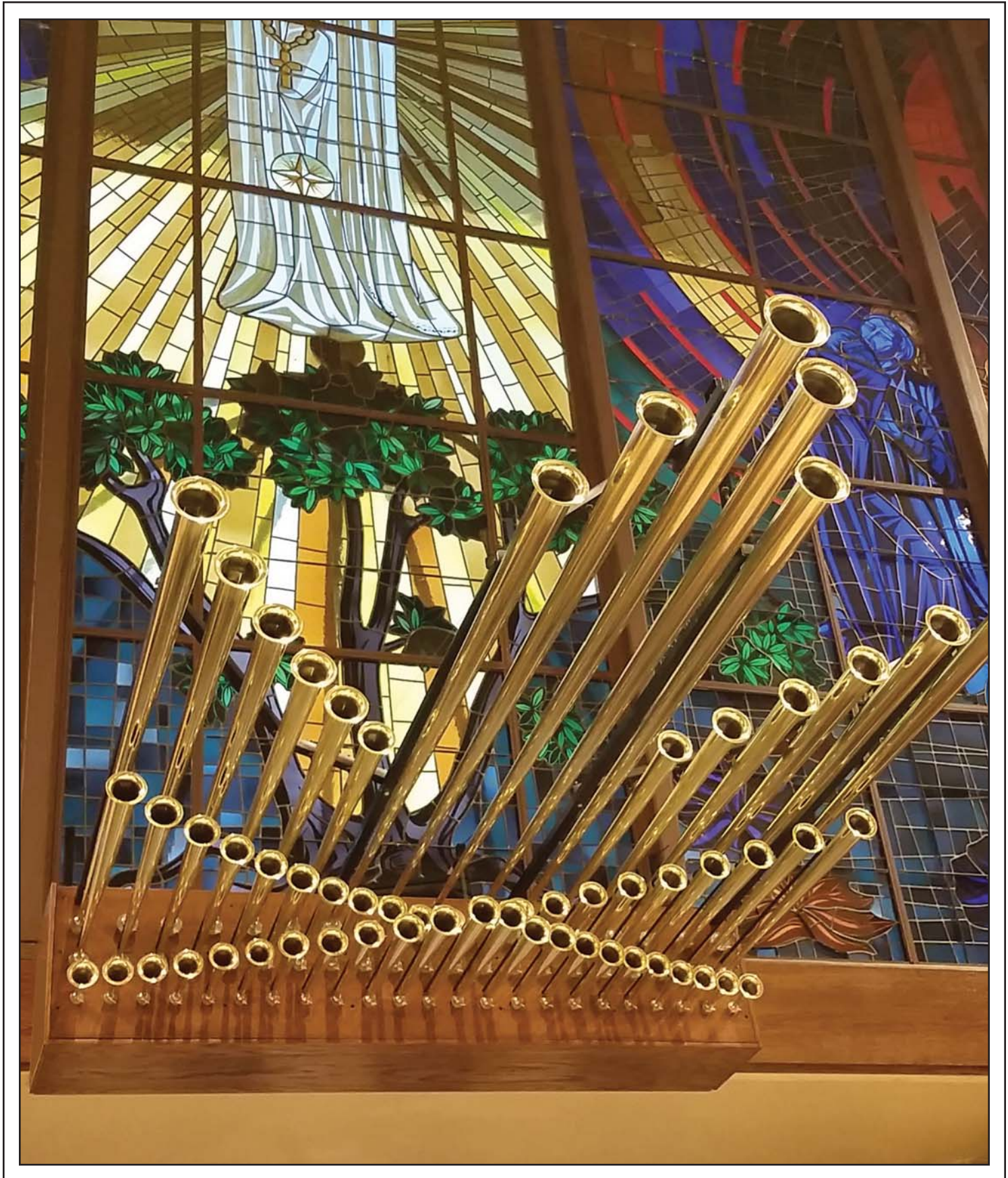


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JANUARY 2016



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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

## CONTENTS

### FEATURES

- Performing notes inégales:  
Evidence from cantates françaises  
by Gregory Hand 20
- The Schweitzer Festival  
moves to Trinity College  
by David Spicer 22

### NEWS & DEPARTMENTS

- Editor's Notebook 3  
Here & There 3  
Appointments 6  
Nunc Dimittis 8  
Harpsichord News by Larry Palmer 10  
In the wind . . . by John Bishop 16  
On Teaching by Gavin Black 18

### REVIEWS

- Music for Voices and Organ 11  
Book Reviews 12  
New Recordings 13  
New Organ Music 14  
New Handbell Music 15

### ORGAN PROJECTS

26

### CALENDAR

27

### ORGAN RECITALS

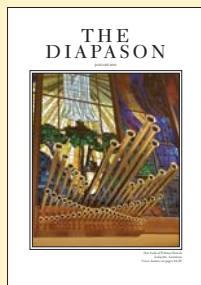
31

### CLASSIFIED ADVERTISING

32

### 2015 In Review—An Index

34



### COVER

Kegg Pipe Organ Builders, Hartville, Ohio;  
Our Lady of Fatima Church, Lafayette,  
Louisiana 24

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**Paul Cienniwa**  
**John L. Speller**  
**John Collins**  
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**Leon Nelson**

## Editor's Notebook

### In this issue

THE DIAPASON is beginning its 107th year with a feature by Gregory Hand concerning the origin of *notes inégales* and a report by David Spicer on new developments (including a new home) with the Albert Schweitzer Organ Competition.

John Bishop writes of St. Cecilia, and of organs that have influenced him, at Oberlin, Harvard, and elsewhere. Gavin Black continues his discussion of practicing to achieve the desired tempo. Larry Palmer offers an index of harpsichord-related items that have appeared in issues of THE DIAPASON from 2006 through 2015. We also include our annual index that covers the year 2015.

Our cover feature this month is the new organ by Kegg Pipe Organ Builders at Our Lady of Fatima Church, Lafayette, Louisiana.

### TheDiapason.com, and more

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Joyce Robinson  
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Our website is another benefit for our subscribers. It offers videos, full-issue PDFs, classified ads with photos, and more. Be sure you visit TheDiapason.com frequently.

### 20 under 30

One month remains for you to send nominations for our "20 under 30" Class of 2016. See the section below for specific details and requirements, and submit your nominations by February 1. Only nominated persons can be chosen. Should you need assistance, do not hesitate to contact me.

### Welcome

This month's issue of THE DIAPASON is the first for which Cathy LePenske is our designer. We extend a hearty welcome to Cathy and look forward to presenting her work to you. ■

## Special Bulletin

### 20 under 30

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

Nominees will be evaluated on how they have demonstrated leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluations will consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will close February 1, 2016. Nominees cannot have reached their 30th birthday before January 31, 2016.

Evaluation of the nominations and selection of the members of the Class of 2016 will take place in February; the winners will be announced in the May 2016 issue of THE DIAPASON.

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

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

20  
UNDER  
30

## Here & There

### Events

**Cathedral Church of St. Paul**, Detroit, Michigan, continues Choral Evensong, Sundays at 4 p.m., January 10, February 28, April 10, 4/24, May 5 (7 p.m.), and 5/22. In addition, the cathedral offers the following programs: February 14, Jeremy David Tarrant; 2/20, Cantus; March 6 and April 12, Jeremy David Tarrant; 4/15, Charles Miller; May 14, Cathedral Choirs. For information: www.detroitcathedral.org.

**Baroque Band** continues its concerts, to be held at Symphony Center, Chicago, Music Institute of Chicago, in Evanston, Illinois, and Augustana Lutheran Church, Chicago: January 15, 16, 20, *Duel at the Devil*; March 11, 12, 16, *Leipzig's Got Talent*; June 1, 3, 4, *L'Arte del Violino*. For information: www.baroqueband.org.

**First Presbyterian Church**, Arlington Heights, Illinois, continues its concert series, at 4 p.m. except as noted: January 17, Northwestern University Community Ensemble, gospel choir concert honoring Martin Luther King; February 14 (2 p.m.), *Operatic Valentine's Day Gala*; 2/21, 31st Annual Organ Fest; March 20,

Spring Choral Concert with orchestra; April 10, Northwest Choral Society; May 13 (7 p.m.), Tom Trenney accompanies the silent movie *The Mask of Zorro*.

Wednesday organ recitals take place at 12:10 p.m.: February 3 and March 23, Christopher Urban. For information: www.fpcch.org.

**Loyola University**, Chicago, Illinois, continues its organ recital series, third Sunday of the month at 3 p.m. in Madonna della Strada Chapel: January 17, Daniel Schwandt; February 21, Carl Chadek; March 20, Minkyoo Shin; April 17, Derek E. Nickels; May 15, Gabriel Mayhugh. For information: www.luc.edu.

**Second Presbyterian Church**, St. Louis, Missouri, continues its Coutts Music Series: January 17, Young Artists from the Bach Society of St. Louis; February 7, silent movie accompanied by Andrew Peters; March 20, Palm Sunday concert with Angel Riley, soprano, and Andrew Peters, piano; April 1, Symphony Where You Worship Concert featuring an ensemble from the St. Louis Symphony. For information: www.secondchurch.net.



Glatter-Götz organ, Claremont United Church of Christ (photo credit: Jill Carol)

**Claremont United Church of Christ**, Claremont, California, presents an exploration of its Glatter-Götz pipe organ: January 23, 3 p.m., organ demonstration and pipe chambers crawl; 4 p.m., performances and refreshments, suggested donation \$20 per adult; 1/24,

► page 4

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## ► page 3

4 p.m., recital by Carey Robertson, celebrating her 25th anniversary as principal organist. For information: 909/626-1201.

**Music & Arts at St. Luke's in the Fields** continues concerts, featuring the choir of St. Luke's in the Fields, New York City: January 28, Biber *Mystery Sonatas* for violin and Muffat toccatas for organ; February 25, Kings of the Earth/Queen of Heaven, featuring works written for King Philip II; April 28, Schütz *Resurrection Historia* and motets for the Easter season. For information: [www.stlukeinthefields.org/music-arts/concerts](http://www.stlukeinthefields.org/music-arts/concerts).

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues concerts, all free and open to the public (except April 24, a ticketed event): January 29, Philip Brisson; March 20, Frederick Teardo; April 15, University of Montevallo Concert Choir; 4/24, Saint Thomas Choir of Men and Boys; May 20, Christopher Henley; June 12, The Cathedral Choir. For information: [adventbirmingham.org](http://adventbirmingham.org).

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music events: January 30, Nicole Marane, with John Lemley, narrator, Prokofiev, *Peter and the Wolf*; February 9, Scott Atchison, Nicole Marane, Randy Elkins, Michael Shake; 2/20, The Georgia Boy Choir Festival; March 3, Three Choirs Festival; 3/13, Passion of the Christ: The Musical Stations of the Cross; 3/18, 3/19, Atlanta Gay Men's Chorus, Atlanta Women's Chorus; April 5, Caroline Robinson, Derek Remeš; 4/17, Voices in Bronze, handbell concert; 4/24, Jeremy McElroy, Clarke Harris, countertenor; July 27, Martin Baker. For information: [www.prumc.org](http://www.prumc.org).

**VocalEssence** continues its 47th concert season: January 30, and April 8–9, 16, River Songs and Tales with Mark Twain; February 21, Witness; March 19–20, Thomson, *Four Saints in Three Acts*; April 22, 24, Listeners' Choice Live; May 23, ¡Cantaré! Community Concerts. For information: [www.vocalessence.org](http://www.vocalessence.org).

**Grace Lutheran Church**, River Forest, Illinois, continues its Bach Cantata Vespers series, Sundays at 3:45 p.m.: January 31, Cantata 125; February 28, Cantata 199; March 20, Cantata 182; April 24, Cantata 86; May 22, Cantata 129. In addition, each of the six sections of Bach's *Christmas Oratorio* will be presented in worship services between December 25 and January 26. For further information: [www.graceriverforest.org](http://www.graceriverforest.org).

**Campbellsville University**, Campbellsville, Kentucky, continues its eighth annual organ recital series, at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help Church: February 2, Louie Bailey; March 1, Kevin Faulkner; April 12, Wesley Roberts. For information: [www.campbellsville.edu/keyboards](http://www.campbellsville.edu/keyboards).

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues music events: February 3, Eric Riley; March 2, Deborah Dillane; April 6, Aaron Sunstein. For information: [www.thechpc.org](http://www.thechpc.org).

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, continues concerts: February 7, The Rose Ensemble; 2/19, Chanticleer; 2/21, Early Music Choral Festival; March 23, Ancient Office of Tenebrae; April 13, Tallis Scholars. For information: [www.stpeterinchainscathedral.org](http://www.stpeterinchainscathedral.org).

**Seraphic Fire**, Patrick Dupré Quigley, artistic director, presents performances of Mozart's *Requiem* (February 16, Washington; 2/17, New York; 2/18, Philadelphia) and Brahms's *German Requiem* (April 19, Washington; 4/20, New York City; 4/21, Philadelphia). In New York, they perform in Trinity Episcopal Church, Wall Street, in Philadelphia at St. Clement Episcopal Church, and in Washington, D.C., at St. Paul Episcopal Church, K Street. Period instrument ensemble The Sebastians will also perform on the February programs. For information: [www.seraphicfire.org](http://www.seraphicfire.org).



The restored 2' positive organ in Santa María de la Natividad Tamazulapán

**Instituto de Órganos Históricos de Oaxaca** will hold its eleventh international organ and early music festival



Genie Burkett (timpani), Bruce Barrie, Kevin Tague, Gary Malvern, Steven Trinkle (trumpets), and Thomas Strauss (organ) at the University of Nevada, Las Vegas

On November 1, the **American Guild of Organists Southern Nevada Chapter** and the Department of Music at the **University of Nevada, Las Vegas**, hosted organist Thomas Strauss with Trinkle Brass Works at Rando-Grillot Recital Hall on the UNLV campus. Repertoire included works for organ, four trumpets, and timpani, by Bach, Purcell, Handel, Cassado, Torelli, and Françaix. Thomas Strauss is organist, cantor, and choirmaster at St. John the Baptist (Oppenau, Germany); members of Trinkle Brass Works perform throughout the United States with support from the Nevada Arts Council and the National Endowment for the Arts. The performance was part of a short tour that began in Oppenau, Germany with two performances at the Festwoche Klassische Musik hosted by Thomas Strauss; the final concert was at Trinity United Presbyterian Church, Santa Ana, California, hosted by the Orange County Chapter of the AGO.

February 18–24 in Oaxaca, Mexico, and its environs. The festival will include eight concerts on eight restored Oaxacan organs, visits to unrestored organs and their churches, opportunities to play several of the organs, and other activities. Performers include Liuwe Tamminga of the Netherlands and Italy, Craig Cramer from the United States, Victor Contreras and Cicely Winter of Mexico. For further details including complete schedule and fees, visit [www.iohio.org.mx/eng/fest2016.htm](http://www.iohio.org.mx/eng/fest2016.htm).

**The Church Musicians Workshop**, an intensive five-day residential program, will be held at Nashotah House Theological Seminary from June 13–17, 2016. Faculty includes Father Alexander R. Pryor, Canon Joseph A. Kucharski, Lee Erickson, and R. Benjamin Dobey.

The workshop will include lectures, seminars, and masterclasses on topics of interest to church musicians, pastors, and worship leaders. Instruction is customized for various ability levels, and ample opportunity for practice and performance will be provided at several area venues. Additional options include individual lessons as well as a guided church tour and organ crawl through the historic churches of downtown Milwaukee on

June 18. For information and registration, visit [churchmusiciansworkshop.org](http://churchmusiciansworkshop.org) or contact Father Pryor at [apryor@nashotah.edu](mailto:apryor@nashotah.edu) or 262/565-6152.

**The Guild of Carillonneurs of North America** will hold its 74th Congress June 16–20 on the campus of Yale University, New Haven, Connecticut. The hosts will be members of the Yale Guild of Carillonneurs, which celebrates its 50th anniversary. For the event, 50 new pieces have been commissioned, which will be premiered throughout the congress. An improvisation contest will also be featured. The carillon in Yale's Harkness Tower consists of 54 bells weighing 43 tons. Ten bells were cast in 1921 by the John Taylor Bellfoundry of Loughborough, England, the remainder in 1964. For more information, visit [www.congress.yalecarillon.org](http://www.congress.yalecarillon.org).

**The Twin Cities Chapter of the American Guild of Organists** announces a competition for an unpublished, meditative work for solo pipe organ. A single prize of \$1,500 will be awarded. Any person with permanent residence in North America is eligible to submit a composition that is a minimum

► page 6

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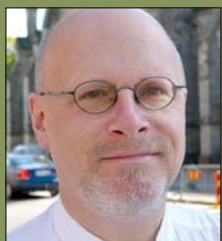
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## Appointments



**Georges Trépanier**

for implementing the strategic plan as developed with Mr. Létourneau to assure the company's continuity. For information: [letourneauorgans.com](http://letourneauorgans.com).

**Georges Trépanier** has been named general manager of Orgues Létourneau. He succeeds Fernand Létourneau, the firm's president and founder, who has served as general manager for more than 36 years. Trépanier, who has occupied the position since March 1, 2015, is Létourneau's nephew; he gravitated to the field of organ building from a young age. He earned a diploma in administration from HEC Montréal's School of Management and has managed the company's financial affairs as controller since 2002. In his new position, Trépanier is responsible for all aspects of the company's administration and



**Kent Tritle** (photo credit: Joshua South)

Musical Arts. Formerly, the organ department was chaired by McNeil Robinson, who died last May. A tribute to Robinson can be found in the July 2015 issue of *THE DIAPASON*, page 10.

**Kent Tritle** has been appointed chair of the organ department at the Manhattan School of Music (MSM), New York City. Tritle, who also serves as MSM's director of choral activities, is organist for the New York Philharmonic (since 1994) and American Symphony Orchestra (since 1993), and serves as director of music and organist at the Cathedral of St. John the Divine in New York City. He is also music director of both Musica Sacra, the longest continuously performing professional chorus in New York, and the Oratorio Society of New York.

The MSM program offers a range of degrees including Master of Music, Professional Studies, and Doctor of

**Carlo van Ulft** has been appointed carillonneur for the Thomas Rees Memorial Carillon, Springfield, Illinois. Ulft is the fourth carillonneur for Springfield since the instrument's completion in 1962. Prior to Ulft's appointment effective October 1, 2015, he served as carillonneur in Centralia, Illinois, for 18 years. A native of the Netherlands, Ulft holds European Masters Level degrees in organ performance, carillon performance, and theatre organ performance. From 1984-87, he served on the faculty of the Royal Carillon School "Jef Denyn" in Mechelen, Belgium. He also held municipal carillon positions in several cities of the Netherlands. He is a frequent carillon recitalist throughout the United States and Europe, having performed for several conferences of the Guild of Carillonneurs in North America. In 1993, the University of California, Berkeley, awarded him a Medal of Honor for "distinguished service to the carillon." He was a founder of the North American Carillon School in 2012. The school has branches throughout the United States. Ulft succeeds Robin Austin, Springfield Park District Carillonneur for two years, and Karel Keldermans, who served the district for 35 years prior to retirement in 2012. ■

in New York City on May 5. Meloan performed works by Albinoni, Alain, Joplin, and Vierne at Fordham United Methodist Church in Bronx, New York, on September 27 with Thomas Sexton, trumpet. Katherine Meloan is represented by Concert Artist Cooperative. For information: [KatherineMeloan.com](http://KatherineMeloan.com).



**Marsha Foxgrover and Seth Carlson**

**Marsha Foxgrover and Seth Carlson** collaborated on a concert October 11, 2015, at First Covenant Church, Rockford, Illinois, to celebrate the 50th anniversary of the installation of the 52-rank Schlicker organ. The program included works performed by Edward Mondello and Roger Nyquist in 1966, a section honoring the Swedish heritage of the church with a congregational hymn by Nils Frykman arranged by Marsha Foxgrover, and a special "Seasons" segment: *The Snow Lay on the Ground* by Sowerby, *Hills in the Springtime* by Chen, *Grand Chorus with Thunder* by Corrette, and *Comes Autumn Time* by Sowerby. Appropriate seasonal visuals of the church accompanied this segment.



**Paul Jacobs**

**Paul Jacobs**, chair of the organ department at the Juilliard School, is now under the full-time management of Colbert Artists Management in New York City ([www.colbertartists.com](http://www.colbertartists.com)), an agency closely affiliated with Juilliard and whose roster includes celebrated musicians such as the Juilliard String Quartet, soprano Dawn Upshaw, harpist Yolanda Kondonassis, and the ensemble Tafelmusik. Jacobs launched his concert career in 2000 under the guidance of Phillip Truckenbrod Concert Artists and during that time performed well over 500 solo organ recitals and organ concerto performances throughout the United States. As of February 1, all future organ recital bookings should be made by contacting Charlotte Schroeder at 212/757-0782 or [schroeder@colbertartists.com](mailto:schroeder@colbertartists.com).

**David H. Binkley** was honored on November 15 at Camp Hill (Pennsylvania) Presbyterian Church, marking his

retirement on December 31, 2015, as the church's organist/choirmaster for 42 years. The celebration included a program and a luncheon following worship.

Binkley's responsibilities included music teaching in the Sunday church school, direction of three singing choirs, and coordination of the church's Music, Art and Drama Series. A new 42-rank Schantz organ was installed in 2008 after a major renovation of the church building. The church regularly presents organ recitals, including a monthly organ concert featuring members of the Harrisburg American Guild of Organists chapter.

Binkley graduated from Lebanon Valley College and received a Master of Sacred Music degree from New York City's Union Theological Seminary School of Sacred Music; his primary organ teachers have been Robert Clippinger, Karl Moyer, Pierce Getz, and Robert Baker. David Binkley has presented recitals and church music workshops throughout central Pennsylvania; he holds the AGO Colleague certificate, and in 1996 was awarded Certified Church Musician status by the Presbyterian Association of Musicians.



**Richard W. Kurtz**

**Richard W. Kurtz** has retired as organist and choirmaster of Christ Episcopal Church, Woodbury, New Jersey, after 40 years of service. His final service occurred All Saints' Day, November 1, 2015. A brass plaque honoring Kurtz's tenure was blessed, affixed to the wall next to the organ console. Kurtz attended the New England Conservatory, Boston, Massachusetts, and Westminster Choir College, Princeton, New Jersey. At a retirement dinner, Kurtz received proclamations from the City of Woodbury, the Gloucester County Board of Chosen Freeholders, and Westminster Choir College. Kurtz will continue his work with the R. W. Kurtz Organ Co. of Woodstown, New Jersey.



**Stephen Tharp**

**Stephen Tharp** continues an active touring schedule that includes the opening concert for the Organ Historical Society's National Convention in Philadelphia (at Irvine Auditorium); the 25th

► page 8

## ► page 4

of four and no longer than seven minutes in length, and which uses original material (does not incorporate any pre-existing work or melody). Submissions must be postmarked before May 1, 2016; winner will be announced June 1, 2016. One entry per person. For entry rules and the required official entry form, visit [www.tcago.org](http://www.tcago.org).

## People



**Katherine Meloan**

**Katherine Meloan**, chapel organist and director of chapel music at United States Merchant Marine Academy in Long Island and faculty member at Manhattan School of Music, will present recitals this winter and spring: February 11 at Princeton University Chapel, Princeton, New Jersey; March 11 at St. Paul's Episcopal Church, Wilmington, North Carolina; and St. Mary the Virgin

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## Here & There

### ► page 6

anniversary of the Ruffatti organ at Spivey Hall, Atlanta; the one-year anniversary of the new Quimby organ at Fourth Presbyterian Church, Chicago; European tours that include the Basilica del Sacro Cuore, Rome; the Grote Kerk, Breda; St. Marien, Lübeck; the cathedrals of Madrid and León, Spain; Frankfurt and Limburg, Germany; Pécs, Hungary; and the Terra Sancta Festival in Israel, performing concerts in Tel Aviv, Bethlehem, Nazareth, and Jerusalem. Stephen Tharp has been artist in residence at St. James' Madison Avenue (Episcopal) in New York City since November 2014. For more information: [www.stephentharp.com](http://www.stephentharp.com).



Gail Archer

Gail Archer performs concerts: January 17, Cathedral of St. Mary of the Assumption, San Francisco; February 7, Bethel Lutheran Church, Rochester, Minnesota; 2/14, St. Alban's Episcopal Church, Tucson, Arizona; 2/20, Walla Walla University, Walla Walla, Washington; 2/28, Bluff Park United Methodist Church, Hoover, Alabama; March 6, First Presbyterian Church, Oakland, California; 3/13, Women in the Arts Festival, Buffalo, New York; 3/16, Cathedral, Barcelona, Spain; 3/18, St. Helena Episcopal Church, Beaufort, South Carolina; 3/20, St. Joseph Roman Catholic Church, Macon, Georgia. For information: [www.gailarcher.com](http://www.gailarcher.com).

### Publishers

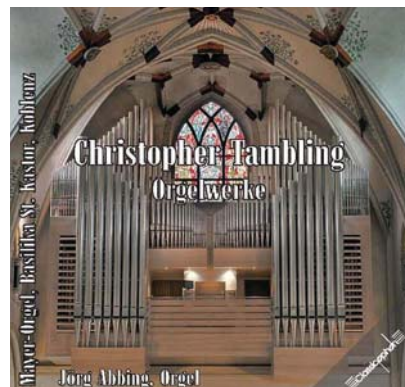
Edition Walhall announces a new edition of Handel's *Alexander's Feast*, HWV 75, for soprano, tenor, bass, choir, two recorders/flutes, two oboes, two bassoons, two horns, trumpet, harp, timpani, organ, and strings (score EW904, €88.50). Edited by Michael Robertson, this critical edition is based on the manuscript copy by John C. Smith, which was made during Handel's lifetime and contains

alterations in the composer's hand. Taken into account for the first time was the autograph organ part and information disregarded in editions until now, as, for example, in the Chrysander edition that has been popular since the 19th century. For information: [www.edition-walhall.de](http://www.edition-walhall.de).

Michael's Music Service announces new sheet music reprints: *Andante cantabile*, from Tchaikovsky's *String Quartet*, op. 11; *Toccata on Deo Gratias* by Richard Keys Biggs; *Alpine Dance* by Edwin H. Lemare, published in 1925; *Sonata*, by Otto Olsson. Also available are *Vom Himmel hoch*, by Garth Edmundson; *The Kings of the Orient* ("March for Christmas-tide"), by Charles Cronham (can be used for Christmas or Epiphany); *Sanctus* from Gounod's *Messe Solennelle*, presented in an 1892 arrangement by Edwin Lott; and *Toccata*, by Bonaventura Somma, a restoration of the work's second edition from 1934. For information: [michaelsmusicservice.com](http://michaelsmusicservice.com).

