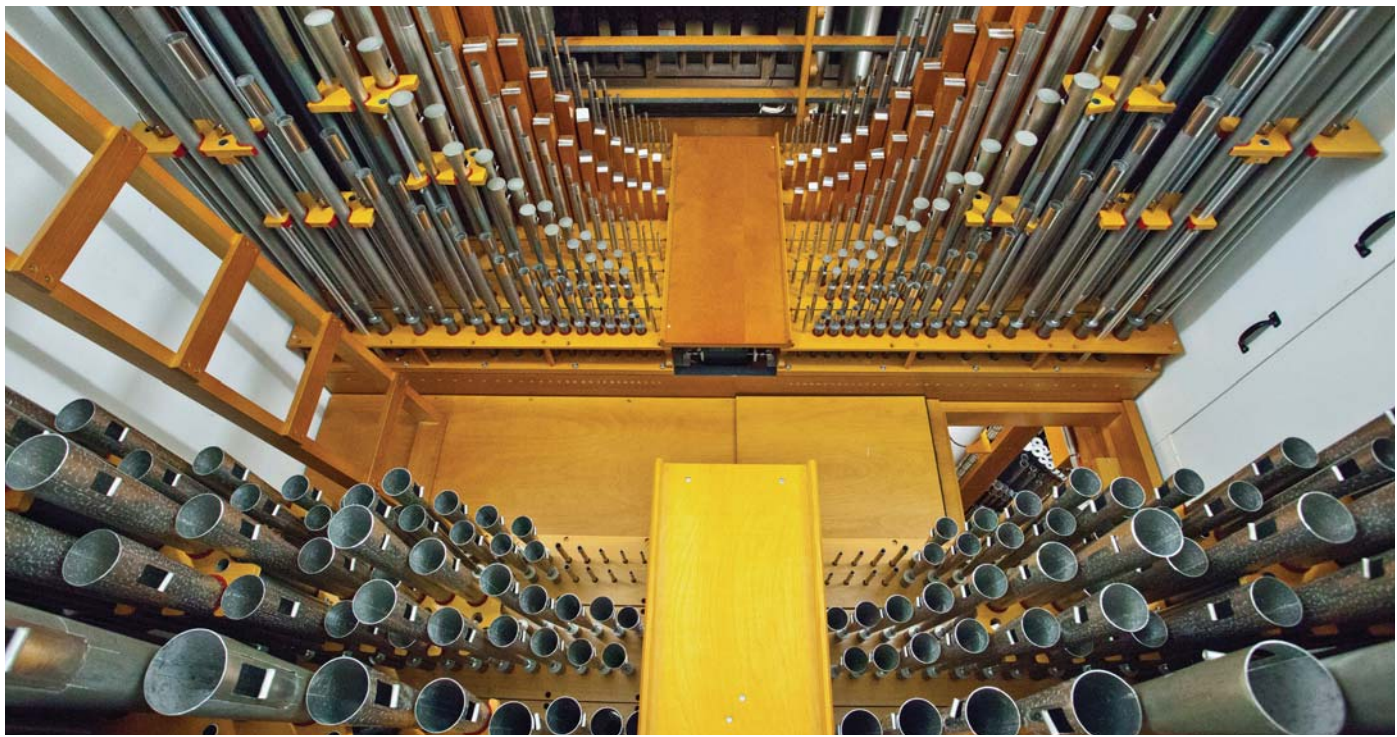


# THE DIAPASON

JANUARY 2013



St. Mark's Episcopal Cathedral  
Minneapolis, Minnesota  
Cover feature on pages 30–31



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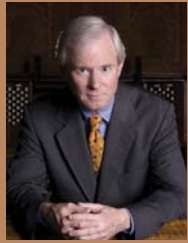
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# THE DIAPASON

Scranton Gillette Communications

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Whole No. 1238  
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the Harpsichord, Carillon, and Church Music

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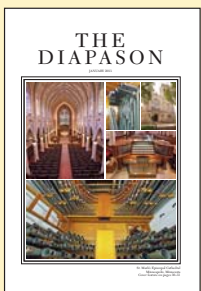
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St. Mark's Episcopal Cathedral,  
Minneapolis, Minnesota 28

Editor & Publisher **JEROME BUTERA**  
jbutera@sgcmail.com  
847/391-1045

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

Designer **DAN SOLTIS**

Contributing Editors **LARRY PALMER**  
Harpsichord

**JAMES McCRA Y**  
Choral Music

**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **John L. Speller**  
**Jay Zoller**  
**Anton Warde**

## Editor's Notebook

### In this issue

Among the offerings in this issue of THE DIAPASON, Jonathan Hall revisits the question of the authorship of BWV 565—the famous *Tocatta and Fugue in D Minor*, long attributed to J. S. Bach. His article summarizes and critiques key points of that debate, taking the position that J. S. Bach is not the composer, and suggests a possible candidate composer: Cornelius Heinrich Dretzel of Nuremberg (1697–1775). David Spicer reports on the 15th annual Albert Schweitzer Organ Festival, which took place in September 2012. Robert August offers a report on the 2012 national convention of the American Guild of Organists, which took place in July 2012 in Nashville, Tennessee. The cover feature is Foley-Baker's renovation of the organ at St. Mark's Episcopal Cathedral in Minneapolis.

John Bishop devotes his column "In the wind . . ." to the repurposing of churches and the disposition of the organs that are no longer needed or desired. Gavin Black offers part four of his organ method, finishing off the Introduction with a description of various organ stops and pitches and the means used to control them, including couplers, tremulants, expression and crescendo pedals. He begins the method's Chapter 1 with an introduction to pedal playing. Brian Swager offers an installment of "Carillon News." This is in addition to our regular

## Letters to the Editor

### Gustav Leonhardt

Jan-Piet Knijff's excellent interview with Gustav Leonhardt (THE DIAPASON, November 2012) harks back to our years in Amsterdam, where, over 50 years ago, my brother Felix and I, both in our early twenties, worked in Gerard de Graaf's organ shop. (The shop was situated in the middle of a small red-light district, facing a Catholic church and rented by the priests, who preferred the sight of organ models to other models in the window across the narrow street, called *Korte Korsjespoortsteeg* . . .) After a first harpsichord had just been completed in our shop, Mr. Leonhardt visited the new instrument, but, much to the dismay of our boss and George Zahl, his newly appointed harpsichord maker, Leonhardt's comment was: "This instrument has very little to do with real harpsichords!"

However, Mr. Leonhardt was very kind towards us, and invited my brother, a cabinetmaker converting to instrument making, and me to visit his collection of harpsichords. Among other plucked instruments was a virginal by Hubbard & Dowd (possibly a first order coming from Europe!), a Skowronek, and a Kirkman harpsichord, of which we were even allowed to take the measurements. We appreciated the honesty and the friendliness of this great artist, who kept on seeing us and our instruments over the years.

Hellmuth Wolff  
Laval, Quebec, Canada

### New design of THE DIAPASON

The redesign of The Diapason is very good, and the new color format and stock most appealing. Congratulations for making a welcome and thoughtful publication even more so.

Craig Smith  
Albuquerque, New Mexico

### Skinner combination action

John Bishop raises a provocative issue when he asks whether Skinner's combination actions qualify as "user-programmable computers" ("In the wind," November 2012). Although the combination action in question would qualify as a computer

## Here & There

### Events

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, continues the 20th anniversary season of its music series: January 6, Pittsburgh Camerata; February 1, Pittsburgh Gospel Choir; 2/24, Chanticleer; March 3, Evensong; May 5, Four Choirs Festival. For information: [www.shadysidepres.org](http://www.shadysidepres.org).

**Christ Church**, Grosse Pointe Farms, Michigan, continues its music series: January 6, Epiphany Procession;

1/27, Sounding Light choral group; February 3, Haydn, *Mass in G*; 2/24, Christ Church Schola; March 29, Bach, *St. John Passion*; April 21, Easter Lessons & Carols; 4/28, afternoon at the opera; May 19, choral and orchestral music of Handel. For information: [www.christchurchgp.org](http://www.christchurchgp.org).

**Park Congregational Church**, Grand Rapids, Michigan, continues its fall concert series on Tuesdays at 12:15 pm: January 8, Peter Kurdzief; 1/22, Joel

Gary; February 5, Marilyn Ossentjuk; 2/19, Irene Beethe; March 5, Rhonda Edgington; 3/19, Suzanne Tiemstra; April 2, Barbara Dulmage; 4/16, Chris Dekker; 4/30, Ian Sadler; May 14, James R. Metzler. For information: 616/459-3203 x24; [www.parkchurchgr.org](http://www.parkchurchgr.org).

**St. Thomas Church Fifth Avenue**, New York, continues its series of organ recitals, Sundays at 5:15 pm: January 13, Tom Bell; 1/20, John Richardson; 1/27, **► page 4**



Jerome Butera  
847/391-1045; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
[www.TheDiapason.com](http://www.TheDiapason.com)

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

### In preparation

In the coming months, we will be publishing articles on organs in Poland, reports on the national convention of the Organ Historical Society, the Second East Texas Pipe Organ Festival, and the University of Michigan Conference on Organ Music, Copenhagen's Orgelsamling, interviews, and much more.

### New look

We continue to receive many phone calls and e-mail messages about the redesign of THE DIAPASON. I welcome responses to the new look. To help us continue to evaluate and refine our new layout and design, we will be sending out a survey to all our readers via e-mail. I hope you will take the time to fill in the survey and let us know how we are doing. ■

memory in that it can store and retrieve data in the form of binary numbers (representing piston combinations), none of these binary numbers represents (coded) computer instructions (a program) to be retrieved and executed by a central processing unit. In the absence of both a program and a CPU, the answer to John's question, alas, is no.

In contrast, Charles Babbage's (1791–1871) difference engine does qualify as a user-programmable computer. Although mechanical in operation, it had separate memory for data and program and a processing unit that Babbage evocatively called "the mill." As to the world's first commercially produced computer, my vote goes to the Ferranti Mark 1 delivered in February of 1951 and based on the Manchester Mark 1 developed by Tom Kilburn and F.C. Williams at the University of Manchester in 1948.

John Coenraads  
Victoria, British Columbia, Canada

### Call from Haarlem for materials

On the occasion of the 50th edition of the Haarlem International Organ Festival in July 2014, an English-language book will be published by Musikverlag Dr. J. Butz (Bonn). Prominent authors from a number of countries will write on many aspects of 'Haarlem'—the town, its organs, the competition, the summer academy—and on more general matters concerning the organ and its repertoire. The chief editor is Paul Peeters (Göteborg).

Since the very first improvisation competition in 1951 and the first summer academy in 1955, many thousands of young organists have visited the Haarlem festival. A considerable amount of memorabilia is probably spread around the world—documents, photographs and suchlike—that could be of significance for the anniversary publication. If you have such material in your possession you are kindly invited to contact the festival secretary Stephen Taylor via [stephentaylor@xs4all.nl](mailto:stephentaylor@xs4all.nl) without delay.

Stephen Taylor  
Utrecht, the Netherlands

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► page 3

Harry van Wijk; February 3, Dexter Kennedy; 2/10, John Scott; 2/17, Kevin Kwan; 2/24, Frederick Teardo; March 3, Sergio Militello; 3/10, Harold Stover; 3/17, Kenneth Miller; 3/31 (2:30 pm), Frederick Teardo and Kevin Kwan; April 7, Alvin Blount; 4/14, Giampaolo di Rosa; 4/21, Ulrike Wegele-Kefer; 4/28, Robert Knupp; May 5, John Scott; 5/12, Mark McClellan; 5/19, Joshua Stafford. For information: [www.saintthomaschurch.org](http://www.saintthomaschurch.org).

**Second Presbyterian Church**, St. Louis, Missouri, continues its 2013 Coutts Music Series: January 13, St. Louis Symphony Orchestra members perform Messiaen's *Quartet for the End of Time*; February 3, Bosman Twins jazz concert; March 10, Andrew Peters with tenor Derek Dahlke; April 21, Earth Day hymn festival, featuring brass from the St. Louis Symphony Orchestra and organist Andrew Peters. For information: 314/367-0367; [www.secondchurch.net](http://www.secondchurch.net).

**Christ Church**, Bradenton, Florida, continues its music series: January 13, Sarasota-Manatee Bach Festival II; 1/20, Frederick Teardo; February 3, Schubert, *Mass in G Major*; 2/8, Sarasota-Manatee Bach Festival III; 2/14, Richard Benedum and William Holt; 2/17, Florida Voices; 2/21, Steven Strite; 2/24, brass quintet from the Florida Orchestra; 2/28, Mary Mozelle; March 7, Carol Hawkinson; 3/14, Matthew Woods; 3/17, Jonathan Dimmock; 3/21, Ann Stephenson-Moe. For information: [www.christchurchswfla.org](http://www.christchurchswfla.org).

**First Presbyterian Church**, Arlington Heights, Illinois, continues its music series: January 13, Alliance Brass; February 10, 28th annual Organ Fest; March 10, Barrington Children's Choir; April 21, spring choral concert. For information: [www.fpcch.org](http://www.fpcch.org).

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, presents its Great Music in a Great Space series: January 18, The Westminster Choir; February 12, The King's Singers; March 3, choral concert; 3/27, Office of Tenebrae; April 12, Chanticleer. For information: 513/421-2222; [www.stpeterinchainscathedral.org](http://www.stpeterinchainscathedral.org).

**Reading Town Hall (UK)** continues its series of lunchtime concerts on Wednesdays: January 23, Peter Holder; March 13, William McVicker; May 15, Christopher Nickol; July 3, student player from Eton College. The series of celebrity organ recitals takes place at 7:30 pm: May 2, Robert Quinney. For information: [www.readingarts.com](http://www.readingarts.com).

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: January 25, Atlanta Guitar Trio; February 24, Choral Evensong for Lent; March 17, Charles M. Kennedy; April 19, Red Mountain Theatre Company; 4/21, Choral Evensong. For information: 205/226-3505; [www.adventbirmingham.org](http://www.adventbirmingham.org).

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music series: January 26, Nicole Marane, with narrator and percussion, Prokofiev, *Peter and the Wolf*; February 10, Scott Atchison; 2/16, Georgia Boy Choir Festival; March 5, George State University Singers and University of Georgia Hodgson Singers; April 14, South City Winds; 4/21, Benjamin Rollings; 4/23,

Pavel Kohout; May 5, Scott Atchison 30th-anniversary concert; 5/19, spring concert; July 24, Olivier Latty. For information: [www.prunc.org](http://www.prunc.org).

**First Church of Christ**, Wethersfield, Connecticut, presents Super Bell XXI on January 27 at 4 pm. The program features the handbell choirs of First Church, with both ensemble and individual ringing; guest director is David Harris. Ensembles include Carol, Laudate, Campanella, Belles & Beaux, and Soli Deo Gloria handbell choirs, the Kristal Bell Ringers, and the Henderson Quartet. For information: 860/529-1575, x209; [www.firstchurch.org](http://www.firstchurch.org).

**The Cathedral of the Holy Angels**, Gary, Indiana, continues the 20th season of its Cathedral Arts Concert Series: January 27, Stephen Schnurr at St. Mary of the Lake Catholic Church (celebrating the 50th anniversary of Casavant Op. 2740); April 7, James Clouser at the cathedral. For further information: [www.garycluster.org/hac](http://www.garycluster.org/hac).

**Presbyterian Homes**, Evanston, Illinois, continues its Elliott Chapel Organ Recitals: January 28, Scott Montgomery; February 25, Jackson Borges; March 18, Katie Minion; April 22, Simone Gheller; May 20, Wolfgang Rübsum; June 24, Margaret Martin. For information: 847/733-7390; [www.presbyterianhomes.org](http://www.presbyterianhomes.org).

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues its music series: February 6, Helen Anthony; March 6, Anthony Ciucci; April 3, Deborah Dillane. For information: 717/737-0488; [www.thechpc.org](http://www.thechpc.org).

**St. Mary's Episcopal Cathedral**, Memphis, Tennessee, continues its 2012-13 concert series: February 8, Tom Trenney accompanies the silent film *Hunchback of Notre Dame*; April 26, Scott Elsholz. For information: 901/527-6123; [selsholz@stmarysmemphis.org](mailto:selsholz@stmarysmemphis.org); [www.stmarysmemphis.org](http://www.stmarysmemphis.org).

**California Lutheran University**, Thousand Oaks, California, continues the Orvil and Gloria Franzen 2012-13 organ program series: February 8, Kyle Johnson; March 8, Eric Kinsley and Kyle Johnson, organ duets and works for two organs. For information: 805/493-3332; [www.callutheran.edu](http://www.callutheran.edu).

**Bryn Mawr Presbyterian Church**, Bryn Mawr, Pennsylvania, continues its music series: February 10, Stephen Buzard, music of Maurice Duruflé; 2/24, March 3 and 10, Lenten Choral Evensong series; 3/24, Keenan Boswell; 3/29, Arvo Pärt, *Passio*; April 21, Morten Lauridsen, *Lux Aeterna*, and Ola Gjeilo, *Sunrise Mass*. For information: 610/525-2821 x8836; [www.bmmpcfinearts.org](http://www.bmmpcfinearts.org).

**St. Andrew Lutheran Church (ELCA)**, Mundelein, Illinois, continues its music series: February 10, Ivy St. John; March 24, Michael Burkhardt, hymn festival; April 21, Dennis Koletsos; May 19, Jeffrey Schreff; June 2, festival music program. For information: [www.standrewmundelein.com](http://www.standrewmundelein.com).

**Crescent Avenue Presbyterian Church**, Plainfield, New Jersey, continues its music series: February 10, young artists showcase; March 10, Joseph Arndt, Vincent Carr, Preston Dibble, and Mark Paoce; 3/29, Good Friday

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The University of Michigan will celebrate the centennial of Hill Auditorium and its Frieze Memorial Organ with a concert for the University Musical Society's Choral Union Series on January 13. The Detroit Symphony, Leonard Slatkin, conductor, with organ soloists Peter Richard Conte, David Higgs, and James Kibbie and the Choral Union, Jerry Blackstone, director, will perform works of Barber, Bolcom, Khachaturian, MacMillan, and Bach/Stokowski. The Frieze Memorial Organ was built in 1893 by Farrand & Votey, then rebuilt by Hutchings in 1913 as the centerpiece of architect Albert Kahn's design for Hill Auditorium. It was subsequently rebuilt and enlarged by E.M. Skinner in 1927 and Aeolian-Skinner in 1955.

Frieze Memorial Organ, Hill Auditorium, the University of Michigan



Paul Jacobs with students and composers

Juilliard organists, under the direction of department chair Paul Jacobs, performed works by Juilliard composers, past and present, in Paul Hall on October 23. The sold-out program featured four world premieres and included works by Vincent Persichetti (Juilliard faculty member from 1947-87), current Juilliard faculty members Samuel Adler, Philip Lasser, and Wayne Quin, and student composers.



University of Georgia student recital

The Organ Department of the University of Georgia presented a studio recital at Grace Episcopal Church, Gainesville, Georgia, on November 11, 2012. All six students study organ with David Burton-Brown at UGA. The students performed a variety of works, representing various levels of achievement at both undergraduate and graduate levels. Left to right in the picture are Mark Hadden, David Burton-Brown, Merinda Paige, Hope Foskey, Geneva Stonecipher, Javier Miranda, and Benjamin Rollings.



**Colin Andrews**  
*Adjunct Organ Professor*  
Indiana University



**Cristina Garcia Banegas**  
*Organist/Conductor/Lecturer*  
Montevideo, Uruguay



**Emanuele Cardi**  
*Organist/Lecturer*  
Battipaglia, Italy



**Sophie-Véronique Cauchefer-Choplin**  
*Organist*  
Paris, France



**Shin-Ae Chun**  
*Organist/Harpsichordist*  
Ann Arbor, Michigan



**Paul Cienniwa**  
*Concert Harpsichordist*  
Boston, Massachusetts



**Maurice Clerc**  
*Interpreter/Improviser*  
Dijon, France



**Leon W. Couch III**  
*Organist/Lecturer*  
Milwaukee, Wisconsin



**Joan DeVee Dixon**  
*Organist/Pianist*  
Frostburg, Maryland



**Laura Ellis**  
*Organist*  
Gainesville, Florida



**Henry Fairs**  
*Organist*  
Birmingham, England



**Faythe Freese**  
*Professor of Organ*  
University of Alabama



**Johan Hermans**  
*Organist/Lecturer*  
Hasselt, Belgium



**Tobias Horn**  
*Organist*  
Stuttgart, Germany



**Michael Kaminski**  
*Organist*  
Brooklyn, New York



**Sarah Mahler Kraaz**  
*Professor of Music/Organist*  
Ripon College



**Angela Kraft Cross**  
*Organist/Pianist/Composer*  
San Mateo, California



**Tong-Soon Kwak**  
*Professor of Organ*  
Yonsei University, Korea



**David K. Lamb**  
*Organist/Conductor*  
Columbus, Indiana



**Brenda Lynne Leach**  
*Organist/Conductor*  
New York City



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



**Ines Maidre**  
*Organist/Pianist/Harpsichordist*  
Bergen, Norway



**Katherine Meloan**  
*Organist*  
New York, New York



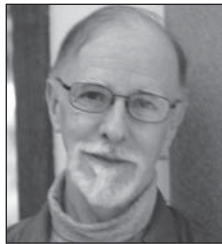
**Scott Montgomery**  
*Organist/Presenter*  
Champaign, Illinois



**Anna Myeong**  
*Organist/Lecturer*  
University of Kansas



**David F. Oliver**  
*Organist/Lecturer*  
Atlanta, Georgia



**Larry Palmer**  
*Harpsichord & Organ*  
Southern Methodist University



**Gregory Peterson**  
*Organist*  
Decorah, Iowa



**Ann Marie Rigler**  
*Organist/Lecturer*  
William Jewell College



**Brennan Szafron**  
*Organist/Harpsichordist*  
Spartanburg, South Carolina



**Timothy Tikker**  
*Organist/Composer/Improviser*  
Kalamazoo College, Michigan



**Michael Unger**  
*Organist/Harpsichordist*  
Rochester, New York



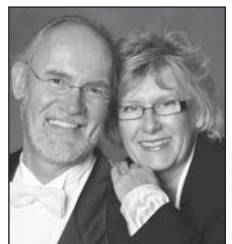
**Elke Voelker**  
*Organist/Musicologist*  
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*Organist*  
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Tenebrae; April 13, Crescent Choral Society; May 19, Crescent Singers. For information: [www.crescentonline.org](http://www.crescentonline.org).

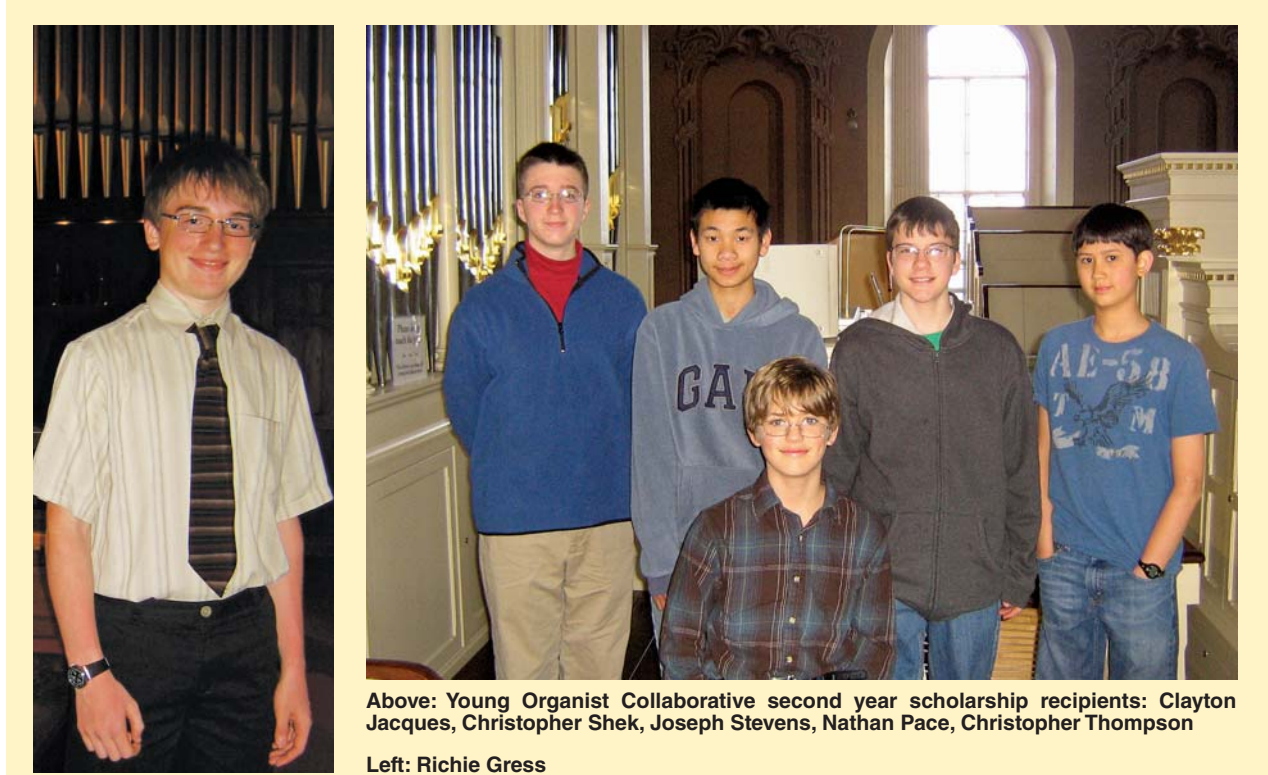
**Rosary Cathedral**, Toledo, Ohio, continues its music series: February 10, Vox Choralis; March 10, Toledo Symphony Orchestra; 3/27, Tenebrae; May 6, World Organ Day Concert, 850th anniversary of Notre Dame Cathedral, Paris. For information: 419/244-9575; [www.rosarycathedral.org](http://www.rosarycathedral.org).

**The Pistoia Organ Academy** "Giuseppe Gherardeschi" presents its spring courses: April 2-4, Bach, *Clavierübung III*, with Ludger Lohmann; April 3-5, music of Arauxo, Heredia, Cabezon, Bruna, and Cabanilles, with Guy Bovet. For information: [www.academiaherardeschi.it](http://www.academiaherardeschi.it).

**The Westfield Center for Historical Keyboard Studies** presents its spring conference, "Continuo for Harpsichordists and Organists," April 4-6 at Pacific Lutheran University, Tacoma, Washington, with post-conference events on April 7. Presenters include Gregory Crowell, Charlotte Mattax, Ed Parmentier, Byron Schenkman, and Stephen Stubbs on harpsichord/organ, assisted by vocalists and other instrumentalists, among others; Amanda Forsythe, Pacific Lutheran University's Choir of the West, Ingrid Matthews, Jennifer Rhyne, Svend Rønning, and Douglas Williams. For information: <http://westfield.org/conferences/tacoma2013/>.

**The Charleston International Festival of Choirs** takes place April 11-14, 2013, with guest conductor Rollo Dilworth. The schedule includes workshops and concerts at various locations in Charleston, South Carolina. For information: 800/624-0166; [www.music-contact.com](http://www.music-contact.com).

**The Twin Cities AGO chapter** announces a competition for an unpublished, newly composed work for solo pipe organ in the form of a prelude or postlude suitable for worship that must quote or be based upon an existing hymn tune or a melody from the repertoire of Gregorian chant. A single prize of \$1,500 will be awarded to any composer of any age residing or studying in the United States, for a work that is a minimum of four minutes in length. The submission may have been previously performed, but must be unpublished and cannot have won a prize in any other composition. If, in the opinion of the judges, no entry is worthy of the prize, it shall not be awarded. The official entry form at



Above: Young Organist Collaborative second year scholarship recipients: Clayton Jacques, Christopher Shek, Joseph Stevens, Nathan Pace, Christopher Thompson

Left: Richie Gress

**The Young Organist Collaborative** recently awarded **Richie Gress** the inaugural C. Pennington Brown Memorial Scholarship for Advanced Organ Study. The scholarship was established in 2012 to support the ongoing education of advanced Young Organist Collaborative organ students. Gress is the first advanced student to receive this recognition. The collaborative, which supports the musical education of children ages 10-16 by providing scholarship money for organ lessons, also awarded eleven first and second year scholarships for the 2012-2013 school year.

Richie Gress is in his sixth year of organ lessons and currently studies with Bruce Adami, organist and interim director of music at Christ Church in Exeter, New

Hampshire. Gress was selected by a panel of three organist judges—Barbara Owen, Rick Gremlitz, and Wendell Purrington. Gress has played at St. Patrick's Cathedral in New York City and St. Peter's Cathedral in Morristown, New Jersey; he has given recitals locally and received an honorable mention in the Granite State piano competition in 2012.

The collaborative awarded first year scholarships to Kasey Mann, Ben Blumenscheid, Iara Manchester, Abigail Steinhauer, Jacob Golas, and Adam Peet; and five scholarships to second year organ students: Clayton Jacques, Christopher Shek, Nathan Pace, Christopher Thompson, and Joseph Stevens. For information: <http://www.stjohnsnh.org/music>.

[www.tcago.org](http://www.tcago.org) must be submitted with the composition. Deadline for submission is April 1, 2013; the winner will be announced May 1, 2013. Submit entries to: AGO Composition Contest, 239 Selby Avenue, St. Paul, MN 55102.

**St. Olaf Catholic Church** in Minneapolis hosted the first interdenominational Upper Midwest Conference on Worship, Music, and Homiletics on September 28 and 29, 2012. Lynn Trapp, director of worship/music at St. Olaf, directed the program, and Anne Susag served as the conference administrator. The conference included 14 workshops, with sessions on choral (David Mennicke and Matthew Culloton), organ (Lynn Trapp and Kathy Borgen), piano (Jeffrey Patry), vocal (Wendy Zaro-Mullins), and other solo instruments (Mark Lawson). Other workshops included Sacred Music Composition (James Callahan),

Sustaining Ministry Growth (Thomas Wimmer), and Liturgical Art and Environment (Pauline Altermatt and Douglas Anderson). A voice recital was performed by Antonia Felix, accompanied by Lynn Trapp, and Lorelee Culbert, music intern at St. Olaf. As participants ate lunch, they learned about the Christian-based dramas of Minneapolis's Open Window Theatre from its director, Jeremy Stanbury.

**Canta al mar**, the new Interkultur choir competition in Calella, Spain, took place October 17-21, 2012. A total of 80 choirs from 35 countries participated. Diplomas in 13 categories were presented to the choirs. There were eleven category winners, who were awarded a golden diploma; they went to choirs from Sweden, Croatia, Norway, Indonesia, Russia, and Switzerland. The international jury also awarded a conductor prize to Ulrike Heider from Sweden.

