-Fields Episcopal, New York, NY 8 pm
Cynthia Roberts-Greene; Christ Episcopal, Bradenton, FL 12:15 pm

17 MARCH

Colin Lynch; Emmanuel Church, Chestertown, MD 7:30 pm
Peggy Haas Howell; St. Paul's Episcopal, Greenville, NC 7:30 pm
Todd Wilson; Holy Trinity Lutheran, Columbus, OH 7 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 12:10 pm
Olivier Latry, masterclass; First Presbyterian, Ann Arbor, MI 3:30 pm
Credo Ensemble; Fourth Presbyterian, Chicago, IL 12:10 pm

18 MARCH

Olivier Latry; First Presbyterian, Birmingham, MI 3:30 pm

19 MARCH

David Spicer; First Church of Christ, Wethersfield, CT 4 pm
CONCORA; Trinity College, Hartford, CT 4 pm
Wyatt Smith; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Chelsea Chen; First United Methodist, Moorestown, NJ 7 pm
Gail Archer; Christ Episcopal Church, Easton, MD 4 pm
Cathedral Choral Society; Washington National Cathedral, Washington, DC 4 pm
Duke Chapel Bach Choir, Bach, *Cantatas 38 & 54*; Duke Chapel, Durham, NC 5:15 pm
Choral Evensong; St. Paul's Episcopal, Greenville, NC 5 pm
Diane Bish; Johns Creek United Methodist, Johns Creek, GA 3 pm
Olivier Latry, vespers; Cathedral of the Most Blessed Sacrament, Detroit, MI 4 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Nathan Laube, Guilmant, *Symphony No. 2*; Southern Adventist University, Collegedale, TN 7:30 pm
Advent Episcopal School Choral Ensemble, Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Karen Beaumont; St. John Lutheran, Milwaukee, WI 2 pm
Robert Woodworth; Loyola University, Chicago, IL 3 pm
Steven Wente, Bach Vespers; Grace Lutheran, River Forest, IL 3:45 pm

20 MARCH

Daniel Segner; Presbyterian Homes, Evanston, IL 1:30 pm

21 MARCH

Colin MacKnight; Church of the Resurrection, New York, NY 8 pm
Andrew Senn; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon
David Higgs; Stetson University, DeLand, FL 7:30 pm
Jonathan Ryan, Bach, *Clavierübung III*; Trinity Cathedral, Cleveland, OH 7:30 pm
Jane Johnson; Our Lady of Perpetual Help Catholic Church, Campbellsville, KY 12 noon

Calendar

Christopher Ganza; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

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

23 MARCH

TENET & The Sebastians, Bach, *St. John Passion*; St. Paul German Lutheran, New York, NY 7 pm

Three Choirs Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

Ann Stephenson-Moe; Christ Episcopal, Bradenton, FL 12:15 pm

24 MARCH

Christopher Houlihan; Trinity College, Hartford, CT 7:30 pm

TENET & The Sebastians, Bach, *St. John Passion*; Caspary Auditorium, Rockefeller University, New York, NY 12 noon

Barnard-Columbia Chorus, Mendelssohn, *Elijah*; Church of the Ascension, New York, NY 8 pm

Chelsea Chen; Church of the Immaculate Conception, Montclair, NJ 8 pm

Joshua Boyd, Richard Newman, Aaron Tan, & Jeremy David Tarrant, Dupré, *Stations of the Cross*; Grace Episcopal, Alexandria, VA 7:30 pm

25 MARCH

TENET and The Sebastians, Bach, *St. John Passion*; St. Paul German Lutheran, New York, NY 7 pm

Chelsea Chen, masterclass; Church of the Immaculate Conception, Montclair, NJ 10 am

Stefan Engels; Winthrop University, Rock Hill, SC, masterclass 10 am, recital 4 pm

Lawrence Lawyer, with orchestra, Saint-Saëns, *Symphony No. 3*; Cathedral of St. Paul, St. Paul, MN 2 pm