### Recordings

Pro Organo has released *The Four Quarters of Jerusalem* (Pro Organo CD 7273), a new recording from the Cathedral Church of St. John the Divine, New York. The new release is a collaboration between Rose of the Compass, directed by Nina Stern, and the Cathedral Choir, under the direction of Kent Tritle. The recording celebrates the diverse musical and religious cultures in the city of Jerusalem, from traditional pieces, Coptic chants, to works by Eric Whitacre, Géronimo Gonzales, Gerald Cohen, and Palestrina. For information: [www.proorgano.com](http://www.proorgano.com).



Christopher Tambling CD

Dr. J. Butz Musikverlag has released a new recording of organ works by the late British composer Christopher Tambling. The CD exemplifies Tambling's style, rooted in the Romantic tradition and characterized by sophisticated harmonies and refined rhythms. On the recording organist Jörg Abbing, professor at the Saarbrücken

### Nunc Dimittis

Cor Edskes, organologist, leader in the organ reform movement and historic organ restoration in Europe, and former editor of *Het Orgel*, died September 7, 2015, in Groningen, the Netherlands. Further information and tribute will be published in a future issue of THE DIAPASON.

Thomas R. Rensch of Racine, Wisconsin, died on November 28, 2015. He was 85. Born February 11, 1930, in Racine, he entered the Massachusetts Institute of Technology in 1948 to study aeronautical engineering but was drafted for service in the Korean War. Rensch earned a bachelor's degree in mechanical engineering at Miami University, Coral Gables, Florida, in 1956, a master of science in mechanics degree at Illinois Institute of Technology, Chicago, in 1960, and a degree at Miami University of Ohio, after which he spent a year on that school's faculty. While working in the engineering field, Rensch also did occasional work for organbuilders. In 1982, he established his own organ-building firm in Racine, building and restoring organs until his retirement in 2005. Thomas Rensch is survived by his wife, Marilyn Stulken; children Alan and Mary Rensch of Byers, Colorado; Evan Rensch of Louisville, Kentucky; Eric and Bobbi Rensch of Kenosha, Wisconsin; and Kari Eschmann of Racine, seven grandchildren, and former wife, Bobbie Williams.

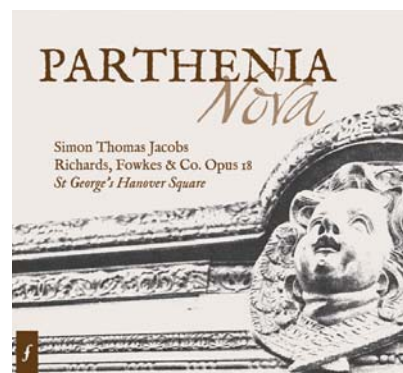


Christopher Tambling

Tambling also edited Masses by Charles Villiers Stanford and Richard Runciman Terry, and received numerous commissions from Germany; often these led to large-scale premieres. September 2014 saw the first performance of his *Missa brevis in B flat*, sung by 1,400 singers on Diocesan Children's Choirs Day in the Marienkirche, Landau, and of the *Schönstatt-Jubiläumsmesse*, which was heard by over 10,000 churchgoers in Vallendar. Christopher Tambling is survived by his wife Sara and his sons Edward and Benjamin.

Christopher Tambling, composer, organist, and former director of music at the Benedictine Downside Abbey and at Downside School near Bath, England, died in Wells on October 3, 2015. He was 51. Following studies at Canterbury Cathedral and St. Peter's College, Oxford, Tambling taught at various schools in England and Scotland before being appointed at Downside in 1997. He also served as organist at Downside Abbey and leader of several instrumental ensembles and as Master of the Schola Cantorum of Downside Abbey. A composer, arranger, and editor, particularly of choral and organ music, Tambling's works were published by Kevin Mayhew in Britain and Dr. J. Butz in Germany.

University of Music, performs Tambling's works on the newly installed Hugo Mayer organ at the Basilika St. Kastor in Koblenz, Germany (IV/52). All recorded works are also published as sheet music by Dr. J. Butz-Musikverlag, Bonn, Germany. The CD is available through Dr. Butz-Musikverlag or the Classicophon recording label, Germany. For information: [butz-verlag.de](http://butz-verlag.de).



Simon Thomas Jacobs, Parthenia Nova

Simon Thomas Jacobs' debut recording, *Parthenia Nova*, has been released on the Fugue State label. This is the first commercial recording on the new Richards, Fowkes & Co. organ of St. George's, Hanover Square, London, England. Opus 18 is the first American pipe organ to be installed in London, in a church with a notable musical heritage.

The disc includes world premiere recordings of works by Joel Martinson, David Sanger, and Philip Moore. Jacobs, a native of England, is interim organist and choir-master for St. Mark's Episcopal Church, Philadelphia, Pennsylvania. In 2015, he was awarded an Artist Diploma from Oberlin Conservatory of Music where he studied with James David Christie, and he was named a member of THE DIAPASON's "20 under 30" Class of 2015. He won first prize and the audience prize at the 2013 St. Albans International Organ Competition. He is represented in the United States by Phillip Truckenbrod Concert Artists. For information: [www.simonthomasjacobs.com](http://www.simonthomasjacobs.com).

### Organ Builders

The University of Minnesota has selected Foley-Baker, Inc. of Tolland, Connecticut, to remove and recondition its Aeolian-Skinner organ, Opus 892. The 110-rank instrument will be reinstalled in the refurbished Northrop Auditorium on the university campus. The auditorium was constructed in 1928 with nearly 5,000 seats. The organ was installed in chambers above and to the rear of the proscenium arch. The rebuilt Northrop Auditorium now contains 2,800 seats and the organ chambers are nearly directly behind a much-expanded opening for tonal egress above the proscenium. Except for some physical chamber equipment layouts made necessary by the move and an electronic relay system, the organ will see no changes. Work has already begun and should be finished within 30 months. Dean Billmeyer is university organist. For information: [www.foleybaker.com](http://www.foleybaker.com).



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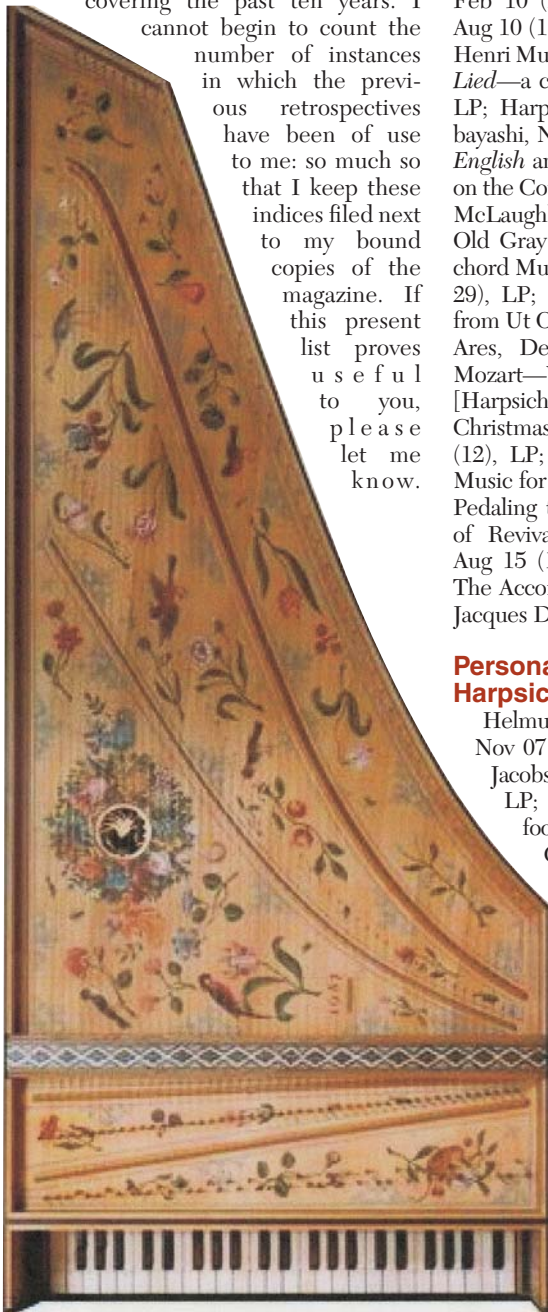


## Buried Treasures: The Harpsichord Pages in Retrospect (2006–15)

Once upon a time (well, twice actually, in THE DIAPASON issues of January 1974 and February 1979), we offered cumulative indices of harpsichord-related matters in the journal, from Philip Treggor's first harpsichord column (October 1967), through December 1978. Treggor continued his responsibility for harpsichord news until December 1968. Following his resignation, harpsichord submissions were managed by the magazine's Chicago staff until September 1969, at which point I took over at the invitation of Editor Frank Cunkle.

As it has been 36 years since we have offered a third cumulative listing of harpsichord-centered writings, it may be time to offer this "backward" look, covering the past ten years. I

cannot begin to count the number of instances in which the previous retrospectives have been of use to me: so much so that I keep these indices filed next to my bound copies of the magazine. If this present list proves useful to you, please let me know.



I could then plan to complete indexing the years 1979 through 2005. Our January issue includes the journal's composite index of the previous year; this would be a logical target date for continuing such offerings.

In the following citations, the title or subject appears first, followed by the month and year of publication, page number(s) in parentheses, and author. My contributions are indicated by the letters LP; other, less-frequent contributors, by their full names. I have added a few articles not specifically published under the *Harpsichord News* rubric. Categories sometimes overlap, particularly those of *Personalities* and *Obituaries*.

## Instruments and Builders

William Dowd: An Appreciation, Jan 09 (22), LP; The Earliest Surviving English Spinnet by Charles Haward [c.1668], July 09 (12, 14), Charles West Wilson; Harpsichord News: ARTEK Goes German, July 15 (13), LP; Autobiography of a Clavichord (Dolmetsch-Chickering 2006), Dec 15 (12–13), LP.

## Repertoire and Performance Practice

Mozart and the Harpsichord: An Alternate Ending for *Fantasia in D minor*, K. 397, Nov 06 (20), LP; "Entartete" Music: Hugo Distler and the Harpsichord, Aug 08 (22–23), LP; Harpsichord News: Chris DeBlasio *Dances*, Soler, Scarlatti, Lully, the Borrel Manuscript, May 09 (14), LP; Mario Castelnuovo-Tedesco's *English Suite* at 100, Dec 09 (36–37), LP; The Chopin Bicentennial at the Harpsichord, Feb 10 (23), LP; Addenda to Chopin, Aug 10 (11), LP; A Harpsichord Piece by Henri Mulet, Aug 10 (11), LP; Mulet *Petit Lied*—a complete facsimile, Jan 11 (12), LP; Harpsichord Works of Asiko Hirabayashi, Nov 10 (12–13), LP; J. S. Bach's *English* and *French Suites* with emphasis on the Courante, May 11 (24–25), Renate McLaughlin; Gathering Peascods for the Old Gray Mare: Some Unusual Harpsichord Music Before Aliénor, Dec 12 (27–29), LP; Soler's *Fandango*: new edition from Ut Orpheus and recording by Diego Ares, Dec 13 (12), LP; Multi-Media Mozart—Words, Notes, and Sounds [Harpsichord News], Feb 14 (12–13), LP; Christmas Music for Harpsichord, Oct 14 (12), LP; Going [J. William] Greene—Music for Harpsichord, June 15 (11), LP; Pedaling the French: A Tour de France of Revival Harpsichordists 1888–1939, Aug 15 (10–11), LP; Harpsichord Plus: The Accompanied Harpsichord Music of Jacques Duphy, Nov 15 (10), LP.

## Personalities in the Harpsichord World

Helmut Walcha, Oct 07 (28–29), Nov 07 (21–23), Dec 07 (21–23), Paul Jacobs; Oscar Peterson, Feb 08 (12), LP; Gustav Leonhardt (anecdote, footnote 3 in AGO National Convention Review), Nov 08 (27), LP; Pavana Lachrimae: A California Tribute to Gustav Leonhardt, Aug 12 (18), Lee Lovallo; Crazy about Organs: Leonhardt interview from 2000, Nov 12 (20–22), Jan-Piet Knijff; Gustav Leonhardt—a Letter to the Editor from Hellmuth Wolff, Jan 13 (3); Mamusia: Paul Wolfe Remembers Wanda Landowska, Oct 12 (23–25), Craig Smith; Janos Sebestyen, May 12 (12–13), Robert Tiff; Harpsichord in the News: Mahan Esfahani, Jory Vinikour, Frances Bedford, and a

1615 quotation from Trabaci about the status of the instrument, July 12 (10, 12), LP; Remembering Irma Rogell (and a review of Martin Elste's book *Die Dame mit dem Cembalo*), April 13 (11–12), LP; A Triptych for Rafael [Puyana], May 13 (11–12), Betina M. Santos, Jane Clark, and LP; Virginia Pleasants Turns 100, Feb 12 (11); Harpsichord Playing in America after Landowska, June 11 (19–21), LP; Ralph

Kirkpatrick Centennial, June 11 (13–14), Gavin Black; Remembering Wm. Neil Roberts, Sept 11 (12–14), LP; Joseph Stephens—In Memoriam, Sept 14 (15), LP; Remembering Hilda Jonas, Dec 14 (11), Glendon Frank and LP; Remembering George Lucktenberg, Feb 15 (11), LP; Remembering Richard Rephann, Mar 15 (25), Allison Alcorn.

## Pedagogy and Technique

Dear Harpsichordists: Why Don't We Play from Memory?, Sept 11 (24–25), Paul Cienniwa; Continuo (On Teaching), Nov 11 (15–17), Dec 11 (11–13), Jan 12 (16–17); Gavin Black; Recital Programming, Aug 12 (13–14), Gavin Black.

## Reports on Harpsichord Events

Southeastern Historical Keyboard Society 2006 Meeting in Rome, Georgia, June 06 (12), LP; Westfield Center 2006 Conference, Victoria, British Columbia (includes mentions of Colin Tilney and Edoardo Bellotti), Dec 06 (29), Herbert Huestis; Boston Early Music Festival 2007, Sept 07 (22–23), LP; East Texas Pipe Organ Festival 2012: A Harpsichordist in Aeolian-Skinner Land, Feb 13 (20), LP; Continuo: the Art of Creative Collaboration—Westfield Center 2013 Conference at Pacific Lutheran University, 2013, July 13 (20–21), Andrew Willis; Historic Keyboard Society of North America 2013 meeting in Williamsburg, VA, April 14 (10–11), LP; HKSNA International Conference in Montréal and Aliénor Competition, Aug 15 (10–11), LP; Broadening a Harpsichordist's Horizons: Remembering 2014 ETPOF, Sept 15 (11), LP.

## Reviews of Books, Music, and Recordings

A *Guide to Musical Temperament* (Thomas Donahue), reviewed by G. N. Bullat, June 06 (16); Guilty Pleasures: Mark Schweizer's *The Soprano Wore Falsettos*, *Choices* (a novel) by Paul Wolfe, CD of Landowska reissues, DVD: *Landowska—Uncommon Visionary* [Harpsichord News] Mar 07 (10), LP; Peter Watchorn Plays Bach's *WTC I* [Harpsichord News] Aug 07 (12–13), LP; Fernando Valenti's Scarlatti recordings, Feb 08 (12, 14), LP; Peter Watchorn's *Isolde Ahlgrimm*, *Vienna*, and *the Early Music Revival* and a published score for Richard Strauss' *Capriccio Suite*, June 08 (12), LP; The Best Medicine—a review of Schweizer's *The Diva Wore Diamonds*, Aug 09 (10), LP; New Harpsichord Music, Oct 09 (18–19), John Collins; a new compact disc set of Bach's *Six Partitas*, and the publication of *A Medici Harpsichord Book* from Ut Orpheus, April 12 (12), LP; Joys of Re-Reading: *Blue Harpsichord*, Early Music mystery series by James Gollin, and more, Aug 14 (11), LP; Harpsichord News: Words and Music—*Ralph Kirkpatrick Letters* and Frank Ferko *Triptych*, April 15 (12), LP.

## Obituaries

Daniel Pinkham (d. 2006), Feb 07 (8); A Pinkham Memoir, Mar 07 (20), James McCray; Albert Fuller (d. 2007), Dec 07 (10); Remembering Albert Fuller—Trombones in *Dido and Aeneas*?, Feb 08 (14), LP; Fenner Douglass (d. 2008), June 08 (8); Thomas Dunn (d. 2008), Mar 09 (10); Virginia Pleasants (d. 2011), Feb 12 (11); Gustav Leonhardt (d. 2012), March 12 (10); Christopher Hogwood (d. 2014), Nov 14 (10); Bruce Prince-Joseph (d. 2015),

July 15 (10); Paul Jordan (d. 2015), May 15 (18–19); Roger Goodman (d. 2015), Sept 15 (10); Alan Curtis (d. 2015), Oct 15 (10).

## Esoteric Ephemera

Nineteenth-century harpsichord citings: Bizet and a Chopin student [Harpsichord News], Feb 08 (12), information from John Carroll Collins reported by LP; Historic 20th-Century Harpsichordists in Hungary, Italy, and the Czech Republic [Harpsichord News], Feb 08 (12), Robert Tiff; Bytes from the Electronic Mailbag: *Fandango*, Misspellings of the Word *Harpsichord*, April 14 (10–11), LP; November Musings: Blessed Cecilia (In Honor of Isolde Ahlgrimm's 100th Birthday), Nov 14 (12), LP; A mystery, a cautionary tale: Mark Schweizer's *The Maestro Wore Mohair* and Simon Menges' misadventure [Harpsichord News], Oct 15 (12), LP.

## And Something New: Mysteries with Musical References

The American expatriate author Donna Leon (born in New Jersey in 1942) has published 24 books in her series starring Commissario Guido Brunetti of the Venetian constabulary. Number one, *Death at La Fenice* (1992) introduces the soprano Flavia Petrelli who is singing Violetta in Verdi's *La Traviata* at the venerable opera house. German maestro Helmut Wellauer dies before the final act of the opera, and Brunetti finds that he has a complicated bit of detecting to do before solving this clever crime.

For *Acqua Alta*, book five in the series, Leon brings back this soprano, a "favorite character because of her voice." By the novel's end Flavia is off to sing her first Handel opera, a plot twist chosen so that, should Petrelli return in future books, Leon would be able to write about her best-loved music. In real life the author became closely associated with American conductor Alan Curtis; together they created an opera company, Il Complesso Barocco, to perform rare works by Handel and other baroque composers. References to harpsichord are found on pages 201–2 of *Acqua Alta*, and again on page 229 when Flavia's companion Brett chooses Mozart's Jupiter Symphony for listening rather than harpsichord music, the "plunky sound of which would snap her nerves."

Volume 24 of the Brunetti stories arrived in 2015: *Falling in Love* is set in La Fenice again, this time with Petrelli starring as Puccini's Tosca. Music figures prominently, the plot is gripping, and I particularly enjoyed a comment on page 154, where Brunetti is reminded of a CD shop owner who opined that "the weirdest customers were people who liked organ music. 'Most of them shop at night,' his friend said. 'I think it's the only time some of them ever leave their houses.'"

Further "baroquery" is to be found in Leon's standalone novel *The Jewels of Paradise* (2012) which features a musicologist and a plot driven by the legacy of Italian composer Agostino Steffani (1654–1728). Highly recommended for all fans of mystery novels and baroque music. Finally, dear readers, should you come across references to the harpsichord, please send me the citations! ■

Comments are always welcome. Please submit them to [lpalmer@smu.edu](mailto:lpalmer@smu.edu) or by post to Dr. Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

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## Music for Voices and Organ by James McCray

### Repertoire for Lent

Let us ever walk with Jesus, follow his example pure,  
through a world that would deceive us and to sin our spirits lure.  
Onward in his footsteps treading, trav'lers here,  
our home above, full of faith and hope and love, let us do our Savior's bidding.

—Sigmund von Birken  
(1626–81)

One of our calendar surprises is that while we are putting away our various decorations from Christmas and Epiphany, we are only six weeks from Ash Wednesday, 2016. That is a stark change of mood! This year, Lent will occur from February 10 to March 26, with Easter Sunday the next morning. This season is a period of penance and prayer for Christians.

As with all Christian holy days and seasons, Lent has evolved over the years, but its purpose has always been the same: self-examination and remorse. These are verified by acts of abstinence and penance. In 325, the Council of Nicaea called for a 40-day Lenten period of fasting. How faithfully churches observed these customs differed by locality. In the East, one fasted on weekdays. In the western churches, Lent was one week shorter, but incorporated Saturdays, and there were several other customs.

Today, most Christians observing Lenten abstinence are recalling the forty days Jesus spent in the desert. Common church choir repertoire surrounding that event includes the following music: *Jesus Walked This Lonesome Valley, O Master, Let Me Walk with Thee*, and *Lord Who throughout These Forty Days*. In general, Lenten hymns and choral repertoire

tend to be reflective, somewhat slow and/or sad, and especially thankful to God our provider.

Lent is signified by the color purple, which is used within the church as a color for vestments and liturgical fittings, as well as, for instance, on the covers of Lenten music publications. Many customs are associated with Lent, and choir directors should investigate the traditions of their denomination and choose music that highlights those customs.

Next month's column will feature music for Good Friday and Easter; with these important events falling early this year (in March), selecting and ordering music in early February will be important.

***Jesus Walked This Lonesome Valley*, arr. Stanley Thurston. SATB unaccompanied with baritone solo, GIA Publications, G-8109, \$2.00 (M).**

This cherished American folk hymn begins with humming by the choir, which extends into the first text passage sung by a baritone soloist. There are some divisi sections, and there is a keyboard part for rehearsal only. This sensitive and dramatic setting is certain to be a favorite of both the congregation and the choir; it is highly recommended.

***Let Us Ever Walk with Jesus*, David Cherwien. SATB unaccompanied and solo instrument, MorningStar Music Publishers, MSM-50-7077, \$1.70 (M-).**

Parts for C or B-flat instruments are on the back cover; the solo music is very easy, consisting of half or whole notes playing the tune LASSET UNS MIT JESUS ZIEHEN. The choral part is on two staves in a hymn style with verses 1, 2, and 4

► page 12

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Given France's rich organ tradition, Allen Organ Company is especially proud of the new combination pipe organ installation in Abbatale de Saint-Jean aux Bois. The organ includes 45 digital voices and 10 pipe stops with the console and digital voices manufactured by Allen Organ Company.

The church, an 800 year-old historic building, is located about 40 minutes from Paris in the Compiègne region. To comply with the church's heritage and architectural style, the organ is positioned in the side of the nave, speaking toward the center. The digital voices utilize 14 speaker cabinets installed behind the pipes which include a full-rank Trumpet en Chamade.

Allen Organ Company has been a leading provider of pipe combination organs throughout the world for years; however, this is the first such installation in France.

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## ► page 11

using the same music. This simple devotional setting is calm throughout.

***I Want Jesus to Walk with Me*, arr. Paul Nicholson. SAB, treble solo, and piano, GIA Publications, G-7829, \$1.90 (M-).**

Using the African-American spiritual melody SOJOURNER as its basis, the vocal solo presents the first verse above an “oo” choral background. The second verse has the melody sung by altos while the sopranos interject short commentaries on the text. The last verse, scored for SAB, is a loud plea for help that builds from a short, dramatic keyboard interlude. Easy men’s part for small church choirs.

***As Your Spirit in the Desert*, Michael D. Costello. SATB or solo, organ, optional oboe, assembly, Augsburg Fortress, 978-1-5064-0851-4, \$1.95 (M-).**

This anthem has a mysterious melody. Its many internal options include using some solo instruments other than oboe, using a vocal solo or unison choir instead of an SATB choir, or having the organ play choral sections if no choir is available, yet allowing the assembly to sing one phrase as a recurring statement after each separate choral passage. This interesting work may become a Lenten favorite and is highly recommended.

***When You Prayed Beneath the Trees*, Lloyd Larson. Two-part mixed with piano or optional flute, oboe, French horn, and cello, Hope Publishing Co., C 5743, \$2.05 (E).**

Also available in SAB (C 5382) and SATB (C 5206); the instrumental parts are available as C 5206P. This setting opens with the men for the first verse and mixed voices for the other two verses. The piano accompaniment is easy as are the choral lines. There are brief SAB options near the end of the third verse. The fourth verse, which has an after-death story line, is not set to music, keeping this selection for Lent, not Easter.

***Go to Dark Gethsemane*, David von Kampen. SATB and piano, Concordia Publishing House, 98-4183, \$2.00 (M-).**

After a free solo opening, the music changes to 4/2 with static chords that are doubled in the piano; however, the music later changes to 12/8 with flowing eighth notes in the right hand, which moves the tempo forward. The choral writing is not difficult, and the anthem ends quietly.

***A Lamb Goes Uncomplaining Forth*, Dale A Witte. SATB, organ or piano, and optional congregation, Concordia Publishing House, 98-4159, \$2.00 (M).**

There are two verses with an additional one (Lord, When Your Glory I shall See) that is independent, but may be added if desired; it is unaccompanied, a bit more difficult, and for the choir only. The congregation sings on the first two verses, and they use the same music. The organ part is on two staves with an ad-lib pedal and an extended solo introduction.

***As the Cry of the First Bird*, Daniel Nelson. SATB and piano, Paraclete Press, PPM 01526, \$1.70 (M).**

The piano part usually remains independent from the choral music, which is on two staves. The vocal lines have unison scales and some dissonant chords. This music is unusual, fresh, and contains a hymn tune quotation from Johann Crüger’s HERZLIEBSTER JESU.

***Lenten Sanctus*, Lee Dengler. SATB and piano, Hope Publishing Co., C 5933, \$2.05 (M).**

By incorporating portions of Crüger’s HERZLIEBSTER JESU and slightly modifying the traditional Sanctus text, this work is very appropriate for most Lenten Sundays. The opening section is for unison women; later the choral music introduces the men’s voices. The last section adds a soprano descant above the choir as they sing the modified Sanctus text in English. The choral parts are on two staves, and the piano music is relatively simple.

***God So Loved the World*, Noel Goemanne. SAB unaccompanied, GIA Publications, G-7824, \$1.90 (M).**

John 3:16 is probably one of the best-known and popular Scripture passages. In this setting from GIA Choral Classics by Noel Goemanne (1926–2010), the slow, legato music employs sustained lines where the singers are instructed to take a breath only at rests and breath marks. Although this is an unaccompanied setting, there is a piano reduction of parts to aid the singers. Very sensitive music that is highly recommended for small church choirs.