The jury awarded a total of 41 golden, 56 silver, and six bronze diplomas. The golden diploma enables the choirs to participate at the Champions Competition of the World Choir Games or the World Choir Championships. The next competition in Spain will be October 23-27, 2013. For information: <http://bit.ly/RjCoBi>; [www.interkultur.com](http://www.interkultur.com).

**The Springfield Massachusetts AGO chapter** opened their season on September 30 with a performance of the original 1887 version of Antonin

Dvorak's *Mass in D* for choir and organ and two pieces for organ by Louis Vierne. The concert was held at South Congregational Church in Springfield. The historic sanctuary had just been reopened for use, following the devastating tornado that struck the city in 2011. The Mass was performed by the Choir of Boys and Adults from the Cathedral of St. Michael the Archangel in Springfield. Dr. Klaus Becker was the guest conductor and the choir's music director, Ladislav Pfeifer, served as organist. The organ used for the concert was a three-manual Austin, behind an original Hook case.

**Ocean Grove Auditorium**, Ocean Grove, New Jersey, received major damage from Hurricane Sandy during the last week of October. A large portion of the roof of the historic 7,000-seat structure was blown off during excessively high winds that engulfed the entire New Jersey coast.

Fortunately, according to resident organist Gordon Turk, the 189-rank auditorium organ sustained no damage. The roof over the organ chambers and unenclosed divisions was not affected by the high winds nor did the storm surge damage the blowers located below street level. The auditorium organ is the centerpiece of Ocean Grove's summer music program and is used extensively to accompany choral and orchestral concerts as well as semi-weekly recitals and Sunday worship services.

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Temporary roof repairs were begun immediately in order to safeguard the 118-year-old structure until permanent repairs can be made. According to Dr. Turk, while the damage to the auditorium was extensive, it was minimal in comparison to the devastation of other New Jersey shore communities.

## People



Faythe Freese

**Faythe Freese**, professor of organ at the University of Alabama, will premiere a solo organ work, *The Freese Collection*, in three concerts January 23–25 as part of the 25th anniversary celebration of the Moody School of Music Concert Hall 86-rank, four-manual Holtkamp organ. Dr. Freese commissioned the work by composer Pamela Decker, professor of organ and music theory at the University of Arizona in Tucson. The University of Alabama's dance professors Cornelius Carter, Sarah Barry, and Rita Snyder, and company members of the Alabama Dance Program will choreograph and dance during the premiere concerts, which also feature organ music by Charles Tournemire and Stephen Paulus. January 25 also marks the opening festivities of the tenth annual Alabama Church Music conference.

*The Freese Collection* was inspired by three original works of art held in Faythe and Gerald Freese's collection that were created by Nall, a UA alum and a protégé of Salvador Dali: 1. Nall Violin; 2. Iris and Poppy; and 3. Organ Cross. On January 23 Nall will mount a visual arts show in Moody School of Music Lobby.

**Monica Melcova** will play recitals in Japan: February 6, St. Marien Church, Tomakomai; 2/7, masterclass, Sapporo Organ Academy; 2/10, Kitara Concert Hall, Sapporo; 2/14, Suntory Hall, Tokyo; and 2/15, masterclass, Musashino Academy, Tokyo.

Melcova studied piano and organ at the conservatory in Kosice, Slovakia, at the University for Music and Performing Arts in Vienna with Hans Haselböck and

Michael Radulescu, and at the Conservatoire National Supérieur in Paris, with Olivier Latry and Michel Bouvard. She received the Diplôme d'honneur at the Festival in Bruges in 1997, the audience prize at the Festival in Zilina in 1997, and the special prize of the Unesco in Lisbon in 2000.

Since 2008 Melcova has taught improvisation at Musikene University of Music in San Sebastian. She was a member of the jury for the International Organ Competition–Grand Prix de Chartres 2012. For information: [www.monica-melcova.net](http://www.monica-melcova.net).

**Andrew Scanlon** plays recitals this winter and spring: February 8, St. Paul's Episcopal Church, Greenville, North Carolina; March 10, Holy Trinity Lutheran Church, Greenville, Pennsylvania; April 19, Westminster Presbyterian Church, Charlottesville, Virginia; May 5, Cathedral of St. John the Divine, New York City.

Scanlon is organist-choirmaster at St. Paul's Episcopal Church and instructor of organ and sacred music at East Carolina University. He previously served in Pittsburgh as a member of the organ faculty at Duquesne University, director of music at First Presbyterian Church, and conductor of the Pittsburgh Compline Choir. He formerly held positions at St. Paul's Cathedral (Buffalo), Christ & St. Stephen's Church (New York City), and Marquand Chapel at Yale Divinity School. He holds a bachelor's degree from Duquesne University and master's degree from Yale University.



Katie Timm

As part of the SuperNova Concert Series at Piedmont College, organist **Katie Timm** presented a recital on September 30 in the Piedmont College Chapel. Ms. Timm is a doctoral student at the Jacobs School of Music, Indiana University, in the studio of Christopher Young. Conceived as an opportunity to showcase rising talent in the organ

field, the SuperNova Series also allows undergraduate music students at Piedmont College to interact with young professionals and learn more about the possibility of graduate study in music and concert careers.

## Recordings

**The Organ Media Foundation** announces the availability of *Positively Baroque*, their newest organ music stream. *Positively Baroque* is an Internet audio station that plays uninterrupted and commercial-free organ music of the Baroque period 24 hours a day. This broadcast is free. The broadcast library consists of an ever-growing collection of more than 600 albums of organ music, from new releases to classic LP tracks. The audio stream is available in a number of formats and bitrates, and can be heard on computers, smartphones, and other Internet audio devices. The station

is also listed among the classical stations in the iTunes player.

While tuned in, listeners can view the work and composer being played, album artwork, links to purchase the album and MP3 file if available, and information about the organist, all from the station's website. In addition, links to purchase sheet music of the work being performed and often to libraries of public domain sheet music are presented, allowing the listeners to follow along with the music or to print the scores for themselves. For information: [www.positivelybaroque.com](http://www.positivelybaroque.com).

The opening of this station coincides with the ninth anniversary of the beginning of the foundation's primary broadcast project, *Organlive*. Like *Positively Baroque*, *Organlive* is a non-stop stream of organ music, but with an extensive library of more than 15,000

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Raymond Chenault, Elizabeth Chenault, Melinda L. Clark, and GMTA president, Keith DeFoor (photo credit: Natalie Hardy)

**Elizabeth and Raymond Chenault** played the premiere of *An American Suite* by Melinda Lee Clark for the Georgia Music Teachers Association Conference on November 2 at Young Harris College, Georgia. The organ duet was commissioned by GMTA and will be submitted for the MTA National Competition. The duet, written for two performers at one organ, comprises four movements: I. "On the Road," II. "Appalachian Air," III. "Two to Tango," IV. "Carnival Toccata." Atlanta composer Melinda Clark is organist and director of music and arts at North Avenue Presbyterian Church, Atlanta. Having commissioned and premiered over 40 organ duets, the Chenaults have been organists and choirmasters of All Saints' Episcopal Church since 1975. They are represented by Phillip Truckenbrod Concert Artists.



Kimberly Kempf-Leonard, Gail White, Rita Cheng, Alan Morrison, Lynn Trapp, and Marianne Webb

**Alan Morrison** performed the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series in Shryock Auditorium at Southern Illinois University at Carbondale, September 21, 2012. A pre-concert talk for the audience was hosted by Alan Morrison and Lynn Trapp, principal artistic director of the series. Pictured left to right are Kimberly Kempf-Leonard (dean), Gail White (artistic director), Rita Cheng (chancellor), Alan Morrison, Lynn Trapp, and Marianne Webb.

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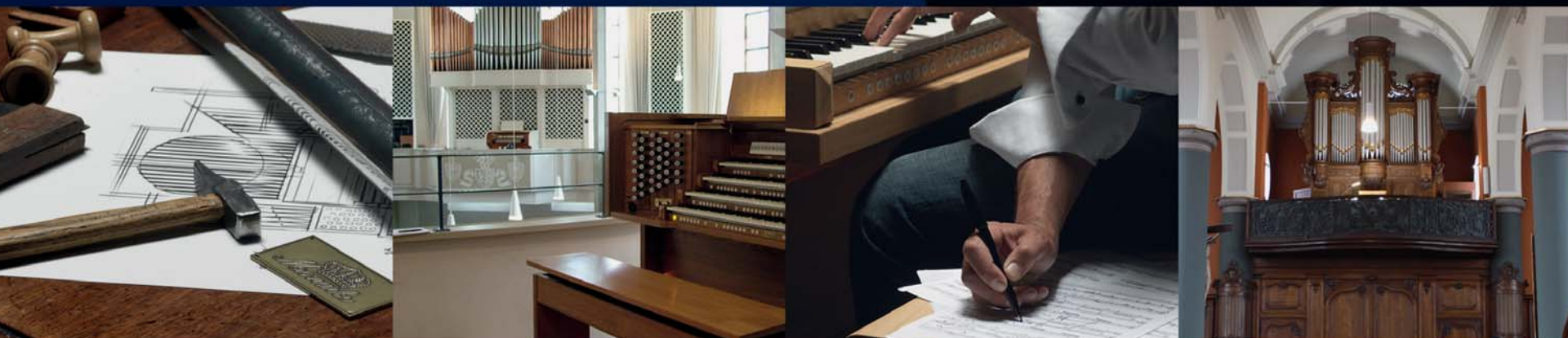


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Appointments

Paul Cienniwa has been named chorus master of the New Bedford Symphony Orchestra for the 2012–13 season. He worked extensively with local choral groups in preparation for the NBSO's performance of Handel's *Messiah* at St. Anthony's Church on November 25. In addition to his chorus master duties, Cienniwa performed to rave reviews as harpsichord soloist in Bach's *Brandenburg Concerto No. 5* at the NBSO's "A Concert of Concertos" at Wickenden Chapel. The NBSO Chorus is made up of over 125 members from area choirs.



Paul Cienniwa

A resident of Fall River, Massachusetts, Cienniwa is director of Sine Nomine choral ensemble and choral director at Framingham State University. As organist and conductor, he is music director at First Church in Boston, where he leads the professional First Church Choir and can be heard weekly on WERS (88.9 FM) Boston. As a harpsichordist, Cienniwa performs as a soloist, recording artist, and ensemble player.

Cienniwa studied piano at the American Conservatory of Music in Chicago and completed his bachelor's degree at DePaul University. In 2003, he received the DMA from Yale University. He been awarded Belgian American Educational Foundation and Fulbright grants, and his musicological articles and reviews have appeared in American and European journals, including *Early Music*, *Ad Parnassum*, and *Early Music America*. His article, "Dear Harpsichordists: Why Don't We Play from Memory?" appeared in *THE DIAPASON*, September 2011. He has taught at the Yale University School of Music, Salve Regina University, and Mount Ida College. He continues to teach at the University of Massachusetts Dartmouth and Framingham State University. Paul Cienniwa is represented by Concert Artist Cooperative. For information: [www.paulcienniwa.com](http://www.paulcienniwa.com) and [www.concertartistcooperative.com](http://www.concertartistcooperative.com).

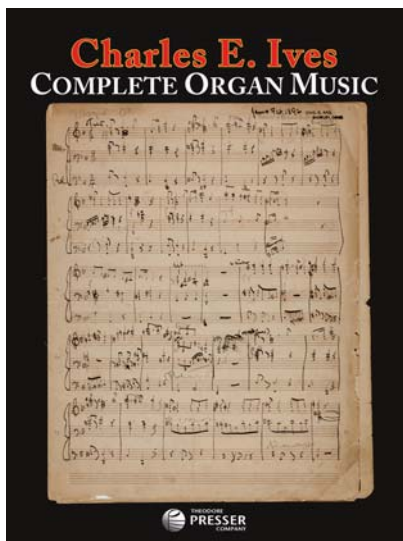


Schoenstein descendants at open house

Schoenstein & Co. held an open house celebrating the completion of two new organs for Fordham University in New York City. The event drew an estimated 200 visitors, including 21 members of the Schoenstein family representing the fourth, fifth, and sixth generations. The group included the eldest Schoenstein organ builder, Bertram, age 95, shown front center with company president Jack Bethards (third from right), and 20 Schoensteins including six of Bert's siblings and cousins. Fordham is a leading Roman Catholic university, and the event was of special interest to members of the family, two of whom are members of Roman Catholic religious orders. The two organs are destined for the renovated University Church on the Rose Hill campus in the Bronx. The two-manual, 14-rank organ will be in the sanctuary, the three-manual, 35-rank instrument will be in the gallery. Both are encased and free-standing. For information: [www.schoenstein.com](http://www.schoenstein.com).

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tracks. *Organlive* also plays a number of organ-accompanied choral anthems and vocal solos, primarily on Sundays. In addition, listeners can browse the entire library and make requests, as well as rate and comment on individual works and albums. *Organlive* is also commercial-free, as both stations are supported by the listeners during an annual fundraising campaign. For information: [www.organmedia.org](http://www.organmedia.org).



Complete Organ Music of Charles Ives

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

Publishers

The Church Music Association of America announces the release of the *Parish Book of Psalms*, by Arlene Oost-Zimmer. This collection of a cappella Responsorial Psalm settings, already widely used through the Chabanel Psalms project, is easy and accessible for congregations, and provides a way to introduce plainchant in English in the average parish. The volume includes psalms for the complete three-year lectionary cycle of Sunday and holy day Masses according to the liturgical calendar for the USA. The 450-page hardback is priced at \$18. Antiphons are carefully structured to reflect the text and are not difficult to sing. The verses are all notated. For information: [www.MusicaSacra.com/pbp](http://www.MusicaSacra.com/pbp).

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

Organ Builders

Dobson Pipe Organ Builders, Ltd., has released the fall 2012 edition of *The Organbuilder*. The newsletter includes stories on the firm's Opus 91 (III/52) for Merton College Chapel, Oxford, England; Opus 37/38 (III/36) at the Church of St. Stephen the Martyr, Edina, Minnesota; the 20th anniversary of Opus 55 (II/32) at St. John Lutheran Church, Storm Lake, Iowa; a profile of Patrick Thiesen; new contracts; recordings on Dobson organs; and additional news. For information: 712/464-8065; [www.dobsonorgan.com](http://www.dobsonorgan.com).

"The Opus 139 Project: To Hear the Music" is a documentary entering its final editing stage that celebrates C.B. Fisk, Inc. It is a film about the creation of the firm's Opus 139 for the Memorial Church at Harvard University, and includes stories of founder Charles Brenton Fisk, and the workshop in action, creating, installing, and voicing the new organ, culminating in the inaugural concert. The project is three years in the making, and continues to raise

money for its completion; timeline for finishing is May 2013. For information: [www.tohearthemusic.com](http://www.tohearthemusic.com).

Carillon News



Robin Austin

Robin Austin was appointed as carillonier of the Thomas Rees Memorial Carillon in Washington Park, Springfield, Illinois. A native of Pennsylvania, Austin earned a Bachelor of Arts degree from West Chester University and a Master of Social Service degree from Bryn Mawr College. He began carillon studies with Frank Pechin Law and in 1981 passed the advancement recital examination of the Guild of Carilloniers in North America. He studied carillon further with Jacques Lannoy, director of the French carillon school. He leaves a position as Princeton University Carillonier, which he held since 1993. As a fundraising professional, Austin also has held a variety of leadership positions at Recording for the Blind, Children's Hospital of Philadelphia, and most recently, he served as senior principal gifts officer at the Philadelphia Museum of Art.

Bok Tower Gardens in Lake Wales, Florida, has announced the appointment

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**Nunc Dimittis**

**Philip Ledger** died November 18, 2012, at the age of 74. He was the youngest cathedral organist in the country when he was appointed to Chelmsford in 1961, and later became a collaborator with Benjamin Britten, before succeeding David Willcocks as director of music at King's College, Cambridge.

Philip Stevens Ledger was born at Bexhill-on-Sea on December 12, 1937, and educated at the local grammar school; he took a first in music at King's College, Cambridge. From there he went to Chelmsford Cathedral to succeed Derrick Cantrell as master of the music. In 1965 he was appointed director of music at the University of East Anglia, and in 1968 was asked to serve as joint artistic director at Aldeburgh, appearing as both conductor and keyboard player over a number of years.

Ledger was director of music at King's College, Cambridge from 1974 to 1982 and conductor of the Cambridge University Musical Society from 1973 to 1982. He was subsequently principal of the Royal Scottish Academy of Music and Drama 1982–2001. In addition to numerous recordings, compositions and performances, Ledger edited *The Oxford Book of English Madrigals* (1978) and several books on composers, including Byrd and Handel.

He acted as chairman of the examining board of the Associated Board of the Royal Schools of Music and president of the Royal College of Organists



Philip Ledger

and the Incorporated Society of Musicians. He was knighted in 1999. After retiring in 2001 Ledger continued to compose. His last two major works were his *Requiem* in 2007 and *The Risen Christ* in 2011. *This Holy Child*, a setting of the Christmas story with five original carols, received its premiere on December 16, 2012.

In 1963, he married Mary Erryl Wells, a principal soprano at the Royal Opera House, Covent Garden, whom he had met while he was conducting the European premiere of Copland's *The Tender Land* in Cambridge. She survives him, as do a son and a daughter.

**Edward Mondello** died on November 21, 2012 at the age of 88. Mondello served as university organist at the University of Chicago, where his recitals attracted large audiences. Paul Hume, music critic for the *Washington Post*, wrote after hearing him in recital, "Mondello played with power and beauty." He toured the U.S. and Canada and played private organ recitals for Sir George Solti and Charles, Prince of Wales. Mondello also played organ continuo for many years with the Chicago Symphony under the batons of Jean Martinon, Antonio Janegro, Morton Gould, and Margaret Hillis, and performed with such musicians such as trumpeter Adolph Herseth and oboist Ray Still.

Mondello earned a B.M. from Kansas State College with a major in piano and M.M. from the University of Chicago with a major in musicology. Prior to setting up his private studio, Mondello taught piano for twenty years to graduate students in the University of Chicago's Department of Music. His students include Thomas Weisflog, who recently succeeded him as the University of Chicago Organist, and pianist Conley Johnson, who has appeared as piano soloist with local orchestras including the Chicago Symphony Orchestra. ■



Geert D'hollander

of Belgian carillonneur **Geert D'hollander**. He is the fourth carillonneur of the Bok Tower since it was dedicated by President Calvin Coolidge in 1929. The tower houses a 60-bell carillon cast by the Taylor Bellfoundry of Loughborough as well as the Anton Brees Carillon Library, one of the largest collections of campanological materials. D'hollander served as composer in residence at Bok Tower Gardens earlier this year and performed in the spring carillon festival. In Belgium he held positions as carillon composition teacher at the Royal Belgian Carillon School and carillonneur of Antwerp, Ghent, Sint-Niklaas, and Lier.

King Albert II named Belgian carillonneur **Jo Haazen** as a Commander in the Order of the Crown. The Order of the Crown is currently awarded for services rendered to Belgium as well as for distinguished artistic, literary, or scientific achievements. Haazen was director of the Royal Belgian Carillon School from 1981 until his retirement in 2010. ■

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

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## Loft apartments

Built on the Rock the church doth stand,  
Even when steeples are falling;  
Crumbled have spires in every land,  
Bells are still chiming and calling;  
Calling the young and old to rest,  
But above all the soul distressed,  
Longing for rest everlasting.<sup>1</sup>

## Choir loft, that is

Elizabeth Bolton, a Coldwell Banker residential real estate broker in Cambridge, Massachusetts, has launched a website called *Centers and Squares*. On the home page, under the headline *Condos in Renovated Churches*, she writes:

Churches and synagogues converted to condos often result in dramatic spaces with soaring ceilings, beautiful oversized windows, and preserved architectural details. A number of former churches have been turned into condos in Cambridge, Somerville, and Watertown. Loft buyers will appreciate the wide-open spaces in these reused buildings.

Scroll down the page and you find photos of eight different former church buildings, with accompanying listings:

The church at 101 Third Street in East Cambridge is one of the oldest church buildings in Cambridge. Built in 1827 as a Unitarian Church it became the Holy Cross Church in 1940. In 2000 it was converted to four luxury condos. The condos range in size from 1300 to 3160 sq.ft. and sold for \$585,000 to \$1,300,000.

Other features noted in Ms. Bolton's listings include "heated indoor garage," and "ceiling heights soar to 60 ft." in one of the units. The trouble with ceilings that high is that the Christmas tree costs five grand. But what a great place for a radio-operated helicopter—the ideal Christmas gift for a kid (or daddy) living in a converted organ loft. One of the properties is called "Bell Tower Place," another is "The Sanctuary Lofts."

In my work with the Organ Clearing House, I've been in and out of countless buildings destined to become loft apartments. Having seen quite a few of these completed projects, I can tell you that it takes a really skillful architect to make usable comfortable living spaces from old church buildings. I've seen the top five feet of a large gothic stained-glass window rising from a dining room floor—*The Ascension of Christ* from the nave up. I've seen a 10-by-10-foot home office with a wood ceiling sloping from 20 feet high on one side to 24 on the other. Changing the battery in the smoke alarm is an ordeal. And I've seen a fourth-floor bathtub placed in what was the top eight feet of an apse.

About ten years ago, a grand stone church building in Meriden, Connecticut was purchased by a comedian whose vision was to create a comedy club. The belly-gripping name of this inspirational venue: "God, That's Funny!" (I'm not kidding.) The magnificent three-manual 1893 Johnson Organ (Opus 788) has been on the OCH website for years. In response to a recent inquiry, I tried to track down the owner, who was of course long gone. (I guess God didn't think it was funny.) A few calls around town revealed that two different worshipping communities had subsequently purchased the building. I drove through that town last Saturday hoping to track down the present owners to see if the organ is still intact. There was a fancy electronic sign out front, flashing information about weather, time and date, bible study, and Sunday "Praise!", but no phone number. A Google search revealed a phone number that rang endlessly with no chance to leave a message. I guess I should go by on a Sunday morning.

## Yet another committee

We're all familiar with the traditional list of church committees: Memorials, Flower, Property, Finance, Education, and Music. Lots of church members think that the Nominating Committee is the worst assignment, because you spend your three-year stint listening to people explaining why they have to say "No." But I think the worst assignment for a church member is the Dispersment Committee. (Spellcheck says there's no such word—but I've worked with several such groups, so I know it's true.) These are typically the last members standing, the most loyal, diehard people in the pews. By the time the Dispersment Committee gets down to work, the work of the Dissolution Committee is complete. The corporation has been closed, the denominational leaders have followed the rules of deconsecrating the property, the last service has been held, the building has been put on the market, the congregation has found new spiritual homes (or not), and all that's left to do is empty the building.

Anyone who's been involved with the life of a church can picture the list:

- 533 hymnals
- 346 pew bibles
- 7 rolling coat racks with Christmas pageant costumes
- 26 adult choir robes, 33 child choir robes
- 433 monogrammed teacups with saucers
- 275 ten-inch dinner plates (ivory with green edge stripe)
- grand piano
- 4 upright pianos (one blue, one black, two white)
- 58 small bottles Elmer's glue
- 6 framed 8x10 "Smiling Jesus"
- 7 boxes elbow macaroni, 2 cans gold spray paint
- 3 step ladders (6-foot, 8-foot, 12-foot)
- 1 Aeolian-Skinner pipe organ, 49 ranks, 1937 (G. Donald Harrison)

It all seemed so essential a few years ago. Now it's a pretty forlorn collection.

When a church has reached this stage, about the best thing that can happen is a crew arriving to dismantle the organ. When the organ has been sold and renovation has been planned, the members of the Dispersment Committee take solace in knowing that some last breath of their beloved church will blow its inspiration across another congregation. Often, when we arrive to dismantle the organ, committee members comment that for just a few more days there's real activity in the building. They arrive in the morning with family photos they've taken off the walls in their homes—photos of their parents' weddings and funerals, their children's baptisms and confirmations, or an empty sanctuary decked out in Christmas finery. In each photo, that organ is standing proudly in the background, a monument to a century or more of parish life—celebrations, tragedies, triumphs, and disappointments.

As we thunder through the nearly abandoned building setting up scaffolding, building pipe trays, and unpacking tools, taking down the first façade pipes, we see people sitting quietly in the rear pews with tears streaming down their cheeks.

## A movable feast

Through the disappointment and sadness of the loss of a church, the organ lives on, and it's fun to be able to share a couple stories in which the relocation of an organ brought a little light to a story.

In the middle of 2011, Christ Episcopal Church in South Barre, Massachusetts



Hook & Hastings Opus 2344, Christ Church, South Barre

closed its doors, and most of the remaining parishioners transferred their memberships to St. Francis Church in nearby Holden. The Diocese of Western Massachusetts contacted us to place the organ in a new home, and after only a few brief conversations, someone had a bright idea. The outdated and malfunctioning electronic instrument in the chancel at St. Francis Church needed only a little push to make way for the quick installation of the lovely 1910 Hook & Hastings organ (Opus 2344). How bittersweet for the members of Christ Church to be welcomed into a new congregation with the opportunity to bring a beautiful and living piece of their church with them. It took a little more than three weeks to make the move, and as I write, the relocated organ is to be dedicated in a recital by Robert Barney the Sunday after Thanksgiving.

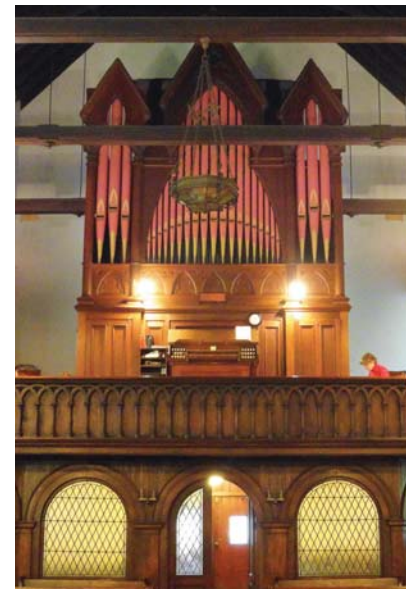
Some 20 years earlier, the First Unitarian Church in Woburn, Massachusetts closed. The three-manual 1870 E. & G.G. Hook organ (Opus 553) was sold to a church in Berlin, Germany. The money from that sale was entrusted to church member Charley Smith, who salted it away confident that a good use for the funds would come up someday. And in 1995, the Stoneham (Massachusetts, two miles from Woburn) Unitarian Church closed. The two-manual 1868 E. & G.G. Hook organ (Opus 466) was placed in storage, and advertised in a U.U.A. District Newsletter as available, "free to a good home."

The Follen Community Church (UUA) in Lexington, Massachusetts (five miles in the other direction from Woburn) was contemplating the future of the home-built instrument in its historic sanctuary when their minister noticed the bit about the Hook organ and handed it off to the chair of the committee. It didn't take long for the arrangements to be made and the Bishop Organ Company was engaged to renovate and install the organ in Lexington. Charley Smith in Woburn got wind of all this, and presented the Follen Church with the funds from the sale of the Woburn organ to support the organ's maintenance and to assist in the presentation of annual organ recitals. Charley passed away before the project was complete, but his widow and several past members of the Woburn church were in attendance when the Stoneham organ was dedicated in its new home. Two organs, three Massachusetts towns, one European city, and a lot of good will in the face of disappointment.

§

The Organ Clearing House was an active presence in Boston in the 1970s. I was in high school then, and was assistant organist at a church in Woburn,

Massachusetts (across the town square from the former Woburn Unitarian Church), where there is a three-manual E. & G.G. Hook organ built in 1860 (Opus 283). Organbuilder George Bozeman was the *titulaire*. Mentors George Bozeman and John Skelton both made sure that I was aware of the quality and significance of organs like that. In 1972, Bozeman-Gibson & Company relocated a terrific two-manual, 17-rank Hook organ (Opus 538, 1870) from Our Saviour Methodist Church in Boston to the United Parish in Auburndale, Massachusetts. John Skelton (my private organ teacher) took me to the dedication recital. That was a landmark project—the organ is of the highest pedigree, it was the first project of the fledgling firm, and just recently the church celebrated the fortieth anniversary of the installation of the organ.



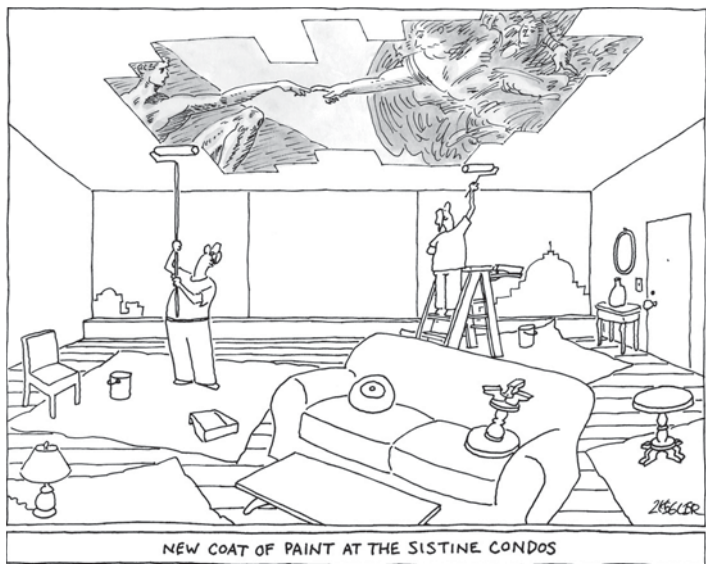
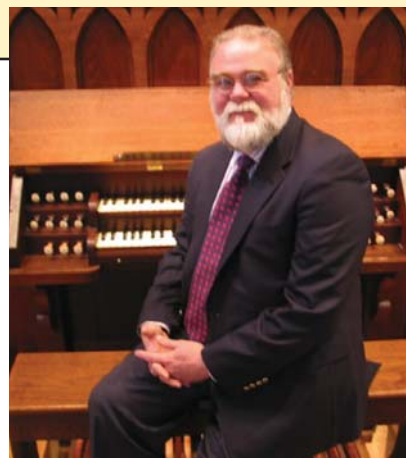
Hook Opus 538, Auburndale

My first organbuilding experiences were in the workshops of Bozeman-Gibson during the summers of 1975 and 1976, and several of the projects on the books then came through the Organ Clearing House. Among others, there was a small two-manual organ (I think by George Ryder) being installed in a Salvation Army Chapel in Providence, Rhode Island (the arrangement for meals was a little sketchy), and an E. & G.G. Hook organ going to a Roman Catholic Church in Marine City, Michigan.

Fifteen years later when I joined the Organ Clearing House as executive director, those memories were refreshed, and I looked forward to being able to help with preservation of wonderful organs across the country. It didn't take long for me to realize a couple hard truths: Not all organs are worth preserving, and many organs worth preserving will be lost.

Without identifying organbuilders, it's simple enough to say that there are thousands of non-descript two-manual nine-rank electro-pneumatic organs strewn across the country. They all seem to have the same stoplist (Diapason, Dulciana, Melodia, Octave, Stopped Diapason, Viole, Harmonic Flute, Oboe, Bourdon), and each is presented as huge, rare, and world-class.