26 MARCH

Andrew Scanlon; First Church UCC, Nashua, NH 4 pm

Weston Jennings; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

TENET & The Sebastians, Bach, *St. John Passion*; St. Barnabas Episcopal, Greenwich, CT 4:15 pm

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

Patrick Parker; Cathedral of St. John the Divine, New York, NY 5 pm

David von Behren; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Nathan Lively; Cathedral of All Saints, Albany, NY 2:30 pm, Evensong 3 pm

Gail Archer; St. George Episcopal, Fredericksburg, VA 3 pm

Kyle Ballantine; St. John's Church, Savannah, GA 5:05 pm, Choral Evensong 5:30 pm

Nathan Laube; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

Katelyn Emerson; St. Catharine of Siena Catholic Church, Cincinnati, OH 3 pm

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

La Scoperta Ensemble; First Presbyterian, Ypsilanti, MI 4 pm

28 MARCH

Daniel Roth; St. Francis Xavier Catholic Church, New York, NY 7 pm

Choir of New College, Oxford, Bach, *St. John Passion*; St. Bartholomew's Episcopal, New York, NY 7:30 pm

Jeff McClelland; Bryn Mawr Presbyterian, Bryn Mawr, PA 12 noon

Bryan Dunnewald; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Tallis Scholars; Peachtree Road United Methodist, Atlanta, GA 7 pm

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

30 MARCH

Daniel Roth; Church of the Transfiguration, Orleans, MA 7:30 pm

Choir of New College, Oxford; Calvary Episcopal, Pittsburgh, PA 8 pm

Nancy Siebecker; Christ Episcopal, Bradenton, FL 12:15 pm

31 MARCH

Olivier Penin; Trinity College, Hartford, CT 7:30 pm

Stephen Tharp; Westminster Presbyterian, Albany, NY 7:30 pm

Joshua Stafford; Longwood Gardens, Kennett Square, PA 8 pm

David Higgs; Christ United Methodist, Greensboro, NC 7:30 pm

Choir of New College, Oxford; Trinity Cathedral, Cleveland, OH 7:30 pm

Tom Trenney, recital and silent film accompaniment; Hyde Park Community United Methodist, Cincinnati, OH 7 pm

Boyd Jones; Westminster Presbyterian, Knoxville, TN 8 pm

John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

UNITED STATES

West of the Mississippi

15 FEBRUARY

James O'Donnell; St. Mark's Episcopal, San Antonio, TX 7 pm

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Calendar

Jonathan Ryan, Bach, *Clavierübung III*; Memorial Church, Stanford, CA 7:30 pm

16 FEBRUARY

James Hicks; St. Olaf College, Northfield, MN 8:15 pm

17 FEBRUARY

Johann Vexo; Cathedral of the Epiphany, Sioux City, IA 7:30 pm

Stephen Tharp; St. Martin's Episcopal, Houston, TX 7:30 pm

James O'Donnell; St. Thomas Episcopal, Medina, WA 7:30 pm

19 FEBRUARY

Andrew Peters; Second Presbyterian, St. Louis, MO 4 pm

Barbara Raedeke; St. Paul's Lutheran, Des Peres, MO 4 pm

The Chenault Duo; St. Phillip's Episcopal, Beesville, TX 3 pm

Paul Thornock; Trinity Lutheran, Lynnwood, WA 7 pm

James O'Donnell, worship service; Holy Rosary Catholic Church, Portland, OR 11 am