***Blest Are the Pure in Heart*, David Barton. SATB and organ, Paraclete Press, PPM 01515, \$1.70 (M-).**

Only the last two pages are in a full SATB format; the first four pages are for SA and TB, or S solo. The organ music is easy, on two staves, and doubles the voices. Quiet music that is slow and simple for most Sundays in Lent.

## Book Reviews

***Lawrence Phelps: Organbuilder*, by Burton K. Tidwell. Richmond: Organ Historical Society Press, 2015. ISBN 978-0-913499-47-4, xv, 177 pages; 60 black and white illustrations. Hardbound, \$25.95; [www.ohscatalog.org/ohspress.html](http://www.ohscatalog.org/ohspress.html).**

The Organ Historical Society, founded in 1956, is the only American organization devoted specifically to the study and preservation of the historical American pipe organ. Launching the OHS Press in 1985 was an important endeavor, and the OHS Press continues to fill a lacuna in publishing, addressing a small but vital niche where many of the larger houses may not perceive a sufficient profit margin. OHS Press has produced work that ranges from facsimiles and translations to studies of particular churches or regions and their organs to gift books of organ poetry or “domestic drama”—without question fulfilling its mission of publishing for both “the specialist and the general reader.” ([www.organsociety.org](http://www.organsociety.org)) With this slender and visually beautiful volume dedicated to the work of Lawrence Phelps, Burton K. Tidwell and the OHS Press offer scholarship that does indeed include something for specialist and general reader alike.

Perhaps most immediately noticeable are the lavishly abundant photographs. Forty-one percent of the pages contain photographs, and seventeen of those images are full-page organ shots. Most of the photographs are from Lawrence Phelps’s own files—including wonderfully personal pictures of Phelps at the Alice Tully Hall organ while his wife, Gillian Weir, plays, or of Phelps perched on the edge of a Swell division, voicing a pipe—supplemented by beautiful photographic work by Len Levasseur, who also designed the book. Not all of the photographs have captions, however, and it is not always obvious which organ is pictured (for example, p. 99).

If there is anything organists seem to like even more than organ photographs, it is stop lists—and Tidwell has provided fifty-two representative stop lists for perusal and comparison. Stop lists and photographs alone can be very instructive, and for some, this might be a satisfactory end. Tidwell’s narrative, however, makes one aware that Lawrence Phelps was far more than pretty organs and a collection of stop lists. For the organ scholar, Tidwell has synthesized Phelps’s prodigious writings and laid out the complexities of scaling and voicing, bringing the reader to a far deeper understanding of Phelps’s goals as his work evolved.

This, in fact, seems to be Tidwell’s primary aim, and the reader looking for a clear biographical summary of Phelps’s life will be frustrated by the vague and often imprecise biographical details. With twelve appendices already, we might wish for just one more, in which a biographical timeline lays down exact dates, names, and locations. Without it, we are left to our own estimations of many dates and may easily miss some, such as the brief footnote mention of Phelps’s first marriage to Ruth Barrett Arno, organist of The Mother Church (The First Church of Christ, Scientist), Boston.

Tidwell begins chronicling Phelps’s evolving style with Phelps’s work for The Mother Church in Boston on the Aeolian-Skinner Opus 1203. Actually one of the lengthier chapters, the insight gained by such a thorough consideration of The Mother Church instrument is foundational: Phelps built his career in part by challenging accepted tonal conceptions, and the Aeolian-Skinner Opus 1203 provided a vast array—Tidwell terms it a laboratory (p. 17)—of colors for study and experimentation and helped to focus his future in organbuilding (p. 16). In the following chronology, the author is meticulous in highlighting the impact of The Mother Church organ, as well as that of Holtkamp and Harrison, whenever they are evident, but he is also careful to note instances in which Phelps diverged from these early influences. Even when Tidwell discusses the role of Schnitger and Silbermann in Phelps’s reform philosophies, he goes to great lengths to ensure readers understand that, while acknowledging clear precedents, Phelps was never interested in re-creation or imitation but in building on the legacy of those builders to develop an organ for today capable of the same sort of responses to the music it was now required to play. That is, he believed in the organ “as an evolving, creative art that is not frozen in some previous historical time or context” (p. 79) that should “evolve from where we are—while never losing sight of the music, or sole *raison d’être*—than that we try to put ourselves where we can in fact never be, in a perfect untouchable state somewhere in the organ’s golden past” (p. 80).

Tidwell’s scholarship is impeccable in the way he has culled, analyzed, and synthesized Phelps’s impressive body of writing about the organ, organ reform, and organ aesthetics. He weaves substantial portions of Phelps’s own words throughout his explanations and analysis, not always seamlessly, but certainly

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effectively. Phelps and Tidwell are clear that Phelps was guided by his belief that tonal design must begin with recognition of the musical requirements of a body of literature. Tidwell consistently returns to this idea and demonstrates how it plays out in the instruments from the electropneumatics to the mechanical-actions, and from French tradition to German tradition to Phelps's "organs for today." The amount of writing Phelps published is impressive. Short of a full bibliography, which is always helpful, even with footnote citations, an appendix of Phelps's published articles and commentaries would have been a significant contribution to the continuing scholarship on Phelps and his work.

Perhaps most valuable is the author's painstaking attention to the details of scaling. In addition to Tidwell's deliberations on scaling that include comparison with that of G. Donald Harrison's system, no fewer than three appendices are devoted to the topic. Scaling charts, miscellaneous scaling information, and graphs are reproduced, in the latter case allowing one to compare, among other things, scaling of The Mother Church organ against the Mormon Tabernacle organ. This is the sort of hard data that is often omitted from published studies because of its complexity, yet is precisely what is necessary to have a systematic understanding of organbuilders and their work. Tidwell and the OHS Press are to be commended for this undertaking.

Given the strength of research and scholarship in *Lawrence Phelps: Organbuilder*, the markedly poor editing is supremely disappointing. We are not even through the first sentence of the Preface before we stumble because of a missing word (p. vii). Comma usage is inconsistent: some appear where they are not needed (p. vii) and others are missing where they are needed (p. 13). Most egregious in punctuation inconsistency, however, is the sometimes-there-sometimes-not-there serial comma. Either way is acceptable—but not both. Quote marks are likewise inconsistent: sometimes single (pp. vii, viii), sometimes double (pp. ix, x), sometimes both within the same paragraph (p. 13). Sometimes the open or close quote of a pair is missing (p. 7) or one of a quote pair remains even when the quote has been inset (p. 9). Neither is there consistency in footnote format: the notes on p. 8, directly across the column from one another, use different formats to cite the same article—even the same location, so that "Ibid." would have been perfectly sufficient. That very quote, however, is further problematic in that whole paragraphs are missing from the text, but no ellipses are indicated. Non-standard footnote format is occasionally just curious, but in at least one instance creates actual confusion: on p. 77, note 1, "Phelps' Column" is cited with neither quote marks to indicate its function as a title nor with a capitalized c. Unless one realized "Phelps' Column" is the actual name of the column, how would one go about finding that column in, say, an inter-library loan request? One final inconsistency to observe in editing is the handling of state names: for example, p. 7, note 2 is "California," but p. 29, note 15 is "Calif."

The index is challenging in its groupings according to "Churches and Chapels," but none other, such as colleges or universities. So, for example, the organs at Oral Roberts University and Wichita State University are listed by the chapel names rather than school names. While that is a valid categorization, if somewhat more difficult to locate in the index, the University of Iowa organ in Clapp

Recital Hall is listed under "Churches and Chapels" when it is neither church nor chapel. Oberlin College and Wheaton College, on the other hand, are both listed by school name.

Tidwell's book, *Lawrence Phelps: Organbuilder*, is an excellent and essential addition to the body of research documenting the work of American organbuilders. He brings to light aspects of an era in organbuilding yet to receive a great deal of attention and in so doing, reminds us of its importance. It will find a welcome place in the research libraries of scholars, on the coffee tables of aficionados, and on the shop benches of organbuilders.

—Allison A. Alcorn  
Illinois State University

## New Recordings

**William Byrd: Walsingham. Jean-Luc Ho, organ and harpsichord. L'Encelade ECL1401E; www.ancelade.net.**

William Byrd's music for virginals should be no stranger to harpsichordists. For organists, however, Byrd's music might seem elusive or esoteric. Jean-Luc Ho's sampling of the Elizabethan master's works makes a strong case for the viability of the repertoire on the organ while also demonstrating the versatility of Byrd's writing.

Named for Byrd's expansive twenty-two variation set *Walsingham*, this recording alternates between groups of pieces played on a harpsichord by Ryo Yoshida (2010) after Tzasantino (1531) and an organ by Quentin Blumenroeder (2012) after the 1511 Koblenz organ found in the Sint-Laurenskerk in Alkmaar, Netherlands. The organ, with split sharps, and harpsichord are both tuned in a meantone temperament at A=465. Seven of the organ's sixteen stops (including the entire four-stop Brustwerk) are awaiting funding for their completion.

With the exception of the final track (*Memento salutis Auctor*, a vocal work from the 1605 *Gradualia*), all of the music on this recording was written for virginals, the harpsichord's demure rectangular cousin, and this may, therefore, not be the right recording for those who prefer authenticity. Both instruments are recorded vividly, although it is disconcerting to alternate between two sound environments: The organ, recorded at a comfortable distance, stands in sharp contrast to the closely miked harpsichord.

From song variations such as *The Maiden's Song* (played here on organ) and *Walsingham* (harpsichord) to dance variations such as *Sir William Petre Pavan & Galliard* (organ) and *The Queen's Alman* (harpsichord, played an octave lower than written), Ho expresses a cantabile style that is fluid and never mannered. While perhaps not as pleasing to the casual listener, the recording's three Fantasias (two on harpsichord, one on organ) and *Ut re mi fa sol la* (organ) are the best examples of Ho's interpretive achievement. This music can suffer greatly under lesser hands. Unfortunately, Ho has a tendency to rush some rapid passages, suggesting that a figure is more difficult than it really is. This impatience is also evident in less challenging works, where Ho cuts microseconds off of the ends of phrases rather than letting sonorities settle with poise.

In spite of the organ's incomplete, limited stoplist, Ho's registrations are striking and, especially when using the tremblant doux with *My Lady Nevell's Ground* played at 4' pitch, quite beautiful. The Blumenroeder organ is an attractive instrument, and, when

contrasted to the closely miked and consequently less colorful harpsichord, it is clear that the real charm of this recording is in hearing William Byrd played expertly on the organ.

—Paul Cienniwa  
Fall River, Massachusetts

**Music by Rachel Laurin. Rachel Laurin, organ; Karen Holmes, organ; Damian Rivers-Moore, French horn; Caroline Léonardelli, harp. Casavant organ of Sainte-Anne Church, Ottawa, Canada. Raven compact disc OAR-943; www.RavenCD.com.**

*Epilogue*, op. 50; *Fantasia for Organ and Harp*, op. 52 (I. Misterioso—Allegro giocoso, II. Andante Pastorale, III. Presto con Spirito); *Hommage à Couperin*, op. 48 (*Twelve Short Pieces, Volume 2*); *A Royal Canadian Fanfare*, op. 53; *Perpetuum Mobile (Trois Bagatelles)*, op. 54, no. 1; *Meditation (Trois Bagatelles)*, op. 54, no. 2; *Dance and Variations (Trois Bagatelles)*, op. 54, no. 3; *Soliloquy*, op. 58; *Prelude*, op. 58; *Ciaccona*, op. 58 [missing from CD]; *Fuga Seriosa*, op. 58; *Divertimento*, op. 58; *Canto Lugubre*, op. 58; *Fuga Comica*, op. 58; *Sonata for Organ and Horn*, op. 60 (I. Allegro, II. On a Painting by Thomson . . . [Andante espressivo], III. Rondo Fugato [Giacoso]); *Prelude and Fugue in F Minor*, op. 45.

Rachel Laurin (b. 1961) was formerly titular organist at Notre-Dame Cathedral Basilica in Ottawa, Canada, but now devotes herself entirely to composition, recitals, lectures, and masterclasses. The present compact disc was recorded in Sainte-Anne Church, Ottawa, where there is a 3/52 Casavant organ, op. 707 of 1917, rebuilt by the original builders in 1988.

The recording begins with Ms. Laurin playing her *Epilogue for Organ*, op. 50, which won an award in the Marilyn Mason New Organ Composition Competition, held under the auspices of the Detroit Regional AGO in 2009. It contrasts animated sections with a warm chorale-like melody.

This is followed by the *Fantasia for Organ and Harp*, op. 52. This consists of three movements, the first of which is


a Misterioso that contrasts the harp and organ in delicate passages marked by occasional moments of excitement. The second movement moves via a Recitativo into an Andante Pastorale based on the same motif as the first movement. The third movement, again based on the same theme, is a Presto con Spirato.

Next come the *Twelve Short Pieces Volume 2*, from opp. 48, 53, 54 and 58, published in 2012. In fact there are only eleven of these since the recording omits the seventh, *Ciaccona*, op. 58, for reasons of space. Of the *Twelve Short Pieces*, the first on the compact disc, *Hommage à Couperin*, op. 48, is a charming miniature in the classical tradition. The two contrasting fugues, *Fuga Seriosa* and *Fuga Comica*, op. 58, are particularly well crafted.

We then hear another composition for "organ plus," the *Sonata for Organ and Horn*, op. 60. Here the featured organist is Karen Holmes. The first movement of this is a sprightly Allegro, which is followed by an Andante espressivo entitled "On a Painting by Thomson." This refers to the Canadian artist Tom Thomson (1877–1917) whose painting *Ragged Lake* (1915) is featured on the front cover of the leaflet that accompanies the compact disc. The third Giocoso movement is a bright and elegant Rondo Fugato.

The final two pieces on the compact disc are the *Prelude and Fugue in F Minor*, op. 45, which won the Holtkamp-AGO Composition Award in 2008. The rather somber beginning of the prelude reminds me somewhat of Franck's *Grande Pièce Symphonique* but the piece then undergoes a number of mood changes ranging from the mysterious to the exciting and ends very softly. This is followed by another bright and beautifully crafted fugue.

Ms. Laurin's style, though very much of the twenty-first century, has points of contact with French romantic composers like César Franck and Louis Vierne. Her compositions are very well crafted and more readily accessible than much recent music. Her work deserves to be much more widely known and I hope this compact disc will be instrumental in achieving this.



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**Bach Reflections.** Christian Brembeck, 1913 Steinmeyer organ, St. Anne's Church, Biesingen. IFO Classics compact disc IFO 00 336, [www.ifo-classics.com](http://www.ifo-classics.com).

*Fantasia in G Major* ("Pièce d'orgue") BWV 572, J. S. Bach; *Chorale Prelude on 'Allein Gott in der Höh' sei Ehr'*, Georg Böhm; *Prelude and Fugue in B Minor*, BWV 544, Bach; *Chorale Improvisation and Fugue on the Motet 'Singet dem Herrn ein neues Lied'* (BWV 225), Sigfrid Karg-Elert; *Six Fugues on BACH for Organ or Pedal-Piano*, Robert Schumann; *Variations on the motif by Bach: Basso Continuo from the first movement of the Cantata 'Weinen, Klagen, Sorgen, Zagen' and the Crucifixus of the B-minor Mass*, Franz Liszt; *Prelude: Basso ostinato on BACH*, Karg-Elert; *Toccata and Fugue in D Minor*, Max Reger.

German recitalist Christian Brembeck here plays a program he describes as "singing Bach on the organ." The instrument of St. Anne's Church, Biesingen, was originally a two-manual-and-pedal reedless organ of 22 ranks built by Steinmeyer & Co. of Oettingen in 1913, and to this a Great 8' Trumpet and Pedal 16' Pedal Posaune have subsequently been added. It is a comparatively gentle instrument in a warm acoustic, and it contains some very beautiful flute and string registers.

The repertoire on this compact disc consists of some eighteenth-century music composed by Bach and Böhm and played as it might have been on this organ when it was first built, together with music on themes by Bach, or on the motif B-A-C-H, written in the decades before and after the organ was constructed in 1913. As such it is a very unusual recording, but it gives an

interesting impression of the sort of thing that might have been going through the minds of German admirers of Bach on the eve of the First World War.

—John L. Speller  
Port Huron, Michigan

### New Organ Music

**Charles Joseph Van Helmont: Six Fugues.** Jacques Lafosse: *Orgelwerken*. Editor: Jan Van Mol. Calcant, no. 9 and 10 respectively. Available from the editor at [janvanmol@pandora.be](mailto:janvanmol@pandora.be) or Chris Riddy at [crp@telenet.be](mailto:crp@telenet.be).

Charles Joseph Van Helmont (1715–90) was organist and subsequently *maître de musique* of the chapel of St. Gudule, Brussels. His only published work, from 1741, was a set of *Pièces de clavecin*, comprising two suites. A large amount of his liturgical music survives in manuscripts, as does this collection of six short fugues for keyboard, now in the Royal Library in Berlin. Four of the fugues (nos. 1–3 and 5) plus the first *Suite* from the harpsichord pieces were edited by Jos Wathelet and published in 1948. The complete set of six fugues is now available for the first time in a modern edition, the basis for which is a manuscript copy made by Wathelet, which is now in the library of the Antwerp Conservatoire.

All six are quite short, fitting onto a double-page spread, so no page turns are necessary. Keys used are G, G minor, C minor, F, E minor, and D, and all are in 4/4 time. Several ornament signs are used, including the wavy line for a trill, the turn, the mordent, and the *appoggiatura*, and dynamics of piano and forte are included in nos. 1

and 5, although how these can be best achieved is not immediately apparent. There are a few long notes that can be taken by the pedals, but since the octave above is included, all of these fugues can be played on manuals only. Passagework in sixteenth notes appears throughout no. 1 and to a lesser degree as part of the subject in no. 6, but with less frequency in the others. There is an insistent dactylic figure in nos. 2 and 5, with nos. 3 and 4 progressing with the shortest note value being an eighth note. A short written-out cadenza closes no. 1, and no. 5 closes with a rather longer flurry of thirty-second-note scalar runs before winding down over a dominant pedal. No registration is given, leaving the player to make his or her own selection. These pieces, although too short to be considered individually for recitals, would be useful when a shorter piece is required at any point before, during, or after a service.

Four pieces are found in the so-called Coquiel manuscript (dated 1741). This is the only source of the organ works of Abraham van den Kerckhoven and a few other composers, as well as a very large number of anonymous pieces ranging from versets on the eight tones to larger scale fantasias; the manuscript is now in the Royal Library in Brussels. These four pieces were signed L. F. and have been attributed to Jacques Lafosse (1671–1721), organist of Antwerp Cathedral from 1704.

The first piece in this modern edition, *Fuga—Volspel* (i.e., full organ) is a lively piece in C major in 4/4 time with several passages for sixteenth notes in thirds in the right hand. The part-writing is quite fluid. The second piece, *Cornet*, is in D minor; opening in common time, it is followed by a triple-time section, whose subject is different. The number of voices in the left-hand accompaniment is again quite fluid, the solo line containing much sixteenth-note passagework and sequential figures; in the second section three-part chords and two-part writing also appear in the solo line at cadences.

The third piece, in G minor, *Trompet bas*, is again in two sections, an opening 3/4 followed by a 6/8. The first section opens with a ten-bar passage for the accompaniment in the right hand in quarter and eighth notes. The solo voice, marked *vivace*, exploits octave arpeggios in the French manner when it enters, initially unaccompanied. The following short right-hand passage is marked *Largo*, followed by the return of the solo *Vivace*, the movement continuing in this dialogue format, although subsequent sections omit the tempo designations. A most effective section of sequential writing in bars 40–50 for both hands has sixteenth notes in the left hand against right-hand eighth notes. The second section has more imitative writing with sequential motivic eighth notes following dotted quarters; a close in the dominant is followed by a double bar. Although lacking repeat dots, quite possibly each half is to be repeated.

This exciting piece is followed by the fourth and final piece, *Volspel—Fuga* in C major. It opens in cut time followed by a section in 6/8. Although the subject is quite sedate, there is much episodic passagework in sixteenth notes, including runs in thirds, which will need care. In the second section, whose subject is based on trumpet calls, there are further runs in thirds as well as some in sixths.

The collection of pieces finishes with a short binary-form *Aria* in C, which was published in 1877 in a collection of old

pieces by Dutch composers, attributed to Lafosse but without source details. It certainly seems markedly different in style, possibly being written at the end of his life, but is a charming piece. The four more substantial pieces would make good voluntaries, and the cornet and trumpet pieces would stand out in recitals. Each piece requires dexterity, especially in the runs in thirds, and there is much scope for adding extra ornaments.

In each edition there is a brief introduction in Dutch, French, and English, but no critical commentary. The printing is clear, with six systems to the page in the Helmont and five to the page in the Lafosse. The volumes can be ordered directly from the editor, who will then quote a price to include postage. It is very much to be hoped that sales will persuade him to publish some further collections of Belgian keyboard music from this period.

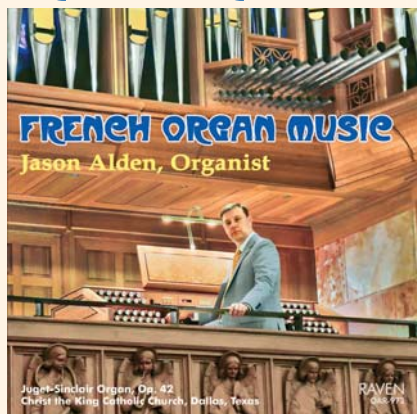
—John Collins  
Sussex, England

**Anne Marsden Thomas, editor, with notes by Russell Stinson. Oxford Bach Books for Organ, Manuals Only, books 1 and 2; Oxford Bach Books for Organ, Manuals and Pedals, books 1–3. Oxford University Press, 2014.**

This new series of five books from Oxford is aimed at organists "in their first years of exploring the organ works of Bach," but in their contents, layout, and detailed notes on each piece, they are valuable for experienced players as well. The volumes reflect grade levels 2 through 8 of the Associated Board of the Royal Schools of Music. Ms. Thomas states in the introduction that these volumes "aim to provide reliable editions with minimal editorial intervention for this cornerstone of the organ repertoire." Each volume contains informative notes from renowned Bach scholar Russell Stinson. Practical notes on style and technique and suggested fingering and pedaling for selected pieces from each volume are available online from a companion website. Additionally, guidelines for registration, always an intimidating subject for new organists, are given in the introduction along with a table of ornaments and a bibliography. The only minor difficulty for American organists might be the use of British terminology for rhythmic values, e.g., "crochet" for quarter note, etc.

The pieces in each volume are mostly, but not entirely, for organ. Free pieces include preludes and toccatas, movements from sonatas (No. 1 in E-flat, No. 2 in C minor) and concertos (A minor, after Vivaldi, and C major, after Johann Ernst), and fugues, including two from *The Well-Tempered Clavier* (Books 1 and 2). The manuals-only books include a few pieces for other keyboard instruments. In Book 1, for example, the first of three settings of *Wer nur den lieben Gott läßt walten*, BWV 691, comes from the *Clavierbüchlein vor Wilhelm Friedemann Bach*. In the same volume, three Preludes, BWV 934–936, come from the so-called *Six Little Preludes*, a collection with obvious pedagogical intent that may or may not have been assembled by Bach himself. No matter; Bach drafted many pieces in different styles for his "legions of pupils," as Stinson puts it, so their inclusion in a volume intended for organ students is eminently sensible. One imagines Bach assigned any keyboard piece that seemed appropriate to his students without bothering whether it was

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written specifically for that instrument; he was too busy cantoring and composing, teaching, and conducting to do otherwise. And of course, many composers of his time didn't specify one instrument or another; those who were financially astute even sometimes stated that their collections were "for organ or cembalo."

Chorale settings form an important core of these volumes. They range from the simplest bicinia to pieces from the *Orgelbüchlein*, the Leipzig chorales, and the manualiter chorales in part three of the *Clavierübung*. In every case, the chorale melody and text, in German and English, are provided in the Notes. This practice, used by Robert Clark in the 1984 Concordia edition of the *Orgelbüchlein*, enables the player to appreciate the theology and resulting *affekt* of each piece.

One of the most intriguing—and surprising—entries appears in the appendix of *Book 1 for Manuals Only*. An arrangement of the *Fugue in G Minor* (nicknamed "the Little"), by Johann Georg Schübler, one of Bach's pupils, is published here for the first time in a performing edition. Schübler kept Bach's subject and countersubject but reduced the number of voices to two and whittled down the length of the piece to 43 measures. Schübler subtitled his version, "Lass mich gehn, denn dort kommt meine Mutter her," which translates as "Let me go, because here comes my mother." As Stinson points out, the words fit the rhythm of the first phrase of the fugue subject perfectly, which leads him to ask, "Does this mean that one of the most beloved melodies ever attributed to Bach is borrowed from a folk song?" The image of young lovers hurriedly separating at the approach of a parent seems a bit at odds with the serious nature of Bach's counterpoint, but as a fugue subject, the tune can't be beat. It might also be worth remembering that Bach wrote a quodlibet on two folksongs to conclude the *Goldberg Variations*, and there is also the aria "So oft ich meine Tobackspfeife" in D minor, BWV 515, in the *Notebook for Anna Magdalena Bach* (1725). Bach was no snob when it came to raw material for his compositions.

These are intelligent and user-friendly volumes. The music is printed cleanly, editorial additions are minimal, and the format is standard book size. Marsden Thomas's long experience as a teacher and performer are evident in the choice of repertoire and practical suggestions for registration, technique, and performance practice. Organists who desire more historical knowledge are guided, by means of the bibliography in each volume, to works by eminent scholars (including Stinson, of course). Highly recommended.

—Sarah Mahler Kraaz  
Ripon, Wisconsin

### New Handbell Music

**God of Amazing Grace**, arranged for 3, 4, or 5 octaves of handbells with optional 3 octaves of handchimes, by Cathy Moklebust. Choristers Guild, CGB878, \$4.95, Level 3- (D-).

Opening with a spectacular fanfare introduction and settling into a rhythmic accompaniment, this arrangement introduces the hymn *God of Grace and God of Glory*. With a verse in this style, the piece changes rhythm and progresses into a flowing pattern that introduces the old favorite *Amazing Grace*, with the melody played on handchimes. A transition brings the piece back to the original

melody and rhythmic material. Here is an exciting and enjoyable work from beginning to end.