I've come to understand that not all organs can be saved. When an organ like this is discarded—and they often are—I feel that it's justifiable. There is a finite amount of money available to be spent on pipe organ projects of any description in the United States in a given year. I think it's important to avoid squandering any of it on projects destined for a mediocre result. If a church owns an organ like that I describe, loves it, and wishes



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Above all, this cartoon speaks of irrelevancy. To many modern Americans, the church is irrelevant. To many modern churchgoers, the pipe organ is irrelevant. Is the instrument truly a symbol of yesterday, or is it a modern, vital, thrilling, inspiring part of our heritage, just as appropriate in the 21st century as it was in the 16th? If we really believe that, are we using it to its fullest as a 21st-century vehicle for expression?

Of course, the pipe organ made the transition very well from Baroque to Classical to Romantic, and into the unique language of the twentieth century. In 1976, jazz pianist Keith Jarrett made a recording, *Spheres*, of improvisations on the venerable organ by Josef Gabler in the Abbey church at Ottobern (available on Amazon.com), but I don't think we can claim that the organ has been used as flexibly or as imaginatively as the piano. Why not?

I've seen an ornate Victorian organ case with stenciled façade unceremoniously spray-painted sky blue (along with the sanctuary walls) because the rector felt threatened by the power of

the music. Think of your favorite grand organ case (Haarlem, Sydney, Lübeck, or the Mormon Tabernacle) and picture that crew of painters, caps on backward, approaching with ladders and buckets.

What you are doing to ensure the future of the pipe organ? ■

**Notes**

1. Nikolai F. S. Grundtvig, in *Sang-Vaerk til den Danske Kirk, 1837 (Kirken Den Er Gammelt Hus)*; translated from Danish to English by Carl Døving, 1909, and Fred C. M. Hansen, 1958.

to keep using it, I'm a big champion of developing as economical a renovation project as possible. But in my opinion, it's hard to justify leaping in ahead of the wrecking ball to scoop up an organ, and encouraging a small church to purchase, renovate, and relocate it when organs of excellent pedigree are equally available.

of condominium ceilings with white paint that conceals sacred frescos and architectural decoration. Having seen a lot of church buildings in the throes of de-consecration, I can tell you, this is not a great stretch.

**The Sistine Condos**

*The New Yorker* magazine is a huge read. Each week, a new issue appears, chock full of commentary, fiction, news, poetry, investigative reporting, and a comprehensive view of the arts and culture in New York City. As a newly settled New Yorker, I think I understand how critical the New York view of the arts is to the rest of the country. Nowhere else is there such a concentration of performance spaces, museums, theaters, speakeasies, galleries, and arts festivals of every description. Any American who is interested in or depends on the arts would do well to read the first ten pages of each issue, "Goings on About Town," which lists by category everything that's going on. There are comprehensive listings of concert programs from the New York Philharmonic to organ recitals, and the listings, synopses, and reviews of cinema are unsurpassed.

Each issue includes new original fiction and poetry, and each includes original artwork in the form of cartoons and the eloquent commentary of the drawn cover art. Any tourist in Times Square will recognize the ubiquitous double-decker tour buses, run by rival companies, that roar up and down the avenues providing in-depth exposure to this most complex of cities. One *New Yorker* cover showed two rival buses as battling square-rigged frigates, unleashing broadsides at one another. Another cover showed Aesop's Hare climbing into a taxi while the tortoise plodded quietly into the subway. (The subway always gets there faster.)

In the September 10, 2012 issue of *The New Yorker*, I was startled to find a cartoon that depicted "New coat of paint at the Sistine Condos." I see two painters, none too skilled or too careful, rubbernecking white paint across Michelangelo's masterpiece, and I see the dome of St. Peter's in the background. I've asked several friends who know Rome well if they recognize the building on the left in the background, but none seem to think it represents an actual identifiable building. (Please be in touch if you know it.)

I see here comment on what would be the ultimate church closure, and the ultimate desecration of the artistic and architectural heritage of the church. I've mentioned the top five feet of the *Ascension of Christ*. There are plenty

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## Organ Method IV

This follows directly—without a break—from the last sentence of last month's column. The first part of this month's excerpt is again aimed at the student who is new to the instrument, and I am trying to explain enough to enable that student to start to practice and learn, without making anything too complicated for the earliest days at the console. Everything here is presented in a simplified way that I hope is neither over-simplified nor inaccurate. The second part of this column is the beginning of the chapter on pedal playing.

The best way for any keyboard player new to the organ to begin to understand organ sounds—organ stops—and therefore to begin to feel comfortable with organ registration is indeed to pull stops out essentially at random and to listen. In order to do this efficiently and to get the most out of it you should start by following a few guidelines:

1) Make sure that you know which group of stop controls applies to which keyboard. (See below about keyboard names.)

2) Start by drawing one 8' stop—on any keyboard—and playing a few notes. (For this purpose, it doesn't make the slightest difference what you play: if you are an absolute beginner, just play separate individual notes; if not, play something short and simple that you are comfortable with—a bit of a scale, chords, a passage from a piece, etc. Elaborate or fast passages are not better for this purpose, by any means.)

3) Draw a different 8' stop on the same keyboard. Play a few notes. Listen for the sound: how does it compare to the first stop that you tried? Is it very different, somewhat different, or surprisingly similar?

4) Draw these two 8' stops together. The combined sound will be louder than either of the two stops by itself, though not necessarily very much louder. It will create a different sonority. Does this combined sonority sound more different from one of the separate stops than from the other?

(Of course you can do this same exercise with further 8' stops from this same keyboard, if there are any, and then with 8' stops from other keyboards.)

5) Draw a 4' stop from any keyboard. Play a few notes. Notice that this stop

is an octave higher than the 8' stop. Play a few notes in the octave below middle C, then play a few notes on an 8' stop in the octave above middle C. Try some other 4' stops—alone and in pairs or larger groupings if there are enough 4' stops to make this possible. Pay attention to all of the different sonorities, noticing that, as long as you are only using 4' stops, the pitch level of everything that you play is one octave above unison.

6) Draw out an 8' stop and a 4' stop together on the same keyboard. Listen to this sound, then try other combinations of 8' + 4', both on that keyboard and on others.

7) Draw out an 8' stop along with anything higher-pitched, in any amount and combination: 4', 2 $\frac{3}{4}$ ', 2', etc. Play some notes, chords, or passages, changing the higher-pitched component of the sound from time to time. As you do this, the sonority will change, but the sense of pitch level should not. Then, remove the 8' stop. When you do this, the pitch level of what you are playing will jump up to the level of the lowest-pitched stop that remains in the stop combination that you have drawn.

Beyond these specific suggestions, however, you can simply play around with stops in any way that occurs to you or that you discover at random. It is only important, at this stage, that you be aware of the pitch designations: know whether you are playing an 8' stop alone, something higher (or lower: 16'), or some combination. As I have said, very little about the organ is "always." However, the pitch numbers are: what they mean is very specific and concrete, and it is always the same. In the later chapter on registration, I will discuss the more elastic situation regarding the stop names and the relationship of those names to sonorities and to musical applications.

Once you feel comfortable pulling out stop knobs, knowing that you can find sounds that are coherent and at the right pitch, you are close to being ready to start practicing organ. That is, you are almost ready to turn to Chapter 1 and beyond. However, there are just a few more things that you need to know about first.

First of all, manual keyboards on most organs have names. The most common names in English are probably Great, Swell, Choir, and Positive (or Positif). Some organs in predominately

English-speaking countries have keyboard names in other languages, with words such as Hauptwerk, Oberwerk, Rückpositiv, Brustwerk, Récit, Grand Orgue, and various others. On some organs—usually smaller ones—the keyboards have numbers rather than names. There is a lot to say about the history and meaning of these names and naming practices. Some of this can be found in later chapters of this book, along with suggestions for further research. However, for now you just need to note the names of the keyboards on any organ that you are using, and correlate that name with that keyboard's group of stop controls.

Along with the stop knobs—or tabs, or buttons, or whatever it is—there are controls, similar in look to the stop controls, that do things that are a little bit different. Some knobs or tabs are labeled with something like this: "Swell to Great" or "II/I" or "CH to GT," that is, with names, numbers or abbreviations that refer to whole keyboards. These are *couplers*, and they are one of the ways in which stops proper to one keyboard can be shared by a different keyboard. What they mean, specifically, is usually dictated by common sense. If a knob says "Swell to Great," then drawing that knob causes any stops that are drawn on the Swell keyboard to be playable also from the Great keyboard. There are couplers bringing the stops of manual keyboards to the pedal keyboard—"Swell to Pedal" or "I/Ped," for example. Couplers bringing the pedal stops to a manual keyboard—"Pedal to Great," say—are extremely rare, though not impossible or unheard of. Most organs have several couplers, but do not have all of the couplers that might be possible in theory.

Couplers are sometimes controlled by toe studs or pedals of some sort. There is also sometimes duplication: a coupler will be controlled both by a button or knob of some sort and by a toe stud. This is just for convenience. Don't be worried by it: if two controls appear to do the same thing as each other, they are probably meant to do so.

Many organs have rows of buttons—usually between the keyboards—and/or toe studs—above the pedal keyboard—that are numbered with Arabic numerals. These are *combination pistons*. They operate to turn on pre-selected groups of stops, turning off all of the other stops. When you first sit down at an organ, try pushing the combination pistons one at a time. Observe the stop controls going on and off as you do so, and try out the resulting sounds. It is likely that any organists who use this instrument regularly have set up the pistons to bring on combinations of stops that they have found particularly useful, though as it is

usually quite easy to change the combinations, the ones that you find have not necessarily been there very long, and are not necessarily intended to be used very much or for very long. The proprietor of the organ that you are using can show you how to set combinations of your own if and when that becomes relevant.

A stop control that is labeled "Tremulant" or some variation of that word does not bring on an organ sound of its own. Instead, it gives a vibrato-like quality to the stops that are drawn. (There are several different mechanisms for making this happen.) A tremulant may apply to the whole instrument or to one division.

Many organs have pedals that are *not* keys on a keyboard, that are set above the pedal keyboard itself, and that more or less resemble gas pedals in cars. These have two main functions, both intended to alter the sound that the instrument is making. The more common type of pedal is called the *swell pedal*—or sometime the "expression pedal." It makes sounds louder or softer. On a pipe organ, this can only be accomplished by enclosing pipes in a box, and creating a setup for opening and closing that box. Many organs have this arrangement for some or, less commonly, all of the divisions. On an electronic organ, the loud/soft technology is analogous to the ordinary volume control on a stereo. When the swell pedal is all the way up—the top of it as far from the player as it goes—the sound is at its loudest, the same volume that it would have if there were no swell pedal. When it is all the way down—the top as close to the player as possible—the sound is at its softest. Some organ music explicitly calls for the use of the swell pedal; much of the repertoire does not.

The other sort of pedal that affects the sound of the instrument is the *crescendo pedal*. This is a device that brings on combinations of stops in a predetermined order, quiet to loud. If the crescendo pedal is all the way down, it has no influence on the sound. As it is moved towards the up position, it brings on more and more stops. When it is all the way at the top, it has engaged a loud registration. The order in which stops are brought on is set either by the organ builder or by someone else, prior to the player's sitting down to play. There is some organ music that expressly calls for the use of crescendo and diminuendo made by adding or subtracting stops in the manner of a crescendo pedal: most organ music does not. Many organs do not have a crescendo pedal.

To a large extent, the point of learning a little bit about these features and devices as you first sit down at the organ is to make sure that they do not confuse you as you begin to practice and to



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become adept at the basics of actually playing organ. For example, if you are certain that you have only one quiet stop drawn, but you are hearing a very loud, brash sound, you should know to check whether the crescendo pedal is really all the way off. If you think the sound you are playing should be loud, but it is in fact rather soft, check the swell pedal. If you move your legs around a bit, and suddenly the position of all of the stop knobs change, you might suspect that you have accidentally hit a toe stud combination piston.

For the earliest stages of practicing and learning the organ, you need to work directly with the stop controls and the keyboards. That is not to say, by any means, that you can't experiment with the swell pedal, couplers, and all the rest. However, it is as you get to know the instrument better and better, and start to work on organ repertoire, that you will explore all of this and more in greater and greater detail and complexity.

One more thing: the bench itself.

An organ bench should be adjustable in two directions: up and down, and back and forth. I have never seen an organ bench that couldn't be slid back and forth at least a bit. Some benches can be moved up and down with a crank or other device that is built in. Others are, so to speak, solid. These should be provided with blocks. There are clever organ bench block designs that build different heights into the same blocks oriented differently. Some organ benches have multiple blocks that can be used separately or together. It is extremely important that blocks, and the bench as a whole, be stable: not rickety or inclined to wobble. If they are, this should be fixed. It is unlikely, though not impossible, that an organ bench would

actually fall over. However, a wobbly bench makes playing more difficult, and can lead to physical tension for the player who has to struggle to remain in the right orientation to the keyboards.

If the bench seems all right, sit down and look towards your feet!

### Chapter 1: Pedal Playing

Organ playing that includes pedals involves the whole body. It is one of the most athletic of musical performance activities, and therefore it is especially important that it be carried out comfortably, without tension. It is important, in other words, that it be done *correctly*. However, it is important to understand that it has to be done in a way that is correct *for each player*, and that this will not necessarily be the same for everyone. Different bench heights, postures, positions of the legs and feet, and, to some extent, technical practices will be right for different students. This is true even before we think about differences in musical goals, since it arises at least in part out of the differences in physical type of different people who want to play organ. Those differences in musical goals also play a part in determining aspects of the type of pedal technique that a player needs to develop. However, a student new to the instrument cannot yet (or at least probably *should* not yet) know exactly what those goals are going to be or where his or her involvement with the instrument may lead.

On any given organ the distance between the pedal keys and the manual keys is fixed by the builder long before anyone sits down at the instrument. This distance is important, since it determines the way in which your height above the pedal keys affects your orientation to

the manual keyboards. The height of the bench—that is, of the player sitting on the bench—above the pedal keys is important. It is difficult to play the pedal keyboard comfortably if that height is wrong. If it is too low, then you have to hold your feet and legs *up* artificially in order to avoid playing notes by accident. This is a great source of tension, and it is very important not to let it happen. If you are sitting too high, then it can be hard to reach notes easily with simple, comfortable gestures of the feet, especially with the heels. This can also destabilize your manual playing, since it can lead to a slight but annoying sense that you might be about to fall forward.

However, on the whole, sitting too high is usually less of a problem than sitting too low. You will discover, as you play more and more, what bench height is best for you. Initially, you should adjust the bench in such a way that if you relax your legs entirely—especially the big muscles above the knees—the bottoms of your toes just barely touch the tops of the natural keys, and your heels don't. This is just a starting point. You will see, as the process of learning pedal playing proceeds, how to determine what changes to make in this, if any.

You should start out centered on the bench—along the left-to-right (or bass-to-treble) axis—and positioned on the front-to-back axis in such a way that you feel stable. (This may also be essentially centered, but it need not be. This will depend on the depth of the bench, as well as the way that the size of the bench relates to your own size.) You should sit comfortably. This is extraordinarily important. It is neither practical for playing nor healthy for the player to slump far forward or to lean to one side or the

other while trying to play. However, it is also neither necessary nor healthy to sit in a way that is stiff or artificially tall, or with the shoulders, back, and arms under any tension, or with your legs or knees so close together that you need to work to maintain the position.

As soon as you have sat upon the organ bench in what you think of as a good position, with the bench at a good starting height, take a few deep but relaxed breaths. Then look down at the pedal keyboard. Notice what note appears to be directly below your nose. Notice what note appears to be directly below each of your feet. For the purpose of learning to play pedals, this should be the last time that you look down at the pedal keyboard or at your feet while playing the organ.

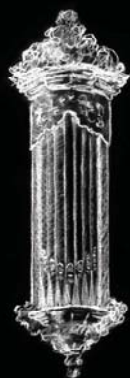
*I will end here, for reasons of space. Next month I will continue with the discussion of pedal playing, and introduce beginning pedal exercises.* ■

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

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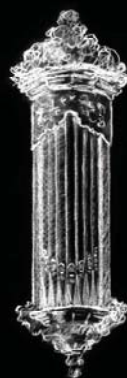
Richard Parsons, *Reviewer*

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## Reviews

### Music for Voices and Organ

by James McCray

#### Lent and Holy Week

Faith is to believe what we do not see; the reward of this faith is to see what we believe.

Saint Augustine  
354–430 A.D.

Be thou faithful unto death.  
Revelations 2:10

From the winter darkness of Ash Wednesday (February 13) through the resplendent brightness of an early Easter (March 31), the journey through Lent and Holy Week is one of emotional turbulence. For Christians, this period is a challenge to our faith, so it is good to be reminded of the worlds of Harriet Tubman, the Underground Railroad hero, who said: "Twant me, 'twas the Lord. I always told Him, 'I don't trust you. I don't know where to go or what to do, but I expect you to lead me.' And He always did."

That would seem to be good advice even today. The road through Lent and Holy Week travels through diverse places such as the desert, the Garden of Gethsemane, Jesus's trial, Golgotha, and the ineluctable conclusion of the tomb. During these forty days of Lent, texts tend to focus on a balance of traditional Biblical messages (past) and messages of personal needs (the present). A special effort is put on the lessons of Christ, and this seems to blend the two areas.

The end of Lent is sometimes called Passiontide (Holy Week). Passiontide is tragic in character; each incident is teeming with emotion as the wearisome chain of occurrences unfolds. Each day has an assigned Passion Gospel to be considered or read, although they are less observed musically than in the past. Assigned texts are:

Passion Sunday: Matthew  
Holy Wednesday: Luke  
Holy Thursday: Mark  
Good Friday: John

However, with the official church calendar, which changes each year, the order of these texts sometimes is altered. Musically, many churches hold a concert of sacred music during Lent or Holy

Week; the common genre to perform is a Requiem Mass or a cantata. Other frequently performed works are the *Stabat Mater*, or some form of the Seven Last Words of Christ. Clearly, the most popular work that is sung in concerts or services is the brief setting of Mozart's *Ave Verum Corpus*.

The reviews below are works for these two seasons of the church year. All are short (anthem length), except Lloyd Larson's contemporary Tenebrae Service, *The Shadow of the Cross*, which is a multi-movement work, 64 pages in length. Next month's column will feature music for Easter.

#### Lent

**O Master, Let Me Walk With Thee**, arr. Mark Hayes. SATB and piano, Beckenhurst Press, BP 1944, \$1.50 (M).

Typical of Hayes's arrangements, this has a solidly emphatic piano part that adds drama to the setting. Most of the choral music is easy, except for a few brief divisi measures that draw on surprising harmonies. The music moves through numerous dynamic changes and has a moderate, yet free, tempo. Highly recommended.

**Held in the Shelter of God's Wing**, Kathy Powell. SAB and piano with optional guitar and C instrument, GIA Publications, G-7156, \$1.80 (M-).

The C instrument part is not in the choral score; it is separate, on the back cover; the guitar chords are above the keyboard part. Much of the anthem is in unison or two parts, with limited SAB. Pragmatic music that will be useful for small church choirs.

**Walk By Faith!**, Joel Raney. SAB and piano with optional rhythm instruments (C5653R), Hope Publishing Co., C 5789 (M).

The music has a strong rhythmic pulse that is like a march; this is driven by the keyboard material. The choir, often in unison, also contributes to the rhythmic character with syncopation, frequent rests, and wide contrasting dynamics filled with accents. The vocal music, on two staves, would be especially useful for a youth choir.

**Great Is Thy Faithfulness**, arr. Ovid Young. SATB, piano, and flute, Augsburg Fortress, 978-1-45114-2397-6, \$1.90 (M).

The piano music is far more challenging than that for the choir or flute; it includes busy, flowing lines, sometimes in both hands, and is soloistic. Choral parts are on two staves, with some passages of divisi. This great hymn will be a favorite with the congregation, and Young's arrangement will be especially uplifting.

#### Holy Week

**Jesus Riding on a Donkey** (Hymn for Palm Sunday), Harold Silvester. SA(T)B and piano, Augsburg Fortress, 978-1-4514-2072-2, \$1.75 (M).

The piano part is very busy and more taxing than that for the choir. With syncopations, arpeggios, and pulsating chords, it contrasts with the vocal lines. An interesting feature is the insertion of the melody of "The Wayfaring Stranger," sung by men in unison. Elements of that tune appear in the original basic theme used earlier in the first verse. Tenor music is limited and consists of just a few chords. Highly recommended for small church choirs.

**Throw Open the Gates!**, David Lantz III. SATB and piano, Beckenhurst Press, BP 1956, \$1.95 (M).

Although the cover has a picture of Christ on a donkey, the text of the setting is generic enough that this could be used as an anthem at other times of the year. There are extended unison choral sections that contrast with some divisi passages. The keyboard part is not difficult but helps drive the music.

**God So Loved the World**, arr. Edward Eicker. Unaccompanied SATB and solo, GIA Publications, G-7368, \$12.80 (M).

The soloist sings throughout, always above the choir, whose music is on two staves and generally not difficult. Syllabic and legato in style, this quiet setting is meditative. The choral parts could be quietly played on organ to assist with the intonation of unaccompanied singing.

**The Shadow of the Cross** (A Contemporary Tenebrae Service), arranged and composed by Lloyd Larson. SAB, narrator, and keyboard, with optional flute, oboe, French horn, and cello, Hope Publishing Co., #8157, \$7.95 (M).

There are nine movements; most are original music, but some are arrangements of previous tunes, such as *When I Survey the Wondrous Cross*, which closes the service. The narrator is used throughout and often speaks above instrumental music. Also available for SATB (#8151), there are suggestions for performance and use in services. The choral writing is not difficult, with frequent unison passages. Very useful for choirs wanting to do something special during Holy Week.

**O Sacred Head, Now Wounded**, Michael Larken. SATB and piano, Augsburg Fortress, 978-0-8066-9734-5, \$1.60 (M-).

Left-hand arpeggios are often used in the piano part, while the choir, on two staves, sings long, syllabic lines. There are three verses, with the first for unison women. The final verse rises to a louder dramatic character before dissolving into a quiet Amen.

**Crucified**, Craig Courtney. SATB and piano, Beckenhurst Press, BP 1953, \$1.95 (M).

Here is the work for Good Friday: another effective Courtney setting that will be used year after year. The piano part begins with pulsating chords that later evolve into flowing right-hand passages of sixteenth notes. The last section is especially dramatic, with a solo climax on the piano before dissipating into a quiet coda for unison choir. Highly recommended.

#### New Recordings

**Eastern Treasures: A Collection of Asian Folk Songs for Organ and Violin**. Chelsea Chen, organ; Lewis Wong, violin. Garland organ of Bentwood Trail Presbyterian Church, Dallas, Texas; Casavarian organ of Aula Simfonia, Jakarta, Indonesia. Con Brio Recordings CBR21141; [www.ConBrioRecordings.com](http://www.ConBrioRecordings.com).

*Rice Dumplings*, Zang Qiu-Dong Song, arr. Chelsea Chen; *Spring Breeze*, Den Yu-Xien; *Three Children's Songs*, traditional, arr. Lewis Wong; *Jasmine*, traditional, arr. Chelsea Chen; *Three Taiwanese Folksongs*, arr. Chelsea Chen—1. *Four Seasons*, Deng Yu-Xien, 2. *The Cradle Song*, Lu Quang Sheng, 3. *The Country Farmer*, Su Tong; *Taiwanese Suite*, arr. Chelsea Chen—1. *Hills in the Springtime*, Chen Qui-Lin, 2. *Moonlight Blue*, Deng Yu-Xien, 3. *Mountain of Youth*, Su Tong; *Melodies from Japan*, arr. Yui Kitamura—1. *Springtime Has Come*, Teichi Okano, 2. *Hazy Moon*, Teichi Okano, 3. *Song of the Seashore*, Tamezo Narita, 4. *Red Autumn*, Hideo Kobayashi, 5. *Winter Scenery*, Anonymous; *Memories*, Yui Kitamura; *Jasmine Fantasy*, Chelsea Chen; *Arioso*, J. S. Bach.

In some ways, the centers of culture and civilization seem to be moving eastward at present, away from Europe and North America and toward China, Taiwan, Korea, and Japan. The organ seems to be becoming an increasingly

Misfortune turned to joy at St. Gabriel's Episcopal Church in Monterey Park, CA, which lost its new Rodgers organ as well as the altar and sacristy to fire in 2010. With the help of Robert Tall & Associates, organ consultant Tony Ha, and Church Keyboard Center of Pasadena, CA, the congregation once again is singing with a Rodgers organ - this time, an Allegiant 678 with a beautiful hand-crafted cabinet, double expression, toe pistons, 20 internal memory levels and 114 organ stops. The pipe portion of the installation was completed by Ryan Ballantyne.

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popular instrument in Asia, particularly in secular contexts, so perhaps this delightful recording is portentous of the future history of the organ in the next century. The Wong-Chen Duo, represented by Karen McFarlane Artists, Inc., comprises Juilliard graduates violinist Lewis Wong and Taiwanese organist Chelsea Chen. On this recording they are playing compositions for organ and violin based on mostly twentieth-century folksongs from Taiwan and Japan in arrangements by Chelsea Chen, Lewis Wong, and Japanese composer and fellow Juilliard graduate Yui Kitamura. Chelsea Chen's name will already be familiar to many readers of THE DIAPASON as one of the more brilliant young recitalists of the current generation, but though the names of Dr. Wong and Ms. Kitamura are new to me, they seem from this music to be equally worthy of notice.

The repertoire on this compact disc is recorded on two separate organs in very different parts of the world. All but one of the tracks are played on the organ of Bentwood Trail Presbyterian Church, Dallas, Texas, a 4/46 instrument built by Garland Pipe Organs of Fort Worth, Texas in 2004. The remaining track—Chelsea Chen's *Jasmine Fantasy*—was part of a performance recorded live in the Aula Simfonia in Jakarta, Indonesia. This 1,200-seat concert hall is part of a megachurch called the Reformed Millennium Center Indonesia, founded by evangelist and theologian Stephen Tong, who is also the conductor of the Jakarta Simfonia Orchestra. Ms. Chen dedicated her *Jasmine Fantasy* to Stephen Tong's daughter Rebecca, who is also a prominent Indonesian conductor. The 3/57 organ in the Aula Simfonia is Casavant Opus 2684 of 1967, originally built for the First Church of Christ Scientist, Lakewood, Ohio, and relocated to Jakarta in 2008 by San Diego organ-builder Robert Knight.

The music ranges from the ebullient to the enchanting, with a distinctly eastern flavor. Some of the works are for solo violin or organ, while others feature both instruments. Thus the *Three Children's Songs* feature a brilliant performance by Lewis Wong on the solo violin, while the following track, *Jasmine*, is a quiet gentle piece for solo organ. Chelsea Chen's *Three Taiwanese Folksongs* also feature solo organ, and the third of them, *The Country Farm*, ends with a well-crafted fugue. The first movement of Chen's *Taiwanese Suite*, entitled *Hills in the Springtime*, is probably her best known composition, having also appeared on her other compact discs, *Chelsea Chen live at Heinz Chapel* and *Reveries*. Once more this suite features the composer on solo organ.

We return to organ plus violin with Yui Kitamura's *Melodies from Japan*, which show a remarkable eclecticism, combining the Japanese melodies with elements drawn from the classical, romantic, folk, and even gospel idioms. The piece that follows, *Memories*, is rather similar and again features the organ and violin together. The last piece based on an Taiwanese folk song is Chelsea Chen's *Jasmine Fantasy*, featuring the Jakarta Simfonia Orchestra, conducted by Rebecca Tong, again with Lewis Wong on solo violin, and was

recorded at a live performance in the Aula Simfonia in Jakarta, with Chelsea Chen playing the Casavant organ. The final piece on the recording is a "bonus track" of Chelsea Chen and Lewis Wong playing the well-known *Arioso* from Bach's Cantata No. 126.

I commend this compact disc to readers of THE DIAPASON as a very pleasant recording of music for organ and violin, played by two extremely fine artists. It represents an interesting synthesis of western music with eastern melodies, harmonies, and rhythms, and is a musical style that could well become normative during the rest of the twenty-first century.

—John L. Speller  
St. Louis, Missouri

### New Organ Music

Some time ago I wrote a review of Jonathan B. Hall's book, *Calvin Hampton, A Musician without Borders* (see the March 2012 issue of THE DIAPASON). Hall's book is certainly worth reading for anyone interested in Hampton's music, and also for the vast amount of material about Hampton's life and work. Now, I have the opportunity of reporting on some of his music—works that span his entire working life.

**Consonance**, by Calvin Hampton (1957). Wayne Leupold Editions, Inc., WL 700038, \$8.00, [www.wayneleupold.com](http://www.wayneleupold.com).

This is an early work, commissioned by fellow classmate, Larry Palmer, while they were students at Oberlin. Palmer wanted an offertory for a summer service and Hampton came up with this short three-page "Cantabile," which he called *Consonance*. On the title page he drew the word *Consonance* above its mirror image *Dissonance* and added this description of the work: "a free style study in modern counterpoint and false relations of chords." Of only moderate difficulty, it features a meandering melody over slightly dissonant chords moving in the same note values. A center section, without the solo, moves along in the same vein and the piece ends with a recap of the opening material. In some regards, it is not one of Hampton's more striking pieces, but

does show his grasp of composition and unique ideas. I find it to be a quite serviceable piece of music.

**Three Essays for Organ**, by Calvin Hampton (1957). Wayne Leupold Editions, Inc., WL 700039, [www.wayneleupold.com](http://www.wayneleupold.com).

These three pieces form a triptych and were also written while Hampton was a student at Oberlin. The three movements are tone poems contemplating *The Crucifixion*, *The Mourning*, and *The Ascension*. With no time signature, or indeed key signature, *The Crucifixion* moves slowly, with melodies that sound Gregorian in their origin, beginning very softly and building to large *forte* chords over the slow-moving pedal.

*The Mourning*, again with no time or key signature and moving even more slowly, uses melodies similar to those that appear in the first movement. Free movement with repetitions of the melodic fragments adds to the feeling of dejection and mourning, which practically drips from every note.

Similar melodic themes are developed in *The Ascension*, which builds gradually to a triumphant ending. These three "essays" not only show a young composer with a prodigious talent, but are also an indication of his more mature music to come. The essays are effective music and should be played as a unit, whether in a liturgical setting or a concert. I can imagine them serving well during Lent or Holy Week. All three pieces are more difficult than *Consonance*.

**The Magnificat (from Christmas Oratorio) for soprano and organ**, by Calvin Hampton (1963). Wayne Leupold Editions, Inc., WL 700028, [www.wayneleupold.com](http://www.wayneleupold.com).