Organized Rhythm; California Polytechnic University, San Luis Obispo, CA 3 pm

Johann Vexo; Neighborhood Church, Palos Verdes Estates, CA 4 pm

Wim Does; St. Mary's Cathedral, San Francisco, CA 4 pm

20 FEBRUARY

James O'Donnell, with choir; St. Mary's Cathedral, Portland, OR 7:30 pm

21 FEBRUARY

Johann Vexo; St. James Episcopal, Alexandria, LA 7 pm

22 FEBRUARY

James O'Donnell; St. Helena Cathedral, Helena, MT 7 pm

24 FEBRUARY

Patrick Parker; St. George's Episcopal, Germantown, TX 7 pm

Colorado Children's Choir; St. John's Cathedral, Denver, CO 7:30 pm

Janette Fishell; St. Mark's Cathedral, Seattle, WA 7:30 pm

25 FEBRUARY

Douglas Cleveland; Walla Walla University, College Place, WA 5 pm

26 FEBRUARY

Handbell concert; Peace Lutheran, St. Louis, MO 6:30 pm

Stile Antico; Church of the Incarnation, Dallas, TX 4 pm

Evensong; St. Paul's United Methodist, Houston, TX 4 pm

Alan Morrison; Arizona State University, Tempe, AZ 2:30 pm

Clive Driskill-Smith; Our Lady of Lourdes Catholic Church, Sun City West, AZ 3 pm

James O'Donnell; Davies Symphony Hall, San Francisco, CA 3 pm

Cantiamo Sonoma; Resurrection Parish, Santa Rosa, CA 3:30 pm

Gail Archer; Anchorage Lutheran, Anchorage, AK 4 pm

3 MARCH

David Baskeyfield; Cathedral of St. Andrew, Little Rock, AR 8 pm

Katelyn Emerson; First Christian Church, Stillwater, OK 7:30 pm

4 MARCH

Ken Cowan, workshop; Covenant Presbyterian, Long Beach, CA 10 am

5 MARCH

David Higgs; Tarrytown United Methodist, Austin, TX 3 pm

Jonathan Wohlers; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Ken Cowan; Covenant Presbyterian, Long Beach, CA 4 pm

7 MARCH

Michel Bouvard; St. Andrew Presbyterian, Denton, TX 8 pm

9 MARCH

Mary Bonde; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

10 MARCH

Isabelle Demers, masterclass; University of Oklahoma, Norman, OK 1 pm

Alan Morrison, masterclass; University of Utah, Salt Lake City, UT 4 pm

11 MARCH

Isabelle Demers; University of Oklahoma, Norman, OK 2 pm

12 MARCH

Lee Afdahl and friends; First Presbyterian, Rochester, MN 4 pm

Houston Baroque, music of French Masters; First Evangelical Lutheran, Houston, TX 7 pm

Alan Morrison; University of Utah, Salt Lake City, UT 8 pm

Michael Kleinschmidt, Evensong and recital; Epiphany Episcopal, Seattle, WA 5 pm

Peter Richard Conte, silent film accompaniment; Segerstrom Center for the Arts, Costa Mesa, CA 3 pm

17 MARCH

John Stuntebeck; St. Mark's Cathedral, Seattle, WA 7:30 pm

18 MARCH

National Lutheran Choir; First Lutheran, Duluth, MN 7 pm

19 MARCH

Ennio Cominetti; St. Mary's Cathedral, San Francisco, CA 4 pm

26 MARCH

Thomas Trotter; Meyerson Symphony Center, Dallas, TX 2:30 pm

Jack Mitchener; Broadway Baptist, Fort Worth, TX 4 pm

Naoko Maeda; St. Mary's Cathedral, San Francisco, CA 4 pm

31 MARCH

Thomas Trotter; Rice University, Houston, TX 7:30 pm

INTERNATIONAL

17 FEBRUARY

Isabelle Demers; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

Denis Bédard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

18 FEBRUARY

Carol Williams; Notre Dame Cathedral, Paris, France 8 pm

19 FEBRUARY

Tina Christiansen; St. Paul's Cathedral, London, UK 4:45 pm

John Paul Farahat; Westminster Abbey, London, UK 5:45 pm

Isabelle Demers; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

24 FEBRUARY

Monty Bennett; Hecht Museum, Haifa University, Haifa, Israel 11 am

Paul Jacobs, with orchestra; Enmax Hall, Edmonton, AB, Canada 7:30 pm

25 FEBRUARY

Roman Krasnovsky; Redeemer Church, Jerusalem, Israel 12 noon

Paul Jacobs, with orchestra; Enmax Hall, Edmonton, AB, Canada 8 pm

Gerald Harder; Ryerson United Church, Vancouver, BC, Canada 3 pm

26 FEBRUARY

Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

5 MARCH

Friedhelm Flamme; St. Paul's Cathedral, London, UK 4:45 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