**Pathways to Musical Ringing, Volume 1: Articulations and Special Techniques**, by Sandra Eithun and Michael W. Joy. Choristers Guild, CGB910, 2 or 3 octave edition, or CGB911, 3, 4, or 5 octave edition, both \$34.95, reproducible, Levels 1-, 1, 2-, and 2 (E-M-).

This series has been created in order to offer music that teaches specific musical elements and fosters growth in musicianship. These pieces have been selected from folk, classical, and sacred repertoire in order to spotlight particular techniques and articulations that are unique to handbells. All the selections are laid out without page turns, with the exception of *Berceuse*. Special effects and articulations include vibrato, mallet suspended bells, let vibrate, thumb damp, echo, singing bell, shake, swing, martellato, martellato lift, mallet bells on table, and plucking. This is a great reproducible collection, all under one cover.

**Hymn of Promise**, arranged for 3–5 octaves of handbells, +D8, and keyboard with optional 3 octaves of handchimes by Janet Linker and Jane McFadden. Agape (a division of Hope Publishing Company), Code No. 2708, \$4.50, 2708D, Director/Keyboard Score, \$7.95, Level 2+ (M+).

The combination of keyboard, handbells, and handchimes is used in a contemplative arrangement of the delightful Natalie Sleeth tune. This piece should be easily within reach of most choirs. The keyboard coupled with the bell sound is a lovely partnership, well written.

**Precious Lord, Take My Hand**, arranged for 3–5 octaves of handbells and handchimes, with clarinet, bass, and drums, by Cathy Moklebust. Agape (a division of Hope Publishing Company), Code No. 2730, \$5.25; Code No. 2730P, conductor's score, clarinet, bass and drums, \$12.50, Level 3+ (D).

This arrangement of Thomas A. Dorsey's beloved hymn includes

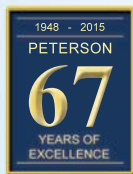
optional parts for B-flat clarinet, bass, and drum set. The introduction is very laid back and free, with the melody played by handchimes and accompanied by singing bells. What follows is a relaxed gospel treatment of the hymn, using a malletted bass line. There is much variety and a plethora of special effects that make this piece memorable. Ringers will enjoy making music with this arrangement as much as the audience will in listening.

**O the Deep, Deep Love of Jesus**, arranged for 3–5 octaves of handbells by Linda R. Lamb. Agape (a division of Hope Publishing Company), Code No. 2701, \$4.50, Level 1+ (E).

Linda R. Lamb's arrangement has creatively combined portions of Beethoven's *Moonlight Sonata* with the hymn tune, EBENEZER, associated with other hymn texts including *Once to Every Man and Nation*. This setting is simply written, but charming and effective in its simplicity.

—Leon Nelson  
Vernon Hills, Illinois

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## A saint of our own

Sometime in the middle of the second century *Anno Domini*, a young Christian woman who had made a faithful vow of virginity was married to a man named Valerian. During the wedding, she sat alone and sang to God professing her faith. The bride, Cecilia, substantiated her previous vow by appearing before Valerian with an angel protecting her. Around 180 AD, the young couple suffered martyrdom for their faith under the Emperor Marcus Aurelius. At the time of her death, Cecilia asked the pope to convert her home to a church.

In 1585, Pope Sixtus V released a papal bull founding the National Academy of St. Cecilia, naming her as the patron saint of music. We celebrate the Feast of St. Cecilia on November 22, which is today, as I write.

St. Cecilia is often depicted in statues, paintings, stained glass, and tapestries. Typically, she is carrying a small portable organ, and often, she's depicted mishandling it. Assuming the Saint to be of average height, the organ is 18 or 24 inches high, with perhaps 20 notes. She's looking off to one side, and the organ droops out of her hands, a few pipes slipping loose—I imagine that in a few seconds the pipes will clatter to the ground. I've asked around a little, but haven't found anyone who has a good explanation or theory for why it's okay for the good saint to be so careless! If anyone in the Organ Clearing House did that, they'd be on a bus home pretty quick.

Musicians throughout the Christian world celebrate St. Cecilia Day, honoring her memory for professing her faith through song. Henry Purcell, Marc-Antoine Charpentier, and George Frideric Handel are among the many who composed music dedicated to the saint. Benjamin Britten was born on the Feast of St. Cecilia in 1913 and aspired to write a piece in homage to the saint, but struggled to find an appropriate Latin text. W. H. Auden wrote the poem that Britten set to music in his *Hymn to St. Cecilia*.

November 22 is the date of a few auspicious musical events. In 1928, Ravel's *Boléro* was premiered in Paris, and in 1968, The Beatles released their album, *The Beatles*, known by music lovers as "The White Album."

Singer/songwriter Paul Simon wrote his own homage to St. Cecilia, released in 1970 in Simon & Garfunkel's album, *Bridge Over Troubled Waters*. According to the website Genius.com, Simon has said that his lyrics are a reflection on St. Cecilia as an elusive muse, depicted as a troubling lover ("... you're breaking my heart, you're shaking my confidence daily ..."). I don't know if Purcell



**St. Cecilia** (photo credit: "Cecilia Raphael," licensed under Public Domain via Commons: [https://commons.wikimedia.org/wiki/File:Cecilia\\_Raphael.jpg#/media/File:Cecilia\\_Raphael.jpg](https://commons.wikimedia.org/wiki/File:Cecilia_Raphael.jpg#/media/File:Cecilia_Raphael.jpg))

or Handel had such struggles—both have much richer catalogues than Paul Simon—but we have heard from Benjamin Britten's partner Peter Pears, that as W. H. Auden submitted his poem to Britten in installments, he included hints as to how Britten might become a better artist. Ouch!

## Gathering horsefeathers

I was a freshman at Oberlin in the fall of 1974, and that year on November 22, the grand Flentrop organ in Warner Concert Hall was dedicated. E. Power Biggs, Charles Fisk, Harald Vogel, and Dirk Flentrop were among the luminaries who participated in roundtable discussions, and Marie-Claire Alain played the opening recital. I don't remember the program, but I do remember the encore. She eschewed the usual fireworks and offered *Ich ruf zu dir, Herr Jesu Christ* from Bach's *Orgelbüchlein* (#40). Mr. Biggs received an honorary doctorate of music.

The Flentrop organ was dedicated to the memory of George Whitfield Andrews, longtime professor of organ at Oberlin, and was funded by Oberlin alumnus Frank Chapman Van Cleef, whose wife had studied with Dr. Andrews, and whose family members had been students at Oberlin in every decade but two of the school's existence from its founding in 1833 until the 1970s! After graduating from Oberlin in 1904, Van Cleef earned a degree in law at Columbia and later founded a financial management firm in New York. He

retired in 1948 and returned to Oberlin. I recall meeting him during that week in November of 1974 in the hallway by Haskell Thomson's teaching studio. We were introduced, and I thanked him for his gift. He was 94, I was 18.

Frank Van Cleef is not the first wealthy elderly patriarch to be encouraged to write a memoir. *Gathering Horsefeathers* is the third installment in a trilogy, a goofy history of his life with his family, replete with tales of designing houses, arguing about shrubbery, killing rattlesnakes (really?), and ultimately, rallying his family to donate the funds for the new organ. I was amused to note that early in his career, while he and his first wife were planning the construction of their first house, they lived on the twenty-second floor (looking south) of One Fifth Avenue in New York. That building is a few blocks from where we live in Greenwich Village—I can see it through my office window if I swivel my chair. Looking south provides an expansive view of Washington Square Park, and in 1928, there wasn't much else that tall except the 57-story Woolworth Building (built in 1913) on Broadway, between Park and Barclay Streets, across from City Hall Plaza, one and a half miles away.



**Flentrop organ at Oberlin College**

The story of the Flentrop organ fills the last pages of Van Cleef's book, presumably placing the experience as a high point in his life. He tells how Oberlin president Robert Fuller (his next door neighbor) and professor of organ Fenner Douglas came to him (by appointment) one evening, inviting him to support the project. As he tells it, his son John (Oberlin '31) was present, and later the family agreed that Frank, his four children, and their spouses would support the entire cost of the project.

My musty copy of this little book has been on the shelves of all the offices in which I've worked. I bought it that weekend in Oberlin because I had met the man, and I suppose I read it then. As I read today, I reflect on the dozens of people I've met who have given generously to fund the design and construction of new organs.

Horsefeathers? The jacket flaps explain. They're the long hairs on a horse's fetlocks, and they have no particular purpose. (I know that Mr. Van Cleef was a horseman because he was on horseback when he killed the rattlesnake!) In his words, horsefeathers are "something you do for the public good, something that has no use for you."

## Some old friends

Mr. Van Cleef's gift provided a platform for the education of hundreds of organists. 1974 was the heart of the *Orgelbewegung* movement—the time when American organists and organ-builders were in the thrall of classic styles of organ building and playing, when so-called "factory built" organs lost favor among many. In retrospect, I think that the movement was less about the oft-repeated battle between tracker and electric actions, but the realization that the collapse of the economy in 1929 and especially the economic impact of World War II led to the diminution of artistic integrity of American organs.

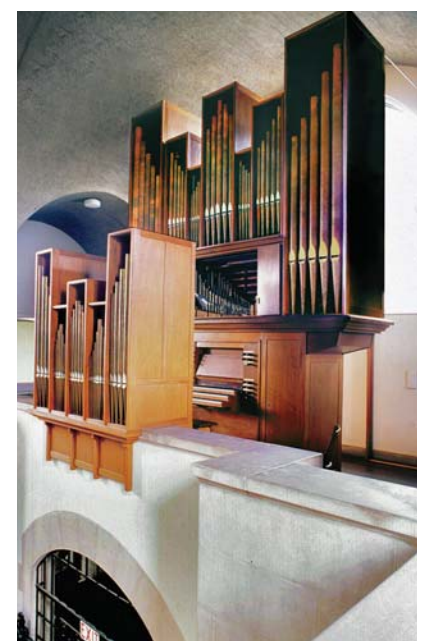
The Aeolian-Skinner organ in Oberlin's Finney Chapel was considered "second-class," and the town was crawling with Flentrops. Including the organ in the Episcopal Church, practice and teaching organs, and the big red one in Warner Hall, there were more than a dozen Flentrops in town.

It's a long time since I played on that organ, but I remember it vividly. It was a thrill to sit surrounded by the cases, those huge pedal pipes visible in the corner of your eye. Leaving behind all the conflicting philosophies and vitriol that gushed in those days, that organ simply sounded beautiful. Each knob you drew brought a new touch of magic. The sound was lively, the action immediate and personal. That organ was mighty important to my formation as an organist.

## Harvard Square

When I was growing up in the Boston area, Harvard Square was just the place. In 1956, Walter Holtkamp, Sr. installed a three-manual organ in St. John's Chapel of the Episcopal Theological School (now Episcopal Divinity School). Melville Smith, director of the Longy School of Music, was the organist of the chapel, the young Charles Fisk was Holtkamp's apprentice, E. Power Biggs (who had taught at Longy) lived nearby, and Daniel Pinkham was Biggs's young protégé. I'd love to have been a fly on the wall while that organ was being installed, with its (terribly) low wind pressures, exposed Great and Positiv chests, and open toe holes. Those musicians, at the core of the revival movement, must have had some fascinating conversations in that crowded loft.

My father taught homiletics at E.T.S., and when I was clamoring to have organ lessons, he took me to Alastair Cassels-Brown, the chapel organist. The Holtkamp was the second organ I ever



**Flentrop organ, Busch-Reisinger Museum, Cambridge, Massachusetts**

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played. The first, ironically, was the 1904 E. M. Skinner organ at the Parish of the Epiphany in nearby Winchester, Massachusetts, where Dad was rector, and I was about to “baritone” out of the youth choir to join the adults. The Skinner was in dreadful condition and was replaced in 1974 with a new organ by Fisk.

I was also excited to be allowed to practice on the big Aeolian-Skinner organ at Christ Church (Episcopal), Zero Garden Street, in Cambridge, the church famous for its Revolutionary War-era bullet hole and its “George Washington sat here” pew. Daniel Hathaway was the organist there and was very kind to me. Many years later, I was to maintain that organ, build a new console for it, and then arrange for its sale as the church purchased a new organ from Schoenstein in 2006. The Organ Clearing House dismantled the Aeolian-Skinner for shipment—it was rebuilt by Quimby Pipe Organs and installed in a church in Sugarland, Texas.

### The Busch

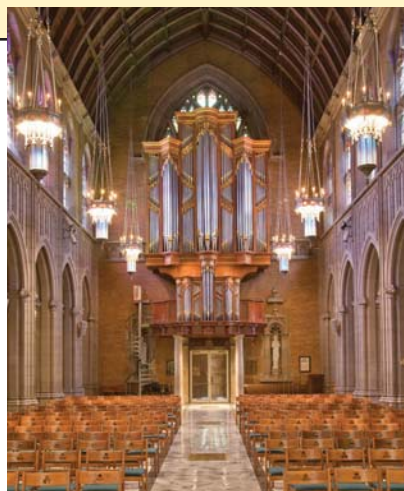
After having given weekly radio broadcasts for sixteen years on the Aeolian-Skinner organ in Harvard’s Busch-Reisinger Museum, in 1958 E. Power Biggs commissioned Flentrop to build a three-manual organ for the resonant but intimate room. Shortly after its installation, Biggs presented the Flentrop to the world through his record-breaking series of recordings on Columbia Masterworks, *Bach Organ Favorites*. (It’s still the best-selling series of solo classical recordings.) A few days ago, friend and colleague John Panning, of the Dobson Organ Company, posted photos of the organ on Facebook. His caption read:

Yesterday I enjoyed the opportunity to play what I consider the most influential 20th-century organ in the United States. The 1958 Flentrop organ in the Busch-Reisinger Museum was not the first Organ Reform instrument in the country, but E. Power Biggs’ many recordings of it brought the gospel of the *Orgelbewegung* to an enormous audience, including me. Even today, jaded by subsequent developments, it still impresses as a tremendously beautiful organ.

I first heard that Flentrop as a young teenager when mentors took me to hear Biggs play several recitals. At the conclusion of one of those programs, chock full of Sweelinck, Buxtehude, and Bach, Mr. Biggs sidled out from behind the Rugwerk and told us that he’d be happy to play another piece, but that he’d “run out of baroque music” (yeah, right!), and gave us Charles Ives’s *Variations on ‘America.’*

### Calliope

In Greek mythology, Calliope was one of the nine muses, representing eloquence and epic poetry. She defeated the daughters of the King of Thessaly in a singing competition, but instead of receiving a cash prize, professional concert management, and a recording contract, Calliope turned her opponents



Flentrop organ, Trinity Episcopal Cathedral, Cleveland, Ohio

into magpies. *Calliope* was the name of the ship that left Rotterdam in the spring of 1977, crossed the Atlantic, and sailed up the St. Lawrence Seaway into Lake Erie to the Port of Cleveland where it delivered the Flentrop organ for Trinity Episcopal Cathedral.

I was working for Jan Leek, a native of the Netherlands, who had immigrated to the United States in 1961 to work for Walter Holtkamp. When they were



Window at Trinity Cathedral, Cleveland

installing the Holtkamp in Warner Hall at Oberlin, John noted that the school was looking for an organ technician, and knew that was the job for him. I worked for Jan part-time and summers when I was a student, and as he left the school to form his own company, I worked full time with him for four years after I graduated. Jan, as a true Dutchman, was friendly with the folks at Flentrop, and we were engaged to help with the installation of the big three-manual organ at Trinity Cathedral.

It was the summer before my senior year, and the first time I had participated in the installation of a large organ. We arrived at the cathedral to meet the truck bearing the overseas container. I carried a couple things up those stone stairs that were not featured in the Oberlin Flentrop—including a tied bundle of Swell shutters. What goes around, comes around! And there was Daniel Hathaway on the front steps of the cathedral, just arrived from Cambridge to start his magnificent tenure as director of music. Daniel and I played several duo-recitals using the cathedral’s two Flentrops (there’s a fifteen-stop job on a platform that rolls about the nave), treating audiences to Beethoven symphonies (3, 5, and 6), and Rossini overtures played in Werckmeister III.

Michael Jupin had been the associate rector of the Parish of the Epiphany

when Dad was rector—he was now dean of Trinity Cathedral. Pat Quintin and I were married in that church in October of 1979 with my father officiating, assisted by his former assistant, my grandfather, uncle, and godfather (all priests). For the rest of his life, Dad loved to tell the story of how I shouted registration suggestions to Daniel Hathaway down the length of the nave during the wedding rehearsal the evening before. (Yup, I did that. . . .)

The organ’s main case is twenty-five feet tall, and the whole thing is perched on a high loft. There was scaffolding and lots of heavy lifting. I was outfitted with a rig of leather straps like the flagpole carrier in a parade, so I could put the toe of a big tin façade pipe in a little cup strapped to my waist, and climb a ladder using both hands while co-workers preceded me sixteen feet above, balancing the top. My knees are almost sixty years old now, and things are different.

All the façade pipes were in place, and as we left the cathedral, we turned and looked back at the organ. The late afternoon sun was flooding the organ with red and blue light, and I burst into tears. Organs still do that to me.

### And on the other hand . . .

Those Flentrop organs are terrific instruments, and they played a huge role in the history of the pipe organ in America in the twentieth century. But in those days, I also learned about the beauties of electro-pneumatic action, especially working with Jan Leek in the big Aeolian-Skinner at Church of the Covenant in Cleveland. And when I returned to Boston in 1984, I was lucky to get to care for the tremendous organs at Trinity Church, Copley Square. The regular Friday noontime recitals were an



important part of my education, as each week I heard a different artist playing the same organ. Some were terrified of it, some would have rather played a tracker, and some made magic happen.

Now, more than forty years out of high school, I’ve worked with and played hundreds of instruments. Of course, some are unremarkable, but most of them bring to mind a story, a lesson learned, a mystery revealed, or simply a great place to have lunch nearby. I remember where I was the moment I grasped the concept of electro-pneumatic actions, the time the blower was running backwards, and the two times I’ve fallen. It’s fun to think back about those that stand out and how their histories are interwoven with my experience. I’ve had plenty of conversations with friends and colleagues about the organs that influenced them and played important roles in their careers, and I bet lots of readers are remembering their favorites right now. I’d love to hear your stories. ■

Photos by William Van Pelt, except as noted



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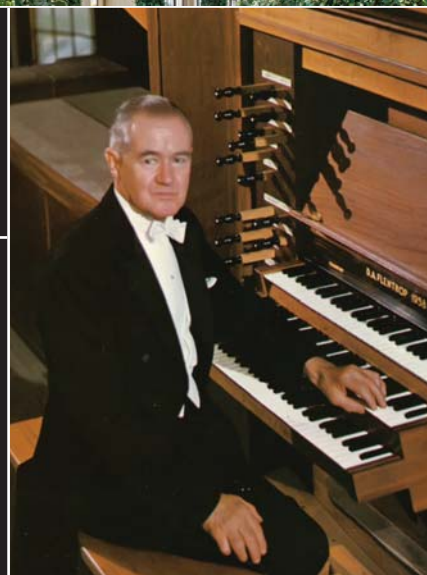
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## Velocity II

Through the velocity exercises that I have outlined in last month's issue, we have moved from the predictable 5-4-3-2-1 sequence to simple patterns, such as 5-1-4-2-3, or 5-4-3-2-1-3-2-1, which can be rendered predictable rather easily by studying them in advance. If predictability is the key to velocity, or the most important one, then one way to frame the quest to be secure and comfortable in playing fast is to ask how any passage can best be made fully and consciously predictable. This month I will continue to focus on looking at one-line passages.

## Predictability

The simple patterns that I suggested, beyond 5-4-3-2-1, were designed to be very easy to learn, where "learn" in this case means exactly the same thing as "make utterly predictable." When we are dealing with pieces that are out there in the repertoire and that we haven't concocted for this purpose, we have to do what we can to create this predictability for ourselves. This process can involve fingering choices and will always involve practice strategies and sometimes also various mental tips or tricks.

I find it fruitful to approach this, in part, by building up from the little exercises of the sort that I wrote about last month. One way to make it possible to do this is to find ways of dividing passages into small, simple components. These components might then be sufficiently approachable as to predictability that they don't feel that different from the simple exercises. Then the issue becomes, in large part, one of putting all of those components together without losing the predictability.

## Dividing into components

Example 1 shows the opening of J.S. Bach's *Toccata, Adagio, and Fugue in C*, BWV 564, a useful laboratory for thinking about this. The two opening gestures, which we can assume are for the right hand, are very close to the kind of simple exercise that I have been presenting: more interesting musically, especially in the way in which they set up what follows, and a bit more complicated physically, but similar. You can come up with a straightforward fingering for each

gesture and then execute it in the spirit of my procedure from last month.

Once you know the fingering (maybe 1-3-5-1-5 for the first one, for example, or 1-3-5-1-4; maybe 1-2-4-1-5 for the second) you can practice that fingering on the table or the arm of your chair. Make sure that you have remembered exactly what you want to do before launching into actually doing it. Then do it in as fast a tempo, and as lightly, as you can. For this moment of practicing, it seems permissible to me to ignore the rhythm and just play five notes in a row, very fast and at the same pace as one another. Then do the same with those fingers at the keyboard. You have to add in the element of moving 1 and perhaps 5 to new (nearby) notes. This shouldn't slow you down, again as long as you remember it very consciously before you do it.

Notice, by the way, that the opening gestures of this piece work especially well for the right hand not just—or even mostly—because they are fairly high on the keyboard, but because the fastest notes are going down: the direction in which the right hand can take advantage of the closing-fist gesture that I discussed last month.

The gesture that begins measure 2 is longer. As he often does, Bach introduces technical elements in a way that is systematic enough that going through the passage from left to right is almost a sort of graded method. It will involve some moving or turning of the hand, one way or another, on the model of some of the latter exercises from last month.

If you finger the first nine notes as 5-4-3-2-1-4-3-2-1, then the moment of most concern as to predictability is between the f and the e, between 1 and 4. This is a routine gesture in keyboard fingering, but for the moment the point is to make it seem extra- or hyper-routine. This can be addressed by practicing smaller units that cross this spot. Initially away from the keyboard, perhaps: 5-4-3-2-1-4, of course; but also just 2-1-4; then 3-2-1-4, and so on. Then try units that allow you to practice recovering from that moment of enhanced potential unpredictability: 3-2-1-4-3; or 2-1-4-3; or 2-1-4-3-2, and so on.

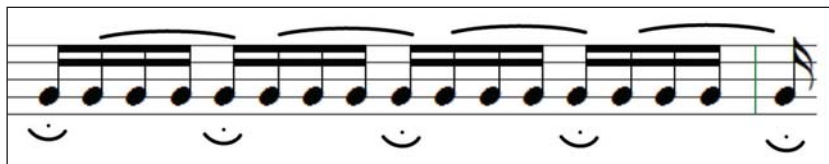
Again, all of this can start away from the keyboard with that sense of light, fast



Example 1



Example 2



Example 3



Example 4

drumming on a table. It can also mean, at the drumming stage, to practice a bit at first *without* doing the crossings: just "playing" the fingers in the requisite order. Then of course it should be brought back to the notes themselves, always with the same process: make sure that you know exactly what you are going to do before you do it, then carry it out as fast as physically possible.

What about the next grouping, beginning on middle c, just after the fourth beat of this second measure? The seven notes beginning on that middle c might as well be one of my exercises from last month. Fingered 1-2-3-4-3-2-1 or 2-3-4-5-4-3-2, that cluster of notes is as predictable as can be. But there is a transition coming right up. Adding the first two notes of measure 3 seems trivially straightforward if we use 1-2-3-4-3-2-1-2-1 for the nine-note pattern. The transition there is just a change of direction. But then we have to do something, perhaps 3-2-3 on the following three notes, or perhaps 2-1-2. Or we can go back and rethink things, perhaps changing the whole pattern to 1-2-3-4-3-2-1-4-3-2-1-2 or even 2-3-4-5-4-3-2-3-2-1-2-3. Which of these seems best from the point of view of seamless predictability? Which of the quite different transition points in these different fingers seems easiest to execute quickly and fluently?

## Fingering and velocity

The last of these questions brings us to the matter of fingering choices as they affect velocity: that is, the question that I got from a reader and which provoked this set of columns. That question

presents itself a bit differently for different musical textures. As long as there is one note at a time in a given hand, in theory the player has a free choice of any of the five fingers of that hand to play any note. And striving for speed is certainly not the only consideration in choosing fingering. In fact it is not often the main one, though it might sometimes be. However, it is always an available consideration, one that matters more or less in different circumstances.

Concerning the gestures from this toccata that we have looked at so far, just for "getting the notes," we could play *every* note with 3 (which I mention first because it is the longest and most balanced finger) or with any other finger. This is also true of the next several measures. Not that we would, of course. This would be the fingering that made it *hardest* to get comfortable going fast (among other disadvantages). It locates a transition moment between every two notes and is as far from drumming on the table as you can get.

Probably the opposite—groupings that are as large as possible and that permit simply playing fingers in large groups rather than turning or moving the hand frequently—are the fingerings that physiologically permit the fastest playing. Fingerings that have many transition points—including, sometimes, more than would be strictly necessary, most likely for interpretive reasons—give the player more to think about and therefore have to be analyzed and practiced that much more to achieve flawless predictability. The lesson of last month's exercises, however, is that no gesture of this

## Scattered leaves ... from our Scrapbook

The organ was my first orchestra. If you have never played the organ, you have never known the joy of feeling yourself music's master, sovereign of all the gamut of sounds and sonorities. Before those keyboards and pedals and the palette of stops, I felt almost like a demigod, holding in my hands the reins that controlled the musical universe.

Charles Munch

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sort is beyond the threshold of how fast any of us can move our fingers.

Here are several ways of fingering the first nine notes of the gesture that begins measure 4:

- a) 5-4-3-2-3-2-**1-2-3**
- b) 5-4-3-2-3-2-**1-2-4**
- c) 5-4-3-2-3-2-**1-3-4**
- d) 5-4-3-**2-5**-4-3-2-3
- e) 5-4-3-**2-5**-4-3-**2-4**
- f) 4-3-2-**1-4**-3-2-**1-3**
- g) 4-3-2-**1-4**-3-2-1-2
- h) 3-2-**1-3**-4-3-2-1-2
- i) 3-2-**1-3**-4-3-2-**1-3**
- j) 3-2-**1-4**-5-4-3-2-3

Try going through each of these and evaluating the easiness—naturalness, potential for predictability, as best you can assess it—of each of the transition points. (I have indicated them by bold italics.) Not all of these fingerings would seem to make any particular sense in the context of the whole passage. (The last three don't since you are coming from below and not going any higher.) But they are part of an experiment. You may discover that they all seem more or less equal in the respect that we are talking about. Or you may find some of the transition points decidedly easier than others. This will depend in part on your training and habits and in part on the shape of your particular hand. Never forget that your unique hand matters: if your fifth finger is relatively short, for example, you might find c) quite awkward; if your second finger is significantly shorter than your third you will probably find b) meaningfully easier than a). How do the relative lengths of fingers 1, 2, and 3 affect the feeling of executing d) as opposed to e)? If your fourth finger is quite short, you will probably find g) easier than h).