I've tried this piece with a tenor rather than soprano and it seems to work well. A declamatory rendition of the Magnificat text is set against a varying accompaniment, which calls for 8' Flute Celeste with later additions of strings. The soft chords at the beginning are complex, often made up of chords in different keys used against each other; for example, G major and D major together; B-flat and C major; E-flat and F major, and so forth. Descending

triplets accompany the text "For he that is Mighty . . ." Repetitious eighth notes follow, leading back to the chords of the beginning. At the conclusion of the text, Hampton ends the music with three melismatic phrases on "Ah" with imitations in the organ. It is an impressive setting of the Magnificat and not difficult for organist or soloist.

**In Praise of Humanity**, by Calvin Hampton (1981). Wayne Leupold Editions, Inc., WL 700002, [www.wayneleupold.com](http://www.wayneleupold.com).

Hampton took the third section from his own *Suite in Five Movements* (1976) to fulfill a commission from The Reverend Ronald Miller of Christ & St. John Lutheran Church, West New York, New Jersey. Toccata-like, in a daunting 10/16 meter, this piece is a kaleidoscopic scherzo with wild splashes of color and rhythm. Strictly indicated swell box directions will make this dance come alive, but expect much hard work. Three manuals are needed, two with swell boxes. Difficult, but well worth the effort.

—Jay Zoller  
Newcastle, Maine

### Book Reviews

**Die Orgelbauerfamilie Steinmeyer in Oettingen**, by Hermann Fischer. Berlin: Pape Verlag, 2011, 627 pages. ISBN: 9783921140901; [www.pape-verlag.de](http://www.pape-verlag.de).

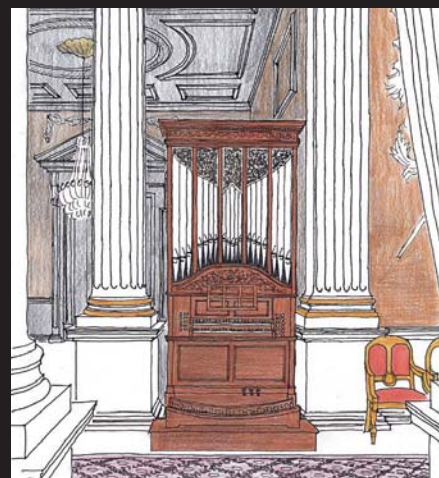
Travelers on Bavaria's "Romantic Road," which runs from Würzburg in the north to Füssen in the south, pass at Nördlingen within eight miles of Oettingen, a scenic town in its own right. Today's Wikipedia article on Oettingen lists but one industry in the town: a brewery. Among all bottled beers, however, Oettinger Bräu is said to rank first in sales throughout Germany. Yet for most of the past two centuries, across four generations of the town's best-known family, it was not beer that Oettingen exported to all corners of the land and beyond. It was pipe organs built by the firm of Georg F. Steinmeyer (1819–1901) and his descendants, Johannes Steinmeyer (1857–1928), Hans Steinmeyer (1889–1970), and Fritz Steinmeyer (1918–2008).

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## AN ORGAN FOR MANSION HOUSE, LONDON

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The casework has been designed loosely along the lines of 18th century English chamber organs. The instrument will have wheels to enable it to be moved in both the Mansion House and Westminster Abbey. It is due to be completed early in the New Year.



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Between 1847 and 2000, the Steinmeyer shop built 2,396 new pipe organs, restored or rebuilt countless others, and shipped thousands of harmoniums to countries around the world. Both tonally and visually, the design of Steinmeyer pipe organs generally reflected the taste and technology of their times. That is to say, they ranged from “provincial romantic” instruments at the start, through full-blown romantic ones in the 1890s, to “universal” *Kompromisorgeln* in the 1920s, to “somewhat Baroque” dispositions in the 1960s, to modern trackers of balanced tonality in the company’s final decades.

Of course, Steinmeyer has been only one of several organ-building dynasties in German-speaking Europe, most of which continue to do business in some form to this day. Still active and still more or less in family hands, we have (with claimed dates of their first instrument) Walcker (1780), Jehmlich (1808), Sauer (1835), Laukhuff (1823), Weigle (1845), Rieger (1845), Späth (1862), Eule (1872), Schuke (1894), and Klais (1882). Even Steinmeyer lives on in a sense: a decade after closing its doors as a business, its archives remain a resource curated by Orgelbaumeister Paul Steinmeyer; and the family not long ago established a new web presence at <http://www.steinmeyer-orgeln.de/willkommen.htm>.

It is easy to understand why multi-generational organ-building families might develop. How lucky the youngster who grows up in a household with the wonders of an organ shop just beyond the kitchen door! Imagine the supply of playthings: at first wooden shapes of every size, scraps of leather and metal of every thickness; later a world of magical tools with no shortage of requests from adults to lend a hand with them. Even if it were not for the European convention of primogeniture, how could any firstborn son of an organbuilder not tend to follow in his father’s footsteps?

Hermann Fischer’s substantial book from Pape Verlag, co-authored by the late Theodor Wohnhaas (to whom Fischer dedicates it), completes some 40 years of the authors’ attention to the Steinmeyer firm. The impressively heavy volume—too weighty to be held comfortably on

any lap for long—turns out to be less the story of a family, notwithstanding its title, than a wide-ranging compendium of information about the company and its instruments, gathered primarily from the archives of the firm and incorporated either verbatim or as facsimile.

The context may be Bavarian (and the text German), but the volume nevertheless presents in the example of Steinmeyer a sweeping cross-section of pipe organ development in German-speaking Europe from the early 19th century onward. Fischer begins by crediting Eberhard Walcker, in whose shop Steinmeyer trained, with essentially inventing the German romantic organ. Walcker’s introduction of cone-valve windchest (*Kegellade*) in 1842, which assigned to each pipe in every register its own valve, rather than a single larger pallet valve for all the pipes of a given note in all the registers of a windchest, enabled new tonal combinations, and made possible the wealth of wind-hungry foundation stops of the German romantic instrument. The result: the pipe organ could develop in grand new ways for the industrial age, becoming its own version of a modern technical wonder after decades of quiet retreat.

For 19-year-old Georg Friedrich Steinmeyer, organbuilding began in 1838 when, in the course of apprenticing as a carpenter with his uncle in Oettingen, he entered upon a second, parallel apprenticeship with a local organbuilder, Aloys Thoma, who shared shop space with his uncle. Five years later, Steinmeyer was fortunate enough to continue his training with the flourishing firm of Walcker, in Ludwigsburg. After four years with Walcker, Steinmeyer decided to set up his own shop back home. Not lost on him was the advantage of Oettingen’s location on Bavaria’s first north-south rail line, running from Lindau to Hof, construction of which was nearing completion. Oettingen also happens to stand almost on the boundary between Catholic Bavaria and Protestant Baden-Württemberg, the perfect location for an organbuilder who would naturally hope to appeal to Protestants and Catholics alike. Furthermore, since Walcker’s “hegemony” ended at the Bavarian border, Steinmeyer knew he could find

an open market in the region for his version of the Walcker innovations. And so he did. In the course of the following decades, the firm of Steinmeyer came to “own” Bavaria and to extend its reach far beyond. With employees numbering as many as 150 at times, Orgelbau Steinmeyer grew to become—and to endure—as one of Germany’s largest and most respected builders.

In 1924, for example, as bids were being considered for a monumental new cathedral organ in Passau, consultant Arthur Piechler identified three German firms with the capability and experience to build such an instrument: Walcker of Ludwigsburg, Sauer of Frankfurt on-the-Oder, far to the east, and Steinmeyer of Oettingen. Writing as a Bavarian Catholic, Piechler coyly tipped the choice toward the home team: “Regarding the firm of Steinmeyer, I should mention that it is unfortunately a Protestant firm—and yet I must note that 70% of its work force is Catholic, and that with its roughly 100 employees it is the largest firm of Germany and also of Bavaria.” He went on to note that the other two were Protestant, as well, adding, “and fittingly so, given the importance of the organ in Protestant musical tradition.” Fischer devotes an extended and fascinating section to the history of debate in the planning, construction, and reception of the Passau organ (IV/208); and he cites its ultimately comprehensive tonal resources as typical of the firm’s general preference for a golden mean, even in this case a gigantic one. With its five divisions disposed throughout the cathedral’s vast Baroque space, this instrument represents the apogee of the German romantic plus “Baroque” *Universalorgel*.

Fischer’s book includes chapters on Steinmeyer’s playing action, console design, prospect design, winding systems, registration and swell actions, dispositional trends, plus Steinmeyer “Salon-, Haus- und Privatorgeln” and Steinmeyer reed organs. Numerous vintage photographs (monochromatic and some quite fuzzy) are included, as well as a section entitled, “Steinmeyer in Literature”: sixty pages of published commentary on the company and its work, ranging from droll verse of

tribute composed for special company occasions to reviews of new instruments upon their opening. This section concludes with its own little scholarly biography. Last but not least, of course, comes a complete Steinmeyer opus list. Since it is arranged alphabetically by location, instead of chronologically, any given location—like Augsburg with its 40 Steinmeyer builds—becomes a hodgepodge of opus numbers. A straightforward numerical list by date of completion would be more instructive for historians, but the alphabetical arrangement does make it easy to look up the details of a particular instrument.

Like other builders of the region in the second half of the 19th century, Steinmeyer at first employed exclusively Walcker-school windchests with cone valves actuated by wooden trackers. After 1890, Steinmeyer adopted tubular-pneumatic action for the same valves but soon moved to “membrane” valves, *Taschenventile*, patented by Weigle and refined by Steinmeyer, whereby a leather pouch inflates or, via vacuum, more rapidly collapses to serve as the valve itself under each pipe. From 1910 through the 1950s, electric or electro-pneumatic action predominated; and finally, in the second half of the 20th century, slider-chest instruments with mechanical playing action.

After providing a nicely illustrated architectural survey of Steinmeyer prospect-styles—beginning with Historicism’s sequence of Neo-Gothic, Neo-Renaissance, and Neo-Baroque cases; continuing after the turn of the 20th century with striking *Jugendstil* designs; then the clean geometry of free-standing pipes in the 1930s, and finally the four-square *Werkprinzip* cases after 1960—Fischer then doubles back for a more granular survey of selected instruments from the tenure of each Steinmeyer. These four sections constitute the main body of the book, presenting specifications and images of 40 organs by founder Georg Friedrich Steinmeyer, 40 by Johannes, 51 by Hans, and 17 by Fritz. Fischer purposely includes several instruments of interest lost forever to the bombs of WWII.

To tourists in Passau, the picturesque town in eastern Bavaria at the confluence of the Danube and two of its tributaries, the name Steinmeyer may mean nothing more than “builder of the world’s largest church organ,” the instrument completed in Passau Cathedral in 1928, and the boast of that city ever since. Cognoscenti of historical organs, however, will honor the name Steinmeyer for a very different gift to the organ world: the firm’s pioneering restorations, in 1914 and 1922, of the 18th-century organs of Josef Riepp in the Rococo basilica of Ottobeuren. Johannes Steinmeyer’s “change nothing” approach, unprecedented in its reverence for what was original, essentially defined “best practice” in the preservation of historic organs decades before it became the rule.

The contrast between these two very different kinds of organ project in the same era, one the apotheosis of grand organ-building in the modern age and the other a model of attention to the values of the incipient *Orgelbewegung*, gives an important clue to what made the Steinmeyer firm special. Fischer repeatedly suggests that Steinmeyer, perhaps more than any of its peers, sought to pursue a “best of both” version of excellence. That was the aim of the “balanced” approach at Passau after the full-fledged Walckerian-romantic character of its early instruments; and it was

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the nature of instruments like the chief U.S. example of Steinmeyer's work, opus 1543 (IV, 62) of 1931 (essentially contemporaneous with the Passau extravaganza), in the Cathedral of the Blessed Sacrament in Altoona, Pennsylvania. Jonathan Ambrosino has offered this speculation about the influence of this organ—a "pilgrimage" instrument to this day—on Skinner's G. Donald Harrison:

In principle, the full ensemble of the Steinmeyer organ resembled the [British T. C.] Lewis ideal, in that mixtures, not reeds, dominated the manuals. But in the Steinmeyer, reeds tended to define the Pedal. And unlike the Lewis ideal, the Steinmeyer upperwork was far larger in scale and broader in tone, creating a starchy sort of chorus that tended to leave the melody perhaps slightly less distinct, but that brought out the inner voices in even higher relief—significantly, no matter how loud the registration. The large-scale mixtures gave the full ensemble an entirely different vowel color, more "ah" than "ee." The Steinmeyer balance structure was fairly traditional, with a dominating Great, a subordinate Swell, and a colorful but restrained Choir. . . . Increasingly unhappy with any sort of shrill treble, and yet determined to include more mixtures and to create a more interesting sort of chorus and ensemble, Harrison surely found an intriguing way forward in the Altoona organ. The likeness to Steinmeyer's approach to chorus design is too similar to what Harrison would later develop to be coincidental, and the example was to be found nowhere else in America than in this instrument. ("Ernest M. Skinner and G. Donald Harrison: Retrospective & Review," lecture, National Convention, Organ Historical Society, Boston, Massachusetts, August 2000.)

Beyond the expected biographical sketches of the chief organ-builders of the family, beginning with patriarch George Friedrich, whose two marriages produced a total of 19 children, Fischer lists more than one hundred notable employees of the company during its long existence, among them Ludwig Eisenbarth, Emil Hammer, Otto Jehmlich, Hans Klais, Paul Ott, Georges Schwenkedel, and Albert Späth, all of whom went on to become significant builders in their own right. Included, too, are sketches of the various Bavarian *Orgelsachverständigen*, the arbiters of organ aesthetics who sought to influence the tonal design of new instruments and to pronounce their verdict on completed ones. Major players in this were Johannes Mehl, Arthur Piechler, Walter Supper, Karl Straube, and, of course, Albert Schweitzer. When Schweitzer visited the Steinmeyer household in 1929, he came ostensibly to praise the firm for its meticulous restoration of the Riepp instruments at Ottobeuren, but equally to lobby for a return to the building of slider windchests. A full-page photograph of Schweitzer on the bench of the Trinity Organ at Ottobeuren, with Hans Steinmeyer at his shoulder, faces an equally large, autographed photo of Schweitzer seated at a classic Dutch organ. On the photograph, Schweitzer has written, "Greetings to Hans Steinmeyer from the slider-chest, with its prophet Albert Schweitzer, May 29."

The drama of German history inevitably adds special interest to the chronicle of any German company

that has endured it all. Yet, aside from a promising if ultimately not very revealing *Exkurs* on the political dance performed in the 1930s by Hans Steinmeyer and other leaders of the *Orgelbauerverband* in an effort to keep their guild as independent of the Nazi machine as possible, we get little information about what the two World Wars had really meant for the company or for the family. Third generation Hans Steinmeyer, who assumed the leadership of the company in 1928, had been lucky enough to spend the whole of World War I in America. In 1913, at the age of 24, he had traveled to Boston to study first-hand the application of electricity to organ actions then being advanced by Hook & Hastings and E. M. Skinner. When war broke out in Europe in 1914, he found employment with the U.S. branch of the (German) Welte & Sons organ company in New York City and eventually, after Welte's folding, set up his own shop in Toledo, Ohio. He returned to Oettingen in 1920, bringing an American wife and a young son and daughter. A second son, Georg, was born in 1924, but by old-world tradition it would be Fritz, the senior of the two by six years, who would be groomed to lead the family's business in the second half of the 20th century. Fritz's training would have to wait for nearly a decade, however. In 1939, just as the 21-year-old was completing his mandatory two years of military service, Hitler marched the country off to war, adding six years of harrowing *Kriegsdienst* to the military career of Fritz. Of course we can only imagine the effect of those years on his younger brother Georg, aged only 15 at the start of the war and 21 at its end.

Like other German organ companies, Steinmeyer manufactured chiefly munitions crates in World War II, after organ-building became officially banned. Production of doors and windows followed, then basic items of furniture, until shortages of materials eased enough to enable the company to begin to fill the spate of orders flowing in for organs to replace the many destroyed by war. Fortunately for the Steinmeyer shop, Oettingen had been spared any serious bombing damage; and after the war, while in the east the Russians were plundering what remained of the shops of Sauer, Schuke, and Eule, shipping every scrap of useful material home to Russia, the western Allies would soon be doing all they could to encourage a return to capitalist normalcy in their zones of occupation. In March of 1946, less than one year after V-E Day in Europe, Hans Steinmeyer could report to the membership of his guild, "Already for months we have been building organs and harmoniums again, with a staff nearly the size of before. Our backlog of contracts is unprecedented."

The *Wirtschaftswunder* of the 1950s followed, but it led the company to expand its facilities in Oettingen beyond what the market for pipe organs would continue to support. (One of the book's visual treats is a series of photographs and schematics showing the development of the firm's physical plant, which came to include a large, gothic-windowed, erecting hall, visible in one fascinating photograph of the assembled personnel—all formally

dressed men of course—in the company's *Hof* on the occasion of the firm's hundredth anniversary in 1947.) In its final decades, headed by fourth-generation Fritz, who assumed leadership of the company in 1967, the firm built contemporary trackers of conservative design, while concentrating ever more on restorations. The 1980 Steinmeyer instrument in the Heilig-Geist-Kirche in Heidelberg (Opus 2354, III/61) and the 1987 Tonhalle organ in Zurich (Opus 2383, IV/68), the latter a Jean Guillou design that Steinmeyer completed in partnership with the firm of Detlef Kleuker of Bielefeld, stand as particularly significant new instruments from the firm's penultimate decade.

Again, despite the "family" in its title, this book is much more about things than people. And so it is meant to be. Fischer's purpose is not to write the biography of a family but to produce a tribute to its achievements and contributions. The obituary-style sketches of the principal players convey little of their personalities, much less any hint of how they related to each other in human terms. We get flat summaries of each principal's success as a businessman, memberships in organizations, accolades as a pillar of the community, and honors in the profession. Perhaps my dismay at the dearth of humanity in all this stems from the privilege of my own acquaintance with the robust and charming Georg Steinmeyer, second son of Hans—the one who, as a younger brother, would not inherit leadership of the family's company, and who, instead of staying in Oettingen, eventually to work for his brother, took an administrative job in 1955 with the Estey Company of Brattleboro, Vermont. It was this Georg

Steinmeyer, namesake of the company's founder, who in 1954 and 1955 guided E. Power Biggs on his earliest Columbia recording trips through Germany and Austria. Georg Steinmeyer's recollection of these adventures contributed much to my series, "E. Power Biggs in Mozart Country" (*THE DIAPASON*, July, August, September, and October 2006). Despite his having worked for more than a decade in the family's business (supervising, for example, renovation of the winding system for the remote Kronpositiv in the spectacular Gabler organ at Weingarten), and despite his having headed the pipe organ division of Estey from 1955 until Estey closed its doors in 1960, this Steinmeyer is granted only this single dismissive sentence in Fischer's 627-page book: "A second son, Georg, who later emigrated to the United States, was born in 1924."

In an elegiac final section, Fischer suggests that there may something of a natural law that limits the arc of a family's business to no more than three or four generations—as if a laming weariness sets in that ultimately brings sleep. If we speculate that the late Fritz, according to a cliché of popular psychology, may have been, as the older brother, the more "disciplined" of the two, we may nevertheless quietly wonder whether the ebullient and energetic Georg, had the leadership of his father's firm fallen to him, might have matched the post-1960s vitality of organbuilders like Klais and Rieger, two multi-generational firms, still very active, that have continued to produce a cascade of remarkable instruments—for Germany, for Europe, and for the world.

—Anton Warde  
Cape Elizabeth, Maine



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Wilma Jensen



Raúl Prieto Ramírez



Cherry Rhodes

# American Guild of Organists National Convention 2012

## Confessions of a Puritan

By Robert August

During my doctoral studies at Boston's New England Conservatory, I had the privilege of serving as organ scholar and assistant university organist and choirmaster at Harvard University's Memorial Church. I fell in love with the city and thoroughly enjoyed its many riches. Balancing work and academics was trying, though, and I often felt like an underachiever, never having enough time to do everything as well as I would have liked to do. Simply put, I was busy, and I could not possibly imagine a busier life. It was around that time that one of my teachers said: "If you think you are busy now . . . just wait till you get out of school."

Fast forward to the spring of 2012. Just as my teacher had predicted, life was more than busy, and I was tired from

a hectic year, looking forward for things to slow down during the summer. When the time came to register for the 2012 AGO National Convention in Nashville I was reluctant to do so. Just thinking of all the masterclasses, services, and concerts made me tired, wanting to curl up in a ball and go to sleep. To make matters worse, the convention's programming included a number of *Greatest Hits* concerts—some performed on electronic organs!

Indeed, the puritan in me rebelled against all this nonsense. But reminding myself of the very successful 2010 national convention softened my spirit, so I went ahead and registered—reluctantly though—for this year's convention. Because of scheduling conflicts I was unable to attend the weekend

programming, but I hit the ground running on Monday, July 2. With my carry-on still in hand I arrived at the Nashville Convention Center to hear **Jayne Latva's** presentation on Schumann's *Six Fugues on B-A-C-H*, Op. 60. Dr. Latva's lecture was refreshing and inspiring. She introduced several new and insightful angles on the matter, and her piano background was instrumental in connecting some missing dots regarding Schumann as composer, organist, and pianist. At the conclusion of this presentation I felt recharged; I was glad to be at the convention and was eagerly anticipating the upcoming week. To say that my expectations were met would be an understatement.

Several of Nashville's own were featured at a collaborative pre-convention

recital at beautiful West End United Methodist Church. **Wilma Jensen** played Vierne's *Étoile du Soir*, Tournemire's *Choral-Improvisation on "Victimae paschali,"* *Fugue* by Honegger, and Thierry Escaich's *Five Versets on "Victimae paschali."* Conductor **Don Marler**, **Andrew Risinger** (Grand Orgue), **Gregg Bunn** (Petit Orgue), and the **West End United Methodist Church Chancel Choir** performed Vierne's *Messe Solennelle* and Widor's *Messe à deux chœurs et deux orgues*—a program well suited for the 1983 V/136 Möller organ.

**Matthew Dirst** presented a masterclass on performance issues in the Baroque repertoire. Dirst used several samples of Handel and Monteverdi scores to demonstrate solutions to

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commonly encountered problems in this music. This kind of problem solving was very interesting and served as a medium towards critical thinking in future performance issues.

Spanish organist **Raúl Prieto Ramírez** played with great flair at St. Henry Catholic Church. The program included Saint-Saëns' *Danse Macabre* and Liszt's *Mephisto Waltz*, sandwiched by Bach's *Prelude and Fugue in G Major*, BWV 541, and Guilman's *Sonata No. 1 in D Major*, Op. 42. Mr. Ramirez's positive, energetic style was quite infectious and his arrangement of Liszt's *Mephisto Waltz* was very well received.

**Cherry Rhodes**'s recital at Nashville First Baptist Church included the American premiere of Yuankai Bao's *Young Girl Carrying Water on a Shoulder Pole*. Originally written for piano in 1963, Bao arranged the piece for strings, added an allegro section, and included it as a movement in his *China Sight and Sounds Orchestral Suite*. The work was transcribed by organist Weicheng Zhao, a former composition student with Bao, and currently an organ student with Cherry Rhodes.

A special feature of this year's convention was the **Choir of Trinity College, Cambridge**, conducted (with a pencil) by **Stephen Layton**. The choir—its appearance made possible through a generous gift by Peter and Lois Fyfe—presented an exquisite program with impeccable precision and clarity. The first set of anthems (Arvo Pärt's *Bogoródtse Djévo* and John Tavener's *Mother of God, here I stand*) was performed without conductor (!), and one could hear a pin drop in the capacity-filled sanctuary. Next was a chilling rendition of Robert Parsons' *Ave Maria*, with its unsurpassed, elongated Amen. It was amazing to see how the choir handled a long, taxing program, without the slightest sign of fatigue.

**Sophie-Véronique Cauchefier-Choplin** played a recital in the beautiful new sanctuary of Covenant Presbyterian Church, with its stunning 2009 Fisk organ. Her program included a variety of well-known pieces, including toccatas by Renaud and Bélier, Franck's *Choral No. 3*, and, as expected, an improvisation on a given theme. Later that week she presented an improvisation workshop, during which she used a simple melody to demonstrate how to expound on melodic lines and rhythmic cells while exploring modes and tonal centers.

While his French counterpart provided insight in the exploration of modes etc., **Tom Trenney** took a practical approach to hymn improvisation. He skillfully demonstrated how hymn motifs can be used in hymn improvisation. Improvisation masterclasses can at times be intimidating, to say the least. Kudos to Tom Trenney for his personable approach and his ability to break the music down into very practical building blocks. Trenney played a nicely varied program at beautiful West End United Methodist Church, which featured, among other works, Ives's *Variations on 'America'*, Alain's *Deuxième Fantaisie*, Bach's *Passacaglia*, and several improvisations, including an improvisation on ORA LABORA, offered in memory of Dr. Gerre Hancock (1934–2012).

**George Stauffer**, general editor of the Leupold edition of the complete organ works of J. S. Bach, lectured about performance issues in Bach's organ works. His presentation complemented his earlier masterclass (co-presented with **Wayne Leupold**), which dealt with editorial problems in J. S. Bach's organ works. Discrepancies in surviving



**Sophie-Véronique Cauchefier-Choplin**

texts pose numerous problems, and both presenters explained the how-and-why process of their editorial efforts. The combined efforts of the research team resulted in more than interesting findings and performance possibilities, as is evident in the new Leupold Bach editions.

**Leo H. Davis, Jr.** offered a glimpse into the realm of lesser-known organ repertoire: organ music by composers of African descent (including but not limited to African-American composers). Davis negated the general misconception that most African organ music is based on the Negro spiritual, and through various samples introduced a wealth of organ repertoire that remains virtually unknown. His extensive illustrations included compositions based on spirituals, plainchant, original themes, Protestant hymnody, German chorales, music from the Jewish liturgical tradition, and African-tribal tunes, as well as civil rights themes.

**Vance and Peggy Wolverton** took a similar approach in their presentation of Baltic organ music. Vance Wolverton discussed the works of chiefly unknown composers, while his wife accompanied his remarks with excerpts of Baltic organ literature. With the possible exception of Estonian Arvo Pärt, the majority of Baltic composers remains unknown, primarily as a result of more than 50 years of Soviet occupation.

**Organized Rhythm** blew the crowd away with their rendition of Gustav Holst's *The Planets*. Organist **Clive Driskill-Smith** and percussionist **Joseph Gramley** treated the audience to a shortened version, which included the *Mars*, *Venus*, and *Jupiter* movements, with an added *Pluto*, newly composed by Stephen Eddins. Ironically, Holst disliked shortened versions of this work, especially ones ending with the jolly *Jupiter*! Nobody except for Gustav seemed to mind, though. The duo ended their program with a performance of Saint-Saëns' *Carnival of the Animals*, interspersed with short, witty poems by Ogden Nash. This program was incredibly appealing and can serve as a vehicle to pique youngsters' interest in the organ and classical music—highly recommended!

The Thursday afternoon program at Belmont University Hall started with two new choral works, sung by the **Nashville Chamber Singers**. First we heard Alan Smith's *There Is a Flow'r* (AGO/ECS Publishing Award in Choral Composition), followed by Rosephanye Powell's multi-movement work *The Cry of Jeremiah* (commissioned for the



**Tom Trenney**



**Organized Rhythm**

2012 convention). After a brief pause the recital proceeded with **Matthew Dirst**, harpsichord; **Colin St. Martin**, traverso; and **Mary Springfels**, viola da gamba. The trio played a nice variety of works by François Couperin, Jean-Marie Leclair, C.P.E. Bach (harpsichord solo), and J.S. Bach.

**Thomas Trotter**'s appearance was made possible through a generous gift by Marianne Webb, Professor of Music

and Distinguished University Organist at Southern Illinois University, Carbondale. As stated in the program, "Miss Webb's endowment, established in perpetuity, will present world-renowned concert organists in recital during the biennial National Conventions of the American Guild of Organists." The diverse program perfectly suited the Schoenstein organ at the Schermerhorn Symphony Center, and Thomas Trotter—Birmingham

## Scattered leaves ... from our Scrapbook



From a review of *Ken Cowan Plays Romantic Masterworks* (Raven OAR 903).



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different dynamic levels. . . . while the Reger showcases an astonishing array of sounds, these never take precedence over the communication of the musical sense of the piece. Although both are staples of the German Romantic repertoire, Cowan succeeds in making them sound fresh, through his energetic and controlled playing and his command of this remarkable instrument.

Martin Clarke  
*Organists' Review*

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**Thomas Trotter**

City Organist (U.K.), among other things—was right at home at the console of this orchestral instrument. Handel's *Organ Concerto Op. 4 No. 2* sounded surprisingly well on the Schoenstein, and Schumann would have been very pleased with the performance of two of his *Canonic Studies*. The audience was clearly amazed at Trotter's technical and musical abilities and the lengthy standing ovation at the conclusion of the program (Rossini's *William Tell Overture*) was more than deserved.

Friday evening's program featured organists **Nathan Laube** and **Todd**

**Wilson** in a spectacular program with the **Nashville Symphony Orchestra**. This concert was made possible through the generous gifts of Murray and Hazel Somerville, and Hank Woerner. The program included Brahms's *Academic Festival Overture*, Mendelssohn's *Variations Sérieuses* (transcribed by N. Laube), Dvorák's *Carnival Overture*, and Wagner's *Die Meistersinger von Nürnberg*. In addition, the audience was treated to organ concertos by two living composers: Puerto Rican-born composer Roberto Sierra's *Organ Concerto*, which was commissioned for the 2012 convention,



**Matthew Dirst, Colin St. Martin, Mary Springfels**



**Todd Wilson and Nathan Laube**

and Stephen Paulus's *Grand Organ Concerto*. Since the majority of organs are found in houses of worship, these works have the ability to reach a crowd that might ordinarily not be exposed to organ music on a regular basis. Indeed a great outreach opportunity for the AGO!

And then there was **Hector Olivera**. What can I say? I have to admit that I was reluctant to go hear Mr. Olivera's recital. All these transcriptions on electronic organs—how could it possibly be any good? How ironic that a pipe organ builder encouraged me to go. Well, the whole show was electrifying (no pun intended). Mr. Olivera, or Hector, is ever as much a showman as an organist. Here we were in the large, non-resonant hotel ballroom, listening to transcriptions played on an electronic organ. Yet, somehow it didn't matter. It was exhilarating, witty—fun! Hector's ability to combine technique, musicality, and personality simply brought the house down, and he surely gained numerous fans, including yours truly.

All in all, Nashville had much more to offer than I had expected. In addition to the many fine restaurants there was a plethora of exciting live performances in the many clubs and bars for those who needed a break from pedals and pipes. The many worship services were uplifting, combining standard choral repertoire with some stellar new compositions. A sincere thank you to the many contributors, who through their financial gifts enabled the many fabulous performances. And kudos to the

AGO planning committees and everyone involved for balanced programming with plenty to enjoy for both organ music lovers and connoisseurs. Congratulations on a wonderful convention. Goodbye Nashville and hello Boston. I will see you in 2014!