12 MARCH

Simon Johnson; St. Paul's Cathedral, London, UK 4:45 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

19 MARCH

Theo Jellema; St. Paul's Cathedral, London, UK 4:45 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

24 MARCH

Peter van Dijk; Hecht Museum, Haifa University, Haifa, Israel 11 am

25 MARCH

Peter van Dijk; Redeemer Church, Jerusalem, Israel 12 noon

26 MARCH

Naji Hakim; St. Nikolaus Kirche, Frankfurt, Germany 5 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

Choir of King's College, Cambridge; Chan Centre for the Performing Arts, Vancouver, BC, Canada 2 pm

28 MARCH

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

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F. ALLEN ARTZ, III, St. John's Lutheran Church, Bloomfield, NJ, September 11: *Concerto in a*, BWV 593, Bach; *Partita on Salzburg*, Pachelbel; *Eclogue for Piano and Strings*, Finzi, transcr. Gower; *Marche Religieuse*, Guilman; *Kirchliche Fest Ouverture über den Choral Ein feste Burg*, op. 31, Nicolai, transcr. Liszt; *Nun bitten wir den heiligen Geist*, Buxtehude; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck.

MARTIN BAMBAUER, Cathedral, Lausanne, Switzerland, September 9: *Fanfare*, Cook; *Prelude*, In minuet style, Pastorale, Frolic (*An English Suite*), Parry; *Homage to Handel*, op. 75, no. 2, Karg-Elert; *Prelude and Fugue in d*, op. 65, nos. 7-8, Reger; *Toccata and Fugue in f-sharp*, Hendrie.

ROBERTO BONETTO, Cathedral, Lausanne, Switzerland, September 23: *Komm, süßer Tod, komm sel'ge Ruh!*, BWV 478, *Prelude and Fugue in a*, BWV 543, Bach; *Concerto in c*, RV 766, Vivaldi, transcr. Dalla Vecchia; *Sarabande (Almira)*, Handel, transcr. Liszt; *Sonata Romantica*, Yon.

STEPHEN BUZARD, St. James Episcopal Cathedral, Chicago, IL, September 18: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *The Last Rose of Summer*, op. 59, Buck; *Attende Domine*, Buzard; *Comes Autumn Time*, Sowerby; *Prélude, Adagio, and Choral varié sur le thème du Veni Creator*, Duruflé.

PHILIP CROZIER, Schwarze Kirche Kronstadt, Brasov, Romania, July 7: *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Pastorale*, op. 59, no. 2, Reger; *Conradus, Ferdinandi, Proportio Ferdinandi Ulterius*, Tablature of Jan z Lublina; *Unter der Linden grüne*, SwWV 325, Sweelinck; *Impromptu* (op. 54, no. 2), Vierne; *Homage, Festive Toccata*, Bédard.

Heilige Brigidakerk, Geldrop, the Netherlands, July 23: *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Herr Jesu Christ, dich zu uns wend*, BWV 655, *O Mensch, beweine dein Sünde gross*, BWV 622, Bach; *Conradus, Ferdinandi, Proportio Ferdinandi Ulterius*, Tablature of Jan z Lublina; *Toccata in E*, BWV 566, Bach; *Choral Dorian*, JA 67, Alain; *Pastorale*, op. 59, no. 2, Reger; *Onder een linde*

groen, SwWV 325, Sweelinck; *Homage, Festive Toccata*, Bédard.