There are several layers to what is going on here. First of all, you can move your fingers over all these notes and through any of these transition points as fast as this or any piece will require you to. (That is the lesson of last month's exercises and the central point of all of this.) Second, if one way of planning a transition point—one fingering—seems easier than others, it is worth considering using that. Third, however, it is also often true that some ways of executing these transitions are more suitable musically/interpretively than others—that is, more like what you want to hear. For example, here are some things that the above fingerings will tend to accomplish in performance:

- a) easy to play legato seamlessly
- b) puts an automatic subtle articulation before the note on the second beat of the measure
- c) seamless like a), but sets you up to proceed differently
- d) puts an automatic subtle articulation before the "and" of the first beat
- e) combines the articulations of b) and e)—and so on.

Placement of sharps and flats can determine which transition-moment fingerings will likely work best—or, sometimes, which are really awkward or would be nearly impossible at high speed. For example, if the b-naturals in this excerpt were b-flats, then fingerings a), b), and c) would be close to impossible—let's say disastrously awkward. The b-flat would also affect the relative awkwardness/naturalness of d) and e), of f) and g), or of h) and i). This will all vary from one person's hand to another's. And, again, this is really about velocity. At a slow enough tempo, even the thumb-on-a-flat fingering of a), b), or c) could be carried out successfully, though it might have

implications for articulation. The differences between the members of those other pairs of fingerings would be minor or nothing at a slow speed. Also, if the first note of the measure were an f-sharp rather than an f-natural, that might bring the last three fingerings into play for some people, since the third finger is longest and can reach raised keys the most easily and in the way that creates the best hand position.

So far I have been talking about playing fairly short passages very fast and light, using the feeling of drumming on the table, and never playing more than you can plan out and remember in advance. One very good way of incorporating this idea into the practicing of longer passages is a particular form of practicing with altered rhythm. I wrote about this in some detail in the column of May 2012. I quote the most relevant part here, with a couple of examples:

*Another format for altering rhythms to create effective targeted practice strategies involves speeding up not one note at a time (every other note, as above) but clusters of notes. The classic way of*

*organizing this is to play first all of the notes after each beat very fast, ending on and then holding the next beat, then to play all of the notes starting on each beat very fast, ending with the last off-the-beat note of each grouping. The template for doing this works as follows. For a set of notes written like Example 2, you would first play as shown in Example 3, with the notes under each slur played as fast as possible, and the notes under the fermatas held as long as necessary to feel ready to play the next cluster of fast notes; then Example 4.*

*In this case, the notes under the slurs should again be played as fast as possible. Then the last note of each grouping can be held until it feels comfortable to execute the next cluster of fast notes.*

In applying this to practicing passages of the sort that we are talking about here, once you have fingered them and analyzed the transition spots, you can relax the evenness of the groupings. Just make sure that the short fast bits cover the transition moments and overlap with one another so that you are not creating moments where you have trained yourself to stop.



In next month's column I will continue this topic and add some discussion of multi-note or multi-voice textures, along with a few special details, like the relationship of velocity to fingering in early music. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is [www.gavinblack-baroque.com](http://www.gavinblack-baroque.com) and he can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).

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# Performing *notes inégales*: Evidence from *cantates françoises*

By Gregory Hand

The performance of *notes inégales* (the primarily French convention of performing equally notated melodies in an unequal fashion by alternating short and long notes) is often a major impediment to keyboardists unfamiliar with 17th- and 18th-century French music. Although there is a wealth of primary and secondary literature devoted to the topic of *notes inégales*,<sup>1</sup> this literature is usually focused on when notes *inégales* are to be used, and the differential ratio between the short and long notes. However, almost no literature exists that describes how notes *inégales* actually sounded. In this article, I will present new evidence on how notes *inégales* were performed in the eighteenth century, and how this knowledge can illuminate keyboard pedagogy and performance of notes *inégales*.

The very first challenge when playing French baroque music is to know exactly when notes *inégales* ought to be used. The treatises tend to be somewhat circumspect on the subject, occasionally just leaving it to a matter of taste. Here are but two examples of this maddening vagueness.

Nivers in 1665 states that “This style [notes *inégales*] is applied by personal discretion as are many other things which must be governed by the ear and by wisdom.”<sup>2</sup>

Saint-Lambert in 1702 instructs: “When using this inequality of eighth notes or quarter notes, taste must decide if they ought to be altered a little or greatly. There are some pieces in which it works well to alter them greatly, and others where they require less. Taste judges this as it does tempo.”<sup>3</sup>

However, there is a body of repertoire that can shed light on this issue: the *cantate françoise*.<sup>4</sup> This genre flourished in the first half of the 18th century, and arias in this genre predominantly



Figure 1. Michel Pignolet de Montéclair, *Le Triomphe de l'Amour*, First Air, Instrumental part, measures 1–2

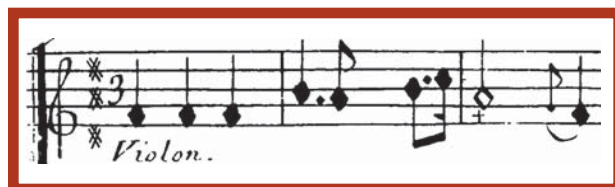


Figure 3. Louis-Nicolas Clérambault, *Apollon et Doris* (Book 4), First Air, Instrumental part, measures 1–3



Figure 5. Louis-Nicolas Clérambault, *Clitè* (Book 5), Second Air, Instrumental part, measures 1–2



Figure 2. Michel Pignolet de Montéclair, *Le Triomphe de l'Amour*, First Air, Vocal part (with added arrows), measures 8–10



Figure 4. Louis-Nicolas Clérambault, *Apollon et Doris* (Book 4), First Air, Vocal part (with added arrows), measures 11–13



Figure 6. Louis-Nicolas Clérambault, *Clitè* (Book 5), Second Air, Vocal part (with added arrows), measures 6–8



Figure 7. François Couperin, *L'art de toucher le clavecin*, p. 29

feature an “instrumental anticipation,” a relatively new compositional device for French baroque vocal music. The instrumental anticipation is simply a short preview of the singer’s part, played by an instrumentalist as an introduction.

Comparing the instrumental anticipation to the upcoming vocal part yields special insight into French baroque performance practice, and can sometimes prove that the vocal part ought to be performed with notes *inégales*. For example, in Figures 1 and 2 (both from the first air of Montéclair’s *Le Triomphe de l'Amour*), the two parts have the exact same melody. The instrumental part is dotted, but the vocal part is not. The

vocal part is therefore an example of notes *inégales*: it is notated equally, but meant to be performed unequally.

Having isolated this melody as unambiguously using notes *inégales*, we can examine the text underlay to better understand how notes *inégales* should sound. Notice how naturally the text lends itself to inequality, with a slight lengthening of “ha-” and “des,” and a correspondingly shorter “-bi-” and “re-.” It is also clear that the text is set across the beat. That is, the momentum of the text carries us into the strong beat. I have illustrated this by adding arrows to Figure 2 to show the momentum of the text.

Figures 3 and 4, from Clérambault, *Apollon et Doris* (Book 4), First Air, contain another example of an unequally notated instrumental anticipation, followed by an equally notated vocal part. The vocal part must therefore also be an

example of notes *inégales*. Here again we see that the text is naturally unequal, and that the momentum of the text is across the beat.

Figures 5 and 6, from Clérambault’s *Clitè* (Book 5), Second Air, are particularly interesting, since the composer explicitly asks for the eighth notes to be played *inégales* in the instrumental part. And once again, we see that the text underlay is set across the beat.

At first, it may seem puzzling that composers used a different notation for the same melody. In the first two examples above, the instrumental part was dotted, but the vocal part was not. In the third example, a performance directive asked for notes *inégales*, and this directive is missing from the vocal part. The central question is: why is the vocal part notated equally?

The answer seems to be that dotting the vocal part was redundant, since the

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Figure 8. François Couperin, *Messe pour les Couvents*, "Petit Fugue sur la Chromhorne"

singer had the text underlay for reference. Since the French language is naturally unequal, there was no reason to waste engraving time to express a subtle rhythm that was obvious to the singer. If you know some French, try saying (or singing) "Pourquoy cher auteur de mes peines" without any inequality... it's almost impossible! On the other hand, the instrumental part has no text, so there is no signal to the player when or where to use notes inégales. This forced the composer to write out the inequality using dotted rhythms.

This is fundamental to understanding notes inégales: it is a vocal phenomenon. As keyboardists, when we use notes inégales, we are imitating French song.

But what does it mean to imitate French song at the keyboard? Simply put, our performance needs to sound like it has a French text. This precludes a seamless legato: texts have consonants that break up the sound. At the keyboard, armed with a good and sensitive action, we use subtle articulations to project our "text."

Of course, if we are playing a melody with lots of leaps, or long virtuosic passages, the music is probably instrumentally conceived rather than vocally conceived, and the use of notes inégales would be inappropriate. But primarily stepwise melodies, with clear phrases (like sentences and clauses), will be best projected with notes inégales.

Fingering is an important aspect of playing notes inégales at the keyboard. We must devise a fingering that allows us to easily transfer the momentum across the beat. This is not a new idea: in 1716 François Couperin, in *L'art de toucher le clavecin* (p. 29), prescribed the right-hand scale fingering shown in Figure 7.

(Note that the passage starts on the second eighth note of the measure. Since the passage ends on an "orphan" eighth note, the engraver didn't include the first eighth note rest, in order to make the total time values in the two measures add up correctly.)

This fingering aligns perfectly with across-the-beat notes inégales performance. For example, in the ascending scale, the given fingering naturally transfers the momentum from each short 3 to the following longer 4.

It is also important to note that these fingerings are totally unlike North German and English early fingerings. The fingerings of those schools stress within-the-beat performance, and in my opinion, this is simply because those languages are not spoken or sung as unequally as French.

To train ourselves to play the keyboard with a French accent, it can be helpful to add a text when we practice. As an example, I have selected the "Petit Fugue sur la Chromhorne" from François Couperin's *Messe pour les Couvents*. For this piece, I engraved an edition myself from a facsimile of the original print, and added a text (see Figure 8). I chose to add the text from the Clérambault aria above (Figures 5 and 6), since it has the same rhythm and meter as the Couperin. Keeping this text in mind while practicing will make the notes inégales sound effortless, and will allow each "au-" to transfer its momentum across the beat to the following "-teur."

It is vitally important to ignore the instrumental-style beaming, which is a difficult task for performers. When two eighth notes are beamed together (like "cher" and "au-"), we often feel obligated to somehow bind those two notes together. But this impulse will destroy our French accent. When playing French baroque keyboard music, we need to have our beam-cutting scissors close at hand. In fact, the vocal parts from the *cantates* cited in Figures 2, 5, and 8 are completely unbeamed!

Another impulse to avoid is putting an artificial break at the bar line. For many musicians, this is an ingrained habit. But it is absolutely contrary to a good French accent at the keyboard.

Obviously we cannot conclusively generalize about how a language is sung from only three examples. I strongly encourage keyboardists to investigate the rich and dramatic music contained in the *cantates françaises*. As we get used to singing them, it becomes easy to transfer this singing style to French baroque keyboard music. And when we reach that point, we no longer worry about ratios, articulation, or fingering. We simply project the imagined text, like an orator.<sup>5</sup> We need only to remember to "play it like you say it!"

#### Notes

1. A review of the literature regarding notes inégales is summarized in Stephen E. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music: Notes Inégales and Overdotting* (New York: Schirmer Books, 1993), 3–61.

2. Guillaume Gabriel Nivers, *Livre d'orgue contenant cent Pièces de tous les Tons de l'Eglise. par le Sr. Nivers Me. compositeur en musique et organiste de l'Eglise St. Sulpice de Paris* (Paris: chez l'Auteur proche S. Sulpice et R. Ballard seul Imp. du Roy pr. la musique, 1665), Preface. Cited and translated in Judith Caswell, "Rhythmic Inequality and Tempo in French Music Between 1650 and 1740" (PhD diss., University of Minnesota, 1973), 105.

3. Michel de Saint-Lambert, *Les Principes du Clavecin Contenant une Explication exacte de tout ce qui concerne la Tablature & le Clavier* (Paris: Chez Christophe Ballard, 1702), pp. 25–26. Cited and translated in Caswell, "Rhythmic Inequality," 141.

4. The history of this repertoire can be found in David Tunley, *The Eighteenth Century French Cantata* (New York: Oxford University Press, 1997). Many of the *cantates* are available in facsimile.

5. Those interested in the art of French baroque musical oration will find Patricia Ranum's book, *The Harmonic Orator*, to be an invaluable and inspiring guide.

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Gregory Hand is assistant professor of organ at the University of Iowa. He has given concerts and masterclasses in the United States, France, Germany, Spain, and Brazil.



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# The Schweitzer Festival moves to Trinity College

By David Spicer

At age 18, we are going to college! The Albert Schweitzer Organ Festival is moving to its new home at Trinity College in Hartford! After enjoying eighteen glorious years of this annual festival at the First Church of Christ in Wethersfield, we look forward to even greater community participation moving forward. At this time of transition, I would like to offer a brief history of the festival, along with a report on our 2015 weekend—plus a glimpse of the future.

The Albert Schweitzer Organ Festival began as an overtone. An inventor-type entrepreneur, Bernard Baruch Surkis, had joined the First Church of Christ, and during a service, he felt that God wanted him to give his newest invention to the Albert Schweitzer Hospital in Haiti. His invention was a machine that turned salt water into drinking water. While other machines already did this, his had a special feature, the purpose of which I do not recall. At any rate, Mr. Surkis wished to make fresh water easily accessible for the hospital. Tragically, he died in a car accident, and since he was a friend of mine, I spoke at his memorial service and shared his vision, saying that I would follow through on his idea for the Haitian hospital. I later learned that a machine would cost \$100,000! I gulped, but made an appointment with the Albert Schweitzer Institute, then housed in Wallingford, Connecticut. The director at that time, Harold Robles, met with Ruth Brennan, chairperson of my music committee, and Nancy Andersen, from the First Church of Christ, and informed us that our offer to give the machine was wonderful, but not needed, because a donor had given funds to drill a well that would provide fresh water for the hospital.

After a silent sigh of relief that I was “off the hook” for raising the funds to complete Bernie’s dream, I noticed posters on the wall about Albert Schweitzer’s organ recitals. I asked about them, and Mr. Robles stated that there had been an Albert Schweitzer Organ Festival in Holland, and that “we would like to have a festival in America.” We kept talking, and the energy was flowing. I volunteered our church as a possible site—and the rest is history.

We launched the idea of a competition by presenting Thurston Moore’s multimedia production, “Words of Albert Schweitzer and the Music of Bach,” which had been debuted by the Tennessee Players a few years earlier. Organists who played for this were Ronald Ebrecht, Ellen Hunt, Ezequiel Menendez, Christa Rakich, Catherine Rodland, John Rose, and Ralph Valentine. Guest narrators were Joanne Nesti, Gilbert Bond, and the Rev. Donald W. Morgan. The organ works of Bach were interspersed with readings about or by Albert Schweitzer. The pieces included: *Toccata and Fugue in D Minor, Nun komm der Heiden Heiland, Liebster Jesus, wir sind hier*, and the *St. Anne Fugue*, among others. We had to have overflow seating! Thurston Moore and his wife, Georgianna, were with us for this event.

We tried to fashion the competition after its European counterpart, as it was described to us. The adjudicators opened the event to inspire the finalists, then the competition was the next day. We were told that a large, black curtain hid the players from the judges.

We decided that Friday night would be our judges’ performance night. The competition was launched. We chose to have the festival on the first weekend

after Labor Day, which would always run close to Dr. Schweitzer’s death date (September 4, 1965). His birth date was in January (January 14, 1875), and it was felt that, in Connecticut, the weather might be a little colder than most would wish for.

I selected the repertoire for the competition, which reflected the Schweitzer posters and his friendship with Charles-Marie Widor. As a young boy, I fondly remember those big, grey copies of my music, even though they now lack covers and the pages have become separated. Even so, I still use them!

Hymns were included, because most of us end up in a church position, and it seemed to me that most teachers were not stressing the importance of hymns and their interpretation of the texts. Finalists were to play—the High School Division: a major Bach work, a Widor slow movement, a work from a composer born after 1850, and two hymns; the Young Professional Division: one of the Franck Chorales, a major Bach work, a Widor slow movement, and two hymns. One of the two hymns, which is required, was St. Thomas (Williams)—“I Love Thy Kingdom, Lord.” This became our “Schweitzer Hymn” because the words were by Timothy Dwight (1752–1817), then the president of Yale. He and his grandfather Jonathan Edwards (1703–58) spent time together in the Wethersfield area. The only steeple around was that of the meetinghouse in Wethersfield (still used here at First Church), so they most likely were quite familiar with its beauty. In the second verse of the hymn, Dwight wrote: “I love Thy Church, O God; Her walls before Thee stand. . . .” Reverend Donald W. Morgan felt sure that Dwight had the meetinghouse steeple in mind when he penned those words.

We felt that three judges would be best, and, like the European model, they would not be able to see the finalists when playing.

We determined that three finalists would be invited in the High School Division and three from the Young Professional Division, to be chosen from the applicants. The level of playing has been incredibly high! On the opening night, we invited the three judges to play 8–10 minutes each and we formed a Festival Choir to sing. Complementing the judges’ selections, our usual repertoire was composed by organists:

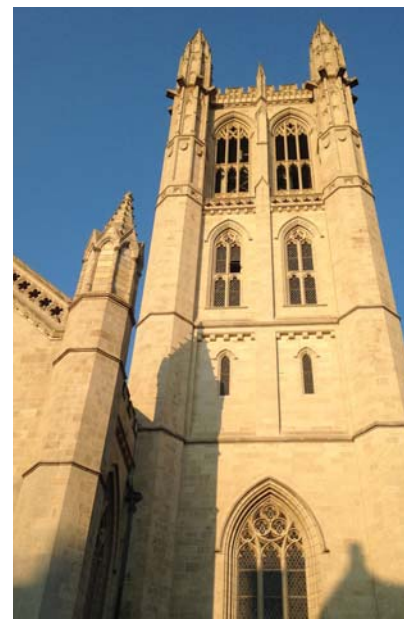
Prelude – (played by me)

*Psalm 150*, César Franck

Hymn: Christ Is Made the Sure Foundation, hymn tune: CHRIST CHURCH, Richard Dirksen

Kyrie (*Messe Solennelle*, op. 16), Louis Vierne

*He Comes to Us*, Jane Marshall (The



Trinity College

text is from *The Quest for the Historical Jesus*, by Albert Schweitzer)

*Go Ye Into All the World*, Robert Wetzler

Hymn: Let Heaven Rejoice, hymn tune: ROCK HARBOR, music by Alan McMillan, text by Hal M. Helms.

John Walker, a judge for 2015, writes: “Emerging from the six brilliant finalists in the eighteenth annual Albert Schweitzer Organ Festival, Monica Czausz won first place in the Young Professional Division, and Adrian Binkley took top honors in the High School Division. All contestants played at an impressively high level, everyone therefore being declared a winner. Having been nurtured for almost two decades by its founder, David Spicer, ASOF is far more than a performance competition: featured events of the weekend included a festival concert with massed choirs and organ, the competition, opportunities for all contestants to play in services of worship at the First Church of Christ (Wethersfield) and the Cathedral of St. Joseph (Hartford), an organ masterclass with the adjudicators, a field trip to the Austin Organ factory, and shared meals with competitors, adjudicators, and board members of ASOF. Following that memorable weekend, everyone departed with renewed inspiration and confidence in the future of our chosen vocation.”

Diane Meredith Belcher, judge, writes:

“The eighteenth annual Albert Schweitzer Festival has a history of bringing together student, volunteer, and professional church musicians, and this year was no exception. It was exhilarating to see the combination of so many talented high school and college/graduate school organists, combined church choirs and vocal soloists, and seasoned professional



David Spicer, Artistic Director, awarding first prize in the Young Professional Division to Monica Czausz



David Spicer, Artistic Director, awarding first prize in the High School Division to Adrian Binkley



It's never too early to start practicing for the Albert Schweitzer Organ Festival





First Church of Christ, Wethersfield

organists serving as performers, teachers, mentors, and/or judges. As usual, David Spicer led his flock of finalists, assisting musicians, volunteers, and guest judges (Peter Conte and John Walker) with energy and commitment that is astounding. What I continue to love most about this festival is that it truly is about what most organists do and what church music is about: serving God and being at service to others in the church through music. Finalists not only compete, they perform in church and in masterclasses and observe others rehearsing choirs and playing for services. A more collaborative, inspirational, and heartwarming competition/festival one finds only rarely in our profession. Kudos to David Spicer and the board of the ASOF for another wonderful success, and congratulations to all six finalists, who were winners before even arriving."

I would like to thank the First Church of Christ for eighteen glorious years! A special note of thanks to ministers Donald W. Morgan, J. Jey Deifell, Jr., and Deryk Richenbourg for their support and encouragement. It has been wonderful to have so many talented organists with us, along with supporters who travel from as far as the Czech Republic, Wisconsin, and Florida, and have faithfully attended, hearing the church's magnificent Austin organ. A special note of thanks is given to Austin Organ Service of Avon, Connecticut—Bon Smith, president, and to Alex Belair and Michael Tanguay, for the gracious gift of servicing the organ for this festival. We also thank the additional practice sites for making their instruments available: Trinity Episcopal Church and St. Paul's

Lutheran Church in Wethersfield, Connecticut; Bethany Covenant Church, Berlin; the Cathedral of St. Joseph, Trinity College, and Asylum Hill Congregational Church in Hartford; St. John's Episcopal Church and St. James's Episcopal Church in West Hartford; and First Church of Christ, Congregational, in Glastonbury. The graciousness of the congregation, staff, and the community was truly a blessing!

This year's festival featured judges Diane Meredith Belcher, Peter Richard Conte, and John Walker, and opened on Friday, September 11, with a Festival Choir composed of representatives from Center Church in Hartford, the Cathedral of Saint Joseph, and the First Church of Christ. Ezequiel Menendez accompanied, and I conducted.

Here are this year's finalists.

#### High School Division

1st Place (\$2,000): Adrian Binkley from Madison, Wisconsin, a student of Thomas Bara, Interlochen Center for the Arts. This prize is provided by the Marjorie Jolidon Fund of the Greater Hartford Chapter, American Guild of Organists.

2nd Place (\$1,000): Aaron Patterson from Philadelphia, Pennsylvania, a student of Dennis Elwell.

3rd Place (\$500): Elena Baquerizo from Miami, Florida, a student of Thomas Schuster.

#### Young Professional Division

1st Place (\$3,500): Monica Czausz from Houston, Texas, a student of Ken Cowan, Rice University.

2nd Place (\$1,500): Robin Ericksen from Macon, Georgia.

3rd Place (\$750): Mary Pan from Burlington, Connecticut, currently studying with Thomas Murray, Yale School of Music.

The David Spicer Hymn Playing Award (\$1000): Adrian Binkley.

Save the dates: the festival is moving to the last weekend in September—Friday, September 30, to Sunday, October 2, 2016, with an opening concert at the Cathedral of St. Joseph in Hartford. The competition will be held at Trinity College on Saturday, October 1, and the 2015 first-prize winners will return on Saturday night to play a recital at St. John's Episcopal Church in West Hartford. A masterclass ending the festival will be held on Sunday afternoon at Trinity College.

We are grateful to our newly formed board of directors for their vision and support. Board members include: Robert Bausmith, chair, Marilyn Austin, Stewart Battle, Robert Clement, William L. Dean, Newton R. Gilchrist, John Gorton, Vaughn Mauren, Ezequiel



Elena Baquerizo, Aaron Patterson, Robin Ericksen, Adrian Binkley, Mary Pan, and Monica Czausz

Menendez, Soo Hwan Pai, John Rose, and Phillip Truckenbrod.

For more information about the festival weekend and next year's competition requirements, please see our website at [www.schweitzerfestival.org](http://www.schweitzerfestival.org), or contact 860/529-1575, ext. 209. The deadline for application is June 7, 2016.

Bernard Surkis would be pleased that a fresh supply, not of water, but of support for young organists, has been created! ■

David Spicer began as minister of music and the arts at the 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 is a graduate of the Eastern Baptist Theological Seminary. He is married to Dana, and they have a blended family of seven children and twelve grandchildren. The picture seen on page 22 is three-year old Edan (grandchild number 11), with Grandpa at the Wethersfield Austin Organ.

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Nave with Grande Orgue, Recit, Positif, and partial Pedale on the left; Choeur and partial Pedale on right

**Kegg Pipe Organ Builders,  
Hartville, Ohio  
Our Lady of Fatima Church,  
Lafayette, Louisiana**

**From the organbuilder**

When we were first approached by music director Keith D’Anna to rebuild the Hoffman pipe organ at Our Lady of Fatima Church in Lafayette, Louisiana, we recognized the builder’s work and were familiar with it. The organ is installed in large open chambers at the sides of the sanctuary. Most of the original organ was in the left chamber, quite far away from the choir seating area, making use of the organ with the choir difficult. Unwise changes to the original organ, made largely by hobbyists, needed to be addressed. In addition to rebuilding the organ mechanically, there was the desire to bring parts of the organ closer to the choir loft on the right side of the church as well as transform it into an instrument that was in the style of late Cavaillé-Coll circa 1885, in part to reflect the French heritage of this parish. This was a tall order. Our solution was a complete rethinking of the organ both mechanically and tonally.

The rebuilding of an existing pipe organ can be the most daunting task for an organ builder. When successful, it can be one of the most rewarding as well, but the path to success can be fraught with

peril. Pipe organs built in the United States in the 1960s pose a particular challenge. These organs were usually honest best efforts by builders, but few have stood the test of time. They tend to be excessively light in the bass, thin in the middle, and shrill at the top. Coupled with the change in desires for an instrument that will better support both lay and trained singers, these organs frequently leave congregations wanting. To rebuild an organ and make it into an instrument that will serve well and age gracefully requires the builder to be flexible, finding the assets in the instrument and taking advantage of them while introducing new elements to build a cohesive instrument that meets the needs of the client.