#### Notes

1. Imogen Holst, *A Thematic Catalogue of Gustav Holst's Music* (London: Faber and Faber, 1974), p. 73.

*Robert August is director of music/organist at First Presbyterian Church of Fort Worth, Texas. Before coming to Fort Worth, he held the position of assistant university organist and choirmaster at the Memorial Church at Harvard University, while pursuing his doctoral degree at the New England Conservatory of Music. In 2010 his doctoral thesis on the organ works of Robert Schumann was published in Europe and the United States, celebrating the composer's 200th birthday. Educated in the Netherlands and the United States, August has an extensive background in organ performance, and a long history of church performance and conducting. He has served as carillonneur at Brigham Young University, and as organist and conductor at several churches in the Netherlands. In addition to collaboration with artists such as Christopher Hogwood and Simon Carlington, he has performed in Europe and the United States as a solo artist and accompanist, including tours and CD recordings with the Harvard University Choir, the Harvard Baroque Chamber Orchestra, and the Texas Boys Choir. Robert August often performs with his wife Dolores, who holds a master's degree in flute performance from the University of North Texas.*

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# Albert Schweitzer Organ Festival

## Fifteenth Anniversary

By David Spicer

We have been blessed with beautiful weekends for this festival, but this year was especially lovely. The leaves don't turn color until October, but the weather was indeed glorious. That, combined with wonderful organ music, set the stage for the fifteenth annual festival. We are grateful to be able to encourage young organists with this competition, and had some wonderful applicants who sent in CDs. Diane Meredith Belcher served as the screening judge for these applications. Judges for this year's festival were Faythe Freese, Cherry Rhodes, and Gordon Turk. It is interesting that both Cherry and Gordon, as youngsters, had written to Dr. Albert Schweitzer—and they each received a reply!

On Friday evening, September 7, our traditional opening concert was held. David Spicer played the service/choral portions: Prayer (Larghetto) from *Serenade for Strings*, Elgar, transcr. Spicer; *Psalms 150*, Franck; *Christ Is Made the Sure Foundation* (CHRIST CHURCH), Dirksen; Kyrie (from *Messe Solennelle*, op. 16), Vierne; *He Comes to Us* (text by

Albert Schweitzer), Jane Marshall; *Go Ye Into All the World*, Robert Wetzler; *Let Heaven Rejoice* (ROCK HARBOR) (text by Hal M. Helms), Alan MacMillan.

Each of the judges played a selection of their own choosing at the Friday evening opening concert. A video camera, via closed-circuit television, projected images of the organists in the balcony onto a screen downstairs. The selections: *Pageant*, Sowerby (Faythe Freese); *Fugue in E Minor*, BWV 548, Bach (Cherry Rhodes); *Vesper Hymn—Improvisation—Golden Domes of Kiev* (Gordon Turk).

Saturday morning, from 8 AM to 11 AM, the young professional division finalists played the required repertoire. Michael Gebhart: Bach, *Trio Sonata No. 5 in C Major*, BWV 529; Franck, *Choral No. 3 in A Minor*; Messiaen, *Dieu Parmi Nous*; hymns: ST. THOMAS (WILLIAMS), SLANE.

Samuel Nelson: *Trio Sonata No. 6 in G Major*, BWV 530; Franck, *Choral No. 3 in A Minor*; Dupré, *Prelude and Fugue in G Minor*, op. 7, no. 3; hymns: ST. THOMAS (WILLIAMS), EIN' FESTE BURG.

Bryan Holten: *Trio Sonata No. 4 in E Minor*, BWV 528; Franck, *Choral No. 2 in B Minor*; Conte, *Toccata*; hymns: ST. THOMAS (WILLIAMS), EVENTIDE.

At 12 noon the high school division finalists were heard. Joseph Russell: Bach, *Prelude and Fugue in G Major*, BWV 541; Widor, *Cantabile (Symphony No. 6, op. 42, no. 2)*; Langlais, *Hymne d'action de grâces 'Te Deum'*; hymns: ST. THOMAS (WILLIAMS), AR HYD Y NOS.

Anna Pan: Bach, *Prelude and Fugue in C Major*, BWV 547; Widor, *Dolce (Symphony No. 4)*; Vierne, *Naiades (Pièces de Fantaisie, op. 55, no. 4)*; hymns: ST. THOMAS (WILLIAMS), HAMBURG.

Matthew Edwards: *Fantasia in G Major*, BWV 572; Widor, *Adagio (Symphony No. 5)*; Alain, *Litanies*; hymns: ST. THOMAS (WILLIAMS), HAMBURG.

Later that evening, all finalists and judges had a chance for interaction and discussion over a delicious meal provided by Dana Spicer at the historic Solomon Welles House in Wethersfield, which is very near the First Church of Christ.

On Sunday, September 9, all finalists played portions of the 8:45 and 10:30 AM worship services. At 1:30 PM, a masterclass with the three judges was held. Many important topics were covered, and awards were presented. High school division: first place, Joseph Russell from Grayslake, Illinois, student of Thomas Bara; second place, Anna Pan from Burlington, Connecticut, student of John Rose; third place, Matthew Edwards from El Centro, California, student of Hope Davis.

Young professional division: first place, Michael Gebhart from Bloomington, Indiana, student of Janette Fishell; second place (tie), Bryan Holten from Rochester, New York, student of David Higgs, and Samuel Nelson from Lynn, Massachusetts, student of Douglas Marshall.

Leigh and Betty Standish provided the \$2,000 first-place award in the high school division. The young professional division first prize of \$3,500 was given by Robert Bausmith and Jill Peters-Gee, M.D. John Gorton and Richard Pilch provided \$1,000 for the David Spicer Hymn Playing Award, which was given to high school division finalists Joseph Russell (\$750) and Anna Pan (\$250). Other prizes and gifts toward the festival—including the high school division



First prize winners (l to r): high school division, Joseph Russell; young professional division, Michael Gebhart

second prize of \$1,000 and the young professional division second prize of \$1,500—came from Marilyn Austin and the Austin family, several individuals in the First Church family, and others.

Special thanks go to Bon Smith, Alex Belair, and Michael Tanguay of Austin Organ Service Company of Avon, Connecticut, who were on hand throughout the Saturday competition to offer assistance, should the organ need it. We are also grateful to Bon Smith for his gracious gift of maintenance for this festival. Alex Belair and Michael Tanguay of Austin Organ Service Company are the regular curators of this instrument. Thanks to Linda Henderson, festival coordinator and associate, for so ably performing the organizational work that made the festival run smoothly and efficiently.

Churches that allowed their instruments to be used for additional practice included Trinity Episcopal Church, Wethersfield, the Reverend Scott Lee, rector; First Church of Christ, Glastonbury, Angela Salcedo, director of music ministries; the Cathedral of St. Joseph in Hartford, Dr. Ezequiel Menéndez, music director; and St. Paul's Lutheran Church, Wethersfield, Melissa Cheyney, organist.

Plans are underway for the 2013 Albert Schweitzer Organ Festival, including the opening concert of the festival on Friday evening, September 6 at 7:30 PM. Our 2012 first-place winners, Joseph Russell and Michael Gebhart, will perform in recital on Sunday, June 9, 2013, at 7:00 PM at the First Church of Christ, Wethersfield, Connecticut. ■

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

Information about the Albert Schweitzer Organ Festival and current requirements for the competition are available by telephone at 860/529-1575, ext. 209, by e-mail at [music@firstchurch.org](mailto:music@firstchurch.org), or by viewing the ASOF website: [www.firstchurch.org/ASOF](http://www.firstchurch.org/ASOF).

Photos by David Gilbert



Anna Pan, Joseph Russell, Matthew Edwards, Michael Gebhart, Samuel Nelson, Bryan Holten, Rev. Deryk Richenburg (senior minister), Cherry Rhodes, Gordon Turk, Faythe Freese, Linda Henderson, David Spicer



Finalists, judges, et al., letting off some steam after a long weekend. Photo taken at the "bounce house" at the church picnic following the morning worship services.

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# BWV 565:

## Composer Found?\*

By Jonathan B. Hall

*The debate over the authenticity of BWV 565, the Toccata and Fugue in D Minor, has continued for thirty years. This article summarizes and critiques key points of that debate, taking the position that J. S. Bach is not the composer. A candidate composer is presented, Cornelius Heinrich Dretzel of Nuremberg (1697–1775). A stylistic comparison of his Divertimento Armonico to BWV 565 reveals a very high level of congruity, arguing for his authorship.*

### The problem

For about thirty years, the question of the authorship of BWV 565—the famous *Toccata and Fugue in D Minor*, long attributed to J. S. Bach—has been raised civilly but persistently. Broached in 1981 by Peter Williams,<sup>1</sup> the question has spawned a variety of imaginative answers: that the piece is definitely by Bach, from his earliest youth;<sup>2</sup> that it is possibly a transcribed violin work;<sup>3</sup> that it is *certainly* a transcribed violin work;<sup>4</sup> that it may have been intended for five-string cello;<sup>5</sup> or even better, for lute;<sup>6</sup> or that it may have been written for harpsichord;<sup>7</sup> that it may have been written by Kellner;<sup>8</sup> that we may, one day, figure out who wrote it;<sup>9</sup> and so forth. Everyone agrees that the piece is wonderful. While all of

these are interesting, none is convincing, save the last, which admits no argument.

The young-Bach or pre-Weimar theory is based, in essence, upon the multipartite nature of the piece, its extensive use of passagework, and its perceived emotionalism; yet the open-ended, improvisatory structure is not clearly akin to the five-part *präludia* of Buxtehude or his ilk. It is also too distinctive, too fluently assured, to be the early effort of a student, even a brilliant one. One also notes the clear Italian influence in harmony and style, the absence of internal sectional cadences, and the simplicity of the counterpoint: all atypical of North German practice. (Surely, given the work's famous final cadence, a young Bach would have noticed opportunities for internal cadences as well.)

Also, we have a specimen of Bach's youthful writing, his *Capriccio sopra la lontananza del suo fratello dilettissimo*, BWV 992; the keyboard idiom and harmonic language are both dissimilar to those of 565, the fugal writing in particular. We possess as well a number of chromatic, high-strung, 'Arnstadt' chorale settings, such as BWV 715; very possibly the infamous *variationes* so displeasing to the Arnstadt consistory in 1706.<sup>10</sup> One cannot realistically imagine their composition after a very early stage, certainly not

as teaching pieces. In any case, they are a far cry from the fluid idiom and transparent harmonies of 565, even if they display a predilection for fully diminished harmonies. Their harmonic language and keyboard idiom are too opaque, and for all their off-putting audacity lack anything like the genuine dramatic import of 565.

It would seem, in any case, that Bach's formation as an organist is more the work of north German composers such as Böhm and Buxtehude, not to mention the transplanted Bohemian Johann Kuhnau, his predecessor in Leipzig. Bach's early fascination with (and perhaps moonlight copying of) works like the *Fiori Musicali* would not have exposed him to the *seconda prattica* represented in 565. The Toccata and Fugue is assigned to Bach's teenage years, ultimately, because it is least out of place there.

Christoph Wolff states firmly that 565 is indeed an early work of Bach; he relates it to Forkel's description of the undisciplined enthusiasm of Bach's earliest work.<sup>11</sup> However, for this writer, Forkel's description does not suit the Toccata and Fugue, though it applies well to the chorales just mentioned. One notes again the economy of the toccata and the fluency of the fugue, which strikes one as the work not of *immature genius* but of *mature ingenuity*—neither undisciplined nor early. Like Gandalf, it arrives (complete with magical fireworks!) neither early nor late, but *precisely when it means to*.

As to the work's purported violinistic roots, due note is taken of the bariolage technique that is emulated in much of the work, including the fugue subject; but no candidate composer comes forth, nor any evidence for the conjectured A-minor original. Williams's seminal article rests, at least in part, on a reversal of the burden of proof: the work cannot be proven to be for the organ.<sup>12</sup> The balance of his argument relies on the work's evocation of string idiom, and thus the comparative ease with which the work may be paraphrased on violin—albeit transposed and thinned out!

Johann Paul von Westhoff is mentioned, even though his music bears no trenchant similarity to the work in question. He is chiefly useful as an example of ending a violin piece with an open fifth, a common enough occurrence and one which, here, helps beg the question of the inconvenient final minor chord. (Also avoided in this violin 'reconstruction' is the poor 4–1 resolution in the bass line in the final cadence in the organ work—it simply disappears, replaced by a leading tone that resolves quite properly.) Meanwhile, a touchier question—*why a pedal solo in the middle of a violin piece?*—is not raised, because it cannot be answered. What else could that passage be? What other *raison d'être* can it have, how can it even avoid risibility, if it is not there to display *pedaliter* pyrotechnics?

In several recent studies, Williams is willing to leave the question open. In the earlier, he mentions in particular the cello theory; in the later, he hews to agnosticism.<sup>13</sup> Here and elsewhere, he remains undecided whether the work is a transcription, or by someone else.<sup>14</sup>

In another article, Bruce Fox-Lefriche states with finality that 565 *was* written for violin solo.<sup>15</sup> No choice is offered: the essay asserts that there is "no doubt" that the piece cannot have been written either by Bach or for the organ, because it is "unidiomatic" and "far too clumsy."<sup>16</sup> (In fact, it is neither; it is thoroughly idiomatic to the organ, and quite fluid throughout.) It would seem evident that any attempt to 'reconstruct' a violin 'original' is a *prima facie* impossibility, because there is nothing to reconstruct

it *from*. Yet the magazine offers two excerpts from his violin arrangement, the editor (not the author) claiming outrageously that it was "reconstructed" from "an 18th-century manuscript that is *also the basis of the organ work*"<sup>17</sup> (emphasis mine). This "basis" is, of course, Ringk's manuscript of the organ work.

To his credit, Fox-Lefriche recognizes the problems with the early-Bach theory, for some of the same stylistic reasons I shall mention below. He rightly notes the unisons and solos, the odd abruptness of the arpeggio in bar 3, the long stretches of unvaried harmony, and the apparent disregard of basic rules—all signally foreign to Bach's style.<sup>18</sup> I believe he is certainly correct when he says that "Bach had nothing whatsoever to do with the piece, either for violin or for organ,"<sup>19</sup> at least insofar as authorship is concerned.

Similar problems accrue to the cello and lute theories. Both take note of idioms familiar to their instruments of choice, and wish to claim the work as their own. However, neither of these theories is presented dogmatically. (Mark Argent, in particular, advances the cello hypothesis with welcome caution.) Certainly, this writer has no trouble whatsoever with transcriptions or arrangements of the work: nay, the more the merrier: come fiddle, come xylophone. But they must be acknowledged as transcriptions or arrangements, and never as paths to an imagined *Urtext*.

The harpsichord theory cannot explain the sustained chords over a prolonged tonic pedal in bar 3 of the toccata; or the sustained and untrillable dominant pedal tone in the left hand during the fugue (bars 105 and following); or the *adagissimo* section towards the end. All of these depend on the unique sustaining power of the organ; I cannot imagine any application of *style brisé* that could do them justice. (And again: why a pedal solo? The piece is equally unsuited to a pedal harpsichord.)

I find that the piece is *conceived* in and *saturated* in organ idiom, so that no degree of arrangement or copyist intervention can be conjured to account for the received text. This idiom does not demonstrate anything more than stylish feints at string technique. Its antinomian pretensions, such as the long unisons, "trivial" part writing, ambient plagality and final chords, must be dealt with; they cannot be solved by subtracting the pipe organ from the equation. In fact, the organ is not the source of discomfort, but rather Bach himself.

As far as a different organ composer is concerned, 565 is closer to Kellner's style than to Bach's, but it is also *not* Kellner's style. This conjecture, advanced by David Humphreys, cites two examples of Kellner's organ writing.<sup>20</sup> They are striking, displaying both facility and drama. Still, they do not altogether convince, because the style, though facile and dramatic, is not convincingly similar to that of 565. Still, it is easy to see the attraction of this hypothesis, especially if a closer match is not forthcoming. Meanwhile, a computer-based, quantitative study by van Kranenburg (2007) is fittingly inconclusive; he will not award the piece to either Kellner or Bach.<sup>21</sup>

The exhaustive study on the authenticity of 565, by Rolf Dietrich Claus, concludes that the piece is not by Bach. This conclusion comes after considering the transmission of sources, the style and form of the work, and in short every aspect of the problem imaginable. It is a fascinating book, even though Claus does not propose a likely composer. He does, however, conclude that the chances of finding one are "not bad."<sup>22</sup>



Example 1. *Divertimento i*, bars 1–3



Example 2. *Divertimento i*, bars 4–6



Example 3. *Divertimento iii*, first two entries



Example 4. *Divertimento iii*, 'solo' in 28–31



The question thus remains open. On the one hand, serious doubt has been growing regarding Bach's authorship, and there are strong reasons both to share it and to decide in the negative. The structural and stylistic reasons are many: the extensive use of octaves is unheard of in the free works, as are the harmonies of the final cadence; the counterpoint in the fugue is light and the voice-leading inconsistent. The subdominant answer, though logical and necessary, is atypical, and Bach nowhere (else) uses a theme of this nature. The work is also not found in autograph, but only in the hand of Johannes Ringk, via Kellner (would he really not claim authorship?); and so on. But on the other hand, if the question has gained traction, a proposed answer has not.

### Cornelius Heinrich Dretzel

Recently, in studying some of the re-attributed keyboard works in the Bach catalogue, I encountered BWV 897, a *Prelude and Fugue in A Minor*. The prelude is now attributed to Cornelius Heinrich Dretzel (1697–1775), an organist highly respected in his native Nuremberg and a student of Bach.<sup>23</sup> I was forcefully struck by clear parallels to 565, in particular the Toccata, and investigated the piece more closely.

Cornelius Heinrich Dretzel came from a long line of musicians in his native city of Nuremberg. The most famous member of the family was his forebear Valentin (1578–1658). He almost certainly studied with J. S. Bach around the end of the latter's time in Weimar, probably in 1716–1717. He is mentioned twice in the *Bach-Dokumente* as a student of Bach. In one of these passages, C. D. F. Schubart writes:

In Nuremberg . . . in the churches I heard students of the German Arion, the immortal Sebastian Bach, which made me feel in the first place how rare a good organist is. The names of Dretzel, Bachhelbel, Löffeloth, Agrell, assuredly deserve more thanks and fame than the annals of music history have accorded them.<sup>24</sup>

Dretzel's career was discussed at length by Georg A. Will in 1802, who ended with this impassioned tribute:

[He is] recognized as one of the greatest virtuosos of his time in performance and composition, so that his name and fame are very great even outside his fatherland. His compositions, especially in church music, will forever be accounted as treasures.<sup>25</sup>

The article in MGG (which calls him Georg) also quotes Schubart's commentary on him:

. . . Dretzel, a student of the great Sebastian Bach and indeed one of his best. He played the organ with great force, and especially understood registration, and composed with spirit for his instrument . . . he chose fugue themes for their songfulness, and handled them gracefully throughout . . . he understood counterpoint thoroughly. . . .<sup>26</sup>

Dretzel served in the most famous churches of his native city, his career culminating in the prime position, that of St. Sebald. In two churches, St. Egidius and St. Sebald, he followed Wilhelm Hieronymus Pachelbel, scion of another family of Nuremberg musicians and prime representatives of the so-called Nuremberg School of organists. Nuremberg itself needs no introduction as a city devoted, not only to music, but to the arts of rhetoric and singing as well. Known for centuries as a cultural and commercial crossroads, its culture remains cosmopolitan, with an Italian influence, and its churches are both Lutheran and Catholic. Dretzel worked for churches of both confessions during his long career.

C. H. Dretzel died on May 7, 1775, and it is needless to add that his name and

fame have not endured, even within his fatherland. Biographical entries shorten in every successive encyclopedia. In 1883, Fétis called him an 'organiste habile,' but had little else to say, even approximating his birth year.<sup>27</sup> Dretzel is forgotten today, probably because he published so little music. For years, he was remembered chiefly as the editor of a large collection of hymns, *Des evangelischen Zions musikalische Harmonie*.<sup>28</sup> Another composition, a brief *alla breve*, was published in Christoph Gottlieb von Murr's magazine *Der Zufriedene* in March, 1763.<sup>29</sup> (Murr was also a collector of Bach manuscripts.) A *divertimento* for keyboard was sometimes mentioned but believed lost.

Then, in 1969, the harpsichordist and scholar Isolde Ahlgrimm published an article dealing with a unique score in the National Széchényi Library in Budapest.<sup>30</sup> The work turned out to be Dretzel's lost keyboard work, titled both *Divertimento Armonico* and *Harmonische Ergötzung*<sup>31</sup> [sic]. Its catalog number is Z 41.618; the score once belonged to Franz Joseph Haydn, and came to the library through the Esterházy family. The bilingual title page, and use of the word *Concerto/Concert*, led Ahlgrimm to suspect publication after Bach's *Italian Concerto* in 1735. (The title page may, if anything, refer to the *Musikalische Ergötzung*, published in 1695 by the most famous Nuremberger organist, Johann Pachelbel.) The work is only certainly datable to between 1719 and 1743, when Dretzel (as he states on the title page) was organist of St. Egidius.<sup>32</sup>

The second of the *Divertimento*'s three movements, titled *adagiosissimo* in the original and *molto adagio* in Schmieder, was the same piece as BWV 897.1. Ahlgrimm's conclusion is that Dretzel did not appropriate the prelude from Bach, but composed it himself; and she ascribes "glory" to Dretzel for having written a work worthy of being attributed to Bach. The reader is advised to make a mental note of this last point: *Dretzel has fooled us before.*

On examining this readily available Dretzel piece, BWV 897.1, I was struck by features I associate with BWV 565, and with *no* other piece ascribed to Bach, or to anyone else. The feeling grew swiftly that this unlikely composer is the likeliest, by far, to have composed the famous work in question. Certainly, he offers us a far closer stylistic match than those previously suggested. Ahlgrimm is right in deducting this prelude from the Bach corpus. I suggest that, once deducted, it takes 565 with it.

The feeling continued to grow upon examining the balance of the *Divertimento*; first, the excerpts in the Ahlgrimm article, and then a digital scan of the entire composition, provided by the staff of the National Széchényi Library. If there is any influence at all from Bach's *Italian Concerto*, it is limited to the linguistic affectations of the title page—which are matched by a bilingual preface to the *Cortessissimo Lettore/Geneigter Leser*.<sup>33</sup> (Bach uses the phrase *Gemüths-Ergötzung* in his subtitle as well.) This preface refers to the score as "this first attempt" in publication (*questa prima prova/dieser erste Versuch*). Turning to the score, which is elegantly engraved, one notices first that the right-hand part is written in soprano clef throughout—like Ringk's manuscript of 565 and, according to Russell Stinson, interesting although not a definitive indicator of date of composition.<sup>34</sup> The suggested time frame would include the year of Dretzel's study in Weimar, and is also consistent with his identification of the *Divertimento* as his "prima prova."

Perhaps it also argues for an earlier, rather than later, date for the composition of 565; Wolff notes other "archaic" features in Ringk's manuscript.<sup>35</sup>

The *Divertimento Armonico* consists of three movements: *allegro*, *adagiosissimo* [sic], and *fuga*. All three display significant stylistic congruence and closely parallel passages—one might say intertextuality—with 565. The most compelling resemblances come in the second and third movements, which form an *adagio-fuga* pair quite like 565 itself. Meanwhile, the difference in medium—organ versus harpsichord—is not particularly important in this context, as certain elements of keyboard idiom and many of style easily cross over.

### Points of similarity

I believe that noting points of similarity between the two pieces—making concrete comparisons—is an appropriate method of demonstration. After all, it is the basis of Humphrey's article, cited above; and it is a straightforward way to synthesize a view both of the unfamiliar *Divertimento*, and the perhaps too-familiar 565.

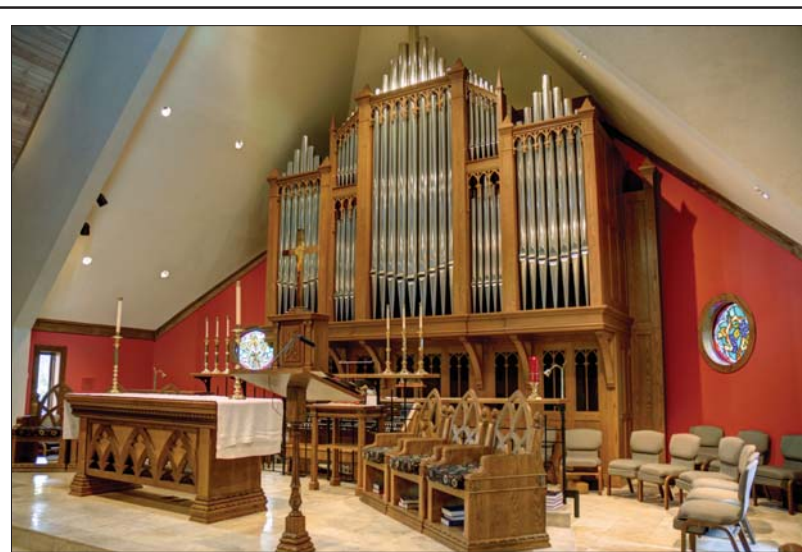
I cannot offer a theory of provenance; I do not know how the manuscript came to Kellner, an indefatigable collector and traveler. Possibly von Murr, also a collector, was involved. Possibly the work was an early thunderbolt. Perhaps it postdates the *Divertimento* (on stylistic grounds, I believe this is likelier). We know we have no autograph of 565, but only a copied text that has engendered perplexity. The evidence for my thesis is drawn from the two works in question; with the additional *notandum* that all other known circumstances of time and place are, at least, not opposed to my thesis. In other

words, I am aware of no specific evidence to the contrary of my idea, no adverse circumstances to account for; frankly, this is an advantage over the other arguments heretofore adduced. I believe that the composer of the *Divertimento Armonico* is also the composer of 565.

1. The opening of the *Divertimento* is quite unlike anything Bach ever wrote, in that the first phrase is repeated verbatim. Bach always varies his antecedent and consequent phrases, either harmonically or melodically. Never—even once, as far as I can see—does he simply say the same thing twice. It is still odder to find the second of three repetitions varied by diminution. [Example 1] It is needless to adduce examples of Bach's own practice. I might mention the opening of the *Italian Concerto*, the aforementioned *Capriccio*, the aforementioned *Chromatic Fantasy and Fugue*, among many others for examples of balanced, but not simply reiterated, phrase structure.

2. Throughout this first movement Dretzel shows a strong predilection for simple harmonizations in thirds and sixths; he will also do this in the fugue. Also, he often makes use of solo passages, including one that is virtually identical to an episode in the fugue of 565. [Examples 2, 3, and 4] Commentators have long used words like "trivial" to describe the similar harmonizations found in 565/ii.

3. The second movement, remarkably, is marked *adagiosissimo*. This peculiar word is best known to organists from the conclusion of BWV 622, "O Mensch, bewein," in *Orgelbüchlein*. The term is also found at the third movement of Bach's early *Capriccio*. MGG takes note of this occurrence by following it with an exclamation point in parentheses.<sup>36</sup>



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Fax: 450-774-3008  
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This strange tempo designation occurs in early Bach, somewhat less-early Bach, C. H. Dretzel, and (to my knowledge) nowhere else.

4. Triple gestures: three mordents in 565, three large, full chords in *adagiosissimo*. In both cases, the commanding opening triplicate is followed by repetitious passagework and arpeggiation; and tension is introduced with a dominant harmony over a tonic bass. Basic to the style of both is a penchant for nearly obsessive, non-sequential, naive repetitions of a simple idea: compare bars 4 ff. in 565, toccata. [Example 5]

5. Frequent use of large chords of a widely varying number of notes. In Dretzel, up to ten notes in a chord (*adagiosissimo*, measure 16). In the Toccata, chordal structures of five through nine notes. Where else does Bach simply “lay on” in the manner found in the Toccata—regardless of instrument? (He certainly minds his voice-leading in the *Toccata in F*, in the *French Overture*, and in the *Italian Concerto*.) In Bach, a particularly thick sonority generally signals a beginning or ending, like the gong in a gamelan; in general, one can account for all voice parts. Both the *Divertimento* and 565 demur from the principle that neatness counts. The *allegro* and *fuga* have passages where, for dramatic

purposes, handfuls of notes are called for—frequently set off with *fermate*. A prominent feature of the *Divertimento* is its frequent use of these, both as prolongations of chords and rests, and to mark the end of movements. Williams notes the presence of these in the Ringk ms. as raising questions of authenticity.<sup>37</sup>

It is true that thick sonorities of different size are found in the *Chromatic Fantasy and Fugue*. However, that is virtually the sole similarity between the two pieces (see previous heading), and an uncommonly thick texture is more justifiable in harpsichord than in organ performance.

In these two examples, the “drama” chord is also in the third inversion. Compare the Toccata, bar 21. (This device occurs quite a bit more frequently in the *Divertimento* than it does in 565.) [Examples 6 and 7]

6. In both the *Divertimento* and 565, there is a marked preference for diminished harmonies; for diminished harmonies followed by their simple dominant-seventh versions; for third-inversion dominant harmonies, presented emphatically for rhetorical purposes; and for dominant harmonies over a tonic pedal or bass note.

7. There is a very strong resemblance between a run of diminished triplets in *adagiosissimo*, measure 6–7, and those

in the Toccata, measure 22 ff. The figuration is for all practical purposes identical; in the Toccata, it is “harmonized” in two voices, but the pattern is virtually the same, including the occasional reversing of direction. [Example 8]

8. Several of the above examples also show Dretzel’s pervasive use of bariolage: string idiom as a basic style feature. In both works, the fugue subject is nothing but bariolage (but see also Toccata, 12 ff.) The bariolage style is never quite so expressly invoked in the Bach canon (nor the public quite so overtly courted.)

The theme of the fugue, and its extremely simple handling (Example 3), may well strike the reader as reminiscent of the famous theme in D minor. Ahlgrim’s commentary on the *Divertimento* fugue is resonant:

One sees . . . that Dretzel’s music is composed after the taste of his day, aimed chiefly at the amateur; Italian influence is clearly discernible . . . It seems that Dretzel strove to show that a fugue can be accessible and joyous, so that it is not just for the amusement of the connoisseur.<sup>38</sup>

Note that the *Divertimento* fugue begins with an upward arpeggio, tonic to tonic. This device, though not particularly interesting in itself, allows for a real answer in the dominant. This is essential in order to preserve the punchiness of the repetitions of the fifth scale degree. In 565, however, the fugue subject begins directly on 5, a dramatic and effective choice, which also requires an unusual solution if it is to be maintained. Hence, the highly unusual subdominant solution. (This subdominant argument is appropriately echoed in the final plagal cadence.)