GIAMPAOLO DI ROSA, Cathedral, Lausanne, Switzerland, September 2: *Goldberg Variations*, BWV 988, Bach, transcr. Di Rosa.

KATELYN EMERSON, The First Church of Christ, Scientist, Boston, MA, August 30: *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger; *Variations on Est-ce mars*, Sweelinck; *Sicilienne (Suite*, op. 5), Duruflé; *Fantasie-Improvisation sur l'Ace maris stella*, Tournemire, transcr. Duruflé; *Rhapsody in c-sharp*, op. 17, no. 3, Howells.

DENIS GAGNÉ, St. James United Church, Montréal, QC, Canada, August 9: *Prelude and Fugue*, Warren; *Adagio*, Bédard; *Trois préludes de chorals*, Daveluy; *Variations de Concert*, op. 1, Bonnet.

MATT GERHARD, Christ Church, Michigan City, IN, August 3: *Marche-Sortie (Sept Pièces pour Grand Orgue)*, Dubois; *Prelude in a*, BWV 543, Bach; *O Welt, ich muss dich lassen (Eleven Chorale Preludes*, op. 122), Brahms; *Nobody Knows the Trouble I've Seen*, Kim; *Menuet (Suite Gothique*, op. 25), Boëllmann; *Träumerei (Kinderszene*, op. 15), Schumann, transcr. Guilman; *Préludio (Sonata in c*, op. 56), Guilman; *Prélude (24 Pièces en style libre*, Première suite, op. 51), Vierne; *The Washington Post March*, Sousa, transcr. Linger.

BRIAN GURLEY, St. Paul Catholic Cathedral, Pittsburgh, PA, August 21: *Prelude and Fugue in C*, BWV 547, Bach; *Alma Redemptoris Mater*, Victoria, arr. Gurley; *Gaîtilla de mano izquierda*, Durón; *Schmücke dich, O liebe Seele*, BWV 654, Bach; *The Peace may be exchanged (Rubrics)*, Locklair; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

WESTON JENNINGS, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, August 28: *Variations de Concert*, op. 1, Bonnet; *Adagio in E*, Bridge; *The Anabaptists' Chorale (Le Prophète)*, Meyerbeer; *Fantasy and Fugue on the Chorale Ad nos, ad salutarem undam*, S. 259, Liszt.

MARY JODICE, Old West Church, Boston, MA, August 2: *Sonata IV in a*, op. 98,

Rheinberger; *Prelude in b*, op. 19, no. 2, Paine; *Prelude and Fugue in D*, BWV 532, Bach; *Sweet Sixteenths: A Concert Rag for Organ*, Albright.

ELNA JOHNSON, St. Paul Cathedral, Pittsburgh, PA, July 24: *Dialogue*, de Grigny; *An Wasserflüssen Babylon*, BWV 653, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Komm, Gott, Schöpfer, heiliger Geist*, BWV 631, *Prelude and Fugue in C*, BWV 547, Bach; *Prélude, Fugue, et Variation*, op. 18, Franck; *Plainte, Dialogue sur les mixtures (Suite Brève)*, Langlais.

JÁNOS KRISTÓFL, St. James United Church, Montréal, QC, Canada, August 2: *Prelude and Fugue in C*, BWV 545, Bach; *Adagio (Concerto for Oboe and Orchestra)*, Marcello, transcr. Bach; *Tu es Petrus*, Liszt; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Nun danket alle, Gott*, Liszt; *O Mensch, beweine dein Sünde groß*, BWV 622, *Meine Seele erhebt den Herren*, BWV 733, Bach; *Suite gothique*, op. 25, Boëllmann.

MATTHEW LARKIN, St. James United Church, Montréal, QC, Canada, August 16: *Praeludium in G*, Bruhns; *Allein Gott in der Höh' sei Ehr*, BWV 662, BWV 664, Bach; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Toccata and Fugue*, op. 59, nos. 5-6, Reger.