The original organ was built on electro-pneumatic pitman wind chests. These chests we have rebuilt to new condition. All existing pipes were measured for scale, metal thickness, mouth width and cutup, along with judgments regarding sound. Placed on paper, these measurements were then considered as though the organ were completely new. Existing stops that would fit in the new plan were retained. Those that would not were discarded. Many retained stops were placed in different locations to contribute in a new way. A new expression enclosure was built for the Recit giving more room for additions. Mixtures were recomposed. New pipework was added

as appropriate, including new 8’ and 4’ stops of substantial scale. The Positif was a division that did not fit well into the new scheme, nor did the pipe spacing on the chest lend itself to larger scales. In the end, this division was retained largely intact as a foil for the new Grand Orgue when playing lighter polyphonic works.

The right chamber was largely empty, which gave us a blank canvas to work some magic. Here are located new Pedal Subbasse and Bombarde stops along with an entirely new Choeur division. The Choeur is located directly behind the choir area with expression shades facing both the choir and nave of the church. The nave shades can be closed when working with the choir to more easily balance the organ with the voices. In order to facilitate choral accompaniments, this division has many stops duplexed onto a floating Bombarde division, effectively providing the organist two manuals of organ resources that are close to the singers.

The Grande Orgue has rich unisons that easily support the upperwork, which is topped by a Cymbale III. Though three ranks, this last stop is only one pitch partial higher than the Fourniture. When added it brings sparkle without impact. The Grande Orgue’s principal chorus is powerful and dignified. The Flute Ouverte is wood and contrasts nicely with the metal Bourdon. The Bombardes are

the largest of the three reed choruses and are shared with the Pedale.

The Recit contains all that might be expected. The principal chorus here is lighter than the Grande Orgue. The strings are narrow in the Cavaillé-Coll tradition. The reeds are bright and fiery. This reed chorus is the brightest of the three in the instrument. The composed cornet here is light and lyrical in contrast to the commanding Grande Orgue Cornet III.

The Choeur has many duties including accompanying most of the choral work. Thus it is designed as a second Recit rather than a typical Choir division. The Gambe is more broad than the Recit Salicional, providing a clear unison line. A wide range of dynamics is available from the mystic Flute Celeste through the Trompette chorus. This reed chorus is the darkest of the three on the organ and has proven to be the workhorse chorus for hymns and choral work. Note that the Gambe also plays at 4’ pitch, providing a third level of 4’ tone that is between the Principal and the Flute Conique. Such a stop is most welcome when the choir needs a small boost of pitch support when the 4’ Principal is more than needed. Also in this division are a strong Harmonic Flute and a Cromorne, both at 8’ pitch. The Cromorne is in typical Cavaillé-Coll style, being strong, round, and dark with a slight hint of edge at the center of the tone.

**Kegg Pipe Organ Builders**

GRANDE ORGUE (II)		RECIT (III, enclosed)		CHOEUR (I, enclosed)		POSITIF (IV)	
16’ Violon Basse	73 pipes	16’ Salicional	73 pipes	16’ Bourdon	73 pipes	8’ Bourdon	61 pipes
8’ Montre	61 pipes	8’ Diapason	61 pipes	8’ Bourdon (ext)		8’ Cor de Chamois	61 pipes
8’ Violoncelle (ext)		8’ Flute a Cheminee	85 pipes	8’ Flute Harmonique	61 pipes	4’ Prestant	61 pipes
8’ Bourdon	61 pipes	8’ Salicional (ext)		8’ Gambe	85 pipes	2 2/4’ Nazard	61 pipes
8’ Flute Ouverte	61 pipes	8’ Voix Celeste (TC)	49 pipes	8’ Flute Dolce	61 pipes	2’ Quarte d’Nasard	61 pipes
4’ Prestant	61 pipes	4’ Prestant Conique	61 pipes	8’ Flute Celeste (TC)	49 pipes	1 1/2’ Quinte	61 pipes
4’ Flute a Cheminee	61 pipes	4’ Koppel Flute	61 pipes	4’ Prestant	61 pipes	Cymbale III	183 pipes
2’ Doublette	61 pipes	2 2/4’ Nasard	61 pipes	4’ Flute Conique	61 pipes	8’ Rohr Schalmey	61 pipes
Cornet III	183 pipes	2’ Doublette	61 pipes	4’ Gambette (ext)		Tremblant	
1 1/2’ Fourniture IV	244 pipes	2’ Flute (ext, Flute a Cheminee)		2’ Doublette (from Mixture)		Positif 16’	
Cymbale III	183 pipes	1 1/2’ Tierce	61 pipes	2’ Flute	61 pipes	Positif Unison Off	
Tremblant		Plein Jeu III	183 pipes	1’ Piccolo (ext, Gamba)		Positif 4’	
16’ Bombarde (Ped)		16’ Basson-Hautbois	73 pipes	Mixture IV	244 pipes	8’ Fatima Trompette (G.O.)	
8’ Bombarde (Ped)		8’ Trompette	73 pipes	Scharf IV (from Mixture)		Etoile	
4’ Clairon (Ped)		8’ Hautbois (ext)		16’ Trompette	85 pipes		
Grande Orgue 16’		8’ Voix Humaine	61 pipes	8’ Trompette (ext)			
Grande Orgue Unison Off		4’ Clarion (ext)		8’ Cromorne	61 pipes		
Grande Orgue 4’		Tremblant		4’ Clairon (ext)			
8’ Fatima Trompette	61 pipes	Recit 16’		Tremblant			
		Recit Unison Off		Choeur 16’			
		Recit 4’		Choeur Unison Off			
		8 Fatima Trompette (G.O.)		Choeur 4’			
				8’ Fatima Trompette (G.O.)			





The 16' Bombarde with Haskell construction, where the pipe is inverted on itself. This is a full-length speaking pipe in half the height.



The Fatima Trompette



Choeur pipes prior to installation of the Cromorne. Mixture IV is in the foreground. The mitred pipes are of the Flute Dolce.

The Pedale is complete with a full principal chorus through Mixture III. It has all the color and power to support the manuals and to dominate when required. Reasonable borrows from the manuals appear here for convenience. The 32' stops are note-by-note recordings of specific stops, not digital recreations. They are kept in balance with the rest of the organ for proper blend.

In the rear of the church is the dramatic Fatima Trompette. This stop is on polished brass with flared bells. It is on



The Fatima Trompette from the baptismal area looking toward the altar

6-inch pressure, which is not excessively high; its position gives it the presence that is needed. The bass is round and tuba-like and grows in point as it ascends. It can be brought into the full organ with the blessing of the congregation yet bring the bride down the aisle with aplomb.

The net result is not a Cavaillé-Coll organ, but a unique instrument that is clearly built by the Kegg company and



The console with the Grande Orgue, Recit, Positif and partial Pedale behind

heavily influenced by late Cavaillé-Coll work. Our Lady of Fatima Church is a gratifying and reverberant space with hard surfaces all around. The organ fills the room evenly throughout the dynamic range. While most at home playing French Romantic works, it is quite capable of playing other styles with conviction. Its ability to support and encourage congregational singing has received much praise.

We are grateful to Father Michael Russo and music director Keith D'Anna for their support and faith throughout the project. We are also grateful for very special help from Lesha Theriot and John

Steinman, whose contributions to the project were invaluable.

—Kegg Pipe Organ Builders

Charles Kegg, President and Artistic Director

Philip Brown  
Michael Carden  
Cameron Couch  
Randall Crawford  
Joyce Harper  
John Johnson  
Philip Laakso  
Bruce Schutrum  
Dwayne Short

Photo credit: Charles Kegg

## Our Lady of Fatima Church, Lafayette, Louisiana

### BOMBARDE (floating)

8' Bourdon (Ch)  
8' Gambe (Ch)  
8' Salicional (Rec)  
8' Flute Harmonique (Ch)  
8' Flute Dolce (Ch)  
8' Flute Celeste (Ch)  
4' Gambette (Ch)  
4' Flute Conique (Ch)  
16' Bombarde (Ped)  
8' Bombarde (Ped)  
8' Trompette (Rec)  
8' Hautbois (Rec)  
8' Cromorne (Ch)  
4' Clairon (Ped)  
8' Fatima Trompette  
Bombarde on Pedale  
Bombarde on Choeur  
Bombarde on Grande Orgue  
Bombarde on Recit  
Bombarde on Positif

### PEDALE

32' Principal\*  
32' Bourdon\*  
16' Contrebasse\*  
16' Violon Basse (G.O.)  
16' Subbasse  
16' Salicional (Rec)  
16' Bourdon (Ch)  
8' Octave (1-12 Violon Basse) 32 pipes  
8' Subbasse (ext)  
8' Bourdon (Ch)  
4' Choral Basse (ext)  
4' Flute (Ch)  
Mixture III  
32' Harmonics (derived)  
32' Contra Bombarde\*  
16' Bombarde  
16' Trompette (Ch)  
16' Basson-Hautbois (Rec)  
8' Fatima Trompette (G.O.)  
8' Bombarde (ext)

44 pipes

96 pipes

85 pipes

8' Trompette (Rec)  
4' Fatima Trompette (G.O.)  
4' Clairon (ext)  
4' Cromorne (Ch)  
\* electronic

Grande Orgue to Pedale 8'  
Grande Orgue to Pedale 4'  
Recit to Pedale 8'  
Recit to Pedale 4'  
Choeur to Pedale 8'  
Choeur to Pedale 4'  
Positif to Pedale 8'  
Positif to Pedale 4'

Recit to Grande Orgue 16'  
Recit to Grande Orgue 8'  
Recit to Grande Orgue 4'  
Choeur to Grande Orgue 16'  
Choeur to Grande Orgue 8'  
Choeur to Grande Orgue 4'

Positif to Grande Orgue 16'  
Positif to Grande Orgue 8'  
Positif to Grande Orgue 4'  
Choeur to Positif 8'  
Pedale to Recit 8'

Grande Orgue to Choeur 8'  
Recit to Choeur 8'  
Positif to Choeur 8'

All Swells to Swell  
Choeur Nave Shades Closed

Grande Orgue / Choeur Transfer

Control system and pedal voices by Virtuoso (IOTI)  
30 memory levels per user  
Unlimited users

63 ranks, 47 stops, 3,691 pipes



Organ Projects

Charles M. Ruggles, Conifer, Colorado  
Henry Kilgen, 1884  
St. Augustine's Cultural Center, Austin, Nevada

Charles M. Ruggles of Conifer, Colorado, recently completed the restoration of the Henry Kilgen organ of 1884 in the former St. Augustine's Catholic Church, Austin, Nevada, now St. Augustine's Cultural Center. A one-manual, nine-rank instrument, it is the only known extant instrument by Henry that is mechanically, tonally, and visually intact. The Kilgen family of St. Louis, Missouri, were organbuilders; Henry worked independently of his more well-known father, George, from 1882 into the 1910s. The organ is of tracker action in a Victorian Gothic case in the rear gallery, now fitted with an electric blower for convenience in playing.

The church was closed and the parish disbanded in 1990 by the Diocese of Reno due to several factors, including declining population after the county seat was transferred from Austin to Battle Mountain in 1979. Austin, once a large silver mining community founded in 1862, with some 10,000 residents at its peak, was rivalled only by Virginia City, Nevada, home to numerous gold and silver strikes, primarily the Comstock Lode. The town gradually declined in population after the 1880s and today has about 350 residents.

preservation grants totalling some \$1 million, resulting in a variety of substantial repairs, including a new roof, steeple and wall repairs, foundation stabilization, interior refurbishing, ADA accessibility, and the like. The organ had been unplayable since the 1960s and was damaged, but intact.

Ruggles was awarded the contract in May 2012 and completed the bulk of the restoration work in October 2013, when the organ was reinstalled. The last phase



Keydesk



1884 Henry Kilgen organ, restored by Charles M. Ruggles



St. Augustine's Cultural Center, Austin, Nevada

The decaying building was purchased in 2003 by a group of local citizens, led by Jan Morrison, who created a non-profit organization to save and restore the former church. They spent the next ten years applying for and receiving

of the building repairs and refurbishing was not completed, however, due to the scarcity of contractor labor, until the summer of 2014. (Austin is about 170 miles east of Reno on U.S. 50, the so-called "Loneliest Highway in America,"



Façade pipework

and most construction work is necessarily "trucked in.") Accordingly, he returned to finish regulating and tuning the organ when the structure was ready.

The center was dedicated in a gala ceremony on September 27, 2014, including an open house, historical lectures, panel discussions, musical presentations, "silent auction," and an organ recital by Michael Friesen of Denver, Colorado. It is intended to be a place where everything

from concerts to art classes and exhibitions, and meetings to a "writer's oasis" could occur, among the quiet beauty of the historic town and the adjoining Toiyabe Mountains. Unlike many other small towns in the West in the nineteenth century, there was no "Opera House" in Austin, so the center actually serves a unique function for the community.

Austin had at one time three pipe organs, also including one of 1866 by Joseph Mayer of San Francisco in the Methodist Church (unfortunately destroyed) and another of 1878 by Alexander Mills of New York City in St. George's Episcopal Church (extant). The Kilgen has been awarded recognition as a "National Heritage Pipe Organ" of historical importance by the Organ Historical Society. Being in a small town, both pipe organs are "accessible" to visitors and can be seen and played by organists who pass through, either by advance arrangement (preferable), or by asking a citizen or store proprietor along Main Street to help direct them to someone having a key.

—Michael Friesen

Photo credit: Michael Friesen

Henry Kilgen, 1884/Charles M. Ruggles, 2013

St. Augustine's Cultural Center, Austin, Nevada

Henry Kilgen, St. Louis, Missouri, 1884  
Restoration: Charles M. Ruggles, Conifer, Colorado, 2013  
1 manual, 12 drawknobs, 9 speaking stops, 10 registers, 9 ranks, 491 pipes  
Mechanical action throughout  
Compasses: Manual, 61 notes, C to c4; Pedal, 27 notes, C to d1

Manual (enclosed, except façade pipes and four unison basses)		
[8']	Open Diapason	61 pipes
[8']	Unison Bass	12
[8']	Stop Diapason [tc]	49
[8']	Melodia [tc]	49
[8']	Dulciana [tc]	49
[4']	Principal	61
[4']	Flute Harmonic	61
[2 3/4']	Twelfth	61
[2']	Fifteenth	61
Pedal (unenclosed, at rear)		
16'	Bourdon	27

**Mechanicals**  
Pedal Coupler (drawknob)  
Pedal Check (drawknob)  
Piano Combination Pedal (foot lever, unlabeled)  
Forte Combination Pedal (foot lever, unlabeled)  
Expression Pedal  
Note: The drawknobs for the manual stops do not give the pitches, but they are supplied here in conventional form for convenience.



## 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

**Sarah Hawbecker**; Redeemer Lutheran, Atlanta, GA 7:30 pm

**Michael Hey**; St. Petersburg College Chapel, St. Petersburg, FL 7:30 pm  
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

**Charles Callahan**; Church of the Gesu, Milwaukee, WI 7 pm

#### 16 JANUARY

**Ken Cowan**; St. John's Episcopal Cathedral, Jacksonville, FL 4 pm

Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

**Charles Callahan**, masterclass; Church of the Gesu, Milwaukee, WI 10:30 am

#### 17 JANUARY

**Peter Krasinski**; Church of the Advent, Boston, MA 4:30 pm, Choral Evensong follows, 5 pm

**Kurt Ison**; St. Thomas Fifth Avenue, New York, NY 5:15 pm

Evensong; Church of the Redeemer, Sarasota, FL 5:15 pm

**Gary Beard**, with trumpet; New Covenant United Methodist, The Villages, FL, 6 pm

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

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

**Daniel Schwandt**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

•**Jane Holstein & Charles Callahan**, hymn festival; First Presbyterian, River Forest, IL 4 pm

Northwestern University Community Ensemble; First Presbyterian, Arlington Heights, IL 4 pm

#### 19 JANUARY

**Jon Johnson**; Hughes Auditorium, Asbury University, Wilmore, KY 12:10 pm

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

#### 20 JANUARY

Baroque Band; Granger Ballroom, Symphony Center, Chicago, IL 7:30 pm

**Marijim Thoene**; Rogers Chapel, Tulane University, New Orleans, LA 12 noon

#### 22 JANUARY

**Douglas Cleveland**; FNB Concert Hall, University of Alabama, Tuscaloosa, AL 7:30 pm

**Christopher Jacobson**, with South Dakota Chorale; St. Mark's Episcopal Cathedral, St. Paul, MN 7:30 pm

#### 23 JANUARY

**Bradley Burgess**; Dwight Chapel, Yale University, New Haven, CT 5 pm

**David Simon**; Christ Episcopal, New Haven, CT 7:30 pm

**Brian Anderson**; Spivey Hall, Clayton State University, Morrow, GA 3 pm

**Douglas Cleveland**, masterclass; Moody Concert Hall, University of Alabama, Tuscaloosa, AL 9 am

#### 24 JANUARY

**Paul Cienniwa**, harpsichord, with mezzo-soprano; Thomas Crane Public Library, Quincy, MA 3 pm

**Victor Hill**, harpsichord; Bronfman Science Center, Williams College, Williamstown, MA 3 pm

**Jonathan Ryan**; Christ Church Episcopal, Greenwich, CT 4:30 pm

**Patrick Pope**; St. Patrick Catholic Cathedral, New York, NY 3:15 pm

Cathedral Choral Society; Washington National Cathedral, Washington, DC 7:30 pm

**Marilyn Keiser**; Cathedral Church of St. Peter, St. Petersburg, FL 5 pm

**Mark Kroll**, harpsichord, with baroque violin; Church of the Redeemer, Sarasota, FL 5:15 pm

**James David Christie**; St. Joseph Catholic Cathedral, Columbus, OH 3 pm

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

Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm

**Scott Dettra**; Christ Church Cathedral, Nashville, TN 3 pm

**Bruce Bengtson, Gary Lewis, and Samuel Hutchison**; Overture Hall, Madison, WI 7:30 pm

**Frederick Teardo**, recital and Evensong; Independent Presbyterian Church, Birmingham, AL 3 pm

#### 25 JANUARY

**Iain Quinn**; Chapel of the Resurrection, Valparaiso University, Valparaiso, IN 7:30 pm

**Gary Wendt**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

#### 26 JANUARY

**Samuel Backman**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

#### 27 JANUARY

**David Jonies**; Cathedral of St. John, Milwaukee, WI 12:15 pm

#### 28 JANUARY

**David Schuler**, with violin; St. Luke in the Fields, New York, NY 8 pm

#### 29 JANUARY

**Rosalind Mohnsen**; Trinity Church, Boston, MA 12:15 pm

**David Higgs**; Christ Church, Rochester, NY 8 pm

**Daniel Stipe**; St. Bridget Catholic Church, Richmond, VA 7:30 pm

**The Chenaults**; Christ Church, Frederica, St. Simons Island, GA 7:30 pm

**Jon Johnson**; Good Shepherd Episcopal, Lexington, KY 7:30 pm

Indianapolis Symphonic Choir, Holst, *The Planets*; Hilbert Circle Theater, Indianapolis, IN 8 pm

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

Passagalli Consort; St. Chrysostom Episcopal, Chicago, IL 7:30 pm

**Philip Brisson**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

#### 30 JANUARY

**Nicole Marane**, *Peter and the Wolf*, with percussion & narrator; Peachtree Road United Methodist, Atlanta, GA 10 am

Chanticleer; Spivey Hall, Clayton State University, Morrow, GA 7:30 pm

Indianapolis Symphonic Choir, Holst, *The Planets*; Hilbert Circle Theater, Indianapolis, IN 7 pm

#### 31 JANUARY

CONCORA; Trinity College Chapel, Hartford, CT 4 pm

**Erik Wm. Suter**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**Paul Thomas**; St. Thomas Fifth Avenue, New York, NY 5:15 pm

**Peter DuBois**; Christ Episcopal, Easton, MD 4 pm

**Martin Jean**; Chapel, Stetson University, DeLand, FL 3 pm

Cathedra Chamber Choir; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

**Stephen Tharp**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

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

**Eugene Lavery**; Christ Church Cathedral, Lexington, KY 3:30 pm

Bach, *Cantata 125*; Grace Lutheran, River Forest, IL 3:45 pm

#### 2 FEBRUARY

**Mark Dwyer**; Memorial Church, Harvard University, Cambridge, MA 7:30 pm

**Richard Webster**, brass and organ hymn sing; Holy Innocents' Episcopal, Atlanta, GA 7:30 pm

Schubert, *Mass in G*, D. 167; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

### Bert Adams, FAGO

Park Ridge Presbyterian Church  
Park Ridge, IL

Pickle Piano / Johannus Midwest  
Bloomington, IL

### Christopher Babcock

St. Andrew's by the Sea,  
Hyannis Port

Curator, J.W. Steere & Son Organ  
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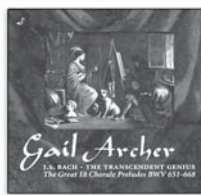
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for more information and to nominate.

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# 20 UNDER 30

## Calendar

**Louie Bailey**; Our Lady of Perpetual Help Church, Campbellsville, KY 12:20 pm  
**Stephen Schnurr**; Augustana Chapel, Lutheran School of Theology at Chicago, Chicago, IL 12:15 pm

### 3 FEBRUARY

**Eric Riley**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
**Christopher Urban**; First Presbyterian, Arlington Heights, IL 12 noon

### 5 FEBRUARY

**Alcee Chriss III**; Trinity Lutheran, Worcester, MA 7 pm  
**George Fergus**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
TENET; St. Luke in the Fields, New York, NY 7 pm

### 6 FEBRUARY

**Mary Pan**; Christ Episcopal, New Haven, CT 3 pm  
**Joey Fala**; Dwight Chapel, Yale University, New Haven, CT 5 pm  
TENET; Marquand Chapel, Yale Divinity School, New Haven, CT 7 pm  
**Peter Richard Conte**; Longwood Gardens, Kennett Square, PA 2 pm

### 7 FEBRUARY

**Natasha Ulyanovsky**; St. John's Episcopal, West Hartford, CT 12:30 pm  
**Simon Leach**; St. Patrick Catholic Cathedral, New York, NY 4:45 pm  
**Heinrich Christensen**; Cathedral of St. John the Divine, New York, NY 5 pm  
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Henrik Bo Hansen**; St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Will Headlee**, with orchestra; Park Central Presbyterian, Syracuse, NY 4 pm  
**Daryl Robinson**; Westminster Choir College, Princeton, NJ 7:30 pm  
Mozart, *Mass in C Major*; Christ Church, Bradenton, FL 10 am  
The Rose Ensemble; St. Peter in Chains Catholic Cathedral, Cincinnati, OH 3 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

### 9 FEBRUARY

**Scott Atchison, Nicole Marane, Randy Elkins, & Michael Shake**; Peachtree Road United Methodist, Atlanta, GA 7 pm

### 11 FEBRUARY

**Katherine Meloan**; Princeton University Chapel, Princeton, NJ 12:30 pm  
**Ann Stephenson-Moe**; Christ Church, Bradenton, FL 12:15 pm

### 12 FEBRUARY

**Benjamin Sheen**; St. Paul's Episcopal, Wilmington, NC 7:30 pm  
**Ken Cowan**; Knowles Memorial Chapel, Rollins College, Winter Park, FL 7:30 pm  
**Christopher Houlihan**; Westminster Presbyterian, Knoxville, TN 8 pm

### 13 FEBRUARY

**Karen Beaumont**; Milwaukee Catholic Home, Milwaukee, WI 2 pm

### 14 FEBRUARY

**Heitor Caballero**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**Raymond Nagem**; Cathedral of St. John the Divine, New York, NY 5 pm  
Lenten Meditation; Holy Trinity Lutheran, New York, NY 5 pm  
**John Blackburn**; St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Henry Lowe**; Church of the Redeemer, Baltimore, MD 5 pm  
**James O'Donnell**; Byrnes Auditorium, Winthrop University, Rock Hill, SC 3 pm  
**Jeremy David Tarrant**; First Presbyterian, Ypsilanti, MI 4 pm

### 15 FEBRUARY

**Sarah Hawbecker**; Advent Lutheran, Melbourne, FL 3 pm

### 16 FEBRUARY

Seraphic Fire, Mozart, *Requiem*; St. Paul Episcopal, Washington, DC 7:30 pm  
**Daniel Roth**; St. Bridget Catholic Church, Richmond, VA 7:30 pm  
**James O'Donnell**; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

### 17 FEBRUARY

Seraphic Fire, Mozart, *Requiem*; Trinity Wall Street, New York, NY 7:30 pm

### 18 FEBRUARY

Seraphic Fire, Mozart, *Requiem*; St. Clement Episcopal, Philadelphia, PA 7:30 pm  
**Paul Jacobs**, with orchestra; Kimmel Center, Philadelphia, PA 8 pm  
**Gregory Chestnut**; Christ Church, Bradenton, FL 12:15 pm

### 19 FEBRUARY

**Paul Jacobs**, with orchestra; Kimmel Center, Philadelphia, PA 8 pm  
**James O'Donnell**; Longwood Gardens, Kennett Square, PA 8 pm  
**Stephen Buzard**; First Presbyterian, Charlottesville, VA 7 pm  
**Ken Cowan**, with orchestra, Poulenc, *Organ Concerto*, Knowles Memorial Chapel, Rollins College, Winter Park, FL 7:30 pm  
Chanticleer; St. Peter in Chains Catholic Cathedral, Cincinnati, OH 7:30 pm  
**Vincent Dubois**, masterclass; Hill Auditorium, University of Michigan, Ann Arbor, MI 3:40 pm  
**Thomas Gouwens**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 20 FEBRUARY

**Christopher Keady**; Dwight Chapel, Yale University, New Haven, CT 5 pm  
Yale Schola Cantorum, Pärt, *Passio*; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Nathan Laube**, masterclass; Crouse Auditorium, Syracuse University, Syracuse, NY 10 am  
**James O'Donnell**, lecture; St. Clement's Episcopal, Philadelphia, PA 9:30 am  
**Paul Jacobs**, with orchestra; Kimmel Center, Philadelphia, PA 8 pm  
Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Ken Cowan**, Poulenc, *Organ Concerto*, Knowles Memorial Chapel, Rollins College, Winter Park, FL 7:30 pm  
**Aaron David Miller**, silent film accompaniment; Community of Christ Lutheran, Whitehouse, OH 7 pm  
Cantus; Cathedral Church of St. Paul; Detroit, MI 7 pm