On the grounds that the fugue of 565 dramatically dispenses with the setup needed for a real answer, I incline to the theory that Dretzel composed it later than his *Divertimento*. I might adduce other stylistic grounds for my inclination, including the tightness of the Toccata versus the diffuse nature of the *adagiosissimo*; as well as the greater variety of treatment in the D-minor Fugue. Of course, the piece could have been a “bolt from the blue,” composed in a fit of inspiration conferred by the ambience of Weimar and the proximity of Bach.

9. The use of a surprising cadence to set up a virtuosic passage or especially a coda: Dretzel, 21; Fugue, aforementioned *recitativo*, and the link from *adagiosissimo* to *presto*, 132–133. In both situations—one following immediately after another—an unexpected resolution

hangs in the air, then dissolves into a shower of notes. [Example 9]

10. Final cadences. The cadence ending the *adagiosissimo* cannot simply be called a Phrygian or “Corelli” cadence, because the leading tone occurs, and there is a strong tritonic resolution in context of a “French Sixth” sonority. Nothing in the literature, of course, is quite comparable to the cadence of the fugue of 565. [Example 10]

One could, of course, continue to argue that 565 is a very unusual work by Bach, or accept (as I do) that it is a characteristic specimen of Dretzel. I do not think it is an *immature* work by a great composer, but rather a *mature* work by a *very good* composer.

There are some specific issues with 565 that raise further doubt. One is the troubling first episode in the fugue—measures 34–39—uniquely atypical of Bach in its strangely-approached unisons and fifths, and the frequent noticeable fourths, fifths, and octaves. [Example 11]

Dretzel is similarly unconcerned when an empty unison or fifth, or a perfect fourth, falls on a strong beat. Refer to Example 3 for an example. There is also the following passage in the *allegro*. [Example 12]

Also, there are rules concerning resolution of a tritone, and these are egregiously broken by the C–G movement in the pedal in measure 140–141. This is the problem alluded to earlier that “disappears” in the Williams violin arrangement. Note also the inconsistent number of voices and the questionable movement in the alto from B-flat to C-sharp. [Example 13]

These minor solecisms are unlikely to trouble the modern ear, but they are telling. I believe we are dealing with a composer to whom the grand gesture matters more than the fine points. Bach never trades one of these off for the other; he need not.

The Fugue of 565 is of tighter construction than its Toccata, but its peculiarities have also long been noted. Among these are a theme that prominently features the fifth scale degree; a solo annunciation of the theme in the pedal in the middle of the piece; a statement of the theme in the subtonic minor key; and in general the driven, almost monomaniacal character found throughout. Meanwhile, there are no signs of advanced counterpoint, such as stretto, augmentation, or the like. Where Bach is inclined to pile on artifice as he



Example 5. *Divertimento* ii; opening of *adagiosissimo*



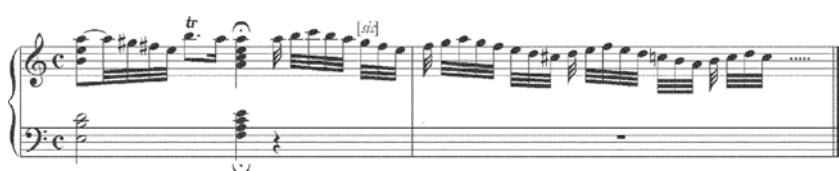
Example 6. *Divertimento* ii, *adagiosissimo*, bars 8–9



Example 7. *Divertimento* iii, bars 76–77



Example 8. *Divertimento* ii, bar 6



Example 9. *Divertimento* ii, bar 21



Example 10. *Divertimento* ii, bars 23–24



Example 11. BWV 565 ii, bars 34–36



Example 12. *Divertimento* i, bars 15–17



Example 13. BWV 565 ii, bars 140–end

reaches a conclusion, this piece devolves into passagework, linking it back to the toccata.<sup>39</sup> (The work, overall, seems to bear the hallmark of the classic threefold rhetorical plan of *introitus, centrum, and exitus*.) All of these features—save the pedal solo!—are to be found in the third movement of the *Divertimento*. The theme is always harmonized in thirds and sixths; the counterpoint is minimal; the episodes are either a solo line or a simple harmonic sequence. As to strange keys, the *fuga* of the *Divertimento* wanders (albeit very briefly) into B-flat minor.

### Conclusion, performance notes

I alluded earlier to Williams' recent *J. S. Bach: A Life in Music*. His comments on 565 hit a double bull's-eye with the *Divertimento*: he points to "a few rhetorical gestures, thin harmonies, simple shape, much repetition and virtually no counterpoint."<sup>40</sup> This "thin" work also evokes universal delight; people who know nothing else about the organ know and thoroughly enjoy that piece. It must be admitted that this is not the usual reaction to the magnificently intelligent and often arcane Bach.

In a review of Williams' *The Life of Bach*, Jan-Piet Knijff speaks for many when he asks "... who on earth could have been the composer?"<sup>41</sup> It is precisely because this question is daunting—*who on earth could have been the composer?*—that an answer is delayed. We have had to choose: to remain faithful to an unhappy marriage, or to start all over again in the treacherous world of dating. Finding a likely candidate is as much a matter of good luck as anything else.

Still, we knew what we were looking for. We sought a German composer with some Italian blood, strong technique, and a recognizable, facile voice; someone from a rhetorical community other than the North German. We sought someone who composed to a popular, gentlemanly taste; no fatiguing artifice of counterpoint, please, and arresting cadences are a plus. We needed someone who is not Bach: early Bach, late Bach, or Bach with a few bits left over. We needed someone who was a lesser and different composer, and probably younger; possessing an audience, an organ bench of note, and a finished identity in his own right. The work is neither early nor late; it is right on schedule. *Whose* schedule is the only question.

Cornelius Heinrich Dretzel fills these criteria remarkably neatly, and what we possess of his music is cut from the very same cloth as 565. Once we see the possibility that a now-forgotten organist from Nuremberg is the likely composer, the pieces show a striking inclination to fall into place. Perhaps all that stands in the way is our own surprise.

A note on performance. If 565 is southern German in origin, as I believe it is, it may best be realized with less grandeur and *Angst* than has been typical. One might seek smaller and lighter South-German organs; not a "little village church in Saxony" per Williams,<sup>42</sup> but an exquisite city church in Bavaria, with a silver-toned organ, few reeds, and an Italian inflection. Playing the Toccata and Fugue in a dignified, lyrical, and fluent way lightens and clarifies the piece in a way that works for this writer.<sup>43</sup> Fox-Lafrique is on the right track when he argues for the piece's "brilliance, lightness, intimacy, and grace."<sup>44</sup>

It may help to visualize some of the more remarkable organ cases from this region: gleaming in white rococo splendor, toothsome as a dessert; but offering a modest, simple, clear, tonal design. Like 565, these organs make a

magnificent show but contain surprisingly few ingredients—the equivalent of egg whites and sugar. *Dessert*, in fact, is probably the perfect gustatory metaphor for the composition in question.

If one is prepared to entertain the idea that a once-famous and now-forgotten composer wrote the greatest "hit" the organ has ever known, a door opens to a more egalitarian, less Bach-centric view of German organ culture. We might examine a successful popular approach to the instrument and the musical public that is not entirely attributable to a learned Bach, or to the Bach of hagiography. Pierre Boulez reminds us: "History is not a well-oiled machine that advances smoothly along rails composed of masterpieces . . ." <sup>45</sup> The masterpieces themselves, and the posthumous careers of their creators, do not always advance smoothly on rails of due attribution.

Perhaps C. H. Dretzel was, in popular terms, a "one-hit wonder." Perhaps more of his compositions await rediscovery. I am left wondering about what we may have lost. In any case, it could well be that Nuremberg is home to another, and marvelously unanticipated, *Preislied*. ■

<sup>40</sup>The author thanks the Germanisches National Museum, Nuremberg, as well as the Országos Széchényi Könyvtár, Budapest, for their prompt and professional assistance. Otto Krämer of Straelen and Leonardo Ciampa of Boston assisted with German and Italian languages. Bill Powers assisted with research.

### Notes

1. Peter Williams, "BWV 565: A Toccata in D Minor for Organ by J. S. Bach?" *Early Music* (July 1981), 330–337.
2. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton, 2000), 169. "Bach's Toccata in D Minor and the Issue of Its Authenticity," *Perspectives in Organ Playing and Musical Interpretation* (New Ulm, MN: Heinrich Fleischer Festschrift Committee, Martin Luther College, for the Gesellschaft der Orgelfreunde, 2002), 85–107.
3. Williams, "BWV 565."
4. Bruce Fox-Lafrique, "The Greatest Violin Sonata that J. S. Bach Never Wrote," *Strings* (October 2004), 44–55.
5. Mark Argent, "Stringing Along," *The Musical Times*, 141/1872 (Autumn 2000), 16–20, 22–23. (Also available as "J. S. Bach's Toccata and Fugue in D Minor (BWV 565) Revisited," from [www.markargent.com](http://www.markargent.com).)
6. Eric Lewin Altschuler, "Were Bach's Toccata and Fugue BWV 565 and the Ciacona

from BWV 1004 Lute Pieces?" *The Musical Times* (Winter 2005), 77–86.

7. Bernhard Billeter, "Bach's Toccata und Fuge d-moll für Orgel BWV 565: ein Cembalowerk?" *Die Musikforschung* 50/1 (1997), 77–80.

8. David Humphreys, "The D Minor Toccata BWV 565," *Early Music* 10/2 (April 1982), 216–217.

9. Rolf Dietrich Claus, *Zur Echtheit von Toccata und Fugue d-moll BWV 565* (Cologne: Verlag Dohr, 1998), 123.

10. Peter Williams, *The Organ Music of J. S. Bach* (Cambridge University Press, 2003), 454.

11. Wolff, *Learned Musician and Perspectives on Organ Playing*.

12. Williams, "BWV 565," 332.

13. Peter Williams, *The Life of Bach*, "Musical Lives" series (Cambridge, 2004), footnote 11, 161. *J. S. Bach: A Life in Music* (Cambridge, 2007), 82.

14. William, *Organ Music of Bach*, 155 ff.

15. Fox-Lafrique, "Greatest Violin Sonata," 53.

16. *Ibid.*, 53.

17. Note by Elisa M. Welch, Fox-Lafrique, "Greatest Violin Sonata," 54.

18. Fox-Lafrique, "Greatest Violin Sonata," 50.

19. *Ibid.*, 53.

20. Humphreys, "D Minor Toccata."

21. Peter van Kranenburg, "On Measuring Musical Style: The Case of Some Disputed Organ Fugues in the J. S. Bach (BWV) Catalog." Online, author-preferred version via author's website, <http://www.lodebar.nl/pvk/>. Originally published as "Assessing Disputed Attributions for Organ Fugues in the J. S. Bach (BWV) Catalog," *Computing in Musicology* 15 (2007–9).

22. Claus, *Zur Echtheit*.

23. There are several references to Dretzel in connection with Bach in *Bach-Dokumente* (Kassel: Bärenreiter, 1972), volume 3, and in other sources, albeit displaying variants of his name. Dretzel is also usually included in lists of Bach's students during the latter's final year at Weimar.

24. Christian Friedrich Daniel Schubart, "Bach-Schüler in Nürnberg," *Bach-Dokumente*, vol. 3, article 837, 330.

25. Georg Andreas Will, *Nürnbergisches Gelehrte-Lexicon*, ed. Christian C. Nopitsch (Altdorf, 1802), 251–252.

26. Schubart, *Ideen zu einer Ästhetik*, 1806, quoted in *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 2001), Personenteil 5, 1411. See also *Bach-Dokumente* (Kassel: Bärenreiter, 1972), volume 3, article 903a, 411. Schubart refers to Dretzel as "Drexel," leading some to confuse him with the Drexel who was organist in Augsburg—even though this man was born in 1758.

27. F-J Féty, *Biographie universelle des musiciens* (Paris, 1883), 58. He can only give Dretzel's birth as "au commencement du dix-huitième siècle."

28. See, *inter alia*, Johann Georg Meusel, *Lexicon der vom Jahr 1750 bis 1800 verstorbenen deutschen Schriftsteller* (Leipzig, 1803), 426–427.

29. The final page of the March 17, 1763 issue of this little magazine contains a short piece called "Alla Breve dal S<sup>mo</sup> D." It is a light, forgettable work in two voices; even here, though, elements of style such as facile dialogue and perfect intervals on strong beats can be seen.

30. Isolde Ahlgrimm, "Cornelius Heinrich Dretzel, der Autor des J. S. Bach zugeschriebenen Klavierwerkes BWV 897," *Bach-Jahrbuch* 1969, 67–77.

31. *Ergötzung*: from *ergötzen*, to regale or feast (someone).

32. I am grateful to the eminent Bach scholar Daniel Melamed of Indiana University for his feedback on my research. In particular, he has pointed out a number of occurrences of the word *Ergötzung* in musical publications of this period. Its use seems to be linked to the Liebhaber side of the Kenner/Liebhaber divide: indicating a piece written for general enjoyment, rather than for the delectation of the connoisseur.

33. It is also true that the allegro movement uses a ritornello form, and thus is to that extent superficially similar to the first movement of the *Italian Concerto*.

34. Russell Stinson, "Toward a Chronology of Bach's Instrumental Music: Observations on Three Keyboard Works," *Journal of Musicology*, Volume 7, Number 4 (Autumn 1989), 443.

35. Christoph Wolff, "Bach's Toccata in D Minor and the Issue of Its Authenticity," *Perspectives in Organ Playing and Musical Interpretation* (New Ulm, MN: Heinrich Fleischer Festschrift Committee, Martin Luther College, for the Gesellschaft der Orgelfreunde, 2002), 90.

36. *Die Musik in Geschichte und Gegenwart* (MGG), Personenteil 5, 1411.

37. Williams, *Organ Music of Bach*, 155.

38. Ahlgrimm, *Bach-Jahrbuch*, 72, 73, translated by the author.

39. It is true that Bach's youthful work often places passagework at the end of a fugue; those works, however, invariably display hallmarks of North German style and less polish.

40. Williams, *J. S. Bach: A Life in Music*, 82.

41. Jan-Piet Knijff, review of *The Life of Bach*, *Bach Notes*, number 3 (spring 2005), 8.

42. Williams, "BWV 565," 330.

43. In this connection, it is useful to mention that the issue of short bottom octaves (without low C-sharp) would not have come up, in particular at the Egidienkirche, which was rebuilt around the time Dretzel took up his post there, succeeding the younger Pachelbel.

44. Fox-Lafrique, "Greatest Violin Sonata," 53.

45. Pierre Boulez, "Aesthetics and the Fetishists," *Orientations*, tr. Martin Cooper (Cambridge: Harvard University Press, 1986), 35.

Jonathan B. Hall, FAGO, ChM, is the author of *Calvin Hampton: A Musician Without Borders and of many articles on the organ and sacred music. He is past dean of the Brooklyn AGO chapter, director of music at Central Presbyterian Church, Montclair, New Jersey, and teaches music theory at the Steinhardt School of New York University.*

## Historic Organ Study Tour (HOST)

# Northeast Germany, August 5-14, 2013



1659 Stellwagen, St. Marien, Stralsund

Leaders Kurt Lueders, Bruce Stevens, William T. Van Pelt

### Organs & Places

- Barth: St. Marien – 1819-21 Simon und Buchholz / 1896 K. B. Grüneberg, III + P/50. Restored 2003
- Basedow: Ev.-Luth. Kirche – 1683 Herbst/Gercke, Schnitger III + P/36
- Bergen auf Rügen: St. Marien – 1909 Barnim Grüneberg, II + P/28. Restored 2009 Scheffler
- Bützow: Stiftskirche – 1877 F. Friese, II + P/28
- Buxtehude: St. Petri – 1859 Furtwängler, III + P/52. Restored 2007
- Cammin: St. Laurentius – 1772 Hans Hanelmann, I + P/14. Restored 2003
- Demmin: St. Bartholomäi – 1818 Buchholz / 1866, 1912 Barnim Grüneberg, IV + P/52
- Gingst (auf Rügen): Ev. Kirche St. Jacobi – 1790 Christian Erdmann Kindten, II + P/22.
- Gnoien: St. Marien – 1859 Friedrich Hermann Lütkenmüller, II + P/24. Restored 2003
- Greifswald: St. Marien – 1866 Mehmel III + P/37
- Güstrow: Cathedral – 1868 Lütkenmüller, III + P/37
- Hamburg: St. Jacobi – 1693 Schnitger, IV + P/60. Restored 1993 Jürgen Ahrend
- Hamburg: Heinrich-Hertz-Schule – 1931 Hans Henry Jahn III + P/26. Restored 1991 & 2012
- Hamburg: St. Katharinen – reconstruction of the 1720 organ, IV + P/60 by Fleitrop
- Hollern: St. Mauritius – 1688-90 Arp Schnitger, II + P/24. Restored 2011

- Lübeck: Jacobikirche – 1636-37 Friedrich Stellwagen, III + P/33
- Malchin: St. Maria und Johannes – 1878 Friedrich Friese II/28. Also, Marienkapelle – 1864 Friedrich Hermann Lütkenmüller, I + P/7
- Pelzow: Dorfkirche – 1783 Paul Schmidt, I + P/15. Restored 1993
- Rostock: Heiligen-Geist-Kirche – 1908 E.E. Walkker, III + P/41. Restored
- Sagard (auf Rügen): St. Michael – 1795 Christian Kindten, II + P/23. Rest. 2004 Wegscheider
- Schönberg: St. Laurentius – 1847 Friedrich Wilhelm Winzer II + P/26
- Schwao: Ev. Stadtkirche – 1861 Winzer II + P/21
- Schwerin: Schellkirche – 1858 Friedrich Friese (III), II + P/21
- Paulskirche – 1869 Fried. Friese (III), II + P/31
- Cathedral – 1871 Ladegast 1871, IV + P/84
- Steinkirchen: St. Nicolai et Martini – 1685-87 Arp Schnitger, II + P/28.
- Sternberg: St. Maria und St. Nikolaus – 1895 Walkker & Cie., II + P/20
- Stralsund: St. Marien – 1653-59 Friedrich Stellwagen, III + P/51. Restored 2008
- Stralsund: St. Nikolai – 1841 Carl August Buchholz, III + P/56. Restored 2006
- Wismar: St. Nikolai – 1845 Johann Gottlob Mendel, II/30. Restored 1995
- Zelmin: Dorfkirche – 1780 Matt. Friese II + P/23



1871 Ladegast, Cathedral, Schwerin

Tour Cost of \$2,890 includes double occupancy hotel rooms for 11 nights, breakfasts, a group dinner, a lunch, admission to tour organs, luxury coach transportation, tour booklet, assistance of the tour leaders. Single room supplement, \$650. Not included are overseas air travel, land transportation to meet the tour, and other evening meals and lunches. Participants may play most of the organs, if desired.

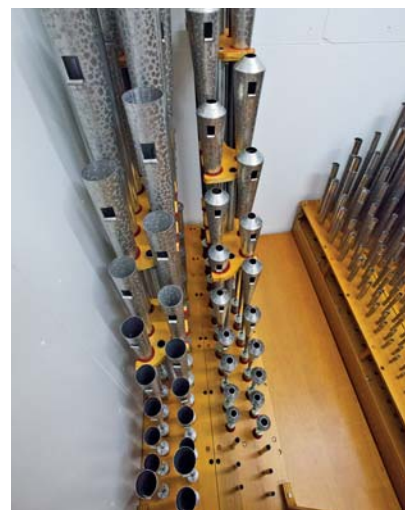
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Reconditioned static reservoirs



Easy access for the console's Classic relay



Choir Trompette and English Horn

**Foley-Baker, Inc.,  
Tolland, Connecticut  
St. Mark's Episcopal Cathedral,  
Minneapolis, Minnesota**

**From the builder**

The Welte name is mostly known for its roll-player mechanisms, the Mignon reproducing piano, and their Orchestration. However, as builders of traditional pipe organs, Welte's output was small; organs were but one in a family of Welte "products" typical of the era's massive instrumental output. In 1912, Welte opened a factory in Poughkeepsie, New York, but their earliest organs were purchased from other builders and fitted with Welte players. Since Welte was of

German ownership, the First World War threw things into disarray, and after the war, ownership changed hands. A larger reorganization in 1925 by former Kimball man Robert Pier Elliot had Welte building its own organs of fine quality and for any venue: residence, theater, or church. But the firm struggled to gain a strong financial footing. It suffered a setback in 1927, repurchase and relocation in 1929, and finally absorption by Kimball of Chicago in 1931. Today, there are few surviving examples of Welte organs, and, even after our 42 years in business, we had never worked on one. St. Mark's Minneapolis would be a new experience.

The cathedral's consultant was David Engen of Maple Grove, Minnesota. His

request for proposal offered a general description of the organ's overall condition. Our assumption was that we would see huge diapasons, pencil-scale strings, and tibia-like flutes, all on a massive chassis. In fact, the St. Mark's Welte had been tonally and mechanically modified on two different occasions by M.P. Möller. Much of the Welte material was long gone, although the organ remained capable of producing an impressive volume of sound.

But it was clear the various rebuilds had compromised the instrument. The chamber was packed with non-Welte chests, flexible wind lines, dangling wires, and a chamber entrance door that barely opened, due to added ranks

and equipment. There were reservoirs everywhere, fully 17 in the main organ. Tuning access was bad enough, while actual service work required unnecessarily heroic effort. One reason the organ continued to generate an impressive sound was the chamber's placement and hard walls. More than projecting sound, the chamber almost seemed to amplify it. The cathedral's impressive acoustics certainly helped as well.

The organ was on its third console and had a dated relay system spread throughout four different areas of the building. In the basement, the large Spencer blower's motor needed all new bearings. Adding insult to injury, HVAC ducts installed in the 1950s had seen

**Foley-Baker, Inc.**

**Chancel Organ**

- GREAT, 5" wind pressure**
- 16' Double Open Diapason
  - 8' Open Diapason
  - 8' Principal
  - 8' Gemshorn
  - 8' Rohrflute
  - 8' Harmonic Flute
  - 4' Octave
  - 4' Spitzflote
  - 2 2/3' Twelfth
  - 2' Fifteenth
  - IV Fourniture
  - III Cornet
  - 16' Double Trumpet
  - 8' Trumpet
  - 4' Clarion
  - Tremolo
  - Chimes (digital)
  - Harp (digital)
  - Great Sub
  - Unison Off
  - Great Super
  - Positiv
  - Antiphonal

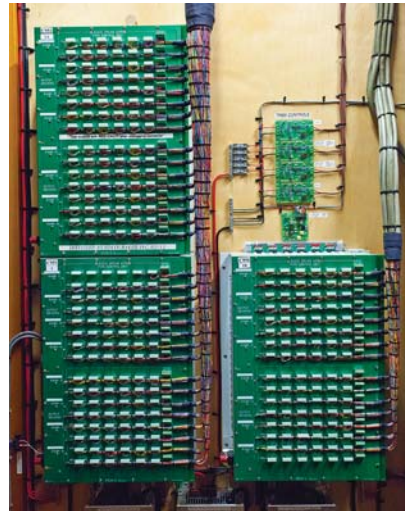
- SWELL, 7" pressure, unless otherwise noted**
- 16' Double Melodia
  - 8' Open Diapason
  - 8' Stopped Diapason
  - 8' Gamba
  - 8' Gamba Celeste
  - 8' Dolce
  - 8' Dolce Celeste
  - 4' Octave
  - 4' Harmonic Flute
  - 2' Principal
  - IV-V Mixture
  - 8' Oboe
  - 8' Vox Humana
  - 16' Posaune (10" wind pressure)
  - 8' Trumpet (10" wind pressure)
  - 4' Clarion (10" wind pressure)
  - Tremolo
  - Swell Sub
  - Unison Off
  - Swell Super
  - Positiv
  - Antiphonal

- CHOIR, 5.5" wind pressure**
- 8' Diapason
  - 8' Gedeckt
  - 8' Viole
  - 8' Viole Celeste
  - 4' Octave
  - 4' Koppelflote
  - 2 2/3' Nasard
  - 2' Blockflote
  - 1 3/8' Tierce
  - 1 1/2' Larigot
  - 1' Sifflole
  - 16' Petite Trompette
  - 8' Trompette (ext 16')
  - 8' English Horn
  - Harp (digital)
  - Tremolo
  - Choir Sub
  - Unison Off
  - Choir Super
  - Positiv
  - Antiphonal

- SOLO, 6.5" pressure, unless otherwise noted**
- 16' Contra Viole (ext 8')
  - 8' Clarabella
  - 8' Viole da gamba (10" w.p.)
  - 8' Viole
  - 8' Viole Celeste
  - 4' Viole (ext 8')
  - 8' Corno d'amour
  - 8' Clarinet
  - 8' Trompette Harmonique (12" w.p.)
  - 4' Clarion Harmonique (12" w.p.)
  - 8' Tuba (20" wind pressure)
  - Tremolo
  - Chimes
  - Solo Sub
  - Unison Off
  - Solo Super
  - Positiv
  - Antiphonal



Original Spencer blower rebuilt



New chamber relay panels installed



Reconditioned Welte Flute, Oboe, and Vox Humana

the removal of the organ's important static reservoirs, further compromising the wind supply.

At Foley-Baker, we love to save old organs. However, it was clear that at St. Mark's, there wasn't an old organ to save, just parts of one. Trying to determine what was possible and affordable would take both positive and practical thinking. If the organ were to be rebuilt, the results had to be worth the investment.

We spent days measuring pipe scales and gathering details. There were interesting finds, such as high in the tower, where the Möller crew had stored some of the 1928 Welte pipework. There was much damage; some ranks were incomplete, while others were beyond repair. Our tonal director Milovan Popovic laid out rank after twisted rank on the large tower room floor. Out of this survey we found three Welte stops to reclaim: the Swell 4' Clarion, Great 8' Second Open Diapason, and the large-scale Swell 8' Vox Humana. All three became valuable additions.

As our familiarity with the cathedral's music program and organ grew, so did our concepts for the renewed instrument. Tonally, we had 1920s Welte mixed with 1980s Möller. In 2012 it is perhaps too easy to criticize Möller's radical changes as heavy-handed; they were in the spirit of the time, and had introduced a variety of useful colors, including mutations, large-scale strings, and solo reeds. In time, we decided just where and what reused ranks would work and what new ones had to be added to create a bold, cohesive

American sound to fill the cathedral's large nave.

The chamber size and shape dictated the same stacked layout as had existed from the beginning. For us, multi-level organs raise red flags for service accessibility. Without careful design, the new and larger instrument had the potential for being another service nightmare. Our solution was to start from scratch, using a new chassis designed and built at Organ Supply Industries. The elegant simplicity of their slider chests promised minimal maintenance and assurance of accessibility. Their built-in schwimmer-regulators greatly simplified the winding, adding space for more stops and wider passage boards.

Given the scales and pressures, effective swell boxes would be essential. The original Welte shades were rebuilt and fitted to new boxes of 1½-inch-thick medium density fiberboard. The combination of the two makes for a marvelous range of expression; massive ensembles can whisper or roar.

In addition to restoring the 1928 Spencer blower, we were able to find and install appropriate static reservoirs. Unlike 1928, however, this equipment now stands in separate rooms dedicated for the purpose. The result is that, despite wind pressures from five to 20 inches, an indicator light is necessary to know that the wind is on. As we have done elsewhere, we designed and installed an automatic, in-chassis humidity system that requires minimal service attention and combats Minnesota's problematic humidity swings.

The low-profile Schantz console dating from 1990 was reused, with modified stop jambs, new drawknobs, and burlled mahogany jamb faces for a sharper appearance. (Schantz graciously provided and installed new, easy-to-read piston buttons.) We installed a new electronic relay that is easily accessed by simply raising the now-hinged console lid.

Years of change had seen many stops swapped between divisions. The Choir Diapason had been moved into the Solo as a 4' Octave. We returned it to the Choir at 8' with a new bass octave. The Welte Second Open found in the tower became our Great Diapason. Other stops were also returned to their original 1928 locations. The renewed instrument is a blend of remaining Welte pipework, selected Möller ranks, and important new registers. All retained ranks were cleaned, repaired, and revoiced, perhaps none more important than original large pedal basses and their Welte chests. These provided the weight and heft we envisioned as a foundation for the new instrument.

The reed stops presented their own challenge, with ranks by five different builders and, in some cases, using scales and pressures dictated by available—or unavailable—space. Working with Chris Broome of Broome & Co. LLC, we examined the potential of each rank for our new scheme. In the end, we designed and had built an all-new Great reed chorus. Having found the original 1928 Welte 4' Clarion, we were able to use it to recreate Welte's original Swell reed chorus; industrial strength pipes with a just-right massive sound.

A small-scale yet piercingly loud Möller Trumpet, which had been taking up valuable room in a corner of the Great, was revoiced into an ideally scaled Choir Trompette. Chorus reeds now serve to cap wonderful choruses, enriched by solo stops such as the Skinner Clarinet or Kimball Corno d'amour.

The new organ's sound ties together all the good qualities that go into creating it: the new specification, high pressures and large scales, the chamber's ability to project sound and the swell shutters' ability to contain it, and the new layout and chassis, which provided optimal placement for all stops. As the bottom photo on the front cover clearly displays, even 1928 pipes can look (and sound) like new. We were really thrilled to hear Canon Musician Ray Johnston play the "new" organ at the inaugural concert on May 18, an outstanding program that included brass and the cathedral's choirs. To him and David Engen we owe thanks for supporting us in this challenging and rewarding project.

Upcoming concerts involving the rebuilt organ are posted on the cathedral's website. All photos of the cathedral and reconditioned instrument are by Mark Manning ([www.manning.net](http://www.manning.net)). All other photos are from Foley-Baker, Inc. files.