RENÉE ANNE LOUPRETTE, Loyola University, Chicago, IL, August 21: *Prelude and Fugue in G*, BWV 550, Bach; *Récit de tierce en taille*, de Grigny; *Trio à Trois Mains*, Balbastre; *Six Variations sur un Psaume Huguénot*, op. 1, Isoir; *Pièces de Fantaisie*, Deuxième Suite, op. 53, Vierne.

BRETT MAGUIRE, Mechanics Hall, Worcester, MA, August 10: *Allegro assai (Sonata I*, op. 65, no. 1), Mendelssohn; *Ich ruf' zu dir*, BWV 639, *Der Tag, der ist so freudereich*, BWV 605, *In dir ist Freude*, BWV 615, *Prelude and Fugue in C*, BWV 545, Bach; *Schmücke dich, o liebe Seele, Herzlich tut mir erfreuen, Prelude and Fugue in g*, Brahms; *Andante sostenuto (Symphonie Gothique*, op. 70), *Toccata (Symphonie V*, op. 42, no. 1), Widor.

AMANDA MOLE, Old West Church, Boston, MA, August 23: *Praeludium in e*, Bruhns;

Unter der Linden grüne, Sweelinck, SwWV 325; *Christ unser Herr*, BWV 684, *Erbarm dich mein*, BWV 721, *Wir glauben all an einen Gott*, BWV 680, Bach; *Ciacona in f*, Pachelbel; *Toccata in F*, BuxWV 156, Buxtehude.

HECTOR OLIVERA, Valparaiso University, Valparaiso, IN, August 26: *Toccata (Sonata I)*, Drifill; *Jesu, Joy of Man's Desiring*, Bach; *Trumpet Voluntary*, Stanley; *Passacaglia and Fugue in c*, Bach; *Andante sostenuto (Symphonie Gothique)*, Widor; *Oblivion*, Piazzola; *Final*, Franck; *Improvisation (Ein Feste Burg)*.

NAOMI ROWLEY, St. Luke's Episcopal Church, Sister Bay, WI, August 7: *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Air (Orchestral Suite No. 3)*, Bach; *Praeludium in F*, Lübeck; *Rhosymedre*, Vaughan Williams; *Variations on Praise God, from Whom All Blessings Flow*, Bédard; *Prélude, Fugue, et Variation*, op. 18, Franck; *Andante (Organ Concerto No. 1)*, Larghetto (*Concerto Grosso No. 12*), Handel; *Toccata: Now Thank We All Our God*, Hovland.

PHILIPPE SAUVAGE, with Christophe Voituron, trumpet, Cathedral, Lausanne, Switzerland, August 26: *Entrée, Minuet, Final (Water Music)*, Handel; *Prelude, Fugue, and Chaconne in C*, Buxtehude; *Sonata in e*, Corelli; *Marche des Marseillois*, Balbastre; *Deux versets du Gloria*, Petrali; *Improvisation*.

DAVID TROIANO, St. Casimir Church, Vilnius, Lithuania, August 9: *Fugue in b*, BWV 579, Bach; *Praeludium in C*, Buxtehude; *Prelude and Fugue*, Elias; *Fugue*, Mericanto; *Phoenix Processional*, Locklair; *How Great Thou Art*, Diemer; *Prelude in a Classic Style*, Young; *Toccata in F*, Becker; *Aria*, Manz; *Rejoice*, Goemanne.

JOHANN VEXO, Cathedral, Nancy, France, July 3: *Sinfonia (Cantata 29*, BWV 29), Bach, transcr. Dupré; *Choral No. 2 in si mineur*, Franck; *Symphonie V in f*, op. 42, no. 1, Widor.

BETH ZUCCHINO, First Presbyterian Church, Santa Rosa, CA, August 21: *Organ Concerto in F*, op. 4, no. 4, *Organ Concerto in B-flat*, op. 4, no. 6, *Organ Concerto in g*, op. 4, no. 1, Handel.