### 21 FEBRUARY

Yale Schola Cantorum, Pärt, *Passio*; Christ Episcopal, New Haven, CT 4 pm  
**Griffon McMahon**; Cathedral of St. John the Divine, New York, NY 5 pm  
Lenten Meditation; Holy Trinity Lutheran, New York, NY 5 pm  
**Michal Markuszewski**; St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Nathan Laube**; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm  
Competition Winners' Recital; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm  
Chatham Baroque; Shady Side Presbyterian, Pittsburgh, PA 3 pm  
Vivaldi, *Gloria*; Washington National Cathedral, Washington, DC 4 pm  
**Brian Jones & Bruce Adami**, organ & piano; First Presbyterian, Naples, FL 4 pm  
Evensong; Church of the Redeemer, Sarasota, FL 5:15 pm  
Early Music Choral Festival; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Vincent Dubois**; Hill Auditorium, University of Michigan, Ann Arbor, MI 3 pm  
**David Jonies**; Goshen College, Goshen, IN 4 pm  
**Carl Chadek**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Michael Gagne, Andrea Handley, Don Mead, Kirstin Synnstedt, Christopher Urban & Gary Wendt**; First Presbyterian, Arlington Heights, IL 4 pm  
**Jonathan Ryan**; First Congregational, Crystal Lake, IL 4 pm

### 22 FEBRUARY

**Pascal Marsault**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 24 FEBRUARY

**Jacob Street**; Dwight Chapel, Yale University, New Haven, CT 12:30 pm  
**David Bellows**; Morrison United Methodist, Leesburg, FL 12 noon  
Couperin, *Leçons de Tenebrae*; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm



## Calendar

### 25 FEBRUARY

Mahler, *Symphony No. 8*, Manhattan School of Music Symphonic Chorus and Organ; Cathedral of St. John the Divine, New York, NY 7:30 pm

Choir of St. Luke in the Fields; St. Luke in the Fields, New York, NY 8 pm

**Cynthia Roberts-Greene**; Christ Church, Bradenton, FL 12:15 pm

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

### 26 FEBRUARY

**Christophe Mantoux**; Chapel, Princeton University, Princeton, NJ 8 pm

**David Briggs**; St. Mark's Episcopal, Glen Ellyn, IL 8 pm

### 27 FEBRUARY

TENET; Holy Trinity Lutheran, New York, NY 7 pm

**Alan Morrison**; Spivey Hall, Clayton State University, Morrow, GA 3 pm

### 28 FEBRUARY

TENET; St. Barnabas Church, Greenwich, CT 4 pm

**Jonathan Ryan**; Christ Church Episcopal, Greenwich, CT 4:15 pm

**Andrew Henderson**, with trumpet; Madison Avenue Presbyterian, New York, NY 3 pm

**Monica Czausz**; Cathedral of St. John the Divine, New York, NY 5 pm

Carissimi, *Jonas*; Holy Trinity Lutheran, New York, NY 5 pm

**Sergio Orabona**; St. Thomas Fifth Avenue, New York, NY 5:15 pm

**Mark Kroll**, harpsichord, with baroque violin; Church of the Redeemer, Sarasota, FL 5:15 pm

**Gail Archer**; Bluff Park United Methodist, Hoover, AL 4 pm

**Christophe Mantoux**; St. Joseph Catholic Cathedral, Columbus, OH 3 pm

Evensong; St. Paul Episcopal Cathedral, Detroit, MI 4 pm

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

Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm

Bach, *Cantata 199*; Grace Lutheran, River Forest, IL 3:45 pm

### 29 FEBRUARY

**Benjamin Sheen**, with flute; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

Echoing Air Early Music Concert; All Saints' Episcopal, Atlanta, GA 7:30 pm

### UNITED STATES

West of the Mississippi

### 16 JANUARY

Luther College Nordic Choir; Trinity Episcopal Cathedral, Portland, OR 7 pm

**Cyril Deaconoff**; Legion of Honor Museum, San Francisco, CA 4 pm

### 17 JANUARY

Bach Society of St. Louis Young Artists; Second Presbyterian, St. Louis, MO 4 pm

**Thierry Escaich**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Paul Jacobs**; Trinity First United Methodist, El Paso, TX 2 pm

**Craig Cramer**; Trinity Episcopal Cathedral, Phoenix, AZ 4 pm

**Tom Trenney**; Neighborhood Church, Palos Verdes Estates, CA 4 pm

**Gail Archer**; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

**Cyril Deaconoff**; Legion of Honor Museum, San Francisco, CA 4 pm

**Timothy Howard**; St. Gregory Episcopal, Long Beach, CA 4 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

### 19 JANUARY

**Jan Kraybill**; Kauffman Center for the Performing Arts, Kansas City, MO 6 pm

### 22 JANUARY

**Samuel Metzger**; Northminster Presbyterian, Tucson, AZ 7 pm

### 23 JANUARY

**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

### 24 JANUARY

**Andrew Galuska**, with piano; Church of St. John the Evangelist, Rochester, MN 4 pm

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

**Nathan Laube**; Lutheran Church of the Risen Savior, Green Valley, AZ 3 pm

**David Troiano**; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

**Carey Robertson**; Claremont United Church of Christ, Claremont, CA 4 pm

**Paul Jacobs**, with soprano; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

### 25 JANUARY

**Raúl Prieto Ramírez**; Jones Recital Hall, Baylor University, Waco, TX 7:30 pm

### 26 JANUARY

**Raúl Prieto Ramírez**, masterclass; Jones Recital Hall, Baylor University, Waco, TX 2:15 pm

**Jack Mitchener**, masterclass; Christ the King Catholic Church, Dallas, TX 7 pm

### 28 JANUARY

**Jack Mitchener**; Christ the King Catholic Church, Dallas, TX 7:30 pm

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# Calendar

29 JANUARY

**Paul Jacobs**; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

30 JANUARY

**Nathan Laube**, masterclass; First Presbyterian, Kirkwood, MO 10 am

**Michel Bouvard**; Plymouth Congregational, Seattle, WA 7:30 pm

**Paul Ellison**; Legion of Honor Museum, San Francisco, CA 4 pm

**Christopher Houlihan**; Our Lady Queen of Angels Catholic Church, Newport Beach, CA 6:30 pm

31 JANUARY

**Nathan Laube**; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Houston Chamber Choir, School Choral Festival; Grace Presbyterian, Houston, TX 4 pm

**Bruce Neswick**; Church of the Transfiguration, Dallas, TX 7 pm

**Thomas Gaynor**; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

**Paul Ellison**; Legion of Honor Museum, San Francisco, CA 4 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

4 FEBRUARY

**Christoph Bull & Paul Jacobs**, with orchestra & chorus; Segerstrom Hall, Costa Mesa, CA 8 pm

5 FEBRUARY

**William Porter**, hymn festival; St. Mark Episcopal Cathedral, Seattle, WA 7:30 pm

**Christoph Bull & Paul Jacobs**, with orchestra & chorus; Segerstrom Hall, Costa Mesa, CA 8 pm

6 FEBRUARY

**George Baker**, workshop: French repertoire and improvisation; Edythe Bates Old Recital Hall, Rice University, Houston, TX 10 am and 12:30 pm

**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

**Christoph Bull & Paul Jacobs**, with orchestra & chorus; Segerstrom Hall, Costa Mesa, CA 8 pm

7 FEBRUARY

**Gail Archer**; Bethel Lutheran, Rochester, MN 4 pm

**Andrew Peters**, silent film accompaniment; Second Presbyterian, St. Louis, MO 4 pm

**David Hegarty**; Legion of Honor Museum, San Francisco, CA 4 pm

**Christoph Bull, Paul Jacobs, Fred Swann, Craig Williams**, with orchestra; Segerstrom Hall, Costa Mesa, CA 3 pm

8 FEBRUARY

**Vincent Dubois**; Christ the King Catholic Church, Dallas, TX 7:30 pm

12 FEBRUARY

**Vincent Dubois**, with orchestra: Poulenc, *Organ Concerto*; Walt Disney Concert Hall, Los Angeles, CA 8 pm

13 FEBRUARY

**Stefan Engels**, masterclass; German Romantic repertoire; First Presbyterian, Fort Worth, TX 10 am

**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

**Vincent Dubois**, with orchestra: Poulenc, *Organ Concerto*; Walt Disney Concert Hall, Los Angeles, CA 8 pm

14 FEBRUARY

**Todd Wilson**; Boston Avenue United Methodist, Tulsa, OK 5 pm

**Daryl Robinson**; Memorial Drive Presbyterian, Houston, TX 3 pm

**Gail Archer**; St. Alban Episcopal, Tucson, AZ 3 pm

**Daniel Roth**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Christopher Houlihan**; Cathedral of St. John the Evangelist, Spokane, WA 4 pm

**Jonathan Dimmock**; Legion of Honor Museum, San Francisco, CA 4 pm

**Vincent Dubois**, with orchestra: Poulenc, *Organ Concerto*; Walt Disney Concert Hall, Los Angeles, CA 2 pm

**David Baskeyfield**; St. James Episcopal, Los Angeles, CA 6 pm

20 FEBRUARY

**Gail Archer**; Walla Walla University, Walla Walla, WA 5 pm

**Hans Hielscher**; Legion of Honor Museum, San Francisco, CA 4 pm

21 FEBRUARY

**Jeannine Jordan**, with media artist; St. Paul Lutheran, Des Peres, MO 7 pm

**Christoph Tietze**; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

**Hans Hielscher**; Legion of Honor Museum, San Francisco, CA 4 pm

26 FEBRUARY

**Samuel Metzger**, with choir; First Presbyterian, Jackson, MS 7 pm

**Ken Cowan**; Marvin United Methodist, Tyler, TX 5 pm

**Chelsea Chen**; Doc Rando Hall, University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

27 FEBRUARY

**Scott Dettra**, with Orpheus Chamber Singers, Duruflé, *Requiem*; St. Thomas Aquinas Catholic Church, Dallas, TX 8 pm

**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

28 FEBRUARY

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

**Christoph Tietze**; St. Mary Catholic Cathedral, San Francisco, CA 4 pm

**John Walko**; Legion of Honor Museum, San Francisco, CA 4 pm

23 JANUARY

**Thierry Escaich**, silent film accompaniment; Maison Symphonique de Montreal, Montreal, QC, Canada 8 pm

24 JANUARY

**James Orford**; Westminster Cathedral, London, UK 4:45 pm

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

29 JANUARY

**Maxine Thevenot**; Knox United Church, Calgary, AB, Canada 7 pm

**Ken Cowan**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

31 JANUARY

**Alexander Pott**; Westminster Cathedral, London, UK 4:45 pm

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

1 FEBRUARY

**Ken Cowan**; Francis Winspear Centre for Music, Edmonton, AB, Canada 7:30 pm

7 FEBRUARY

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

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

8 FEBRUARY

**David Titterton**; Royal Festival Hall, London, UK 7:30 pm

14 FEBRUARY

**Jonathan Hope**; Westminster Cathedral, London, UK 4:45 pm

**Joseph Wicks**; Westminster Abbey, London, UK 5:45 pm

21 FEBRUARY

**Christopher Allsop**; Westminster Cathedral, London, UK 4:45 pm

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

**Craig Cramer**; San Jerónimo, Tlacoachahuaya, Mexico 12 noon

26 FEBRUARY

**Stephanie Burgoyne and William Vandertuin**; Waterford United Church, Waterford, ON, Canada 7:30 pm

28 FEBRUARY

**Peter Bartetzky**; Westminster Abbey, London, UK 5:45 pm

**David Enlow**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

## INTERNATIONAL

16 JANUARY

**Dong-ill Shin**; St. Albans Cathedral, St. Albans, UK 5:30 pm

17 JANUARY

**Simon Russell**; Westminster Cathedral, London, UK 4:45 pm

**Jeremy Woodside**; Westminster Abbey, London, UK 5:45 pm

20 JANUARY

**Jonathan Holl**; Reading Town Hall, Reading, UK 1 pm

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DIANE MEREDITH BELCHER, Hill Auditorium, University of Michigan, Ann Arbor, MI, October 6: *Passacaglia on a theme by Dunstable*, Weaver; *Prière*, op. 30, Franck; *Fantaisie und Fuge in g-moll*, BWV 542, Bach; Force et agilité des Corps Glorieux, Joie et clarté des Corps Glorieux, Le Mystère de la Sainte-Trinité (*Les Corps glorieux*), Messiaen; *Organ, Timbrel, and Dance: Three Jazz Organ Preludes*, Michel.

R. MONTY BENNETT, White Rock Baptist Church, Durham, NC, October 22: *Toccata in F Major*, Bach; *Reverie*, Still; *Impromptu No. 1 in F*, Coleridge-Taylor; *Give Me Jesus*, arr. Garrett; *Were You There?*, arr. Taylor; *Joshua Fit de Battle*, arr. Sowande; *Lotus*, Strayhorn, arr. Wyton; *Nigerian Suite No. 1*, Sadoh.

JOHN BROCK, with GLENDA COUTIER, trumpet, and ERICKA McCARTY, cantor, Cox Auditorium, University of Tennessee, Knoxville, TN, October 11: *Praeludium in C*, Böhm; *Meine Seele erhebt den Herren*, BWV 648, Bach; *Magnificat in the 9th mode*, Scheidt; *Fuge on the Magnificat*, BWV 733, Bach; *Sonata in F*, Wq 70/3, C. P. E. Bach; *Glimmers of Hope*, Stephenson; *Partita on Savior of the Nations, Come*, op. 8/i, Distler.

JULIA BRUECK, Presbyterian Homes, Elliott Chapel, Evanston, IL, October 26: *Prelude and Fugue in G Major*, BWV 550, Bach; Andante con moto, Allegretto (*Six Short Preludes and Postludes*, First Set, op. 101), Stanford; *Under den Linden grüne*, Sweetinck; *Prelude and Fugue in G minor*, WoO 10, Brahms; *Nettleton, Toccata on Antioch, Forest Green*, Phillips; Final (*Symphonie romane*, op. 73), Widor.

BRINK BUSH, Old West Church, Boston, MA, September 25: *Goldberg Variations*, BWV 988, Bach, arr. Middelschulte; *Nun freut euch, lieben Christen g'mein*, BWV 734, Liebster Jesu, wir sind hier, BWV 731, *Prelude and Fugue in a*, BWV 543, Bach.

THE CHENAULT DUO, Reid Memorial Presbyterian Church, Augusta, GA, October 4: Choral (*Sonata à Deux*), Litaize; *Saint Anthony in Meditation*, Paulus; *Variations on 'Veni Creator Spiritus'*, Briggs; Appalachian Air, Two to Tango (*An American Suite*), Clark;

*The Emerald Isle*, Callahan; *Shenandoah*, White; *Phantom of the Opera Medley*, Webber (arr. Chenaults).

BRENDAN CONNER, California Legion of Honor, San Francisco, CA, October 10 and 11: *Master Tallis's Testament*, Howells; Allegro vivace (*Symphony V*), Widor; *Choral in b*, Franck; Epilogue (*Homage à Frescobaldi*), Langlais.

KEN COWAN, Marble Collegiate Church, New York, NY, October 27: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; Harmonies du Soir (*Trois Impressions*, op. 72), Karg-Elert; *Toccata*, Guillon; *Variations sur un vieux Noël*, op. 20, Dupré; *Mephisto Waltz No. 1*, Liszt, arr. Cowan; *Sonata on the Ninety-Fourth Psalm*, Reubke.

PHILIP CROZIER, St. Laurentius Kirche, Langenhorn, Germany, July 21: *Magnificat primi toni*, BuxWV 203, Buxtehude; Conradus, Ferdinandi, Proportio Ferdinandi Ulterius, *Tablature of Jan z Lublina*; *Ciacona in F minor*, Pachelbel; Capriccio sopra la Girolmetta (*Messa della Madonna*), Frescobaldi; *Praeludium und Fuge G-dur*, Bruhns; *Jesus Christus, unser Heiland*, BWV 688, An Wasserflüssen Babylon, BWV 653, *Allein Gott in der Höh' sei Ehr'*, BWV 664, Bach; *Partite diverse sopra De Lofzang van Maria*, Post.

ISABELLE DEMERS, Stambaugh Auditorium, Youngstown, OH, September 20: Allegro maestoso (*Symphony No. 2 in e*), Vienne; Excerpts from *Cinderella*, Prokofiev, transcr. Demers; *Adagio in E*, Bridge; *Fantasy on Hallelujah! Gott zu loben*, Reger; *Trio Sonata No. 6 in G*, BWV 530, Bach; *Three Short Studies*, op. 68, Laurin; *Variations on a Theme of Paganini*, Thalben-Ball.

FRÉDÉRIC DESCHAMPS, St. James United Church, Montréal, QC, Canada, September 1: *Overture d'Alcione*, Marais, transcr. Deschamps; *Suite du 2ème ton*, Clérambault; *Prélude pour la Nuit (Le Triomphe de l'amour)*, Lully, transcr. Deschamps; *O Mensch, beweine dein Sünde gross*, BWV 622, *Wir glauben in einem Gott*, BWV 680, Bach; *Adagio (Concerto pour piano no. 23, K. 488)*, Mozart, transcr. Deschamps; *Sonata da Chiesa K. 144*, Mozart; improvisation.

JEREMY FILSELL, Emory University, Atlanta, GA, September 27: *Hymne aux mémoires héroïques*, Grunenwald; *Fantaisie-Choral No. 2 in F-sharp minor*, Whitlock; *Deuxième Symphonie*, Dupré; *Prelude on SLANE, Toccata on KING's LYNN*, Pott.

STEPHEN HAMILTON, Christ United Methodist Church, Rochester, MN, September 27: Transports de joie d'une âme devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen; *Partite Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cingue Mutanze*, Valente; *Prelude, Fugue, and Variation, Chorale in E*, Franck; *Litanies*, JA 119, *Le Jardin suspendu*, JA 71, Alain; Antiphon III, No. 3, Magnificat V, No. 11, Antiphon V, No. 5 (*Fifteen Pieces*, op. 18), *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

CHRISTOPHER HOULIHAN, Church of Christ at Dartmouth College, Hanover, NH, September 13: *Toccata*, Sowerby; *Italian Concerto*, BWV 971, Bach; *Prelude and Fugue in A Minor*, WoO 9, Brahms; Scherzo (*Symphonie II*, op. 20), Vienne; *Fantasia and Fugue in G Minor*, BWV 542, Bach.

PAUL JACOBS, Broadway Baptist Church, Fort Worth, TX, September 20: *Fantasia for Organ*, Weaver; *Trio Sonata No. 5 in C*, BWV 529, Bach; *Es ist ein Ros' entsprungen*, Brahms; *Sonata No. 1 in f*, op. 65, Mendelssohn; *Sonata No. 1 in d*, Guilman.

STANLEIGH JONES, Madonna della Strada Chapel, Loyola University, Chicago, IL, September 20: *Te Deum*, Langlais; Air, Hancock; *Prelude and Fugue in C*, BWV 547, Bach; *Prelude, Fugue, and Variation*, Franck; *Adagio for Strings*, Barber; *Carillon de Westminster*, Vienne.

PHILIPPE LEFEBVRE, Finney Chapel, Oberlin, OH, September 16: *Trois Pièces pour le Grand Orgue*, Franck; *Fantaisie-Improvisation sur l'Ave maris stella (Cinq improvisations)*, Tournemire, reconstructed Duruflé; *Clair de lune (Suite bergamasque)*, Debussy, transcr. Lefebvre; *Cortège et Litanie*, op. 19, no. 2, Dupré; Improvisation.

STEPHEN SCHNURR, Chapel of the Resurrection, Valparaiso University, Valparaiso, IN, September 13: *Praeludium in*

G, Bruhns; *Toccata and Fugue in d*, op. 59, nos. 5-6, Reger; *Sonata VIII in e*, opus 132, Rheinberger; Andante, Allegretto (*Sonata in E-flat*, op. 65), Parker; *Etude Symphonique*, op. 78, Bossi.

NICHOLAS SCHMELTER, St. Francis of Assisi Catholic Church, Traverse City, MI, August 30: *Heraldings*, Hebble; *Carillon*, Sowerby; *Voluntary in F*, Bennett; *Variations on Old Folks at Home*, Buck; *Pièce d'Orgue*, BWV 572, Bach; *Three Irish Melodies*, Stanford; *Carillon de Westminster*, Vienne.

JOHN W. W. SHERER, with RYAN LOECKEL, violin, Fourth Presbyterian Church, Chicago, IL, September 25: *Voluntary in D*, Boyce; *Voluntary in f*, Stanley; Tempo di minuetto, Allegretto, Allegro (*Eight Pieces for Musical Clock*), Haydn; *Sonata in F*, Handel; No. 9 in F, No. 4 in a, No. 13 in D (*Twelve Short Pieces*), Wesley; *Canzona*, Zipoli.

STEPHEN THARP, First Presbyterian Church, Philadelphia, PA, October 28: Overture (*Music for the Royal Fireworks*), Handel, transcr. Tharp; *Improvisation on St. Clement*, Hancock, reconstr. Berton; *Variations on Two Themes*, Hakim; Le Semaine Grasse (*Three Dances from Petrouchka*), Stravinsky, transcr. Tharp; *Prière après la Communion (Livre du Saint Sacrement)*, Messiaen; *Symphonic Etudes*, op. 13, Schumann, transcr. Rogg; Scherzo (*Symphony No. 6, 'Pathétique'*, op. 74), Tchaikovsky, transcr. Guillon.

DAVID TROIANO, Cathedral Church of the Assumption, Bialystok, Poland, August 14: *Canzona*, Langlais; *Konzert a-moll*, Bach; *Obra de Septimo Tono*, Torres; *Toccata in F*, Becker; *Suonata Primo*, Santucci; *Chant Pastorale*, Dubois; *Toccata on Amazing Grace*, Pardini.

BRADLEY HUNTER WELCH, United States Naval Academy Chapel, Annapolis, MD, September 26: *Toccata in b*, Gigout; *Variations on O laufet, ihr Hirten*, Drischner; Nocturne, Jig (*Organbook III*), Albright; *Prelude and Fugue in D*, BWV 532, Bach; *Amazing Grace*, Swann; *Chorale Fantasy on LOBE DEN HERREN*, Miller; Nimrod (*Enigma Variations*), Elgar; *Sonata Eroica*, Jongen.

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**World Library Publications:** *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, [Wlpmusic.com](http://Wlpmusic.com).

**The OHS 2016 Calendar** celebrates the 61st Annual OHS Convention—Philadelphia, June 26–July 2, 2016 and the Diamond Anniversary Year of the OHS, founded June 27, 1956. This calendar is filled with gorgeous photographs by Len Levasseur—12 different instruments, one for each month—ranging from a 1791 Tannenberg to an 1892 Hook & Hastings, a Roosevelt, E. M. Skinner, to the "Wanamaker" organ, the Midmer-Losh at Atlantic City, Aeolian at Longwood Gardens, and contemporary organs by Mander, Brombaugh, Kney, Rieger, and Dobson. Michael Krasulski's welcoming article offers wonderful local history, punctuated with still more stunning organ photos. The calendar highlights U.S. holidays, and the major dates of the Christian and Jewish year. Order at [www.organsociety.org/2016/calendar.html](http://www.organsociety.org/2016/calendar.html). \$14.99 members. \$19.99 non-members.

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

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

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Articles, Reports, and Reviews — by author (boldface) and subject

20 under 30. See Diapason staff.  
Acoustics. See Riedel.  
Albert Schweitzer Organ Festival. See Spicer.  
**Alcorn, Allison A.** Book Reviews. Feb 12–13  
———. Remembering Richard Rephann, February 9, 1932–December 29, 2014. March 25°  
American Harmonium. See Wodehouse.  
**Archer, Gail.** The Muse’s Voice: A Musforum Conference, June 19–20, 2015, New York City. Nov 24°  
  
Bach, J. S. See Wagner.  
Bankole, Ayo. See Sadoh.  
**Beaumont, Karen.** New Organ Music. March 14  
———. New Recordings. Oct 15  
Bird, Arthur. See Wodehouse.  
**Bishop, John.** In the wind . . . Jan 16–17°, Feb 16–17°, March 16–17°, April 18–19°, May 16–17°, June 16–17°, July 18–19°, Aug 16–17°, Sept 12–13°, Oct 22–23°, Nov 16–17°, Dec 18–19°  
**Black, Gavin.** On teaching. Jan 18–19+, Feb 18–19, March 18, April 17, May 18–19°, June 15, Oct 20–21, Nov 18–19, Dec 17+  
Book Reviews. See Alcorn, Bozeman, Bullard, Glück, Herman, Kelzenberg, Konewko, Kraaz, Labounsky, Warde.  
**Bozeman, George.** Book Reviews. June 12–13.  
**Bullard, John M.** Book Reviews. Jan 12–13. See also July 24–25°, Oct 14–15  
———. Church Music in the United States, 1760–1901: Essays by David W. Music and Paul Westermeyer. July 24–25°  
  
**Campbell, Neal.** Remembering Charles Dodsley Walker. April 23°  
Carillon News. See Swager.  
Choral music. See McCray.  
Church Music in the United States, 1760–1901. See Bullard.  
**Collins, John.** Early Organ Composer Anniversaries in 2015. Feb 24–25  
———. New Organ Music. Jan 14–15, Feb 14, July 16–17, Aug 14, Sept 17–18, Oct 16–18, Nov 15  
———. New Recordings. Aug 12–13. Dec 15–16  
Composers’ anniversaries. See Collins.  
  
Decker, Pamela. See Johnson.  
**Diapason staff.** The Class of 2015: 20 leaders under the age of 30. May 20–25°

Dupré, Marcel. See Maycher.  
  
Editor’s Notebook. See Robinson.  
  
**Fournier, Carolyn Shuster.** New Recordings. Dec 15  
  
**Glück, Sebastian M.** Book Reviews. Sept 14–16  
**Goldray, Martin.** Haarlem International Organ Festival, July 12–26, 2014. March 24°  
  
Haarlem International Organ Festival. See Goldray.  
**Hamilton, Stephen and Kenneth Huber.** Dame Gillian Weir: Playing a “coda” at Hexham Abbey. Jan 21°  
Harmonium. See Wodehouse.  
Harpsichord News. See Palmer.  
Held, Wilbur. See Raabe.  
**Herman, David.** Book Reviews. April 15  
**Hettinger, Sharon.** New Organ Music. Jan 15  
**Hicks, James D.** An Introduction to the organ works of Kjell Mørk Karlsen. Aug 23–25°+  
  
Ibert, Jacques. See Roberts.  
Improvisation. See Wagner.  
In the wind. . . See Bishop.  
  