—Mike Foley

### From the canon musician

St. Mark's Cathedral has long been known for its various music programs and concerts. Built as a parish church in 1910 and designated a cathedral in 1941, it has during that time seen six directors

## St. Mark's Episcopal Cathedral, Minneapolis, Minnesota

### PEDAL

- 32' Bourdon (digital)
- 32' Lieblich Gedeckt (digital)
- 16' Open Wood
- 16' Principal (ext 8' Principal)
- 16' Bourdon
- 16' Double Melodia (Sw)
- 16' Violone
- 16' Contra Geigen (Solo)
- 8' Principal
- 8' Melodia (Sw)
- 8' Bourdon (ext 16' Bourdon)
- 8' Gamba (ext 16' Violone)
- 4' Choral Bass (ext 8' Principal)
- 4' Bourdon (ext 16' Bourdon)
- 2' Principal (ext 8' Principal)
- 32' Contre Bombarde (ext 16' Bombarde)
- 16' Bombarde
- 16' Double Trompette (Ch)
- 16' Posaune (Sw)
- 8' Bombarde (ext 16' Bombarde)
- 8' Trompette (Ch)
- 4' Bombarde (ext 16' Bombarde)
- 16' Bourdon (Antiphonal)

### POSITIV ORGAN (Möller; no changes, floating)

- 8' Copula
- 4' Flute
- 2' Principal
- IV Scharff
- 8' Krummhorn

### ANTIPHONAL ORGAN (floating)

- 8' Principal
- 4' Principal (ext)
- 2' Principal (ext)

### Couplers

- Great to Pedal 8
- Swell to Pedal 8
- Choir to Pedal 8
- Solo to Pedal 8
- Positiv to Pedal 8
- Great to Pedal 4
- Swell to Pedal 4
- Choir to Pedal 4
- Positiv to Pedal 4
- Pedal to Choir

- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Solo to Great 16
- Solo to Great 8
- Solo to Great 4

- Solo to Choir 16
- Solo to Choir 8
- Swell to Choir 16
- Swell to Choir 8
- Pedal to Choir

- Bombarde to Swell 8

- Manual Transfer
- Pedal Divide
- All Pistons Next
- Zimbelstern



Swell pipework

of music as well as a number of rebuilds and additions to the original four-manual Welte installed in 1928. As musical tastes changed throughout the century, the tonal plan of the organ became distorted, becoming a combination of classical and romantic sounds, leading to a loss of identity for the instrument.

The various additions also led to a chronic lack of space within the organ chamber, preventing access for tuning and repair to pipes bending over with metal fatigue. Equally worrying was the damage done to the winding as abundant leaks had resulted in pressure drops throughout the organ.

In 2010 the cathedral launched a capital campaign, included in which was repair to the organ's winding. However, on closer inspection it soon became apparent that problems ran very deep and fixing the leaks would in fact be a waste of money. Major action was required. The choice was stark—total reconditioning or a new instrument. This was an easy decision: much of the original Welte chorus was in good condition and had such quality and character that it could become the basis of a major overhaul.

Next came the biggest challenge—persuading the vestry and the congregation that a lot of money needed to be spent to keep the organ in working order. To many, of course, the organ sounded just fine, as it always had. As is often the case, organists' abilities to mask faults and ciphers go unnoticed by the majority. However, thanks to many organ tours and presentations by both committee and builder, and the fact that music and the pipe organ are such an integral part of worship at the cathedral, we were able to reach our target of \$1.2 million.

In consultation with our selected firm, Foley-Baker Inc., a new specification was drawn up that necessitated replacing one-third of the pipework and relocating ranks from the gallery to the main organ. Of primary concern was an instrument to accompany the liturgy, from providing subtlety and color for the cathedral choir's large repertoire to giving stimulating leadership to congregational hymnody. If the organ could do both those things well it would surely prove to be an admirable recital instrument also.

While not a particularly large four-manual instrument, at least by American standards, it has exceeded all expectations as a concert instrument: almost endless color, a vast dynamic range, and a character that is totally suited to the building, all exquisitely voiced. It is unashamedly in the English romantic style, and, having played many of the great cathedral organs in the U.K., I am delighted that we now

have such a fine instrument in that tradition, as well as an organ that is true to its original intention.

—Ray Johnston

**From the committee chair**

In May 2012, the refurbished St. Mark's organ was inaugurated for concert audience and worshippers. Those were thrilling experiences, the result of meticulous planning and craftsmanship by Canon Musician Raymond Johnston and Foley-Baker, Inc.

I was privileged to chair the organ planning committee during the last phase of its pre-construction work. This was undertaken in the context of St. Mark's "Opening Our Doors" capital campaign, which, by any standard, was a clear success, raising over \$3 million. I was also privileged to co-chair the capital campaign with Inez Bergquist, Doug Eichten, and Courtney Ward-Reichard. The capital campaign had three highly visible purposes: restore the exterior of the 100-year-old building to stop leaks and deterioration; improve a long list of interior infrastructure items; and repair/restore the pipe organ. The first two of those purposes were easy for members and contributors to see and understand, especially when ice formed inside the church and fell on folks in procession during Sunday worship. The organ was a different matter.

Even though much of the organ was well beyond maintenance and some of it dead or ciphering, it still sounded pretty good much of the time. Most of this was attributable to Ray Johnston's talents and the marvelous acoustic characteristics of the St. Mark's Cathedral space. We conducted behind-the-walls tours of the chambers to show potential donors the points of failure and the grossly antiquated control mechanisms, leaking air handlers, and failing wiring. We were also careful to explain that much of the tuned pipework and blower could be restored and would be maintained. At the end of the many days, the congregation did contribute and one very generous, anonymous donor provided most of the funds needed for the more than \$1 million organ project.

While Foley-Baker did their work, the entire instrument was removed and a digital organ was rented and used with speakers around the cathedral. Many regular attendees commented that they could "hear the difference" and had come to understand why it was appropriate to rebuild a fine pipe organ. That was brought home once again to me on Sunday last, when Ray Johnston offered Samuel Sebastian Wesley's *Choral Song and Fugue* as the service postlude. Most of the congregation stayed to hear it and to celebrate the glory of the rebuilt organ.

—Fred Moore



**Berghaus Pipe Organ Builders, Bellwood, Illinois  
Pilgrim Lutheran Church, St. Paul, Minnesota**

The 31-rank organ at Pilgrim Lutheran, St. Paul, Minnesota, originally began its life as Schantz Organ Company Opus 1828 for Community Reformed Church, Zeeland, Michigan. In 2011, Berghaus Pipe Organ Builders transplanted the organ to Pilgrim Lutheran, and reconfigured it to fit within its new home.

The Great and parts of the Pedal are located at the front of the chancel, which contains the Pedal 16' Principal as façade pipes. Newly appointed casework, designed to enhance the chancel furnishings, was custom-built by Berghaus. The Swell division and remaining stops of the Great and Pedal are located in left chamber speaking into the chancel. Existing Schantz chests were repaired and combined with a new

winding system to accommodate the new configuration.

Given the new unencumbered tonal placement of the Great principal chorus, the pipes were voiced utilizing lower pressures and a moderately open-toe style to yield a sound that is full, singing, and unforced. Warm flutes at 8' and 4' pitch, as well as a pair of Gemshorns, round out this division. The Swell, voiced on 4 inches wind pressure, remained unchanged, except for the addition of a III-rank Scharf to crown the minor principal chorus and reeds. The refurbished console was created by refinishing the existing Schantz shell and outfitting it with new solid-state components, including a Peterson Duo-Set combination action with 128 levels of memory and twelve-stage transposer.

Scott Riedel of Riedel and Associates in Milwaukee, Wisconsin, served as the consultant, and the organ was formally dedicated in December 2011.

**Berghaus Pipe Organ Builders**

GREAT	SWELL	PEDAL
8' Principal	8' Holzgedeckt	32' Resultant (derived)
8' Rohrflöte	8' Viole	16' Principal (façade)
8' Gemshorn	8' Viole Celeste TC	16' Subbass
8' Gemshorn Celeste TC	4' Principal	8' Octave (ext)
4' Octave	4' Koppelflöte	8' Bassflöte (ext)
4' Hohlflöte	2 1/2' Nasard	4' Chorlbass
2' Super Octave	2' Waldflöte	4' Bassflöte (ext)
1 1/2' Fourniture IV	1 1/2' Tierce	2' Mixture III
Tremulant	1' Scharf III (new)	16' Posaune
Chimes	8' Trompette	8' Posaune (ext)
	8' Oboe	
	Tremulant	

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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCCO centre event, += new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East of the Mississippi

### 15 JANUARY

Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm  
**Ken Cowan**, with **Lisa Shihoten**, violin; Bower Chapel, Moorings Park, Naples, FL 7:30 pm

### 16 JANUARY

**Kent Tritle**; Cathedral of St. John the Divine, New York, NY 7:30 pm  
Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm

### 18 JANUARY

**Pavel Kohout**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
Maryland State Boychoir; Emmanuel Church, Chestertown, MD 7:30 pm  
**Todd Wilson**; St. Mary of the Immaculate Conception Catholic Church, Fredericksburg, VA 8 pm  
The Westminster Choir; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm  
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

### 19 JANUARY

**Isabelle Demers**; Verizon Hall, Philadelphia, PA 3 pm  
**Bruce Neswick**, music festival; Bryn Mawr Presbyterian, Bryn Mawr, PA 11 am  
•**Dan Schwandt**, service playing workshop; Augustana Chapel, Lutheran School of Theology, Chicago, IL 10 am  
Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

### 20 JANUARY

**Paul Cienniwa**, harpsichord; Amherst Town Library, Amherst, NH 4 pm  
**John Weit**, with WPI Brass Ensemble; Trinity Evangelical Lutheran, Worcester, MA 3 pm  
**John Richardson**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Benjamin Straley**; Washington National Cathedral, Washington, DC 5:15 pm  
**Frederick Teardo**; Christ Church, Bradenton, FL 4 pm  
**Christopher Houlihan**; Church of the Redeemer, Sarasota, FL 3:30 pm, 7:30 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Rick Erickson**; Christ Church Cathedral, Indianapolis, IN 4:30 pm  
**Katie Minion**; Madonna della Strada Chapel, Loyola University, Chicago IL 3 pm  
**Keith McNabb, Leon Nelson, & Rich Spantikow**; Southminster Presbyterian, Arlington Heights, IL 4 pm  
**Craig Cramer**; Bethany Lutheran, Crystal Lake, IL 4 pm

### 21 JANUARY

Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm

### 22 JANUARY

The Nordic Choir; St. Bartholomew's, New York, NY 7:30 pm  
Master Chorale of South Florida; Spanish River Church, Boca Raton, FL 8 pm  
**Joel Gary**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Alan Morrison**; St. Agnes Catholic Church, Louisville, KY 7:30 pm

### 24 JANUARY

**Paul Cienniwa**, harpsichord, with baroque violin and recorder; First Church, Boston, MA 12:15 pm

### 25 JANUARY

**Heinrich Christensen**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
**David Higgs**; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm

**Bruce Neswick**; St. Paul's Episcopal, Chattanooga, TN 7:30 pm  
**Faythe Freese**, with dancers; Moody School, University of Alabama, Tuscaloosa, AL 4 pm

### 26 JANUARY

**Craig Cramer**; Chapel of the Holy Spirit, Sacred Heart University, Fairfield, CT 7:30 pm  
**Nicole Marane**, with narrator and percussion, Prokofiev: *Peter and the Wolf*; Peachtree Road United Methodist, Atlanta, GA 10 am

### 27 JANUARY

Choir of First Church in Boston; First Church, Boston, MA 1:30 pm  
King's Chapel Choir; King's Chapel, Boston, MA 5 pm  
Super Bell XXI; First Church, Wethersfield, CT 4 pm  
**Gail Archer**; Grace Church, Nyack, NY 4 pm  
**Harry van Wijk**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Christine Clewell**; Washington National Cathedral, Washington, DC 5:15 pm  
**David Arcus**; Duke University Chapel, Durham, NC 5 pm  
**Scott Hanoian**, with Sounding Light; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Stephen Schnurr**; St. Mary of the Lake, Gary, IN 3 pm  
**Timothy Strand**; Como Park Lutheran, St. Paul, MN 4 pm

28 JANUARY  
**John Scott**; Mercersburg Academy, Mercersburg, PA 7:10 pm  
**Scott Montgomery**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 29 JANUARY

**Jared Johnson**; The Memorial Church, Cambridge, MA 7:30 pm  
**Kent Tritle**; First United Methodist, Sarasota, FL 7 pm  
**Janet Hamilton**; Our Lady of Perpetual Help Catholic Church, New Albany, IN 7 pm

### 30 JANUARY

**Gail Archer**; St. Paul's Chapel, Columbia University, New York, NY 7:30 pm

### 31 JANUARY

**Paul Cienniwa**, harpsichord; First Church, Boston, MA 12:15 pm  
**David Shuler**; Church of St. Luke in the Fields, New York, NY 8 pm

### 1 FEBRUARY

**Benjamin Sheen**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
**Peter Krasinski & Louise Munding**; Old West Church, Boston, MA 8 pm  
**Tom Trenney**, silent film accompaniment; Trinity Episcopal, New Haven, CT 7 pm  
Pittsburgh Gospel Choir; Shady Side Presbyterian, Pittsburgh, PA 8 pm  
**Daryl Robinson**; St. John's Episcopal, Tallahassee, FL 7:30 pm

### 2 FEBRUARY

**Huw Lewis**, masterclass; First Presbyterian, Birmingham, MI 10 am  
**Jonathan Ryan**; Chapel, Trinity International University, Deerfield, IL 7:30 pm

### 3 FEBRUARY

**Dexter Kennedy**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Gail Archer**; Washington National Cathedral, Washington, DC 5:15 pm  
Choral Evensong; St. Paul's Episcopal, Greenville, NC 5 pm  
Schubert, *Mass in G*; Christ Church, Bradenton, FL 11 am  
Haydn, *Mass in G*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Jeff McLelland**; Independent Presbyterian, Birmingham, AL 7 pm

### 5 FEBRUARY

**Marilyn Ossentjuk**; Park Congregational, Grand Rapids, MI 12:15 pm

### 6 FEBRUARY

**Thierry Escaich**; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Helen Anthony**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

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**Calendar**

**Isabelle Demers**; Wabash College, Crawfordsville, IN 7:30 pm  
**Christopher Urban**, with Chuck Beech, piano; First Presbyterian, Arlington Heights, IL 12:10 pm

8 FEBRUARY

**Rosalind Mohnsen**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
**Kent Tritle**, with orchestra and chorus; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Andrew Scanlon**; St. Paul's Episcopal, Greenville, NC 7:30 pm  
Sarasota-Manatee Bach Festival; Christ Church, Bradenton, FL 7:30 pm  
**Tom Trenney**, silent film accompaniment; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm  
Piffaro; Independent Presbyterian, Birmingham, AL 7 pm  
**Kristian Bezuidenhout**, harpsichord; Logan Center, University of Chicago, Chicago, IL 7:30 pm

9 FEBRUARY

Haydn, *The Creation*; Zeiterion Performing Arts Center, New Bedford, MA 8 pm  
**Gail Archer**; St. Agnes Church, New York, NY 4 pm  
Hymn festival of Anglican Divines; Christ & St. Stephen's Episcopal, New York, NY 5 pm  
**Ann Labounsky**; St. Elizabeth Ann Seton Parish, Carnegie, PA 7 pm  
**Alan Morrison**, with Choral Arts Philadelphia, Rossini, *Petite Messe Solennelle*; St. Mark's Episcopal, Philadelphia, PA 7 pm  
Sarasota-Manatee Bach Festival; Church of the Redeemer, Sarasota, FL 7:30 pm  
**Kenneth Dake**; First United Methodist, Sarasota, FL 7 pm  
**Bruce Bengtson**, with Luther Memorial Choir, community hymn sing; Overture Hall, Madison, WI 11 am

10 FEBRUARY

**Victor Hill**, harpsichord; Clark Art Institute, Williamstown, MA 3 pm  
Haydn, *The Creation*; Temple Emanu-El, Providence, RI 7 pm  
**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Competition winners' recital; Crescent Ave. Presbyterian, Plainfield, NJ 3 pm  
**Stephen Buzard**, works of Duruflé; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm  
**Thomas Sheehan**; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm  
**Paul Jacobs**; St. John's Cathedral, Jacksonville, FL 4 pm  
Vox Choralis; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 3 pm  
**Christian Lane**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**Ken Cowan**; Schermerhorn Symphony Center, Nashville, TN 2 pm  
**Scott Atchison**; Peachtree Road United Methodist, Atlanta, GA 5 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Ivy St. John**; St. Andrew Lutheran, Mundelein, IL 3 pm  
**John Bryant, Keith McNabb, Derek Nickels, Kirstin Synnestvedt, Christopher Urban, & Gary Wendt**; First Presbyterian, Arlington Heights, IL 4 pm  
**Richard Hoskins**; St. Chrysostom's Church, Chicago, IL 2:30 pm

12 FEBRUARY

**Alistair Reid**; The Memorial Church, Cambridge, MA 7:30 pm  
**Wesley Roberts**; Central Synagogue, New York, NY 12:30 pm  
The King's Singers; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

13 FEBRUARY

**David Sims**; North Christian Church, Columbus, IN 12 noon

14 FEBRUARY

**Richard Benedum & William Holt**; Christ Church, Bradenton, FL 12:15 pm

15 FEBRUARY

**Paul Cienniwa**, harpsichord; Assumption College, Worcester, MA 12 noon  
**Harry Huff**; Trinity Church, Copley Square, Boston, MA 12:15 pm

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

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

**Gail Archer**; Emmanuel Church, Chestertown, MD 8 pm

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

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

16 FEBRUARY

**Michel Bouvard**, masterclass; Lippes Concert Hall in Slee Hall, SUNY Buffalo, Amherst, NY 10 am  
**James David Christie**; Vassar College, Poughkeepsie, NY 8 pm  
Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Jonathan Ryan**, with Gaudete Brass Quintet; St. James Cathedral, Chicago, IL 7 pm

17 FEBRUARY

**Judith Hancock**; St. Peter's by-the-Sea Episcopal, Bay Shore, NY choral anthem accompaniment 10:15 am, recital 4 pm  
**Michel Bouvard**; Lippes Concert Hall in Slee Hall, SUNY Buffalo, Amherst, NY 5 pm  
**Kevin Kwan**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Alan Morrison**; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm  
**Tom Trenney**, silent film accompaniment; Trinity Lutheran, Camp Hill, PA 4 pm  
Choirs of Peace Presbyterian and St. Paul's Episcopal; St. Paul's Episcopal, Greenville, NC 5 pm  
**Hector Olivera**; Venice Presbyterian, Venice, FL 3 pm  
The Florida Voices; Christ Church, Bradenton, FL 4 pm  
Britten, *Noye's Fludde*; St. Lorenz Lutheran, Frankenmuth, MI 4 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Simon Jacobs**; Christ Church Cathedral, Indianapolis, IN 4:30 pm  
**Olivier Latry**; West End United Methodist, Nashville, TN 4 pm  
VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

18 FEBRUARY

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

19 FEBRUARY

**Irene Beethe**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Lynne Davis**; Hope College, Holland, MI 7:30 pm  
**David Lamb**; Campbellsville University, Campbellsville, KY 12:20 pm  
**Olivier Latry**; St. Louis Cathedral, New Orleans, LA 7:30 pm

20 FEBRUARY

**Mark Jones**; First Presbyterian, Pompano Beach, FL 12 noon  
**Katie Timm**; St. Paul's Lutheran, Columbus, IN 12 noon  
**Wesley Roberts**; Trinity Episcopal, Covington, KY 12:15 pm

21 FEBRUARY

**Benjamin Sheen**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
Pittsburgh Gospel Choir; Shadyside Presbyterian, Pittsburgh, PA 8 pm  
**Steven Strite**; Christ Church, Bradenton, FL 12:15 pm  
**Wesley Roberts**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 8 pm

22 FEBRUARY

**Carson Cooman**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
**Paul Reese**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Stefan Engels**; St. Paul's Episcopal, Richmond, VA 7:30 pm  
Palestrina, *Missa Papae Marcelli*; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7 pm  
**John Scott**; St. Joseph Cathedral, Columbus, OH 7:30 pm  
**David Lamb**; Central Christian Church, New Albany, IN 12 noon

23 FEBRUARY

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



## Calendar

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

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

24 FEBRUARY

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

**Heinrich Christensen**, with saxophone; King's Chapel, Boston, MA 5 pm  
Concert of Spirituals; First Church, Wethersfield, CT 4 pm

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

Solemn Evensong and Benediction for Lent; St. Mary's Parish, Burlington, NJ 4 pm  
Lenten Choral Evensong; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
Chanticleer; Shadyside Presbyterian, Pittsburgh, PA 4 pm

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

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

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

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

**Olivier Latry**; First Presbyterian, Gainesville, FL 4 pm

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

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

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

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

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

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

25 FEBRUARY

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

26 FEBRUARY

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

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

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

27 FEBRUARY

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

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

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

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

**David Lamb**; First United Methodist, Columbus, IN 12 noon

**Anita Werling**, with horn; First Presbyterian, Springfield, IL 12:15 pm

28 FEBRUARY

**Karen Beaumont**; Princeton University Chapel, Princeton, NJ 12:30 pm

**Mary Mozelle**; Christ Church, Bradenton, FL 12:15 pm

UNITED STATES  
West of the Mississippi

16 JANUARY

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

**Jan Kraybill**; Kauffman Center, Kansas City, MO 7 pm

18 JANUARY

**David Cherwien**, hymn festival; Mount Olive Lutheran, Minneapolis, MN 12:45 pm

**Joyce Jones**; Christ Church Episcopal, Las Vegas, NV 7:30 pm

**Gail Archer**; St. Mark's Episcopal, Palo Alto, CA 8 pm

19 JANUARY

**Tom Trenney**, organ crawl/demonstration; Zion Lutheran, Houston, TX 12:15 pm

**Gail Archer**, workshop; St. Mark's Episcopal, Palo Alto, CA 10 am

20 JANUARY

**Carl Gravander**; Congregational United Church of Christ, Iowa City, IA 4 pm

**Tom Trenney**, service of worship; Zion Lutheran, Houston, TX 11 am

**Tom Trenney**, hymn festival; Zion Lutheran, Houston, TX 4 pm

**The Chenaults**; Christ Church Cathedral, Houston, TX 5 pm

**Mel Butler**, with **Jillon Dupree**, harpsichord; St. Mark's Cathedral, Seattle, WA 2 pm

**Gail Archer**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

22 JANUARY

**Ken Cowan**; Church of the Incarnation, Dallas, TX 7 pm

23 JANUARY

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

25 JANUARY

**Jeremy Filsell**; Texas Christian University, Fort Worth, TX 7:30 pm

**Herndon Spillman**; Christopher Cohan Center, Cal Poly State University, San Luis Obispo, CA 8 pm

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## Calendar

27 JANUARY

**Thomas Murray**; Highland Park Presbyterian, Dallas, TX 4 pm, 7 pm  
**Norma Aamodt-Nelson**, with flute; Trinity Lutheran, Lynnwood, WA 7 pm  
**Chelsea Chen**; Davies Symphony Hall, San Francisco, CA 3 pm  
**Ken Cowan**; Memorial Chapel, University of Redlands, Redlands, CA 3 pm

28 JANUARY

**Paul Jacobs**; Benaroya Hall, Seattle, WA 7:30 pm

30 JANUARY

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

1 FEBRUARY

**Benjamin Sheen**; Trinity Church, Copley Square, Boston, MA 12:15 pm  
**Peter Krasinski & Louise Munding**; Old West Church, Boston, MA 8 pm  
 Pittsburgh Gospel Choir; Shadyside Presbyterian, Pittsburgh, PA 8 pm

3 FEBRUARY

**Jan Kraybill**; Community of Christ Temple, Independence, MO 3 pm  
**James David Christie**; University of Texas, Austin, TX 4 pm

8 FEBRUARY

**Scott Dettra**; First Congregational, Sioux Falls, SD 7:30 pm  
**Maxine Thévenot**, with trumpets; Cathedral of St. John, Albuquerque, NM 7 pm  
**Kyle Johnson**; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7 pm  
**Christopher Houlihan**; Christ Church, Portola Valley, CA 7:30 pm

9 FEBRUARY

**Scott Dettra**, choral accompaniment workshop; First Congregational, Sioux Falls, SD 10 am



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10 FEBRUARY

**Douglas Cleveland**; Cathedral of St. John the Evangelist, Spokane, WA lecture 9:15 am, recital 3 pm  
 Chanson; Our Lady of Fatima Parish, Seattle, WA 4 pm  
**Cherry Rhodes**; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

15 FEBRUARY

**Bradley Hunter Welch**; Pulaski Heights United Methodist, Little Rock, AR 8 pm  
**Richard Elliott**; St. Mark's Cathedral, Seattle, WA 7:30 pm

17 FEBRUARY

**Janette Fishell**; Congregational United Church of Christ, Iowa City, IA 4 pm  
 Choral Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm  
**Craig Cramer**; All Souls Episcopal, San Diego, CA 4 pm

21 FEBRUARY

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

24 FEBRUARY

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

25 FEBRUARY

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

28 FEBRUARY

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

### INTERNATIONAL

20 JANUARY

**Robert Quinney**; Methodist Central Hall, Westminster, London, UK 3 pm

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**Peter Stevens**; Westminster Cathedral, London, UK 4:45 pm  
**Ryan Leonard**; Westminster Abbey, London, UK 5:45 pm  
 St. Paul's Choir and Instrumentalists, community hymn sing; St. Paul's United Church, Paris, ON, Canada 3 pm

23 JANUARY

**Peter Holder**; Reading Town Hall, Reading, UK 1 pm

24 JANUARY

**Paul Jacobs**; Enmax Hall, Winspear Centre, Edmonton, AB, Canada 7:30 pm

27 JANUARY

**Martin Baker**; Westminster Cathedral, London, UK 4:45 pm  
**Martin Ford**; Westminster Abbey, London, UK 5:45 pm

3 FEBRUARY

**Peter Stevens**; Westminster Cathedral, London, UK 4:45 pm  
**Ronny Krippner**; Westminster Abbey, London, UK 5:45 pm

5 FEBRUARY

**David Palmer**, workshop; Holy Trinity Anglican, Vancouver, BC, Canada 8 pm

6 FEBRUARY

**David Palmer**; St. James Anglican, Vancouver, BC, Canada 8 pm

10 FEBRUARY

**Edward Symington**; Westminster Cathedral, London, UK 4:45 pm  
**Robert Quinney**; Westminster Abbey, London, UK 5:45 pm  
**David Baskeyfield**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

16 FEBRUARY

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

17 FEBRUARY

**Gerard Brooks**; Methodist Central Hall, Westminster, London, UK 3 pm  
**Karen Electra Christianson**; Westminster Abbey, London, UK 5:45 pm  
**Marc D'Anjou**; Ryerson United Church, Vancouver, BC, Canada 3 pm

23 FEBRUARY

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

24 FEBRUARY

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

## Organ Recitals

BRUCE A. BENGTSON, Sinsinawa Mound, Sinsinawa, WI, July 11: *Toccata in F*, Buxtehude; *Four Chorale Preludes*, Walcha; *Allein Gott in der Höh sei Ehr*, BWV 663; *Prelude and Fugue in E-flat*, Bach; *Partita on 'Nettleton'*, Martinson; *Chorale and Four Variations on 'Jesus meine Freude'*, Lewkowitz; *Carillon on 'Victimae paschali laudes'*, Fleury; *Les Cloches de Hinckley (Fantasy Pieces)*, Vierne.

R. MONTY BENNETT, with Mark McClellan, piano, Sinsinawa Mound, Sinsinawa, WI, July 25: Introduction (*First Sonata for Organ*), Price; *Pastorale*, Rorem; Adagio (*Sonata in e*), Nanney; *Fantasie*, Demarest; *Epic*, Johnson; *Adagio*, Nyquist; *Fantasy and Fugue on 'My Lord, What a Morning'*, Simpson; *Soon I Will Be Done (Five Spirituals for Organ)*, Swing Low, Sweet Chariot (*Spiritual Suite for Organ*), Taylor; *Give Me Jesus*, Garrett; *There Is a Happy Land*, Shearing; *Trio in the Style of Bach*, 'Alles was du bist', Nalle; *Swinging Bach*, Heaps; *Toccata for Organ*, Weaver.

CARSON COOMAN, Old West Church, Boston, MA, July 31: *Sestina for G. F. H.*, Dalton; *Church Sonata I*, Woodman; *Te Deum*, Vasks; *Church Sonata III*, Woodman; *Prelude and Fugue in F*, Rozema; *Toccata*, Asplund.

PHILIP CROZIER, Stiftskirche, Cappenberg, Germany, July 15: *Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Trio, Élevation (Messe pour les Couvents)*, Couperin; *Sonata No. 4 in B-Dur*, op. 65, no. 4, Mendelssohn; *Trio Sonata No. 1 in Es-Dur*, BWV 525, Bach; *Nun freut euch lieben Christen g'mein*, Bux-WV 210, Buxtehude; *Fantasia Chromatica*, Sweelinck; *Grand Choeur*, Reed.

DELBERT DISSELHORST, First Presbyterian Church, Springfield, IL, July 29: *Toccata III (Apparatus musico-organisticus)*, Muffat; *Tiento pequeno e facil*, *Tiento medio registro de tiple*, Correa de Arauxo; *Liebster Jesu, wir sind hier*, BWV 730, 731, Bach; *Sonata I in f*, op. 65, Mendelssohn; *Prélude*, Lemmens; *Elfes*, op. 7, Bonnet; *Lotus*, Strayhorn; *Ein feste Burg ist unser Gott*, *Vom Himmel hoch da komm ich her*, *Wenn mein Sünd mich kränken*, *Lobe den Herren*, Walcha; *Fantasia on Sine Nomine*, Phillips.

JOAN DeVEE DIXON and JANE KRIEL HORN, Sinsinawa Mound Center, Sinsinawa, WI, July 4: *Patriotic Medley*, Dixon and Horn; *76 Trombones*, Wilson, arr. Dixon and Horn; *Over the Rainbow*, Arlen, arr. Dixon; *Champagne Rag*, Lamb, arr. Dixon and Horn; *Bach for the Fourth of July*, Dixon and Horn; *Armed Forces Medley*, Eilers; *Lord of the*

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*Dance*, Raney; *Amazing Grace*, Church in the Wildwood, Dixon; *Wade in the Water*, Dixon and Horn; *Raider's March*, Williams, arr. Dixon and Horn; *Stars & Stripes Forever*, Sousa, arr. Dixon & Horn.

JULIA DOKTER, St. James United Church, Montreal, QC, Canada, July 10: *Praeludium en G*, Bruhns; *Ricercare Cromatico post il Credo (Fiori Musicali)*, Frescobaldi; *Ricercare: Ommagio a Frescobaldi*, Ligeti; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Sonata No. 1 in d*, op. 42, Guilmant.

MARK ENGELHARDT, Old West Church, Boston, MA, August 21: *Praeludium in G*, Bruhns; *Suite Breve*, op. 894, Cooman; *Canzonetta in G*, BuxWV 171, Buxtehude; *Sonata in Sea: Cape Cod*, Woodman; *Prelude and Fugue in C*, BWV 547, Bach.

KURT-LUDWIG FORG, St. James United Church, Montreal, QC, Canada, July 17: *Halleluja*, Handel, arr. Dubois; *Fuga F-Dur*, *Fuga E-Dur*, *Fuga G-Dur*, Caldara; *Orgelsonate Nr. 4 a-moll*, op. 98, Rheinberger; *Improvisation on a Chant by John Goss*, *Improvisation on a Chant by Highmore Skeats*, Butcher; *Fiat lux (Douze Pièces Nouvelles)*, Dubois.