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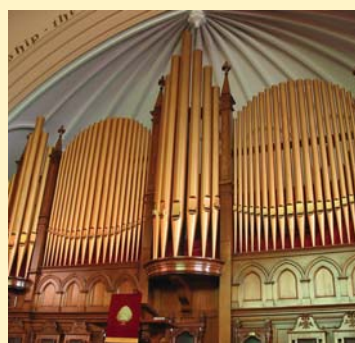
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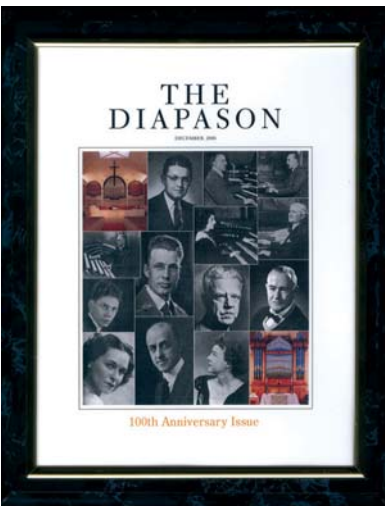
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PUBLICATIONS / RECORDINGS

Fountain Reverie, by Percy Fletcher, is highly recommended as an audience favorite. See a video of Justin Hartz performing at Longwood Gardens at michaelsmusicsservice.com; 704/567-1066.

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Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book features a dust jacket with colorful illustrations not found inside. Organs by Skinner, Aeolian-Skinner, C. B. Fisk, Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie. \$50, plus \$5 shipping; www.organsofoberlin.com.

A 2017 complimentary offering from Fruhauf Music Publications: in anticipation and celebration of the Lutheran Reformation's 500th year, a three-page Baroque organ chorale prelude on Martin Luther's hymn tune, *Ein Feste Burg*, is available as a downloadable 8½ x 11" PDF booklet. For details and file access, please visit www.frumuspub.net's home page Bulletin Board.

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PUBLICATIONS / RECORDINGS

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

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

The Organ Historical Society has released *Historic Organs of the Capital District, New York*, a 4-CD set featuring 21 organs and 21 organists. Organs include Davis & Ferris, Giles Beach, Odell, Hook, Hook & Hastings, Backus, Johnson & Son, Farrand & Votey, Geo. Jardine & Son, Skinner, Wurlitzer Casavant, and Aeolian-Skinner. Performers include Robert Barney, Diane Belcher, Antonius Bittmann, Randy Bourne, Michael Diorio, Thomas Dressler, Jelani Eddington, Alfred Fedak, Donald Fellows, Sebastian Glück, Peter Krasinski, Joan Lippincott, Christopher Marks, Grant Moss, Thomas Murray, Derek Nickels, Eugene Roan, Dana Robinson, Stephen Schnurr, Timothy Smith, and Paul Tegels. Booklet includes comprehensive notes. Item# OHS-06; non-member price: \$34.95; member price: \$31.95. www.ohscatalog.org.

PUBLICATIONS / RECORDINGS

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Balado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

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1929 Holtkamp, two manuals and pedal, six ranks, 12 stops. Birchwood casework, unusual Ludwigtone on Swell division. Organ was rescued and is currently in storage, Detroit area. \$5,000, 313/829-6602.

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George Hutchings, rebuilt by Philip Beaudry. 2 manuals, 29 stops, tracker action, detached console, good condition, Boston, MA. No sale price, new owner is responsible for removal and relocation. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

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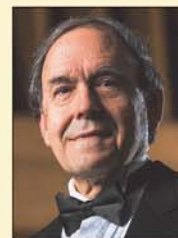
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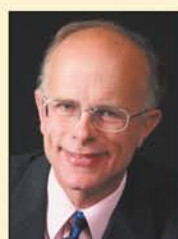
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