**Johnson, Edie.** The Organ Works of Pamela Decker. Sept 19–21°+  
  
Karlsen, Kjell Mørk. See Hicks.  
**Keegan Mackriell, Andrew.** A Conversation with Gabriel Kney: The organbuilder turns 86. Nov 20–22°  
**Kelzenberg, David.** Book Reviews. May 12–13  
———. New Recordings. June 13–14, July 15–16  
**Kibbie, James.** A Conversation with Daniel Roth. Jan 22–23°  
Kney, Gabriel. See Keegan Mackriell.  
**Knijff, Jan-Piet.** New Organ Music. Feb 14–15  
**Konewko, Mark.** Book Reviews. Aug 12, Nov 12, 14  
**Kraaz, Sarah Mahler.** Book Reviews. Dec 14–15  
**Kraybill, Jan.** Remembering John Obetz: 1933–2015. June 18–19°  
Kunc, Pierre. See Young.  
  
La Grange, Illinois. See Schnurr.

**Labounsky, Ann.** Tournemire & Messiaen: Recent Research. Sept 22–25°  
Letters to the Editor. Jan 3, Feb 3, May 3, July 3, Dec 3  
  
Marshall, Kimberly. See Robinson.  
**Maycher, Lorenz.** From the Alexander Boggs Ryan Collection: The Letters of Marcel Dupré and Alexander Boggs Ryan. March 19–23°  
**McCray, James.** Music for Voices and Organ. Jan 12, Feb 12, March 12, Apr 13, May 12, June 12, July 14, Aug 12, Sept 14, Oct 13–14, Nov 12, Dec 14  
**McKinney, David.** New Recordings. June 13–14  
Messiaen, Olivier. See Labounsky.  
Muse’s Voice. See Archer.  
Music, David W. See Bullard.  
Music for Voices and Organ. See McCray.  
  
**Nelson, Leon.** New Handbell Music. Jan 15, Feb 15, March 15, April 16, July 17, Aug 15, Sept 18, Oct 16, Dec 16  
New Handbell Music. See Nelson.  
New Organ Music. See Beaumont, Collins, Hettinger, Knijff, Schaeffer, Schleff, Steele, Udy, Zoller.  
New Recordings. See Beaumont, Collins, Fournier, Kelzenberg, McKinney, Owolabi, Reed, Speller, Young, Zoller.  
  
Obetz, John. See Kraybill.  
On Teaching. See Black.  
Organ Historical Society. See Speller.  
Organ Recitals. Jan 31, Feb 32–33, March 33, April 33, May 36–37, June 33, July 33, Aug 32–33, Sept 32–33, Oct 41, Nov 37, Dec 32–33  
**Owolabi, Kola.** New Recordings. Aug 13–14, Oct 15–16  
  
**Palmer, Larry.** Harpsichord News. Feb 11°, April 12°, June 11°, July 13°, Aug 10–11°, Sept 11°, Oct 12°, Nov 10°, Dec 12–13°  
Paradell-Solé, Juan. See Robinson.  
**Portman, Brenda.** The Eclectic Landscape of *Ride in a High-Speed Train*: An interview with Ad Wammes. Dec 23–25°  
  
**Raabe, Nancy M.** Remembering Wilbur Held, 1914–2015. May 26°  
**Reed, James M.** New Recordings. Jan 13–14, Feb 13, March 12–13, April 14–15, May 13–14, Sept 16, Nov 14

Reed organ. See Wodehouse.  
Rephann, Richard. See Alcorn.  
**Riedel, Scott R.** Acoustics in the Worship Space XI. June 24–25°  
**Roberts, Wesley.** Jacques Ibert’s *Choral* for Organ. Aug 18–19°  
**Robinson, Joyce Johnson.** Editor’s Notebook. Jan 3, Feb 3, March 3, April 3, May 3, June 3, July 3, Aug 3, Sept 3, Oct 3, Nov 3, Dec 3  
———. Medieval to Modern: A conversation with Kimberly Marshall, July 20–23°  
———. The Liturgical Organist: A conversation with Juan Paradell-Solé. Oct 24–27°  
Roth, Daniel. See Kibbie.  
Ruiter-Feenstra, Pamela. See Wagner.  
Ryan, Alexander Boggs. See Maycher.

**Sadoh, Godwin.** A tribute to Ayo Bankole (1935–1976) on his 80th birthday. May 27–29°+  
**Schaeffer, Andrew.** New Organ Music. Dec 16  
**Schleff, Jeffrey.** New Organ Music. May 14–15, June 14, July 17  
**Schnurr, Stephen.** Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them, Part I: Emmanuel Episcopal Church. Aug 20–22°†  
Sewanee Church Music Conference. See Smedley.  
**Smedley, Jane Scharding.** Sewanee Church Music Conference, July 13–19, 2015. Nov 25°  
**Speller, John L.** New Recordings. Feb 13–14, March 13–14, April 15, May 14, July 16, Oct 16, Nov 14–15  
———. OHS 2014: Syracuse Pipe Organ Holiday—The Organ Historical Society’s Annual Convention, August 11–14, 2014. Feb 20–23°  
———. OHS 2015: The Pioneer Valley, Massachusetts—The Organ Historical Society’s Annual Convention, June 28–July 3, 2015. Oct 28–33°  
**Spicer, David.** Albert Schweitzer Organ Festival 17th Anniversary: September 5–7, 2014. Jan 20°  
**Steele, Charlie.** New Organ Music. March 14, April 15–16, July 17  
**Swager, Brian.** Carillon News. Jan 11, June 10

Tournemire, Charles. See Labounsky.  
  
**Udy, Kenneth.** New Organ Music. Aug 14–15, Oct 18  
University of Michigan Organ Conference. See Van Oyen.

**Van Oyen, Marcia.** The 2014 University of Michigan Organ Conference: September 28–30, 2014. April 20–22°

**Wagner, David.** Bach and the Art of Improvisation: A conversation with Pamela Ruiter-Feenstra. June 20–23°  
Walker, Charles Dodsley. See Campbell.  
Wammes, Ad. See Portman.  
**Warde, Anton.** Book Reviews. July 14–15  
Weir, Gillian. See Hamilton and Huber.  
Westermeyer, Paul. See Bullard.  
**Wodehouse, Artis.** The American Harmonium and Arthur Bird. Nov 26–29°

**Young, Steven.** New Recordings. Sept 16–17  
———. Pierre Kunc at 150: Rediscovering a prize-winning composer. Dec 20–22°

**Zoller, Jay.** New Organ Music. March 14–15, May 15, June 14, Aug 15, Sept 18, Nov 15, Dec 16  
———. New Recordings. Nov 14

Organ Stoplists			
<b>Ambrosino, Jonathan, Jonathan Orloff, and Joe Sloane/Skinner</b> All Saints Episcopal Church, Ashmont, MA. 3/24°, July 1, 26–27	<b>Dobson</b> Turner Recital Hall, Vanderbilt University, Nashville, TN. 2/27°, Nov 32	<b>Mander</b> Johnnie Walker, Diageo, PLC, UK. 2/5°, Dec 28	<b>Ruffatti</b> St. Mel’s Cathedral, Longford, Ireland. 3/40°, Sept 1, 26–27
<b>Austin</b> St. Mark’s Episcopal Church, New Canaan, CT. 3/53°, Aug 1, 26–28 Spreckels Outdoor Pipe Organ, Balboa Park, San Diego, CA. 4/75°, Jan 1, 24–26	<b>Dyer</b> Trinity Evangelical Lutheran Church, Sanford, NC. 2/8°, Aug 28	<b>Möller</b> Emmanuel Episcopal Church, La Grange, IL. 3/31, Aug 20–21	<b>Rule/Pomplitz</b> Our Lady of Perpetual Help Church, Campbellsville, KY. 1/10°, Jan 26
<b>Bigelow/Kilgen</b> First United Methodist Church, Salt Lake City, UT. 3/42°, Dec 1, 26–27	<b>Grandall &amp; Engen/Schaefer</b> St. Mary’s Ridge Catholic Church, St. Mary’s Ridge, WI. 2/13°, June 28	<b>Murphy</b> Church of the Covenant, Scranton, PA. 3/56°, April 27	<b>Schlueter</b> Iglesia Ni Cristo, Quezon City, Philippines. 4/50°, April 1, 24–26
<b>Buzard</b> St. Vincent Archabbey Basilica, Latrobe, PA. 3/59°, Feb 1, 26–27	<b>Johnson &amp; Son</b> Emmanuel Episcopal Church, La Grange, IL. 2/13, Aug 20	<b>Peragallo</b> Co-Cathedral of St. Joseph, Brooklyn, NY. 3/41°, June 1, 26–27	<b>Schoenstein</b> Georgetown University, Dahlgren Chapel, Washington, DC. 3/19°, Oct 19
<b>Buzard/Hinners</b> Living Word Church, Roberts, IL. 2/7.5°, March 28	<b>Kimball</b> Emmanuel Episcopal Church, La Grange, IL. 3/22, Aug 21–22	<b>Proscia</b> First United Methodist Church, Roanoke, AL. 2/22°, Sept 28	<b>Schoenstein /Aeolian-Skinner</b> Kountze Memorial Lutheran Church, Omaha, NE. 3/46°, July 28
<b>Casavant</b> Emmanuel Episcopal Church, La Grange, IL. 3/63°, Aug 22	<b>Kney</b> St. Mark’s Anglican Church, Niagara-on-the-Lake, Ontario, Canada. 2/15°, March 1, 26–27	<b>Quimby</b> Catalina United Methodist Church, Tucson, AZ. 4/57°, Nov 1, 30–31	<b>Taylor and Boody</b> Virginia Theological Seminary, Immanuel Chapel, Alexandria, VA. 2/44°, Oct 1, 34–36
	<b>Létourneau</b> St. Mark’s School of Texas, Dallas, TX. 3/61°, May 1, 30–31	<b>Rieger</b> Basilica of the Holy Sepulchre, Jerusalem, Israel. 2/16°, Feb 28 Basilica of All Nations, Gethsemane, Israel. 2/11°, Feb 28	<b>Wallace</b> Holy Innocents’ Episcopal Church, Christ Chapel, Atlanta, GA. 2/16°, May 32



## Honors and Competitions

**Balistreri, Joe**,° named to “20 under 30” Class of 2015. May 20  
**Baltrusch, Anna-Victoria**, awarded second prize, Bach-Liszt Organ Competition. Dec 6  
**Barton, Chelsea**, awarded AGO graduate scholarship. Feb 6.  
 ———, awarded third prize, Bach-Liszt Organ Competition. Dec 6  
**Bowers, Thomas**,° named to “20 under 30” Class of 2015. May 20  
**Brink, Joey**,° named to “20 under 30” Class of 2015. May 20  
**Budacova, Maria**, awarded second prize, Lynnwood Farnam Competition, Montreal, Canada. July 6  
**Capozzoli, Nicholas**,° named to “20 under 30” Class of 2015. May 20.  
 ———,° awarded first prize, Taylor Organ Competition, Atlanta, GA. July 6  
**Cassan, David**,° awarded Tournemire Prize for Improvisation, St. Albans International Organ Competition, St. Albans, UK. Sept 6  
**Chriss, Alcee**,° awarded second prize, Taylor Organ Competition, Atlanta, GA. July 6  
**Cogswell, Evan**,° awarded third place, young professional division, Albert Schweitzer Organ Festival. Jan 20  
**DeRouen, Jordan**,° wins French Organ Music Seminar organ composition competition. April 4  
**Dumler, Donald**,° honored at retirement from St. Patrick Cathedral, New York, NY. Jan 6  
**Eimold, Forrest**, awarded second place, AGO/Quimby Regional Competition for Young Organists, Boston, MA. June 6

### Obituaries

**Benson, Malcolm D.**° Feb 10  
**Booth, Patricia Goodman**. July 10  
**Bryant, John Emery**.° June 8  
**Chaney, Harold**.° Jan 10  
**Corina, John Hubert**.° March 10  
**Criss, Myles J.**° March 10  
**Curtis, Alan**. Oct 10  
**Fair, John Todd**. Jan 11  
**Frost, Thomas P.**° Jan 10  
**Fusner, Henry S.**° May 10  
**Goodman, Roger**. Sept 10  
**Held, Wilbur**.° May 10, 26  
**Hokans, Henry L. “Hank.”**° Aug 8  
**Hutto, William Benjamin, III**. Dec 10  
**Jenkins, Paul Rogers, Jr.**° Nov 8  
**Jordan, Paul**.° May 10–11, 18–19  
**Kemp, Helen Hubbard**.° Oct 10  
**Lindquist, Kristopher Erik**. Dec 10  
**Lucktenberg, George**.° Feb 11  
**MacDonald, Robert S.**° Feb 10

**Emerson, Katelyn**,° named to “20 under 30” Class of 2015. May 21  
 ———,° awarded second prize, Arthur Poister Scholarship Competition in Organ Playing, Syracuse, NY. July 6  
**Fedak, Alfred**, awarded honorable mention, 2015 Raabe Prize for Excellence in Sacred Composition. March 4  
**Gardner, Jillian**,° named to “20 under 30” Class of 2015. May 21  
**Gaynor, Thomas**,° received Douglas May Award, St. Albans International Organ Competition, St. Albans, UK. Sept 6  
 ———, awarded first prize, Bach-Liszt Organ Competition. Dec 6  
**Gerdes, Clara**,° wins high school division, Albert Schweitzer Organ Festival. Jan 20  
 ———, awarded AGO undergraduate scholarship. Feb 6  
**Gethicker, Seamus**,° awarded Penn Brown Memorial Scholarship. Dec 4  
**Glikes, Brian**,° awarded second place, young professional division, Albert Schweitzer Organ Festival. Jan 20  
 ———,° wins Arthur Poister Scholarship Competition in Organ Playing, Syracuse, NY. July 6  
**Gress, Richard**,° awarded third place, high school division, Albert Schweitzer Organ Festival. Jan 20  
**Houlihan, Christopher**,° named to “20 under 30” Class of 2015. May 21  
**Jacobs, Simon Thomas**,° named to “20 under 30” Class of 2015. May 22

**Milliman, Robert L. “Bob.”** Aug 8  
**Obetz, John**.° April 8  
**Prince-Joseph, Bruce**. July 10  
**Rephann, Richard**.° March 25  
**Robinson II, McNeil**. July 10°  
**Rohlig, Harald E.**° Jan 10  
**Rössler, Almut**.° April 8  
**Schoenstein, Bertram**.° Mar 10  
**Scott, John**.° Oct 10, 22–23  
**Sellers, Horace W., III**.° Sept 10  
**Steinmeyer, Georg Friedrich**. June 8°  
**Tronic, Myles Kenneth**. Nov 8  
**Tucker, Robert**. July 10  
**Tyrrell, John Jay**.° April 8  
**Van Doren, Robert Lawson**. Aug 8  
**Walker, Charles Dodsley**.° March 10, April 23  
**Wilkinson, Harry**. March 10  
**Willcocks, David**.° Nov 8  
**Wright, Donald Stuart**.° Aug 8

**Kennedy, Dexter**,° wins 2014 Grand Prix de Chartres de Interprétation, 24th Concours International D’Orgue de Chartres, Paris, France. Jan 6  
 ———,° named to “20 under 30” Class of 2015. May 22  
**Knapp, Colin**,° named to “20 under 30” Class of 2015. May 22  
**Kohrs, Jonathan**, awarded honorable mention, 2015 Raabe Prize for Excellence in Sacred Composition. March 4  
**Laube, Nathan**,° named to “20 under 30” Class of 2015. May 23  
**Law, Garrett**, awarded AGO undergraduate scholarship. Feb 6  
**Lippincott, Joan**,° awarded Sesquicentennial Medal of Excellence by Rider University. Aug 6  
**Mariano, Davide**,° awarded Second Prize Interpretation and Peter Hurford Bach Prize, St. Albans International Organ Competition, St. Albans, UK. Sept 6  
**Minion, Katie**,° named to “20 under 30” Class of 2015. May 23  
**Mueller, Tom**,° named to “20 under 30” Class of 2015. May 23  
**Nagem, Raymond**,° named to “20 under 30” Class of 2015. May 24  
**Nauratyill, Zita**,° awarded Paul Patterson Prize and Audience Prize, St. Albans International Organ Competition, St. Albans, UK. Sept 6  
**Nyatanga, Prince**, awarded AGO undergraduate scholarship. Feb 6  
**Pampreen, Philip**,° awarded Penn Brown Memorial Scholarship. Dec 4  
**Pan, Mary**, awarded AGO undergraduate scholarship. Feb 6  
**Pattavina, Alexander**,° awarded second place, high school division, Albert Schweitzer Organ Festival. Jan 20  
 ———, awarded third place, AGO/Quimby Regional Competition for Young Organists, Boston, MA. June 6  
**Price, Stephen**,° named to “20 under 30” Class of 2015. May 24  
**Quardokus, Nicholas**,° wins young professional division, Albert Schweitzer Organ Festival. Jan 20  
**Radtke, Phillip**,° wins the 2015 Schoenstein Competition in the Art of Organ Accompaniment, University of Michigan, Ann Arbor, MI. Apr 3  
**Reed, Douglas**,° honored with celebratory concert, First Presbyterian Church, Evansville, IN. Mar 4  
**Ross, Abraham**, wins AGO/Quimby Regional Competition for Young Organists, Boston, MA. June 6

**Ross, Alex**,° wins Lynnwood Farnam Competition, Montreal, QC, Canada. July 6  
**Schaeffer, Andrew**,° named to “20 under 30” Class of 2015. May 24  
**Schickele, Peter**,° (aka P.D.Q. Bach), honored by celebratory concert, Ted Mann Concert Hall, University of Minnesota. March 4  
**Stinson, Jonathan**, wins 9th Annual International Anthem Competition, First Baptist Church, Worcester, MA. June 6  
**Straley, Benjamin**,° named to “20 under 30” Class of 2015. May 24  
**Szeremany, J. Richard**,° honored with celebratory concert, East Liberty Presbyterian Church, Pittsburgh, PA. Feb 8  
**Szymanski, Andrew**,° named to “20 under 30” Class of 2015. May 25  
**Talley, Susan and Stephen**,° honored for forty years of music ministry, Covenant Presbyterian Church, Charlotte, NC. Sept 8  
**Taylor, Ben**,° awarded C. Pennington Brown Memorial Scholarship for Advanced Organ Study. Jan 8  
**Taylor, Jacob**, awarded AGO graduate scholarship. Feb 6  
**Tharp, Stephen**,° wins 2015 Paul Creston Award. May 8  
**Thevenot, Maxine**,° installed as Canon Precentor, Cathedral of St. John, Albuquerque, NM. Jan 8  
**Toy, Halden**,° named to “20 under 30” Class of 2015. May 25  
**Utterback, Joe**,° honored for 20 years of teaching. Sacred Heart University, Fairfield, CT. Feb 10  
**Wallace, Nicholas**,° named to “20 under 30” Class of 2015. May 25  
**White, David Ashley**, awarded 2015 Raabe Prize for Excellence in Sacred Composition. March 4  
**Yu, Stephanie**,° awarded second prize, 2015 Schoenstein Competition in the Art of Organ Accompaniment, University of Michigan, Ann Arbor, MI. April 3  
**Zeinler, Johannes**,° wins First Prize Interpretation and Gold Medal, St. Albans International Organ Competition, St. Albans, UK. Sept 6, Nov 8

## Appointments

**Boucher, Vincent**,° to titular organist, St. Joseph’s Oratory of St. Royal, Montreal, QC, Canada. March 6  
**Brink, Joey**,° to university carillonneur, University of Chicago, Chicago, IL. Sept 8  
**Cienniwa, Paul**,° to director, Collegiate Chorale, Stonehill College, Easton, MA. March 6  
**Czausz, Monica**,° to organist, Christ Church Cathedral (Episcopal), Houston, TX. Oct 6  
**Dimmock, Jonathan**,° to Legion of Honor Museum, San Francisco, CA. July 8  
**Dirksen, Mark**,° to business manager, Buzard Pipe Organ Builders, Champaign, IL. Feb 6  
**Dye, Ryan**,° canon for music, St. Michael’s Episcopal Cathedral, Boise, ID. Dec 6  
**Franken, Viktoria**,° to assistant tonal director, Buzard Pipe Organ Builders, Champaign, IL. Feb 6  
**Grassin, Didier**,° to president, Noack Organ Company, Inc., Georgetown, MA. May 6  
**Gritter, Gerben**,° to teacher of organ building, Conservatory of Amsterdam, Amsterdam, the Netherlands. Nov 4  
**Harmon, Christina**,° to adjunct instructor in organ, Stephen F. Austin State University, Nacogdoches, TX. Aug 6  
**Havinga, Matthias**, to assistant professor of organ, Conservatory of Amsterdam, Amsterdam, the Netherlands. Nov 4  
**Janzer, Dennis**,° to organist-choirmaster, St. Mary Episcopal Cathedral, Memphis, TN. Sept 8  
**Karosi, Bálint**,° to cantor, St. Peter’s Lutheran Church, New York, NY. Nov 6  
**Kleinschmidt, Michael**,° to canon musician, St. Mark’s Cathedral, Seattle, WA. Feb 6

**Klotzbach, Susan**,° to organist, Kenilworth Union Church, Kenilworth, IL. Aug 6  
**Korndörfer, Jens**,° to director of worship, the arts, and organist, First Presbyterian Church, Atlanta, GA. Oct 6  
**Lamlein, Scott**,° to director of music and organist, St. John Episcopal Church, West Hartford, CT. July 8  
**Linker, John**,° to director of music, Christ-Church Cathedral, Christchurch, New Zealand. April 6  
**Lystrup, Karissa**,° to director of music, St. John Lutheran Church and School, Bakersfield, CA. July 8  
**Marconi, Emanuele**,° to conservator, National Music Museum, Vermillion, SD. Oct 6  
**Marle-Ouvrard, Baptiste-Florian**, to co-titular organist, St.-Eustache, Paris, France. May 4  
**Martinez, Lorenzo**,° to executive director, Houston Chamber Choir, Houston, TX. June 6  
**Miller, Charles**,° to president of Phillip Truckenbrod Concert Artists, Detroit, MI. Sept 8  
**Monot, Jean-Baptiste**,° to co-titular organist, St. Ouen, Rouen, France. Sept 8  
**Mossakowski, Karol**,° to 2014–2015 Young Artist in Residence, Cathedral-Basilica of St. Louis, King of France, New Orleans, LA. March 6  
**Ng, Tiffany**,° to assistant professor of carillon and university carillonneur, University of Michigan, Ann Arbor, MI. Oct 6

**O’Neill, Douglas**,° to director of sacred music, Holy Trinity and Holy Rosary Catholic Churches, Springfield, KY. Jan 6  
**Øgaard, Sigurd Melvær**,° to cathedral organist, Christ Church Cathedral, Houston, TX. Feb 6  
**Ospital, Thomas**, to co-titular organist, St.-Eustache, Paris, France. May 4  
**Page, Daniel Bennett**, to director of sacred music, Sacred Heart of Jesus Parish & Sacred Heart Academy, Grand Rapids, MI. March 6  
**Potts, Nigel**,° to organist and master of the music, Grace Episcopal Church, Charleston, SC. Oct 6  
**Rao, Doreen**,° to artistic director, Chicago Chamber Choir. April 6  
**Reed, Douglas**,° to adjunct professor of music (organ), Indiana University, Jacobs School of Music, Bloomington, IN. Oct 6  
**Robilliard, Louis**, to visiting professor for French 19th- and 20th-century organ music, Conservatory of Amsterdam, Amsterdam, the Netherlands. Nov 4  
**Roland, Darryl**,° to director of music, St. Peter Episcopal Church, Philadelphia, PA. Aug 6  
**Rowley, Naomi**,° to organist, First United Methodist Church, La Grange, IL. Sept 8  
**Ryan, Laurie**,° to director of music, Grace Episcopal Church, Port Huron, MI. July 8  
**Schleff, Jeffrey**,° to director of music ministries and organist, St. Philip’s Episcopal Church, Ardmore, OK. Oct 6

**Schmelter, Nicholas**,° to director of music, Immaculate Conception of the Blessed Virgin Mary Catholic Church, Lapeer, MI. May 6  
**Selby, Ben**,° to director of music publishing, Oxford University Press. May 6  
**Shepard, Christopher**,° to artistic director, Connecticut Choral Artists. April 6  
**Shultz III, G. Phillip**,° to associate conductor, VocalEssence. July 8  
**Spányi, Mikolas**, to teacher of improvisation, Conservatory of Amsterdam, Amsterdam, the Netherlands. Nov 4  
**Spritzer, Damin**,° to assistant professor of organ, University of Oklahoma, Norman, OK. June 6  
**Stinson, Russell**,° to Gerhard Herz Visiting Professor of Bach Studies, School of Music, University of Louisville, Louisville, KY. July 8  
**Tobiassen, Arnfinn**,° to artistic director, Norsk Orgelfestival, Stavanger, Scandania. Nov 6  
**Trapp, Lynn**,° to director of music, St. Joseph Catholic Church, Cockeysville, MD. Dec 6  
**Wenger, Barry**,° to organist and bell choir director, First Presbyterian Church, Lake Forest, IL. Aug 6  
**Yeargin, Andrew**,° to director of music and organist, Holy Trinity Catholic Church, New York, NY. May 6  
**Zelek, Gregory**,° to music director and organist, Episcopal Church of St. Matthew and St. Timothy, New York, NY. March 6



# Karen McFarlane Artists

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Michel Bouvard\*



Chelsea Chen



Douglas Cleveland



Jonathan Rudy  
2014 AGO National  
Competition Winner  
Available 2014-2016



Ken Cowan



Scott Dettra



Vincent Dubois\*



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Janette Fishell



David Goode\*



Judith Hancock



Thomas Heywood\*



David Higgs



Marilyn Keiser



David Baskeyfield  
Canadian International  
Organ Competition Winner  
Available 2015-2017



Jens Korndörfer



Christian Lane



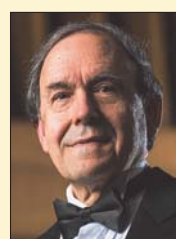
Olivier Latry\*



Nathan Laube



Alan Morrison



Thomas Murray

## Choir

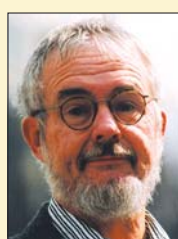
The Choir of  
Saint Thomas Church  
Fifth Avenue, New York City  
April 2016



James O'Donnell\*



Jane Parker-Smith\*



Peter Planyavsky\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan

**Celebrating  
Our 94th  
Season!**



Ann Elise Smoot



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

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