EDIE JOHNSON, Loyola University, Chicago, IL, July 15: *Fanfare for Organ*, Proulx; *Suite du Second Ton*, Guilain; *Hommage à Igor Stravinski*, Hakim; *Ubi Caritas, In Manus Tuas (Twelve Chorale Preludes on Gregorian Themes)*, op. 8, Demessieux; *Suite*, op. 5, Duruflé.

JOYCE JOHNSON, with Ruth Sieber Johnson, soprano, and Leslie Odum Miller,

oboe, Atlanta First United Methodist Church, Atlanta, GA, August 5: *Fantasia in g*, BWV 542, *Schmücke dich, o liebe Seele*, Bach; *Choral III in a*, Franck; *Happy Are They That Duell in Your House*, Pelz; *Toccata*, op. 7, no. 3, Barie; *Carillon de Westminster*, op. 54, no. 6, Vierne; *Chant de paix*, Rhapsodie gregorienne (*Neuf Pièces*), Langlais.

BAPTISTE-FLORIAN MARLE-OUVREARD, St. James United Church, Montreal, QC, Canada, July 31: *Suite*, op. 5, Duruflé; *Deux improvisations*, Marle-Ouvrard.

PETER K. MILLER, Chester Cathedral, Chester, United Kingdom, June 28: *Fanfare*, Cook; *Ricercar #3 in F*, *Ricercar #4 in F*, Fogliano; *Tiento de medio registro de baxon de I tono*, Correa de Arauxo; *Praeludium und Fuga in C Dur*, BWV 545, Bach; *Mein Jesu, der du mich (Eleven Chorale Preludes)*, op. 122, Brahms; *Choral No. 3 in a*, Franck.

JEFFREY MOELLMAN, with Marie-Caroline Bourque, violin, St. James' Anglican Church, Orillia, ON, Canada, July 25: *Thème et Variations (Hommage à Frescobaldi)*, Langlais; *Prélude (Pièces en style libre)*, op. 31, no. 5, Vierne; *Salut d'Amour*, op. 12, Elgar; *Sonata III for Solo Violin*, op. 27, no. 3, Ysaÿe; *Lied (Pièces en style libre)*, op. 31, no. 17, Hymne au soleil (*Pièces de fantaisie*, Book II, op. 53, no. 3), Vierne.

PAUL MURRAY, Old West Church, Boston, MA, July 10: *Fantasia and Fugue in g*, BWV 542, Bach; *Plein jeu*, *Fugue sur la Trompette*, *Récit de cromhorne*, Trio, Dialogue (*Messe pour les Couvents*), F. Couperin; *Chorale Prelude on LLANFAIR*, Robinson; *Pre-*

*lude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Allegro vivace (Symphony No. 5 in f)*, op. 42, no. 1), Widor.

CHRISTA RAKICH, St. Kieran Art Center, Berlin, NH, July 12: *Praeludium in F*, Fanny Mendelssohn; *Sonata No. 3 in E*, Martine; *Hommage à Pachelbel*, Rakich; *Prelude and Fugue in B-flat*, op. 16, no. 2, C. Schumann; *I Think When I Read That Sweet Story of Old*, *All Things Bright and Beautiful*, *Praise Our Father (Folk Hymn Sketches)*, Diemer; *Suite No. 1*, Price.

MARILYN REESOR, St. James' Anglican Church, Orillia, ON, Canada, July 11: *Vater unser im Himmelreich*, *Wachet auf, ruft uns die Stimme*, Vivace (*Trio Sonata II*), Bach; *Andante in e*, Fiocco; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Trumpet Tune in F*, Brunner; *Toccata*, Dubois.

JONATHAN RYAN, St. Chrysostom's Episcopal Church, Chicago, IL, July 8: *Sinfonia (Cantata 29)*, Bach, transcr. Dupré; *Variations on Balletto del granduca*, Sweelinck; *Prelude on East Acklam*, Jackson; *Etude coulée*, Ligeti; *Rhapsody in c-sharp*, op. 17, no. 3, Howells; *No. 4 in A-flat*, *No. 5 in b (Six Canonic Etudes)*, op. 56, Schumann; *Berceuse Paraphrase*, Baker; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

ANDREW SHENTON, Old West Church, Biston, MA, July 24: *Alleluys*, Preston; *Saraband for the morning of Easter*, Howells; *Scherzo for the white rabbit*, Ogden; *Prelude and fugue on a theme of Vittoria*, Britten; *Dominus regit me*, Dearnley; *Paeon*, Leighton; *Preludio al Vespro de Monteverdi*, Tippett; *Toccata*, Ayres.

ANGUS SINCLAIR, with John Mackay, bagpipes, St. James' Anglican Church, Orillia, ON, Canada, July 18: *King of Laois March*, MacKay and Sinclair; *Murdo Mackenzie of Torridon Jig*, MacLeod; *Macgregor's Search*, *Walking the Floor*, MacKay and Sinclair; *Anthem for the Wind and the Water (Marco Polo Suite)*, Stewart; *Highland Cathedral*, Roever and Korb; *Skye Boat Song*, *Westering Home*, MacKay and Sinclair; *Massacre at Glencoe*, MacLean; *Wayfaring Stranger*, *Clinch Mountain Breakdown*, *Amazing Grace*, *The Lord's My Shepherd*, *In the Garden*, *Scotland the Brave*, MacKay and Sinclair.

KIRSTIN SYNNESTVEDT, Sinsinawa Mound, Sinsinawa, WI, July 18: *Prelude in d*, Aria Sebalina (*Hexachordum Apollinis*), Pachelbel; *Wir glauben all' an einen Gott, Vater, Jesus Christus, unser Heiland*, BWV 665, Bach; *Après un rêve*, Fauré; *Pilgrims' Chorus (Tannhauser)*, Wagner; *Six Romanian Folk Dances*, Bartók; *Fugue in E-flat*, Bach.

MARIJIM THOENE, St. Kazimierz, Bialystok, Poland, July 15: *Pièce d'Orgue*, BWV 572, Bach; *Fantaisie II*, Alain; *Toccata per l'Elevation (Messa degli Apostoli)*, Frescobaldi; *Magnificat: My soul doth magnify the Lord*, Gloria (*Fifteen Pieces for Organ Founded on Antiphons*), op. 18, Dupré; *Choral varié sur le thème du "Veni Creator"*, op. 4, Duruflé; *Habakkuk*, op. 434, Hovhannes.

PATRICK WEDD, St. James United Church, Montreal, QC, Canada, July 3: *Sonata in G*, op. 28, Elgar; *Voluntary in c*, Greene; *Orb and Sceptre (Coronation March)*, Walton.

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**Pipe Organs of the Keweenaw** by 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 Barchhoff 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.

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**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](http://ednowakmusic.com).

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

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

## PUBLICATIONS / RECORDINGS

**Pamela Decker** is featured on a new recording, *Suite Dreams and Fantasies, Decker Plays Decker, Volume 3*, on the Loft label. Recorded on the Flentrop organ at St. Mark's Cathedral, Seattle, the program includes *On This Day, Earth Shall Ring* (2009, five hymn-based works for Advent and Christmas), *El Tigre* (2007), *La Pantera* (2009), *Liturgical Suite* (2005, for right hand and pedal), *Ave maris stella* (2004), *Jesu, dulcis memoria* (2010), and *Golden Gates* (2010). For information: [www.gothic-catalog.com](http://www.gothic-catalog.com).

**Historic Organs of Seattle: A Young Yet Vibrant History**, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured on 24 pipe organs built between 1871 and 2000. Includes 36-page booklet with photographs and stoplists. \$34.95; OHS members: \$31.95. For info or to order: <http://OHSCatalog.com/hiorofse.html>.

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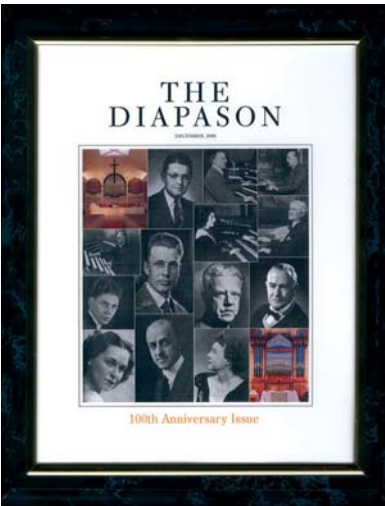


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 ———. New Organ Music. Jan 18  
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**Brunner, Raymond J.** Restoration of the 1770 Tannenberg Organ, Zion Moselem Lutheran Church. April 19°†  
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**Collins, John.** Book Reviews. June 16  
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**Decourt, Aurélie.** Jehan Alain: His Life and Works. July 22–25°+†  
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**Dyer, Randall S.** The Last Vestiges of M. P. Möller? Recent visits to Hagerstown spur 20-year-old recollections. Jan 24–27°  
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**Foley, Mike.** Skinner Opus 774 Is Saved. Aug 22–23°†  
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## Appointments

**Bahr, Fredrick,** ° to tonal director, Patrick J. Murphy & Associates, Stowe, PA. March 6  
**Bates, Robert,** ° to Fellow of the Yale Institute of Sacred Music, and Senior Research Scholar, Yale University. Sept 8  
**Biery, Marilyn Perkins,** ° to minister of music, Metropolitan United Methodist Church, Detroit, MI. Dec 6  
**Candela, Christopher,** to Church of St. Thomas More, Manhattan, NY. Oct 8  
**Demers, Isabelle,** ° to assistant professor of organ, Baylor University, Waco, TX. Dec 6  
**Fairbank, Nicholas,** ° to national president, Royal Canadian College of Organists. Oct 8  
**Foley, Timothy,** ° to IT specialist and architectural assistant, Scott R. Riedel & Associates, Ltd. Dec 6  
**Jensen, Wilma,** ° to interim director of music, St. James Cathedral, Chicago, IL. Sept 8  
**Kraaz, Sarah Mahler,** ° to visiting scholar for the Associated Colleges of the Midwest Arts of Florence program. Sept 8  
**Kraybill, Jan,** ° to organ conservator for the Julia Irene Kauffman Casavant Organ, Kansas City, MO. Nov 4  
**Langlais, Marie-Louise,** ° appointed visiting professor of organ, Oberlin Conservatory of Music. Aug 4, 6  
**Maxwell, Monte,** ° to director of chapel music, United States Naval Academy, Annapolis, MD. Oct 8  
**Mellichamp, James F.,** ° to president, Piedmont College, Demorest, GA. July 6  
**Morrison, Alan,** ° to associate professor of organ, Westminster Choir College of Rider University, Princeton, NJ. June 6  
**Penin, Olivier,** named titular organist, Sainte-Clotilde, Paris, France. Nov 4  
**Penkala, Christopher,** ° to architectural associate, Scott R. Riedel & Associates, Ltd. Dec 6  
**Reid, Andrew,** ° to director, Royal School of Church Music. Oct 8  
**Saliers, Don,** to chaplain, American Guild of Organists. Nov 4  
**Schaefer, Craig R.,** ° to lead acoustical engineer, Scott R. Riedel & Associates, Ltd. Dec 6  
**Surratt, Michael,** ° to organist, First United Church, Oak Park, IL. Sept 8  
**Teardo, Frederick,** ° to director of music and organist, Cathedral Church of the Advent, Birmingham, AL. Nov 4  
**Weir, Gillian,** ° appointed visiting professor of organ, Oberlin Conservatory of Music. Aug 4, 6



## Organ Stoplists

**Dobson**  
 Independent Presbyterian Church, Birmingham, AL. 3/82°, Oct 1, 26–28  
 Sykes Chapel and Center for Faith and Values, The University of Tampa, Tampa, FL. 3/56°, March 32  
**Foley-Baker**  
 Duke University Chapel, Durham, NC. 4/103°, April 1, 25–27  
**Glück**  
 Faith Lutheran Church, New Providence, NJ. 3/32°, Feb 1, 26–28  
**Goulding & Wood**  
 Indiana Landmarks Center, Indianapolis, IN. 3/33°, Aug 1, 26–28  
**Hochhalter**  
 First United Methodist Church, Eugene, OR. 3/51°, April 18  
**Karstens**  
 Lake Park Lutheran Church, Milwaukee, WI. 3/28°, Nov 32  
**Kegg**  
 Sacred Heart Church, New Philadelphia, OH. 2/15°, Dec 1, 26–27  
**Leek**  
 St. Luke's Lutheran Church, North Baltimore, OH. 2/4°, Dec 28  
**Létourneau**  
 Cathedral of Christ the Light, Oakland, CA. 4/90°, July 1, 26–28  
**Moore**  
 All Hallows' Parish, Davidsonville, MD. 2/13°, March 1, 30–31

**Murphy**  
 St. Elizabeth Ann Seton Roman Catholic Church, Carnegie, PA. 3/28°, Oct 28  
**Odell**  
 Orange Congregational Church, United Church of Christ, Orange, CT. 2/21°, Jan 30  
**Parkey**  
 Cathedral of St. John Berchmans, Shreveport, LA. 3/55°, Jan 1, 28–30  
**Pasi**  
 Sacred Heart Co-Cathedral, Houston, TX. 4, 76 stops°, June 1, 26–27  
**Proscia**  
 Julius Dayle Harding residence, Douglasville, GA. 4/11°, May 32  
**Quimby**  
 First Congregational Church, Greeley, CO. 3/38°, Sept 1, 30–32  
**Rathke**  
 The Musical Instrument Museum, Phoenix, AZ. 1/3°, Aug 28  
**Schlueter**  
 Immaculate Heart of Mary Catholic Church, Atlanta, GA. 3/44°, May 1, 30–31  
**Schoenstein**  
 First Lutheran Church, Sioux Falls, SD. 3/52°, Nov 1, 30–32  
**Swartz**  
 Christ Church, United Church of Christ, Milwaukee, WI. 2/14°, Feb 28  
**Wallace**  
 St. Paul's Anglican Parish, Brockton, MA. 2/7°, Sept 32

## Obituaries

**Betts, William Lewis.** Feb 10  
**Bishop, Ronald Cameron, Jr.** ° June 8, 10  
**Bratcher, James Earl.** Dec 10  
**Brice, William Lusk.** June 10  
**Bruce, Garland P.** Dec 10  
**Busarow, Donald Arthur.** ° Feb 10  
**Campbell, Don G.** Nov 10  
**Cannon, Delores Bruch.** Dec 10  
**Cherrington Beggs, Sally.** May 10  
**Clark, Steven Alan.** Nov 10  
**Colby, Robert "Bob."** ° April 10  
**Craighead, David.** ° May 10  
**Curley, Carlo.** ° Oct 11  
**Davis, Burns Smith.** Jan 12  
**De Wolff, Charles.** ° March 8  
**Deaton, Rockwell Lewis "Wes" Jr.** Nov 10  
**Delorme, Henri.** ° Dec 10  
**Engle, Paul E.** June 10  
**Fuerst, Arlyn F.** ° March 8  
**Gietz, Raymond P. "Ray."** April 10  
**Gilliland, Dale Alexander.** Nov 10  
**Gomez, Adelma.** April 10  
**Halvorsen, John.** April 10  
**Hammel, Bene Wesley.** Jan 12  
**Hancock, Gerre.** ° March 8, 10  
**Harris, Bart Ferguson.** June 10  
**Hayward, Margaret Garrett.** Oct 11  
**Heiman, Father Larry.** May 10  
**Irwin, E. Robert.** Nov 10  
**Jordan, Alice Yost.** ° March 10  
**Larsen, Gregory S.** ° Aug 10  
**Laukhuff, Hans-Erich.** ° April 10  
**Lehmborg, Stanford Eugene.** Aug 10  
**Lehoczky, Elizabeth "Betty" Grace.** Jan 12  
**Leonhardt, Gustav.** ° March 10  
**Lush, Morley J.** Dec 10  
**McAbee, Kay Arthur.** ° March 10  
**McDermitt, Robert P.** Jan 12  
**Merritt, Royston John Jr.** Nov 10  
**Mills, William Brant.** Nov 10  
**Moe, Daniel T.** Oct 11  
**Opel, Paul Emerson.** July 10  
**Parris, Robert W.** Jan 12  
**Prichard, Robert.** ° April 10  
**Ritter II, Joseph Johann Karl.** May 10  
**Robertson, George Anthony "Tony."** ° Sept 11  
**Russell, Thomas Hunter.** June 10  
**Schleis, Thomas H.** Nov 10  
**Schroeder, Rev. Carl E.** Oct 11  
**Shabastyén, János.** ° May 12–13  
**Sornay, George H.** July 10  
**Stevens, Judith.** Aug 10  
**Strayer, Gene Paul.** Feb 10  
**Taddei, Jacques.** Sept 11–12  
**Westrum, Florence Emily.** Oct 11–12  
**Wunderlich, Heinz.** ° May 10, 12  
**Zwicky, Gary Lee.** ° Aug 10

- Keweenaw (Michigan, Upper Peninsula) organs. See Dalquist.  
 Kimball organs. See Traser.  
**Knijff, Jan-Piet.** Crazy about Organs: Gustav Leonhardt at 72. Nov 20–22°  
 . New Organ Music. Dec 18–19  
**Kramer, Gale.** Book Reviews. Feb 16–17°
- Labounsky, Ann.** In Memoriam: Jacqueline Englert-Marchal, 23 September 1922–21 April 2012. July 19°  
 Landowska, Wanda. See Smith.  
 Leigh Street Baptist Church, Richmond, Virginia. See Traser.  
 Leonhardt, Gustav. See Knijff, Livallo.  
 Letters to the Editor. Jan 3–4, Feb 3, March 3, April 3, May 3, June 3, July 3, Sept 3–4, Oct 3–4, Nov 3–4, Dec 3  
**Livallo, Lee.** *Pavana Lachrimae*: A California Tribute to Gustav Leonhardt. Aug 18°  
 Lviv, Ukraine. See Halsey.
- M. P. Möller. See Dyer, Northway.  
**Maté, Francine.** New Recordings. July 17  
**McCray, James.** Music for Voices and Organ. Jan 17–18, Feb 15, March 17, April 15–16, May 16–17, June 15–16, July 15–16, Aug 15, Sept 16, Oct 16–17, Nov 15–17, Dec 16–17  
**McKinney, David.** New Organ Music. Feb 18  
**Merrill, Mark J.** An Interview with Montserrat Torrent, Queen of Iberian organ music. Oct 19°  
 . The Early Iberian Organ: Design and Disposition. Nov 24–26°†  
 . The Tiento: An Iberian Art Form. Dec 20–21°+  
 Möller Opus 6373. See Northway.  
 Monaco Cathedral. See Coignet.  
 Music for Voices and Organ. See McCray.
- Nelson, Leon.** New Handbell Music. June 18, Nov 19, Dec 19  
 New Handbell Music. See Nelson.
- New Organ Music. See August, Collins, Herman, Knijff, McKinney, Steele, Udy, Wagner, Zoller.  
 New Recordings. See Collins, Fox, Hall, Heaton, Maté, Reed, Speller, Wagner.  
**Northway, Dennis.** A new four-manual pipe organ in seven weeks: Möller Opus 6373 at Chicago's Carl Schurz High School. May 26–29°+†  
 Oak Park, IL. See Wilkinson.  
 Oaxaca, Mexico. See Winter.  
 OHS National Convention. See Rippl.  
 On Teaching. See Black.  
 Organ building. See Bishop.  
 Organ Historical Society. See Rippl.  
 Organ pedagogy. See Black.  
 Organ Recitals. Jan 34–35, Feb 33, March 37, April 33, May 36–37, June 33, July 33, Aug 32–33, Sept 36–37, Oct 33, Nov 37, Dec 32–33  
**Palmer, Larry.** Harpsichord News. Feb 11°, April 12°, May 12–13°, July 10, 12°  
 . Gathering Peascods for the Old Gray Mare: Some Unusual Harpsichord Music Before Aliénor. Nov 27–29°  
 Paris, France. See Shuster Fournier.  
 Perry, Roy. See Fox.  
**Peters, Andrew.** A Conversation with Wilma Jensen. May 22–23°  
**Pickering, David C.** Dedication of Casavant Opus 3875, Kauffman Center, Kansas City, Missouri. Aug 20–21°†  
**Reed, James.** New Recordings. Jan 18, Dec 18  
**Riedel, Scott R.** Acoustics in the Worship Space X: Good Acoustics—the Economic Factors. Dec 24–25°  
**Rippl, Frank.** 56th OHS National Convention. March 24–29°  
**Robinson, Joseph E.** Apprenticing with Herman Schlicker. Feb 20–22°  
**Robinson, Joyce Johnson.** Like Father, Like Son: A Conversation with Lee and Scott Dettra. Sept 24–26°  
**Rodgers, Helen VanAbbema.** Organs in Corsica and Southern France, June 7–13, 2012. Sept 20°  
 Saint-Jean de Montmartre, Paris, France. See Shuster Fournier.  
 Schlicker, Herman. See Robinson.  
 Schurz, Carl, High School, Chicago, Illinois. See Northway.  
 Schweitzer Organ Festival. See Spicer.  
 Sebastyén, János. See Tiffet.  
 Sewanee Church Music Conference. See Smedley.  
**Shuster Fournier, Carolyn.** The Recent Restoration of the Organ at Saint-Jean de Montmartre in Paris, France. Sept 27–29°+†  
 Skinner Opus 774. See Foley.  
 Skinner organs. See Foley, Speller.  
**Sloan, Stephanie, and Rebecca Marie Yoder.** Jehan Alain masterclass by Helga Schauerte at Duquesne University. Jan 19°  
**Smedley, Jane Scharding.** Sewanee Church Music Conference, July 9–15, 2012. Nov 23°  
**Smith, Craig.** *Mamusia*: Paul Wolfe Remembers Wanda Landowska. Oct 23–25°  
 Spanish organ music. See Merrill.  
**Speller, John L.** A Skinner Centennial—Opus 190 at Grand Avenue Temple United Methodist Church, Kansas City, Missouri. July 20–21°†  
 . Book Reviews. Jan 19, March 17–18, Aug 15–16  
 . New Recordings. Feb 17–18, April 18, May 18, June 17, July 17–18, Aug 17, Sept 18, Oct 17–18  
**Spicer, David.** Fourteenth Annual Albert Schweitzer Organ Festival. Jan 20°  
**Steele, Charlie.** New Organ Music. Jan 19  
 Steer & Turner. See Zoller.  
**Swager, Brian.** 2012 Summer Carillon Concert Calendar. June 28–29, July 28–29, Aug 29
- \_\_\_\_\_ . Carillon News. Jan 14, Feb 11–12, March 12, Dec 12°  
 Tannenberg oprgan, Moselem Springs, PA. See Brunner.  
**Taylor, Stephen.** Haarlem International Organ Festival 2012. Dec 22–23°  
**Thoene, Marijim.** François Couperin's Organ Masses at the University of Michigan. June 19°†  
**Thomas, Will.** Ascension Organ Academy June 20–25, 2011. Jan 21°  
 Tiento. See Merrill.  
**Tiffet, Robert.** Harpsichord News. May 12–13°  
 Torrent, Montserrat. See Merrill.  
**Traser, Donald R.** A Kimball Turns 100: Leigh Street Baptist Church, Richmond, Virginia. May 24–25°+†  
**Udy, Kenneth.** New Organ Music. Oct 18  
 University of Michigan. See Thoene.
- Vierne Marathon. See Hall.  
 Vilnius, Lithuania. See Halsey.
- Wagner, David.** New Organ Music. May 19  
 . New Recordings. March 19, April 17–18, June 16–17, July 16–17, Aug 16–17, Sept 18–19  
 Wichita State University. See Froehlich.  
**Wilkinson, Cathryn.** Organists of Yesteryear in the World's Largest Village. April 22–24°  
**Winter, Cicely.** Ninth International Organ and Early Music Festival, Oaxaca, Mexico, February 5–15, 2012. Sept 21–23°  
 Wolfe, Paul. See Smith.
- Zoller, Jay.** An American Organ Moves to Germany: Steer & Turner Opus 14. Oct 20–22°†  
 . Book Reviews. March 18, May 17–18  
 . New Organ Music. Jan 18–19, April 18, June 17–18, Aug 17, Dec 19

## Honors and Competitions

- Alain, Marie-Claire.**° named Grand Officier de la Légion d'Honneur. Sept 8  
**Andrews, Matt.**° wins St. Andrew's Hymn Competition, Kansas City, MO. Dec 4  
**Bedford, Frances.**° honored with naming of Frances Bedford Concert Hall, University of Wisconsin-Parkside. July 12  
**Bengston, Bruce P.**° honored upon retirement from Christ Episcopal Church, Reading, PA. Jan 8  
**Blumhofer, Jonathan.**° wins First Baptist Church, Worcester, MA, anthem competition. May 6  
**Bonilauri, Stefano.** wins second prize, Prix Guillaume Costeley composition competition, Evreux, France. March 6  
**Brannon, Jon.**° awarded third prize, Level 1, Rodgers North American Classical Organ Competition. May 4  
**Carnahan, Craig.**° wins 2012 Twin Cities AGO Composition Competition. Aug 6  
**Chan, Sheung Chi.**° awarded second place, 2012 First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. July 3  
**Chang, Yoomi.**° wins 2012 First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. July 3  
**Core, John.** wins Macalester Plymouth United Church hymn contest. May 6  
**Crozier, Philip.** honored at 25th anniversary as director of music, St. James United Church, Montreal, QC, Canada. Feb 6  
**David E. Wallace & Co.**° celebrates 30th anniversary. April 11–12  
**Davis (Firmin-Didot), Lynne.**° named Chevalier de l'Ordre des Arts et des Lettres. May 8  
**Ganza, Christopher.**° wins young professional division award, Albert Schweitzer Organ Festival. Sept 4  
**Goreham, Norman J.** wins Macalester Plymouth United Church hymn contest. May 6  
**Goussot, Paul.**° wins International Organ Festival Haarlem. Sept 4  
**Gu, Sang Gil (Travis).** wins Parkey OrganBuilders organ competition, Shreveport, LA. April 6  
**Har, Austin.** awarded third prize, Carillon Society of Australia's student carillon composition competition. March 12  
**Hazebroucq, Noël.**° wins first and audience (improvisation) prizes, Prix André Marchal competition, Biarritz, France. Jan 6  
**Herman, David.**° retires as Trustees Distinguished Professor of Music and University Organist, University of Delaware. Jan 10  
**Johnson, Calvert.**° retires as Charles A. Dana Professor Emeritus of Music and College Organist Emeritus, Agnes Scott College, Decatur, GA. Jan 10  
**Kallembach, James.** named a winner of VocalEssence/American Composers Forum 14th Annual Welcome Christmas Carol Contest. Jan 8  
**Kjellgren, Matthias.**° wins Alain interpretation prize, Prix André Marchal competition, Biarritz, France. Jan 6  
**Lam, Anne.**° awarded second prize, Sixth Miami International Organ Competition. May 4  
**Lekkerkerker, Jacob.**° wins Jacqueline Englert-Marchal Prize (improvisation), Prix André Marchal competition, Biarritz, France. Jan 6  
**Lipa, Patryck.**° wins second (interpretation) prize, Prix André Marchal competition, Biarritz, France. Jan 6  
**Low, Adrian.** wins hymn competition, St. Andrew's Episcopal Church, Kansas City, MO. April 6  
**Lyman, Thatcher.** awarded third prize AGO National Young Artists Competition in Organ Performance. Sept 6  
**Macens, Ella.** awarded second prize, Carillon Society of Australia's student carillon composition competition. March 12  
**Manners, David.** wins Royal School of Church Music's Dr. Harold Smart Composition Competition. March 6  
**Maple, Howard.** wins Macalester Plymouth United Church hymn contest. May 6  
**Matthews, Malcolm.** awarded second prize, AGO National Young Artists Competition in Organ Performance. Sept 6  
**Maw, David.**° wins second (improvisation) prize, Prix André Marchal competition, Biarritz, France. Jan 6  
**Miller, Kenneth.**° wins Jacqueline Englert-Marchal Prize, Prix André Marchal competition, Biarritz, France. Jan 6  
**Monin, Virgile.**° wins first and audience (interpretation) prizes, Prix André Marchal competition, Biarritz, France. Jan 6  
**Murray, Douglas.** awarded third prize, AGO National Competition in Organ Improvisation. Sept 6  
**Near, John R.**° awarded the Organ Historical Society's 2011 John Ogasapian Publication Prize. Aug 6  
**Nelson, Lee.** honored upon retirement from North Park University. Dec 8  
**Nicholls, Robert.** wins AGO National Competition in Organ Improvisation. Sept 6  
**O'Berry, Joseph.**° awarded second prize, Level 1, Rodgers North American Classical Organ Competition. May 4  
**Pan, Mary.**° wins high school division award, Albert Schweitzer Organ Festival. Sept 4  
**Phillips, Craig.**° named AGO's Distinguished Composer for 2012. April 8  
**Robinson, Daryl.** wins AGO National Young Artists Competition in Organ Performance. Sept 6  
**Rolland, Gregoire.** wins third and audience prizes, Prix Guillaume Costeley composition competition, Evreux, France. March 6  
**Scott, Patrick A.**° awarded second and audience choice prizes, AGO National Competition in Organ Improvisation. Sept 6  
**Shin, Jennifer.**° wins Level 1, Rodgers North American Classical Organ Competition. May 4  
**Shoeppe, Lawrence.**° celebrates 50th anniversary as Allen Organ employee. April 8  
**Sieving, Robert.** named a winner of VocalEssence/American Composers Forum 14th Annual Welcome Christmas Carol Contest. Jan 8  
**Smith, Emmet G.**° awarded honorary Doctor of Music degree, Texas Christian University. July 8  
**Snider, Charles.**° honored at 25th anniversary as organist and choirmaster, St. Mark's Episcopal Church, Glen Ellyn, IL. Dec 10  
**Spicer, David.**° honored at 25th anniversary as minister of music, First Church of Christ, Wethersfield, CT. Oct 11  
**Tikker, Timothy.**° wins first Michele Johns Scholarship, the University of Michigan. Jan 12  
**Town, Robert.**° honored by Wichita AGO chapter. May 8  
**Wiess, Leonard.** wins Carillon Society of Australia's student carillon composition competition. March 12  
**Wróbel, Pawel.**° awarded third prize, Sixth Miami International Organ Competition. May 4  
**Yu, Yang Sun.** awarded second prize Parkey OrganBuilders organ competition, Shreveport, LA. April 6  
**Zhao, Weicheng.**° wins Sixth Miami International Organ Competition. May 4

# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: [john@concertorganists.com](mailto:john@concertorganists.com)  
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David Goode\*



Judith Hancock



Thomas Heywood\*



David Higgs



Marilyn Keiser



Olivier Latry\*



Nathan Laube



Joan Lippincott



Alan Morrison



Thomas Murray



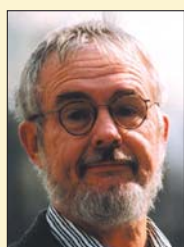
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Peter Planyavsky\*



Daniel Roth\*



Ann Elise Smoot



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